

ISA Art  
Gallery

TUTUR

BENTUK

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ISA ART GALLERY  
Wisma 46, Jakarta



Arahmaiani | Dian Mayang Sari | Eun Vivian Lee | Franziska Fennert |  
Hadassah Emmerich | Hannah Shin | Ines Katamso | Luh De Gita |  
Marisa R Ng | Rose Cameron | Sekar Puti | Sinta Tantra | Vannesa Jones

"Tutur Bentuk" is a combination of "Speech" (words) and "Shape" (forms), and how they are displayed. This exhibition illustrates how a "form" can be shaped through a series of stories that happened in an individual's or collective life, then expressed in the form of works of art. Each work exhibited illustrates how "form" is closely related with a narrative and interpretation used by the artist.

Since 2018, ISA Art Gallery has been supporting Indonesian and Diaspora women artists by hosting an annual women's art exhibition, which is always set around Kartini Day. This month we are continuing our support for women artists through "Tutur Bentuk." The exhibition presents artworks by thirteen female artists, including Arahmaiani, Dian Mayang Sari, Eun Vivian Lee, Franziska Fennert, Hadassah Emmerich, Hannah Shin, Ines Katamso, Luh De Gita, Marisa R Ng, Rose Cameron, Sekar Puti, Sinta Tantra, and Vannesa Jones.

In this exhibition, the thirteen selected artists demonstrated their painting, sculpture, and paper expertise with various forms and stories. How can the meaning of contemporary practices be expressed through conventional art media? In the west, contemporary art has its roots in modern art, which focuses on finding the essence of art and processing simple forms from historical narratives. However, contemporary art shows a significant difference from this approach.

Contemporary art addresses humanitarian and global issues. The contemporary art movement became a global event in the early 1990's, closely related to the world's socio-political situation, including attention to multiculturalism, identity politics, and environmental issues. Contemporary art is believed to be able to contribute "knowledge" and criticism through methods and ways that are different from traditional science. As independent subjects, artists express their intuition, imagination, creativity, and critical views in their works, thus providing alternative perspectives on various world problems.

Environmental issues show the negative impact of human activities on the biophysical environment. As a contemporary issue, attention to environmental issues has increased since World War II. The closest example is the waste problem in Bantar Gebang, Bekasi, and Piyungan, Bantul, who are facing a similar situations: an excess amount of waste. The impact of this problem can spread to various aspects, such as water source pollution and decreasing soil quality.

In this exhibition, **Franziska Fennert** highlights environmental issues in the Piyungan area by recycling waste in Jogja and using them in her artwork. In one of her paintings, she conveys a message about protecting nature and the environment through a figure called "Durga". Ines Katamso also contributes to environmental issues by using materials from natural sources, such as soil and mineral rocks as coloring agents and paper made from banana fiber. The choice of these materials is environmentally friendly and easy to cultivate.

Not only through speech, **Arahmaiani**, an artist and activist for environmental and social issues, also put on artwork that could convey her concerns out loud. Actively involved in earth conservation activities, she and the Tibetan people managed to plant 230 thousand trees in 10 years. Since 2006 to this day, Arahmaiani is still striving to raise awareness about the importance of the environment and topics including natural catastrophes in Jogja. Her work presents rare plant figures as a critique and response to the destruction of natural habitats due to deforestation.

Contemporary art is a form of artistic expression that reflects diversity and multiculturalism in this global era. In this art, artists quickly move from one cultural background to another, creating works that reflect pluralism and a blend of aesthetic values. Build bridges between cultures, open dialogue, and inspire a deeper understanding of an increasingly connected and complex world.

The conversation about the mix of cultures is translated by **Rose Cameron**, who moved to New York from the Philippines at 12, bringing up her childhood experiences and memories through fine art. In her work, she celebrates the rituals, language, people, and colors of her native country. Through a tradition of basket weaving learned from her mother and the Sampaguita flower as a symbol of love and dedication, Rose creates artworks and combines them with her passion for contemporary abstract expression. In doing so, she creates an interesting dialogue between her expression and the need to maintain obscurity in fine art.

Vanessa Jones, a figurative painter, also contributes to the discussion on multiculturalism through self-portraiture that depicts a blend of Western identity and Eastern heritage. Her paintings combine the history of Western painting with medieval and primordial symbolism, creating deep dialogues about myth, beauty, replication, and duality in the context of feminine archetypes.

Meanwhile, **Hannah Shin**, who moves between Korea, London, and Jakarta, maintains her cultural identity via her abstract paintings by applying elements of oriental ink calligraphy and movements that observe natural forms. Her works serve as a bridge between different cultures and inspire a deeper understanding of cultural integration in contemporary art.

Combining the identities of two cultures is one of many ways to create an artwork that has a contemporary element to it. **Sinta Tantra** is an artist of Balinese descent who completed her education in London. She spent her childhood in Indonesia, America, and England. Her experiences in Indonesia and Europe is a base in her creative process. Having Balinese blood makes Sinta want to highlight her identity through storytelling of Balinese traditions in her works. Tantra combines Balinese and European colors with abstract geometric shapes inspired by European architectural styles.

Cooking and food are themes that she often brings up in her paintings, "My father is Chinese. My mother is Malay. I was brought up by the Chinese side of the Malay community. My neighbors are mostly Malay. I am proud to say that I grew up in Malaysia, a multicultural country," said Marisa. Coming from a large family, her childhood experience of going to a Chinese restaurant or preparing banquets for dinner with the extended family and eating at a round table has become a culture that is quite embedded for Marisa to pour into her works.

Due to the dynamic changes in society and the rapid acceleration of information, mental health issues have become a severe challenge many have to face today. Fine art can also be applied as a therapeutic medium for mental health. This method was used by **Vivian Lee**, who was struggling with ADD (Attention Deficit Disorder), to find peace through creating works; her work, which focuses on dots and circle shapes, requires doing it repeatedly, making Vivian Lee control her emotions better in contrast to **Luh Gede**, who uses painting tools to identify herself and allows her to control things that cannot be controlled. Memories from the past become the basis for creating a better understanding of the process that has gone through.

Social environment has a significant impact on one's personality and behavior which is very influential on mental health. Individuals can directly perceive opinions and views of others. The response shown to an action received often depends on how mental health is at that time. For example, when the shape of a woman's body is considered too sensual to be seen and provokes a negative response. **Hadassah Emmerich** discussed and visualized the female body by adding elements of pop art color to provoke social opinion. The shape of the female body is the main focus that Emmerich wants to highlight through abstract shapes and exotic colors.

In contrast to **Sekar Puti**, which focuses on empowering women in the household. The patriarchal culture that is still strong in the household makes women only limited to doing housework; this was raised by Putri, who wanted to encourage them to do what they wanted to do and be able to return to work. The choice of ceramic material is the closest thing to representing the house and women.

This exhibition illustrates the critical role of female artists, the support from ISA Art Gallery in the show "Tutur Bentuk" for women artists, and the themes of environment and cultural integration in contemporary art. In addition, discussing the role of art as a mental health therapy and social impact in women's work shows the strength and relevance of contemporary art in voicing various important issues.

Arahmaiani



Flower of Love I, 2022  
Acrylic on canvas  
144 x 144 cm

Arahmaiani



Flower of Love 2, 2022  
Acrylic on canvas  
120 x 140 cm

## Arahmaiani



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)

### Group Exhibition

- 2023 Di sini, d.l.l, Museum Macan, Indonesia  
Kiwari, Tumurun Museum, Solo, Indonesia  
Bulan Telah Terbit, Miracle Prints Art & Studio, Yogyakarta, Indonesia  
Let's Make A Better Place, National Gallery Singapore, Singapore  
Artin-Sarimah #2, Mantrajiva, Jakarta, Indonesia
- 2022 17th Istanbul Biennale, Turkey  
Infusion Into Contemporary Art, Galeri Nasional Indonesia, Jakarta
- 2021 Suksesi, ISA Art Gallery, Jakarta  
Indonesia Contemporary Art and Design XI, Jakarta
- 2020 Framer Framed, Amsterdam – Holland
- 2021 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



Variable Dimension, 2017  
Tetra Pack Recycled Material  
200 x 100 cm



## Dian Mayang Sari



(b. 1984)

Mayang was born in Madiun on December 8, 1984. She completed her studies at Padjajaran University, specializing in Communication Sciences. Currently, Mayang resides in Bandung. She enjoys playing with threads and fabrics, spending her days creating intricate crafts and making traditional herbal remedies (jamu). Additionally, Mayang works as a freelance set dresser for commercial shoots, decorating stage sets, and crafting thread installations. Her passion for creativity and artistry shines through her various endeavors.

### Education

2002-2009      Ahli Madya Ilmu Komunikasi, Universitas Padjajaran

### Solo Exhibitions

2021            Pohon Mohon Mereddih Bersama Random Union di Gelanggang Olah Rasa, Bandung

2020            Positively Negative di BTM Cicadas, Bandung

2018            Tidak Asing Lagi Bersama Komunitas Taman Kota di Dago Tea House, Bandung

2015            Jogja Art Weeks Artwork Showcase di PKKH UGM, Yogyakarta  
Time Afrer Time Art Exhibition di Salian Art Galeri, Bandung

### Instalation and Art Director

2021            Hutan Menyala, Instalasi benang bersama 9matahari di Taman Hutan Raya Bandung

2019            Stage Artistic Director Liga Musik Nasional XIV Four Twenty dan Syarikat Idola Remaja

2018            Tanah Light, Instalasi Benang bersama 9matahari di Tanah Lot Bali Stage Artistic Director  
Selasar Musik vol.1 Sigmun dan Syarikat Idola Remaja

2017            Layout Pameran, Yayasan Sekar Kawung, Pameran Seni Tenun Ikat Karya Kelompok Tenun  
Paluanda Lama Hamu "Karya Adiluhung Pendorong Ekonomi Lestari" Menguak Spiritualitas  
dan Simbolisme di balik Seni Tenun Ikat Pewarna Alam Sumba Timur. Museum Bank Mandiri,  
Kota Tua Jakarta

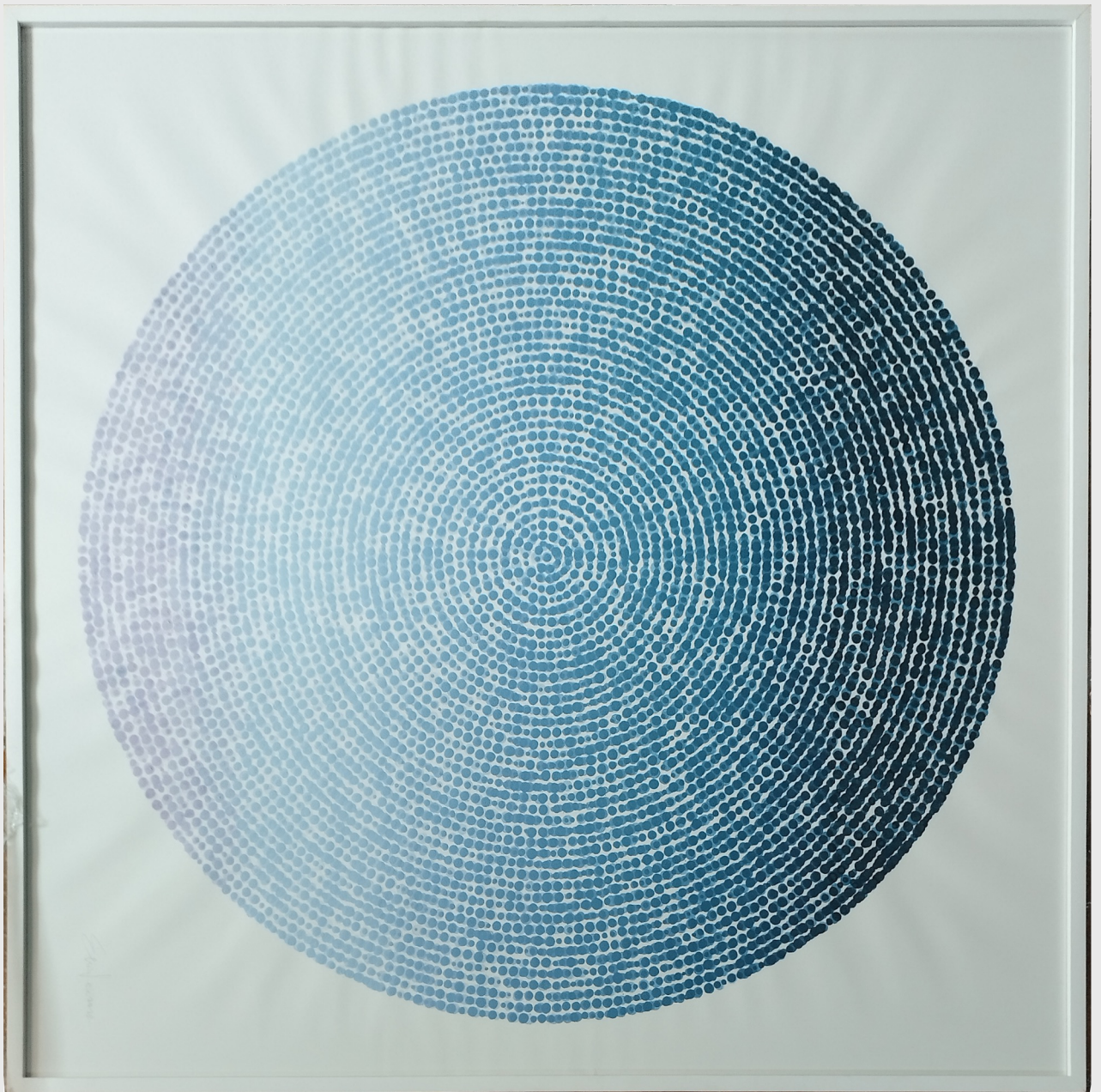
2016            Stage Artistic Director Proyek Usaha Perkongsian SYARIKAT DAGANG edisi Bandung, Rilis  
Album Kompilasi "Pintu Rejeki Vol.1 Bottlesmoker x Stars and Rabbit Omunium x Ruru Shop

Eun Vivian Lee



The Sakura Series; October, 2021  
Pigment on paper  
122 x122cm

Eun Vivian Lee



The Moon Series #1, 2021  
Pigment on paper  
122 x122cm

## Eun Vivian Lee



Based in New York City and Singapore, Eun Vivian Lee is a contemporary Korean American artist whose work focuses on circle and dots. Her work contains hundreds of thousands of dots that fill her paper. Her dots are barely half an inch tall and wide. Using pigment paints and a defined grid structure drawn with pencil, Lee displays various emotions and feelings. Eun Vivian Lee began painting as a way to interpret her inner emotions into pieces of art.

Lee, herself struggles with ADD (Attention Deficit Disorder), finds peace and healing to the mind through the meticulous and repetitive practice of creating dots onto paper. Her current work-painting hundreds of dots on paper - evokes a language of serenity and pastoral imagery. She hopes others can also appreciate the meditateness of her work.

### Solo Exhibition

- 2023 The Wind, The Earth, The Water, The Moon, BOL Gallery, Singapore
- 2022 Transformative 7: The Flow of Time, Art Outreach Singapore, Singapore
- 2018 The Contradictive Notion: Place & Time, The Folk Gallery Seoul, South Korea  
Together or Separate, American Club, Singapore
- 2013 Again, Trump Place Gallery, New York City, NY, USA
- 2012 Fly Away, Trump Place Gallery, New York City, NY, USA

### Group Exhibition

- 2023 Sua Kuasa Matra, ISA Art Gallery, Jakarta, Indonesia
- 2022 Affordable Art Fair Singapore, Bol Gallery, Singapore  
Hope From Chaos, Art Science Museum, Singapore
- 2019 Off the Grid, Susan Eley Fine Art, New York, USA  
The Future is Female, Taksu Gallery, Singapore  
Susan Eley Fine Art at Art on Paper New York 2019, Susan Eley Fine Art, New York, USA
- 2018 Susan Eley Fine Art at REVEAL International Contemporary Art Fair 2018, New York, USA  
Beyond the Surface, Taksu Gallery, Singapore
- 2017 Art On the Line AWA Featured artist, Hong Kong

Franziska Fennert



Durga - Balance on Earth, 2023  
Acrylic on Canvas  
142 x 110 cm

## Franziska Fennert



(b. 1984)

Fennert's production examines the world through multicultural references like the meeting of Europeans and Asians. Her production is multimedia, encompassing textiles and painting that result in installation works. Fennert is also a cultural promoter and educator in Indonesia and abroad

Franziska Fennert is an international artist based in Indonesia since 2013. She lives and works in Yogyakarta. She works mainly with sown 3D objects and painting while nurturing a personal relationship with Asia, especially Indonesia. Her biggest concern is humanity. Fennert's production examines the world through multicultural references like the meeting of Europeans and Asians. Her production is multimedia, encompassing textiles and painting that result in installation works. Fennert is also a cultural promoter and educator in Indonesia and abroad.

### Solo Exhibition

- 2020 Fragila Abundance, NUNU Fine Art Taipei, Taiwan
- 2018 Heaven is Mindset, Visma Gallery, Surabaya, Indonesia
- 2015 Place the king in the right position, Sangkring Art Project, Yogyakarta, Indonesia
- 2014 Place the king in the right position, Lawangwangi, Bandung, Indonesia
- 2013 Contemporary Fairytales - Zeitgenössische Märchen, Börse Stuttgart, Germany  
Die Hirschkuh säugt den Tiger, Galerie Michaela Helfrich, Berlin, Germany  
VISION OF A SOCIAL EVOLUTION, with an art residency at Lawangwangi, Bandung, Indonesia  
ARTSociates, Bandung, supported from the Federal Foreign Office of Germany

### Group Exhibition

- 2023 Sub-Values, RJ. Katamsi Gallery, Special Region of Yogyakarta
- 2020 ARTFEM International Biennial of Macau  
ARTJOG Resilience Jogja Nasional Museum, Yogyakarta, Indonesia  
Hybridity, Yoga Annual Art, Bale Banjar, Sangkring, Yogyakarta, Indonesia
- 2019 Speculative Memories, ART Bali, AB BC Building, ITDC Nusa Dua Bali, Indonesia  
Manusia dan Kemanusiaan, Museum OHD, Magelang, Indonesia
- 2018 Nature is the art we are part of, Tsukuba Art Centre, Tsukuba, Japan  
Spektrum Hendra Gunawan, Ciputra Artpreneur Museum, Jakarta, Indonesia  
ARTJOG X, Enlightenment, National Museum, Yogyakarta, Indonesia  
Transcoding, International Visual Culture Exhibition #2, Universitas Sebelas Maret, Surakarta, Indonesia
- 2017 Fresh Winds Biennale, Iceland

Haddassah Emerich



Fruit of Radiance, 2022  
Acrylic and oil on canvas  
125 x 85 cm

Haddassah Emerich



Blue Mirror, 2019  
Oil and Linen  
150 x 90 cm



## Haddassah Emerich



(b.1974, Heerlen, Netherlands).

Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Haddassah Emerich'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, Emerich 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, Emerich 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

- 2023 Botanicals Body Bliss, Galerie Ron Mandos, Amsterdam
- 2022 Beating Around the Bush #7: False Flat, Bonnefanten museum Maastricht (one of four small solo presentations.)  
Hips don't lie, Be-Part, Waregem (B)
- 2021 Radioactive mother tongue, Manifold Books, Amsterdam  
Beyond the Reef, Rectangle, Brussel (Online Viewing Room: Rectangle.be)
- 2019 Body Talk, Whitehouse Gallery, Lovenjoel (B)  
The Great Ephemeral Skin, De Garage Merchelen (B)

### Group Exhibition

- 2023 #1 Project Magenta, Paris  
Art Brussels, White House Gallery, Belgium  
Borderline, Between line and border, Kunstraum Art, Brussels  
Art Dusseldorf, Cosar Gallery, Düsseldorf, Germany
- 2022 Reverberation (Tribute to Hendra Gunawan), ISA Art & Design, Jakarta  
4 x 4, WARP platform for contemporary art, Sint Niklaas (B)  
Paper Show, Whitehouse Gallery Lovenjoel (B)  
Abrasive Paradise, Kunsthal Kade Amersfoort (NL)  
Art Jakarta, ISA Art Gallery, Jakarta Convention Center, Jakarta, Indonesia

HANNAH SHIN



Violet Drift, 2022  
Oil on Canvas  
140 x 110 cm

HANNAH SHIN



Branches, 2020  
Oil on Canvas  
120 x 100 cm

HANNAH SHIN



Battled, 2022  
Oil on Canvas  
140 x 190 cm

## HANNAH SHIN



**(b. 1992)**

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

### Solo Exhibition

- 2022 In Tune, Onyou Gallery, South Korea
- 2019 Lyrical Encounter, Gallery IS, Seoul, South Korea  
Young Artist, Choi In A Bookstore, Seoul, South Korea
- 2018 K-Art solo show, Yoonseung Gallery, Seoul, South Korea
- 2014 Hannah Shin Solo Exhibition: Launching event with Young Steinway Artist Jason Bae, LOTTE Shopping Avenue 3F, Jakarta, Indonesia (supported by Lotte Avenue, Steinway&Sons)

### Group Exhibition

- 2023 Art Moments Jakarta, Andi's Gallery Virtual Exhibition  
Beyond the Scene, Gallery Vinci, Seoul, South Korea  
Kinesthesia, Art Jakarta Garden, Jakarta, Indonesia  
The Big Picture, Ashta District 8, Jakarta, Indonesia
- 2022 Art Moments Art Fair, Jakarta, Indonesia  
K-Art in DUBAI, Dubai, UAE
- 2021 Premium Online Auction, K-Auction, Seoul, South Korea  
Art Moments Jakarta online, Jakarta, Indonesia  
Paper Mode Collection, Virtual viewing room, Where's the frame?
- 2020 Art Jakarta (OPPO Art Jakarta Virtual 2020), online, Indonesia  
KiMi For You selected groupshow, KiMi Art gallery, Seoul, South Korea  
Inter(subject)ivity 30 Under 30, ISA Art, Jakarta, Indonesia  
Hannah Shin | Yongseok Kim duo show, Onyou Gallery, Seoul, South Korea  
'Ui Art Line' project with KAMS(Korea Arts Management Service), Bo-moon Ui-Sinseoul subway station, Seoul, South Korea
- 2019 Untitled Art Fair, Miami, USA  
Visual Artists Market, Artup Seoul, Seoul, South Korea  
Art Jakarta Artfair, JCC (Jakarta Convention Center), Jakarta, Indonesia  
Group show by Artup Seoul X SK Hynix, SK Hynix building, Seoul, South Korea  
Luminous Wave, CICA Museum, South Korea
- 2018 Travers Smith CSR Programme, Travers Smith, 10 Snow Hill, London, UK  
ShowRCA 2018, Royal College of Art, London, UK  
Butterfly Effect by 4482 korean contemporary artists, Barge House, OXO Tower, London, UK  
Thumb Nails group show, Hockney Gallery, Royal College of Art, London, UK

Ines Katamso



Coalesced, 2021  
Non toxic ink on 300 gsm paper (acid free & mold  
resistant)  
90 x 69 cm

## Ines Katamsa



(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

2019-2011 Fashion Design, La Calade, France

### Exhibition

- 2023 INQUIRIOUS, Semarang Gallery, Semarang, Indonesia  
The Pallete & The Plate, Sofia at The Gunawarman, Jakarta, Indonesia  
Art Moment Jakarta Virtual exhibition, ISA Art Gallery
- 2022 Art Jakarta, Jakarta, Indonesia
- 2021 Mini solo show: All the growing, Ruci Art Space/ Art Jakarta  
Sensing Sensation, Semarang Gallery, Semarang  
It Happened, ISA Art Gallery, Jakarta, Indonesia
- 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 , Indonesia  
Tetap Terang, ISA ART and Design, Jakarta, Indonesia  
I Therefore I Am, Can's Gallery, Jakarta, Indonesia
- 2018 Self Explanatory, Dia.Lo.Gue, Jakarta  
Tetap Terang ISA Art and Design  
Tropical

LUH GEDE SANGITA YASA



Retreat #0, 2021  
Oil on Canvas  
100 x 150 cm





Retreat, 2021  
Oil on Canvas  
120 x 180 cm



Sell Me That Disney Dream Instead of That Glucose  
Father Dream, 2023  
Oil on Canvas  
100 x 80 cm

## LUH GEDE SANGITA YASA



**(b. 1998)**

Luh Gede Sangita Yasa or Luh'De is a Bali based Artist that often employs bold colours and compositions in a juxtaposition manner. She majored in Fine Arts at the Institut Teknologi Bandung in Indonesia, and works primarily with oils. Her process begins by drawing from her memories and choosing which to retrieve and vividly recall, and in effect, which to forget. Incorporating her identity as a Balinese, she admits that while the ubiquitous exoticising of Bali triggers a sense of unease in her, she simultaneously does not want to detach herself completely from her home—choosing instead to borrow ideas of the 'paradise' it provides, and make it her own. "Painting makes me understand myself more, that maybe I desire control over things that I cannot control, blurring the realities between the one we live in and the tempting-limitless world of cyberspace. And I find peace by being in between that. The white spaces in my paintings are simply the interlude like in music albums – a transitional moment to catch a breath from what's going on visually; a language of balancing things. The idea of the past, present, future and other realities has become my number one interest."

### Group Exhibition

- 2023 Social Landscape, Café Cali, Jakarta, Indonesia  
Ludens, Museum Dan Tanah Liat, Bantul, Special Region of Yogyakarta, Indonesia  
Rumah Ibu, Purga Art Space Ubud, Bali, Indonesia  
Taru Bingin, ISA Art Gallery, Jakarta, Indonesia
- 2022 Convocation, ISA Art Gallery, Jakarta, Indonesia  
Documenting Perspectives, Non-frasa Gallery, Bali, Indonesia  
Woman in Contemporary Art, ISA Art Gallery, Jakarta, Indonesia  
Reveberation, ISA Art Gallery, Jakarta, Indonesia  
Singapore Art Week, Taksu Gallery, Singapore
- 2021 Another Figure, SILVIS Contemporary, New York, USA  
Tumpek: Deathhord Stillsuck Artist Series X Bauillerrom 2021, Neverland Canggu, Bali, Indonesia  
Suksesi, ISA Art Gallery, Jakarta, Indonesia  
Segitiga, Uma Seminyak, Bali, Indonesia  
Traverse, 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 Buku-buku, Perpustakaan Nasional, Indonesia  
"Miss Something?", Experimental Art Exhibition, URBANE Art Space, Indonesia
- 2017 Dongkrak Seni UI, Fakultas Teknik Universitas Indonesia, Indonesia  
LadyFast #2, Spasial, Insonesia

Marisa R. Ng



I Will Never Forget You  
Acrylic on Canvas  
91 x 91 cm

Marisa R. Ng



Twenty Love Poems  
Acrylic on Canvas  
91 x 91 cm

## Marisa R. Ng



(b.1977)

Born in Selangor, Malaysia in 1977, Marisa Ng is a full time artist who earned her Certificate Of Figurative Art from the National Academy of Art, Culture & Heritage, Malaysia. Marisa derives most of her work from the attachment that she felt towards her Ah Ma (grandmother) who suffered from cancer.

### Solo Exhibition

- 2022 Table Talk, Art Xchange Gallery, Bali, Indonesia.
- 2018 The Secret Garden, Galeri Prima, Kuala Lumpur, Malaysia.
- 2017 ONG: It came from a place of love, Malaysia National Art Gallery.
- 2015 The Naked Truth, Vineria Restaurant, BSC, Malaysia.
- 2013 Monsoons, a collaboration with US Embassy and Akasha (World music band), MAS Building. Malaysia.

### Group Exhibition

- 2023 Art Jakarta Gardens 2023  
Flowers in Art, Nadine Southeast Asia Gallery, Malaysia  
New Hope, Indonesia National Gallery, Jakarta, Indonesia
- 2022 Affordable Art Fair UK  
Art Moments Jakarta  
Art Jakarta 2022  
ASYAAF Korea  
CIMB Artober Hotel Art Fair Malaysia" Ilham Gallery, Kuala Lumpur, Malaysia  
Prismatic, D'Art Gallery, Malaysia
- 2020 Female in Abstraction, WTC Jakarta, Indonesia
- 2021 CIMB Artober Hotel Art Fair Malaysia" Ilham Gallery, Kuala Lumpur, Malaysia  
MAEF (Malaysia Art Ecosystem Festival), World Trade Centre KL, TAPG  
Art is Fair, Fahrenheit 88, KL  
Space Between Us, Galeri Prima, Malaysia  
Girls The Mic is Ours!, G13 Gallery, Malaysia  
Duality, Zhen Art Space, Malaysia  
Suri 1.0 Exhibition, Art Realm Gallery, Malaysia
- 2022 Discovering Malaysia Contemporary Art" at Hampton's Virtual Art Fair.  
Art Moments Jakarta
- 2019 H.E.R organized by Isa Art Gallery, Art Jakarta Fair 2019, Jakarta Convention Centre Senayan.

Sekar Putri



Dreams at The End of The Day  
Hand throwing stoneware, engobe, glaze, gold  
lustre  
Approx 30 x 17.5 x 15 cm



Inner Light, 2022  
Hand throwing stoneware, engobe, glaze  
18.5 x 23 x 7.5 cm





Coming Out of Age, 2023

Hand slabbing, stoneware, engobe, glaze  
Approx 60x60cm 15 pcs variable dimension

## 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).

### Solo Exhibition

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

### Selected Group Exhibition

- 2023 Tudung Sudung, Omah Budoyo, Jakarta Indonesia  
The Growth, Ruang Arta Derau, Gianyar, Bali, Indonesia
- 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.

Sinta Tantra



Follow Your Star II, 2022  
Tempera and 24ct Gold Leaf on Linen  
100 x 120 cm



Bird of Paradise (Night), 2022  
Tempera and Gold on Linen  
100 x 150 cm



Mukri (Combining My Hair By The River, 2022  
Tempera and 24ct Gold Leaf on Linen  
120 x 100 cm

## Sinta Tantra



**(b.1979)**

Sinta Tantra is 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

- 2023 Art SG, Kristin Hjellegjerde Gallery, Singapore
- 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, Germany
- 2020 Modern Times, Kristin Hjellegjerde Gallery, London, UK
- 2018 Your Private Sky, Kristin Hjellegjerde Gallery, London, UK
- 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, UK  
Essence of a Thing, House of St. Barnabas, London, UK  
Nick Hornby & Sinta Tantra, Choi and Lager Gallery, Cologne, Germany
- 2011 Dynamic, Maximum, Tension, Liverpool Biennial, Liverpool, UK
- 2010 Politics of Seduction, Stanley Picker Gallery, Kingston University, London, UK

### Group Exhibition

- 2023 Kiwari: Narasi Identitas dan Kefanaan, Tumurum Museum, Surakarta, Indonesia  
Schloss Goerne: Where Th Wild Roses Grow, Kristin Hjellegjerde Gallery, Berlin, Germany
- 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, Germany
- 2020 On the Nature of Botanical Gardens, Framer Framed, Amsterdam, Netherlands  
Buah Tangan, ISA Art and Design, Jakarta, Indonesia  
Super Flatland, White Conduit Projects, London, UK

Rose Cameron

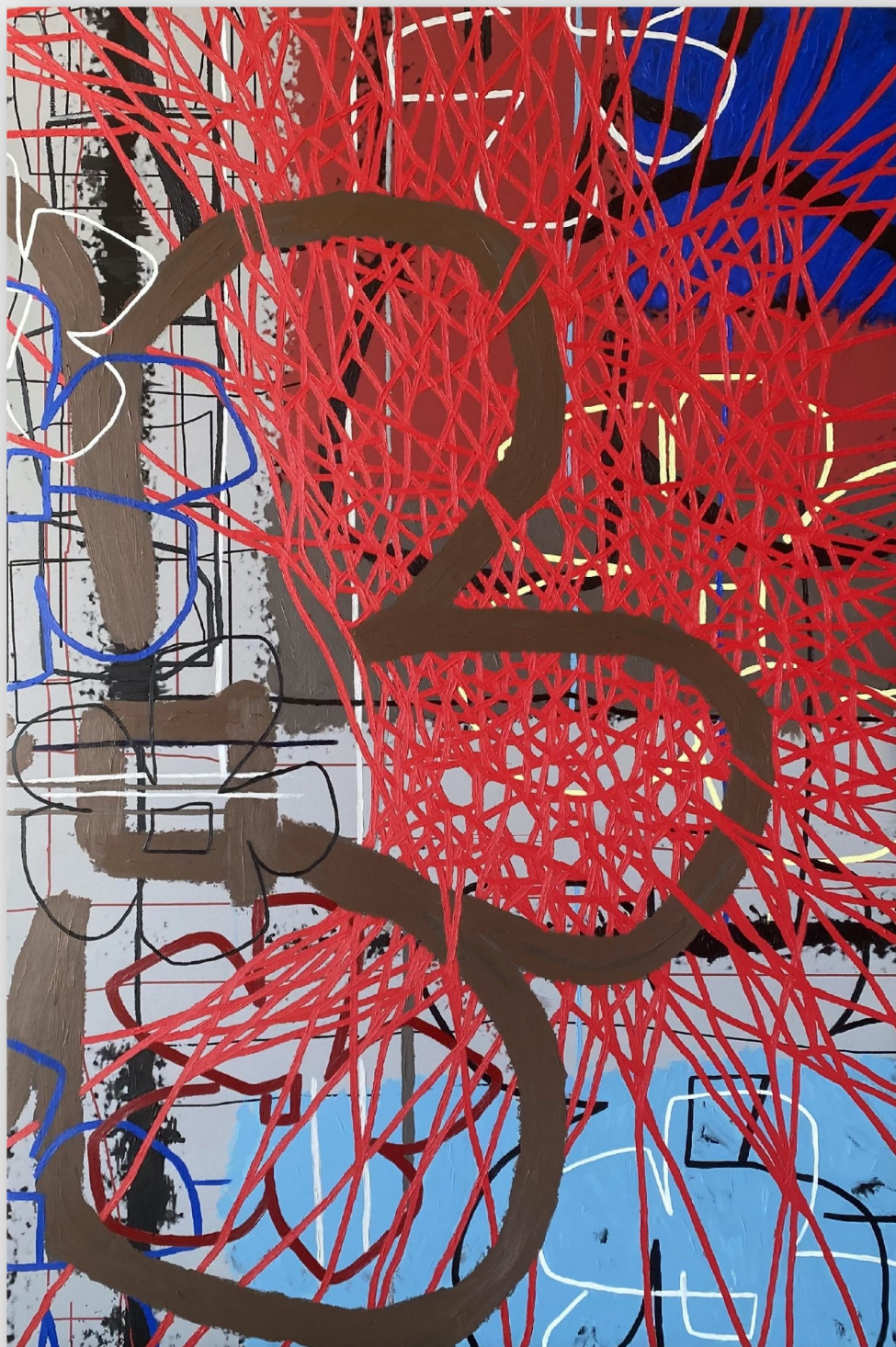


Lu, 2022  
Acrylic, oil pastel, marker pen on canvas giclee  
102 × 152 cm



Linda, 2022  
Acrylic, oil pastel, marker pen on canvas giclee  
102 × 152 cm





Lina, 2022  
Acrylic, oil pastel, marker pen on canvas giclee  
102 × 152 cm

## Rose Cameron



(b. 1965)

Born in Manila, Philippines in 1965 and immigrated to the United States in her early teen, Rose completed her bachelor's degree in Art History and Fine Arts from Rutgers University and had such a successful career in advertising, marketing as well as fashion, prior to rediscovering her passion for contemporary arts.

Her artist approach is the tension between what she is compelled to reveal and what she chooses to conceal about her relationship with her past as a displaced person pressured to deny her identity or discourage discrimination in her new world. Sourcing memories from her childhood in the Philippines, she celebrates her past and personal truth and its uniqueness and weaves them with her passion for creative abstract expression.<sup>4</sup>

### Group Exhibition

- 2023      *Three Sister* Preview Presentation, ETTA Creative Lot Space, Singapore  
Los Angeles Art Show, Artio Gallery  
Sara Nightingale Gallery Group Show, NY  
One Art Space Group Show, NYC
- 2022      Venice International Art Fair, Palazzo Bembo  
Carrousel Du Louvre, Paris, Artio Gallery  
*Interconnecting Lines*, Museu European D'Art Modern, Barcelona, Artio Gallery  
Red Dot Miami, Miami Art Is The Highest Form Of Hope, Online Exhibition

### Awards

- 2022      Minimal Abstract Art Projects  
New Art Project  
Gallery 962  
New and Abstract  
Alessandro Stein Gallery  
Artio gallery  
ASDMagazine #1  
Luxembourg Art Prize, Certificat of Artistic Achievement, Pinacothèque

Vanessa Jones



Homi Hand Plow (Self-Portrait), 2020  
Acrylic on Canvas  
80 x 100 cm

## Vanessa Jones



(b. Tennessee, USA) studied at the National College of Art and Design in Dublin and lives and works in Dublin, Ireland. Vanessa was recently awarded the RDS Mason Hayes & Curran LLP Centre Culturel Irlandais Residency and the R.C. Lewis-Crosby Award at this year's RDS Visual Arts Awards for recent graduates.

Her painting *Cabbage Baby*, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland.

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

### Education

2003 Fine Art, University of George Washington, Washington DC

### Collection

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

### Group Exhibitions

- 2022 Art Jakarta, Jakarta, Indonesia  
Ireland's Eye (Mata Irlandia), WTC Jakarta, Indonesia
- 2021 NCAD Works Digital Showcase, Dublin, Ireland  
Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork
- 2020 We are solitary, Rua Red NCAD Interim MFA show
- 2019 189th Royal Hibernian Academy Annual Exhibition
- 2018 188th Royal Hibernian Academy Annual Exhibition
- 2013 183rd Royal Hibernian Academy Annual Exhibition
- 2007 Northside Art Club Annual Exhibition
- 2003 George Washington University Undergraduate Show

# ISA Art Gallery

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