

04 - 06.11.2022

ART MOMENTS
JAKARTA

ISA Art | Design

Booth B16

A. Sebastianus | Ardi Gunawan | Condro Priyoaji
Galih Adika | Hadassah Emerich | Ines Katamso
Jumaadi | Luh Gede | Sinta Tantra | Vienasty Rezqina
Yogie Ginanjar | Yosefa Aulia | Yuki Nakayama

convocation



ISA Art and Design is proud to present Convocation, a group exhibition of selected artists as part of our exhibition lineup for the fifth edition of Art Moments Jakarta. Featuring artworks from Ardi Gunawan, A. Sebastianus, Condro Prioyaji, Galih Adika, Hadassah Emmrich, Ines Katamso, Jumaadi, Luh Gede, Sinta Tantra, Vienasty, Yogie Ginanjar, Yosefa Aulia, and Yuki Nakayama that will be exhibited at Sheraton Grand Jakarta Hotel.

Today, after more than a century of electrical technology, we have extended our central nervous system itself in a global embrace¹. "our new technology" is to wide ranged. There's also new technology in industry which are an extension of our body. We now see all technology including language, as a means of processing experience, a means of storing and speeding up information. Technology is the new form of surrealism. Many of today's technologies enable us to go beyond our physical boundaries and connect to a new limitless universe, thus dreaming is no longer the only way to enter the surreal world.

The title of the exhibition, "Convocation", has the literal meaning of an assembly of people called together to a meeting. Convocation represents the collection of artists from different cultures and stories in one exhibition. Their diverse backgrounds and artistic practices offer a broad range of perspectives and opinions that come together to create a dynamic that can be the basis for complementary discussions that can be shared in society. Through Convocation, the artists explore the fluid concept that correlates with contemporary surrealism and everyday life from the various narratives based on their backgrounds and understandings.

Contemporary surrealism

Contemporary surrealism explores the concept of self-identity, current issues, and cultural and spiritual beliefs. Rather than engaging with the definitions of anything marvelous, strange, and fantastic, contemporary surrealism is a strategy through which to fundamentally alter reality, thus engaging with visual art, literature, and politics.²

The first surrealist artist that was established in the 20s, Andre Breton, believed that if society gave the same acceptance to dreams as they did to reality, they would be able to metamorphose the two contradictory states, absolute reality and surreality. To make the dream state reputable, public perception must change to view dreams as more than just excerpts of life but as of equal importance to reality, and even as a knowledge that may inform everyday waking events.³

Through this exhibition, ISA Art and Design explores the different subjects and methodologies of contemporary surrealism through the various selected artist From veristic, symbolism, and automatism, surrealism seeks the mythical, domestic, and familiar objects and situations as the artists sought fantastic meanings behind the ordinary.

Unlocking the unconscious mind

Based on the different narratives from the artists' practices, creating a new world outside reality is something that is often used in surrealism. By unlocking the unconscious mind, **Luh Gede** creates a visual image of what a dream would feel like. By manipulating images and icons as one scene, this depicts a 'make-believe' world that she created in her mind, which in a way translates as if she is the god in a parallel universe. Through surrealism, Luh Gede finds a sense of calmness by navigating her life far from reality and forming a new world that clears up the limitations that society has built.

Similarly, **Yogie Ginanjar** also explores surrealism in the narrative of unlocking the unconscious mind and combining imaginative creatures as one. This creates a visual that seems like it is from a dream by using binary compositions and popular codes as visual references. As he is deeply influenced by Renaissance art, he develops his artistic style by combining abstract practices, action, hyperrealism, and surrealism.

Yogie Ginanjar employs the dualism of surrealism and abstraction to create a juxtaposition between western and Asian cultures This creates a visual reality of the imaginative world that the artist envisioned that consists of two or more unusual non-related objects in one image. Another commonality that Luh Gede and Yogie share between them, is the use of

¹ Marshall Mc Luhan

² "What is Surrealism?", Irish Museum of Modern Art, (2015):6

³ Lesley Ann Daly, "The Appropriation of Surrealism as an Aesthetic for Consumption" (2013): 16.

expressing their personal journey with mental health in a way that takes them out of reality and becomes a form of meditation or therapy for them.

Mythology, Spiritual, and Cultural Belief

Surrealism and mythical beliefs may both seem disconnected from reality. Both topics are based on what they believe and think is real. It is a combination of what has been passed down to us and what we imagine and think is right, which may seem questionable and unvalidated by the real world. As surrealism opens up the limitation beyond reality and society, this creates a different way of thinking. Through the exploration of intrinsically human themes, mythology becomes a means to understand the world with philosophical inquiry, leaving artists to turn to fantastical stories to process the truth of their realities.⁴

Jumaadi's artistic practice often revolves around myths, religious, and spiritual beliefs that are influenced by the Javanese culture. With a poetic sensibility and subtle symbolism, he works freely with fanciful creatures, demons, and spirits as a way of telling stories through his artworks. Jumaadi's works are metaphorical but very persona, with themes such as love, belongings, and his fascination with nature. Strongly influenced by his homeland, his works often feature cultural references such as wayang and also poetry.

Best known for her colorful artworks, **Sinta Tantra** uses geometric and organic shapes to tell her stories relating to her family history and culture, which encompasses her Balinese identity as a British-Balinese artist. Using symbolism about her family's journey and her belief in the circle of life, Sinta talks about death in an abstract form. Bringing myths and beliefs that she has been surrounded with since childhood from her homeland, for instance, the Balinese orange that is often prevalent in her works. This reconnects her to her late grandfather, as the family was gifted a Balinese orange tree as a way to pay back his work for the king of Karangasem. A Balinese orange tree is believed to bring good fortune to the family.

As Sinta's family is familiar with spiritual beliefs and mythologies, this translates to her artistic practice by using organic and geometric shapes as symbols that revolve around her

childhood background and beliefs, such as depicting the moon goddess in her painting, which within Balinese culture is seen as the protector of children.

Following today's trend, **Vienasty**, a Bandung-based artist, explores the subject of astrology and tarot as a way of expressing her spiritual beliefs in her practice. By doing this, she discovers more about her identity and her well-being. She is interested in themes concerning the stereotypical perceptions of visual images and topics that are around us. Since astrology and tarot have become more famous due to its use as references in online culture and people's interest in learning more about it, Viennasty uses well-known iconography from the internet to contrast with the unclear wording that the artist uses to tell.

Playing with the visual of surrealism, Yosefa Aulia's practice follows the stories of her family by creating a bridge between the mundane life surrounding her and surrealism. The Bandung-based artist is known for her installation art and ceramic objects, but she also loves to draw. Making connections between the past and present, oneself and others through the visual embodiment of her ideas about individuals and the space surrounding them. She expresses this belief in her works by proposing that a subconscious network of shared experiences is formed by the intermixture of our desire, hope, and fear. While the urge to build, destroy, and classify obviously meets the eye, Yosefa's work acts as the underground that is rooted but connected inside.

Alexander Sebastianus plays with abstract concepts by utilizing the lines in his weaving. Presenting non-functional domestic objects into memorabilia that recollects masculine intimacies of interfamilial and romantic nature. He explores the decontextualization of material culture and how it is perceived, understood, and ritualized in practice. With romantic and poetic influences from Javanese measurements of time, Sebastianus's works help to understand the heres, wheres, was, and afters in life. The dramatic themes of literature and poetry that are implied in Sebastianus's works juxtapose with the stillness and delicacy of the handwoven, as each thread is blessed and hand-dyed through a traditional process.

⁴ <https://www.artshelp.com/mythology-as-depicted-in-art-a-reflection-of-humanity/>

The Indonesian-French artist, **Ines Katamso**, focuses on the ideas of life by using geometric and organic abstract shapes. The abstract paintings explore the concept of internal space from her mental state and reality as a process of self-reflection. The small organic objects are fragile, but they remind us of the importance of the small existence in our life that sometimes are overlooked. Ines's practice focuses on the structure of life that helps her with the process of self-criticism and the journey of discovering herself.

Ines combines abstraction with nature and abiogenesis theory, as she believes that it is something that represents herself. Ines became fascinated by organisms and species, knowing that they were the dawn of the animal and plant kingdoms, or so-called ancestors. Looking deep into fossils and primitive organisms creates a realization that we are genetically linked to those non-human ancestors as we share DNA sequences with any living things on Earth. Thus, Ines believes the earth is a nurturer that has been long present in human societies; therefore, in the end, everything will become extinct one day and form a new life.

Everyday life

Since the beginning of time, and especially since the 17th century, the theme of daily life has been popular in art. The ordinary activities of people, such as cooking, eating, doing chores, or painting people in the streets or their homes, were popular subjects in the golden age paintings by European artists such as Johannes Vermeer and Jan Havickz Steen.⁵

With the development of technology, the theme of everyday life is explored in a contemporary approach as the visual representation of our life has changed. As technology has advanced, the concept of the slow and mundane life that is often symbolized by carrying out chores and other ordinary activities have gradually lost its relevance. Technology has become a bridge between our reality to a 'place' beyond the physical form.

Bringing familiar domestic topics and issues that we are exposed to in our everyday life. It reveals the hidden meaning and values of our everyday life that society frequently ignores by using symbolism and abstraction. The process of observing and experimenting with the

artists' daily surroundings results in new perspectives in life. Various artists, such as Hadassah, Yuki Nakayama, Galih Adika, Ardi Gunawan, and Condro Priyoaji, contextualize this subject in various artistic approaches and styles.

Visualizing new spaces within the gaps of architectural representation is **Yuki Nakayama's** characterization of her works. She focuses on the intimacy of play that is influenced by the history and urgency of architecture. Gestures of space are painted in bold, while lines carve out details that invite viewers to take multiple perspectives. The speckles of color occupy these spaces as they highlight each territory. She uses painting as a tool to explore the built environment.

Similarly, **Galih Adika's** practice also involves observing the space around him. His works bring topics such as comfort and domesticity into focus by questioning their significance and the definition of the environment. He explores the theme of the relationship between subject and object by searching for the transformation of values and meanings. Through his practice, he observes the process of how humans interpret their memories in constructing an experience. Using simple signs and symbols to interpret things that encompass daily life, culture, body, values, and other narratives.

Condro Priyoaji's practice revolves around his interest in the phenomenon of color, which becomes a common thread in his series of works. He creates visuals of shadows that are accompanied by soft strokes and gradations. Through light, color ignites the possibilities of bodily, sensory, image, and sensational experiences. Not only does it provide objective information, but it also influences self-perceptions and feelings. Strongly influenced by science, Condro's practice includes experimenting with gravity and physics to propose a message on how technology has been affecting our minds, life, and time.

Hadassah Emmerich uses very similar patterns and forms as her works touch on her identity as a woman and as a multiracial artist who came from Indonesian, German, and Chinese family. As a multidisciplinary artist, Hadassah's works depict the repetition of colors and forms that create abstraction. This concept of abstraction presents the topic of exoticism and eroticism that she creates through fruit symbolism. Body, self-identity, sensuality, and

⁵ <https://www.rijksmuseum.nl/en/rijksstudio/works-of-art/daily-life-paintings>

the contrasting dialogue between abstract and figurative are all themes that Hadassah frequently explores in her work.

The colorful figurative painter, **Ardi Gunawan**, combines historical fantasies and his childhood as the main subject in his practice. Taking inspiration from commercial kitsch photography, from old-fashioned Chinese-Indonesian paintings to nuclear family American ads of the 50s, which are found on the internet, in old photo albums, and from people around him. His recent paintings represent grotesque-happy paradoxes, somewhere between abstraction and figuration, speculation and expression. Ardi's paintings are also a revisitation of the Indonesian abstract-figurative canon. This work has been influenced by painters such as Affandi, Jeihan, and Bagong, while also colliding with Asger Jorn's modified painting method.

A. Sebastianus Hartanto



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.

Education

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

Selected Exhibitions

2022 Sustained Rest, ISA Art & Design, Jakarta
Gallery Benefit : Past. Future. Present, National Gallery Singapore
A Tribute of Heritage, PIK Pantjoran Jakarta, Indonesia
Arts Moment Jakarta 2021, Jakarta, Indonesia 2022

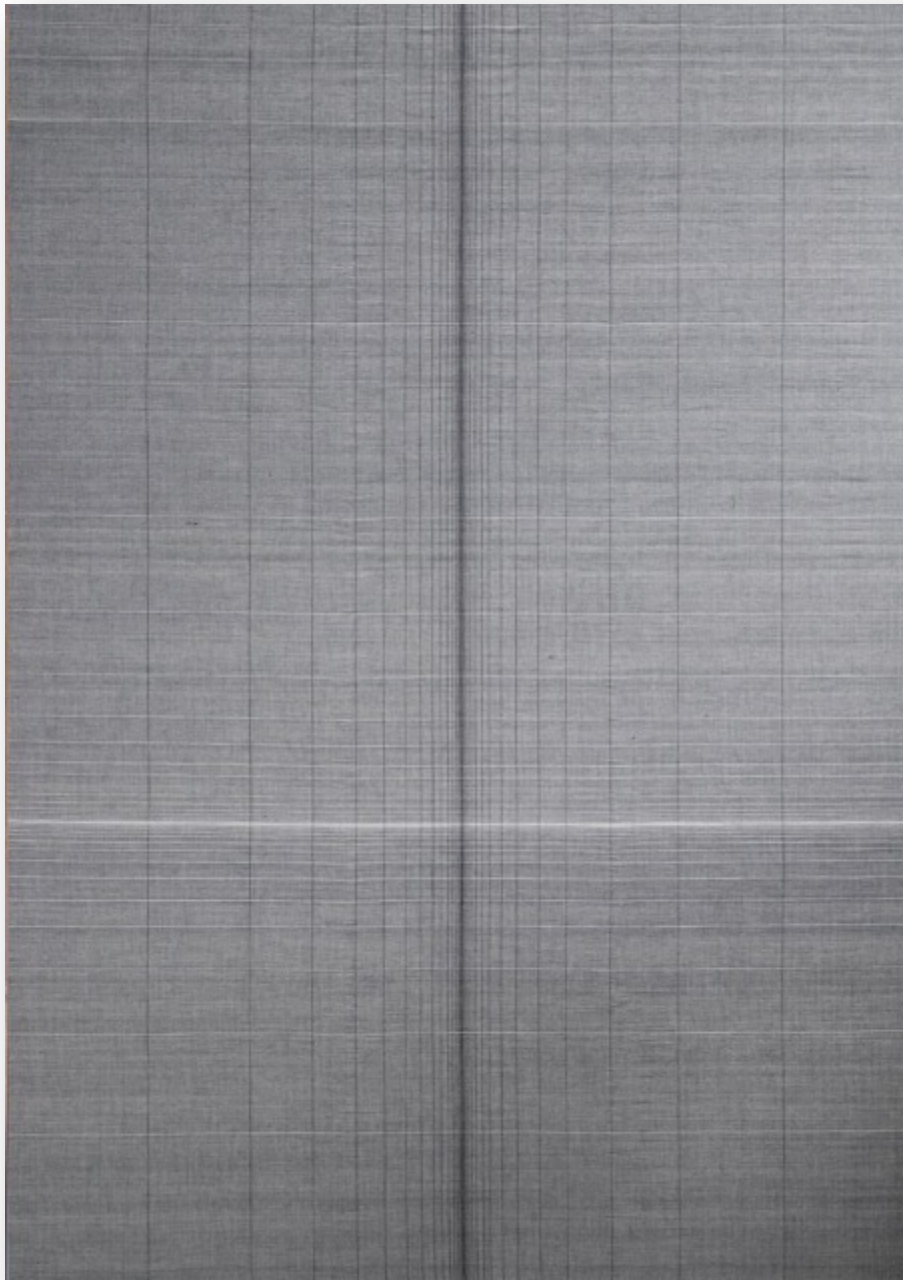
2021 Silver Lining, WISMA 46, ISA Art & Design, Jakarta, Indonesia
The Thinking Hand, Uneath Space, Jakarta, Indonesia
Maserati x Alexander Sebastianus, ASHTA District 8, Jakarta, Indonesia

2020 Humdrum Hum, ISA Art & Design, Jakarta, Indonesia
Kala- Masa, OPPO Art Jakarta 2020, Art Agenda JKT, Jakarta, Indonesia
Arisan Karya Vol. I, Museum MACAN, Jakarta, Indonesia

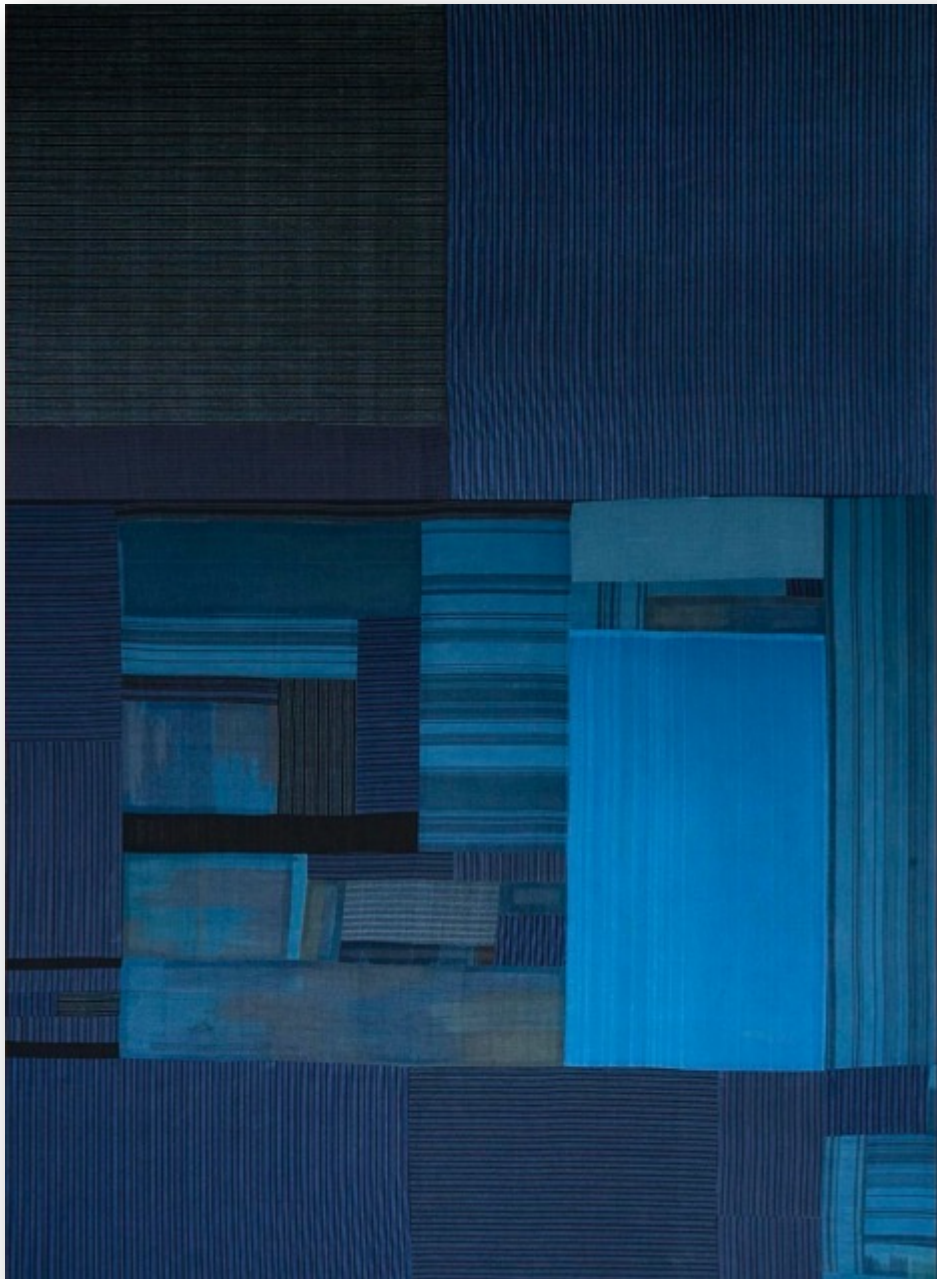
2019 Reading Room, Silpe Gallery, Hartford Art School

2018 Retooling Critique, ArtCenter Gallery Pasadena, CA.
Nothingness, carrying being in its heart, Distillery Gallery, Boston, USA
The Residents Archive Project, Monson Arts Gallery, Maine, USA.
Helen Blair Awards Exhibit, Bakalar and Paines Gallery, Boston, USA.

2017 Cultural Context Vol I. at President's Gallery by Veronica Pedrosa, Boston, USA.
Between You and Me, Godine Gallery Boston, USA.
Materialisms, Gallery@ArtBlock, Boston, USA



Al Semesta -06
Handwoven cotton on teak frame
144 x 100 cm
2022



Parts of A Forrest III
Stitched Handwoven indigo dyed
cotton
124 x 174 cm
2021

Ardi Gunawan



I maintain my practice as a transdisciplinary artist working back and forth across expanded field of art, design, and architecture, including: painting, sculpture, architectural-scale installation, to video, and stage design. My artworks have been exhibited in this country and abroad, including National Gallery of Indonesia (ID), Objectifs (Singapore), and Gertrude Contemporary (AUS). From Jakarta Post to Art Monthly Australia, my works has been featured, published, and acknowledged in a variety of publications. My interest in philosophy of process, physics and natural history, as well as my major in fine arts have influenced my work. I love to explore and question the role of artistic beauty, humour, and aesthetics in our daily life. In addition to this, I also work in the Visual Communication Design program at Pradita University as an Assistant Professor. From 2010-2011, I was a teaching associate at Monash University (Drawing) and RMIT University (Landscape Architecture) in Melbourne, Australia

Education

- 2008 Master of Fine Arts –with Monash Graduate Scholarship, Monash University, Melbourne, Australia
- 2006 First Class Honours Degree of Bachelor of Fine Art, Monash University, Melbourne, Australia
- 2005 Bachelor of Visual Arts, Monash University, Melbourne, Australia

Solo Exhibitions

- 2022 Sleazy Environmentalism” –Rubanah, Jakarta.
- 2013 A Proposal for A Permanent Fixture at Ark Galerie in Two Editions: superlight” –ARK Galerie, Jakarta.
- 2011 luckily there’s no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body), –Open Archive, Melbourne.
- 2010 Desperate Exhibition Making Techniques, (with Nikos Pantazopoulos) – Y3K, Melbourne. “Material formations and body movement” –Boxcopy Contemporary Art Space, Brisbane.
- 2009 *Influence(s)*, (with Nikos Pantazopoulos) –Light Projects, Melbourne.
Sculptural Relations: embodiment, event, forces, and material performance, – MFA project exhibition, Monash University, Melbourne

Selected Exhibitions

- 2017 Proposal for gaze-subverting, (as part of: Fantasy Islands) – Objecttifs, Singapore.
- 2015 “Steiger dance”(as part of: Hacking Conflict –Biennale Jogja XIII) – Jogja National Museum, Yogyakarta.
- 2014 “Doubting Bodies”(as part of: Manifesto 4 –keseharian) –National Gallery of Indonesia, Jakarta.
“Cemeti Residence”(as part of: 1x25 Jam) –Cemeti Art House, Yogyakarta.
- 2013 “Shifting Grounds” (as part of: South East Asia Triennial: ways around Asia) –National Gallery of Indonesia, Jakarta.
“Third/Fourth ((Y2/3/4K) Melbourne Artist Facilitated Biennial)” Margaret Lawrence Gallery, Melbourne.



Newly Weds
acrylic on canvas
100 x 80 cm
2021



Java Family After Graduation
acrylic on canvas
120 x 90 cm
2021



Love Bird
acrylic on canvas
60 x 50 cm
2022



Affandi Relaxing at the Beach
acrylic on canvas
100 x 100 cm
2022

Condro Priyoaji



Born in Jember in 1993, Condro Priyoaji is a painter who lives and works in Bandung. He graduated from FSRD ITB majoring in painting. His artistic journey began when he was in high school, starting with the world of street art such as graffiti and murals. In 2014, he started to exhibit his works actively. His habit of painting to this day influences how he sees life. He saw a landscape that caught the eye as a composition of colour pigments. Until now, interest in the phenomenon of colour has become a common thread in the series of works he has worked on. Condro often participates in several art exhibitions and events including the most recent being an exhibition together with Sulung Widya in the Broken White Project Program at Acehouse Collective Yogyakarta in 2021 and “Shifting Spaces” Orbital Dago in Bandung also in 2021. In 2020, Priyoaji exhibited his works in an online exhibition “Manifesto VII PANDEMI” initiated and organized by Galeri Nasional Indonesia.

Education

2012- 2016 Bandung Institute of Technology (ITB), Bachelor of Visual Arts, Painting Studio

Solo Exhibition

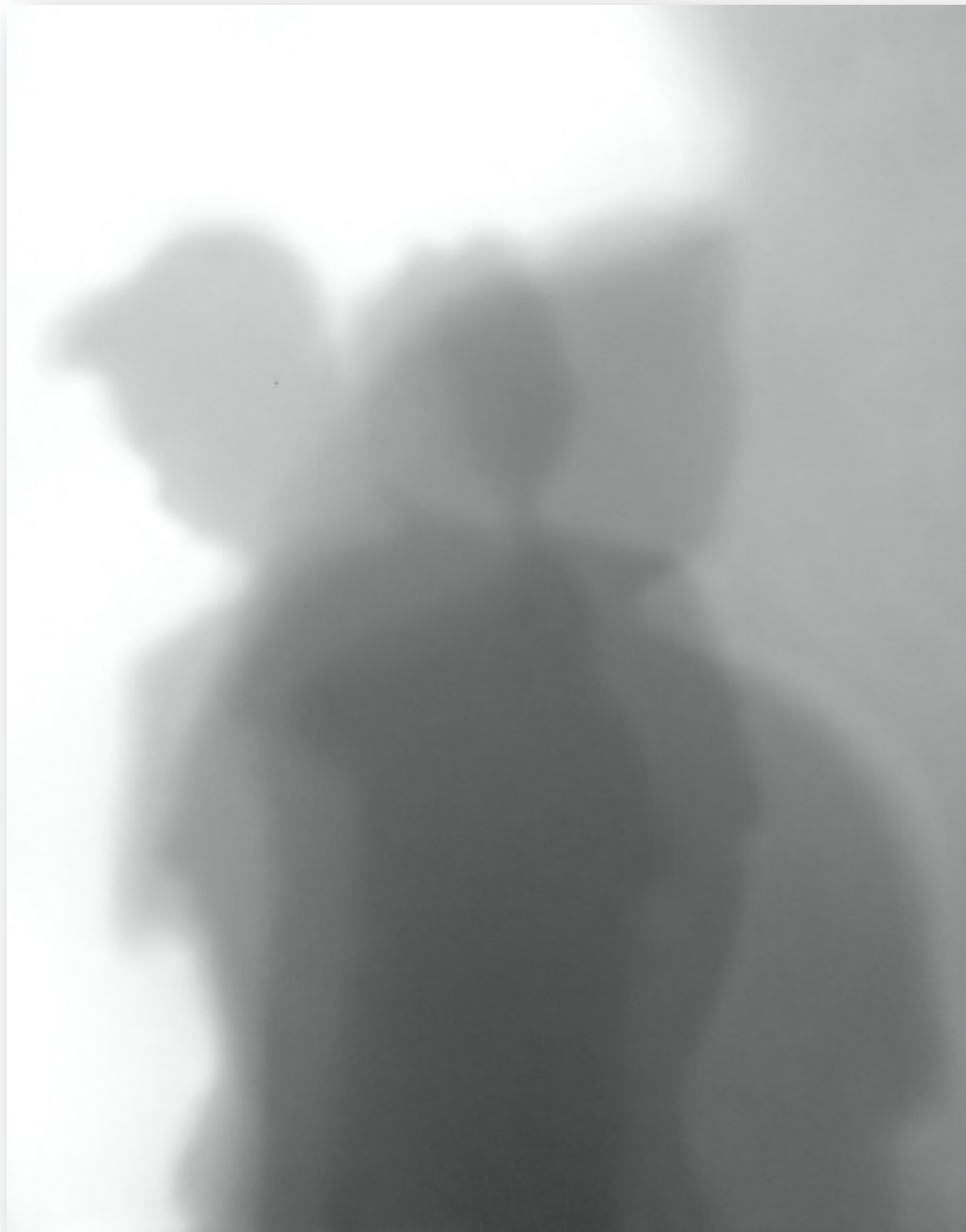
2021 Warnantara, Gelanggang Olah Rasa, Bandung

Selected Exhibition

2022 Antumbra, ISA Art & Design, Wisma 46- Kota BNI, Jakarta, Indonesia
Artjakarta 2022, Ruci Art Booth and Acehouse Collective booth
Broken White Project: Kebun Memori, Ruci Art, Jakarta
Warta 07, Jogja Gallery, Yogyakarta
Broken White Project: Capture/Release, ACE/CBD, Ace House Collective, Yogyakarta
Reverberation: From Past to the Present, ISA Art, Wisma 46,
Last Words, Galleries Curate: RHE, ROH Project, Jakarta
Broken White Project: Touch Down Jakarta” Ruci Art, Jakarta
Broken White Project, ACE/CBD, Ace House Collective, Yogyakarta
Shifting Spaces, Orbital Dago, Bandung

2020 Manifesto VII PANDEMI, Galeri Nasional Indonesia, galnasonline.id
Nodes, Galeri Ruang Dini, Bandung

2019 Lukisan Gapilan, Selasar Sunaryo Art Space, Bandung
7th 15x15x15 Mini Art Project, following the rules without breaking the rules, Galeri Soemardja, Bandung



Inner Motion #2
acrylic on canvas
110 x 85 cm
2022

Galih Adika



Born in Serang on June 25, 1994. Galih graduated from the Painting Studio of the Fine Arts Study Program in 2018. Through his practice, Galih tries to explore themes about the relationship between subject and object. Questioning the transformation of values and meanings: virtual to physical or real objects to ideas. Galih imagines the processed material (including pictures & objects) as a text that can appear as is, slashed, switched, eliminated, or set aside. His latest works observe the process of how humans interpret their own memories in constructing an experience.

Education

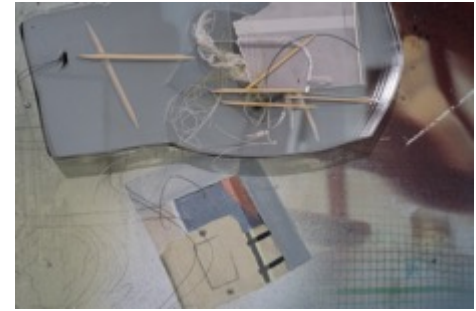
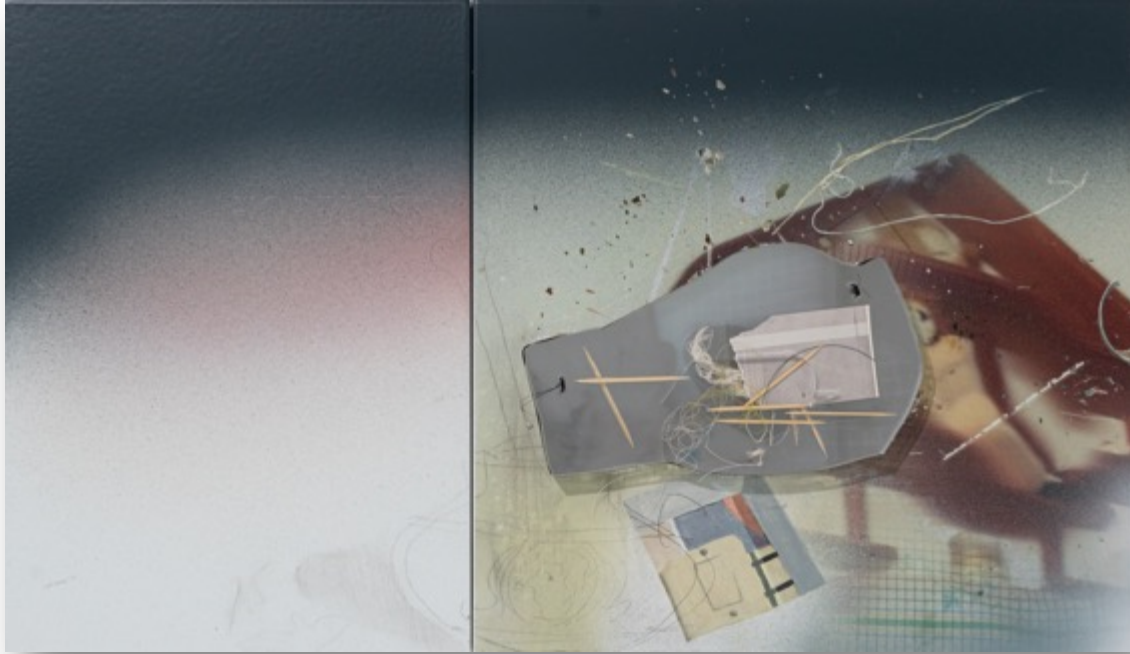
- 2013 – 2018 Bandung Institute of Technology (ITB) Fine Arts Faculty of Visual Art and Design
- 2012 – 2013 National Institute of Technology (ITENAS) Graphic Design

Selected Exhibition

- 2022 My Strange Addiction, Rubanah Underground Hub, Jakarta
Sustained Rest, ISA Art Gallery, Jakarta
Reverberation, ISA Art Gallery, Jakarta
- 2021 ARTJOG MMXXI: Arts in Common - Time (to) Wonder Jogja
National Museum - Yogyakarta.
- 2020 There & Then; Art After Global Pandemic Sakarsa Art Space, Bekasi.
I Wanna Dance With Somebody (Who Loves Me)... Rubanah Underground Hub, Jakarta
- 2019 UOB Painting of The Year 2019 . Museum Nasional, Jakarta.
“New Now III: Convergence”. Gajah Gallery, Singapore.
Lukisan Gapilan. Selasar Sunaryo Art Space, Bandung.
- 2018 Jauh Tak Antara, Nu Art Sculpture Park - Bandung.
Natura Hominis UOB Painting of The Year 2018, Galeri Nasional, Jakarta.
Keyfabe; Makeshift Manifests, Studio Batur, Bandung.
Converastion on Excess & Lack, Gajah Gallery, Yogyakarta.
Moving Class “Young Artist, Quo Vadis” – Art Jakarta.
In Sight; Nowadays Painting, Orbital Dago, Bandung.
Bulgogif: Anekdote Dari Sejarah Besar Internet GIF, ITB (VASA), Bandung.
- 2017 Banten Biennale #1 Gawe Nagari Baluwarti, Museum Negeri Provinsi Banten, Serang.
Artist Proof, Pembuktianku by Omni.Space. Art Square an Initiative by Art Stage Jakarta, Gandaria City - Jakarta.



Red Apple Tastes Like Green
oil, lacquer paint and objects on
Bended aluminium sheet
84 x 68 x 12 cm
2022



Residual
oil, lacquer paint and objects on
Bended aluminium
45 x 75 x 10 cm
2022

Hadassah Emerich



Lives and works in Brussels. 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

Solo Exhibitions

2022 Titik Kumpul, ISA Art Gallery, Art Jakarta
Reverberation, ISA Art Gallery, Jakarta
Beating Around the Bush #7: False Flat, Bonnefanten museum Maastricht.
Hips don't lie, Be-Part, Waregem.

2021 *Radioactive mother tongue*, Manifold Books, Amsterdam
Beyond the Reef, Rectangle, Brussel.

2019 *Body Talk*, Whitehouse Gallery, Lovenjoel.
The Great Ephemeral Skin, De Garage, Mechelen.

2017 *Uterior Motives*, C&H Gallery, Amsterdam.

2016 *Contre Jour*, Whitehouse Gallery, Lovenjoel.

2014 *CORPOREAL*, Schunck, Heerlen.

2010 *Ornament und Verbrechen*, Palais Aktuelle Kunst, Glückstadt.
Séance, Schau Ort, Zürich.
Exopolis (Kembali ke Jakarta), Erasmus Huis, Jakarta.
La Charmeuse de Serpents, Hendershot gallery, New York.



Jackfruit Splice
Acrylic and oil on canvas
185 x 130 cm
2022

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

- 2008-2011 Textile and Fashion School, La Callade, Marseilles, France
2005-2008 Art and Design School, Lycee Leonard de Vinci, Antibes, France

Solo Exhibition

- 2022 *Semarang Gallery, Semarang*
2021 *It Happened, ISA Art, Jakarta*
All the growing, Ruci Art Space, Art Jakarta

Selected Exhibitions

- 2022 Titik Kumpul, *ISA Art, Art Jakarta*
Titicara, ISA Art, Jakarta
2021 *Sensing Sensation, Semarang Gallery, Semarang*
2020 *Buah Tangan, ISA Art and Design / Art Jakarta*
2019 *I.....Therefore I Am, at Can's Gallery, Jakarta*
2019 *H.E.R, ISA ART and Design / Art Jakarta*
2019 *Tetap Terang, ISA ART and Design, Jakarta*
2018 *Self Explanatory, Dia.Lo.Gue, Jakarta*



Anthropofossil 1
Recycled plastic
102 x 50 cm
2022



Terasform 1
Handmade paper and soil pigment,
Acrylic, stainless 304 frames
160 x 110 cm
2022

Jumaadi



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

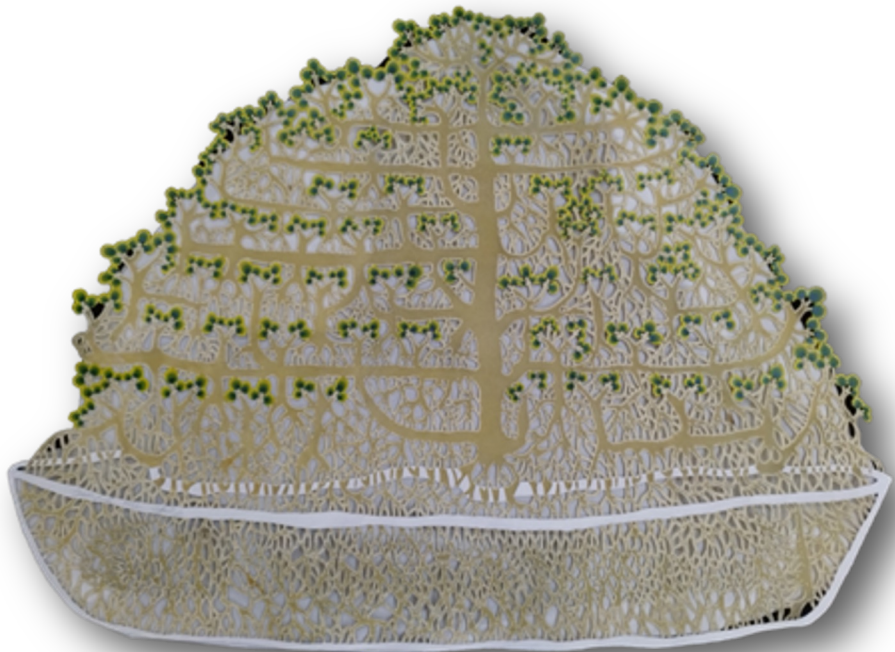
2022 Superfluous Things: Paper, Singapore Art Museum, Singapore
A Tangled Bank, Penrith Regional Gallery, Australia
Disintegration: Metadrawing and Expanded Drawing, Perc Tucker Regional Gallery, Australia

Selected Solo Exhibitions

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

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
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



Perahu
Acrylic on buffalo hide
73 x 100 cm
2022



Pohon Kepala
Acrylic on buffalo hide
74 x 100 cm
2022



Ruang Pengantin
Acrylic on buffalo hide
82 x 84cm
2022



Sepasang Cinta
Acrylic on buffalo hide
75 x 91 cm
2022

Luh Gede



Luh Gede Gita Sangita Yasa (b.July,22nd1997,Bali) Graduated from Institut Teknologi Bandung in 2020,majoring in Fine Arts; works primarily with oils. Often employs bold colors and composition in a juxtaposition manner. She is base in Bali.

Luh Gede Gita Sangita Yasa is a recent graduate from Institut Teknologi Bandung.Majoring in Fine Arts, she works primarily with oils, watercolor, graphite and sometimes resin. She often employs bold colors and composition in a juxtaposing manner, Her recent works struggle to create a perfect cohesive whole, an 'ideal reality' out of fragments from memories, dreams and mundane routines, a sensible narrative out of these divergent parts.

Education

2020 Bachelor of Fine Arts, Majoring in Painting, Institut Teknologi Bandung

Selected Exhibitions

2022 *Reveberation, From the Past to the Future*, ISA Art Gallery, Jakarta, Indonesia

2021 *SUKSESI*, ISA Art Gallery, Jakarta, Indonesia

2020 *New Now IV:Tension/Creation*, Gajah Gallery, Singapore

2019 *"X"-tion, Reload Project 2019*, Bentara Budaya Bali, Indonesia
Pameran Seni, Desain dan Lingkungan, CADL ITB, Bandung, Indonesia

Pameran Pemuda Karya Karya Top Coffee, Gedung Gas Negara, Indonesia

2018 *100 Years Hendra Gunawan, Prisoner of Hope*, Ciputra Artpreuner, Indonesia

Arc of Bali Repositioning, Mall Bali Galleria, Indonesia

Musashino x ITB Joint Exhibition, Soemardja Gallery, Indonesia

MOVING CLASS: You've Get One Notification – Artist's Books Exhibition,

The Parlor, Bandung, Indonesia

Pameran Post Card Lemari Bukubuku, Perpustakaan Nasional, Indonesia



Serenely Serene
oil on canvas
100 x 100 cm
2022



Rabbit Sofa
oil on canvas
120 x 170 cm
2022

Sinta Tantra



Sinta Tantra a British artist of Balinese descent, Drawing strongly upon a vibrant palette influenced by her Balinese heritage, Sinta Tantra began her career producing pieces composed of intricately cut vinyl and painted designs. Reflection, symmetry and exotic motifs were common in her public artworks.

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

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

Education

- | | |
|-------------|---|
| 2004 - 2006 | The Royal Academy Schools in London |
| 1995 -2003 | Slade School of Fine Art, University College London |

Solo Exhibitions

- | | |
|------|--|
| 2022 | <i>Constellings of Being</i> , Isa Art and Design, Indonesia |
| 2020 | <i>Modern Times</i> , Kristin Hjellegjerde Gallery, London. |
| 2018 | <i>Your Private Sky</i> , Kristin Hjellegjerde Gallery, London |
| 2017 | <i>A House in Bali</i> , ISA Gallery, Jakarta |
| 2016 | <i>A Romance of Many Dimensions</i> , Pearl Lam Gallery, Hong Kong |
| 2015 | <i>Fantastic / Chromatic</i> , Kristin Hjellegjerde Gallery, London |
| 2015 | <i>Essence of a Thing</i> , House of St. Barnabas, London |
| 2015 | <i>Nick Hornby & Sinta Tantra</i> , Choi and Lager Gallery, Cologne |
| 2011 | <i>Dynamic, Maximum, Tension</i> , Liverpool Biennial, Liverpool |
| 2010 | <i>Politics of Seduction</i> , Stanley Picker Gallery, Kingston University, London |
| 2010 | <i>Arsenic Fantasy</i> , Gaya Fusion Gallery, Bali |
| 2009 | <i>Real Phoney</i> , Monika Bobinska Gallery, London |



Dong Luh
Tempera and 24 ct gold on linen
120 x 100 cm
2022



Constellation of Being II
Tempera and 24 ct gold on linen
160 x 130 cm
2022



Taman Ujung
Tempera and 24 ct gold on linen
160 x 130 cm
2022

Vienasty



Born in 1994, Vienasty Rezqina is an artist who lives in Bandung. Graduated from FSRD ITB majoring in painting in 2017, Vienasty often participates in several art exhibitions and events including Art Jakarta 2017 with BEKRAF, Art Jakarta 2018 with ROH Project, group exhibition "Deciphering Clothes" at Hatch Art Gallery Singapore, group exhibition "All The Small Things" at CANS Gallery Jakarta, and received a Cross Section Award at the TOP Generation 2.0: Muda Kaya Karya event at the Jogja National Museum organized by TOP COFFEE. 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 juxtapositional image style to his paintings with the quality of the images that have been digitized. Now Vienasty is focused on working as an artist and Art Toy maker.

Education

2013-2017 Bachelor Degree in Fine Art, Faculty of Art & Design, Institute of Technology Bandung. Majoring painting.

Selected Exhibition

2022 Titi Cara, ISA Art Gallery, Selasar Sunaryo Art Space
Reverberation: From Past to Present. ISA Art and Design. Wisma 46 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, Sika Gallery, Bali, Indonesia

2019 All The Small Things, CAN'S Gallery, Jakarta, Indonesia.

2018 Art & Science, Institute of Technology Bandung, Indonesia.
Deciphering Clothes: The Troublemaker's Wardrobe, Hatch Art Gallery, Asian Tower Marina, Singapore.
Art Jakarta 2018, Moving Class in collaboration with ROH Project booth, The Ritz Carlton Pacific Place Jakarta
Insight: Nowadays Painting, Orbital Dago Gallery Bandung
Paradox, Bale Banjar Sangkring Art Space Yogyakarta
You've Got One Notification, The Space The Parlor Bandung



0
Digital print on canvas
42 x 30 cm
2022

I
Digital print on canvas
42 x 30 cm
2022

II
Digital print on canvas
42 x 30 cm
2022

III
Digital print on canvas
42 x 30 cm
2022

Yogie Ginanjar



Yogie Achmad Ginanjar, born in Bandung 1981, is a semi-abstract artist and Indonesian curator. Since 2004, Yogie has participated in art exhibitions and programs around the world. Using binary compositions and popular codes as visual references, his paintings represent a critique of contemporary and global society. Since 2017, Yogie has developed a new technique of combining abstract practices, action painting and hyperrealism. He is massively influenced by Renaissance art which emphasized the presentation of the human figure. This theme and visual style were brought and developed into 2017. Moreover, Yogie's works seem to possess an element of not just hyperrealism, but surrealism as well.

Education

2006 S.Sn (S1) / Bachelor of Fine Art (Painting), Faculty of Art and Design, Bandung
Institute of Technology Graduated Cum Laude

Solo Exhibition

2011 *VERISIMILITUDE*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
2009 *Neo-Chiaroscuro*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia

Selected Exhibition

2022 Reverberation, ISA Art Gallery, Jakarta
2021 Traverse, ISA Art Gallery, Art Moment Jakarta Online 3
2019 *BIJABA #1: Mosaic of Difference*, Gallery Thee Huis, Bandung, Indonesia
Art Jakarta, JCC Senayan, Jakarta, Indonesia
Silent Imagination, G13 Gallery, Selangor, Malaysia
2018 *Art-Unltd: XYZ 2018*, Gas Negara Building, Bandung.
Interlude, Pullman Jakarta Central Park, Jakarta.
Prisoner of Hope, Spektrum Hendra Gunawan. Ciputra Artpreneur, Jakarta.
Soft Opening Surabaya Art Centre, Surabaya Art Centre, Surabaya.
Painting After The Age of Technology Reproduction, Langgeng Art Foundation, Yogyakarta.



The Conquest
Oil on canvas
100 x 130 cm
2022

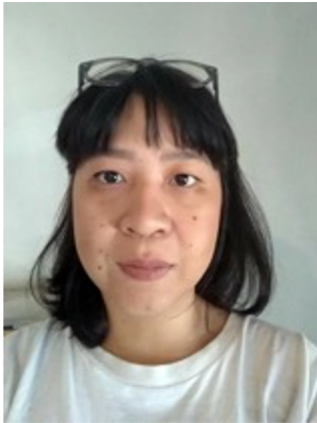


The Conquest II
Oil on canvas
100 x 70 cm
2022



Delicious conscious
Oil on canvas
50 x 50 cm
2022

Yosefa Aulia



Yosefa Aulia was born in Palembang, March 31st 1991. She was awarded a Bachelor of Art from The Bandung Institute of Technology in sculpture program in 2014. She currently lives and works as a solo artist in Bandung, Indonesia. She draws every day, although most of her published works are known to be in the form of installation art and ceramics objects. 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.

Selected Exhibitions

- | | |
|------|--|
| 2022 | Titicara, ISA Art Gallery, Jakarta
Titicara, Selasar Sunaryo Art Space, Bandung
<i>Reverberation: From Past to The Present</i> , ISA Art Gallery, Jakarta |
| 2021 | <i>The Vibrant Art Scene Returns In A New Form</i> , Oppo ArtJakarta
Virtual |
| 2020 | <i>There and Then Art After Global Pandemic</i> , Sakarsa Gallery, Bekasi
<i>Scope Vol. 1</i> , Bale Project Online Exhibition
<i>Arisan Karya I</i> , Museum Macan Online Exhibition |
| 2019 | <i>Biennale XV: Equator #5 Do We Live In The Same Playground?</i> ,
Jogja National Museum, Yogyakarta
<i>Open P.O: Art Jakarta</i> , JCC Senayan, Jakarta |
| 2018 | <i>Art Unlimited: XYZ</i> , Gedung Gas Negara, Bandung
<i>Jauh Tak Antara</i> , NuArt Galeri, Bandung
<i>RAW vol.1</i> , Ruci Art Space, Jakarta
<i>Keyfabe: Makeshift Manifest</i> , Studio Batur, Bandung
<i>The Makers</i> , Art Jakarta, The Ritz-Carlton Pacific Place Jakarta
<i>Made Of: Stories of Material</i> , Galeri Lorong, Yogyakarta
<i>A Small Universe in a Field of Meaning</i> , Edwin's Gallery, Jakarta |



Superorganism
pencil and marker
64.5 x 76.5 x 4 cm
2022

Yuki Nakayama



Yuki Nakayama is an artist born and raised in Okinawa, Japan. In 2008, she decided to move to New York to pursue her passion for the arts. Graduated from Parsons the New School for Design, she studied interior design where she began exploring spaces of play in the domestic and public environment. As her interest grew to larger scales, she graduated from The Cooper Union, where she studied architecture. Before coming back to Okinawa, she lived in New York for over ten years.

Education

- 2019 The Irwin S. Chanin School of Architecture, Bachelor of Architecture, New York, NY
- 2015 Parsons the New School for Design, Bachelor of Fine Arts, Interior Design, New York, NY

Awards

- 2019 “George Ledie Fund Prize”, The Irwin S. Chanin School of Architecture
- 2015 “BFA IID Design Award 2015 Graduate”, Parsons the New School for Design
- 2011 -2015 “Dean’s Scholarship, Parsons the New School for Design

Selected Exhibitions

- 2022 Through The Line, ISA Art Gallery, Art Moment Jakarta
Sustained Rest, ISA Art Gallery, Jakarta
A Tribute to Heritage, ISA Art & Design, Jakarta
- 2021 *Au Mur*, Bunkonobunko, Okinawa
- 2020 Humdrum Hum, Isa Art & Design, Art Jakarta Visual, Jakarta
- 2019 *Two Sids of the Border*, Yale School of Architecture



Still in Movement
Oil on canvas
152x 127 cm (each)
2022



See You Sunday
Oil on canvas
101.6 x 81.25 cm (each)
2022



ABOUT US

ISA Art is an art gallery and art consultancy firm based in Jakarta, Indonesia. Deborah Iskandar, the owner and President Director, has invested her network and experience in Southeast Asian art and has an intense passion for Indonesian contemporary art for over two decades. The gallery space at Wisma 46 focuses on exhibiting Southeast Asian artists. ISA Art & Design also provides art consultancy services, assisting private and corporate clients in sourcing artwork for their desired spaces and maintaining a private viewing space at Jl. Wijaya Timur Raya No. 12. ISA is a one-stop solution to bridging the two worlds of art and design. Online gallery and upcoming projects are available on www.isaartanddesign.com

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