



ISA Art Gallery

omah budoyo

tudung sudung

Mulyana | Sekar Puti

June 18th, - August 18th, 2023
11 AM - 6 PM

omah budoyo
Jl. Karangajen No.793
Daerah Istimewa Yogyakarta 55153



TUDUNGSUDUNG

Knitting the Safe Place, Sculpting the Home

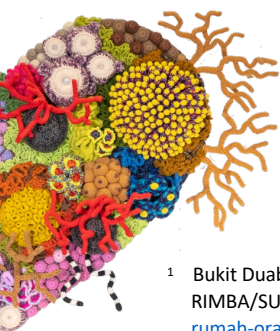


ISA Art Gallery presents TUDUNG SUDUNG, an exhibition showcasing recent works by two Indonesian artists, Mulyana and Sekar Puti. This exhibition features their three-dimensional creations using their signature materials: Mulyana employs yarn, while Sekar Puti utilizes clay. Despite the contrasting characteristics of the materials, yarn and clay share a transformative nature, starting as soft and malleable before undergoing processes that result in firm and solid sculptures. Both artists engage in repetitive steps in processing the materials: Mulyana's calculated knitting of yarn and Sekar Puti's manipulation of clay through pressing, pulling, glazing, and baking. Through the selected works that are displayed, they explore the concept of home, examining it from various perspectives, including social dynamics, cultural influences, and personal identities.

The exhibition's title contains two words: Tudung, which signifies a covering or protection, and Sudung, which denotes a temporary dwelling used by the Rimba tribe during their nomadic lifestyle ¹. This combination of words symbolizes the concept of a home as a safeguard for its essence. Moreover, home extends beyond a physical structure where humans reside; it encompasses the broader notion of familial bonds, one's homeland, or anything significant that nurtures a sense of belonging and security in life².

Mulyana's vibrant knitworks express his perception of home as a space of liberation. He believes that home is where he can freely express himself, stating, "Home is a place where we can be free to express ourselves, the best place to live in and feel that freedom, even to hide inside." In the same way, Sekar Puti uses words in her doodle-like ceramic pieces to convey her sense of freedom within the concept of home that is constructed in minds, "also a place to hide from the world full of opinions", she stated.

In this exhibition, Mulyana presents the interpretation of home in both physical and conceptual terms. The physical form of home is shown in the knitted corals—an essential habitat for sea creatures, which has been a central theme in Mulyana's body of work. Using different colors and sizes of yarn, Mulyana meticulously crafts intricate pieces depicting sea creatures and their dwellings, capturing minute details to deliver a message of nature and habitat preservation for other creatures on earth. Among the diverse sea creatures he creates, the main original characters are the octopuses named 'Mogus,' representing the initial stages of his artistic journey. Mogus come in various sizes and colors and each possesses unique characteristics like mustaches and horns. The octopuses represent Mulyana's artistic alter-ego or persona, a manifestation of the courage and resilience required to confront and overcome fear and worry. ³



¹ Bukit Duabelas. (n.d.). *Nama dan Fungsi Rumah Orang Rimba/Suku Anak Dalam*. NAMA DAN FUNGSI RUMAH ORANG RIMBA/SUKU ANAK DALAM | Taman Nasional Bukit Duabelas. <https://www.tnbukitduabelas.id/konten/nama-dan-fungsi-rumah-orang-rimbasuku-anak-dalam>

² Moore, J. (2000). Placing home in context. *Journal of Environmental Psychology*, 20(3), 207-217. doi:10.1006/jevp.2000.0178

³ Mulholland, M. J. (2004). Comics as Art Therapy. *Art Therapy*, 21(1), 42-43. doi:10.1080/07421656.2004.1012



The alter-ego characters are developed into a form of costume. The idea of a costume that concealed the person who wore it intrigued him. The costume, acting as a tudung allows individuals to be seen as humans rather than defined solely by their gender appearance and it becomes a safe place from gender-based judgment. It also becomes an intermediary between the self and the external world, simultaneously presenting a persona to the "outside world."⁴ His artwork conveys a profound sense of comfort and safety within the costume, representing the true meaning of home.

Mulyana's journey in creating Mogus began in 2008. It started with an internship in a small bookstore and workshop named Tobucil shortly after he graduated from the Indonesian University of Education, where he studied Visual Art Education, and Mogus came to life in this bookstore. This also marked the beginning of Mulyana's profound connection with community engagement. Since 2014, Mulyana has been actively involved with various communities in Yogya, where he then relocated⁵. Mulyana's project embraces communities vulnerable to societal judgments, specifically targeting individuals such as homemakers and transgender who are seeking meditative knitting activities⁶. Within these communities, Mulyana has created a nurturing environment, allowing these individuals to immerse themselves in a therapeutic, non-judgmental space.

Through his artistic journey, Mulyana's dedication to creating safe spaces reflects his belief in the ability of art to foster inclusivity and understanding. The notion of community is intricately woven into the concept of home within a social context. As Laura Price, a feminist geography researcher, stated in her writings, the conventional narrative of knitting is often intertwined with ideas of domesticity, home, and comfort, which also applies in Mulyana's process. Yet interacting with knitters who do not always find solace in their homes, the empowering potential of knitting and knitting groups as a source of comfort, safety, and relaxation beyond the confines of one's home⁷.

The concept of domestic art applies not only to knitting but also to pottery and ceramic making. Throughout history, ceramics have long served as a tool for our fundamental sustenance needs, to eat and cook. In the book "Ceramic, Women, & Community," the evolving value of ceramics over the years is explored. The emergence of female artists in the 1970s transformed ceramics into an integral part of fine art, challenging its traditional association with domestic work. During this period, the term "women kitchen potters" emerged, highlighting the connection between women, domesticity, and ceramics⁸. This issue has also been a concern for Sekar Puti.

In this exhibition, Sekar Puti also perceives ceramics as her safe place for challenging societal constructs imposed on women, often associated with the home and household chores. Sekar Putri's work is divided into two forms: wall-mounted and three-dimensional vase sculptures. The hanging wall works take the form of book covers adorned with doodles and text, projecting her thoughts, emotions, and experience as a woman and mother. If we look at Carl Jung's archetypal

⁴ Jung, C. G., & Storr, A. (2013). *The essential jung*. Princeton University Press.

⁵ Chabibdutahapsoro, O. (2020, March 1). *Merajut resistensi, Mengoyak STEREOTIP**. Chabib Duta Hapsoro. <https://chaduha.wordpress.com/2020/03/01/merajut-resistensi-mengoyak-stereotip/>

⁶ Kaimal, G., Gonzaga, A. M. L., & Schwachter, V. (2016). Crafting, health and wellbeing: findings from the survey of public participation in the arts and considerations for art therapists. *Arts & Health*, 9(1), 81-90. doi:10.1080/17533015.2016.1185

⁷ Price, L. (2020). Cosy, comforting, disruptive? Knitting and knitters in/out of place. In *geography of Comfort* (1st ed.). essay, Routledge.

⁸ Sorkin, J. (2016). *Live form: Women, Ceramics, and community*. The University of Chicago Press.

theory, the experience will produce a response in the individual, such as; attitude and behavior, which form a mask⁹. Or, in this case, Sekar Puti's work serves as a mask she displays to the world; associating positive things with oneself might also improve her psychological well-being.

Sekar Puti delves into the notion of home that resides within our minds. She shares how we can discover our true selves and foster a sense of unity with other living beings—a home that exists within us. For instance, in one of her recent wall pieces that has the fusion of orange, yellow, and green, there is the inscription, "Always remember that you are loved enough," validating individuals that we need not concern ourselves with the judgments of others. There are people who love us unconditionally, and that must include ourselves too.

The text inscribed on these pieces can be seen like a handwritten diary, reminiscent of the one we keep in our homes, preserving our stories and thoughts regardless of how strange they might be. These voices of hers are mirrored within her studio, aptly named 'Arta Derau,' with 'Derau' meaning noise in Indonesian. This studio was built in Bali after she completed her studies in Pottery at the Bandung Institute of Technology. In her studio, Sekar Puti applies her spontaneity to create the form of her vase sculptures, which potters usually make with a potter's wheel to keep them neat. However, she does not use a wheel and lets her hand spontaneously form a vase. This shows the desire to release control of something absolute, such as self-limitation, until reaching something eternal to continue to grow. Sekar Puti's ceramics and the texts within them create a home where stories are preserved, feelings are expressed, and identities are celebrated, emphasizing the importance of self-love, acceptance, and personal growth.

Through their works, Mulyana and Sekarputi go beyond exploring the meaning of home. Furthermore, they demonstrate how they can create and maintain home as a safe space for themselves and the community through activities, visual forms, and affirmation words. Their art reflects the diverse perspectives on home, encompassing gender, cultural influences, and personal identities.



⁹ Cherry, K. (2023, March 11). *Which Jungian archetype are you?*. Verywell Mind. <https://www.verywellmind.com/what-are-jungs-4-major-archetypes-2795439>



MULYANA

MULYANA



Biru, 2023
53 x 73 x 223 cm
Knitting Yarn, plastic rope, felt, beads, dacron, plastic
mannequin

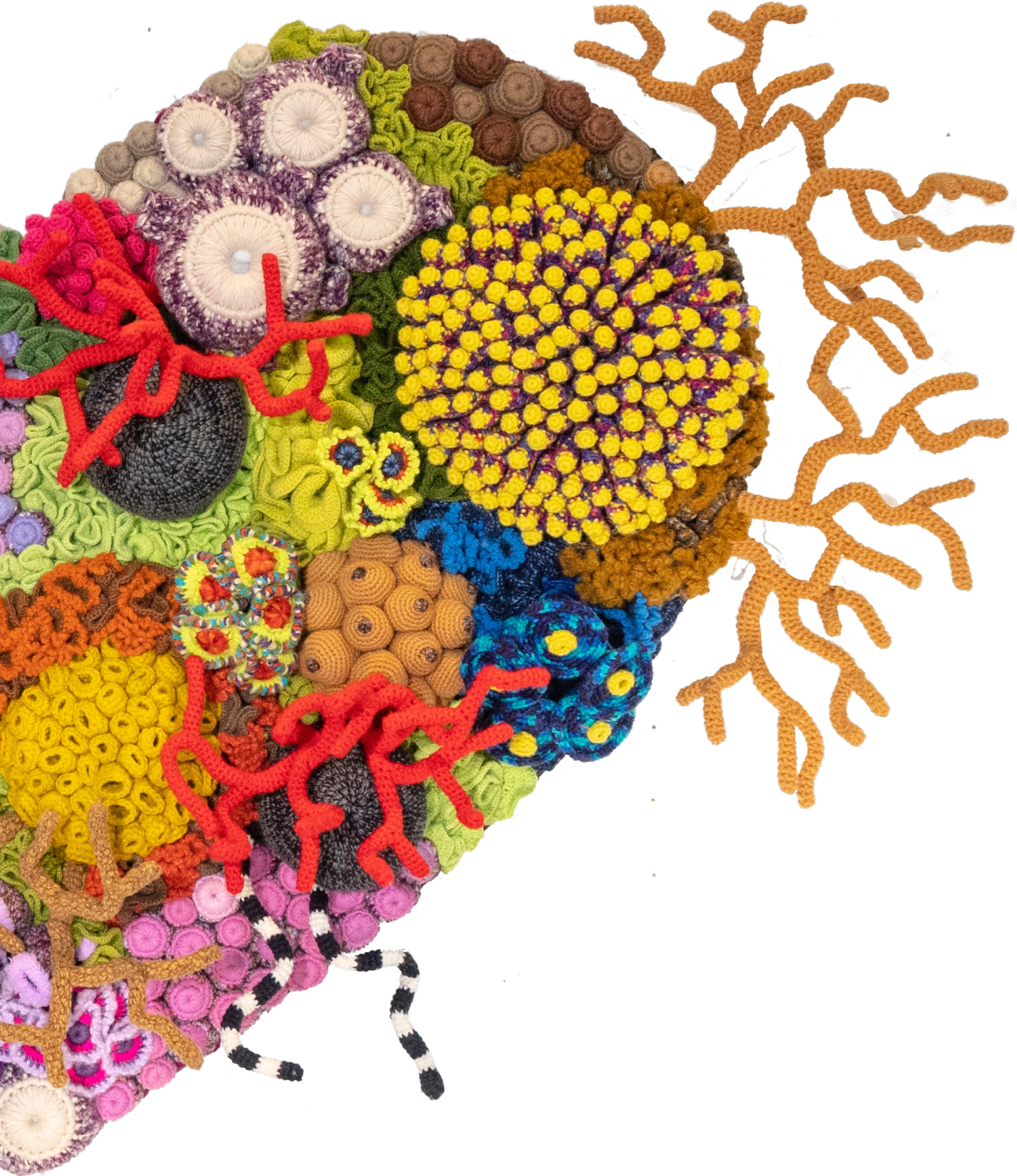
MULYANA



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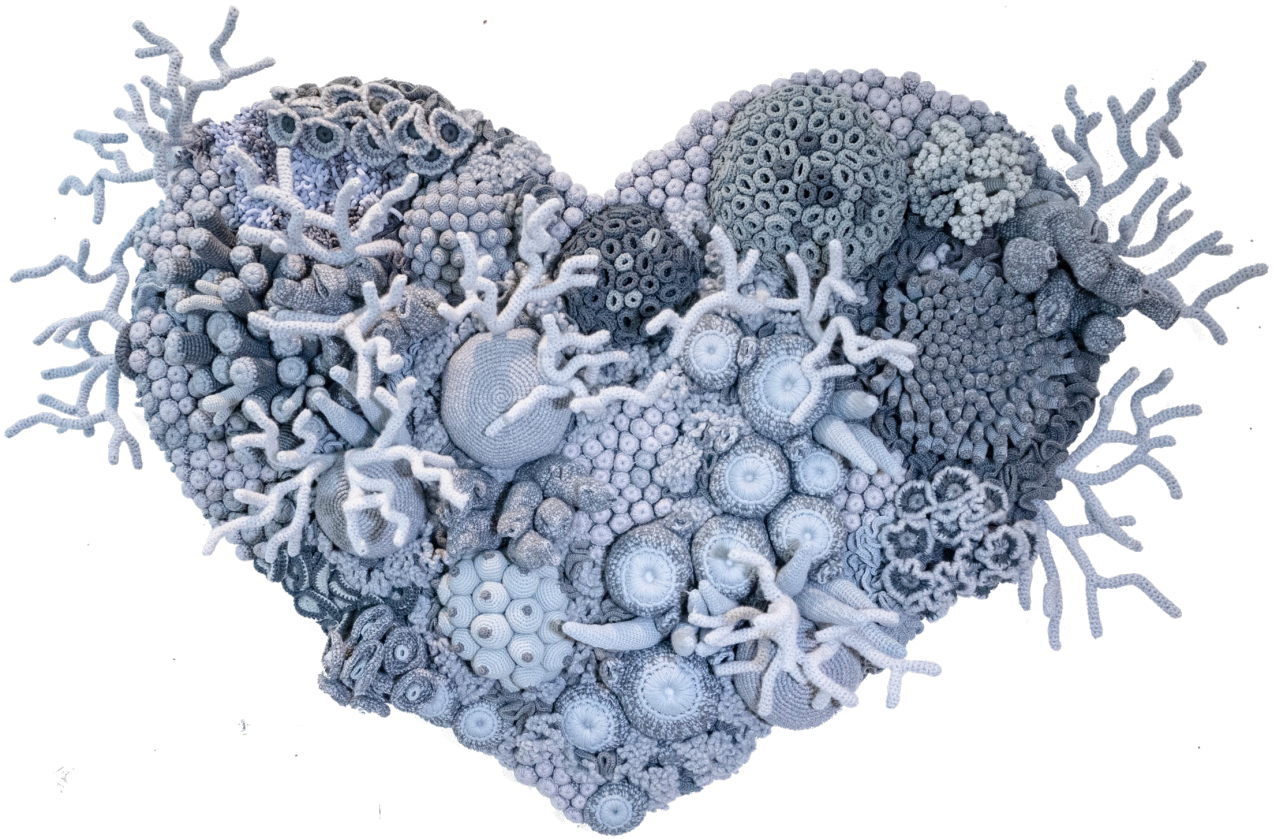
Heart House #2, 2023
218 X 123 X 50 cm
yarn, dacron, cable wire, plastic net, metal structure



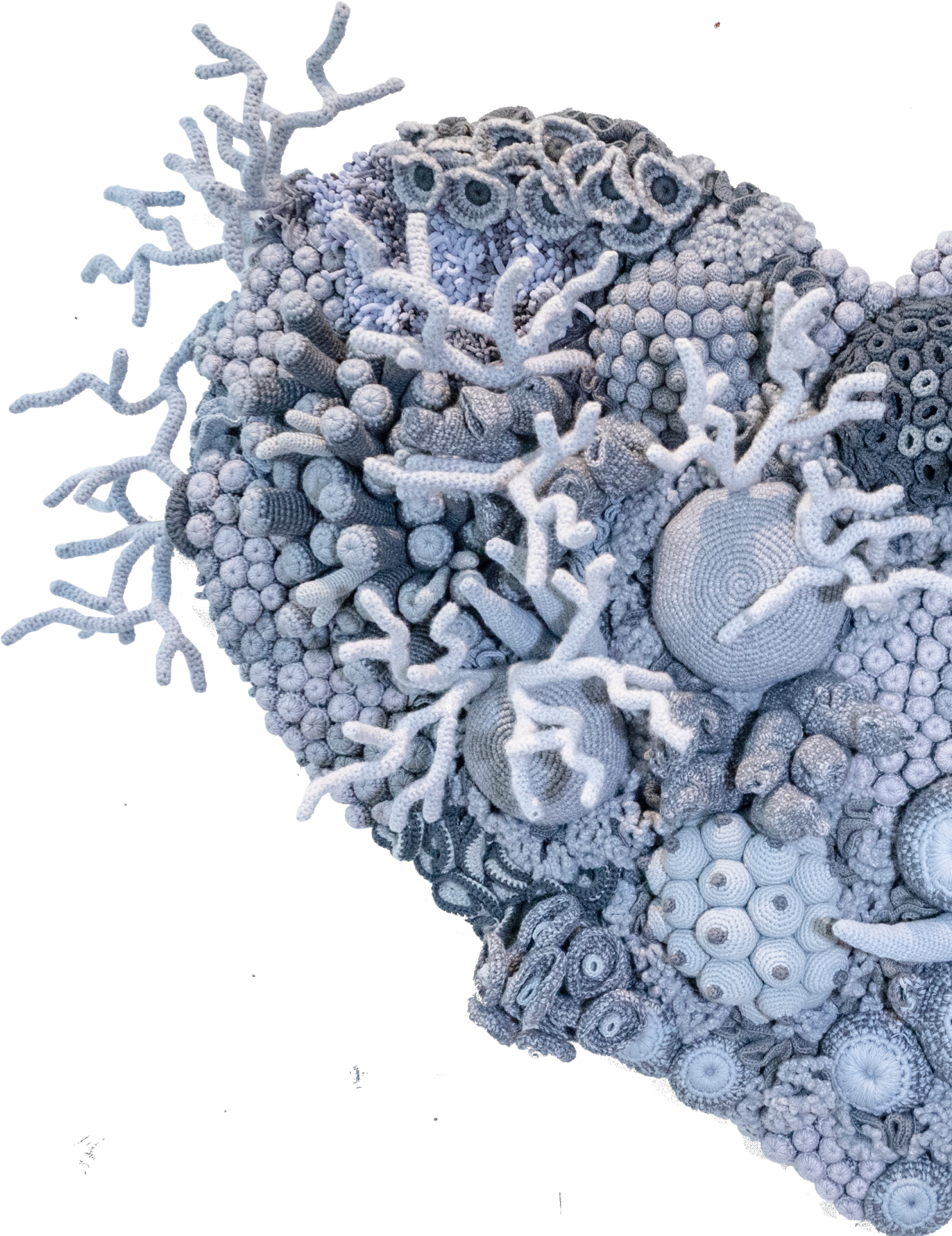


Omar
2023
61 x 92 x 103 cm
Yarn, dacron, felt, beads, metal mannequin





Heart House #3, 2023
206 X 123 X 47 cm
yarn, dacron, cable wire, plastic net, metal structure



MULYANA



Rowa
2023
71 x 62 x 209 cm
Yarn, dacron, felt, beads, mannequin





SEKAR PUTI

SEKAR PUTI



Unspoken Wellness (on Tuesday), 2023
60 cm x 60 cm
12pcs - Stoneware ceramic, underglaze, wire

SEKAR PUTI



Well Stored Wounds, 2023
11pcs - Stoneware ceramic, underglaze, wire
60 cm x 60 cm

SEKAR PUTI



Embraced in A Well Ambiance, 2023
60 cm x 130 cm
25pcs - Stoneware ceramic, underglaze, wire

SEKAR PUTI



Vulnerables, 2023

85 cm x 75 cm

17pcs - Stoneware ceramic, underglaze, wire, wood frame

SEKAR PUTI



Gathering, 2023
9pcs - Stoneware ceramic, underglaze, wire, wood frame
85 cm x 75 cm

SEKAR PUTI



Time Well Spent, 2023
10pcs - Stoneware ceramic, underglaze, wire
60 cm x 60 cm

SEKAR PUTI



Well Played, Love, 2023
11pcs - Stoneware ceramic, underglaze, wire
60 cm x 60 cm

SEKAR PUTI



Humbled
2023
Stoneware ceramic, underglaze
9 x 24 x 9 cm



SEKAR PUTI



The Hunch
2023
Stoneware ceramic, underglaze, gold luster
16 x 20 x 9,5 cm



SEKAR PUTI



Wash It Down
2023
Stoneware ceramic, underglaze, gold luster
17 x 14 x 14 cm



MULYANA



(b.1984) Mulyana is an Indonesian artist known for his colourful crocheted coral worlds of fun characters inspired by the television shows of his youth. His artwork has become a proliferating entity, continually growing and evolving into an interconnected world of beings.

He is driven by his love of crocheted handiwork, combined with the meticulous requirements of crochet pattern design. He uses his work to explore religion, to achieve happiness through creativity, and as a way to connect with community.

Education

2005, Jurusan Pendidikan Seni Rupa, UPI, Bandung.

2004-2005, Jurusan Menejemen Lembaga Keuangan Islam, ISID Gontor, Ponorogo.

Solo Exhibitions

2023 Modular Utopia, USC LA Fisher Museum, Los Angeles

2022 Bahtera Rahayu, SaRang Building, Yogyakarta

KUBU, AdaSaRang, Yogyakarta

Harmony Island, Coral Triangle Center, Bali

Sagara, Ryuguji Temple, Fukuoka, Japan

Fragile Ecologies, Sapar Contemporary, New York

Fragile Ecologies, Sapar Contemporary, New York

2021 Bento, Please Cheer Me up 😊, Ruang Dini, Bandung

Konco Mogus, Korean Craft and Design Foundation, Seoul

2020 The Messenger, Art Porters, Singapore

Diver(sea)ty, ESPLANADE- Theatres on the Bay, Singapore

2019 Anima Mundi, Central Embassy, Bangkok, Thailand

A Man, A Monster, and The Sea, The Goods Shed (FORM), Perth, Australia 2018, Multiple Hands, Selasar Sunaryo, Bandung

2018 Coral Atlas, Art Central Hong Kong, HK

2012 Mogus World I, Galeri Gerilya, Bandung.

2012 Mogus World II, Kedai Kebun Forum, Yogyakarta.

2009 Time after Time, Niagara Sarang Setan, Bandung.

Group Exhibition

2023 OOPS LOOPS, NA Arthouse, Jakarta

Yogya Young Artists: PAINTING, Jogja Gallery, Yogyakarta

REKAM MASA, Museum Nasional, Jakarta

Spot Presentation: KORAL LUNA, ARTJAK22, Jakarta

Kawan Nusantara: Wanita dan Alam, Spac8 Astha District, Jakarta

2022 ARTJOG MMXXII: Expanding Awareness, Jogja National Museum, Yogyakarta

Berdikari!, Distrik Seni X Sarinah, Jakarta

2021 Tools of Conviviality, Cheongju Craft Biennale, South Korea

Tools of Conviviality, Cheongju Craft Biennale, Cheongju – South Korea

New Mizuhiki Exhibition, Kiri No Mori Teahouse, Japan

MULYANA

Group Exhibition

- 2021 Pameran Seni Rupa Nusantara 2021, Galeri Nasional, Jakarta
Berdetak, Museum Nasional, Jakarta
- 2020 Equilibrium: At the Boundary Between Human and Environment, Asia Culture Center, Gwangju, South Korea
Resilience, ART|JOG|12, Yogyakarta
Jumping The Shadow, Sapar Contemporary, New York
- 2019 Indonesian Contemporary Art and Design 2019: Faktor X, Jakarta
We Are Robot, Melbourne Fringe Festival, Melbourne, Australia
A Man, A Monster, and The Sea, Orange County Museum of Art, California, USA 2018, Enlightenment, ART|JOG|11, Yogyakarta
- 2017 Age of Hope Biennale Jogja XIV, Yogyakarta
Changing Perspective, ART|JOG|10, Yogyakarta.
- 2016 Imaginarium: Over The Ocean Under The Sea, Singapore Art Museum, Singapore. 2016, Forest, Artporters, Artstage Singapore, Singapore.
- 2015 Mapping Melbourne, Multicultural Arts Victoria, Australia.
Let Me Know You More, Chandan Gallery, Kuala Lumpur, Malaysia.
Infinity In Flux, ART|JOG|8, Taman Budaya, Yogyakarta.
- 2014 Bandung New Emergence, Selasar Sunaryo Artspace, Bandung.
4 Artists of Nafas Residensi, Yogyakarta; and Kuala Lumpur, Malaysia.
- 2013 Bandung Contemporary: Disposition, Lawangwangi Creative Space, Bandung.
- 2012 Indonesian Contemporary Fiber Art #1: Mapping, Art1 Gallery, Jakarta.
Start Light, Galeri Gerilya, Bandung.
Design/Art: Renegotiating Boundaries, Lawangwangi Creative Space, Bandung. 2012, Reposisi, Galeri Nasional, Jakarta.
- 2011 Contemporary Archeology Chapter Two, SIGlarts, Jakarta.
- 2010 Alter Media, Djamoë #4, UPI Bandung.
Leasure All Mine, Play Dead #2, Galeri Padi, Bandung.
Play Your Magic Finger, Tobucil & Klabs, Bandung.
La Light Music Fest, Sabuga, Bandung.
- 2009 Deer Andry, Mes 56, Yogyakarta.
- 2009 Toys Are Us, Tobucil & Klabs, Bandung.

Commission Works:

- 2019 Window Display HERMES, Seoul.
Window Display HERMES, Singapore.
- 2018 Sea Remembers, ART|JOG|11, Yogyakarta.
- 2017 3 Sister Islands, Facebook Artists in Residence, Jakarta.

Residencies:

- 2021 Fukuoka Asian Art Museum, Japan
KCDF International Exchange Program for Craft Artists, South Korea
- 2019 Project 11, Melbourne, Australia
- 2014 Nafas Residency, Yogyakarta

SEKAR PUTI



(b. 1986)

Sekar Puti is a visual artist who raises stories about the empowerment of women in domestic and intersection culture to give them and herself the drive to continue working. She is mainly working with ceramic, the material that highly represents house and women in general.

She was 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.

She is now known as the founder of the studio Arta Derau, while consistently working in the art world. After working in Bandung, in 2018 she moved to Bali to expand her ceramic studio business. With woman related issues, Puti had been a finalist of several fine art awards such as the Soemardja Art Award (2010) and the Bandung Contemporary Art Award 2013. She had join several prestigious exhibition include Jakarta Contemporary Ceramic Biennale, National Gallery of Indonesia (2014); Temperature Affect, Museum of Fine Arts and Ceramics Jakarta (2017); Manifesto, National Gallery of Indonesia (2017); Termasuk, Darren Knight Gallery Australia (2018); Southern Constellations: The Poetics of the Non-Aligned, Museum of Contemporary Art Metelkova, Ljubljana-Slovenia (2019).

Education

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

Solo Exhibitions

2019 Your Existence Gives Me Hope, Uma Seminyak, Bali

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

Group Exhibition

2023 Sua Kuasa Matra, ISA Art Gallery, Wisma 46, Jakarta
RUCI, Art Jakarta Garden, Jakarta

2022 Titicara, ISA Art & Design, Wisma 46, Jakarta and Selasar Sunaryo Bandung, Indonesia
Laki-laki Jangan Menangis, per.empu.an, J-Hub Art Space, Bali.
Our Grandfather’s Road, Artist from Bandung, Jogja, and Bali, 16 Albermarle, Sydney.
RUCI ART, Art Jakarta, Jakarta

2021 Melekat, Titik Dua Ubud, Bali.
ARTJOG MMXXI; Time to wonder, Jogja National Museum, Yogyakarta.
Curio Room; Kohesi Initiatives, Tirtodipuran Link, Yogyakarta.

2020 Scope vol.1, virtual exhibition by Bale Project.
Indonesian Calling, 16Albermarle, Sydney.
Raga Rhythm, Titik Dua Ubud, Bali.

SEKAR PUTI

- 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, Multipolar”, Indonesian National Gallery, Jakarta
“Efek Samping: Masa Subur by Futuwonder”, Karja Artspace, Jakarta
- 2017 “Museum of the Broken Heart”, Plaza Indonesia, Jakarta
“Re-emergence”, Selasar Sunaryo Artspace, Bandung
- 2016 “universe behind the doors”, Artotel, Jakarta
- 2015 Bazaar Art Jakarta, JCCB booth
- 2014 Coefficient of Expansion, Jakarta Contemporary Ceramics Biennale #3, Galeri Nasional Indonesia, Jakarta.
- 2013 BaCAA#3 (Bandung Contemporary Art Award), Lawangwangi Creative Space, Bandung.
Subject Matter: a Locus of Collectivism’, Art:1, Jakarta.
- 2012 Domestic Stuff, Galeri Salihara, Jakarta.
Progress Report, Museum Seni Rupa & Keramik, Jakarta.
Bandung New Emergence Volume 4, Selasar Sunaryo Art Space, Bandung.
- 2011 Pameran Keramik: Cerita Kami Tentang Hidup, Galeri Esp’ Art and Auditorium CCF, Bandung.
Soemardja Art Award, Galeri Soemardja, Bandung.
Skin Matters, ceramic art workshop exhibition with Mirjam Vendhuis and Mella Jaarsma, Galeri Soemardja, Bandung.
- 2010 unsegmented, Galeri Kita, Bandun
Scarlet: Women Artist from Bandung, Canna Gallery, Jakarta.
Sang Ahli Gambar dan Kawan-Kawan:Tribute to S. Sudjojono, Platform 3,Bandung.
- 2009 Going Beyond, CMNK, Surabaya.



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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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