

Jakarta

BOOTH C7

Art Jakarta, Jakarta Convention Center, Senayan
(JCC Senayan), Jl. Jend. Gatot Subroto Senayan,
Gelora, DKI Jakarta 10270, Indonesia

An exhibition accentuating the works of female artists of the region

H.E.R

30 August - 1 September
2019

ISA Art | Design

ISA Art Gallery
Wijaya Timur Raya
No.12 RT.15/RW.2, Petogogan
Jakarta Selatan, Jakarta
Indonesia
www.isaartanddesign.com

HADDASSAH EMMERICH
SISTERWORK

H.E.R

Arahmaiani | Ines Katamso | Kumari Nahappan | Sinta Tantra | Melati Suryodarmo
Ella Wijt | Hadassah Emmerich | Marissa Ng | Melissa Tan | Rega Ayundya
Audya Amalia

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H.E.R

Women for centuries have been systematically excluded from fine arts history due to misconceptions and stereotypical notions of the crafts they were associated with, such as textiles and pottery, that were mostly considered as decorative arts. At the time, women were also denied proper art education and training because of the male dominated practice and its history. Since the late 1960's, the 20th century feminist art movement evolved amongst the anti-war, civil, and queer rights movement and continuously altered the definition and practice of fine arts. The engagement with social and political struggles was a process that disrupted the patriarchal structure, fundamentally paving a way for countless of new mediums such as performance, installation and new media art.

The ongoing endeavor of accentuating the feminine touch behind artworks have resulted in women being notoriously celebrated to push the boundary of traditional constructs of fine arts and the structure of the male dominated industry. Women in art are known to be daring and creative through the exploration of the body and its poetics to express subjugation; the disregard of their talents, achievements in the field, and in general society. World-renowned women artists like Frida Kahlo, Louise Bourgeois, Judy Chicago, and Cindy Sherman have fearlessly opened paths to new female artists of their following generations, showing that there is no 'one' female art, and the term does not apply to only one genre of art. Instead, art shapes itself through the artists' background, culture, traditions and common beliefs that holds substantial influence behind the creative process and its cultivating outcomes.

Arahmaiani is known to have a pivotal impact on the Southeast Asian contemporary performance art. Through her diverse range of media, she projects powerful commentaries of her buried Javanese heritage, social syncretism, humanity's interconnectedness with nature and the place of the feminine in religion and traditions.

Audya Amalia emerged into the study of sculpture in an early age and uses its practice as a mediator between her art, her studies and thoughts of life, humanity, social and culture. Her interest in the anatomy of the human body and the psychoanalysis of every individual allows her to create sculptures that embodies in depth studies. Commonly using the process of knitting with wire and organic rope, most of her work epitomizes domestic work, gender and spirituality.

Ella Wijt explores her surroundings and narrates observations between her memory and possibility. Experimenting with mixed media and the boundary outside of the canvas, her creative process questions, doubts and experience an intuitive process, which is an open conversation.

Haddassah Emmerich explores themes of sensuality through the mix of tropical muted colors that has formed an implication within her work. Her latest work from a series called 'The Ephemeral Skin' exposes the female body, identity, the exotic and erotic, into ambiguous abstract form.

Ines Katamso bases her work through visually composed feminine characters; organic shapes, lines, color. The act of traditional weaving with paper integrated into her work creates the epitome of "craftswomanship" and the anonymity of tenure through an artistic lens.

Kumari Nahappan has effectively forged a reputation for effectively reconciling the language of 'international contemporary art' with her own vocabulary and developing a visual identity that is decisively shaped by her cultural roots and beliefs.

Marisa R. Ng constructs passionate abstract paintings derived from the strong interpersonal connections and the fondness of moments she shares with the special people in her life, particularly her grandmother.

Melati Suryodarmo translates movement and her long studies of Butoh dance into portraiture and figurative photography, the agitation of the body and face as an area of absorption. As a performance artist, she emphasizes the presence of poetic action into the flat visual form of photography that meditates on the western genre of portraiture. Growing up with traditions of Surakarta, Melati observes how a traditional blouse kebaya fades along with the elegance of movement that the women inhibited in their day-to-day lives. With the series *Lost Gestures*, Melati hints at the testimony of the daily movement of the past and the desires of people who always follow the changes in global civilization.

Melissa Tan bases her work on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscape and the process of formation. Over the interest in geography and texture of rocks, she explores to translate the visual language through diverse medium.

Rega Ayundya Putri considers her art to be surrealist as she draws inspiration from her subconscious, such as during moments of daydreaming, and other moments where she feels the absence of time is present. Rega also projects an element of melancholia through the creation of her artworks as visually translated in the final products.

Sinta Tantra conveys musicality, rhythm, colors, dichotomies of masculine and the feminine. Her paintings examine the activity of drawing itself, physically linking the disciplines of painting together with architecture on a single canvas plane. She raises questions outside the boundary of art; “can paintings become architecture?”, and vice versa.

H.E.R aims to stimulate the intergenerational conversations and narratives of women in the institution that has formed throughout the dynamic art world, broadening the horizon of female artists and their artworks throughout the region and beyond. The lack of recognition women was given in the industry has created a gap of unrequited narrative of the art world's creative significance. From Arahmaiani's powerful social and political commentaries, to Sinta Tantra's geometric abstractions, H.E.R shows the diversity of thoughts and processes, and the feminine touch that brings the heterogeneity into unison.

Ines Katamso

INES KATAMSO, (b.1990, Yogyakarta) describes herself as “anak-campur” or a kid of mixed-nationality. Her father, an Indonesian musician, her mother, a French tattoo artist, Ines spent the first ten years of her life in Yogyakarta, before moving to France where she received her education in art and fashion design. Shortly after graduation Ines then returned to her homeland in order to develop her ever-expanding creative practice first as a muralist followed by the creation of her own Interior design studio, Atelier Ines-K. Starting painting on canvas was a natural process of self criticism.

Speaking with Ines about her decision to move from large wall to intimate scale, she explains in a beautiful French accent, that she is now able to explore externally, a type of internal space related to how her own mind transforms distress and anxiety, her process of somatization.

Each canvas, comprised of geometric shapes, lines, and organic forms, while at first glance whimsical, express a much deeper internal process of self-reflection and discovery.



Contemplation

2019

Oil on Canvas

194 x 154 cm

IDR 70,000,000



Contemplation I

2019

Oil on Canvas
164 x 114 cm
IDR 60,000,000



Contemplation II

2019

Oil on Canvas
154 x 120 cm
IDR 55,000,000



Contemplation IV

2019

Oil on Canvas
178 x 212 cm
IDR 65,000,000

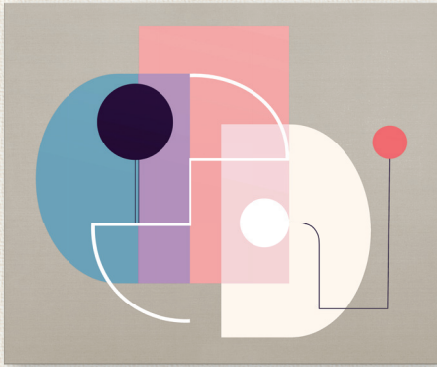
Sinta Tantra

SINTA TANTRA, (b.1970, New York) is a British artist of Balinese descent. She studied at the Slade School of Fine Art, University College London 1999-2003 and at the Royal Academy Schools in London between 2004-2006. Drawing strongly upon a vibrant palette influenced by her Balinese heritage, Sinta Tantra began her career producing pieces composed of intricately cut vinyl and painted designs. Reflection, symmetry and exotic motifs were common in her public artworks.

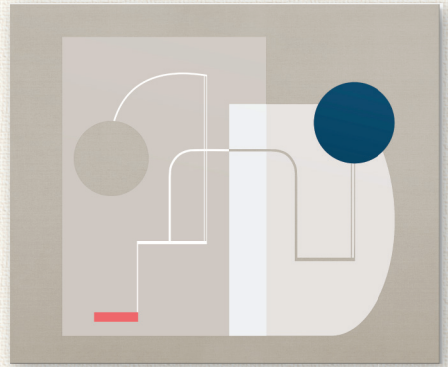
Highly regarded for her site-specific murals and installations in the public realm, most of her work envisions the concept of drawing and color. While color encourages us to become immersed into a world of otherness, drawing explores the slippage between the two and three dimensions - the clarity of line, its distortion, push and pull. The paintings examine the activity of drawing itself, physically linking the disciplines of painting together with architecture on a single canvas plane. Colored motifs stand, collapse, float - pictorial spaces move towards and away from the viewer. Tantra asks the question, can painting become architecture? Can architecture become a painting?

Musicality, rhythm and colors, dichotomies of masculine and feminine, direction and scale define Tantra's abstractions. For Tantra, there is no question that "art feeds our minds, our souls and affirms identity. To support the arts is to support the very essence of what makes us human."

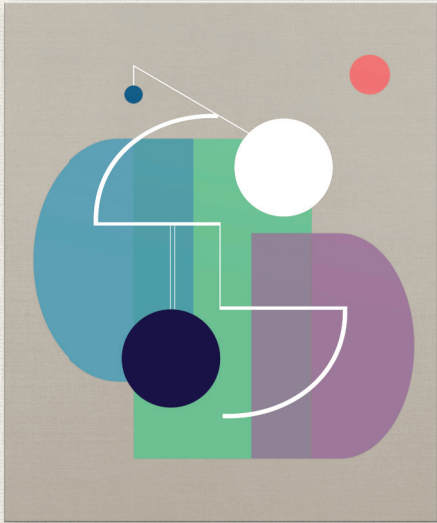
Tantra is represented by Kristin Hjellegjerde Gallery in London and by ISA Art Advisory in Jakarta.



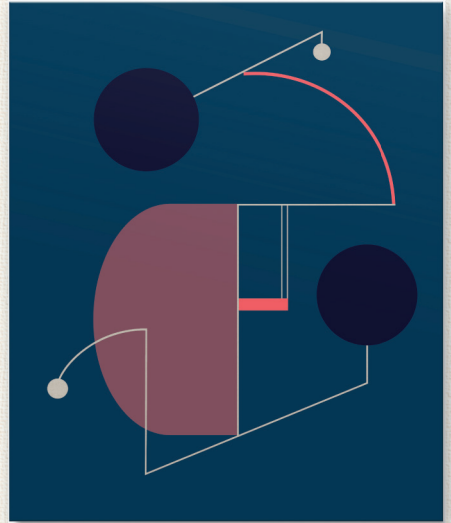
Rose Kiss
2019
Tempera on Linen
150 x 180 cm
IDR 107,000,000



Mist
2019
Tempera on Linen
150 x 180 cm
IDR 171,000,000



Lavender Kiss
2019
Tempera on Linen
100 x 120 cm
IDR 107,000,000



Black Kiss
2019
Tempera on Linen
100 x 120 cm
IDR 107,000,000



**Sections of Global Map
(Buckminster Fuller)**

2019
Brass Wall Relief
110 x 110 x 5 cm
IDR 200,000,000



**Follow Constellations and Star
Paths (Buckminster Fuller)**

2019
Acrylic and Brass
40 x 40 x 40 cm
IDR 107,000,000

Hadassah Emmerich

HADDASSAH EMMERICH (b.1974, Heerlen, Netherlands), lives and works in Brussels, Belgium. In her paintings, work on paper and painterly installations Hadassah Emmerich interweaves varied themes such as identity and the body, representations of the exotic and the dialogue between abstraction and figuration.

Emmerich selects material from a variety of sources including vintage photography books, texts, advertising and art historical reference books, which are fused together through a process of photomontage which is then transferred onto the canvas using a combination of painting and printing.

Negotiating a universe where tropical colors merge effortlessly with cold grey tones, where graphic silhouettes inhabit ephemeral spaces and where references to modernist painting are incorporated into urban space, Emmerich creates a fictionalized narrative in which 'multiculturalism' is questioned in a painterly sense.

Displaying monumental and immersive qualities, the viewer is confronted with a visceral immediacy, urging to engage conceptually as well as physically. In continuing the legacy of female 'pop' artists such as Evelyn Axell or Angela Garcia, Emmerich pursues a practice that combines a bold visual language with an investigation into the undercurrent of visual culture.



Macarons II

2019

Oil on Linen

145 x 105 cm

IDR 110,000,000



Nuit Blanche II

2016

Oil and Printing Ink on Linen

135 x 95 cm

IDR 101,600,000



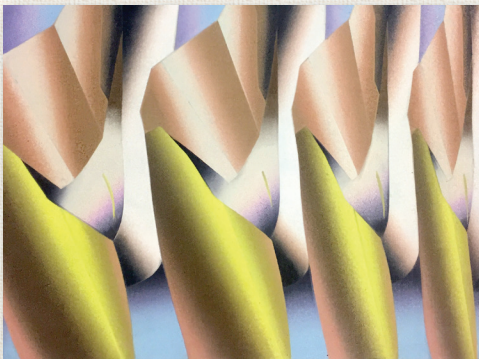
Bodyscape IV

2019

Oil on Linen

125 x 75 cm

IDR 97,600,000



Sisterwork

2019

Oil on Linen

52.5 x 73 cm

IDR 55,000,000

Arahmaiani

ARAHMAIANI, (b.1961, Yogyakarta) one of Indonesia's most seminal and respected contemporary artists, Arahmaiani has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media.

For the past six years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked the first solo exhibition devoted to her artworks inspired by her ongoing experiences in Tibet, and featured a new installation and video works alongside a series of paintings.

Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage - which is now often under-recognized - and the monumental temples that were overgrown for centuries until their rediscovery in more recent times. Indonesia once had vital centers of Buddhist learning that were sought out by students from across Asia, including Atisha (982-1054), who became one of Tibet's most revered lamas.

Tibet has become an important part of Arahmaiani's own spiritual journey, both as a woman and a Javanese Muslim. The exhibition featured an installation, *Descending Rainbow*, that was inspired by her meditation practice and her focus on ecology and the feminine. The installation was also the setting for a new performance work of the same title, which had its debut during the exhibition opening.



Silent Rainbow V

2018

Acrylic on Canvas

125 x 150 cm

IDR 135,000,000

Melati Suryodarmo

MELATI SURYODARMO (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany. Her practice is informed by Butoh, dance and history, among others. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are translated into photography, dance choreography, video and live performances.

Since 2007, Suryodarmo has been organizing PALA and Undisclosed Territory, both annual performance art festivals, in Solo, Indonesia. In 2012, she founded "Studio Plesungan", a art space for performance artists. In 2017, she served as Artistic Director for the 17th Jakarta Biennale.

She has presented her work in locations all over the world, including Kiasma, Helsinki, Finland; MMCA, Gwacheon, South Korea; Mori Art Museum, Tokyo, Japan; Para Site, Hong Kong; QAGOMA, Australia; and Singapore Art Museum. Festivals include 5th Guangzhou Triennale (2015); Incheon Women Artists' Biennale (2009); and Manifesta 7 (2008).

In *Lost Gestures*, Melati explores past memories of the movements of women she saw in her childhood. Growing up in the tradition of the city of Surakarta, Melati was closely surrounded in the environment where women were still to be seen wearing traditional Javanese clothing, batik cloth and kebaya, especially those who work in traditional markets. In the way of traditional Javanese dress, from how to wear it and also the type of material, the style of batik and hair styling, shows the social strata that distinguish between the working class and the priyayi class, between laborers and bosses, between people from the countryside and from urban areas.

After three decades, Melati observed that the body's gestures and movements were now almost gone. Modernity shifts class differences in traditional societies, towards societies that liberate more plural or even uniform lifestyle choices. *Lost Gestures*, hints at the testimony of the daily movements of the past and the desire of people who want to always follow the changes in global civilization.



Lost Gestures
2019
Digital C-Print (as diasec)
80 x 120 cm
IDR 60,000,000



Lost Gestures
2019
Digital C-Print (as diasec)
80 x 120 cm
IDR 60,000,000



Lost Gestures
2019
Digital C-Print (as diasec)
80 x 120 cm
IDR 60,000,000

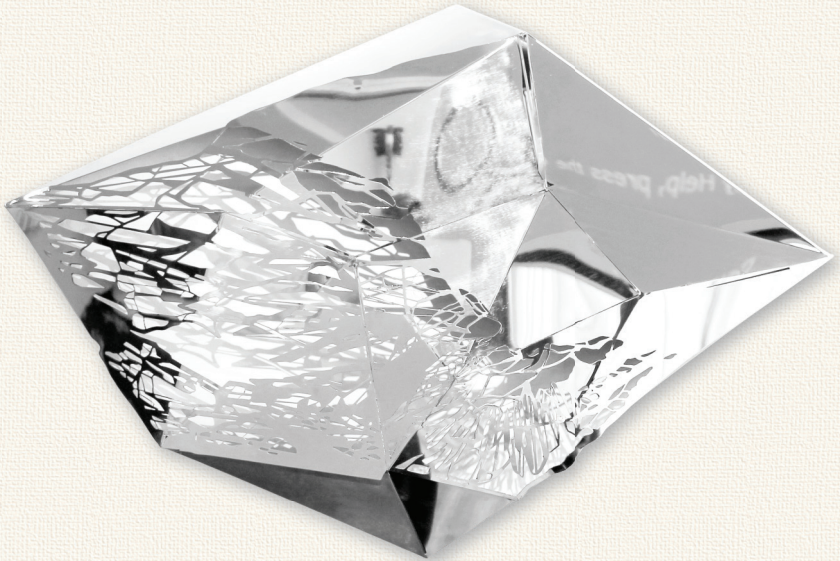


Lost Gestures
2019
Digital C-Print (as diasec)
80 x 120 cm
IDR 60,000,000

Melissa Tan

MELISSA TAN (b. 1989, Singapore) is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of the Arts in 2011. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums.

Employing processes such as paper cutting, painting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Though trained as a painter, she also works with video, sound and objects. She was included in The Singapore Show: Future Proof, Singapore Art Museum at 8Q in 2012 and An Atlas of Mirrors, Singapore Biennale 2016, Singapore in 2016. She also participated in the National



Iris
2019

Stainless Steel Mirror Finishing
144.6 x 96.1 cm
IDR 200,000,000

Kumari Nahappan

KUMARI NAHAPPAN, (b.1953, Malaysia) is a prominent artist in the region of Southeast Asia; her practice encompasses inter-disciplinary genres, painting, sculpture and installations. She has forged a reputation for effectively reconciling the language of “international contemporary art” with her own vocabulary and developing a visual identity that is decisively shaped by her cultural roots and beliefs.

Kumari was a successful interior designer, architect and teacher before pursuing her passion in fine arts at the age of 37. Since then, she has drawn an impressive list of accolades, including prestigious awards and exhibitions across the globe.

For the past two decades, Kumari has exhibited in her home base, Singapore, as well as in Malaysia, Indonesia, Hong Kong, Taiwan, Japan, Denmark, Italy, Sweden, Bangladesh, Australia, Korea and New York.

Using simple composition and strong vibrant colours, her works are philosophical, reflecting on life and energy. Her works in the last ten years have dealt with Hindu rituals, offerings and philosophy. These influences are embodied in her sculptural work, where color and form become symbols of tremendous power and energy. Beyond symbolism, each sculpture carries a distinct personality. Every curve shows a distribution of weight in the organic form, negotiating the beauty of imperfection in authenticity.

Kumari is celebrated for her iconic sculptures in landmark locations in Singapore including Saga for Changi Airport, Nutmeg & Mace for the ION Orchard, Pedas-Pedas for the National Museum and Pembungaan for OUE Bayfront (the largest bronze mural in Singapore at over 45m) and other sculptures for corporate developments.

She currently works and lives in Singapore.



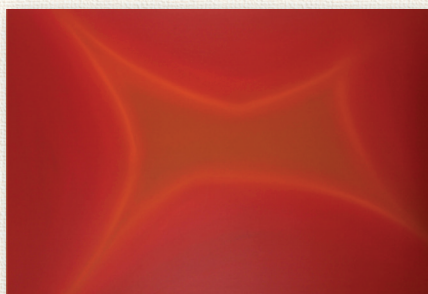
Nine-O-Fourteen (A)

2001
Acrylic on Linen
124 x 99 cm
IDR 236,000,000



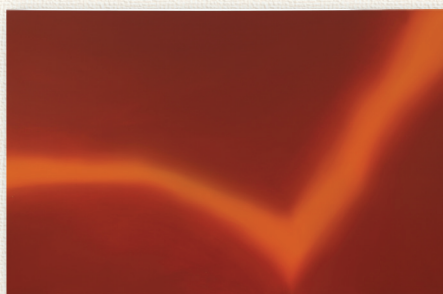
Nine-O-Fourteen (B)

2001
Acrylic on Linen
124 x 99 cm
IDR 236,000,000



Suara

2019
Acrylic on Canvas
135 x 200 cm
IDR 390,000,000



Red Trail

2009
Acrylic on Canvas
130 x 200 cm
IDR 390,000,000



Bootiful #01

2019
Bronze
56 x 25 x 20 cm
IDR 154,000,000



Bootiful #02

2019
Bronze
70 x 24 x 20 cm
IDR 154,000,000



**Heatwave Series:
Fanfare**

2019
Acrylic on Linen
76 x 29 x 20 cm
IDR 226,000,000

Ella Wijt

ELLA WIJT (b.1990, Jakarta) began making art at the age of three and actively showing work in public shows in 2007. She had solo shows in both 2007 and 2008 at the Indonesia National Museum. She first left Indonesia after being offered a scholarship from Nanyang Academy of Fine Arts (NAFA) in Singapore where she began to hone her fine arts skills.

From here she chose to focus her attention on painting and moved to the United States to study at the School of the Art Institute of Chicago (SAIC) where she was awarded a Distinguished Merit scholarship. Working with her advisors in the Advanced Painting Studios, Wijt was able to broaden her work to encompass a variety of media, concepts, and intentions.

Wijt graduated from SAIC in 2015 with the Edward L Ryerson Fellowship Award and continued her work in Chicago until returning to work in her home in Jakarta in 2017.



Seri Benang Merah No. 1/ Red Thread Series #1

2019
Mixed Media on Canvas
120 x 100 cm
IDR 24,000,000



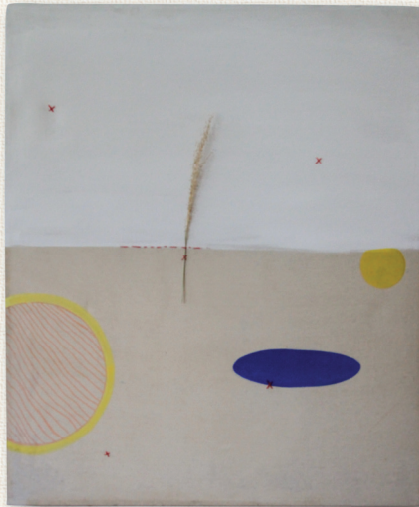
**Summer at The Lake Shore
(series of 3)**

2018

Mixed Media on Canvas

50 x 50 cm

IDR 22,000,000



**Seri Benang Merah No. 2/
Red Thread Series #2**

2019

Mixed Media on Canvas

120 x 100 cm

IDR 22,000,000

Rega Ayundya Putri

REGA AYUNDYA PUTRI (b.1988, Surabaya). She earned an undergraduate and postgraduate degree in Sculpture Arts in 2012 and 2014 respectively from the Intitute of Technology Bandung, Indonesia. Although formally educated as a sculptor, drawing has always been her safe haven.

Rega considers her art style to be surrealist, as she draws inspiration from her subconscious at random times, such as when she is daydreaming, bored at work, or alone before sleep. Her works portray random and straightforward message. She often uses metaphors to express things which she finds hard to explain. She thinks that a good artwork ought to be able to make the audience feel what the artist feels when he/she makes the artwork. Most of the time, she makes art when she feels sad, thus that is the feeling she wants to transfer to her audience.

Rega has a lot of influences, but her favourite is Gustav Klimt. She is also inspired by many women artists, such as Frida Kahlo, Jenny Saville, Shazia Sikander, dan Tracey Emin, whose views on life she finds intriguing. For illustration, she enjoys the works of Makoto Aida, Junji Ito, dan Takato Yamamoto.

Rega's works have been exhibited Yogyakarta, Jakarta, Bandung, Malang, dan Surabaya.

She was also a finalist from Soemardja Art Award 2012 and Anugerah Musik Indonesia's Best Album Artwork.



Fragments of Sobriquet #4

2019

Archival Ink and Markers on 300 gr.

Britania Paper

100 x 100 cm

IDR 16,000,000



Fragments of Sobriquet #5

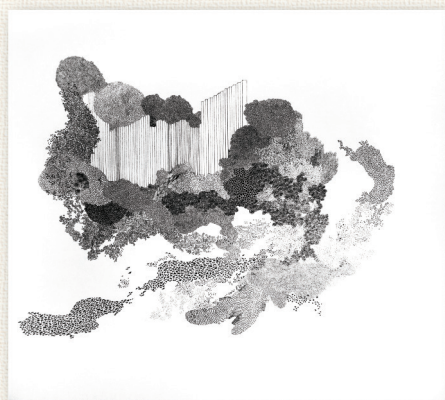
2019

Archival Ink and Markers on 300 gr.

Britania Paper

100 x 100 cm

IDR 16,000,000



Fragments of Sobriquet #6

2019

Archival Ink and Markers on 300 gr.

Britania Paper

100 x 100 cm

IDR 16,000,000

Marissa Ridzuan Ng.

MARISA NG (b.1977, Malaysia), a full time artist who earned her Certificate Of Figurative Art from the National Academy of Art, Culture & Heritage, Malaysia. Marisa derives most of her work from the attachment that she felt towards her Ah Ma (grandmother) who suffered from cancer. Having a special connection with her growing up, Marisa describes her fondness of her abstractionist brush stroke as a personification of the way her Ah Ma cooked in the kitchen. 'Spontaneous but purposeful' and likes to get things done quickly. She values her leisure time to the extent that every line, dots and patches of color are poured upon the canvas with the intensity of the brush strokes aligned with the conversations and the emotional significance that she treasures in her heart and memory.

Marisa knows exactly when a piece is completed as she describes the quote by Robert Henri (1865-1929) 'The stroke which marks the path of a rocket into the sky maybe only a few inches long, but the spirit of the artist has travelled a thousand feet at the moment he made that stroke.' She currently resides in Malaysia and has exhibited her works in a numerous exhibitions throughout the country.



Me Set Free

2018

Mixed Media on Canvas

152 x 152 cm

IDR 60,000,000



Lost and Found

2018

Mixed Media on Canvas

152 x 122 cm

IDR 50,000,000



Mustard Seed Faith

2018

Mixed Media on Canvas

80 x 80 cm

IDR 18,000,000



Glory of Him

2018

Mixed Media on Canvas

147 x 226 cm

IDR 80,000,000

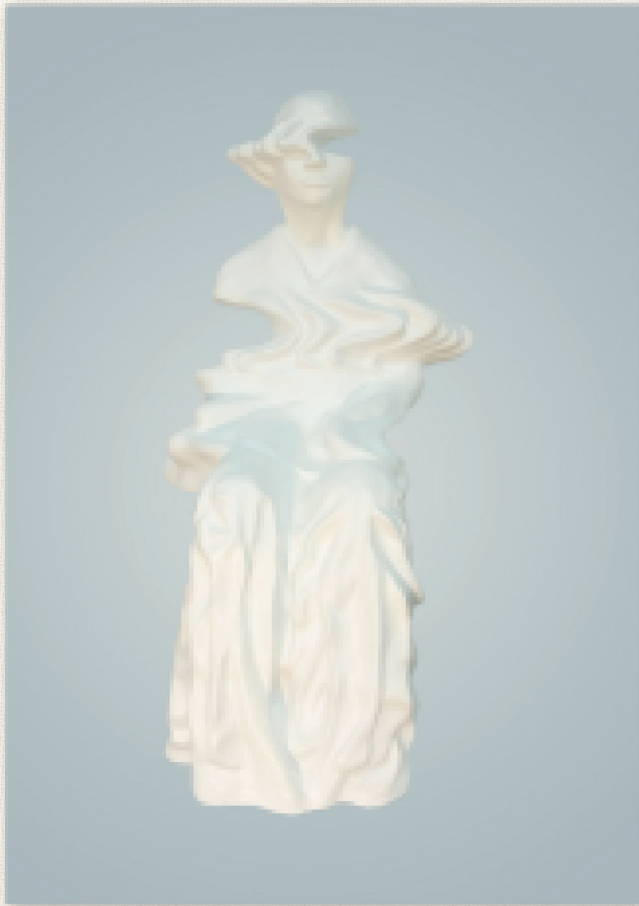
Audya Amalia

AUDYA AMALIA (b.1996, Bandung) graduated from the Faculty of Fine Arts at the Institute of Technology, Bandung, West Java. With a particular interest in the field, Audya uses her art as a mediator between her studies of humanity and the social, cultural issues and it's impact. Since 2015, she emerged in the study of the human anatomy and her fascination with the psychoanalysis of every individual. Sculpture and the process of knitting with wire and organic rope epitomize her studies and research into domestic work, gender and spirituality.

Derived from the book titled 'De Njai: Het Concubinaat in Nederlands-Indie', De Njai was constructed through studies of the history of women that lived alongside the European men during the Dutch colonization era. Nyai partakes an extremely significant role in the development of the civilization of society in Indonesia as a narrative of complete injustice that was received in history.

It was during the 1600's that the story of Nyai began, when the (VOC) Dutch Indie Trade ships arrived in Indonesia, establishing a network of trading offices and warehouses in Asia along with the acceleration of the development of space trade. While the ship crew who resided were mostly involved of young European men, the Indonesian women who worked in their homes were awfully mistreated and often turned into concubines, whilst they await for a European wife.

In 'De Njai', Audya uses the term which originated from the Balinese language, emerged during the 17th century together with the arrival of the VOC. The term Nyai was pure before the rise of concubines in the European households during the time. The sculpture is translated from a portrait of a female figure in the 18th century Bali. Parts of the body are deconstructed and deformed like objects with a lower molecular density, visually recounting the shifting of the term 'Nyai', washed away with the dynamics of reality.



De Njai

2019

Resin

110 x 60 x 57 cm

IDR 16,500,000