

TITICARA

Selected Women Artist by
Syagini Ratna Wulan

ISA Art Gallery

Wisma 46 – Kota BNI, Jakarta

June 4TH – July 16TH 2022

Tue–Sat, 11^{AM} – 6^{PM}

ISA

Art Gallery
WISMA 46
KOTA BNI

SYAGINI RATNA WULAN

Aurora Arazzi ^{ID}

Corinne De San Jose ^{ID}

Dawn Ng ^{SG}

Donna Ong ^{SG}

Elia Nurvista ^{ID}

Ella Wijt ^{ID}

Erna Pirous ^{ID}

Etza Meisyara ^{ID}

Ines Katamso ^{ID}

Kanoko Takaya ^{JP}

Leyla Stevens ^{AU}

Melissa Tan ^{SG}

Putri Larasati ^{ID}

Sekarputri Sidhiawati ^{ID}

Tara Kasenda ^{ID}

Vienasty Rezqina ^{ID}

Yosefa Aulia ^{ID}



Titicara

ISA Art Gallery presents "Titicara", an exhibition featuring seventeen Indonesian and Southeast Asian artists. The participating artists in this exhibition are Aurora Arazzi (Indonesia), Corinne De San Jose (Philippines), Dawn Ng (Singapore), Donna Ong (Singapore), Ella Wijt (Indonesia), Elia Nuvista (Indonesia), Ernah Garnasih Pirous (Indonesia), Etza Meisyara (Indonesia), Ines Katamso (Indonesia), Kanoko Takaya (Japan), Leyla Stevens (Australia), Melissa Tan (Singapore), Putri Larasati (Indonesia), Sekar Puti Sidhawati (Indonesia), Tara Kasenda (Indonesia), Vienasty Rezqina (Indonesia), Yosefa Aulia (Indonesia).

The exhibition title "Titicara" is derived from the Indonesian word "titinada" which means "pitch" or references "all possible highs and lows in a language". The term "titicara" refers to the wide range of artistic methods in creating art.

Art and materiality are common themes in 21st-century art. Many influential Indonesian female artists including Hildawati Soemantri, Rita Widagdo, Siti Adiyati, and Marida Nasution, and up until now, more contemporary artists such as Arahmaiani, Mella Jarsma, Syagini Ratna Wulan, and Ay Tjoe Christine have explored the unique material in their art practice to convey their concepts and ideas.

ISA collaborated with Syagini Ratna Wulan to select artists to be included in the event. Syagini is well established in international art, having represented Indonesia (along with Handwirman Saputra) at the 2019 Venice Biennale. Syagini was recently included in the 10th Asia Pacific Triennial of Contemporary Art (APT10), Queensland, Australia.

In this exhibition, Syagini sees her role not as a curator but as an observer and commentator on materiality and practices among female artists. In selecting the title, Syagini was looking to see the diversity of media and material treatment of various artists with different backgrounds as reflected in their identity as female artists.

For the younger artists included, Syagini seeks to encourage them to explore new media for their art. A curator who is also an artist will not discuss the themes, styles, and tendencies of the selected artists but rather become a facilitator who supports the development of the artist's work from a technical point of view.

According to Syagini, there are at least four views on how an artist should treat the materials. Many materials are of the same quality, but the way the artist uses the materials to achieve their desired results is very different. For an artist, a good concept is not enough without technical skill and understanding of the use of materials. The first theory is artistic material as a substance to convey ideas. The second belief is that matter itself has meaning. Artists can present material as a medium of work that can stand alone and inspire observers through aesthetic events. The third approach is characteristic: substance, texture, and color that the artist can use to construct the viewer's perception. Fourth is a combination of the three where the experience and exploration of the artist are important in the selection of material.

The most conventional art form is an oil painting which dates back to the middle of the century, but even paintings have different properties and techniques as a medium. Erna Garnasih Pirous (b.1941) is a senior female artist in Indonesia and the wife of AD. Pirous. She consistently painted since she was accepted at the Bandung Institute of Technology in 1960 and was one of the early contributors to the abstraction painting style. This time, Garnasih presents one of the works in the Hibiscus series, also known as the hibiscus flower. The object she depicts represents her creative process of painting on canvas which she treats with various music related to rhythm and composition. In this work, Garnasih displays distorted asymmetrical and disproportionate strokes, which are the imprint of her studies in France.

In contrast, Tara Kasenda, an Indonesian artist based in Paris, uses a traditional oil coating to create an almost three-dimensional painting reminiscent of one of the contemporary versions of the Monet impressionists. Kasenda strokes the canvas very smoothly and meticulously to achieve the desired aesthetic perfection with a sense of comfort that can be transmitted to appreciators.

Combining works on canvas and playing with three-dimensional objects is presented in Vienasty's works. She constantly applies RGB colors and characters to popular cultural themes such as the zodiac, which is considered to have reduced the complex spiritual value of astrology but is more in demand by the public.

Kanoko Takaya's technique is different from Vienasty's because she creates her two-dimensional works with three-dimensional thickness and accents. Kanoko Takaya, of Japanese descent but based in Bali, was very fascinated by Topeng (Indonesian masks). Indonesian masks caught her attention because of the variety of expressions, which she said were very representative of the nature of Indonesians. Indonesian masks are very open and expressive, in contrast to Japanese masks, which show detailed but limited expressions. Her interest in folk art and traditional Indonesian masks are reflected in the motifs of Takaya's works through the interpretation of emotions with textures and expressions.

Many of the artists from this exhibition use a variety of paper variants and diverse methods in creating their works. In her work entitled “Death caps and Flowers”, Yosefa Aulia inscribes pigment markers on the paper with figurative details. In this work, mushrooms are depicted as providing nutrition to the ground but when ingested, can become a deadly plant.

Yosefa creates narratives for every visual element in her work where she creates a paradox between a sense of life and fear through her choice of visuals, colors, and lines.

Aurorra Arrazi, who spends time working in a graphic arts environment, makes her see things through the lens of graphics, namely the essence of the 'stages' of work. Arrazi sees objects no longer just as mere forms but looks back at the time when they were designed, made, and assembled so that they become a whole object. Arrazi's imagination made her dissect two-dimensional shapes on paper and then cut and assemble them so that the copy came with a new medium. All components of Arrazi's work are made of paper and resemble the shape of objects in the real world, such as frames, nails, and matches. The title choice of Peter Piper picked a peck of pickled peppers was inspired by a tongue twister game first published by John Harris in his Practical Principles of Plain and Perfect Pronunciation in 1813. When someone mentions this sentence, they can almost indirectly say 'paper' even though the word "paper" is not written in the tongue twister. It's like seeing Arrazi's work; at first, one does not know this work is made entirely of paper until taking a closer look.

Melissa Tan is also interested in the material and how to explore and translate visual language through the various materials in her work. She creates methods such as cutting paper on aluminum, and she explores translating visual language through different media.

Filipino artist Corinne de San Jose is an award-winning sound designer for film and a multidisciplinary artist who works in the field of photography. Corinne works using mediums and plays with nature; her photography works using the cyanotype method made at various beach locations in the Philippines with organic chemicals such as salt, vinegar, and cacao turmeric. Corinne's work is about letting go of control and letting go of her environment and conditions to become a collaborator on the final artwork.

Dawn Ng's artistic narratives vary in motif and scale, encompassing sculpture, photography, film, collage, painting, and large-scale installations. Dawn Ng documents natural phenomena from the disintegration of large block sculptures to represent moments in time or the metaphysics of solid to liquid or sublime changes. This reflects the presence and passage of cycle times through the use of materials. Dawn Ng incorporates this into her work, both in photography and video documentation or by applying the process to paper.

Ines Katamso is very interested in abiogenesis and extinct organisms. Katamso attempts to bring them back to life by drawing their repeating morphology and features like infinite patterns. Katamso sketched on paper, cut, reconstructed, and stitched together these works to create a prototype of an evolutive creature inspired by the Ediacaran biota. She uses mineral pigments and natural banana paper as Katamso's steps to create more eco-friendly works of art.

Another artist focusing on the natural environment is Donna Ng who created her version of an imaginary environment by combining several places she documented using digital images to produce an image of a lush tropical forest with towering trees and vines flowing over a peaceful pond. Although quite beautiful, this landscape does not exist. This artwork represents Ong's complex relationship with zoos started both as a child and as an adult. Her childhood fascination with the magical world of zoos developed into cynicism born of heightened awareness and concern for animal rights. The artwork represents Ong's longing for a simpler and purer childhood experience.

Born in Jakarta in 1990, Ella Wijt's interest in art began in 1993, and she has actively shown her work in public spaces since 2005. She moved to the United States to study at the School of the Art Institute of Chicago (SAIC). Wijt now lives and works in Depok as a full-time artist and a co-founder and caretaker of Rumah Tangga. Her work entitled "Picnic Goddess Alights in a Cherry Tree Amid Her Dancing Daisies, Gazing" is made with flower arrangements from her garden and is an acrylic painting on canvas. Wijt plays with the appreciator's perception through the title and her work. The appreciator becomes a light that creates a shadow in the artwork.

In contrast, Etza Meisyara collects memories and transfers them to an aluminum plate through etching or acidification techniques. Meisyara takes experiences from several trips she has experienced by pouring out the emotions she feels surrounding nature. This work is taken from Meisyara's past journey to Bali. Meisyara visited a beach in Suluban where she saw the moment of transition between light to dark which invoked a poetic moment that inspired her to paint and write Ambient melodies. Etza paints with mauve and blue; colors associated with magical and romantic energy wisdom. To strengthen artistic expression, Meisyara uses scratching, burning, erasing, and painting colors with mixed media: photo etching on metal plates using salt, resin, enamel, and acrylic paint.

Video work has been accepted as an art form since the 1960s, which started with Nam Jun Paik. Australian-Indonesian artist Leyla Stevens works primarily with moving images. In her work entitled *Patiwangi, the death of fragrance* (2021), she speculatively cultivates historical narratives through video and photography media that mediate the history of Indonesian women's rituals and their transformation process. Leyla works in a representational mode that shifts between documentary and speculative fiction, restoring counter-history in the dominant narrative.

Putri Larasati used to struggle with staging photography and would work with artistic creations for her photography works. This time Larasati brought a part of her artistic property, which she usually uses for staging photography works. Larasati presents a stained glass with a blend of colors resembling a church window by adapting Dante's Inferno. Larasati tries to re-appreciate religion with a more widespread culture through the choice of materials and visuals she presents.

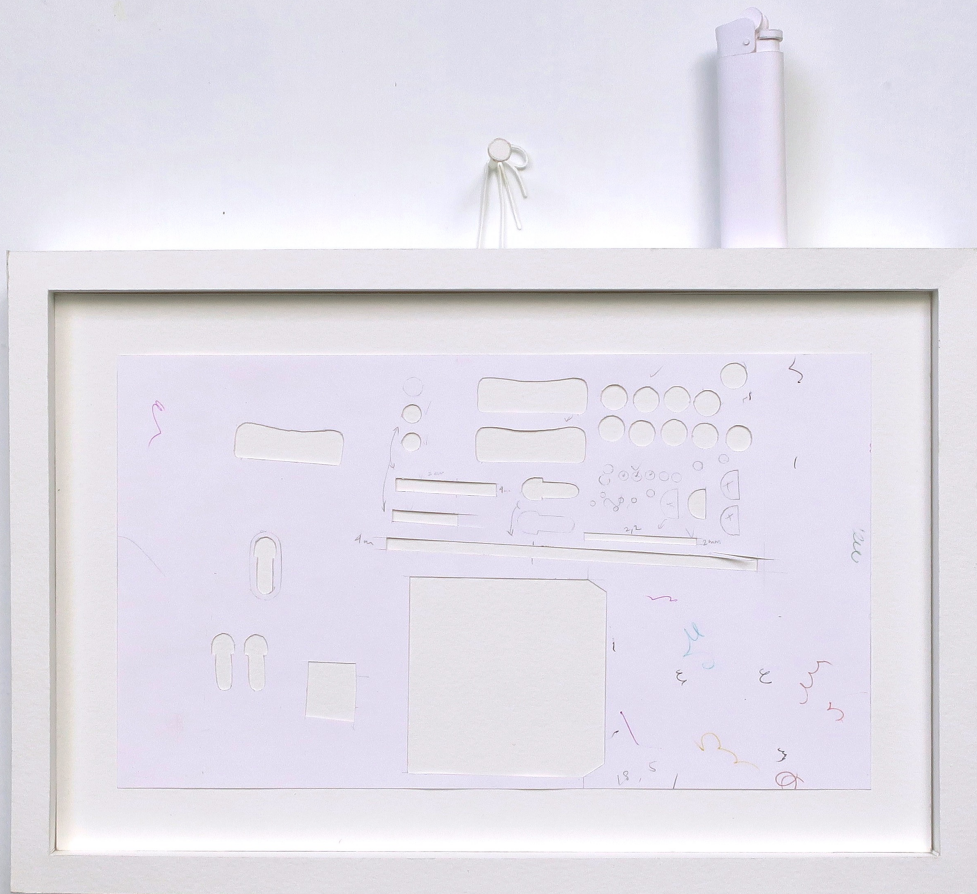
Popular visuals can be seen in Sekar Puti's works. Ceramic art was brought by Sekar Puti, the founder of Arta Derau. Puti chose ceramics because it was considered a therapeutic medium with a touch, honesty, and formation. The colors in Puti's work are striking with sentence quotes and doodle-style visuals, making Puti's work interesting and light but with a narrative close to women's issues and facing life.

According to Suzzane K. Langer, the difference between all arts is only a physical difference because of the difference in the medium and materials used. "The interrelation among all their arts, painting, sculpture and architecture, music, poetry, fiction, dance, film, and any other you may admit has become a venerable old topic in aesthetics. It has lately become acceptable again to assert that all the are just one "Art" with a capital A".

Artistic and formalistic exploration that does not sound politically obvious is equally important. Women's identities should not be constructed only by what they "are not" but also by everything "about" them. Exploring all aspects of thought, aesthetic sense, artistic sensitivity, imagination, and interest of these female artists is part of expressing the content of this "about".

Through “Titicara” ISA Art & Design and Syagini show that female artists are diverse individuals whose stories reflect, intersect, resonate, and influence their communities and society at large and their identity can also be seen in terms of the materials they bring as a piece of work.

AURORA ARAZZI



Peter Piper picked a peck of pickled
peppers, 2022
paper, pencil and pen on paper
32 cm x 30 cm

AURORA ARAZZI



Graduated in April 2020 from Printmaking Studio, Department of Fine Art, Bandung Institute of Technology, Aurora took etching technique on the first year and then started practicing on lithography on her second year until she graduate. She developed the possibility of how prints can be produced in their alternative form, with her intention to find the newness of printmaking in a contemporary art scene.

Education

2020-Present
2015-2020

Master of Fine Art, Bandung Institute of Technology
Department of Fine Art, Bandung Institute of Technology (Majoring in Printmaking)

2018

Department of Painting, Musashino Art University, Tokyo, Japan

Exhibition

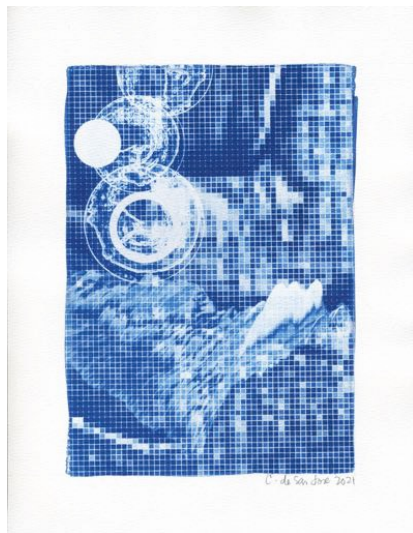
2021

Printmaking Today, Printmaking ITB x RMIT Student, Selasar Sunaryo, Bandung
Bermain di Dua Kaki, Printmaking ITB, Galeri Ruang Dini, Bandung

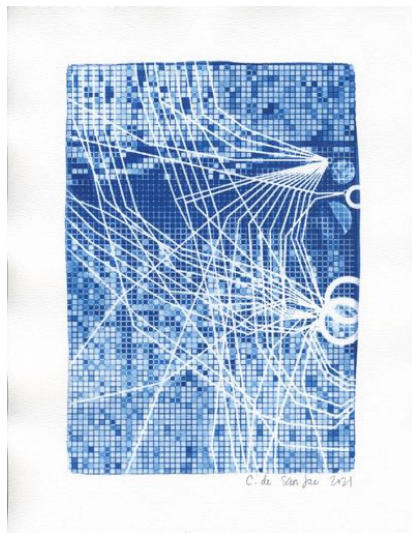
2018

KLIMEX 19, Segaris Art Centre, Malaysia
Laboratory Exposition, Griya Seni Popo Iskandar, Bandung
Messages from The Matrix, 3rd JIMB (Jogja International Miniprint Biennale) 2018, Museum dan Tanah Liat, Yogyakarta
Pameran Seni Grafis Gandaan & Ekspansi, Galeri Soemardja, Bandung
Concours program work competition, Building 12, Musashino Art University, Tokyo, Japan
Asian Festival Children's Content (AFCC) 2018, National Library of Singapore, Singapore
Art Jakarta 2018, "Art Unlimited" *Bekraf x Rakarsa*, The Ritz Carlton Pacific Place, Jakarta
Illustration and Design for Children Book Exhibition, Galeri Soemardja Bandung
Miss Something?, Seni Rupa ITB 2015, Yuliansyah Akbar Gallery, Bandung
2017
Art Jakarta 2017, Ritz Carlton Pacific Place, Jakarta
Form Follows Feelings, Seni Grafis ITB 2015, Ruang Gerilya Bandung
15x15x15 Mini Art Project, *I Know What I Do and I Do it Anyway*, Galeri Soemardja, Bandung

CORINNE DE SAN JOSE



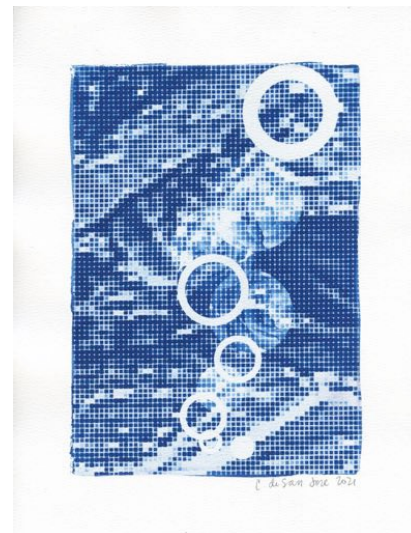
30/20/60
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm



First Light Was Last Light Was
Alright
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm

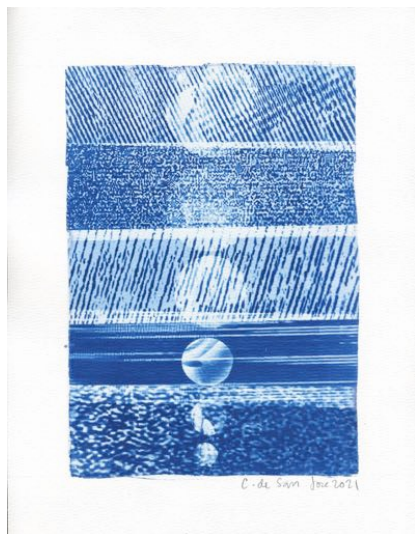


Horizon Lines
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm

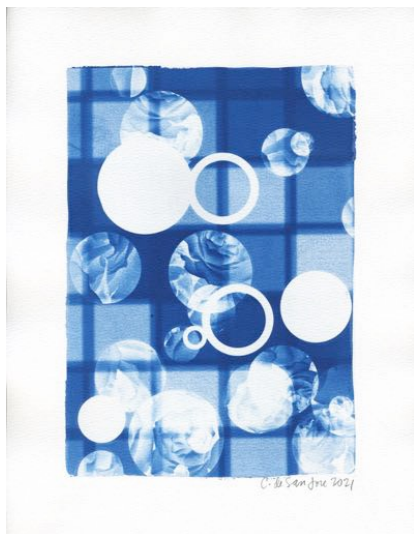


Fast Idle
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm

CORINNE DE SAN JOSE



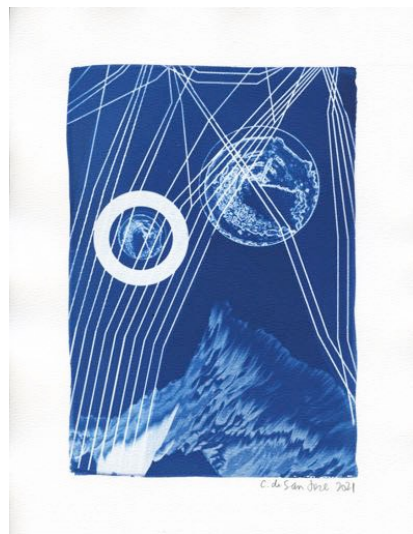
Noise to Alpha
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm



Polka Dots Type
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm



Not 42
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm



53 degrees at 30 minutes past
2020
Cyanotype Print on 300 GSM Paper
27.94h x 21.29w cm



The Shore is Parchment #9, 2022
cyanotype on 300gsm watercolor
paper
31h x 51w in
78.74h x 129.54w cm

CORINNE DE SAN JOSE



Corinne de San Jose (b. 1977, Bacolod, Philippines; lives and works in Manila, Philippines) is an award-winning film sound designer and multidisciplinary artist, whose works deal predominantly in the photographic realm. Her images, whether animated or static, are heavily anchored in processes of time – fluid, malleable, and experiential. There is both a self-reflexively sculptural and performative aspect to de San Jose's work as she documents varieties of alteration through her recurring subjects, such as the female body, whilst analyzing how it changes them. De San Jose's visual aesthetic is principally impacted by sound. Specifically, silence in relation to noise as she orchestrates pieces that boast quietude in an increasingly deafening world. Furthermore, the temporal and rhythmic idea of repetition, incorporating visual grids as a method to manage and organize time and progressions in storytelling.

Solo Exhibitions

- | | |
|------|---|
| 2020 | <i>Little Blue Window</i> , Silverlens, Manila |
| 2019 | <i>59.59</i> , Silverlens, Manila |
| 2018 | <i>I've been hiding in the smallest places</i> , Silverlens, Manila |

Group Exhibitions

- | | |
|------|--|
| 2022 | <i>Art Fair Philippines</i> , Silverlens, Manila |
| 2021 | <i>Art Fair Philippines</i> , Silverlens, Manila |
| 2020 | <i>Anticipating the Day</i> , Silverlens, Manila |
| | <i>Art Fair Philippines</i> , Silverlens, Manila |
| 2019 | <i>Art Fair Philippines</i> , Silverlens, Manila |
| | <i>Taipei Dangdai</i> , Silverlens, Taipei |

Artist Residency

- | | |
|------|---|
| 2022 | FAMLAB IV (The Film and Music Lab) British Council |
| 2021 | Anakbanwa Arts Residency Program, Pangasinan, Philippines |

Awards

- | | |
|------|--|
| 2021 | Gawad Urian Awards for the film <i>Midnight In A Perfect World</i> |
| 2019 | Best Sound, FAMAS 2019, for the film <i>Ang Panahon ng Halimaw</i> |
| | Sine Sandaan Luminaries for Sound Design, by the Film Development Council of the Philippines |

DAWN NG

Little Shadow to the Night Will You
Follow Me, 2022
ASH, Residue Paintings, Acrylic
Paint, Dye, Ink, 300
GSM Acid-free Watercolour Paper,
Approx 136 X 166 cm



DAWN NG



Ice Age Heat Wave Can't Complain
If the World's at Large Why Should I
Remain, 2022
CLOCKS, Archival Pigment Print,
110,5 x 80 cm,

DAWN NG



Born in 1982, Dawn Ng is a multi-hyphenate visual artist from Singapore. She works across a diverse breadth of mediums, motives and scale ranging from text, illustration, collage, light, sculpture to large scale installations. Her work primarily deals with time, memory, and the ephemeral. To date, Dawn was part of the Jeju Biennale in 2017, participated in the inaugural Art Basel Hong Kong with her solo, *SIXTEEN*, followed by *A Thing of Beauty*, at the Art Paris Art Fair at the Grand Palais in 2015. She has also shown in Sydney, Shanghai, and Jakarta. Well known for her ubiquitous *Walter* series that garnered attention for its controversial guerilla content and form, the work was acquired into the permanent collection of the Singapore Art Museum, included in *Open Sea* at the 2015 Musée d'art contemporain de Lyon which explored the contemporary Art scene of Southeast Asia. In 2019, the artist was commissioned to fill a wing of the Art Science Museum for their *Floating Utopias* exhibition.

Education

Georgetown University, Washington D.C.
Slade School of Fine Art, London

Solo Exhibition

- 2021 *Into Air*, Sullivan+Strumpf, Singapore
Into Air, Gana Art Nineone, Seoul
- 2020 *Monument Memento*, Sullivan+Strumpf, S.E.A Focus, Singapore
- 2019 *'11'*, Telok Ayer Arts Club, Singapore
- 2018 *Perfect Stranger*, Sullivan+Strumpf, Sydney
Perfect Stranger, Chan + Hori Contemporary, Singapore
- 2016 *How to Disappear into a Rainbow*, Hermes Aloft Gallery, Singapore
- 2015 *A Thing of Beauty*, Art Paris Art Fair
- 2013 *Sixteen*, Art Basel Hong Kong
- 2012 *Everything You Ever Wanted Is Right Here*, Chan Hampe Galleries, Singapore
- 2011 *Walter*, Singapore Art Museum

Group Exhibition

- 2021 *Waterfall III*, To Situations New, LAMB Arts, London
- 2020 *Merry-Go-Round*, Twenty Twenty Art Show, Singapore
- 2019 *Waterfall*, Museum of Days, Sullivan+Strumpf, Singapore
Time Lost Falling In Love, Sullivan+Strumpf, Westbund Art & Design, Shanghai
Dorothy, Jeju Biennale, Korea
- 2017 *A Thing of Beauty*, Young International Art Fair, Brussels
- 2015 *Clocks and Cityscape*, Art Rafflesian, ChanHampe Galleries, Singapore
- 2013 *KTV and Surveillance Camera*, *Ambiguous Portrait of a Cunning Linguist*, Ikkan Gallery, Singapore

DONNA ONG

My Paradise Lost
2020
Diasc print
Edition of 3 + 1 Artist's Proof
H67 x W59.9 x D2.9 cm



DONNA ONG



Donna Ong is an installation artist from Singapore, best known for her evocative and thought-provoking environments made from furniture, found objects and original artwork. She has exhibited her works locally and internationally in shows such as the Jakarta Biennale (2009), Kwandu Biennale (2008), 2nd Moscow Biennale (2007), the inaugural Singapore Biennale (2007) and the Moscow Biennale of Young Art (2014). Her installations have appeared in prestigious museums and institutions worldwide, such as the Singapore Art Museum, National Museum of Singapore, Hara Museum (Japan) and the Djanogly Art Gallery (England). In 2009, Donna was recognised for her artistic achievements by the Singapore government with the receipt of the National Arts Council's Young Artist Award. In the same year, she also won the People's Choice award for the President's Young Talent Competition.

Education

2011 – 2012	MA Fine Arts, LASALLE College of the Arts, Singapore
2003	BA (Hons) Fine Art, Goldsmiths College, University of London, UK
1999	B.Sc. Architecture Bartlett Centre, University College London (UCL), UK

Selected Exhibition

2022	Somewhere Else: The Forest Reimagined, FOST Gallery, Singapore* S.E.A. Focus Curated: chance ••• constellations with FOST Gallery, Singapore
2021	The Gift, Curated by Singapore Art Museum as part of Collecting Entanglements and Embodied Histories, National Gallery Singapore, Singapore The Lie of the Land, FOST Gallery, Singapore Blueprints for the Forest: an exploration into tropical aesthetics, Earl Lu Gallery, Institute of Contemporary Arts Singapore, Singapore* Precious Things, Coda Culture, Singapore Come Together (Online Exhibition), FOST Gallery, Singapore
2020	2219: Futures Imagined, ArtScience Museum, Singapore
2019	Discrete Encoding, FOST Gallery, Singapore Gallery Children's Biennale: Embracing Wonder, National Gallery Singapore, Singapore
2018	West Bund Art & Design with Galerie Krinzinger, Shanghai, China The Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia Edge of the Wonderland, Thailand Biennale, Krabi, Thailand Depth of Surface, FOST Gallery x Silverlens, Manila, Philippines Tokyo A La Carte – The Backers Foundation and AIT Residence Programme (The BAR) Memories of 10 years, Taka Ishii Gallery, Tokyo, Japan Art Fair Philippines, with FOST Gallery, Manila, Philippines
2017	Chance, Perfection, Simple or Complex?, Artinformal, Manila, Philippines

ELIA NUVISTA



Rice
Rice, resin, wood frame
59 x 42 x 5 cm
2022

ELIA NURVISTA



Elia Nurvista (b.1983, Yogyakarta), is a young Indonesian artist whose practice focuses on food production and distribution and its broader social and historical implications. She is interested in exploring a wide range of art mediums with an interdisciplinary approach and focus on the discourse of food. Food in various forms — from the planting of crops, to the act of eating and the sharing of recipes — are Nurvista's entry point to exploring issues of economics, labour, politics, culture and gender. Her practice is also concerned with the intersection between food and commodities, and their relationship to colonialism, economic and political

power, and status. Through food, she intends to scrutinize about power, social and economic inequality in this world. In 2015 she initiated Bakudapan food study group with colleagues from different discipline such as anthropology and philosophy. Bakudapan runs with the principle of complementarity and camaraderie between the members. With Bakudapan she has conducted research on food within the socio-political and cultural context. She has participated several exhibitions including Dhaka Art Summit in Dhaka (2020), Karachi Biennale in Karachi (2019) and 'The 9th Asia Pacific Triennial of Contemporary Art', at QAGOMA, Brisbane (2018) among others. She also curated Jogja Biennale Equator VI; Indonesia with Oceania (2021), ADAM LAB at TPAC (Taipei Performing Arts Center) with Transient Collective (2020), and solidarity platform about Land, Water, Farming, Food : Struggle for Sovereignty, which initiated by Bakudapan and Bodies of Power/ Power for Bodies (2020/2021).

Solo Exhibition

- | | |
|------|--|
| 2021 | <i>Reconstructed Biotope</i> , curated by Manshur Zikri, Cemeti Institute
<i>for Art and Society</i> , Yogyakarta, Indonesia [two-person exhibition with Youngho Lee] |
| 2019 | <i>Früchtlinge</i> curated by Daniela Leykam, at Villa 102, Frankfurt am Main, Germany [two-person exhibition with Andres Pereira Paz]
<i>Früchtlinge</i> at Künstlerhaus Bethanien, Berlin, Germany. |

Education

- | | |
|------|---|
| 2010 | BFA Visual Arts, Indonesian Institute of Arts, Yogyakarta |
|------|---|

Group Exhibition

- | | |
|------|---|
| 2021 | <i>Cast But One Shadow: Afro -Southeast Asian Affinities</i> , Curated by Carlos Quijon Jr. and Kathleen Ditzig, UP Vargas Museum, Manila, Philippines.
<i>Mediascape: Materials, Senses and Beyond</i> , Galeri Salihara, Jakarta, Indonesia.
<i>Sugar and Salt</i> , curated by Jongeun Lim, SulSul Center, Seoul, South Korea.
<i>Fertile Ground</i> , curated by Olivia Poloni and Sarah Bond, Centre for Contemporary Photography, Melbourne, Australia.
<i>Refrigerator Illusion</i> , curated by Soyeon Goak and Hyoyoon Shim, Asia Culture Centre, Gwangju, South Korea.
<i>New Adventures In Vexillology</i> , curated by Valeska Hageney, Kunstverein Amrum, Germany
<i>From The Forest Ashes</i> , FoodCulture Days, curated by Valentina D' Avenia, Vevey, Switzerland. |
| 2020 | <i>There's No Place Like</i> , Yavuz Gallery, Singapore, Singapore.
<i>Interrupted Meals</i> , curated by Liaoliao Fu, at HOW Art Museum, Shanghai, China
<i>Dhaka Art Summit; Seismic Movements</i> , curated by Diana Campbell Betancourt, at Shilpakala Academy, Dhaka, Bangladesh.
<i>On the Nature of Botanical Gardens</i> , curated by Sadiha Boonstra, at Framer Framed, Amsterdam, Netherland. |
| 2019 | <i>Singapore Biennale 2019</i> With Bakudapan Food Study Group, curated by Renan La-Ruan, at ICA Lasalle, Singapore.
<i>Karachi Biennale 19</i> , curated by Muhammad Zeeshan, at Bagh Ibne Qasim, Karachi, Pakistan.
<i>Berlin Art Week</i> , with Gallery House Of Egorn curated by Carola Uehlken, at Tempelhof, Berlin, Germany. |

ELLA WIJT



Picnic Goddess Alights in a Cherry Tree Amid Her Dancing Daisies, Gazing
(trptych)

2020

Acrylic on canvas, handmade wooden teak frame, etched double
sandblast glass with pressed flowers, iron nails.

ELLA WIJT



Born in Jakarta in 1990, Ella Wijt's interest in art began in 1993 and actively showing work in public in 2005. She 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 Indonesia in 2017. Wijt now lives and works in Depok as a full-time artist and a co-founder and caretaker of *Rumah Tangga*.

Education

- 2015 School of The Art Institute of Chicago (SAIC), Chicago, IL, USA.
Bachelor of Fine Art in Studio with Thesis in Visual and Critical Studies.
Distinguished Merit Scholarship Recipient
- 2012 Nanyang Academy of Fine Arts (NAFA), Singapore.
Diploma in Fine Art emphasis in Painting and Drawing
Tuition Grant Deed Recipient

Exhibition and Performance

- 2020 *Art Jakarta 2020*, ISA Art & Design, Jakarta
30 under 30, ISA Art & Design, Jakarta
*I Wanna Dance With Somebody (Who Loves Me)....**, Rubanah Underground Hub, Jakarta
- 2019 *The Salon*, Telok Ayer Arts Club, Singapore
Art Jakarta 2019, ISA Art & Design, JCC Senayan, Jakarta
2D 3D : Interaction/Intersection, RUCI Art Space, Jakarta
Art Moments 2019, Project Mei booth, Jakarta
Reinventing Eve, ISA Art Advisory, Jakarta
2018 *exi(s)t #7: From Another Time*, dia.lo.gue Artspace, Jakarta
Ruci Art Wall: RAW Vol.1, RUCI Art Space, Jakarta
Expedition Camp 2018 (performance festival), Semanggi Foundation, Tangerang, Indonesia
Art Jakarta 2018, RUCI Art Space, Jakarta, Indonesia.
Festival Seni Performa Kaliwungu 2018, Kendal, Central Java
Soft Language with BraveBread (duo performance), Chan + Hori Contemporary, Singapore
Alma Mater, Chan + Hori Contemporary, Gillman Barracks, Singapore
Grass is Ordinary (duo performance), Lemari Buku-Buku Festival, National Library, Jakarta, Indonesia
- 2017 *Art Market Jakarta Vol. 8*, Kuningan City, Jakarta
Art-Tivities Now, Art Serpong Gallery, Tangerang, Indonesia.
- 2016 *MUM (Performance)*, Kedai Kebun Art Center, Yogyakarta, Indonesia

ERNA GARNASIH



"Priangan, Rona Ashar"
95x95 cm
2022
Rice paper, acrylic on canvas

ERNA GARNASIH



Born in Kuningan, West Java, September 2, 1941, Erna grew up in an environment that was familiar with the art of music. Together with his father, Daeng Soetigna, an angklung musician, his brother, sister, cousin and friends often play music together. In her teens, Erna was interested in broadening her art horizons by studying at the fine arts department, ITB.

Erna Garnasih Pirus (b.1941) who is a senior female artist in Indonesia, this female artist who is the wife of AD.Pirus has consistently painted since she was accepted as a student at the Bandung Institute of Technology in 1960 and is one of the contributors to the style and style of abstraction with her character. This time, Garnasih presents one of the works in the Hibiscus series, also known as the hibiscus flower, the object he depicts representing his creative process by painting on canvas which he treats with various music related to rhythm and composition. In this work, Garnasih displays distorted strokes. and asymmetrical and disproportionate that is the imprint of his studies in France.

Education

1960 – 1968

Institut Teknologi Bandung (ITB), Studio Lukis, Departemen Seni Rupa. Doktorandus.

1970 – 1971

L'Ecole Superieure des Beaux Arts, Paris.

Awards

1970

Beasiswa CROUS (Centre Regional des Ouvres Universitaire), L'Ecole Superieure des Beaux Arts, Paris, 1970 –1971.

1991

Representative of Indonesian Painters at the 2nd ASEAN SYMPOSIUM ON PAINTING AND PHOTOGRAPHY, Brunei Darussalam
Grant from Ford Foundation: INDONESIAN WOMAN PROGRAM

Museum Collection

1992

Fukuoka City Art Museum

1995

Jordan National Gallery of Fine Arts, Amman, Jordan.

Selected Exhibition

2019

Rundung Bumi Aceh, Serambi Pirus Studio Galeri, Bandung, Mei -- Agustus
Titik Tahun 2, Serambi Pirus Studio Galeri, Bandung, Desember 2019 -- Februari 2018
Pameran Seni Rupa Lukisan dan Gambar " Bagai Bunga Raya, Dia Mekar

2017

Setiap Hari", Serambi Pirus Studio Galeri,
Menelaah Langit. Menekur Bumi, Serambi Pirus Studio Galeri, Bandung
Titik Tahun, Serambi Pirus Studio Galeri, Bandung
Pameran "Spiritualitas dalam Seni Rupa", Lawangwangi Creative Space
Ciputra Artpreneur Auction for the Establishment of the Salman Mosque Hospital in
Bandung).

2013

Pameran Alumni ITB Pasar Seni, Parkir Timur Senayan Jakarta
BAZAAR ART Jakarta, The Ritz Carlton Ballroom Jakarta, Pacific Place

2011

Bayang, National Gallery, Jakarta

2010

Sang Ahli Gambar dan Kawan-kawan, Selasar Sunaryo, Bandung

2009

SEPULUH GANECA, National Gallery, Jakarta
Middle Bare Akte Drawing

2008

De Paris a Jakarta, National Gallery, Jakarta

2007

Manifesto, National Gallery, Jakarta
Kalam dan Peradaban, Jogja Gallery, Yogyakarta

ETZA MEISYARA



KAVI (Wisdom)
Photo etching, resin, enamel
acrylic paint on stainless plate
120x120 cm
2022



JIWANTA (Serenity)
Photo etching, resin, enamel
acrylic paint on stainless plate
120x120 cm
2022

ETZA MEISYARA



Born in Bandung in 1991, Etza Meisyara is an artist who actively seeks for pure meaning in her art forms. She attended Bandung Institute of Technology in 2009, where she picked up fascination in the wide possibilities of the new media art. She deals with contemporary urban issues, culling experiences from several journeys she has had, all the while drawing out the emotions she felt when faced with the nature of this world. With a penchant for dissonance and cacophony of her surroundings, she integrates visual art with sound and music, creating narrative arrangements that are not only attempting to express humanity and its abundant problems, but also show off her skills in medium explorations and experiments.

Inspired by printmaking classes during her study exchange in Germany, Etza's recent works explore the alchemical qualities of copper etching plates, 'Pursuit of the Horizon' (2018) is an example which combines photo etching techniques with chemical processes, to create a luminous landscape scene. For the artist, this oxidation process is akin to the release of emotions. The negative charge that produces vibrant hues on the metal surface is a metaphor for feelings of melancholia spurred by being away from home.

Education

2009-2013	Intermedia Art Studio, FSRD ITB, Bandung
2016	Master Program in Art, FSRD ITB, Bandung
2017	Hochschule für Bildende Künste Braunschweig, Germany

Solo Exhibition

2018	<i>ALCHEMIST</i> , Chapelle Des Dames Blanches, La Rochelle, France <i>PASSING BY</i> , Lawangwangi Creative Space, Bandung
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Group Exhibition

2021	<i>Menala</i> , ISA Art Gallery, Jakarta <i>Jogja Biennale</i> , Yogyakarta
2020	<i>INTERSUBJECTIVITY</i> , ISA Art & Design, Jakarta <i>Multipolar</i> , Lawangwangi Creative Space, Bandung
2019	<i>INTO THE FUTURE: PEREMPUAN</i> , National Gallery of Indonesia, Jakarta
2018	<i>AURORA</i> , Toxteth Reservoir, Liverpool, England <i>Art Jakarta / Bazaar Art Fair</i> , The Ritz-Carlton Hotel, Pacific Place <i>Pekan Seni Media</i> , Palu, Indonesia
2017	<i>Bandung Contemporary Art Award</i> , Lawangwangi Creative Space, Bandung, Indonesia <i>TILU</i> , Exhibition at HBK University Braunschweig, Germany <i>Bazaar Art</i> , Jakarta

Awards

2016	Nominee, Sovereign Asian Art Prize
2015	2nd Winner, Young Creator of Tokyo Design Week, Tokyo, Japan
2013	Finalist, Bandung Contemporary Art Award #4, Bandung Finalist, Gudang Garam International Art Award

INES KATAMSO



Pre – 1
ochre, banana paper, recycled plastic
frame, glass, pencil
160 x 110 cm , 170 x 120 cm (with frame)

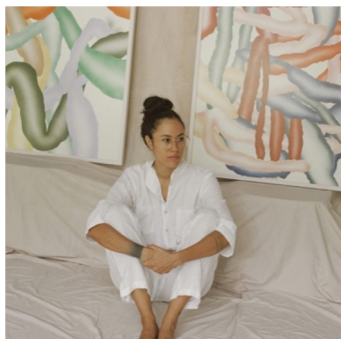


Pre – 2
ochre, banana paper, recycled plastic
frame, glass, pencil
160 x 110 cm , 170 x 120 cm (with frame)



Pre – 3
ochre, banana paper, recycled plastic
frame, glass, pencil
160 x 110 cm , 170 x 120 cm (with frame)

INES KATAMSO



Ines Katamso (b.1990) is a French-Indonesian painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland, where she currently works as an artist and visual designer under her studio named Atelier Seni. Upon returning to the island, she began her artistic journey creating commission murals before gradually transitioning to more intimate scales and subject-matter. Through her artworks, Ines explores the themes of biology, microbiology and astrophysics. She is also focusing on pushing her art-making mediums to be environmentally sustainable, from her choices of materials in frames, exploring paper cutting to splicing aside from just painting. Ines' paintings depict abstract and organic microscopic objects that are fragile but essential to our life, intentionally blown up in proportion to be larger-than-life, reminding us of the importance of these microscopic mechanisms that exist in ourselves as a unit of nature.

Education

2009 - 2011

Fashion Design, La Calade, France

Exhibition

2021

It Happened: Solo show, ISA Art Gallery
Mini solo show: "All the growing", Ruci Art Space/ Art Jakarta

2020

Sensing Sensation, Semarang Gallery, Semarang
Buah Tangan, ISA Art and Design/ Art Jakarta

2019

30 Under 30: Inter(Subject)ivity, ISA Art and Design
H.E.R., ISA ART and Design/ Art Jakarta

Reinventing Eve, ISA ART and Design, Jakarta

Tetap Terang, ISA ART and Design, Jakarta

I Therefore I Am, Can's Gallery, Jakarta

2018

Self Explanatory, Dia.Lo.Gue, Jakarta

KANOKO TAKAYA

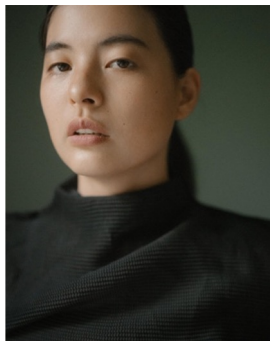


Chocolate Chip Star
Acrylic, clay, putty, resin on
stitched foam-filled canvas
75.5 x 106 x 5 cm



Granulated Star
Acrylic, clay, putty, resin on
stitched foam-filled canvas
64.5 x 64.5 x 5 cm (each)

KANOKO TAKAYA



Kanoko Takaya is a born and raised artist from Kyoto, Japan. She was first introduced to Indonesia's vast variety of culture through her mother, who would often visit Bali, Indonesia, alongside Kanoko. Through these travels, her love of Indonesian culture blossomed. After graduating from Kyoto Seika, majoring in Visual Design, Kanoko was longing to return to Indonesia, eventually returning in 2014. She continued her studies at Indonesia University of the Arts (ISI), Surakarta (Solo), Central Java. During her two years residing in Solo, Kanoko touched on traditional Indonesian culture in depth – particularly

fascinated by the “Bobung” mask in Yogyakarta (Central Java) and the mask of Malang (East Java). The Indonesian masks fascinate her through the many expressions which she feels represents Indonesians so well – very open and expressive; differing from Japanese masks which show little expression but very detailed. The Indonesian masks at the museum fascinated her, so much so that she had to return another day and sketch them all day long.

In her third year in Indonesia, Kanoko moved to Bali and worked as an in-house artist for Pithecanthropus under her own brand, Kanokon until late 2019. Kanoko continues to create artwork through a variety of representation methods such as acrylic plates, illustration on canvas, paper, and fabric, antique decoration, and other three-dimensional formats. Often inspired by nature e.g. leaves, flowers, the sun, and the moon, her designs are a combination of Indonesian culture and what she feels or sees as a person.

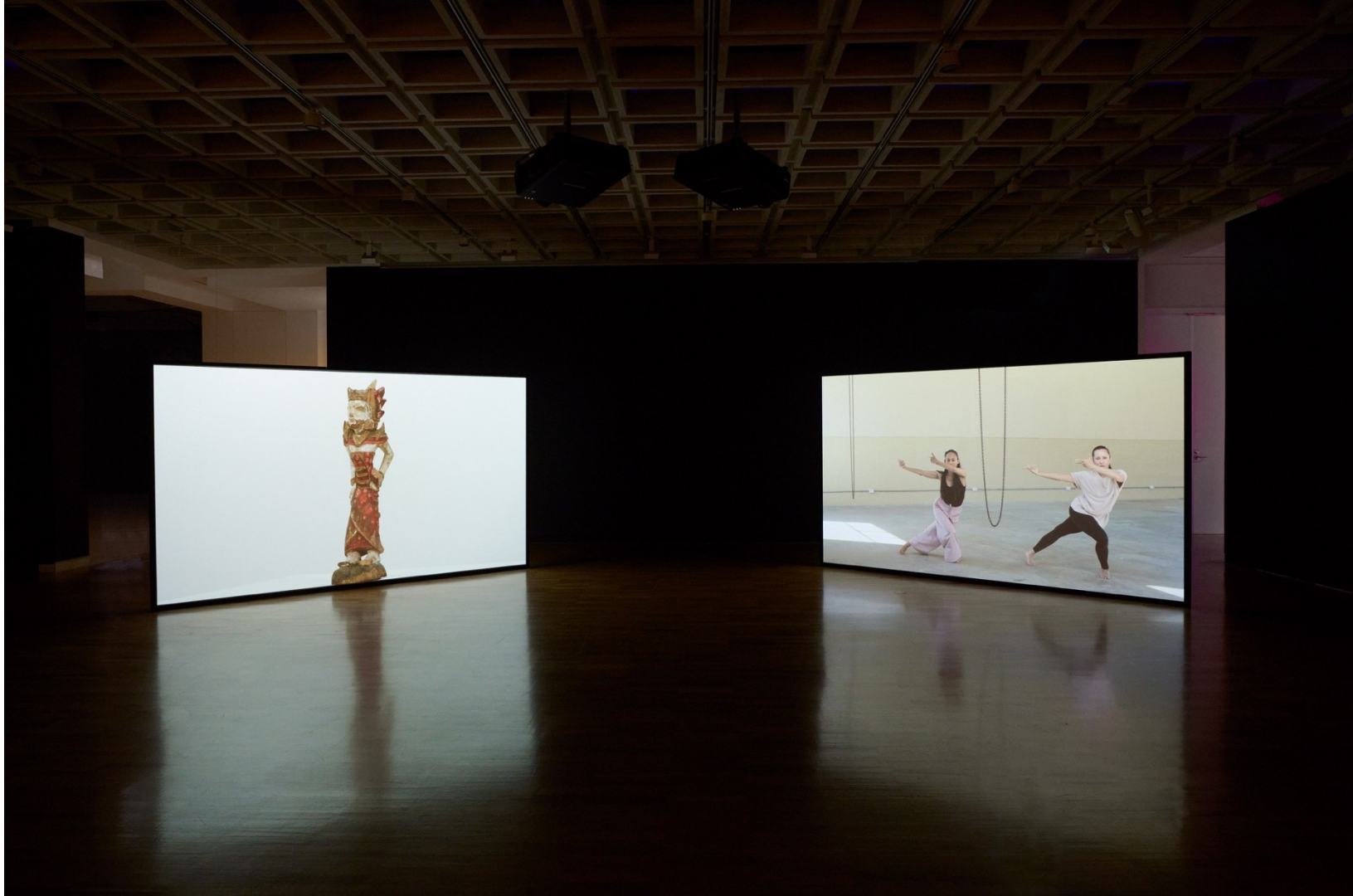
Solo Exhibition

- 2021 *Naluri Arus: Instinct of the Current* – Artsphere Gallery, Jakarta, Indonesia
2014 *Lucky Indonesia* – H2O gallery, Kyoto, Japan

Group Exhibition

- 2021 *Time Capsule* - CANS Gallery, Jakarta, Indonesia
Take Me Back (to the Future) - Project SUKU, Bali, Indonesia
Nandur Srawung 8 – Taman Budaya Yogyakarta, Yogyakarta, Indonesia
SENSING SENSATION – Semarang Gallery, Semarang, Indonesia
Project Mei Private Viewing – Jakarta, Indonesia
2020 *Pegang – Pegang - Titik Dua*, Bali, Indonesia
OPPO Art Jakarta Virtual 2020 - Bale Project, Bandung, Indonesia
OPPO Art Jakarta Virtual 2020 - RUCI Art Space, Jakarta Indonesia
ASMR Autonomous Sensory Meridian Response – D Gallerie, Jakarta Indonesia
Project Mei Virtual Exhibition – Jakarta, Indonesia
EQUIDISTANT – Kohesi Initiatives, Jogjakarta, Indonesia
2019 *ARTSTARTUP100* - Daikanyama Hill Side Terrace F Building, Tokyo, Japan
2018 *Pluralism* - Soup n' film, Jakarta, Indonesia
Main-Main with Kentaro Okawara – Rumah23, Bali, Indonesia
Sorry No Guestlist – Anagra Gallery, Tokyo, Japan

LEYLA
STEVENS



Patiwangi, the Death of
Fragrance (2021),
2 channel video, stereo
sound, 8:57 minutes.
Edition of 5 + 2 AP

LEYLA STEVENS



Leyla Stevens is an Australian-Balinese artist who works within moving image and photography. Her practice is informed by ongoing concerns around gesture, ritual, spatial encounters and transculturation. Working within modes of representation that shift between documentary and speculative fictions, her interest lies in the recuperation of counter histories within dominant narratives.

Leyla was awarded the prestigious 66th Blake Art Prize for her moving image work, *Kidung*, which engages with Bali's histories of political violence. Her immersive multi-channel video installations have been exhibited in Australia through artist run, institutional, university and regional galleries, most recently with a new commission for *The National 2021: New Australian Art* at the Art Gallery of New South Wales. Recent solo presentations include *A Line in the Sea* at West Space, for PHOTO 2021, Melbourne's inaugural international festival of photography; *Dua Dunia*, at PS Art Space in Fremantle, for Perth Festival (2021); and *Their Sea is Always Hungry* at UTS Art (2019).

Education

2021	Doctor of Creative Arts, University of Technology Sydney, Faculty of Arts and Social Sciences.
2011	Master of Fine Arts (Research), Sydney College of Arts, University of Sydney.
2005	Bachelor of Visual Arts (Honours), Sydney College of Arts, University of Sydney.
2004	Bachelor of Fine Arts, National Art School, 2004.

Selected Solo Exhibitions

2021	<i>Labours for Colour</i> , The Cube - Mosman Art Gallery, Mosman. <i>A Line in the Sea</i> , West Space/ PHOTO 2021, Melbourne. <i>Dua Dunia</i> , curated by Rachel Ciesla, PS Art Space, Fremantle, in partnership with Perth Festival.
2019	<i>Their Sea is Always Hungry</i> , UTS Gallery, Sydney.
2016	<i>Of Love and Decomposition</i> , Firstdraft, Sydney

Selected Group Exhibition

2022	<i>APT10 CINEMA: AUSTRALIAN NEXT WAVE</i> , curated by Robert Hughes + Lauren Carroll Harris, QAGOMA, Brisbane.
2021	<i>One song is very much like another, and the boat is always from afar</i> , curated by Nikita Yingqian Cai, Times Museum, Guangdong, China.
Art,	<i>UN/LEARNING AUSTRALIA</i> , curated by Artspace, Sydney & Seoul Museum of South Korea.
Screening,	<i>Original Revelations</i> , curated by Anita Spooner, Bunjil Place Outdoor Narre Warren, Victoria.
	<i>CASCADE</i> by Woven Kolektif, curated by Leyla Stevens, Outer Space Gallery, Brisbane.

Awards

2021	Recipient of the 66th Blake Prize Established Artist Prize.
2020	Individual Arts Project Grant, Australian Council for the Arts.
2018	Individual Arts Project Grant, Australian Council for the Arts.

MELISSA TAN



Arches and Gateways: 7 Iris, (2)
2019
Laser cut stainless steel (mirror
finishing)
145 x 96 x 12 cm

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.

Education

2006-2011 BA Degree With Second Class Honours (1st Division) Fine Arts, Lasalle

Residency Program

2018 Facebook Artist in Residence, Facebook Office, Singapore
2013 National Art Council and Dena Foundation Artist Residency program (Paris, France)

Solo Exhibition

2021 *False Doors, Glass Skies*, Richard Koh Fine Art, Singapore
The Dream from the Other Side, Singapore Art Museum x National Library Board, Singapore
2019 *Under the Arched Sky*, Richard Koh Fine Art, Singapore
2018 *Back to where we've never been*, Richard Koh Fine Art, Kuala Lumpur
2016 *Arc of Uncertainties*, Richard Koh Fine Art, Singapore
2014 *And the darkest hour is just before dawn*, Richard Koh Fine Art, Singapore

Group Exhibition

2022 *SEA Focus 2022*, Singapore
2020 *A Decade Apart/ Together*, Richard Koh Fine Art, Singapore
Emerging: Collecting Singapore Contemporary- Selections from the DUO Collection, The Private Museum, Singapore
2019 *H.E.R.*, Presentation by ISA Art Advisory, Art Jakarta, Jakarta, Indonesia
Reinventing Eve, 1Park Avenue, Jakarta, Indonesia
Adaptations, Supernormal, Singapore
2017 *SUPER/ NATURAL*, Gajah Gallery Yogyakarta, Indonesia

Putri Larasati



God, May I Lead a Thing or Two
Stained Glass
150x 80 cm
2022

Putri Larasati



P.L. finds human nature amusing: they tend to lie to conceal the truth, which comes as inconvenient.

She had created visual work for the past four years since graduating in 2017 with a BFA in Fine Art major. Her image-making experience has allowed her to play around contextual themes in the cultural issue that she finds intriguing, and she has been practicing her technique in the art field ever since. Several exhibitions worth mentioning are Asia University Photography Exhibition, Eoullim-nuri Gallery, Deogyanggu, Korea (2017), Indonesia Art Award, National Gallery, Jakarta, Indonesia (2018), Formosa Art Future Prize 2019, Taipei, Taiwan (2019).

Her first photobook: Shotgun (2019), a case study to role-playing and female gaze, had toured in several art book fairs, to name a few, Bangkok Art Book Fair (2020) and Shanghai Art Book Fair (2020), also featured on Asia Art Archive under Kamboja Press Publishing. Currently, P.L. works and has been around in the creative industry for three years, creating branding and other enticing visual works under Copyright/Reserved.

Education

2012-2017 BA of Art, Institute Teknologi Bandung Fine Art Major- Drawing Studio

Selected Exhibition

- 2020 20/20 zine Kamboja Press, IH Studio, Further Reading
Arisan Karya Museum MACAN, Jakarta
The Memory We Used to Share is No Longer Coherent @c.on.temporary
Bangkok Art Book Fair (BKABF) Online Festival www.bangkokartbookfair.info/co-op
Shanghai Art Book Fair
- 2019 Formosa Art Future Prize 2019 (Jury's Pick) Hotel Proverbs Taipei, Taiwan
Provoke (Solo Artwork Showcase) C.on.temporary by Gormeteria, Bandung
Speed/Laju, Komunitas Salihara, Jakarta
- 2018 – Indonesia Art Award (Honorable Mention) Galeri Nasional, Jakarta
You've Got One Notification: Artist Book Exhibition The Space, The Parlor Bandung
Young Artist, Quo Vadis? – Art Jakarta 2018 The Ritz Carlton – Pacific Place, Jakarta
Spektrum 100th Hendra Gunawan Ciputra Artpreneur, Jakarta
Jauh tak Antara, NuArt Sculpture Park, Bandung
- 2017 Co-Curator on 15X15X15 Mini Art Project – “I know what I do, but I do it anyway”
Galeri Soemardja, Bandung
Arbitraire- Personal Whim Within a System, URBANE, Yuliansyah Akbar Gallery, Bandung
Bandung Drawing Festival, Nuart Sculpture Park, Bandung
Getok Tular #2 Omnispace, Bandung
Selected 30 Artist Bandung Contemporary Art Award #5 Lawangwangi Creative Space, Bandung
Asia University Photography Exhibition #4 Eoullim- nuri Gallery, Deogyang-gu, Korea
Moving Class (Week #1) Senyawa Gallery, Sejiwa Coffee, Bandung

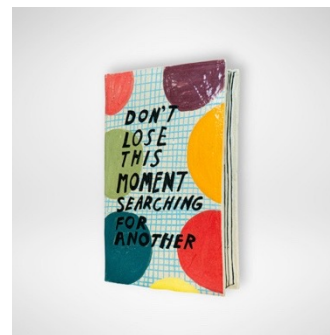
SEKARPUTI SIDHIAWATI



Scattered Thoughts
approx 150 x 150 cm
35 pcs ceramic, wire.
2022



Growth looks good on me #1
15,8 x 22,3 x 3,8 cm
ceramics, 2022



It's About Time
28,5 x 18 x 5 cm
ceramics, 2022

SEKAR PUTI SIDHIAWATI



Born in Jakarta 1986, Puti relocated to Bandung to study in the Ceramic Art studio in the Bandung Institute of Technology (ITB). She decided to take ceramics, she says, because “when I entered college I wasn’t sure whether I wanted to be an artist or an entrepreneur. The only studio that accommodated this doubt was ceramic arts.” Her interest in both areas led her to start Derau, a brand of home-made ceramics that could be sold in shops, while also developing a solo practice built around exhibition pieces. In 2018 she and her family relocated to Bali to set up a ceramics studio to expand her production. Asked what inspires her work, Puti says: “Girls – women of all ages, ethnicities and tendencies. Their stories, politics and powers. Their magic, beauty and sins”. She is consistent with the medium ceramic. She sometimes presents object shaped ceramic installation with visual and words, which arranged to make a certain narration.

Education

2004-2010 Ceramic Art Studio, Fine Art, FSRD, Institut Teknologi Bandung

Solo Exhibition

2019 “Your Existence Gives Me Hope”, Uma Seminyak, Bali

2018 “Derau/Tinggal (Noise/Stay)”, Studio Eksotika, Bali

Group Exhibition

2019 “South Constellation: The Poetics of the Non Aligned”, Museum of Contemporary Art Metelkova, Ljubljana

“I... Therefore I Am”, Can’s Gallery, Jakarta

“Rice Paddy Field Forever; collaborative project with Agung ‘Agung Prabowo’, Artjakarta, Jakarta

“Today, Tomorrow, Future; 13th anniversary of Senayan City”, Senayan City, Jakarta

“Termasuk: Contemporary art from Indonesia”, Darren Knight Gallery, Sydney, Australia

2018 “Small Universe in a Field of Meaning-Martel”, Edwin’s Gallery, Jakarta

“Temperature Affect”, Indonesian Art and Ceramic Museum, Jakarta

“Manifesto 6, Multipolar”, Indonesian National Gallery, Jakarta

“Efek Samping: Masa Subur by Futuwonder”, Karja Artspace, Jakarta

2017 “Museum of the Broken Heart”, Plaza Indonesia, Jakarta

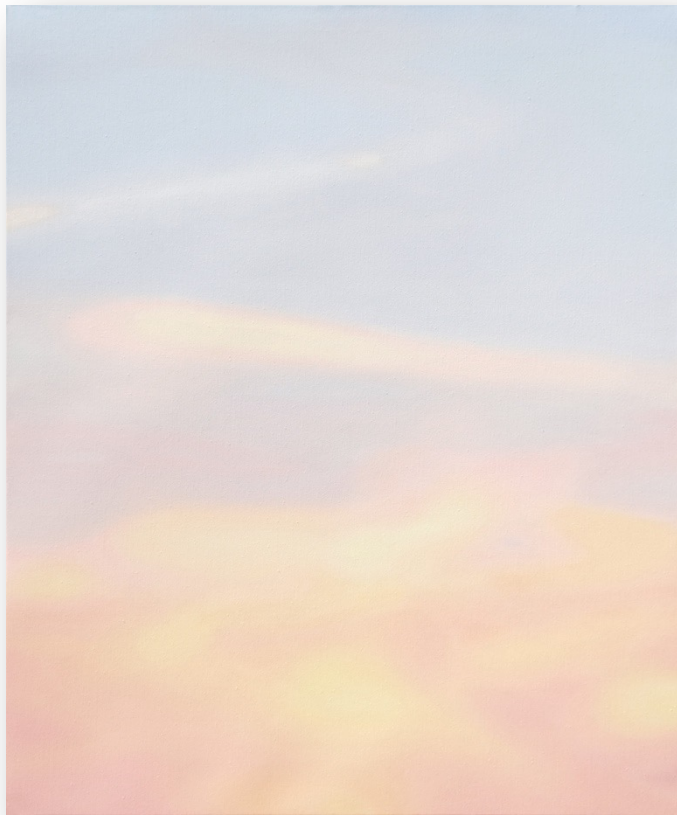
“Re-emergence”, Selasar Sunaryo Artspace, Bandung

2016 “universe behind the doors”, Artotel, Jakarta

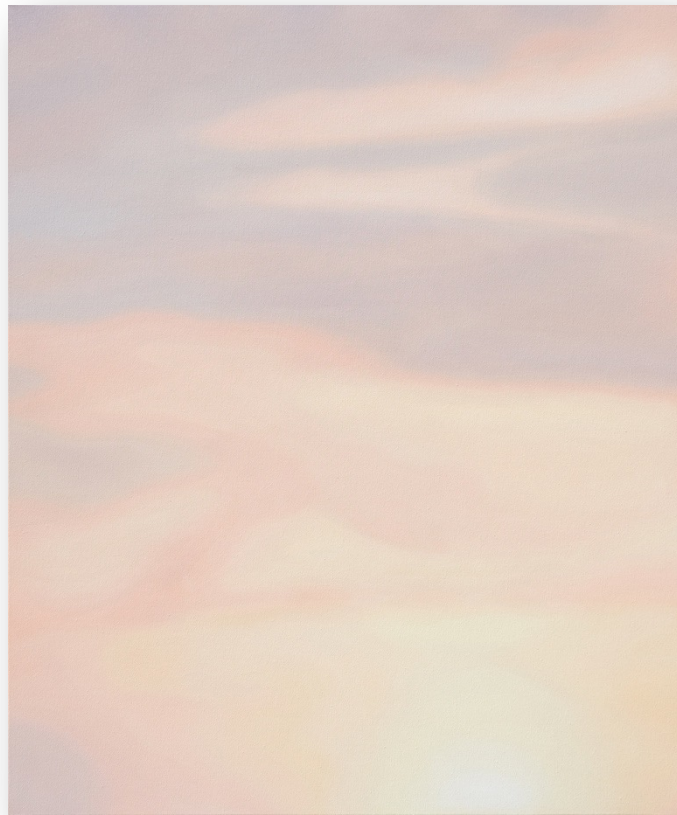
2015 Bazaar Art Jakarta, JCCB booth

TARA KASENDA

Le Balcon - Rue Monge
16/10/18 - 7:54 am
2022
120cm (H) x 100cm (W) x
3.8 cm (D)
Oil on canvas



Le Balcon - Rue Monge
16/10/18 - 8:00 am
2022
120cm (H) x 100cm (W) x
3.8 cm (D)
Oil on canvas



TARA KASENDA



Tara Kasenda (b. 1990) obtained her Bachelor's degree at the Institute of Technology Bandung, Indonesia, specializing in painting (2013) and her Master of Fine Arts degree in Transdisciplinary New Media from Paris College of Art (2019). She works with oil painting, installation, prints, sculpture, and new media – each of them depicts the spirit of her time while still rooted in the convention of painting. Through obscureness and soft pastel hues that ties her work together, she emphasizes the issue of identity, perception, and memory. The dream-like quality of her work simultaneously evokes the feeling of ambiguity, paradox, and comfort.

Research is the foundation of Tara's work. She collects data, observes, and investigates the history, theories, and studies on color in correlation to her subject. Her soft color palette offers thresholds of beauty and chaos, the defined and undefined, reality and dream, old and new - that drifts the spectator into a contemplative sphere.

Based in Paris, Tara exhibits her work regularly in South East Asian and in Europe. She had three solo exhibitions in Asia: 'Taksa' at Ark Galerie (2013, Jakarta), 'Somatic Markers' at Langgeng Art Foundation (2014, Jogjakarta), and 'Wheelled Beings' at Art Taipei (2015, Taiwan). In 2021, 'Unshut Windows' at Achetez de l'Art and 'Eternal Ephemeral' at Galerie Virginie Louvet marks her big debut in France. In 2019 she was recognized as Forbes Indonesia's 30 under 30.

Education

2013 Bachelor's degree specializing in painting, Institut Teknologi Bandung
2019 Master of Fine Arts, Transdisciplinary New Media from Paris College of Art

Solo Exhibition

2021 *Unshut Windows*, Achetez de l'Art, Paris, France
Eternal Ephemeral, Galerie Virginie Louvet, Paris, France
2015 *Wheelled Beings*, Art Taipei, Taiwan
2014 *Somatic Markers*, Langgeng Art Foundation, Yogyakarta
2013 TAKSA, Ark Galerie, Jakarta

Group Exhibition

2022 *On Representation (Menyoal yang Lirada)*, Galeri Ruang Dini, Bandung, Indonesia
Art Jakarta Garden 2022, represented by Semarang Gallery, Jakarta, Indonesia
2021 *Sensing Sensation*, Semarang Gallery, Semarang
Suksesi, ISA Art & Design, Jakarta
2020 *ART JAKARTA VIRTUAL 2020* (online)
FIRST LIGHT, Yavuz Gallery, Sydney, Australia
Salon d'Art Contemporain, Bastille Design Center, Paris, France
2019 *SHIFT: A Graduate Degree Exhibition by Paris College of Art*, Bastille Design Center, Paris, France
Indonesian Women Artist: Into the Future, National Gallery of Indonesia, Jakarta
2017 *Equidistant Night*, Provenance Gallery, Manila, Philippines
'X', Mid Gallery Orange, Bacolod City, Philippines
Social Turbulence, Edwin's Gallery, Jakarta

Awards

2019 Forbes Indonesia's 30 under 30 - Art, Style, and Entertainment
2017 Finalist at Bandung Contemporary Award #5, Indonesia

VIENASTY REZQINA

Libra Sun, Gemini Moon, Scorpio Venus Stained Glass
Oil on canvas, resin, acrylic and plastic
103 x 125.5 cm
2022



VIENASTY REZQINA



Born in 1994, Vienasty Rezqina is an artist who lives in Bandung. She graduated from FSRD ITB majoring in painting in 2017. In her works, Vienasty is interested in generic perceptions and stereotypical perceptions of visual images that emerge from the internet, tickle her curiosity about how a screen can become a new reality, considering that today's humans are more visualized than before. It is this curiosity that makes Vienasty often look for new possibilities from the practice of painting and or two-dimensional art in this highly artificial era. Vienasty often applying juxtaposition image style to his paintings with the quality of the images that have been digitized. xNow Vienasty is focused on working as an artist and Art Toy maker.

Her early works mainly talking about one simple object that can represent something. After that, she found stereotyping and cultural value in random images, that were sometimes be taken from granted and used for or from social media platform. She also interested and curious in how screen becomes new reality, given that now people more focus on their gadget. And the curiosity of it making her looking for new possibilities in painting practice.

Education

2013-2017 Faculty of Art and Design, Bandung Institute of Technology

Group Exhibition

2022 *Reverberation*, ISA Art Gallery, Jakarta
2021 *URBAN DIALOGUE #3* ISA Art and Design. WTC 3 Jakarta, Indonesia.
ARTJOG MMXXI Time To Wonder Jogja National Museum, Yogyakarta, Indonesia.
DIS & DAT Art Toys group exhibition under the name Wonder Box, Sika Gallery, Bali, Indonesia
2019 *All The Small Things* group exhibition. CAN'S Gallery, Jakarta, Indonesia.
2018 *Art & Science* Group exhibition. Institute of Technology Bandung, Indonesia.
Deciphering Clothes: The Troublemaker's Wardrobe Group exhibition. Hatch Gallery, Asian Tower Marina, Singapore.
Art *Art Jakarta 2018* Moving Class in collaboration with ROH Project booth, The Carlton Pacific Place Jakarta, Indonesia.
Ritz *Insight: Nowadays Painting* Group exhibition. Orbital Dago Gallery Bandung, Indonesia.
Paradox Group exhibition. Bale Banjar Sangkring Art Space Yogyakarta, Indonesia.
You've Got One Notification Group exhibition. The Space The Parlor Bandung, Indonesia.

Awards

2021 Encounter Moments Art Moments Jakarta Online as 2021 UOB Painting of The Year Finalist. CAN's Gallery, Jakarta, Indonesia.
2019 Winner of Cross Section Award. "Top Generation 2.0: Muda Kaya Karya." Jogja National Museum, Jogjakarta, Indonesia.

YOSEFA AULIA

Death Caps and Flower
Pencil and marker on paper
51 x 62 cm
2022



YOSEFA AULIA



Yosefa Aulia born in Palembang, March 31st, 1991, was awarded Bachelor of Art – Sculpture Program - from Bandung Institute of in 2014. She currently live and work as a solo artist in Bandung, Indonesia. Although most of her published works are known to be in the form of installation art and ceramics objects, she loves to draw. Her works usually consist of the visual embodiment of her ideas about individuals and space surrounding them, in which there are also interrelated elements such as interactions between subjects, objects, and their gestures.

Education

2014 Fine Art Department, Majoring in Sculpture, FSRD ITB, Indonesia

Solo Exhibition

2021 *Bualan Ikan: Narasi-Narasi yang Terseret Arus*, LIR x KKF, Kedai Kebun Forum, Yogyakarta, Indonesia

Group Exhibition

2022 *Reverberation*, ISA Art Gallery, Jakarta
2021 *The Vibrant Art Scene Returns In A New Form*, Oppo Art Jakarta Virtual (Cemeti Institute of Art and Society Booth)
2020 *There and Then Art After Global Pandemic*, Sakarsa Gallery, Bekasi Scope Vol. 1,
Bale Project Online Exhibition
Arisan Karya I, Museum Macan Online Exhibition
2019 *Biennale XV: Equator #5 Do We Live In The Same Playground?*, Jogja National Museum, Yogyakarta
Open P.O: Art Jakarta, JCC Senayan, Jakarta

Projects

2019 Artist Assistant for Indonesian Pavillion, 58th Art Biennale of Venice, “May You Live in Interesting Times”, Arsenale, Venezia
2018 Curator for Tembus: Masa Subur Awewe Artist Residency Program, Omnispace Bandung

Art Residencies

2017 Bergulir! Bergetar! Bertabrakan! Cemeti Institute of Art and Society AIR #1 Yogyakarta.
2016 Out of Sight, Out of Mind, Tentacles Gallery Bangkok, Thailand.

Award

2013 Bandung Contemporary Art Award #3 – finalist



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VISITING HOURS

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