

L I G H T I N

R E T R O S
P E C T I V E

14 DEC
2022
20 JAN
2023

A. Sebastian, Arahmaiani Feisal, Ardi Gunawan, Bandu Darmawan, Condro Priyoaji, Dawn Ng, Galih Adhika, Hadassah Emerich, Ines Katamso, Jompet Kuswidananto, Luh Gede Sangita, Nico Dharmajungen, Sekarputi Sidhiawati, Sinta Tantra, Tara Kasenda, Timoteus Anggawan Kusno, Yosefa Aulia, Yuki Nakayama



ISA ART GALLERY, WISMA 46
SUDIRMAN KAV 1, JAKARTA

ISA Art
Gallery

For the past two years, the art world has been regaining its power due to the restrictions during the COVID-19 pandemic by reactivating various art events and art fairs. Because the phenomenon deserves to be highlighted, ISA Art Gallery proudly presents Light in Retrospective to draw attention to it. In this exhibition, we are trying to look back in time and see the lights of hope of artists who kept making art and actively participating in the art scene. A look back and a celebration of the artists' hard work throughout the pandemic are both present in Light in Retrospective.

Retrospective means to look back, flashback, and recognize something clearly; light is essential. "Don't see the future with blind eyes. The past is needed as a mirror for the future." Soekarno's speech taught us to cherish the past, as in the art world, we need to look back to appreciate artists' achievements and see them as a firm base that constructs the art world now and in the future.

We have chosen 19 contemporary artists who participated in ISA Art Gallery's past exhibitions to be displayed in Light in Retrospective. These artists, including A. Sebastian, Arahmaiani Feisal, Ardi Gunawan, Bandu Darmawan, Condro Priyoaji, Dawn Ng, Galih Adhika, Hadassah Emerich, Ines Katamso, Jompot Kuswidananto, Luh Gede Sangita, Nico Dharmajungen, Sekarputi Sidhiawati, Sinta Tantra, Tara Kasenda, Timoteus Anggawan Kusno, Yosefa Aulia, and Yuki Nakayama. These artists' works will introduce today's issues and ignite the audience to perceive the problem deeper. The artists' diverse backgrounds led to various issues being addressed and the medium used. Grasping diversified works of contemporary art can contribute to a different method of approaching current knowledge, critique, and energy.

It needed to be realized that the "artist" is not a single entity with identical backgrounds and concerns. The results of the artist's journey include social-political artworks, the development of history, women's struggles, the observation of humans, the cultures that incorporate each other, and the re-examining of the development of science. We can see the issues above in the works of Arahmaiani, Jompot Kuswidananto, Timoteus Anggawan, Yaya Sung, Sekar Puti, Luh Gede, Bandu Darmawan, Bonggal Jordan, Jumaadi, Dawn Ng, and Condro Priyoaji.

Artistic and formalistic exploration that is vaguely political is as crucial as the palpable messages of the artworks. Noticing all aspects of mind, aesthetic and artistic sensibility, imagination and interest of the artists are part of expressing the content of "about". Tara Kasenda, Sinta Tantra, A. Sebastian, Yosefa Aulia, Galih Adika, Ardi Gunawan, Yogie Ginanjar, and Yuki Nakayama are among the artists who have brought these narrations into their works.

You can find specific artworks from our recent and previous exhibitions here. They will show us what we can do to reach a sustainable future. Hopefully, this exhibition will serve as a strong pillar of support for the art community, especially for the artists who are now producing work despite the circumstances. As a result, artists constantly express their creativity and give back to society by criticizing current events and sharing their aesthetic experiences.





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, Department of Art, Bandung, Indonesia.
- 1985-1986 Paddington Art School, Sydney, Australia.
- 1991-1992 Academie voor Beeldende Kunst, Enschede, The Netherlands.

Collections

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

Recent Exhibitions

- 2022 Constellations Global Reflections, for G20 Summit 2022, Bali, Indonesia
Art Jakarta, Titik Kumpul, ISA Art Gallery, Jakarta
17th Istanbul Biennale, Turkey
- 2021 Infusion Into Contemporary Art, Galeri Nasional Indonesia, Jakarta
Suksesi, ISA Art Gallery, Jakarta
Indonesia Contemporary Art and Design XI, Jakarta
"Song For A Tree" Free Jazz Festival, Nanyang Technology Uni, Singapore
"Golden Coach" Amsterdam Museum, Netherland (Flag Project & Memory of Nature).
"Re-Nature" Den Bosch, Netherland (Memory of Nature & Flag Project)
- 2020 "Framer Framed", Amsterdam, Holland
"We Move Amongst Ghosts" - ("Flag Project") Museum Seni Rupa & Keramik, Jakarta
"Politics of Disaster. Gender Environment & Religion" PAV (Parte Arte Pivente) Turin, Italy
"Art At Time Like This" New York (on-line)
"Shadow of the Past" (Tibet) RAIL, Jeju Island South Korea
"After Hope: Video of Resistance, Asian Art Museum, San Francisco



I-CHING #04

2021

Quilted Handwoven Cotton

100 x 120cm



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 Art Jakarta, Titik Kumpul, ISA Art Gallery, Jakarta
"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
Convocation, Arts Moment, 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
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.



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



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

Group Exhibitions

- 2022 Convocation, Art Moment, ISA Art Gallery, Jakarta
Creart, ISA Art Gallery, Jakarta
- 2017 Proposal for gaze-subverting, (as part of: Fantasy Islands), Objectifs, 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.
To give time-to-time, Australian Experimental Art Foundation, Adelaide.



BSoD

2021

ceramic

51 x 46 x 64 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. His 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, Indonesia

Selected Exhibitions

2022 Sustained Rest, ISA Art Gallery, Jakarta

Art Jakarta Garden, ISA Art Gallery, Jakarta

Creart, ISA Art Gallery, Jakarta

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

2020 There and Then, Sakarsa Art Space, Bekasi, Indonesia

2015 Choir Of The Mischief, Jogja Contemporary, Yogyakarta, Indonesia

NOW: Here-There-Everywhere, Semarang Gallery, Semarang, Indonesia

2014 Pop Mart, Artotel, Jakarta, Indonesia

BNE #5, Selasar Sunaryo Art Space, Bandung, Indonesia

Jakarta Contemporary Ceramics Biennale #3, Galeri Nasional, Jakarta, Indonesia

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

Kota Tua Creative Festival, Gedung Cipta Niaga, Jakarta, Indonesia

Pecundang Malam Minggu, Platform 3, Bandung, Indonesia



Apa Perbuatannya?
2022
Spandex fabric, 3d printed PLA
plastic, kinetic installation
50 x 40 cm



Siapa Pelakunya?
2022
Spandex fabric, 3d printed PLA
plastic, kinetic installation
50 x 40 cm



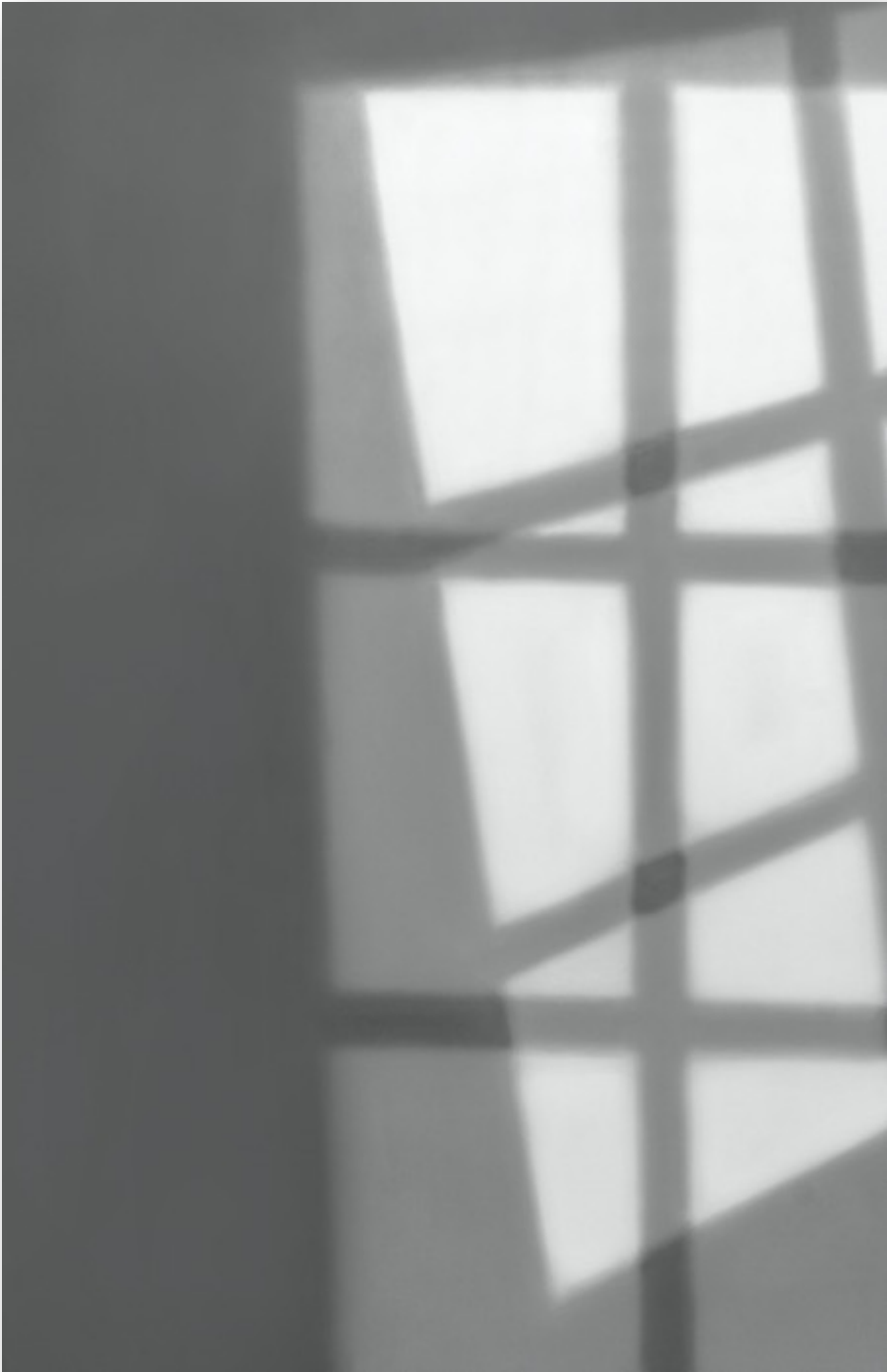
Bandu Darmawan comes from Cilacap, Central Java with an educational background in Intermedia Arts at the Bandung Institute of Technology. He often experimented with various mediums for various purposes, art being one of them. His interest in various media makes bandu not in one particular medium, he believes that every different message requires a different medium to convey it. Bandu often uses technology tools to work, both hardware and software technology. Not only the latest technology, bandu also uses outdated technology that is forgotten by society. In using technological devices, bandu sometimes have to "destroy" the device to obtain improper functions, this effort is made to question the existence of the technology itself. According to him, using technology as a medium of work can take us out for a while from the area of technology consumers who take for granted technological advances that are present

Awards

2018 Young Artist Award, Artjog 2019 - Best Artist, BaCAA

Selected Exhibitions

2022 Antumbra, ISA Art Gallery, Jakarta, Indonesia
2021 Traverse, ISA Art Gallery, Wijaya
2020 Trajectory: A Decade of Lawangwangi, Lawangwangi, Bandung 2019 BaCAA #6, Lawangwangi, Bandung
Bits and the other drugs, C on Temporary, ArtJakarta, Jakarta 2018 Artjog
Enlightenment, Jogja National Museum, Yogyakarta
ArtBali "Beyond The Myth", Nusa Dua, Bali
Instrumenta "Sandbox", Galeri Nasional, Jakarta
2017 Pekan Seni Media 2017, Bandar Seni Raja Ali Haji, Pekanbaru
Jago Kandang, ROH project, Jakarta
Re-Emergence, Selasar Sunaryo, Bandung
2016 Indonesia Pavillion at London Design Biennale, Somerset House, London
Mild Encounter, Boston Gallery, Manila
Bandung New Emergence Volume 6, Selasar Sunaryo, Bandung 2015 "Cryptobiosys",
Japan Media Arts Festival, Selasar Sunaryo, Bandung
Bandu Darmawan The Occult Detective, Galeri Gerilya, Bandung 2014 "Pecundang
Malam Minggu, Platform, Bandung
2012 Those Good Old Days, Galeri Kita, Bandung
Art/Design: Renegotiating Boundaries, Lawangwangi Creative Space, Bandung 2012
Indonesia Contemporary Fiber Art #1: Mapping, Art:1 New Museum, Jakarta 2011
Kelelawar Malam, Galeri Kita, Bandung
2010 In Harmonia Parodisio, Dago Tea House, Bandung
2008 Pintu, Pameran Tahap Pembelajaran Bersama Angkatan 2007, ITB, Bandung



Rotation
2022
Acrylic on canvas
100 x 170 cm



Condro Priyoaji is a painter who lives and works in Bandung, Graduated from FSRD ITB majoring in painting. Condro born in Jember, December 31, 1993. His artistic journey began when he was in high school, starting with the world of street art. His habit of painting to this day influences how he sees life. He saw a landscape that caught the eye as a composition of color pigments. Until now, interest in the phenomenon of color has become a common thread in the series of works he has worked on.

Condro often participates in several art exhibitions and events ;2021 "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

Solo Exhibition

2021 Warnantara, Gelanggang Olah Rasa, Bandung

Selected Group Exhibitions

2022 Antumbra, ISA Art Gallery, Jakarta
Artjakarta 2022, Ruci Art Booth and Acehouse Collective booth, JCC Senayan "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, Jakarta

2021 Urban Dialog, ISA Art, World Trade Center, Jakarta
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

2018 Microgalleries; Empowerment, Kathmandu, Nepal "Brighspot Market" with Rakarsa at Pacific Place Jakarta
Three Musketeers Project No.3; Kalibrasi: Lanskap dan Performativitas, at Ace House Collective, Yogyakarta
You've Got One Notification an Artist Book Exhibition by movingclass at The Parlor, Bandung



Ice Age Heat Wave Can't Complain
2022
CLOCKS, Archival Pigment Print
110.5 x 80 cm



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

Education

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

Selected Solo Exhibition

2022	INTO AIR, Sullivan+Strumpf, Sydney
2022	INTO AIR, St Cyprian's Church, London
2021	INTO AIR, Gana Art Nineone, Seoul
2021	INTO AIR, Sullivan & Strumpf, Singapore
2020	MONUMENT MOMENTO, Sullivan & Strumpf, S.E.A Focus, Singapore
2019	11, Telok Ayer Arts Club, Singapore
2018	PERFECT STRANGER, Sullivan & Strumpf, Sydney
2018	PERFECT STRANGER, Chan + Hori Contemporary, Singapore
2016	HOW TO DISAPPEAR INTO A RAINBOW, Hermes Aloft Gallery, Singapore
2015	A THING OF BEAUTY, Art Paris Art Fair, France
2014	WINDOWSHOP, Chan Hampe Galleries, Singapore
2013	SIXTEEN Art Basel Hong Kong, Chan Hampe Galleries, Hong kong
2012	EVERYTHING YOU EVER WANTED IS RIGHT HERE, Chan Hampe Galleries
2011	WALTER, Photography and Installation, Marina Bay Gallery, Singapore

Selected Group Exhibition

2022	Avalanche I, S.E.A Focus 2022, Singapore Titicara, ISA Art Gallery, Jakarta, Indonesia
2021	WATERFALL III, To Situations New, LAMB Arts, London
2020	MERRY-GO-ROUND, Twenty Twenty Art Show, Singapore
2019	TIME LOST FALLING IN LOVE, Sullivan & Strumpf, Westbund Art & Design, Shanghai
2019	WATERFALL, Museum of Days, Sullivan & Strumpf, Singapore
2017	DOROTHY, Jeju Biennale, Korea
2015	A THING OF BEAUTY, Young International Art Fair, Brussels
2013	CLOCKS and CITYSCAPE, Art Rafflesian, ChanHampe Galleries, Singapore
2013	KTV and SURVEILLANCE CAMERA, Ambiguous Portrait of a Cunning Linguist, Ikkan Gallery, Singapore
2011	THE SLEEP SERIES, Full Fathom Five, Jenkins Johnson Gallery, New York



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
- 2021 Radioactive mother tongue, Manifold Books, Amsterdam
Beyond the Reef, Rectangle, Brussel (Online Viewing Room: Rectangle.be)
- 2019. Body Talk, Whitehouse Gallery, Lovenjoel
The Great Ephemeral Skin, De Garage Merchelen

Selected Exhibition

- 2022 Reverberation (Tribute to Hendra Gunawan), ISA Art & Design, Jakarta
4 x 4, WARP platform for contemporary art, Sint Niklaas
Paper Show, Whitehouse Gallery Lovenjoel
- 2021 Trailblazers, Royal Palace, Amsterdam, curated by Mirjam Westen and Richard Kofi
Inhabitants, duo show with Hanna Stiegeler, The Tail, Brussels
ACME Vision, SB34thepool, Brussels, curated by Lucien Roux
Rhapsody in Blue, Villa Zéphyr, Westende, curated by Isolde de Buck
- 2020 Well, first of all, FOULPLAY/STALEBREAD, Utrecht
Limburg Biënnale, MARRES, Maastricht
- 2019 What if women ruled the world, Garage Rotterdam, curated by Imke Ruigrok
Art Jakarta, ISA Art Gallery (Jakarta)



ECHIDNA 1

2022

Mineral Pigment on handmade, Banana
Paper, Glass, Recycle Plastic Frames
49 x 135 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
Titik Kumpul, Art Jakarta, ISA Art Gallery, Jakarta
Convocation, Art Moment, 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



Footnote
2022
Acrylic and oil on canvas
125 x 85 cm



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 Group Exhibition

2022 Convocation, Art Moment, ISA Art Gallery, Jakarta
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 Pamdemic 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.
Bulogif: 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.



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



Sepasang Cinta
2021 - 2022
Acrylic on buffalohide
91 x 75 cm



Perahu
2021 - 2022
Acrylic on buffalo hide
100 x 73 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

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 Solo Exhibitions

2022 At the End of the Day, Love Will Find a Way, 39+ Art Space, Singapore
2021 Works on paper King Street Gallery on William, Sydney
2020 The buffalo King Street Gallery on William
My love is in an island far away Mosman Art Gallery, Sydney

Selected Group Exhibition

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
Convocation, ISA Art and Design, Jakarta, Indonesia
Titik Kumpul, ISA Art and Design, Jakarta, Indonesia
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



Rijsttafel Apocalypse

2022

Mixed media

Variable dimension



Jompet Kuswidananto (b1976, Yogyakarta) started as a musician, producing records and performances while studying communications science at Gadjah Mada University in Yogyakarta. The eclectically trained, polyvalent artist, who lives and works in Yogyakarta, remains profoundly attached to Indonesia and rendering its turbulent history. In his visual art, he has used his knowledge in traditional shadow theatre and other forms of performing arts to develop a personal style of multimedia specialisation. This spatialisation aims to provide both aesthetic pleasure and accounts of the changing identities that have shaped and indeed continue to shape individuals and communities' fate in Indonesia and beyond.

Education

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

Solo Exhibition

- 2022 Analogous, ISA Art Gallery x Omah Budoyo, Yogyakarta, Indonesia
Art Jakarta Garden, ISA Art Gallery, Jakarta
- 2021 Supernova, ISA Art Gallery, Jakarta
Artjog, 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
- 2011 Third Realm, 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

Selected Group Exhibitions

- 2022 Scoring the Words, Seoul Museum of Art, Seoul, South Korea
Origins, ISA Art Gallery, Hotel Indonesia Kempinski, Jakarta, Indonesia
Titik Kumpul, ISA Art Gallery, Jakarta, Indonesia
Art Jakarta Garden, ISA Art Gallery, Jakarta
Art Jakarta Spot 2022, ISA Art Gallery, Jakarta
- 2020 Transient Museum of thousands conversations, ISCP, New York
- 2019 Urban Bodies, Art Area B1, 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



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



Under a Spire of Pale Red
1998
Metal Print UV with white dbond
100 x 64 cm
Edition 1 of 5



YIN YANG ,
1991
Metal Print UV with white dbond
100 x 64 cm
edition 1 of 5

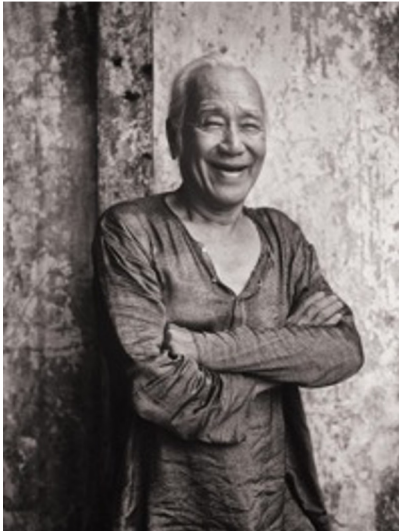


SENTIMENTAL GAZE

1998

Metal, print UV with white dbond

100 x 80 cm



Nico Dharmajungen was born in 1948 in Jakarta Indonesia, but lived in West Germany since 1967. He learned 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 für bildende Künste 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 Düsseldorf, 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 für bildende Künste, Hamburg, Germany

Solo Exhibition

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

Selected Group Exhibition

2022 Origins, ISA Art Gallery, Hotel Indonesia Kempinski, Jakarta, Indonesia
Titik Kumpul, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia
Silver Lining, ISA Art Gallery, Jakarta, Indonesia
2011 "Beyond Photography" Ciputra Artpreneuers, Jakarta 2019 ARTJOG MMXIX
"Common Space", Jogjakarta
2005 "The Loved Ones" Hotel Alila, Jakarta
2004 "Move and Still" Four Seasons Hotel, Jakarta
2002 "In-Contro" Instituto Italiano di Cultura Jakarta
"Third Eye" Duta Fine Art Gallery Jakarta
"Collages of Images" Oktagon Gallery Jakarta
"Untitled" QB Bookstore Jakarta
2000 "Living with art" I-Print, Cahya Gallery Jakarta
1998 "Work of art" Triadi P'art, Hotel Mandarin Jakarta

Up : Ibu Ningtyas

Barang : Lukisan

Alamat Kirim : Jl Wijaya Timur Raya No. 12

NO	NAMA BARANG	GAMBAR
13	Karya seni 1 unit Note : tidak ada sertifikat	 The image shows two pieces of abstract art. The top piece is a square canvas with a complex geometric pattern of diagonal lines in blue, black, and white, set against a light brown background. The bottom piece is a similar square canvas with a similar geometric pattern, but with a green border at the bottom.



Sinta Tantra (b.1979) 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?

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 and Design, Jakarta, Indonesia
- On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn, Norway
- 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, Indonesia
- 2016 A Romance of Many Dimensions, Pearl Lam Gallery, Hong Kong
- 2015 Fantastic / Chromatic, Kristin Hjellegjerde Gallery, London
- Essence of a Thing, House of St. Barnabas, London
- Nick Hornby & Sinta Tantra, Choi and Lager Gallery, Cologne
- 2011 Dynamic, Maximum, Tension, Liverpool Biennial, Liverpool
- 2010 Politics of Seduction, Stanley Picker Gallery, Kingston University, London

Selected Group Exhibition

- 2022 Convocation, Art Moments 2022, Jakarta, Indonesia
- Throughline, ISA Art and Design, Jakarta, Indonesia
- art KARLSRUHE Art fair, Kristin Hjellegjerde Gallery, Germany
- Titik Kumpul, ISA Art and Design, Jakarta, Indonesia
- Reverberation, ISA Art and Design, Jakarta, Indonesia
- 2021 Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin
- 2020 On the Nature of Botanical Gardens, Framer Framed, Amsterdam
- Buah Tangan, ISA Art and Design, Jakarta, Indonesia
- Super Flatland, White Conduit Projects, London



The Joy of Stillness
2022
Ceramic, 18k gold lustre
29 x 9 x 6 cm



Breakable Attachment
2022
Ceramic, 18k gold lustre
29 x 13 x 12,5 cm



Looking Out for Our Self
2022
Ceramic, 18k gold lustre
21,5 x 19 x 9 cm



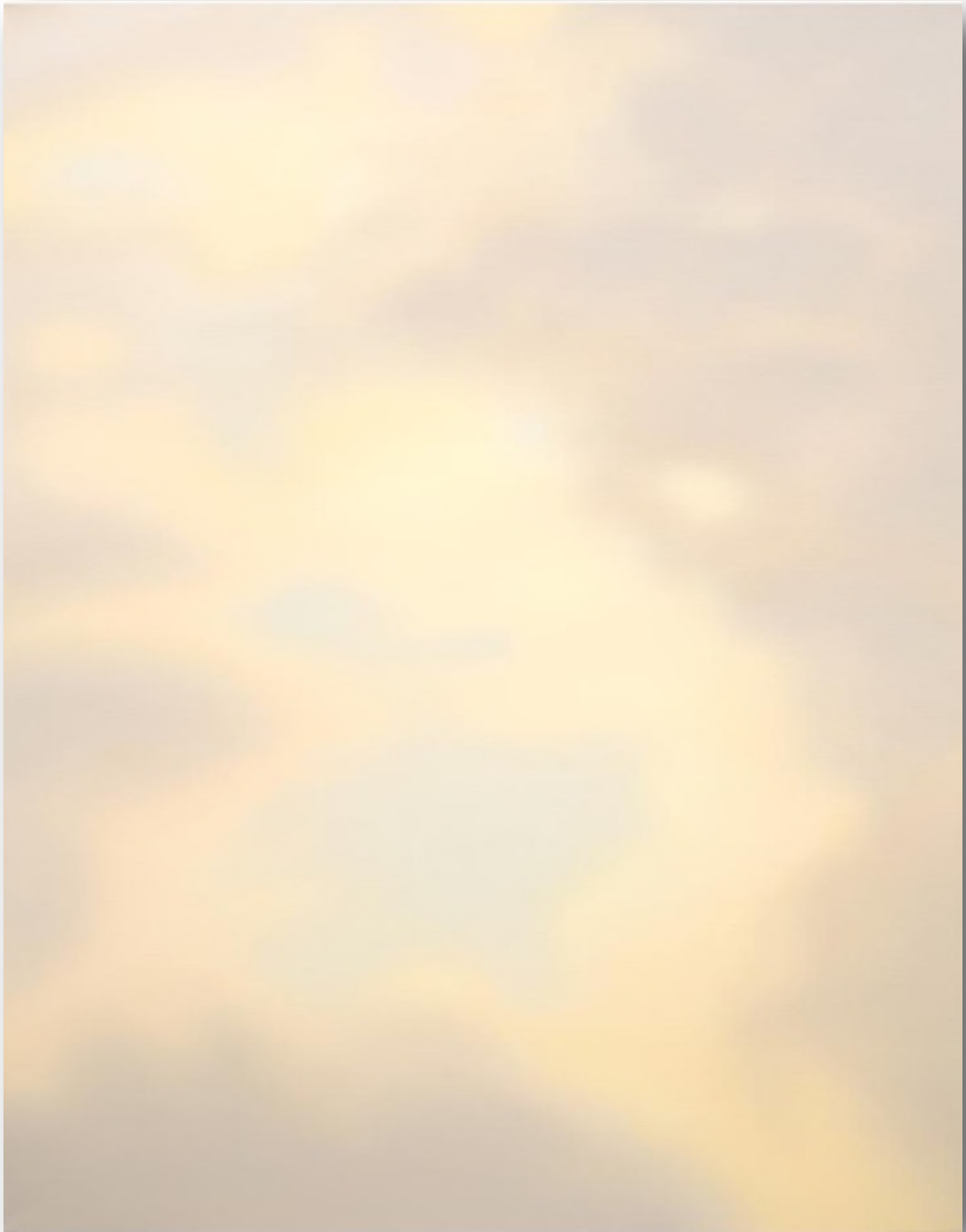
Born in Jakarta 1986, Puti relocated to Bandung to study in the Ceramic Art studio in the Bandung Institute of Technology (ITB). She decided to take ceramics, she says, because “when I entered college I wasn’t sure whether I wanted to be an artist or an entrepreneur. The only studio that accommodated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

Solo Exhibition

- 2019 Your Existence Gives Me Hope, Uma Seminyak, Bali
2018 Derau/Tinggal (Noise/Stay), Studio Eksotika, Bali.

Selected Group Exhibition

- 2022 Titicara, ISA Art & Design, Wisma 46, Jakarta and Selasar Sunaryo Bandung, Indonesia
per.empu.an, J-Hub Art Space, Bali.
Artist from Bandung, Jogja, and Bali, 16 Albermarle, Sydney.
- 2021 Melekat, Titik Dua Ubud, Bali.
Artjog; Time to wonder, Jogja National Museum, Yogyakarta.
Curio Room; Kohesi Initiatives, Tirtodipuran Link, Yogyakarta.
- 2020 Scope vol.!, virtual exhibition by Bale Project.
Indonesian Calling, 16Albermarle, Sydney.
Raga Rhythm, Titik Dua Ubud, Bali.
- 2019 South Constellajon: The Poejcs of the Non Aligned, Museum of Contemporary Art Metelkova, Ljubljana
“I... Therefore I Am”, Can’s Gallery, Jakarta
Rice Paddy Field Forever; collaborajve project with Agung Agung Prabowo, Artjakarta, Jakarta
Today, Tomorrow, Future; 13th anniversary of Senayan City, Senayan City, Jakarta
Termasuk: Contemporary art from Indonesia, Darren Knight Gallery, Sydney, Australia
- 2018 Small Universe in a Field of Meaning-Martel, Edwin’s Gallery, Jakarta
Temperature Affect, Indonesian Art and Ceramic Museum, Jakarta
Manifesto 6, Muljopolar, Indonesian Najonal Gallery, Jakarta
Efek Samping: Masa Subur by Futuwonder, Karja Artspace, Jakarta
- 2017 Museum of the Broken Heart, Plaza Indonesia, Jakarta
Re-emergence, Selasar Sunaryo Artspace, Bandung
- 2016 Universe behind the doors, Artotel, Jakarta
- 2015 Bazaar Art Jakarta, JCCB booth
- 2014 Coefficient of Expansion, Jakarta Contemporary Ceramics Biennale #3, Galeri Nasional Indonesia, Jakarta.



Gare Saint-Lazare
2021
100 x 80cm
Oil on canvas



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

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

Awards

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

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

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
Convocation, Art Moment, ISA Art Gallery
2021 Sensing Sensation, Semarang Gallery, Semarang



The Phantom of Nostalgia 3
2021
Charcoal on paper
62 x 89 cm



(b1989, Yogyakarta) Timoteus Anggawan Kusno is an artist who composes and presents his works in various mediums, including installations, drawings, moving images, and institutional projects. He renders narratives that stretch in the liminality of fiction and history, imagination and memory. Kusno draws questions on the colonality of power and what remains left unseen. He often uses the (meta)fictional approach to reflect the medium's role in narratology. He reflexively and critically examines the subtle signification of editing and production structure. By this method, he questions the "history-making," along with its embodied relation to power, ideology, and "ignorance". In 2013, Anggawan established The Centre for Tanah Runcuk Studies (CTRS) to produce knowledge of and research on Tanah Runcuk, an imaginary territory in the Dutch East Indies, with historians, anthropologists, fellow artists, curators, and writers. This fictional institution is a place where the artist can

experience how text is produced and interpret reality through invented histories. Both literature and fiction became the most significant and crucial elements in Anggawan's work. Moreover, studying and observing his own work is one of many methods done by the artist to create, which then the study is communicated as a work of art.

Selected Solo Duo Exhibitions

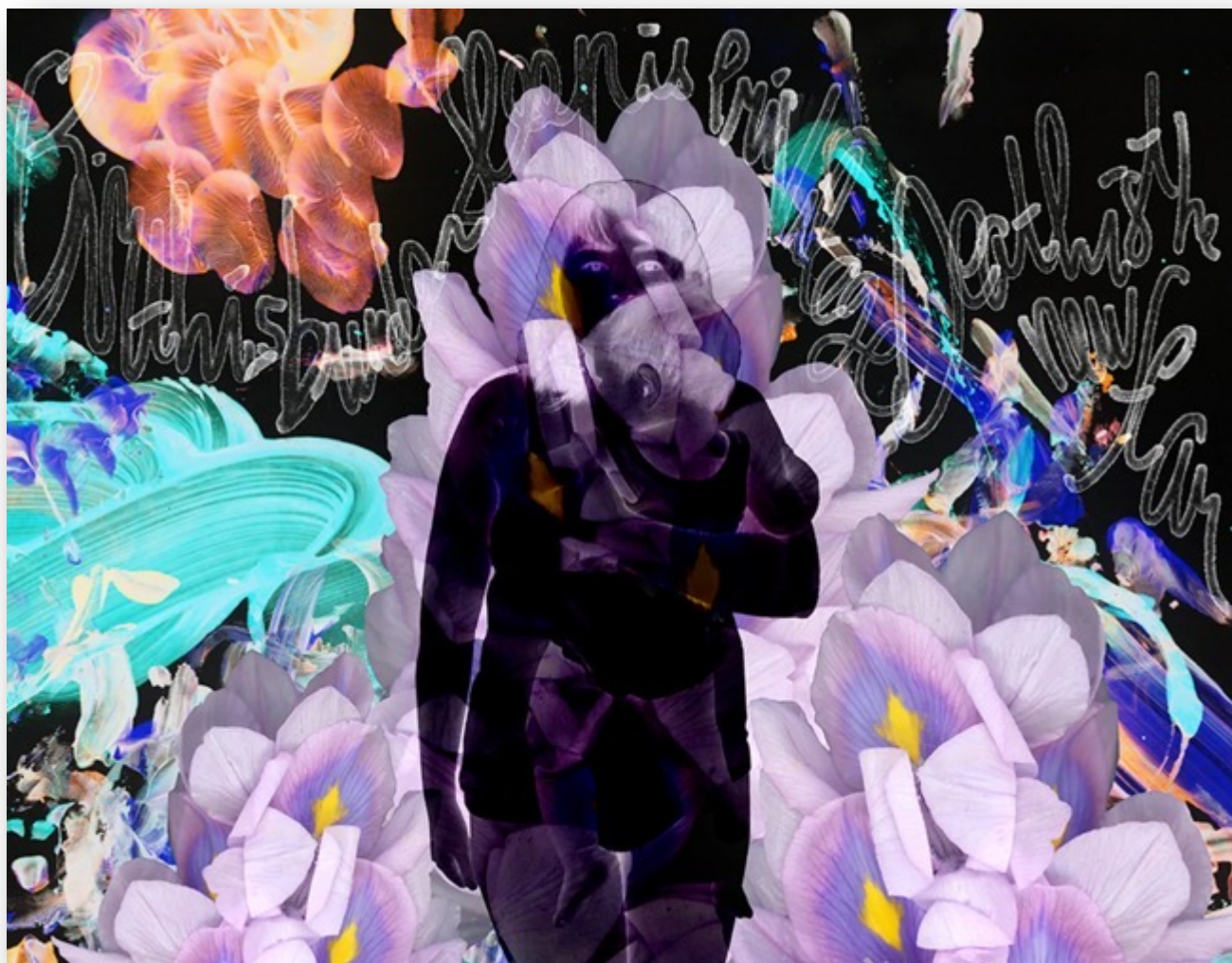
- 2022 Luka dan Bisa Kubawa Berlari, Rijksmuseum, Amsterdam, the Netherlands
Ghost Light, Composite: Moving Image Agency & Media Bank, Melbourne, Australia
Analogous, Jompert Kuswidananto & Timoteus Anggawan Kusno, Duo Exhibition, Omah Budoyo with ISA Art & Design, Yogyakarta, Indonesia
- 2021 Ghost Light, Cemeti Institute for Art and Society, Yogyakarta, Indonesia
- 2020 Death of The Tiger, The Columns Gallery, Seoul, South Korea
- 2018 Forgetful Happy Land, The Columns Gallery, Seoul, South Korea
- 2017 Hacking the Memory of You: 75 Years After Japanese Occupation, Galeri Gejayan, Yogyakarta, Indonesia
- 2014 Memoar Tanah Runcuk: Ethnography Exhibition by Centre for Tanah Runcuk Studies, Kedai Kebun Forum, Yogyakarta, Indonesia
Spectre, Heri Dono & Timoteus Anggawan Kusno, Duo Exhibition, The Columns Gallery, Singapore
- 2017 Tony Albert & Timoteus Anggawan Kusno, Duo Exhibition, Sullivan+Strumpf, Gillman Barrack, Singapore
- 2016 Timoteus Anggawan Kusno & Tony Albert: 125 in 110 zone, Watchthisspace, Alice Springs, Australia

Selected Group Exhibitions

- 2022 ArtJog MMXXII: Arts in Common - Expanding Awareness, Jogja National Museum, Indonesia
- 2021 Kebun Sejarah/Garden of History: in collaboration with Kevin van Braak, het Glazen Huis, Amstelpark, Amsterdam, the Netherlands
Minds Rising, Spirits Tuning, The 13th Gwangju Biennale, curated by Defne Ayas & Natasha Ginwala, Gwangju Biennale Hall, Gwangju, South Korea
ArtJog MMXXI: Arts in Common - Time (to) Wonder, curated by Ignatia Nilu, Jogja National Museum, Indonesia
- 2020 Akar Hening di Tengah Bising, FKY 2020, curated by Lisistrata, Museum Sonobudoyo, Yogyakarta, Indonesia
Terra Incognita, Solo Project with The Columns Gallery, ArtJakarta Virtual, Indonesia
- 2019 Mindful Circulations, curated by Kerstin Winking, Mumbai City Museum, India



TALKING ABOUT MOTHERHOOD
IS POLITICAL
2020
neon box installation
100 x 78 cm



BIRTH IS BURDEN, SLEEP IS PRIVILEGE,
DEATH IS THE NEW FEAR
2020
neon box installation
100 x 78 cm



SELF (US)SOLUTION 2020
2020
neon box installation
100 x 78 cm



A visual artist, born in Jakarta - Indonesia. She has been engaged in the contemporary art scene since 2006. In her work, Yaya explores areas such as: questioning her identity as a Chinese descendant in Indonesia that went through racial discrimination during Indonesia's 32 years of dictatorship regime, Examining Kamisan acts (a silent protest held every Thursday outside presidential palace in Jakarta), Rediscovering history related to Anti-Chinese riots in 1998, and Destruction of women's movement in 1965. Her medium of expression varies from photography, image/photo-based installation, videography, performance, to text and design installation.

She is keen to explore cross-discipline collaborations, experimenting with the limits and boundaries of being an artist. Yaya is determined to use fear and trauma as the first door to understand the meaning of her existence. Yaya actively participates in art projects, exhibitions, residencies (both local and international) She actively exhibits her work in Indonesian and International shows.

Education

2004 – 2008 Bachelor of Arts, Visual Communication and Design, University of Pelita Harapan, Indonesia
2009 - 2010 Pre-Master for Fine Art Programme, Cambridge School of Visual and Performing Arts

Grant

2017 16th IPA Mentorship Grants Invisible Photographer Asia, Singapore

Solo Exhibition

2019 Present Measures, RMIT University and Project 11 Foundation, Melbourne, Australia
2016 Panggilan Terbuka: Open Calling Taipei Cultural Foundation, Treasure Hill Artist Village, Taipei, Taiwan
57: Lima Puluh Tujuh Tahun Api Kartini, Petak 9 Sektor 9, Tangerang Selatan, Indonesia
2014 Black Umbrella Thursday Memorial, Koganecho Bazaar 2014, Yokohama, Japan
2013 Legal Artist Series: Jalan Kemenangan, Ruang MES56, Yogyakarta, Indonesia

Selected Exhibition

2022 Titicara, ISA Art Gallery, Jakarta
ALLURE, ISA Art & Design at Omah Budoyo, Yogyakarta
2021 SUKSESI : CROSS GENERATIONAL WOMEN'S EXHIBITION, ISA Art & Design, Jakarta
2020 Crossroads/Titik Temu: Eugenia Lim x Yaya Sung, Bus Projects, Collingwood Victoria, Melbourne
Indonesia Calling 2020, 16albermarle Project Space, Sydney, Australia
2019 Jakarta International Photo Festival (JIPFEST) 2019, Rubanah Underground Hub, Jakarta, Indonesia
Into The Future: Indonesian Women Artists, Cemara Enam Foundation and Ministry of Education & Culture, National Gallery of Indonesia, Jakarta, Indonesia
Who Am I?: Chinese-Indonesian Art Practice post 1998, Monash Art Design and Architecture, Monash University, Melbourne, Australia
Indonesian Contemporary Art and Design 2019: X Factor, ICAD and Grandkemang Hotel Jakarta, Indonesia
ARTBALI 2019: Speculative Memories, ABBC Building, Bali, Indonesia



MOTHER
2022
Pencil and marker on paper
109 x 89,5 x 5 cm



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 Group Exhibitions

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



The Day After the Storm
2022
Acrylic and pencil on canvas
127 x 152 cm



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 Titicara, ISA Art Gallery, Jakarta
Convocation, Art Moment, ISA Art Gallery, Jakarta
Through The Line, ISA Art Gallery, Art Moment Jakarta, 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

ISA Art Gallery

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