

HUMDRUM HUM



Jakarta
Virtual

oppo

ISA Art Design

Humdum

Adjective:

Lacking excitement or variety; boringly monotonous.

(E.g. 'humdrum routine work')

Noun [mass noun]:

Monotonous routine.

(E.g. 'an escape from the humdrum of his life')

***F*OREWORD**

Mundanity has never felt more substantial than these past few months. Humdrum Hum; One could interpret humming to a mundane cyclic routine in various ways. It could be that the hummer is trying to break the mundanity, accentuating it, or instead just enjoying and appreciating the rhythm and pattern. The possibility is as endless as imagining what sorts of thoughts cross Sisyphus's mind while rolling the boulder up countless hills. Additionally, Humming also infers intimate and playful actions.

Similarly, this exhibition's artworks showcase praise to essentiality and simplicity, striving for artistic honesty and unhiding-ness. While some works attempt to create a personal order within a constant disorder, some other instead disrupt the systemic orderliness. All in all, creating these artworks are efforts to notice a hidden life within the everyday and make others aware of the poetics in it as well.

Creating this exhibition, ISA Art and Design is committed to supporting the local art scene by providing an artwork presentation and market platform for young artists, regional and international. ISA also believes that the aesthetic experiences we get from art could be a catharsis for us during these challenging times. We are also featuring fresh practices that the local audiences might have not yet encountered.

A detailed line drawing of a cluttered room. In the upper left, there is a large electric fan. Below it, a small box with a plug is visible. To the right, a lamp with a striped shade is positioned. In the center, a large box or bag is shown. On the right side, a chair with a chain hanging from it is depicted. In the foreground, there is a large, rounded object, possibly a bag or a piece of furniture, with a small rectangular label on it. The drawing is composed of various lines and hatching, creating a sense of depth and texture.

ARTWORKS

The background of the entire page is a painting of a chandelier. The chandelier has several large, faceted crystal beads hanging from it. The center of the chandelier is blurred, while the beads and the structure around them are sharp. The lighting is dramatic, with highlights on the crystals and deep shadows in the background.

Chandelier Series

Chandeliers in western society have become a symbol of one's social status, a symbol of luxury and elegance. It is also placed in spaces where people gather, such as dining and living rooms, which makes chandelier a symbol of celebration and grace.

These representations, on the other end, was quite contradicting with values she grew up with.

With these works, Astika is portraying the struggles of young adults who struggle alone and away from their origin.

The blurred portion of the image in the center signifies chaotic feeling of trying to fit in. The feeling of being lost and alienated from society. Meanwhile, the crystal-clear beads of chandelier surrounding it symbolizes society's expectation for perfection in life.



Anastasia Astika

The Coalescence: I wish, 2020

69,5 x 100 cm (without frame)

88 x 120,5 cm (with frame)

Watercolor and Acrylic on Paper

The Coalescence: I wish

This drawing describes the feeling of being lost and confused, between grief and longing, but also the aspiration to seek the upside from other perspectives.

This drawing is inspired by the separation we all have been collectively experiencing this year. Separation from family, friends, and loved ones.

While Astika's previous works from this chandelier series were drawn in black and white, which represents her past life and memories, this work represents the present that she still feels hopeful about, and the future.



Anastasia Astika

Anamnesis: the Discrepancy, 2020

84 x 111 cm (without frame)

89 x 116 cm (with frame)

Chinese ink and acrylic on paper



Anastasia Astika

Anamnesis: Far Cry III, 2020

75 x 75cm
Chinese Ink on Paper

Tíga kala — Series

Is a continuing study of time through weaving, counting and aligning continuous lines dyed with primary colors of Indigofera from the East, Mahogany Wood from the West and Tumeric and Jelawe from the South of Java. The color study reroots essential cores of material translation through absorption and the embodiment of permanence from the practice of dyeing.

1/ A material was gathered and found at a point of time recalled with the associations we have with such.

2/ A material was deconstructed and fermented taken out of its body, into malleable as blood.

3/ stained and absorb into other materials, translating its entity within a simple form; color.



*Alexander **S**ebastianus*

M'biru #01, 2020

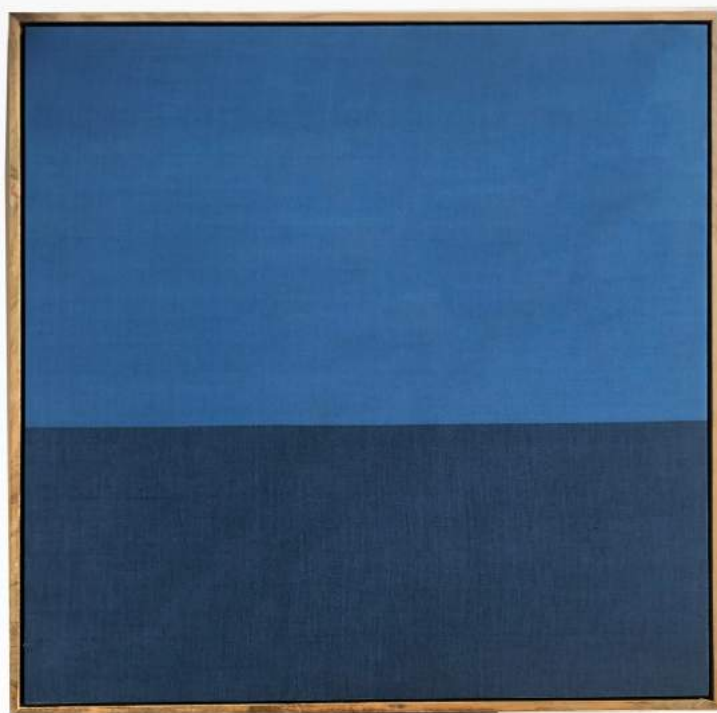
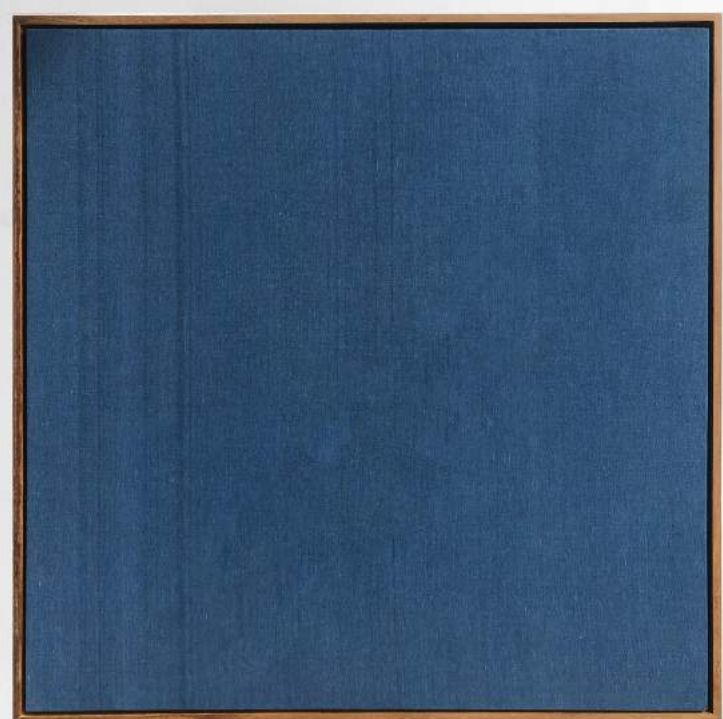
TBC
Handwoven Indigo Dyed Cotton
on Teak Frame



*Alexander **S**ebastianus*

M'biru #02, 2020

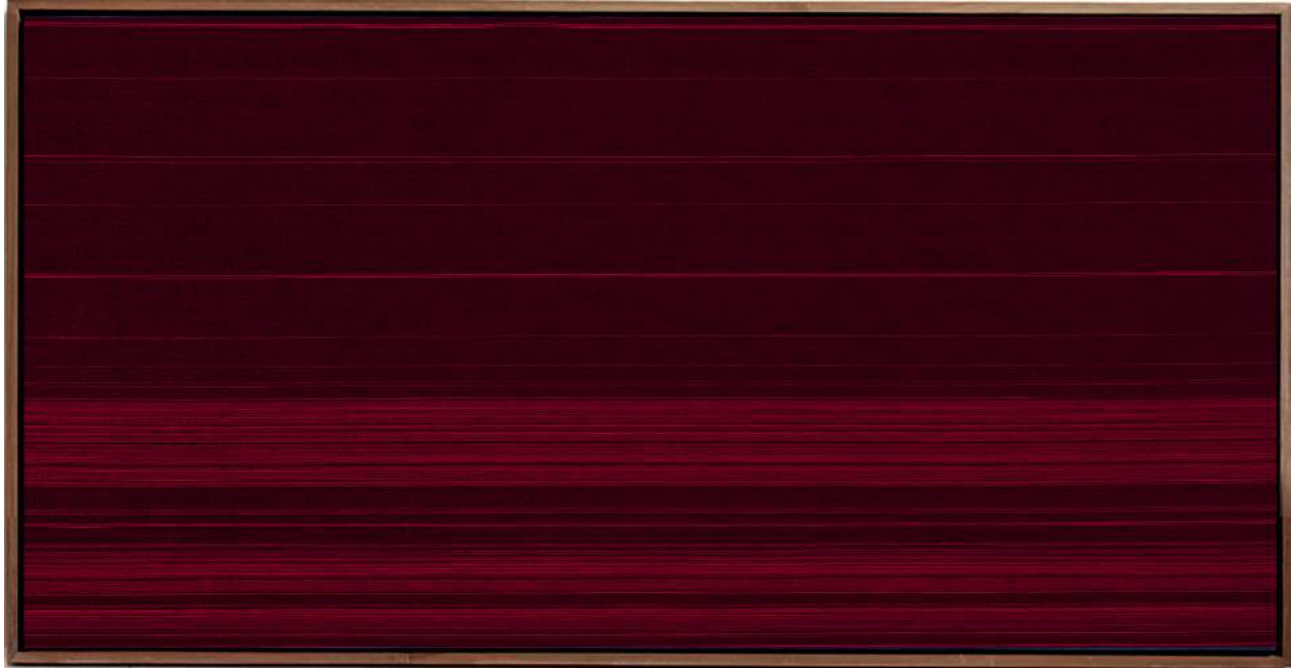
93 x 125 cm
Handwoven Indigo Dyed Cotton
on Teak Frame



*Alexander **S**ebastianus*

Mem-belah, 2020

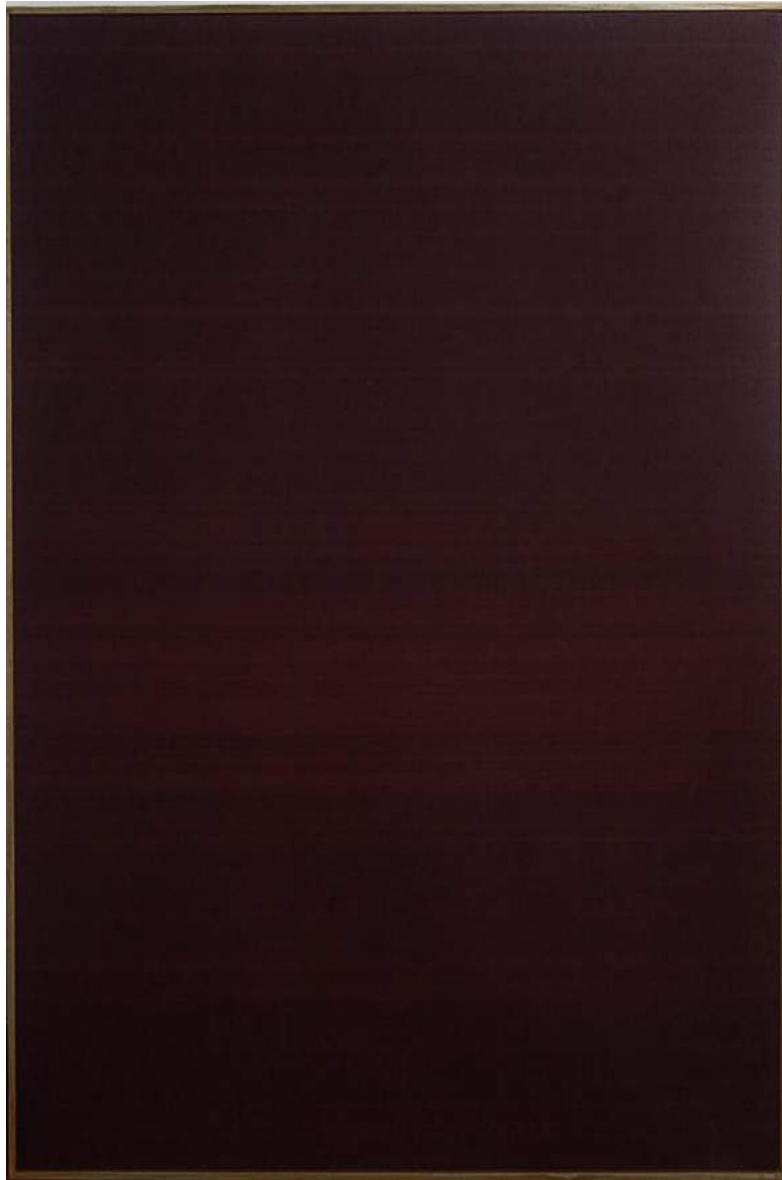
64 x 64 cm
Handwoven Indigo Dyed Cotton
on Teak Frame



*Alexander **S**ebastianus*

E'rah #01, 2020

50 x 100 cm
Handwoven Mahogany Dyed Cotton
on Teak Frame



*Alexander **S**ebastianus*

E'rah #02, 2020

93 x 125 cm
Handwoven Indigo Dyed Cotton
on Teak Frame



*Alexander **S**ebastianus*

**Handwoven Mahogany Dyed Cotton on Teak Frame,
2020**

93 x 93 cm
Handwoven Indigo Dyed Cotton



*Alexander **S**ebastianus*

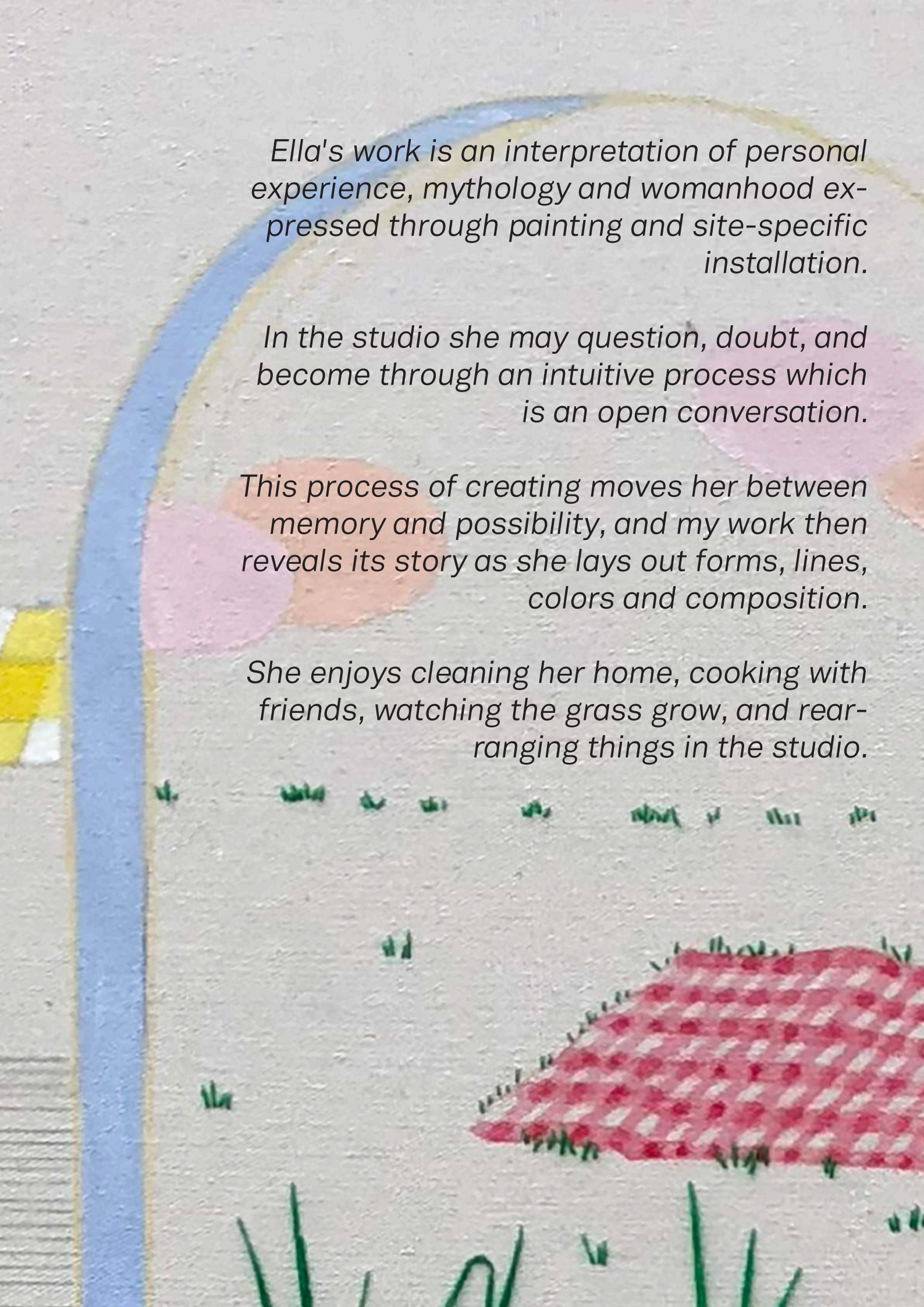
Batu #07, 2014-2020
TBC

Handwoven Indigo Dyed Cotton
on Teak Frame

Batu #07

A dyer's tool used to sink in Indigo leaves, becomes a maker's monolith. Ritualized as a metaphor of the body that achors gathered recallings, making blue a blood that was once pure.



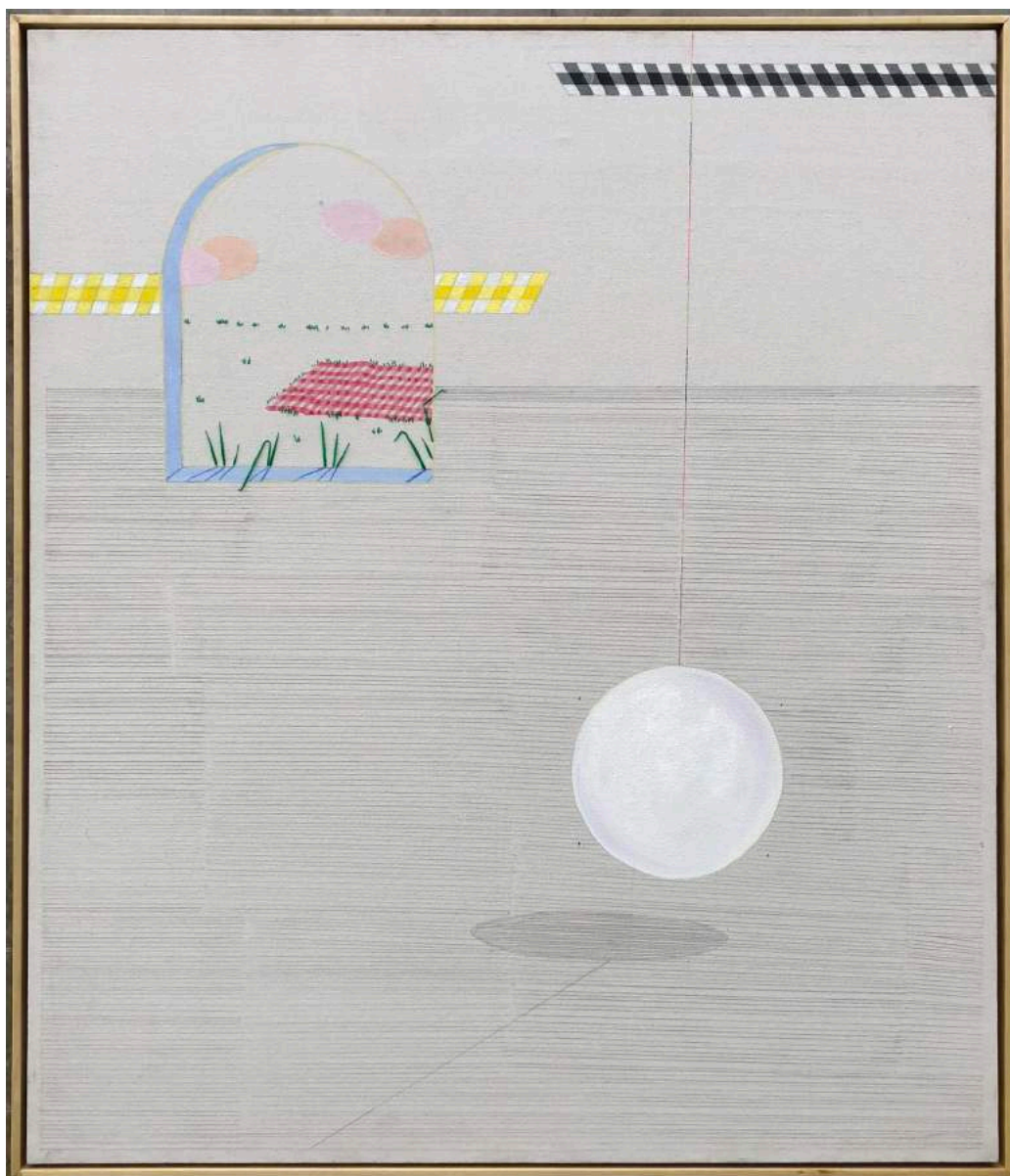


Ella's work is an interpretation of personal experience, mythology and womanhood expressed through painting and site-specific installation.

In the studio she may question, doubt, and become through an intuitive process which is an open conversation.

This process of creating moves her between memory and possibility, and my work then reveals its story as she lays out forms, lines, colors and composition.

She enjoys cleaning her home, cooking with friends, watching the grass grow, and rearranging things in the studio.

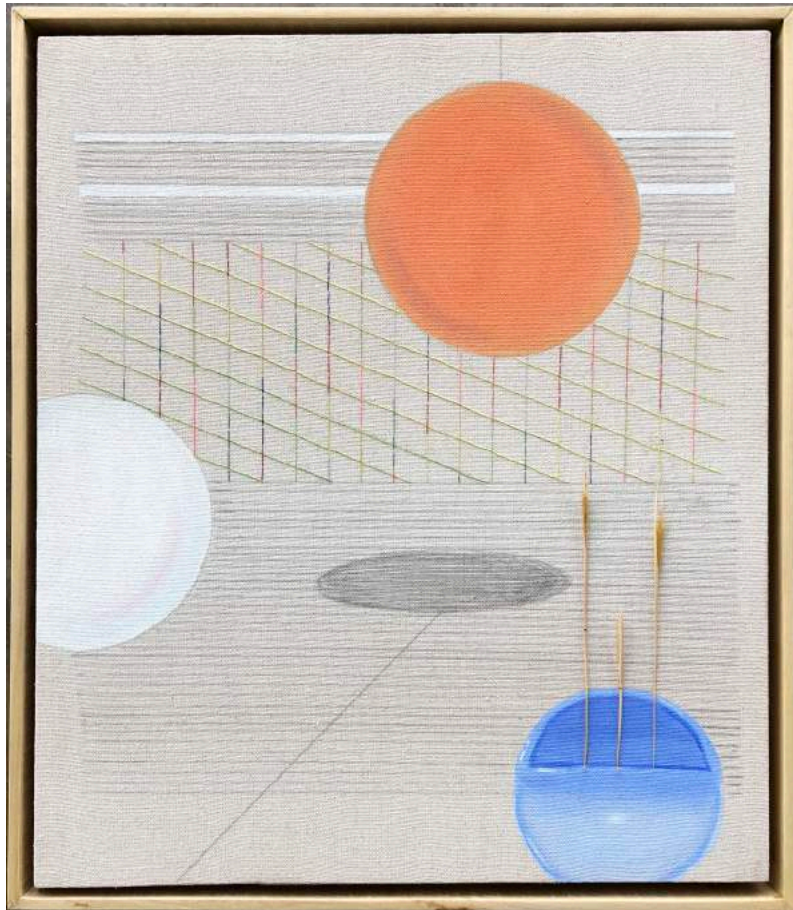


***E**lla Wijt*

**How I Wish that Every Time We Are Together Time
Stops and We Are Forever, 2020**

130 x 150 cm

Pencil, dermatograph, yarn and acrylic on raw canvas



***E**lla Wijt*

Ursula, 2020

56 x 65 cm

Pencil, dried grass, yarn and acrylic on raw canvas

How I Wish that Every Time We Are Together
Time Stops and We Are Forever, 2020

"When you are loved and in love."

Ursula, 2020

*"a holiday,
a place,
a galaxy,
a little bear,
a goddess."*



***E**lla Wijt*

Second Full Moon, 2020

150 x 130 cm

Acrylic paint, dermatograph, pencil and thread on raw
canvas

Second Full Moon, 2020

"Quietness comes with her, entering every curve and corner of the land, like a weaving of purple and blue lace wrapping the grass and trees.

The frogs and crickets singing their rain songs, the wind echoing.

A procession of the second full moon, a blue moon, a time when the grandmother moon visits once in every nineteen years.

Saturday, Oct. 31st 2020."



***E**lla Wijt*

The Sky Bridge, 2020

114 x 84 cm

Acrylic paint and thread on raw canvas

The Sky Bridge, 2020

Where it begins or where it ends? Or maybe it's the over-view that makes everything whole.



***E**lla Wijt*

Still Life with Grass, 2019

100 x 80cm

Acrylic paint, dermatograph, grass and thread on raw
canvas





Kurt Peterson

Personal Foul, 2020

Dimensions Variable
Stone, acrylic paint, hoops, whistle,
and mirror backboard

Personal Foul, 2020

This work is, of course, a basketball and hoop, but whether it has yet to be constructed, or has in fact been disassembled and left to rest is unsure. Has the game ended or is it only yet to begin?

The ball, seemingly deflated, is in fact a stone. Perhaps humorously this could be seen as a play on the colloquialism "pass me the rock". While it could be perceived as a sort of visual pun or even a prank (the artist have seen children run to this ball only to be utterly confused). He prefers to see this work as a riddle about the game of life. Even more so a riddle about the space between life and death (more life?). The ball sits, reflecting upon itself in the mirrored backboard which is its target. Naturally, the ball seeks to reach that target, but a ball such as this would shatter the mirror upon impact. And so the ball sits, seemingly deflated, unsure of its next move, looking back upon itself and upon the life which exists behind it in the form of whatever space is reflected therein.

In this sense, a seemingly playful work becomes an opportunity for our own self reflection. It becomes a question and riddle regarding the nature of self and the process of self reflection. "Were I to cast myself forward in this condition, would I reach my target or would i shatter? Is that shattering the shattering of illusion and therefore meaningful and useful? What lies on the other side? Is the game over or yet to begin? Who am I, how did I get here, what is my value, my purpose? How may I reflect upon myself in the face of a personal foul, own up to my mistakes, to grow, to be inflated (just enough!) that I may again become light, that I may bounce, that I may play?"



Kurt Peterson


Bunga Bude, 2020

21 x 17 cm (Without Frame)
Etched mirror with handmade carved frame.

Bunga Bude, 2020

Kurt considers Bunga Bude as a simple and playful work, another exploration of materials and means of conveying the simple kind of line work that he enjoys in drawing through the mediums of etching and wood burning.

It is titled as such because the flowers are all so soft, billowy, and kind; like the love of a mother. Observe the reflection of a space from every angle, and you can let their softness be cast across every corner and object perceived therein. The beauty of this mirror work is that it is joining its softness and care to the room at all times, whether observed or not.



Sun, Moon, Rainbow, Rain, Bloom & Flame

These four works are considered a series, or two pairs of works, though the artist believes that each stands alone with its own strength. They began simply through play and enjoyment and experimenting with new materials. Kurt always like to be learning new mediums and skills as a means for conveying ideas and feelings.

All four of the works feature the same mirror etching frame containing sun, rainbow, rain cloud, fire, flower, and moon. They operate aesthetically to add a sense of playfulness and ground the works in a realm of storytelling through elements that are familiar and even childlike. Perhaps children draw these kinds of images because they are actually some of the most fundamental phenomena we experience on Earth. They are basic and elemental, but from them grows the story of our world, and in that sense, the artist would hope that these works would inspire storytelling that goes beyond the character he have given to each in his own descriptions. Also in hopes that in the mind and imagination of the works' eventual owners and viewers that each may continue to come to new life.

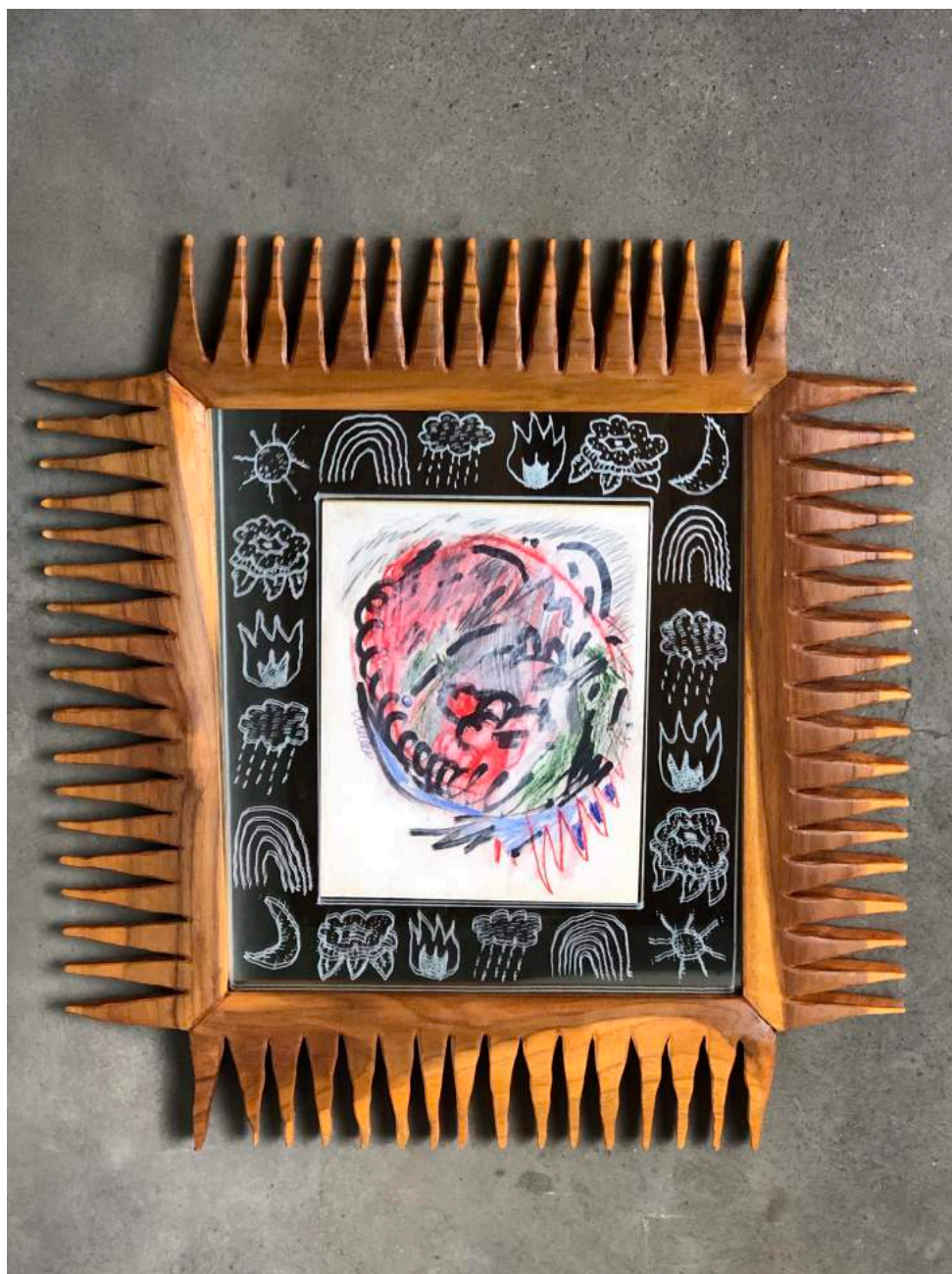


Kurt Peterson

A Rather Sizable and Fragrant Bloom, 2020

46 x 50 cm

Drawing on paper, etched mirror,
handmade carved wooden frame



Kurt Peterson

Badut Kacrut Bobo Siang, 2020

46 x 50 cm

Drawing on paper, etched mirror,
handmade carved wooden frame

A Rather Sizable and Fagrant Bloom, 2020
Badut Kacrut Bobo Siang, 2020

While “***A Rather Sizable and Fagrant Bloom***” is clean and simple, with organic leafy frame, at rest, grounded in deep brown; the “***Badut Kacrut Bobo Siang***” portrays, perhaps, a frantic transformation of that peaceful bloom into another being, the clown.

His collar retains the blue of the bloom’s leaves, and that smearing has revealed a range of colour which is his makeup. His frame is like flame - electric and yet he sleeps. That frenetic energy has paradoxically brought him to a place of deep rest where his dreams are vivid and clear - a means of refreshing the unconscious.

So it seems this clown’s biggest scene arrives most clearly in his dream and, awaking well rested, he may resume his role as a beautiful and fragrant bloom, grounded, rooted, and simply wiggling in the wind.



Kurt Peterson

A Well Rested Rainbow, 2020

50 x 44 cm

Drawing on paper, etched mirror,
handmade carved wooden frame



Kurt Peterson

Pelangi Yang Bangun Pagi Banget, 2020

47 x 51 cm

Drawing on paper, etched mirror,
handmade carved wooden frame

A Well Rested Rainbow, 2020

Pelangi Yang Bangun Pagi banget, 2020

“A Well Rested Rainbow” and “Pelangi Yang Bangun pagi Banget” is the second pair within this series. The transformation, the smearing, the calm and frenetic energies are similarly shared as in the first pairing between the style of the images and frames. The Well Rested Rainbow rises with ease and may appear even as a double or triple rainbow. More than that, this particular rainbow is capable of casting itself across the sky in the form of a Mobius strip - a feat few other rainbows are capable of! Still, that graceful twist and the transmission of radiance may lead her, the rainbow to a collapsing sort of exhaustion and being a rainbow means you are always on call... Should the rain fall early and the sunshine cast itself just so well, there is work to do.

“Kasihan Mbak Pelangi, kasihan... habis ngerja bobo terus ya”.

Raumganez

Raumganez is a series of sculptures done with transparent methacrylate. It is created through thermoforming technique and manual heating.

This process, consists of heating plastic sheets in industrial furnaces, a technique adopted from how everyday product, hard-casing, or moulds are made; from drinking cups, containers, lids, trays, and other products. However the surface of these sculptures are abstracted, unlike the utilitarian forms of previously mentioned products.

The form is rather unstable, and the crumpled and draped shape distorts the viewer's perception of the surrounding space. This sculpture creates an effect similar to an "optical lens" that ruptures the space and the objects that surrounds it, simulating the perceptive fracture within the fabric of reality, enriching our relationship with it.



*Luthfi **Z**ulkifli*

Raumganez (Model No.036), 2020

50 x 50 x 40 cm
Methacrylate



Cooling the Medium

In this work, Luthfi is interested in the way that we navigate and perceive our environment; through the language of objects that surrounds our everyday reality and in the dialogues and shifting relationship between axes, such as time, space, form, and utility.

Based on those axes, Luthfi created this artwork to look at the point where sculpture touches painterly nuances as an unfolding sketchbook of our everyday reality in physical space. For him, the concept, the materials, along with colours that activate the work and their surroundings are of equal importance. That way, the work engages with its surroundings in a cohesive manner, just like how a painting engages with its canvas or a drawing with its paper.

Luthfi Uses basic sculptural material like wood, brick, found and custom-made objects juxtaposed with everyday ephemera like metal rods.

He is constantly challenging the potential of his materials in order to create a variety of frequencies and movement within the physical and mental space. He sees his artwork as “moments in time” and he is always looking for things discovered through the subversion of expectations.



*Luthfi **Z**ulkifli*

Cooling the Medium, 2019

26 x 34 x 69 cm
Found Object



Senyap

Cactus has always been a prominent visual element in Melta's work, it symbolizes resilience, feminist struggle, Minangkabau cultural value, as well as her personal struggle as an introverted person.

Senyap talks about an experience of isolation. A life of a loner. Made into a stranger to the rest of the world because of their internal conflict.



Melta Desyka

Senyap, 2020

50 cm (d)

Hand embroidery on canvas



Mon-Fri

Handkerchiefs, phones, folded envelopes, receipts. In this series of work, Meliantha pauses time. Object stays frozen in slightly odd configurations, inviting us the viewer to take a reflective quiet moment and observe this display of everydayness around us.

The installation invites us to feel time, and to give attention to action; things that we have been taken for granted. Drawing us to live consciously by accentuating and punctuating our everydayness.



***(M)**eliantha Muliawan*

Desk Bell & Handkerchief, 2019

14 x 28 x 28 cm

Resin, desk bell, handkerchief and acrylic paint



***(M)**eliantha Muliawan*

Date Stamps and Book, 2019

22 x 18 x 16 cm

Resin, book, datestamps, and acrylic paint



***(M)**eliantha Muliawan*

Telephone & Sock, 2019

16 x 16 x 100 cm

Telephone, sock, resin, and acrylic paint



***(M)**eliantha Muliawan*

Papers & Folded Envelope, 2019

10 x 28 x 42cm

Resin, paper, envelope and acrylic paint



***(M)**eliantha Muliawan*

Paper Holder Spike Stick & Receipts, 2019

20 x 32 x 11 cm

Paper holder, spike stick, receipts, resin,
and acrylic paint



***(M)**eliantha Muliawan*

Blow #1, 2019

50 x 65 x 24 cm

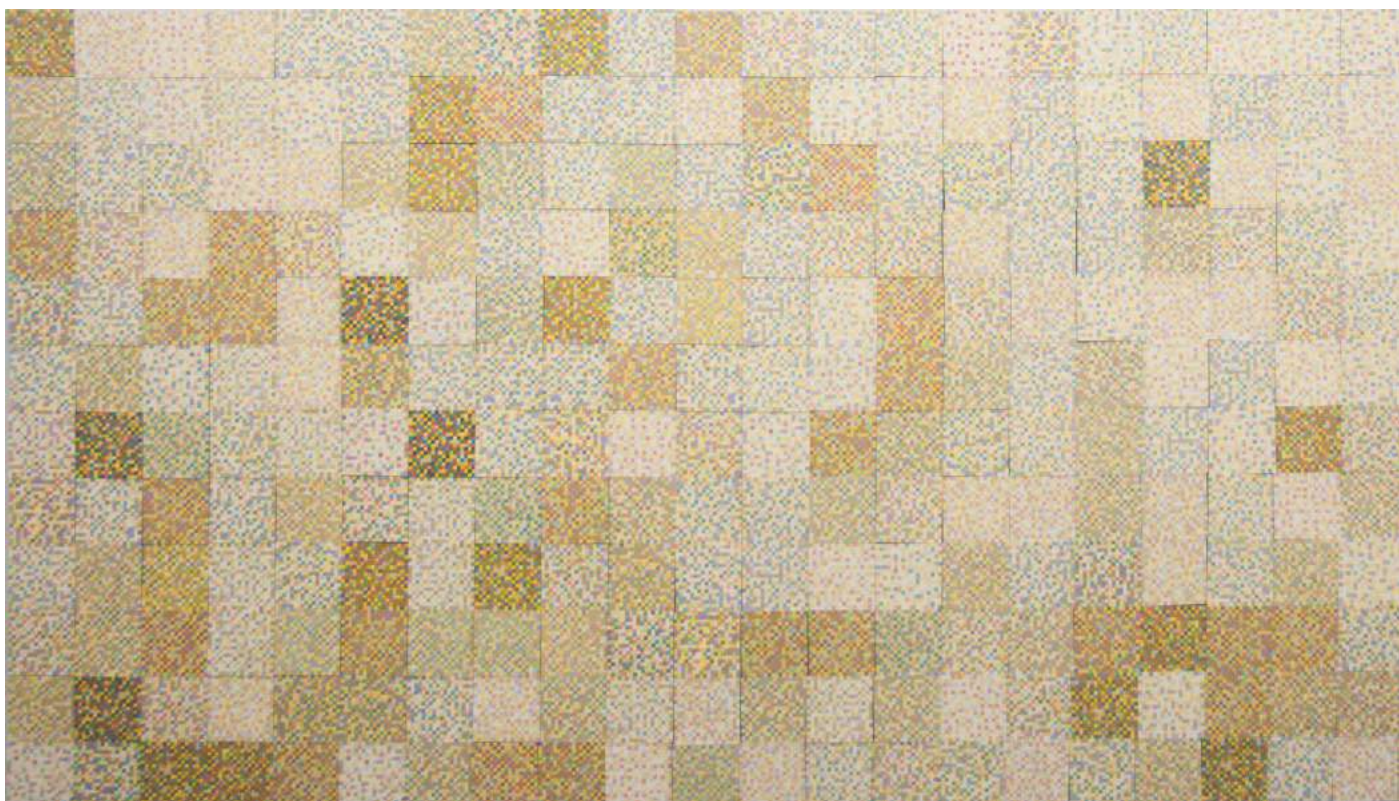
Fan, tie, resin & acrylic paint



Dancing With Systems

The dualism of chaos and order constitutes life's vitality, but often, we would rather not deal with disorder and attempt to stop it from happening. In some ways, "order" could be seen as a system, and chaos could be seen as chance and probability. This obsession with order is rife in printmaking where technical demands favour order over necessary chaos and chance. This tendency is also stronger when a printmaker tries to create a realistic depiction of a subject.

Reasons above made Mika interested in creating a printmaking work that is intuitive, spontaneous, and abstracted. Mika uses the MDF reduction print technique in combination with mathematical probability element to create chance and chaos in both the creation and the installation of the artwork.



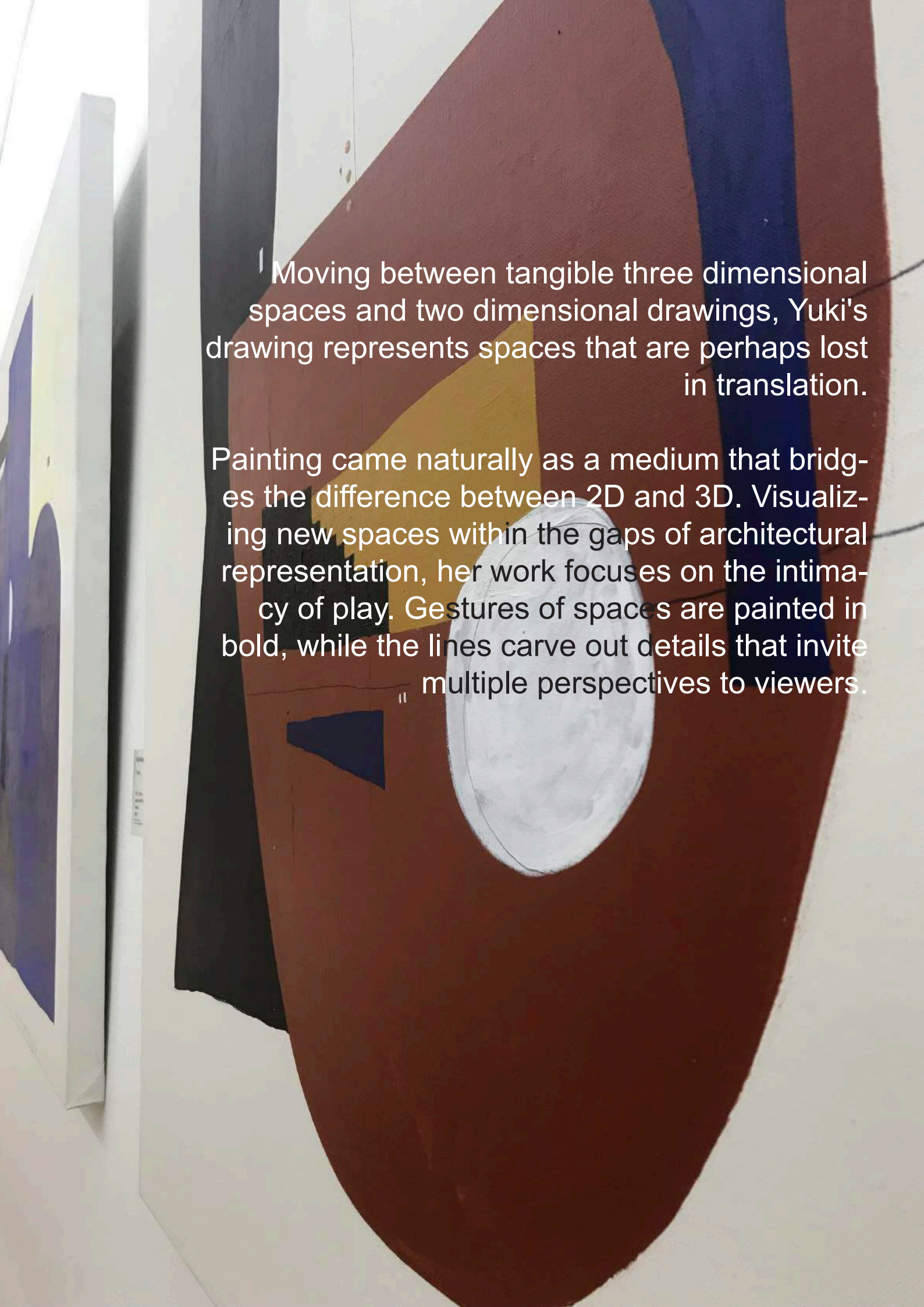
Mika Reksowardojo

Dancing with Systems, 2019

189 x 108 cm

9 x 9 cm per module

MDF reduction print on paper

An abstract painting featuring large, bold shapes in red, blue, and yellow. A prominent white oval shape is visible in the center. The painting is displayed on a wall, with other artworks visible in the background.

Moving between tangible three dimensional spaces and two dimensional drawings, Yuki's drawing represents spaces that are perhaps lost in translation.

Painting came naturally as a medium that bridges the difference between 2D and 3D. Visualizing new spaces within the gaps of architectural representation, her work focuses on the intimacy of play. Gestures of spaces are painted in bold, while the lines carve out details that invite multiple perspectives to viewers.



Y*uki Nakayama*

Flood, 2020

115 x 115 cm
Acrylic and pencil on canvas



Y*uki Nakayama*

Core, 2020

90 x 120 cm
Acrylic on canvas



Yuki Nakayama

Must be an Igloo, 2020

30 x 40 cm
(with frame: 40 x 50 cm)
Acrylic and pencil on paper



***INSTA*LLATION**





Small informational label with text and a QR code.



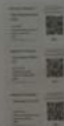
Small informational label with text and a QR code.



Small informational label with text and a QR code.







ndrum hum

acking excitement or variety; boringly

um routine work')

[noun]: Monotonous routine.
(ape from the humdrum of his life')

Mundanity has never felt more substantial than in these past few months. We are spending time at home, left alone with ourselves. However, it becomes a paradox that this overload of domestic mundanity is a disruption that made us realize of another mundanity we trap ourselves in.

Humdrum Hum; Humming to a mundane cyclic routine could be interpreted in various ways. It could be that the hummer is trying to break the mundanity, or maybe accentuating it, or instead just enjoying and appreciating the routine. Or it could be all of the above. The possibility is as endless as imagining what sorts of thoughts cross Sisyphus's mind while rolling the boulder up an endless hill. Humming also infers a sense of intimacy and playfulness.

Similarly, the artworks in this exhibition showcase praise to essentiality and simplicity, striving for artistic honesty and unhidingness, featuring artworks from various medium and disciplines by young artists: **Alexander Sebastian, Anastasia Astika, Ella Wijt, Kurt Peterson, Luthfi Zulkifli, Melta Desyka, Meliantha Muliawan, Mika Rekswardojo, and Yuki Nakayama.**

While some works create a personal order within a constant disorder, some others instead disrupt the systemic orderliness. All in all, it is an effort to notice a hidden life within the every-day, and to make others see it as well.













Informational text and QR codes on the wall.



Informational text and QR code on the wall.

ABOUT ISA

ISA Art & Design believes in empowering female artists through giving space, exposure, and market support. With our thorough understanding of the art market, we are determined to change the stigma against collecting artworks by young female artists.

Actively representing interdisciplinary and new media artworks, we contribute to the creation of a thriving art market for non-traditional mediums. We are doing so because artists should not have to limit their medium of creation or compromise the integrity of their artworks over bread-and-butter concerns.

We advocate for Personalized Collection. In our definition, to collect is to express yourself, what you believe in, and what you stand for; that it is just as much a creative activity than it is an investment. We stand by the act of collecting as a form of support based on personal resonance between artists and their audiences.

For the reasons above, we also believe in presenting and diligently supporting the secondary market. Secondary market artworks, being collected previously, is a pre-curated selection of the best of its era, tested through time. The secondary market also contains artworks from specific times in history, encompassing the zeitgeist of its contemporary.

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