



ART JAKARTA  
26 — 28 AUG 2022  
JCC SENAYAN

A. Sebastianus  
Arahmaiani Faisal  
Bonggal Hutagalung  
Gabriel Aries  
Aaron Taylor Kuffner  
Hadassah Emerich  
Hannah Shin  
Hardijanto Budiman  
Ida Lawrence  
Ines Katamso  
Jompert Kuswidananto  
Jumaadi  
Marisa R Ng  
Miko Veldkamp  
Nico Dharmajungen  
Sinta Tantra  
Tara Kasenda  
Vanessa Jones

**TITIK  
-KUMPUL**

Booth C3 & Spot 9

**ISA**  
Art  
Gallery

## TITIK KUMPUL

### *In Search of One's Orbital Path*

ISA Art Gallery presents Titik Kumpul in marking the twelfth edition of Art Jakarta, featuring 18 artists whose works further the exploration of their “orbital path.”

The circle is a symbol used in the various fields of geometry, philosophy, art, sociology, biology, and religion. They often represent the notions of unity, integration, wholeness, and they give a sense of completion, confidence, and harmony. The circle represents a cycle of moving & working with no real beginning or end.

Completing a full circle is the act of creating or giving back, completing a cycle that breeds balance. Titik Kumpul is the place where one line meets another line. In other words, it is the completion a work cycle. Artists who use origins as a starting point explore one's possibilities and returns to the starting point to evaluate its growth.

An orbital path encapsulates the artist's journey summarized in a circle, a shape with no ends, and a repeating path suggesting a constant finding on one's discovery or exploration. For instance, A. Sebastianus' orbital path begins with his exploration of visual and material ontology, creating his final works of weaving, which has become an essential element in the artist's oeuvre. The art of weaving circles back to his initial exploration of decontextualizing material culture and understanding how they are perceived and ritualized in practice.

One of Indonesia's most influential and respected contemporary artists, Arahmaiani is known internationally since the 80s for her powerful and provocative commentaries on social, political, and cultural issues. She, who operates with a plethora of mediums, concerns highly with her surroundings, socially and environmentally. The birth of her concern for the environment and spiritual has led the artist to keep delving into Indonesia's living domain, which can be seen repeatedly throughout her works, becoming a never-ending reminder to keep preserving Indonesia's nature. Using the chosen vivid colours, Arahmaiani shares her pop aesthetic imagery in this exhibition.

The study of Indonesian Gamelan engrossed the American-born artist Aaron Kuffner. His artistic journey began as he immersed himself in Indonesian music culture. This led to his constant exploration of the process of making the instruments, cataloging various tuning modalities and developing his own electronic notation system, all of which was initialized since the beginning of his artistic journey. His work's mission is to expand the legacy and creative cultural power of gamelan through innovation.

Inspired by timeless stone inscriptions, Bonggal Hutagalung's notes his attempt to uncover and criticize the phenomenon of social and critical issues regarding the development of the art of this contemporary art period, which has become a perpetual exploration within his work. Bonggal represents points from various eras- both inside and outside the world of art in a pessimistic and realistic language by inserting social context into an object and blending it into a work of art.

The demonstration of balance is flawlessly captured in the work of Gabriel Aries. Playing with new materials in his artistic practice, Aries enables himself to create balance and harmony from two different materials of polyresin and acrylic sheets. He focuses on exploring the inclusion of new materials into his artistic practice that previously concentrated in stone carving. The composition of balance is repeatedly explored in his work.

Hadassah Emmerich is a multidisciplinary artist whose work touches upon her identity, whether from her female identity or her mixed heritage identity of Dutch, Indonesian, Chinese, and German. Describing herself as a female pop artist, Emmerich explores and investigates the notion of exoticism by using a bold visual vocabulary. The visually charged work perfectly captures the artist's orbital path of discovering who she is as an artist and a person.

Drawing inspiration from the cardinal importance of light, Hannah Shin's paintings combine a highly confident use of line, color, and balance, instilling an energetic and vibrant composition into the mind. This has been the key element in her work that goes full circle in her artistic process.

Classified as not a 'pure' photographer, Hardi Budi whisks together photography with an element of surrealism in capturing his life journey of imagination, emotion, and experiences. This was the starting point of his artistic path, which has become an infinite inspiration for the artist to create his works.

The Berlin-based visual artist, Ida Lawrence's oeuvre is characterized by interpretations of everyday observations and details through a combination of painted imagery and painted text. For instance, In A Garden for T. 2022 she presents an imagined garden built from a 'collage' of smartphone photos of flowers, a titik kumpul of plants which in reality blossom at different points in the year but here their simultaneous blossoming becomes possible on the canvas. The style of the painting rejects the traditions of botanical illustration which aims to capture and classify nature, depicting it as a tameable object in an idealized 'accurate' form, and instead shows the plant as a growing and wild subject, echoed in the composition's asymmetry with all stages of the painting process left visible in the completed work.

Ines Katamso is enamored by the ideas of life, an endless interest in the subject matter within her work. The discovery of life opens possibilities for the artist to explore her creative process. 'Where does life begin?' is an ongoing investigation for Katamso, leading her works to revolve around themes of Earth's geology and biology. She always finds her way back to discovering something about life through her creation. To Katamso, fossils are amazing objects because they are temporal gates. Through the process of fossilization, extinct organisms somehow became immortal by becoming a part of Earth's geology. It was natural for her to include minerals in her practice by grinding stone, ochre, clay and turning them into paintings.

Jompet Kuswidananto, who works at the confluence of music and visual art, has yet stimulated his audience to a heightened sense of perception of Indonesian history. Inspired by the complexities of Indonesia's history, he showcases his ongoing exploration of the cultural history of darkness in this exhibition. Kuswidananto loves to work with the contradictory faces of nostalgia through creating images of illuminated battle, beautified violence and glossy ruins.

Jumaadi's signature style comprises rejecting the accustomed framing, often found in unusual shapes displaying rhythmic patterns. A pattern is a form of imitation and repetition, suggesting his perpetual finding of his fascination with nature.

The repetitive pattern seen in Marisa Ng's work is the use of gestural brush strokes is a reflection of her subconscious and spontaneous actions. It is seen throughout her works, emphasizing the balance of chaos and control. It is a repeated concept that she does in creating her works.

Miko Veldkamp's artistic journey is derived from his personal experiences of living across different geographic locations, combining his memories with folklore and ancestral histories revolving around the themes of race, privilege, and historical relations between the United States, the Netherlands, Suriname, and the Asian Diaspora. Colours are an important element in Veldkamp's work, moving like a liquid across canvases creating ambiguous fictional narratives between time and place set within fantastical scenes, reflecting Veldkamp's personal experiences of living across different geographic locations.

Photographer Nico Dharmajungen juxtaposes the flora beauty with the naked female form as a metaphor of the sacred. His return to Indonesia in 1992 from Germany where he lived for 25 years, brought photography as a form of contemporary art to life, marking his significant contribution to the Indonesian art scene.

Best-known for her colorful large-scale public artworks and geometric paintings, Sinta Tantra's work often encompasses her Balinese identity. Tantra's orbital path is exhibited through her unique creation in multiple dimensions and scales. The bird of paradise may not be indigenous to Bali, but Tantra saw the beautiful creature as a metaphor for her own identity.

Tara Kasenda's soft color palette offers a dichotomy of beauty and chaos, the defined and undefined, reality and dream, old and new, emphasizing the issue of identity, perception, and memory. The use of a soft color palette has been a reiteration within the grain of Kasenda's work, demonstrating the artist's orbital path.

Notions of femininity are the foundation of the Dublin-based figurative painter, Vannesa Jones' artistic practice. Self-portraiture is employed to explore her own dual identity of Western and Eastern cultures. This exploration has become a loop in her practice, which then returns to the beginning of her artistic journey in evaluating her self-development.

Each artist comes from different places & has marked their exploration through creation, using origins as a foundation. Their origin acts as a starting point, in which they go out to explore their possibilities or one's surroundings and return to the starting point to evaluate self-development.





Flower of Love 1

2022  
Acrylic on canvas  
144 x 144 cm



Flower of Love 2

2022  
Acrylic on canvas  
120 x 140 cm





Lingga Yoni

2022  
Acrylic on canvas  
120 x 140 cm



Shadow of the Past, Tibet  
Version II

2018  
Print on paper (edition of 10)  
80 x 120 cm



Shadow of the Past, Tibet  
Version I

2018  
Print on paper  
80 x 120 cm





Arahmaiani, (b.1961, Yogyakarta) is one of Indonesia's most seminal and respected contemporary visual artists. She established herself in the 1980s as a pioneer in the Southeast Asia Performance Art scene, although her practice also incorporates a wide variety of media. Arahmaiani frequently uses art as a means of critical commentary on social, religious, and cultural issues. For the past 10 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.

### Education

- |           |  |
|-----------|--|
| 1983      | Bachelor of Fine Art in Bandung Institute of Technology,<br>Department of Art, Bandung, Indonesia. |
| 1985-1986 | Paddington Art School, Sydney, Australia.  |
| 1991-1992 | Academie voor Beeldende Kunst, Enschede,<br>The Netherlands.                                       |

### Collections

Singapore Art Museum  
Tumurun Private Museum  
MACAN (Modern and Contemporary Art in Nusantara)

### Recent Exhibitions

- |      |   |
|------|---|
| 2022 | 17th Istanbul Biennale, Turkey<br>Infusion Into Contemporary Art, Galeri Nasional Indonesia, Jakarta  |
| 2021 | Sukses, ISA Art Gallery, Jakarta<br>Indonesia Contemporary Art and Design XI, Jakarta   |
| 2020 | "Framer Framed", Amsterdam – Holland<br>"We Move Amongst Ghosts" - ("Flag Project") Museum Seni Rupa & Keramik, Jakarta<br>"Politics of Disaster. Gender Environment & Religion" PAV (Parte Arte Pivente) Turin, Italy<br>"Art At Time Like This" New York (on-line)<br>"Shadow of the Past" (Tibet) RAIL, Jeju Island South Korea<br>"After Hope: Video of Resistance, Asian Art Museum, San Francisco |

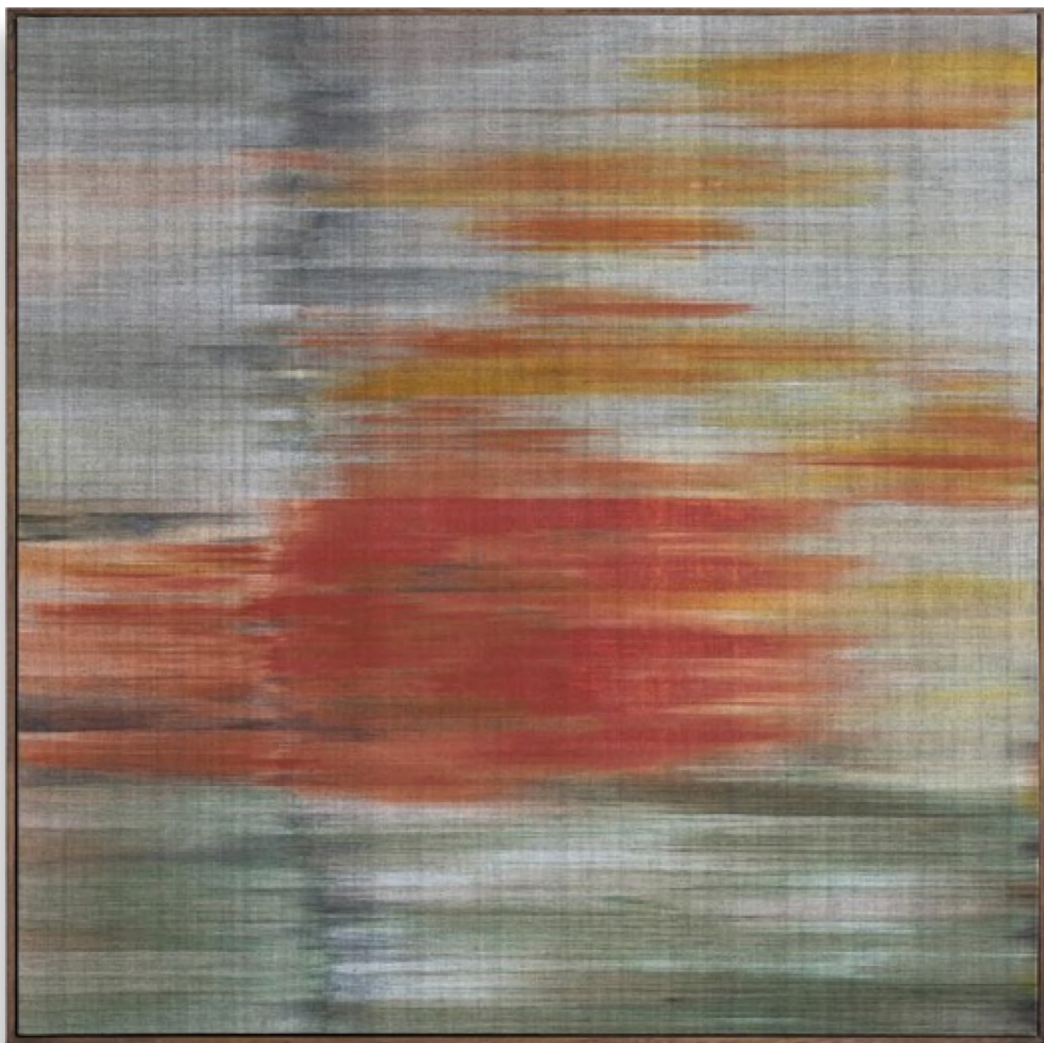


Ku lari tanpa menyadari, semua yang  
terbakar lekas

2022  
handwoven ikat on cotton  
240 x 100 cm



Kau Cahaya yang Mengejarku  
2022  
handwoven ikat on cotton  
180 x 98 cm



Kau Cahaya yang Mengejarku

2022

handwoven ikat on cotton

180 x 98 cm





Alexander Sebastianus Hartanto (b. 1995) sees ethnographic research as an experiential mode of existence. His works explore the decontextualization of material cultures and how they are perceived, understood and ritualized in practice. For Sebastianus, decolonizing the ontologies of art is to reclaim *Sani*, a way of living that involves offering, service and search of the unknown. Such a practice leads to a recreation of pilgrimages, sacred spaces and woven cloths, all of which may or may not be archived, documented or shared. In *Sani*, what is left are remnants and evidence of materials.

A. Sebastianus Hartanto is an artist who achieved the William Daley Award for Excellence in Art History and Craft in 2017. Trained as an apprentice in his grandmother's hometown in East Java, he mastered the art of weaving, which has become essential in his exploration of visual and material ontology. Currently he works at Rumah Sukkha Citta in Java as an ethnographer and developer of textile crafts.

#### Education

2018 Bachelor of Arts in Community Art Education & Art Education  
Massachusetts College of Art and Design *Boston, MA 02115*

#### Awards & Recognition

2016- 2022 Helen Blair Sculpture Award  
Art Moments Jakarta, Artist Highlight  
2010- 2013 William Daley Award for Excellence in Art History and Craft  
Ethnic Studies and Craft Scholarship, Theresia India-Young Awards  
Dean Design Scholarship, Massachusetts College of Art and Design

#### Selected Exhibitions & Performance

2022 "Sustained Rest", ISA Art & Design, Jakarta  
Gallery Benefit : Past. Future. Present, at National Gallery Singapore with Phillips Auction, Singapore  
A Tribute of Heritage, at PIK Pantjoran Jakarta, Indonesia  
Arts Moment Jakarta 2021, Jakarta, Indonesia 2022  
2021 Silver Lining, at WISMA 46, ISA Art & Design, Jakarta, Indonesia  
The Thinking Hand, at Uneath Space, Jakarta, Indonesia  
Maserati x Alexander Sebastianus, at ASHTA District 8, Jakarta, Indonesia  
2020 Humdrum Hum, at ISA Art & Design, Jakarta, Indonesia  
Kala- Masa, at *OPPO Art Jakarta 2020*, Art Agenda JKT, Jakarta, Indonesia  
Arisan Karya Vol. I, at *Museum MACAN*, Jakarta, Indonesia





Bintang Biru

2019  
sculpture coated steel  
sculpture with anodized  
aluminium and teak wood  
robotized mallets, 7 bronze hand  
forged  
gongs (sealed with holographic  
flake varnish), with proprietary  
physical computing system Gong

bende, Gong 80 cm, and 5 bonang



Aaron Taylor Kuffner is an American born conceptual artist, based in New York. Kuffner’s dynamic work reaches far outside conventional forms of representation: it actively engages its audience and pushes art to serve society. His pieces often take the form of multi-year projects that require in depth research, collaboration with field experts and the development of new specialized skill sets. Each project provides unique conceptual tools that further the evolution of consciousness through the experience of beauty and the sublime.

Kuffner’s work demands a multi-faceted approach to art. Through his work Kuffner has become a noted musician and composer, a skilled metal sculptor, machinist and engineer, an ethnomusicologist, a prolific street artist and social activist, a painter and inventor, a theater director and producer of hyperbolic events.

Kuffner has performed or presented work more than 400 times in 19 countries in the last sixteen years. Kuffner exhibits with Sundaram Tagore Galleries in New York, Singapore, Hong Kong and International Art Fairs. He has notably received grants, in-kind support and awards from: The Andy Warhol Foundation for the Visual Arts in association with the Clocktower Gallery, The Trust for Mutual Understanding, The Experimental Television Center, The New York Council for the Arts, Ableton Gmhb, The CEC Artslink, Scope Arts, Artist Wanted, Techshop, The New Orleans Airlift, The Indonesian Foreign Ministry, The Dharmasiswa Scholarship, The Berlin Arts Council, The European Commission, I-D Media Berlin, Schloss Brollin Art Labor, The James F. Robison Foundation, The Soros Foundation, Swiss Air, The Mid Atlantic Arts Foundation and The US Artists International partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

**Education**

- |      |   |
|------|---|
| 1996 | Visual and Performing Arts at Syracuse University, New York |
| 2008 | Institut Seni Indonesia, Yogyakarta                         |

**Selected Exhibition**

- |           |   |
|-----------|---|
| 2022      | Resonance in Light  |
| 2021      | Supernova, ISA Art Gallery, Jakarta, Indonesia  |
| 2019-2020 | No Spectators: The Art of Burning Man, Oakland Museum of California<br>Bodyphones (Solo Exhibition), Academy Art Museum, Easton, MD |
| 2019      | Center for the Arts, Jackson Hole, WY   |
| 2018      | Crossing Collective (solo show), Chelsea, NY  |



BSoD

2021

ceramic

51 x 46 x 64 cm



Magnificent Set of  
Disposable Virtue 8

2021  
ceramic  
25 x 19 x 34 cm



Born on 28 July 1988, Bonggal Hutagalung received his Bachelors degree in ceramic art from the Faculty of Art and Design, Bandung Institute of Technology. His experience growing up, in a house full of antique and eclectic pieces, has inspired his creative work today. He has participated in many exhibitions since 2009. He final year project piece “Eskapisme & Proses Produksi Konsumsi” was nominated for the 2012 Soemardja Awards.

### Education

2006 Bachelor of Fine Art in Bandung Institute of Technology, Department of Art Bandung, Indonesia

### Award and Nominations

2021 Artjog MMXII Young Artist Award

2013 Soemardja Art Award nominee

### Solo Projects

2013 Pottrippin”, Galeri Hidayat, Bandung

### Selected Exhibitions

2021 “Artjog MMXII (Time To Wonder)”, Jogja National Museum, Yogyakarta

2020 “There and Then”, Sakarsa Art Space, Bekasi

2015 “Choir Of The Mischief”, Jogja Contemporary, Yogyakarta

“NOW: Here-There-Everywhere”, Semarang Gallery, Semarang

2014 “Pop Mart”, Artotel, Jakarta

“BNE #5”, Selasar Sunaryo Art Space, Bandung

“Jakarta Contemporary Ceramics Biennale #3”, Galeri Nasional, Jakarta

“Manifesto 4”, Galeri Nasional, Jakarta “Encounter”, Awanama Art Space Jakarta

“Kota Tua Creative Festival”, Gedung Cipta Niaga, Jakarta “Pecundang Malam Minggu”,

Platform 3, Bandung





Ceta

2020  
marble, lycal and gold plating  
35 x 29 x 79.5 cm



Nanggala

2021  
green and white marble,  
salem clay stone  
acrylic, resin  
20 x 18.5 x 25 cm



Gabriel Aries Setiadi (b. 1984) completed his studies at the department of Fine Art, Bandung Institute of Technology (ITB). He completed his master's degree also at the Fine Art Study Program, Bandung Institute of Technology. Gabriel focusing on explores the inclusion of new materials into his artistic practice that previously concentrated in stone carving. The inclusion of polyresin and acrylic sheets enables him to discuss contradiction and opposition, and the possibilities to establish balance and harmony from two contradictory entities.

Gabriel has participated in several national and international exhibitions. He has also participated in artist residency programs at Sungai Segget Public Art programs, Johor Bahru, Malaysia (2017). In 2018 he doing two solo exhibition in a row, KONTRAS MATERI (Orbital Dago, Bandung), and SELA SAWALA (CG Art Space, Jakarta). Also finished his Commission Work for salihara international performing arts festival in same year (2018)

#### Education

- |             |   |
|-------------|---|
| <b>2012</b> | Magister of Art, School of Postgraduate, Bandung Institute of Tecnology                     |
| <b>2018</b> | Bachelor of Art, Visual Art, Departement of Art and Design, Bandung Institute of Technology |

#### Awards

- |             |  |
|-------------|--|
| <b>2015</b> | Finalist of Gudang Garam Indonesia Art Award, Galeri Nasional In donesia, Jakarta  |
| <b>2013</b> | Finalist of Bandung Contemporary art Award #3, Lawangwangu Creative Space, Bandung |
| <b>2010</b> | Finalist of Pandaan Young Sculpture Competition, Galeri Pandaan Pandaan            |

#### Residency

- |             |  |
|-------------|--|
| <b>2017</b> | Iskandar Malaysia Community Public Art Program, Sungaiseget Think City, Johor Baru, Malaysia |
|-------------|--|

#### Solo Exhibitions

- |             |   |
|-------------|---|
| <b>2022</b> | Kontras Materi, Orbital Dago, Bandung Public Art Installation with CGartspace, Plaza Indonesia, Jakarta |
| <b>2018</b> | Sawala, CGartspace, Jakarta   |



Green Kiwi Kiss

2022

Acrylic and oil on canvas  
120 x 200 cm





Fruit of Radiance

2022  
acrylic and oil on canvas  
185 x 130 cm





Jackfruit Splice

2022

Acrylic and oil on canvas

125 x 85 cm



Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Hadassah Emmerich's work.

The sensuality of her painting resides not only on the surface of the (erotic) image but also in her refined use of colour and technical execution. Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper or a wall.

Referring to the visual language of advertising and Pop art, she creates images that both aestheticise and problematize the female body. She depicts the paradox of simultaneous attraction and repulsion, intimacy and cool detachment, seduction and critique. In this way, Emmerich succeeds in making the act of looking truly provocative.

### Education

2003 – 2005 M.A. in Fine Art, Goldsmiths College, London  
1997 – 2000 Higher Institute for Fine Arts, Antwerp  
1993 – 1997 Academy of Fine Art, Maastricht

### Collection

MuZee, Oostende; Museum Voorlinden, Wassenaar; Rijksmuseum, Amsterdam; Federal Government, Brussels; Bonnefantenmuseum Maastricht; Ministry of Foreign Affairs, The Hague; Flemish Parliament, Brussels; Gemeentemuseum Den Haag; Schunck Heerlen; Museum voor Moderne Kunst Arnhem; Centraal Museum, Utrecht; Rabobank Nederland, Fries Museum Leeuwarden. Various corporate and private collections.

### Recent Solo Exhibition

2022 Beating Around the Bush #7: False Flat, Bonnefanten museum Maastricht (one of four small solo presentations.)  
upcoming: Hips don't lie, Be-Part, Waregem (B)  
2021 Radioactive mother tongue, Manifold Books, Amsterdam  
Beyond the Reef, Rectangle, Brussel (Online Viewing Room: Rectangle.be)  
2019. Body Talk, Whitehouse Gallery, Lovenjoel (B)  
The Great Ephemeral Skin, De Garage Merchelen (B)

### Selected Exhibition

2022 Reverberation (Tribute to Hendra Gunawan), ISA Art & Design, Jakarta  
4 x 4, WARP platform for contemporary art, Sint Niklaas (B)  
Paper Show, Whitehouse Gallery Lovenjoel (B)  
Abrasive Paradise, Kunsthal Kade Amersfoort (NL)



Revelation

2022

oil on canvas

160 x 130 cm





Hannah Shin is a South Korean artist internationally living and working between Seoul, Jakarta, and London. Her works have been selected for various venues including SK Hynix Korea, Bo-moon Ui-sinseoul subway station, Travers Smith Law firm London. And owned by Soho House New York, Rosenfeld Gallery London and private collections in London, Singapore, Seoul, Jakarta. Born in Seoul, Hannah Shin brings to her work an acute awareness of the tradition of oriental mark-making but in a very contemporary guise. Inspired by the cardinal importance of light, her paintings combine a highly confident use of line, colour, and balance to convey sense of vibrancy and energy as we are drawn into their layered surfaces.

**Education**

- 2016- 2018    MA painting/ Royal College of Art, London, UK
- 2010- 2013    Slade School of Fine Art, UCL, London, UK BFA Fine Art Painting (First Honours)

**Solo Exhibitions**

- 2019            Lyrical Encounter, GalleryIS, Seoul, S Korea Young Artist, ChoiInA Bookstore, Seoul, S Korea
- 2018            K-Art solo show, Yoonseung Gallery, Seoul, S Korea
- 2014            Hannah Shin Solo Exhibition: Launching event with Young Steinway Artist Jason Bae, LOTTE Shopping Avenue 3F, Jakarta (supported by Lotte Avenue, Steinway&Sons)

**Selected Exhibitions**

- 2021            Premium Online Auction, K-Auction, Seoul, S Korea Art Moments Jakarta online Paper Mode Collection, Virtual viewing room, Where’sstheframe?
- 2020            Art Jakarta (OPPO Art Jakarta Virtual 2020), online, Indonesia KiMi For You selected group show  
KiMi Art gallery, Seoul, S Korea Inter(subject)ivity 30 Under 30, ISA Art, Jakarta, Indonesia  
Hannah Shin | Yongseok Kim duo show, Onyou Gallery, Seoul, S Korea ‘Ui Art Line’ project with KAMS (Korea Arts Management Service)  
Bo-moon Ui-Sinseol subway station, Seoul, S Korea
- 2019            Untitled Art Fair, Miami, USA Visual Artists Market, Artup Seoul, Seoul, S Korea Art Jakarta Artfair, JCC (Jakarta Convention Center), Jakarta, Indonesia Group Show by Artup Seoul x 5K  
Hynix, SK Hynix Building, Seoul, S Korea Luminous Wave, CICA Museum, S Korea



Poem for Sisters

(Edition of 8 + 2 Artists Proof)

2019

digital photography, printed on  
alluminium dbond

150 x 150 cm





Hardijanto Budiman, aka Hardibudi, is a visual artist based in Jakarta, Indonesia. His works encapsulate the journey of his life. "It is all about the expression of imagination, emotion & experiences of my life." Art wouldn't exist without the ability to actualize ideas, and Hardijanto actualizes his ideas into artwork through photography.

Hardijanto calls his works "Imaginary Story Pictures" and considers himself "The Imaginary Story Teller." Hardijanto's signature style is conceptual contemporary photography, and loves everything about surreal art, giving his works a strong surreal art influence.

### Selected Exhibitions

- |      |  |
|------|--|
| 2021 | Silver Lining, ISA Art Gallery, Jakarta                    |
| 2020 | Gauting International Photoweeek, Munich, Germany          |
| 2020 | Siena International Photo Exhibition, Siena Italy          |
|      | Shanghai International Photo Festival, China               |
|      | 15th China Yixian Photo Festival, China                    |
| 2019 | Miami International Photography Festival USA               |
|      | MIPA Exhibition , Malta 2019, SIPA Exhibition, Siena Italy |
|      | Sente Antu Photo Exhibition, Jinlin, China                 |

### Awards

- |           |  |
|-----------|--|
| 2020-2021 | Merit Awards All About Photo 2020  |
|           | 4 Nominations in Fine Art Photography Awards 2020  |
|           | 3 HM International Photo Awards IPA 2020   |
|           | Creative Photographer of the Year Creative Photo Awards Siena International Photo Awards 2020, |
|           | 3 Runner Up, 1 Highly Commended & 2 Commended  |
|           | 3rd Place Winner Malta International Photo Awards 2020   |
|           | Abstract Category HM Fine Art Category Monovision Awards 2020                                  |
|           | 1st Place Category Special/Other International Photography Awards 2020                         |
|           | Category Maternity/Children Bronze Medal FIAP Asisa Photo Contest Spain 2020                   |
|           | Category Monochrome & Nature Gold Medal Tokyo International Foto Awards 2020                   |
|           | Category Fine Art/Portrait 1st National Champion Sony World Photography Awards 2021            |
| 2019      | 2 Honorable Mention Category Fine Art & Journalism at Annual Photography Awards 2019           |
| 2019      | Bronze medal & HM at 7th Khayyam International Photo Exhibition                                |



Mimosa Pudica  
(un-botanical illustration)

2022  
acrylic on canvas  
180 x 155 cm





A Garden for T.  
2022  
acrylic on canvas  
155 x 180 cm



Ida Lawrence (b. 1988) is a visual artist who weaves stories through her art and education projects. Her narrative paintings combine text and images and are inspired by daily observations and personal experiences. She particularly enjoys playing with the ‘visual language’ of painting — how images can have multiple interpretations and how the ways a painting is made can contribute to the story being told. In other projects, Ida also collaborates with visual artists, writers, musicians, film makers and dancers — most often with Woven Kolektif.

Ida is currently based in Berlin, Germany and previously was based between Sydney, Australia and Yogyakarta, Indonesia. She graduated with a Bachelor of Fine Arts in Painting at the Sydney art school situated in an old gaol, and received First Class Honours in Sculpture at one in a former mental asylum

## Education

2003	Bachelor of Fine Arts in Painting at the Sydney art school
2010	Institut Seni Indonesia

## Awards & Recognition

2022-23	Berlin Program for Artists mentorship, Berlin DE
2020	Best Artist nomination, with Woven Kolektif, Sydney Music, Arts & Culture Awards AU Education kit commission, 4A KIDS, 4A Centre for Contemporary Asian Art, Sydney AU
2017	Residency, Redbase Foundation, Yogyakarta ID
2016	Mural commission, Glebe Chamber of Commerce, Sydney AU

## Solo Exhibitions / Duo Exhibitions / Collaborations (selected)

2021	A Bird In The Grass Is Worth A Thousand Hearts, with Caitlin Hespe, curated by Katia Hermann, Retramp Gallery, Berlin, DE CASCADE, with Woven Kolektif, curated by Leyla Stevens, Outer Space, Brisbane AU Laila and the Poet: da la la ti-ra ta, a film by Jasmina Metwaly, MaerzMusik Festival for Time Issues, Berlin, DE
2020	I Fill My Days In Other Ways, mural, StillStand initiative, Urban Spree, Berlin DE
2019	In Conversation: FX Harsono x Ida Lawrence, curated by Emily Rolfe & Bianca Winataputri, Fairfield City Museum & Gallery, Sydney Breathing Room, with Woven Kolektif, Cement Fondu, Sydney AU
2018	Jangan Lupa Bawa Oleh-Oleh Ya, Redbase Foundation, Yogyakarta ID

## Selected Exhibition

2020	Buah Tangan, Art Jakarta, ISA Art + Design, Jakarta ID Bara: embers, with Woven Kolektif, Bankstown Arts Centre, Sydney AU INTER(SUBJECT)IVITY, ISA Art + Design, Jakarta ID
2019	looking here looking north, with Woven Kolektif, Casula Powerhouse Art Centre, Sydney AU The Essayist, curated by Jasmin Stephens, The Cross Art Projects, Sydney AU Brisbane & Elsewhere Art UnTriennial, curated by Bridie Gillman, Alexander Kucharski & Chloe Waters, Outer Space, Brisbane AU Ecologies of Being, curated by Tanushri Saha & Naomi Segal, Kudos Gallery, Sydney AU 4A A4, Centre for Contemporary Asian Art, Sydney AU



Strata of Thoughts 1

2022

earth, soil, ochre pigments - local  
handmade banana leaves - recycled  
plastic frames  
240 x 140 cm





Strata of Thoughts 1

2022

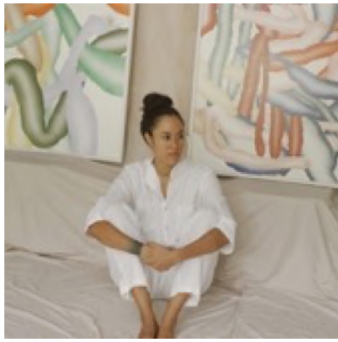
earth, soil, ochre pigments - local  
handmade banana leaves - recycled  
plastic frames  
209 x 120 cm



Strata of Thoughts 1

2022

earth, soil, ochre pigments - local  
handmade banana leaves - recycled  
plastic frames  
95 x 132 cm



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

## Selected Exhibition

2022	Titicara, Selasar Sunaryo Art Space, Bandung Tititcara, ISA Art Gallery, Jakarta
2021	It Happened: Solo show, ISA Art Gallery Mini solo show: "All the growing", Ruci Art Space/ Art Jakarta Sensing Sensation, Semarang Gallery, Semarang
2020	Buah Tangan, ISA Art and Design/ Art Jakarta 30 Under 30: Inter(Subject)ivity, ISA Art and Design
2019	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 c



Ranjang Pengantin  
2021 - 2022  
Acrylic on buffalo hide  
84 x 82 cm





Sepasang Cinta

2021 - 2022

Acrylic on buffalo hide

91 x 75 cm





Pohon Kepala

2021 - 2022

Acrylic on buffalohide

T 74 cm L 100 cm



Perahu  
2021 - 2022  
Acrylic on buffalo hide  
100 x 73 cm



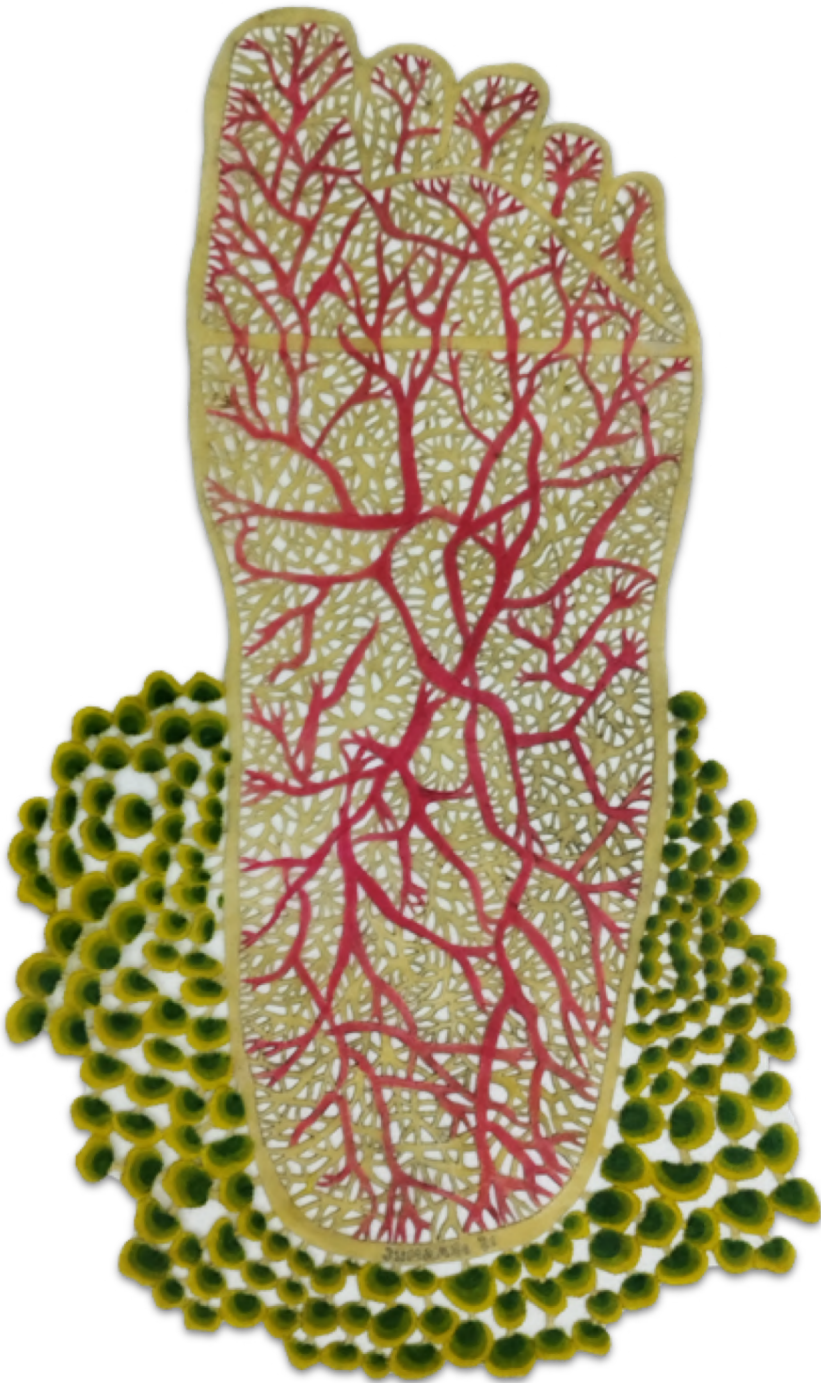


Wedding Gown  
2021 - 2022  
Acrylic on buffalo hide  
T 100 cm L 70 cm



Rambut Hitam  
2021 - 2022  
Acrylic on buffalohide  
74 x 100 cm





Kaki Hutan  
2021 - 2022  
Acrylic on buffalohide  
55 x 100 cm



Jumaadi (born 1973) moved from East Java, Indonesia to Sydney in 1997 to study at the National Art School. He graduated in 2000 with a Bachelor of Fine Art, and then again in 2008 with a Master of Fine Art. Before immigrating to Australia, from 1994 to 1995 Jumaadi was an Art Educator at the PPLH Environmental Education Centre in Seloliman, East Java (Indonesia).

Jumaadi's 'most typical subject matter', is love (either romantic or familial) portrayed in varied forms. More often than not his work revolves around demons, spirits, and fanciful creatures; John McDonald notes 'story-telling' as intrinsic to Jumaadi's 'personal history and psyche' (Catalogue Essay, *An arm and a leg*, 2018).

Jumaadi currently lives and works between Yogyakarta, Indonesia and Mosman, Sydney.

### Education

1997-2000 Bachelor of Fine Art, National Art School, Sydney  
2007-2008 Master of Fine Art, National Art School, Sydney

### Recent Exhibitions

2022 Superfluous Things: Paper, Singapore Art Museum, Singapore  
A Tangled Bank, Penrith Regional Gallery, Australia  
Disintegration: Metadrawing and Expanded Drawing, Perc Tucker Regional Gallery, Australia

### Solo Exhibitions (Selected)

2021 Works on paper King Street Gallery on William, Sydney  
2020 The buffalo King Street Gallery on William  
2020-2019 My love is in an island far away Mosman Art Gallery, Sydney

### Collection

Art Gallery of New South Wales, Bathurst Regional Art Gallery, Bega Valley Regional Art Gallery  
Charles Darwin University, Sydney, Halsey Institute, South Carolina, USA, Macquarie Bank, Australia,  
Maitland Regional Art Gallery, NSW, National Art School, Sydney, NSW, National Gallery of Australia,  
Canberra, Museum of Contemporary Art, Sydney, NSW, St. Vincent's Hospital, Sydney

### Selected Exhibition

2021 Perahu-Perahu OzAsia Festival, Adelaide Festive Centre, SA  
The 10th Asia Pacific Triennial of Contemporary Art (APT10), The Queensland Art Gallery,  
Gallery of Modern Art (QAGOMA), Qld  
The Big Picture Show King Street Gallery on William, Sydney  
The Dobell Drawing Prize NAS  
Biennale Jogja XVI Equator #6 2021, Indonesia

2020 Recent acquisitions National Gallery of Australia (NGA), Canberra  
Connected Museum of Contemporary Art, Sydney  
Through the window Art Gallery of New South Wales (AGNSW), Sydney  
Mosman Art Prize Mosman Art Gallery



The Smell of Rain  
2020  
Mix media on canvas  
152 x 152 cm





In Between Bunga Raya

2020

Mix media on canvas

152 x 152 cm





Born in Selangor, Malaysia in 1977, Marisa Ng is 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.

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.

### Education

2011                National Academy of Art, Culture & Heritage Malaysia, Kuala Lumpur, Malaysia

### Solo Exhibitions

2022                Table Talk : Food, Our Universal Language, Art Xchange Gallery in Kopi Bali House in Sanur Bali, Indonesia  
2018                The Secret Garden, Galeri Prima, Kuala Lumpur, Malaysia.  
2017                ONG: It came from a place of love, Malaysia National Art Gallery.  
2015                The Naked Truth, Vineria Restaurant, BSC, Malaysia.  
2012                Monsoons, a collaboration with US Embassy and Akasha (World music band), MAS Building. Malaysia.

### Selected Exhibitions

2022                "Throughline, ISA Art Gallery Booth Art Moment Jakarta Online  
Korea The Tradition of The New, Shaksi Gallery, Mumbai  
  
2021                Space Between Us, Gallery Prima, Kuala Lumpur, Malaysia.  
A Tale of 2 Cities, KL City Art Gallery, Malaysia.  
The Mask, online, KL City Art Gallery, Malaysia.  
Pure Painting 2, Maybank Art Gallery, Kuala Lumpur, Malaysia.  
Suri 1.0, Art Realm Gallery, Kuala Lumpur, Malaysia.  
Choose to Challenge, online, KL City Art Gallery, Malaysia.  
Duality, Zhan Art Space, Petaling Jaya, Malaysia.  
Get-Go, K5 Gallery, Bukit Jalil, Kuala Lumpur, Malaysia.  
The Mic is Ours, G13 Gallery, Kelana Jaya, Malaysia.  
Women Unbounded, Hom Art Trans, Kuala Lumpur, Malaysia.  
Niskala, Segaris Art Center, Publika, Kuala Lumpur, Malaysia.  
Made In Malaysia, KL City Art Gallery, Kuala Lumpur, Malaysia.  
Segaris Art Centre 10th Anniversary Exhibition, White Box Gallery  
CIMB Artober Hotel Art Fair Malaysia  
Meraki, KL City Art Gallery, Malaysia  
Malaysia Art Ecosystem Festival, National Art Gallery, PWTC, Malaysia



Group Portrait  
2022  
oil and acrylic on canvas  
30.5 x 40.6 cm  
12 x 16 in



Among Giants  
2022  
oil and acrylic on canvas  
30.5 x 40.6 cm  
12 x 16 in





Miko Veldkamp (b.1982, Suriname) grew up in The Netherlands and has been based in the United States since 2014. He currently lives and works in NYC. He was a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam and a recipient of the Hodder Fellowship at Princeton University, and in 2021 he graduated from the Hunter College MFA painting program. Solo show includes Off-White Columns, NY and Galerie Rianne Groen, Rotterdam. His work has been included in group exhibition at Workplace, London; New Wight Biennial, UCLA, LA; Museum van Bommel van Dam, Venlo, NL and Lewis Center for the Arts, Princeton, NJ, amongst others. In 2016 Veldkamp was nominated for the van Bommel van Dam Prize and in 2020 his work was selected to be featured in The New American Paintings publication and in ArtMaze magazine.

## Education

- 2018 – 2021 MFA Studio Art, Hunter College, New York, USA  
2001 – 2005 BFA Fine Art, Willem de Kooning Academie, Rotterdam, NL

## Selected Solo Exhibitions

- 2022 Miko Veldkamp, Southwark Park Galleries, London, UK  
(Upcoming) Ghost Stories, Workplace, London, UK 2018  
Off-White Columns, NYC, USA 2016  
No Man Walks in the Same River Twice, Galerie Rianne Groen, Rotterdam, NL  
2015 Passing through the Garden State, Lucas Gallery, Lewis Center for the Arts, Princeton, USA

## Selected Exhibitions

- 2022 DREAM LIFE, BB&M, Seoul, KR 2021  
The Privilege of Getting Together, Swivel Gallery x Regular Normal, NYC, USA  
In the Wake, Hunter MFA Thesis Show, 205 Hudson Gallery, NYC, USA Interludes, Workplace, London, UK  
2020 Once More, With Feeling, New Wight Biennial, UCLA, LA, USA  
2019 Dovetailing, Galerie Rianne Groen, Rotterdam, NL Off-White Columns, NYC, USA  
2017 Arte Concordia, Rotterdam, NL Art Fair Amsterdam, Galerie Rianne Groen, Amsterdam, NL  
Poppositions, Galerie Rianne Groen, ING Art Center, Brussels, BE  
2016 Van Bommel van Dam Prize, Museum van Bommel van Dam, Venlo, NL  
A Year from Now, You Will Laugh About it, Duo Exhibition, Galerie Rianne Groen, Rotterdam, NL  
New Faces, Old Faces, Rope, Baltimore, USA  
2015 Winter Show, Centro Cultural Andratx, Mallorca, ES  
2014 Photography: Before and After, Lucas Gallery, Lewis Center for the Arts, Princeton, USA





The Yellow Half Moon  
2010  
85 x 126.2  
Digital print on Illford paper

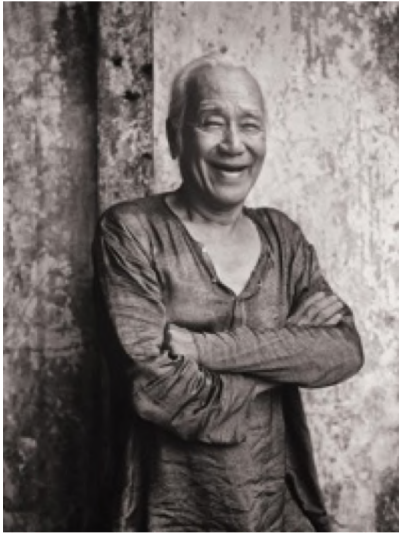


Mist on The Mirror  
2010  
88 x 129 cm  
Digital print on Illford paper





Pieces of Me  
2010  
90 x 116 cm  
Digital print on Illford paper



Nico Dharmajungen was born in 1948 in Jakarta Indonesia, but lived in West Germany since 1967. He learn the art of photography from Peter Busch 1969-1970 and studied at the Hamburger Foto Schule 1970-1971. From 1971-1977 He continued his education in Fine Arts and Visual Communication at the Grafik Schule Rolf Laute and Hochschule fur bildende Kunste in Hamburg. From 1976-1980 He became assistant to the Photographer Alan Ginsburg. His career as a freelance photographer started in 1981. His works about scrap iron had been exhibited at Olympus gallery in Hamburg, entitled "Heaven and Earth" in 1989. In the same year, those works obtained a special prize in photography appreciation sponsored by steel industry information center in Dusseldorf, Germany. Returning to Indonesia in 1992 he opened the 'Day & Nite' photo studio and in 1995 established 'Nico's Photography'.

### Education

1971-1977     Fine arts and visual communication at the Grafik Schule Rolf Laute and Hochschule fur bildende Kunste, Hamburg, Germany

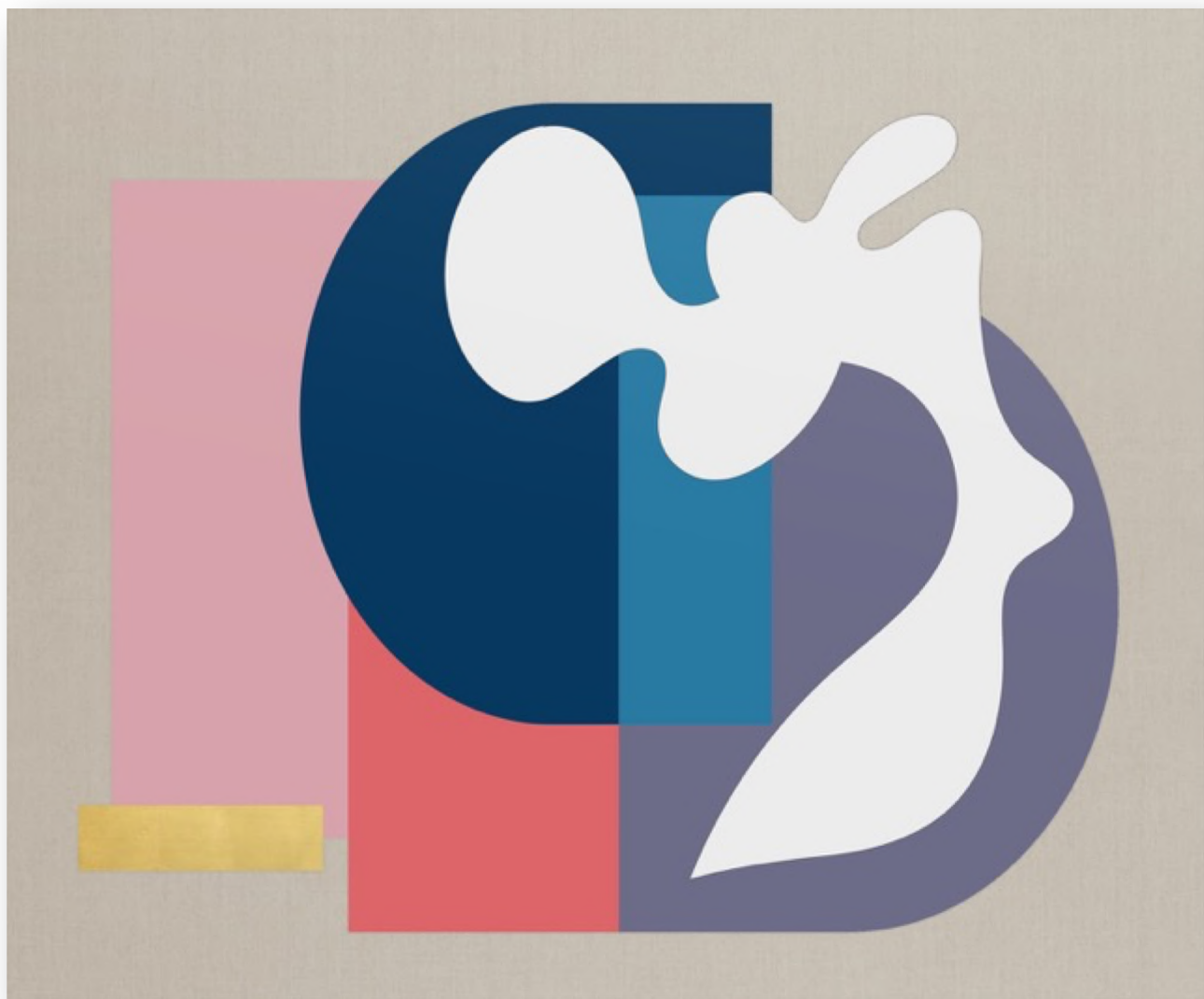
### Solo Exhibition

1989            "Heaven and Earth" Olympus Gallery Hamburg, Germany  
1995            "Arkeologi abad mesin" Antara Gallery, Jakarta  
1998            "I see, I feel, never die" Cahya Gallery, Jakarta  
2012            "Body and Form" Salihara, Jakarta

### Selected Exhibition

1998            "Work of art" Triadi P'art, Hotel Mandarin Jakarta  
2000            "Living with art" I-Print, Cahya Gallery Jakarta  
2002            "In-Contro" Instituto Italiano di Cultura Jakarta  
2002            "Third Eye" Duta Fine Art Gallery Jakarta  
2002            "Collages of Images" Oktagon Gallery Jakarta  
2002            "Untitled" QB Bookstore Jakarta  
2004            "Move and Still" Four Seasons Hotel, Jakarta  
2005            "The Loved Ones" Hotel Alila, Jakarta  
2011            "Beyond Photorgraphy" Ciputra Artpreneuers, Jakarta 2019 ARTJOG MMXIX  
                  "Common Space", Jogjakarta





Bird of Paradise (Day)

2022  
Tempera and gold on linen  
120 x 100 cm



Bird of Paradise (Night)

2022

Tempera and gold on linen  
120 x 100 cm



(b1979, New York) The British artist of Balinese descent, Sinta Tantra studied at the Slade School of Fine Art, University College London in 1999–2003 and at the Royal Academy Schools London in 2004–06.

Highly regarded for her site-specific murals and installations in the public realm, most of her work envisions the concept of drawing and colour. Her commissions include; Lee Tung Avenue, Hong Kong (2018); Facebook London (2018); Folkestone Triennial (2017) Newnham College, Cambridge University (2016); Songdo South Korea (2015); Royal British Society of Sculptors (2013); Liverpool Biennial (2012); Southbank Centre (2007). Tantra's most notable public work includes a 300-metre long painted bridge commissioned for the 2012 Olympics, Canary Wharf, London.

Known for her fascination with colour and composition, Sinta Tantra's work is an experiment in scale and dimension, a hybridity of pop and formalism, an exploration of identity and aesthetics. Her decade of work in the public realm produced distinct colour abstractions which wrapped around the built environment, enlivening and transforming them in the process. Her work now ranges from small painted canvases to huge architectural installations, from bold, tropical colour to a calder-like minimalism. It occupies a space at the intersection between painting and architecture, striking a fine balance between the two-dimensional and three-dimensional, decorative and functional, public and private. Themes within Tantra's practice include the slippage between pictorial and physical space, of turning something 'inside out', and how we, as bodies become submerged in surface and structure.

"I describe the work as 'painting on an architectural scale'. She creates works that celebrate the spectacle, questioning the decorative, functional and social role of art. The compositional arrangements are rooted in formalism. She becomes intrigued when this formalism becomes 'relational' - when private becomes public and when the viewer becomes active. Her work is an 'overlay' which inserts its identity within the pre existing - heightening sense of fantasy within the functional.

### Education

2003 – 2006 Postgraduate Diploma in Fine Art, Royal Academy of Arts, London  
2000 – 2003 BA in Fine Art Slade School of Fine Art, University College London, London  
1999 – 2003 BTEC Foundation Diploma in Art & Design, Middlesex University, London

### Solo Exhibition

2022 Constellations of Being, ISA Art Gallery, Jakarta  
On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn  
2021 Birds of Paradise, Kristin Hjellegjerde Gallery, Berlin  
2020 Modern Times, Kristin Hjellegjerde Gallery, London.  
2018 Your Private Sky, Kristin Hjellegjerde Gallery, London  
2017 A House in Bali, ISA Gallery, Jakarta



## Selected Exhibition

2022	Reverberation, ISA Art Gallery, Jakarta Art Moment Jakarta Online, ISA Art Gallery, Jakarta
2021	Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin
2019	Strangers in Town, Kristin Hjellegjerde Gallery, Berlin Art Jakarta, ISA Art Gallery
2018	Sinta Tantra & Haffendi Anuar, Richard Koh Gallery, Kuala Lumpur Hornby Tantra, Collaborative Works III, Broadgate, London Tetap Terang/ Always Bright, ISA, Jakarta Voyage to Indonesia, The World Bank, Washington DC
2017	Empirical Atlas, Pearl Lam Gallery, Singapore Acts of Transgression, Pearl Lam Gallery, Singapore High Noon, Accademia Belle Arti di Roma, Rome Summer Mostra, The British School, Rome Identify Your Limitations, Acknowledge your Periphery, Vitrine Gallery, Basel Changing Perspective, Jogja National Museum, Yogyakarta Quotidian, Pearl Lam Gallery, Shanghai I Lost my Heart to a Spaceship Trooper, Griffin Gallery, London Spring Mostra, The British School at Rome, Rome
2016	Lost and Found: Place, Space and Identity, World Trade Centre, Jakarta Painting Now, Riccardo Crespi Gallery, Milan



Porte Saint-Martin  
2021  
oil on canvas  
120 x 100 cm



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 'Wheedled 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 | Wheedled Beings, Art Taipei, Taiwan                       |
| 2014 | Somatic Markers, Langgeng Art Foundation, Yogyakarta      |
| 2013 | TAKSA, Ark Galerie, Jakarta                               |

Awards

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

Selected Exhibition

- |      |  |
|------|--|
| 2022 | Titicara, ISA Art Gallery, Jakarta   |
|      | 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                                  |





Abalone (self-portrait)  
2022  
oil on linen  
50 x 60 cm



Bari Rock (self-portrait)  
2021  
oil on canvas  
90 x 120 cm



HoMi Hand Plow (self-portrait)

2020  
oil on canvas  
80 x 100 cm





(b. Tennessee, USA) studied at the National College of Art and Design in Dublin and lives and works in Dublin, Ireland. Vanessa was recently awarded the RDS Mason Hayes & Curran LLP Centre Culturel Irlandais Residency and the R.C. Lewis-Crosby Award at this year's RDS Visual Arts Awards for recent graduates. Her painting *Cabbage Baby*, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland.

Vanessa is a figurative painter whose practice explores themes around the feminine using self-portraiture. Working representationally in oils using traditional techniques, she employs the history of Western painting alongside medieval and primordial symbolic associations to engage the viewer in ideas around myth, beauty, replication and duality as it relates to the feminine archetype. Her personas inhabit familiar yet unknown landscapes that are embedded in cultural symbolism, and as self-portraits, the paintings conflate Western and Eastern cultures to reflect her own Western identity integrated with a rich Eastern heritage.

**Current & Forthcoming Exhibition**

- Irish Embassy graduate showcase, Jakarta
- The Sequestered Prize, Unit London, Mayfair
- NCAD MFA Show, NCAD Gallery
- RDS Visual Art Awards, Royal Hibernian Academy, Dublin
- Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork

**Selected Exhibition**

- |      |   |
|------|---|
| 2021 | NCAD Works Digital Showcase, <a href="http://www.ncad.works.ie">www.ncad.works.ie</a>   |
|      | Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork |
| 2020 | We are solitary, Rua Red NCAD Interim MFA show  |
| 2019 | 189th Royal Hibernian Academy Annual Exhibition   |
| 2018 | 188th Royal Hibernian Academy Annual Exhibition   |
| 2013 | 183rd Royal Hibernian Academy Annual Exhibition   |
| 2007 | Northside Art Club Annual Exhibition  |
| 2003 | George Washington University Undergraduate Show   |

**Collection**

- Office of Public Works, Ireland
- Private collections, Ireland & United States

# ART JAKARTA SPOT

JOMPET KUSWIDANANTO



Born in 1976 in Yogyakarta, **Jompet Kuswidananto** is a visual artist inspired by the complexities of Indonesia's history, political identity, ideologies, and culture. His practice focuses on issues of politics, colonialism, power, and mass mobilization in post-reformation Indonesia. Jompet studied at the Faculty of Social and Political Sciences at Gadjah Mada University from 1995 to 1999. During this time, he was also active as a musician as he would record albums and perform in several gigs. The amalgamation of Jompet's knowledge from the two fields creates Jompet's unique pieces.

In making his work, he often combines video, sound and mechanized elements in his multimedia installations, performance and theatre. Visual arts then became the main focus in Kuswidananto's life as he trained, learned to be a visual artist and went on to work within the local Yogyakarta art community.

In 1998 and continuing to the present day, he has worked with 'Teater Garasi', a Yogyakarta based contemporary theatre group presenting shows that reflect Indonesian life after the fall of the Suharto regime. Working with Teater Garasi has given Kuswidananto a significant influence on his artistic approach. In much of his work, the idea of a ghost as a forgotten memory or haunting social presence has given birth to kinetic installations where symbols such as military costume come alive with sound and light.

Kuswidananto is the commissioned artist for the ARTJOG 2021 event, a contemporary art exhibition that is held every year where he presented site-specific installation artworks that were made on the day at the Jogja National Museum (JNM) titled "Love is a Many Splendored Thing". 'Darkness' is used by the artist as a metaphor to discuss unfinished issues in history and highlight the narratives from the perspective of the hidden, missing, and forgotten subjects. It is also used to represent an idea of powerlessness, more specifically the power or the powerlessness of slaves, forced labourers, those labelled colonial 'rebels', romusha workers of the Japanese era, Indonesian Communist Party sympathizers in the 60s, tattooed bodies in the 80s, Chinese ethnic minorities in the 90s and many more. They are the ones to represent this 'darkness', the blank marks of our history. The light in the artwork represents the attempt and effort to hide and overcompensate the 'darkness', the void of history.

In January 2014, the artist won the best installation category at the inaugural Prudential Eye Awards in Singapore with his work, *Cortege of the Third Realm*. His work has been included in significant national and international exhibitions including the 3<sup>rd</sup> Fukuoka Asian Art Triennale in 2005, the Yokohama Triennale in 2008, *Beyond the Dutch*, the 10<sup>th</sup> Lyon Biennale 2009, Saatchi Gallery, London, 2011, and lots more.



## Education

1995- 1999 Gadjah Mada University, Faculty of Social and Political Science, Yogyakarta, Indonesia

## Exhibition

2022 Analogous, ISA Art Gallery x Omah Budoyo, Yogyakarta  
Art Jakarta Garden, ISA Art Gallery, Jakarta

2021 Supernova, ISA Art Gallery, Jakarta  
Art Jog, Yogyakarta

2019 On Paradise, Aa29 Project Room, Milan

2017 On Paradise, MAC's Grand Hornu, Belgium

2016 Theatre State, Jendela Gallery, Esplanade, Singapore  
After Voices, Sherman Contemporary Art Foundation, Sydney

2014 Grand Parade, Tropenmuseum, Amsterdam

2013 Order and After, Ark Galerie, Yogyakarta

2012 On Asphalt, Nanzuka Underground, Tokyo, Project Fulfil Art Space, Taipei Third Realm,

2011 Independent project at 54th Venice Biennale, Venice,  
Italy Java's Machine: Family Chronicle, Selasar Sunaryo, Bandung

2010 Third Realm, Para-site Art Space, Hongkong  
Java's Machine: Phantasmagoria, Osage Gallery, Hongkong

2009 Java's Machine: Phantasmagoria, Osage Gallery, Singapore

2008 Java's Machine: Phantasmagoria, Cemeti Art House, Yogyakarta

## Selected Group Exhibition

2020 Transient Museum of thousands conversations, ISCP, New York

2019 Urban Bodies, Art Area 81, Osaka, Japan  
Third Realm, Museum of Contemporary Photography, Chicago  
Contemporary Worlds: Indonesia, National Gallery of Australia,  
Sharjah Biennial 14, Sharjah, United Arab Emirates  
All the Sacred Tombs, El Centro de Creacion Contemporanea de Andalucia,  
Cordoba

2017 Sunshower, MORI Art Museum, Tokyo  
Rock The Kasbah, Institut des Cultures d'Islam, Paris

2015 ROOTS, Frankfurter Kunstverein, Frankfurt  
Ural Industrial Biennale, Yekaterinburg, Rusia  
Discover Indonesia, Glue Factory, Glasgow  
Taiwan Asian Art Biennale, National Taiwan Museum of Fine Art  
Missing Links, Jim Thompson Art Centre, Bangkok

2014 Instrument Builders Project, ICAN Yogyakarta, National Gallery of Victoria,  
Melbourne.  
Southeast Asian Topology, Project Fulfil Art Space, Taipei  
Asian Anarchy Alliance, Tokyo Wonder Site, Tokyo, Kuandu Museum, Taipei  
CAFAM Biennale, Beijing

# ONGOING SHOW



## CONSTELLATIONS OF BEING SINTA TANTRA SOLO SHOW

AUGUSTUS 6TH - SEPT 30TH  
2022  
AT ISA ART GALLERY  
WISMA 46 - GROUND FLOOR  
Jl. Jendral Sudirman Kav No 1,  
Jakarta



## ANALOGOUS JOMPET KUSWIDANANTO X TIMOTEUS ANGGAWAN KUSNO

AUGUST 8TH - SEPT 3RD 2022  
AT  
ISA ART GALLERY X OMAH  
BUDOYO YOGYAKARTA

JL Karangkajen MG III/ No 703  
Yogyakarta

# ONGOING SHOW



ORIGINS  
THE ARTISTIC JOURNEY OF  
INDONESIA

AUGUSTUS 5TH - 31TH 2022

AT HOTEL INDONESIA  
KEMPINSKI

Jl. M.H Thamrin No 1 Jakarta



TITICARA

AUGUSTUS 13RD - OCT 30TH  
2022

AT SELASAR SUNARYO ART  
SPACE, BANDUNG

# ISA Art Gallery

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