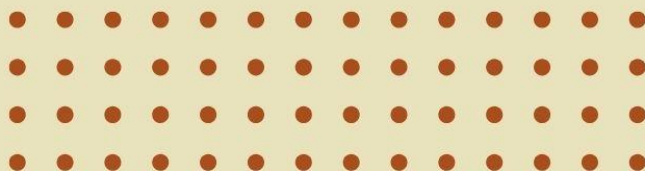


BIRAMA 3/4

ART JAKARTA GARDEN

A. Sebastianus | Ardi Gunawan | Bandu Darmawan | Condro Priyoaji | Eun Vivian Lee
Galih Adika | Haddasah Emmerich | Hannah Shin | Ida Lawrence
Ines Katamso | Jumaadi | Luh De Gita | Rose Cameron | Septian Harriyoga | Sinta Tantra |
Sillyndris | Trio Muharam | Tara Kasenda | Vannesa Jones | Yosefa Aulia | Yuki Nakayama





Sinta Tantra

Born in New York, 1979, the British artist of Balinese descent, Sinta Tantra studied at the Slade School of Fine Art, University College London from 1999 to 2003 and the Royal Academy Schools London from 2004–06.

In her work, she incorporates motifs from Western movements such as Bauhaus, Art déco, modernism, and abstraction. Her formal exploration goes beyond the collision of shapes and lines to using materials such as fast-drying tempera paint. The resulting block-coloured planes and crisp lines possess an almost graphic quality reminiscent of architectural drawings, which have influenced her work. Gold accents add an elegant touch to the predominantly blue canvas. Tantra's Balinese identity is central to her art.

Sinta Tantra

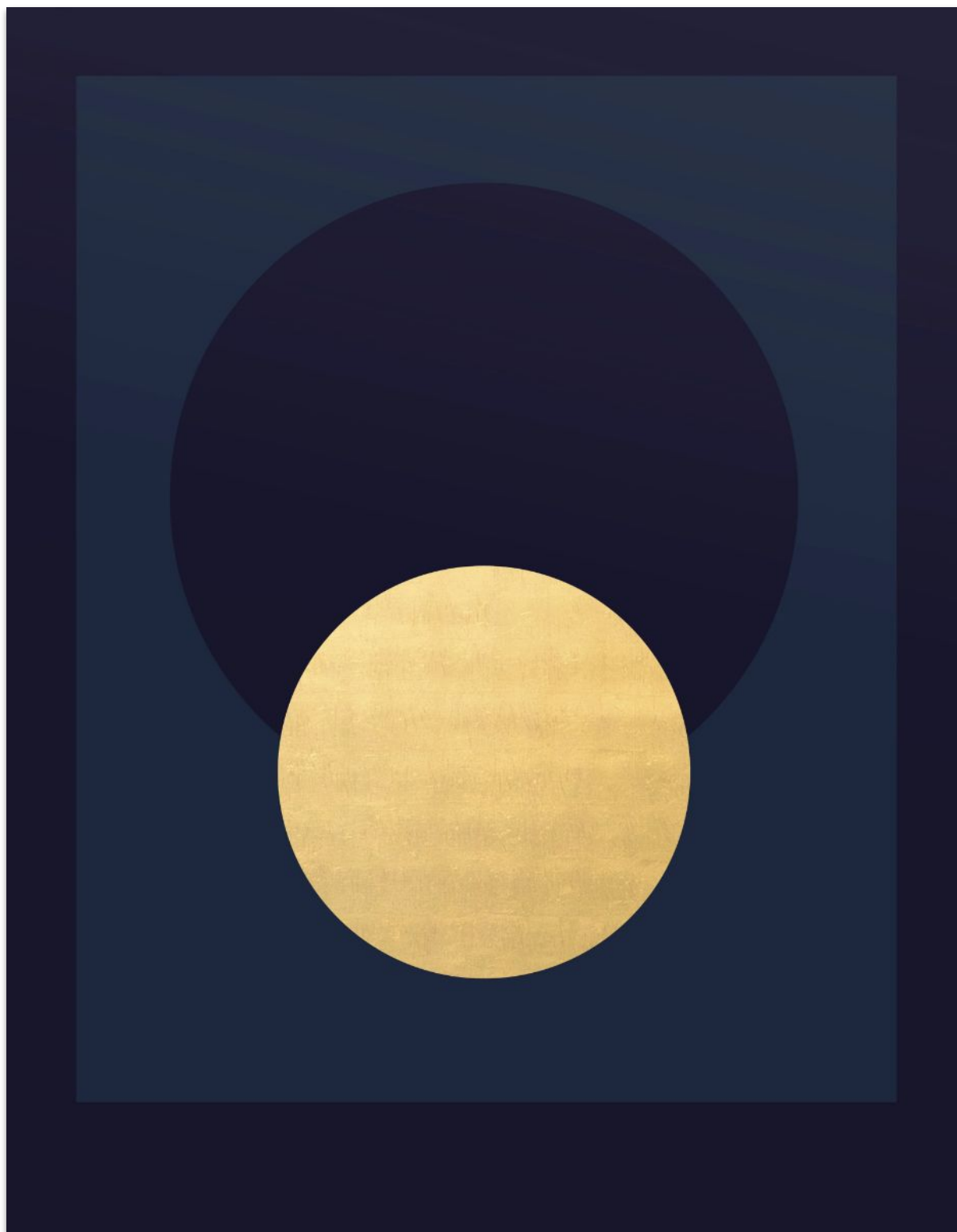


Floral Symphony at Night
2023
60 x 40 cm
Tempera and 24 ct gold leaf on linen
8.200 USD



A Forgotten Kiss
2023
60 x 40 cm
Tempera and 24 ct gold leaf on linen
8.200 USD

Sinta Tantra



Reincarnate

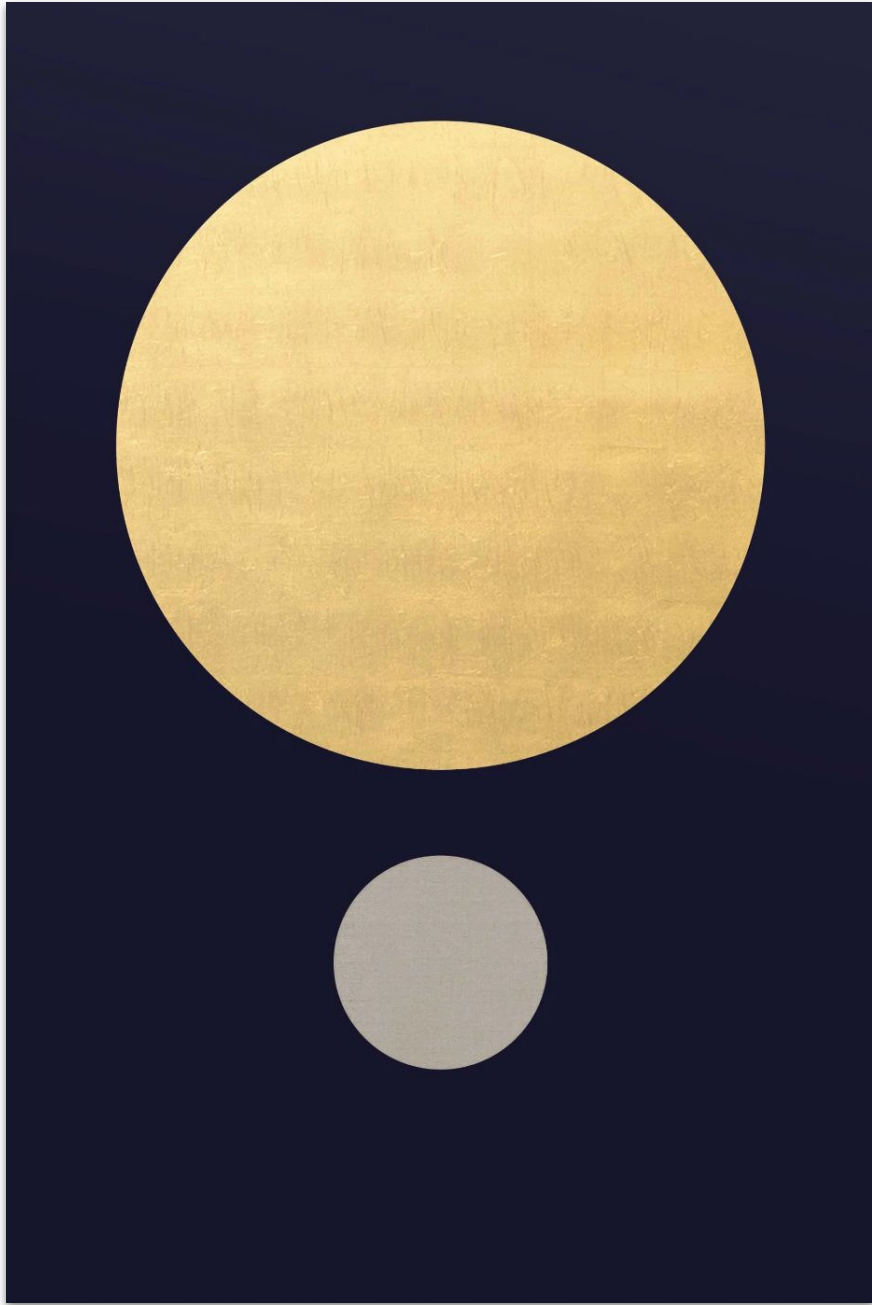
2023

180 x 140 cm

Tempera and 24 ct gold leaf on linen

18.000 USD

Sinta Tantra



Dark Guilt/Golden Orb

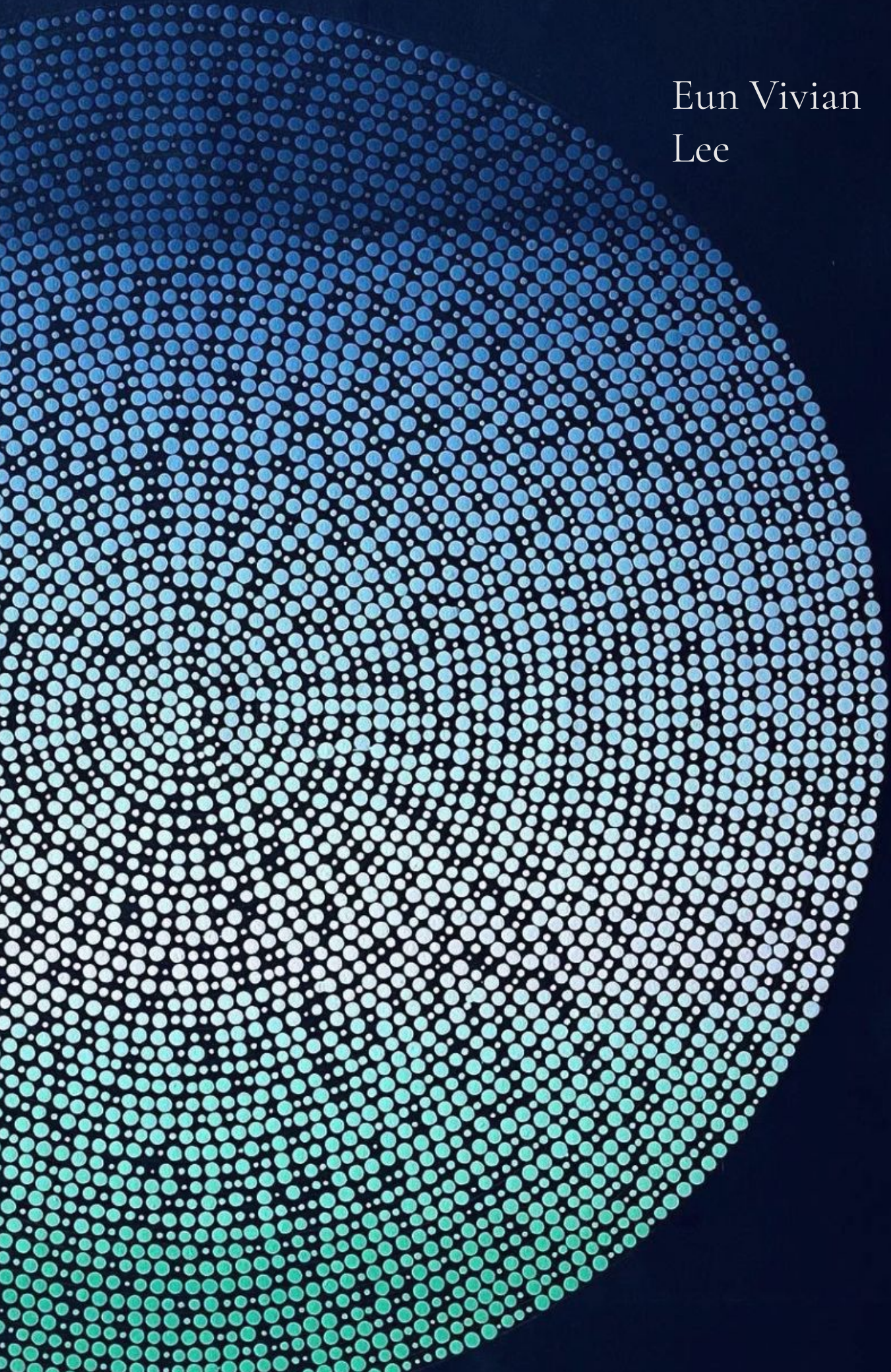
2023

120 x 180 cm

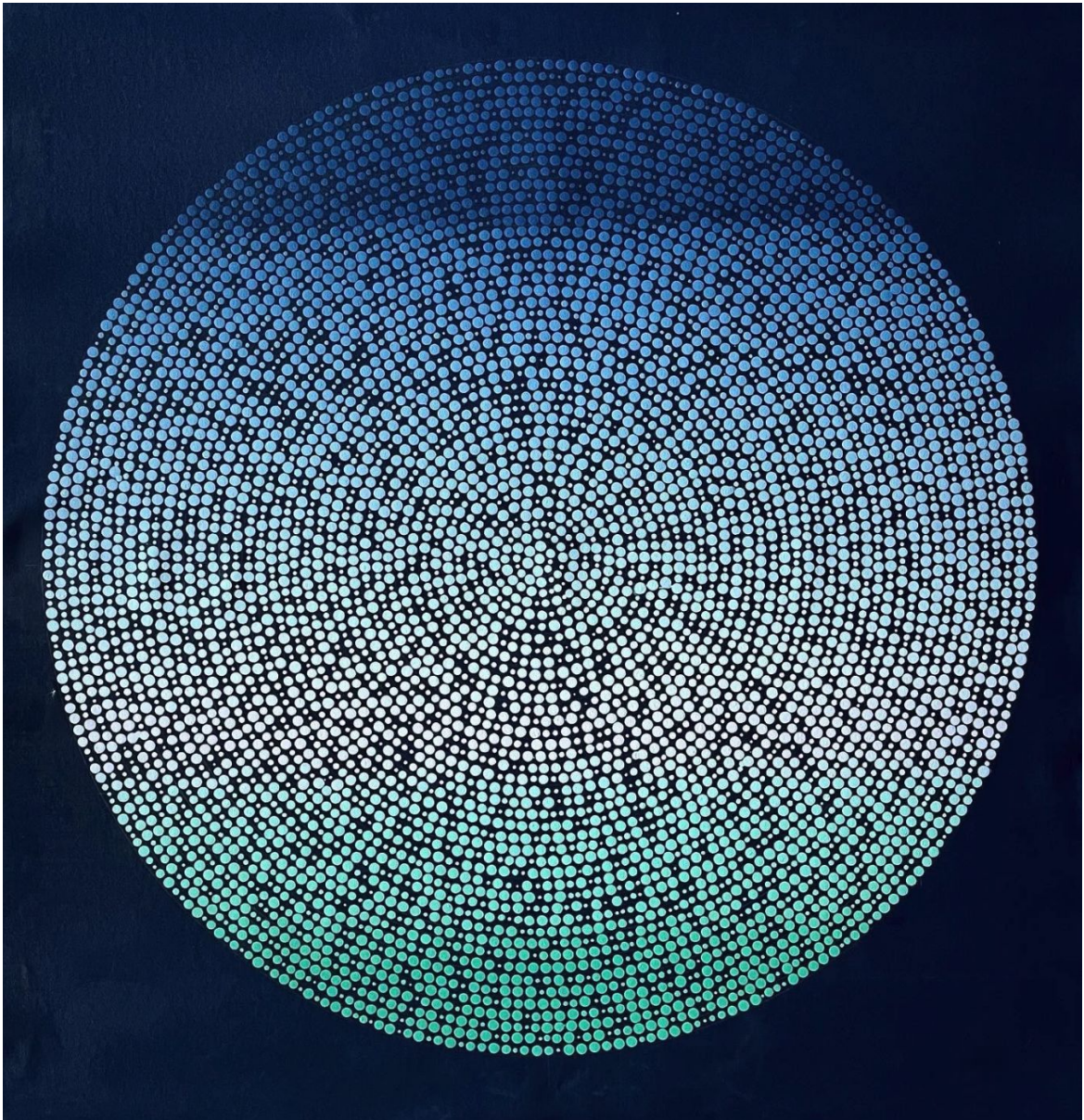
Tempera and 24 ct gold leaf on linen

12.000 USD

Eun Vivian
Lee



Eun Vivian Lee




Earth The Universe 1
2023
130 x 1130 cm
pigment on canvas
8.700 USD

Based in New York City and Singapore, Eun Vivian Lee is a contemporary Korean American artist whose work focuses on circles 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.

Abstract art can also serve as a meditative practice, much like Vivian Lee's creative process, which is repetitive and time-intensive, which she finds profoundly humbling and meditative. Vivian Lee revolves around a rigorous and highly disciplined method, including in-depth detail organization and planning by creating various small droplet-like circles inside hand-drawn grid-lined paper that eventually fills the entire canvas.

Yuki Nakayama



Yuki Nakayama is an artist born and raised in Okinawa, Japan. In 2008, she decided to move to New York to pursue her passion for the arts. Graduated from Parsons the New School for Design, she studied interior design where she began exploring spaces of play in the domestic and public environment.

Multifaceted perspective is also the focus of Yuki Nakayama's work, inviting multiple perspectives through bold gestures and intricate details in her paintings. By contributing to artistic dialogues by exploring playful interpretations of geometric forms, she visualizes new spaces within architectural representations and intentionally uses colour to accentuate and define territories within her spaces. Through her paintings, Nakayama continues to use art as a powerful tool to explore and communicate ideas about the built environment and interpretation invitations.

Yuki Nakayama



December Rain
2024
150 x 125 cm
acrylic and graphite on canvas
4.000 USD

Yuki Nakayama



Sandbox
2024
100 x 75 cm cm
acrylic and graphite on canvas
2.000 USD

An abstract painting featuring a dense, intricate pattern of teal and light green brushstrokes, resembling a woven texture. Overlaid on this are several thick, expressive purple brushstrokes that form a central, somewhat diamond-shaped motif. The background is a mix of teal, light green, and hints of orange and brown, creating a rich, layered effect.

Rose Cameron

The collection represents Rose's journey to rediscover and reconnect with her lost past and identity. Displaced and arriving in the United States at the age of 12 from the Philippines, she was met with the strong pressure to forget the life she left behind, deny her true identity and build a completely new one to be accepted and discourage discrimination.

Rose sources experiences and memories from her childhood. She reveals, remembers and celebrates the rituals, people, language and colors of her native country. The art and tradition of basket weaving which she learned from her mother and the sampaguita flowers — symbolic of the values of love, dedication, and truth — serve to define and unify her works. She weaves these elements and the story of her past together with her passion for contemporary abstract expression to create a deeply engaging dialogue between her desire to reveal and her need to remain obscure.

Rose Cameron



Pandango Sa Ilaw (Dance of Lights) 1

2023

102x89cm

acrylic, oil paster, marker pen on canvas giclee

4.200 USD

Rose Cameron



Pandango Sa Ilaw (Dance of Lights) 2

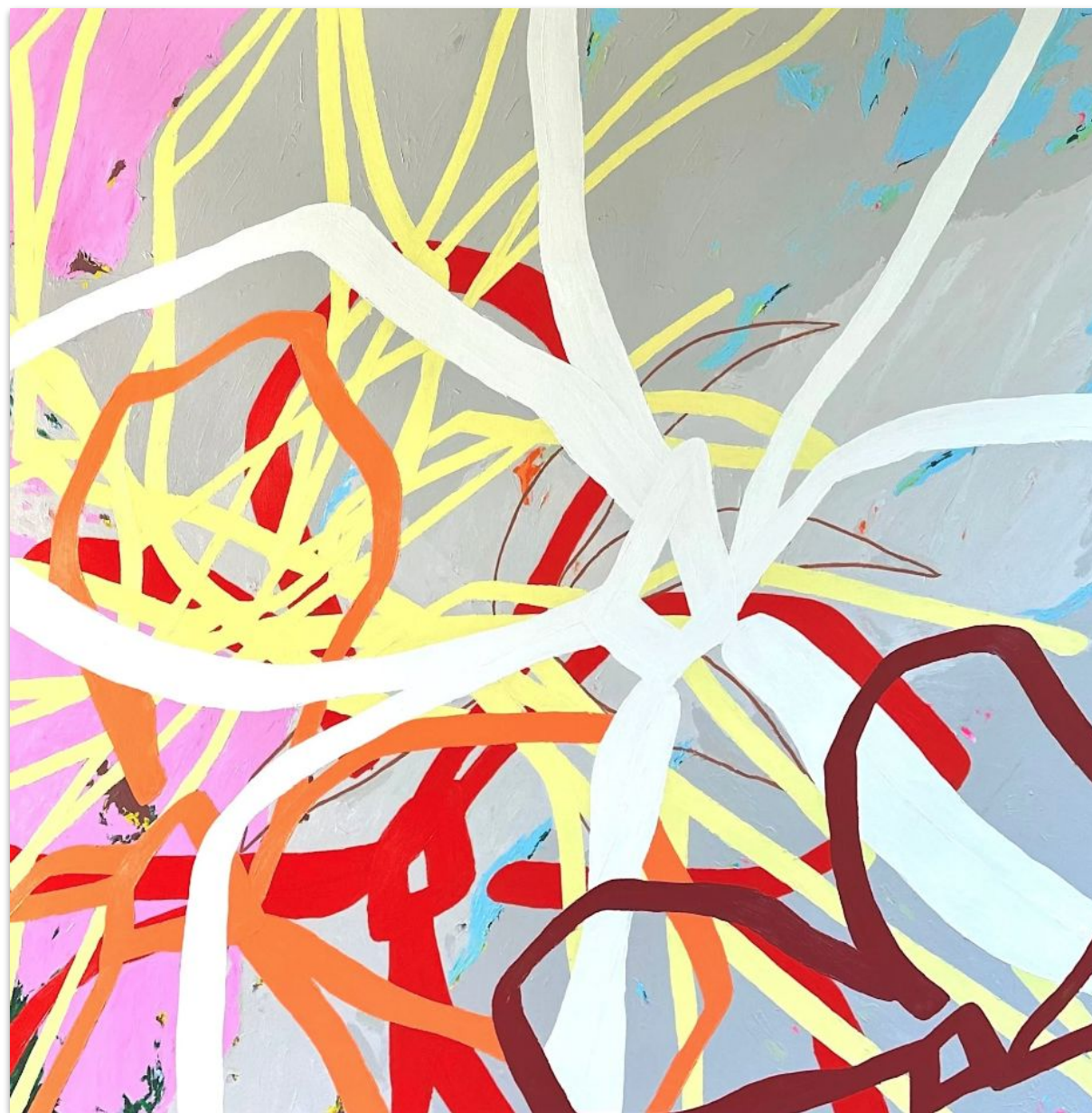
2023

102x89cm

acrylic, oil paster, marker pen on canvas giclee

4.200 USD

Rose Cameron



Women of The Fields 2

2023

102x89cm

acrylic, acrylic marker, and inkjet on cotton canvas

4.900 USD



Ines Katamso

Ines Katamso is a French-Indonesian painter based in Bali. Ines Katamso's artistic practice grows with the delicate intersection between culture and nature to explore the question of what it means to be in balance with them. Her process gradually evolves from the cellular level of microbial activity to biohistorical reading and theorizing evolution, and somewhat curiously, of their influence on the formation of belief and mythology. Earlier in her Log Phase series5 (2020), Ines explores her interest in morphogenesis: a biological process that prompts a cell or other living being to retain its shape. She went the extra length to grow several bacteria colonies in her studio to sustain dialogue through observation and later took it as inspiration. Within this process, she also realized the significance of repetition within the field of biology as nature's way of sustaining life

Ines Katamso



Telluric Lines 5

2023

162 x 112 cm

handmade soft pastels from soils, ochre, minerals the artist collected herself
on line and jati wood frame

65.000.000 IDR

Ines Katamso



Telluric Lines 4
2023

162 x 112 cm

handmade soft pastels from soils, ochre, minerals the artist collected herself
on line and jati wood frame

65.000.000 IDR

Ines Katamso




Telluric Lines 3
2023

162 x 112 cm

handmade soft pastels from soils, ochre, minerals the artist collected herself
on line and jati wood frame

65.000.000 IDR



Haddasah Emmerich

Hadassah Emmerich, born in 1974 in Heerlen, Netherlands, recurrently explores themes of body, identity, the sensory, and the sensual in her artistic creations. Her work frequently delves into the commercialization of the erotic and exotic. The allure within her artworks is not solely depicted through (erotic) imagery but also in her skilled use of color and precise technical execution.

Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with oil paint 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.

Hadassah Emmerich



Tigereye Totem II
2020
150 x 90 cm
oil on linen

5.000 ER

Hadassah Emmerich



Soul Spirits
2023
102x89 cm
oil on paper

1.000 ER



Soul Spirits II
2023
102x89 cm
oil on paper

1.000 ER



Nursyifa Salsabila

An undergraduate art studies major in Institut Teknologi Bandung. Experienced as Head of Art Research and Resources at VASA-ITB (Visual Arts Student Aggregate) with a demonstrated history of working in the civic, social, and art organization. Skilled in writing, art research, illustration, photography, with certain interests in the realm of cultural studies, postcolonial discourse, ethics in art and technology, and environmental concerns

Nursyifa Salsabila



Hands of Time, Yours and Mine

2023

150 x 120 cm

oil on canvas

20.000.000 IDR

Nursyifa Salsabila



What We Thought We Knew, 2021

100 x 80 cm

Oil on Canvas

15.000.000 IDR

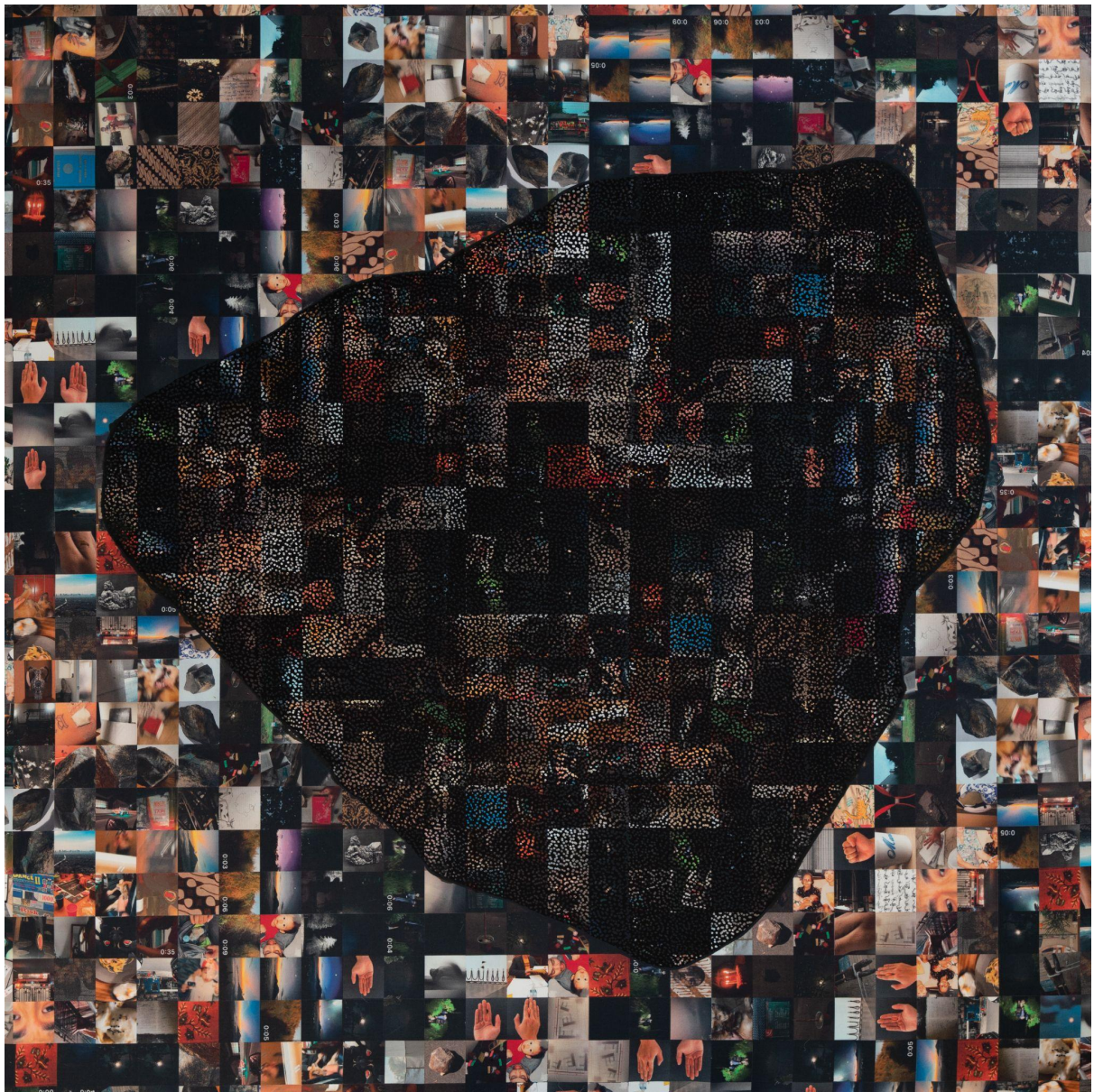


A. Sebastianus

Alexander Sebastianus Hartanto (b. 1995) uses experiential ethnographic re/search as a prominent intertwining mode of existence. Hartanto's works explore the decontextualization of material cultures and how it is perceived, understood and ritualized in practice.

The body or 'being'⁵ are also composed from particles – a million measures of time, images, shapes and colours of memory held in our soul, the possessions and heirlooms that define us and our origins, passed from one generation to the next. Sebastianus honors this lineage in works that combine two generational methods of image-making: photographic print and batik⁶, the Javanese wax-resist dye technique. These works, which the artist describes as 'studies', investigate the shape of 'being', its many layers, and its constitution. Pixelated image-particles, representative of memories and belongings, are imprinted on cloth and waxed over, before the cloth is then dipped into dye. This batik process is an apt metaphor for unveiling, as the wax holds the initial image imprinted onto the fabric, resisting the dye that otherwise shrouds the rest of the textile in darkness.

A. Sebastianus



Tubuh Diantara #3

2024

120 x 120 cm

Handbatik on printed photograph on cotton

50.000.000 IDR

A. Sebastianus



Semua dan Segalanya #3

2024

130 x 130 cm

Handbatik on printed photograph on cotton

58.000.000 IDR

A. Sebastianus



Tubuh Diantara #4

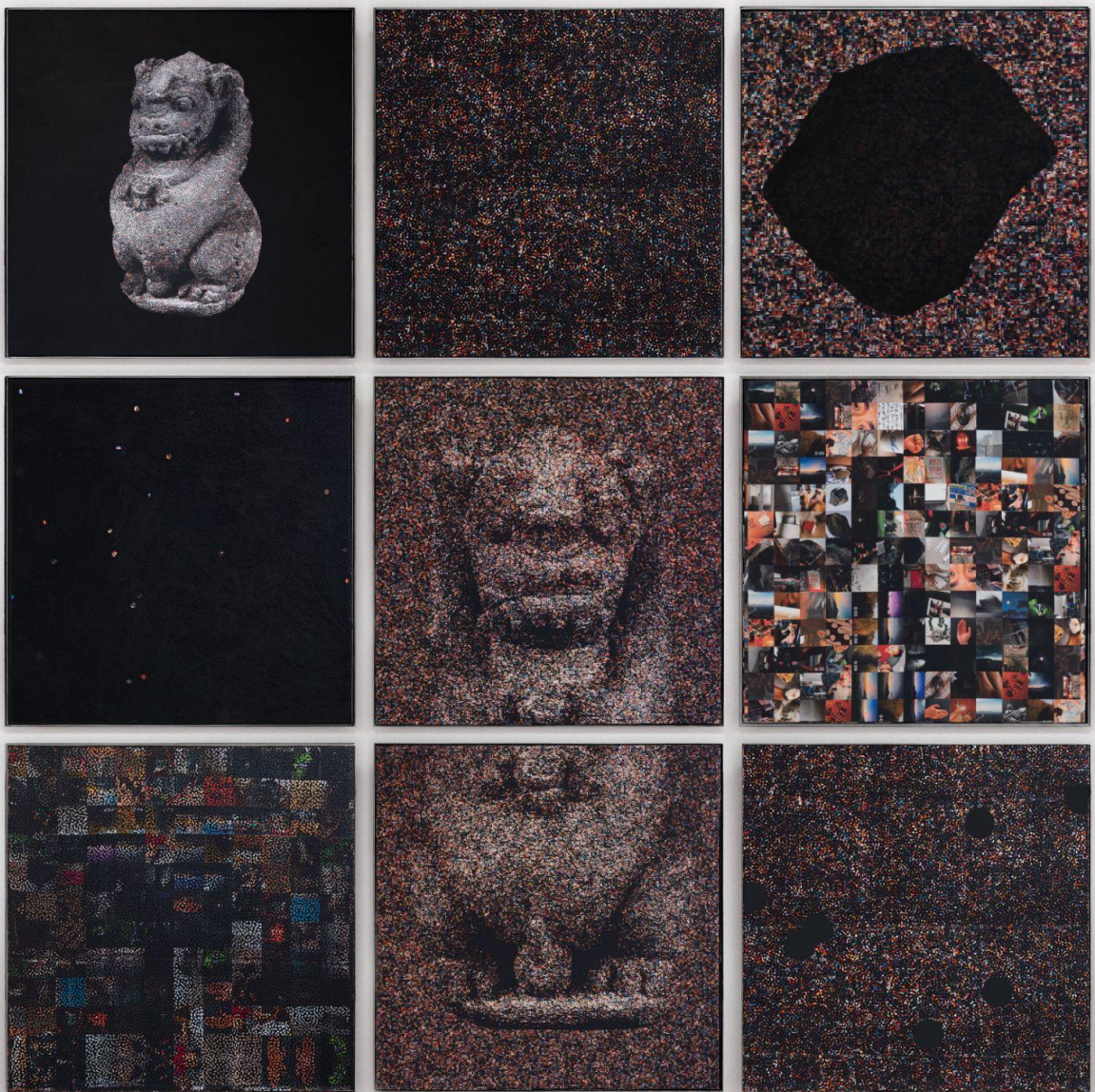
2024

120 x 120 cm

Handbatik on printed photograph on cotton

50.000.000 IDR

A. Sebastianus



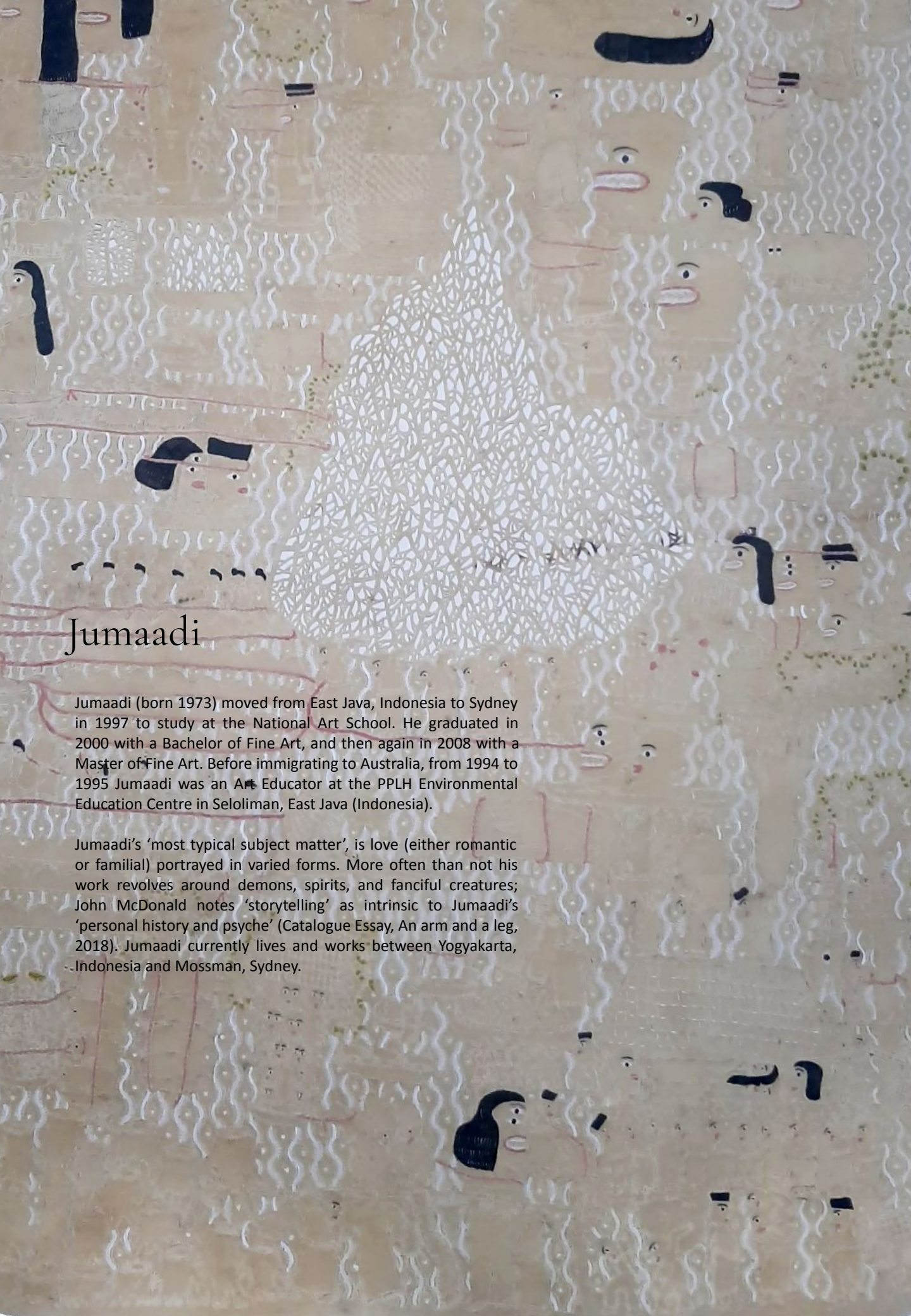
Recollection of Froms #2

2024

50 x 50 cm (9pcs)

Handbatik on printed photograph on cotton

220.000.000 IDR



Jumaadi

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

Jumaadi's 'most typical subject matter', is love (either romantic or familial) portrayed in varied forms. More often than not his work revolves around demons, spirits, and fanciful creatures; John McDonald notes 'storytelling' 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 Mossman, Sydney.

Jumaadi



Taman Mimpi (The Garden of Dreams)

2024

180 x 130 cm

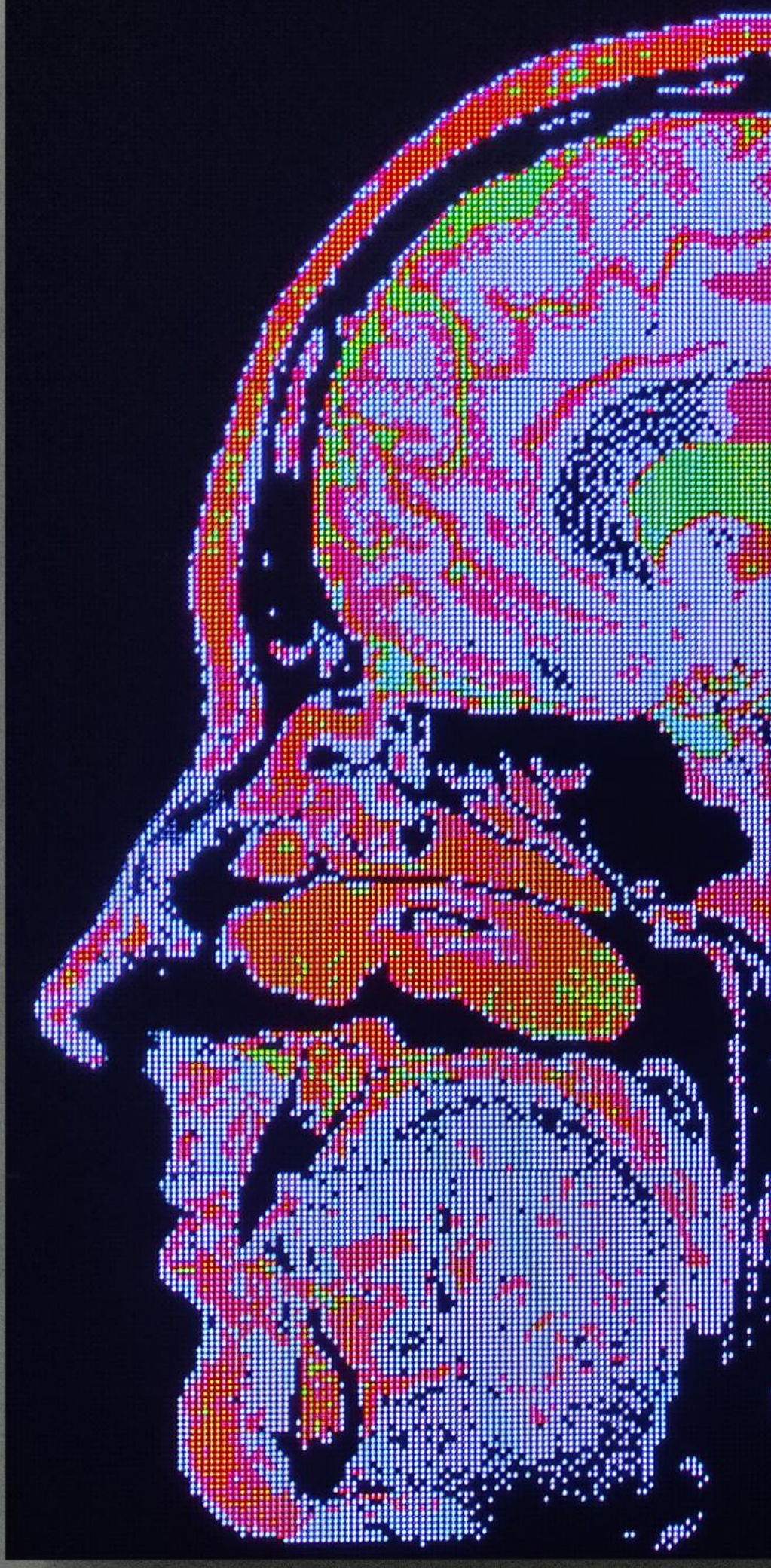
Acrylic on Buffalo Hide

240.000.000 IDR

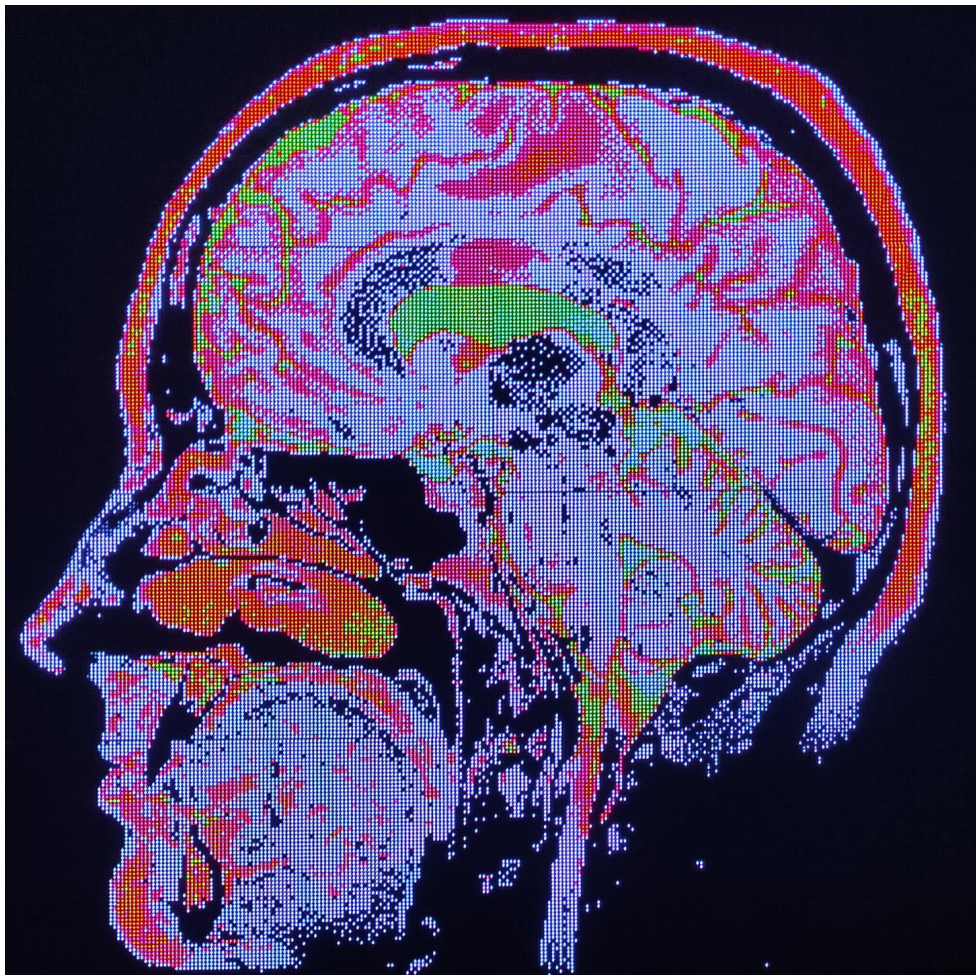
Bandu Darmawan

Bandu Darmawan (b. 1989) was born in Cilacap, Jawa Tengah. He studied and graduated from Intermedia Art, Faculty of Art and Design ITB (2007-2012).

Bandu Darmawan experimented with various mediums for various purposes, art being one of them. Bandu often uses technology tools to work, both hardware and software technology. Not only the latest technology, Bandu also uses outdated technology forgotten by society. In using technological devices, Bandu sometimes has to "destroy" the device to obtain improper functions, and this effort questions 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. His interest in various media makes Bandu not in one particular medium. He believes that every different message requires another medium to convey



Bandu Darmawan



Pseudocolor Serenade

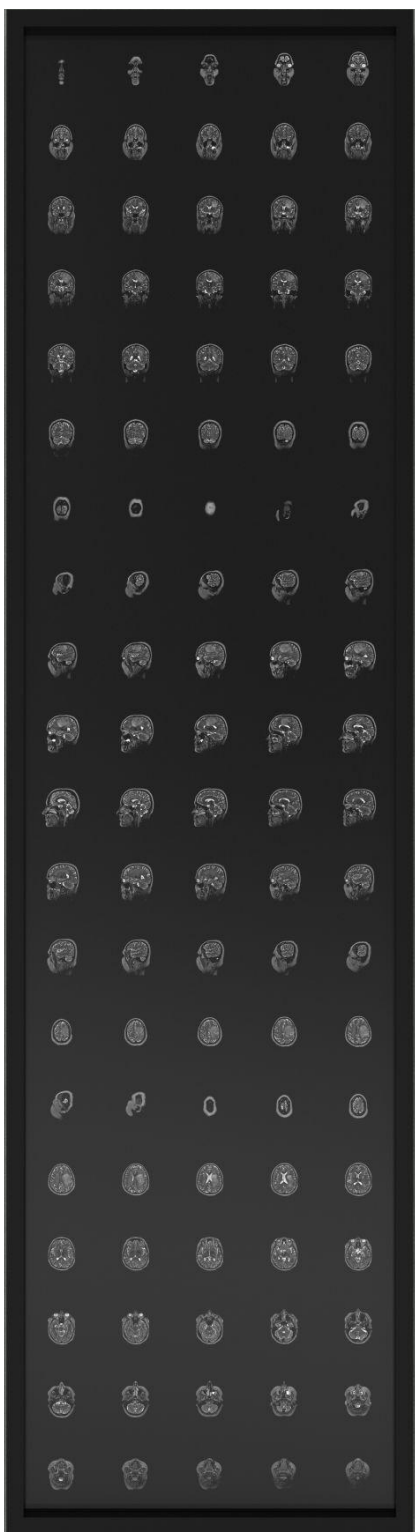
2024

64 x 64 cm

Animated GIF on LED Display Screen

37.000.000 IDR

Bandu Darmawan



Radiophobia

2024

166 x 38 cm

A.I generated image on Instax mini black frame film

22.000.000 IDR

Bandu Darmawan

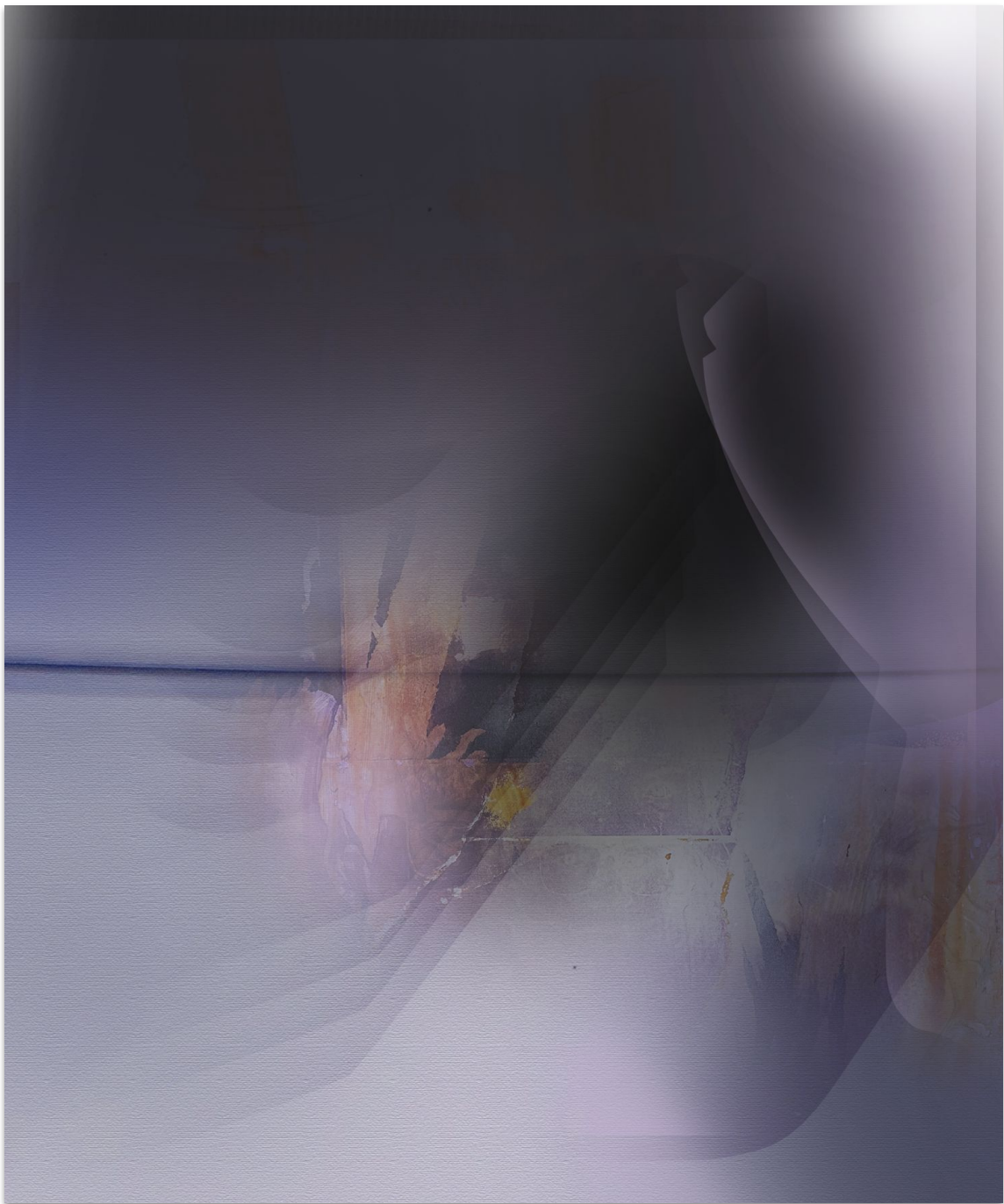


Portable Echo Chamber
2024
180 x 80 x 80 cm
kinetic and sound installation
42.000.000 IDR

Galih Adika

Galih graduated from the Bandung Institute of Technology majoring in Fine Arts in 2018. Galih Adika's artistic revolves around the interplay between subject and object. He demonstrates a profound interest in themes related to the transmutation of sentiment and meaning, conceiving them as words that may be presented as whole, fragmented, or yet to unveil their meaning. Building upon this foundation, Galih extensively delves into the profound realm of memory in his art. He explores the nuanced process of remembering, emphasizing the intricate forgetting process. This focus on memory becomes a pivotal aspect of his works, revealing how individuals process memories to construct their experiences and shape consciousness.

Galih Adika



The Couples and The Edge of Porcelain

2024

100 x 84 x 3 cm

Oil paint, acrylic paint, image transfer, lacquer paint and
polyurethane clear coat on bended aluminium sheet

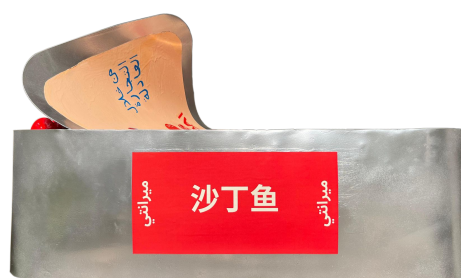
29.000.000 IDR

Sillyndris

Sillyndris (Ilham Hidayat) was born in Bandung in 1993. He studied at the Universitas Pendidikan Indonesia majoring in Resort & Leisure Management and continued his course at the Modern Museum of Art in 2019. Sillyndris has held 2 solo showcases 'Sterna Paradisea' (2019) 'Life After Midnight : with Tortorot' (2020).



Sillyndris



Meranti si Sarden Asli : Bukit senang 1954

2024

60 x 35 x 18 cm

Enamel paint, acrylic paint, polyfoam on Metal sheet

16.000.000 IDR

Septian Harriyoga

Septian Harriyoga (b. 1977) is a Bandung-based artist renowned for his kinetic metal sculptures. He studied sculpture at the Faculty of Art and Design Institut Teknologi Bandung and graduated in 2004. He works predominantly with steel, aluminum, duralumin, and stone in creating pieces that are light, levitated, and devoid of angles. Septian is an artist who emphasizes on the importance of studio practice in his oeuvre where he has the freedom to explore form and techniques, taking his time to get an intimate experience with the materials and process.



Septian Harriyoga



Wake up

2024

60 x 50 x 50 cm

aluminium plat, duralium and stainless steel

40.000.000 IDR

Trio Muharam

Trio Muharam is an artist and writer based in Bandung. He was born in Bandung, 25th July 1990. He studied art at Sekolah Tinggi Seni Indonesia (STSI) Bandung from 2009 until 2015.

Similar to the works of Duchamp, primarily his readymades, some are 'made' as is (made meaning having chosen the specific objects to serve as art) or some are assisted, cobbled together to create an amalgamation of ideas, imagination, and creativity. Works of art may also encourage viewer participation by actively interacting with the art itself. As the viewer becomes the participant, they themselves eventually become the work of art itself.



Trio Muharam



UNDER CONSTRUCTION :
Pesan pada Manzoni dan
Duchamp #4
2024
40 x 40 x 4 cm
debossing plat
15.000.000 IDR

UNDER CONSTRUCTION :
Pesan pada Manzoni dan
Duchamp #1
2024
30 x 30 x 4 cm
wood box, tissue, and
aluminium plat

UNDER CONSTRUCTION :
Pesan pada Manzoni dan
Duchamp #5
2024
40 x 40 x 4 cm
debossing plat

Yosefa Aulia

Yosefa Aulia 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.

Yosefa Aulia's practice follows the stories of her family by creating the bridge between the mundane life surrounding her and surrealism. Making the connections between past and future, self and others that consist of the visual embodiment of her ideas about individuals and the space surrounding them. Through her works, she believes that our desire, hope, and fear are merged into a subconscious network, collective memories. While the urge to build, destroy and classify obviously meets the eye, Yosefa's work acts as the underground that is rooted but connected inside.



Yosefa Aulia



Red Strings
2024
50 x 40 cm
oil on canvas
9.000.000 IDR

Yosefa Aulia



Pull The Drawer

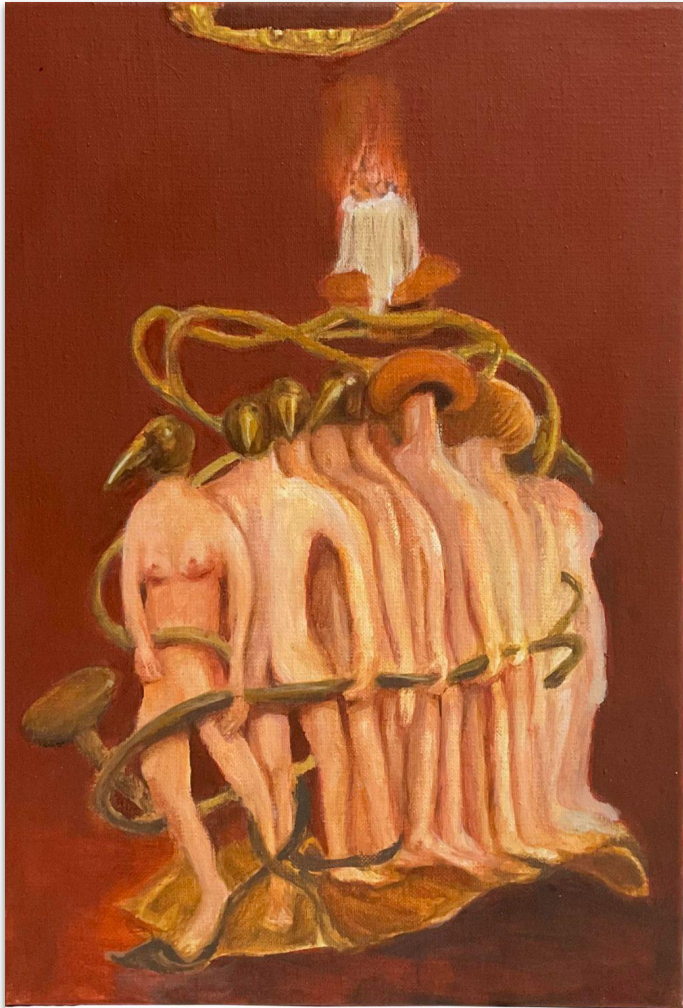
2024

42 x 29.7 (with Frame 68 x 55 cm)

pencil and marker in hahnehmule paper

13.000.000 IDR

Yosefa Aulia



Learning The Handle
2023
30 x 20 cm
oil on canvas
6.800.000 IDR



Gray Light
2024
15 x 10 cm
oil on canvas
3.500.000 IDR



Ardi Gunawan

Ardi's interest in philosophy of process, physics and natural history, as well as his major in fine arts have influenced his work. He loves to explore and question the role of artistic beauty, humor, and aesthetics in our daily life.

Ardi Gunawan



Friendly Ghost
2024
152 x 79 cm
acrylic on canvas
68.000.000 IDR

Ardi Gunawan



Gourmet

2024

145 x 75 cm cm

acrylic on canvas

60.000.000 IDR

Ardi Gunawan



Banten Deal
2024
60 x 23 cm
acrylic on canvas
10.000.000 IDR

Ardi Gunawan



Flirting With a Flute is so Pase

2024

100 x 80 cm

acrylic on canvas

45.000.000 IDR



Condro Priyoaji

The main motif of Condro's works are finely painted shadows that hold nuance, like the existence of the shadow itself. Through his technique of painting shadows, Condro blends the ones formed by the light projection in the exhibition and the illusion he added himself. Which of them are more real? Are shadows considered an entity that needs existence? On the other hand, real objects are inseparable from their shadows as a condition to exist, but on the other hand, shadows seem to not want to leave its own trace when the actual object is already gone. Shadows seem to have their own kind of shadow.

Condro Priyoaji



Absolution 10
2024
166 x 38 cm
acrylic on canvas
42.000.000 IDR

An abstract painting featuring a central, pale, ethereal face with closed eyes, rendered in soft, blended tones of white and light blue. The face is surrounded by dynamic, expressive brushstrokes in various colors, including deep blues, oranges, and greys, creating a sense of movement and depth. The overall composition is layered and textured, with a focus on light and color.

Hannah Shin

Hannah Shin (b. 1992) 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.v

Hannah Shin



Soft Interval
2024
130 x 97 cm
oil on canvas
65.000.000 IDR

Hannah Shin



Scent

2024

140 x 100 cm

oil on canvas

62.000.000 IDR

Ida Lawrence

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



Ida Lawrence



All The Winners
2023
155 x 120 cm
acrylic on canvas
135.000.000 IDR

Ida Lawrence



Seek First to Understand

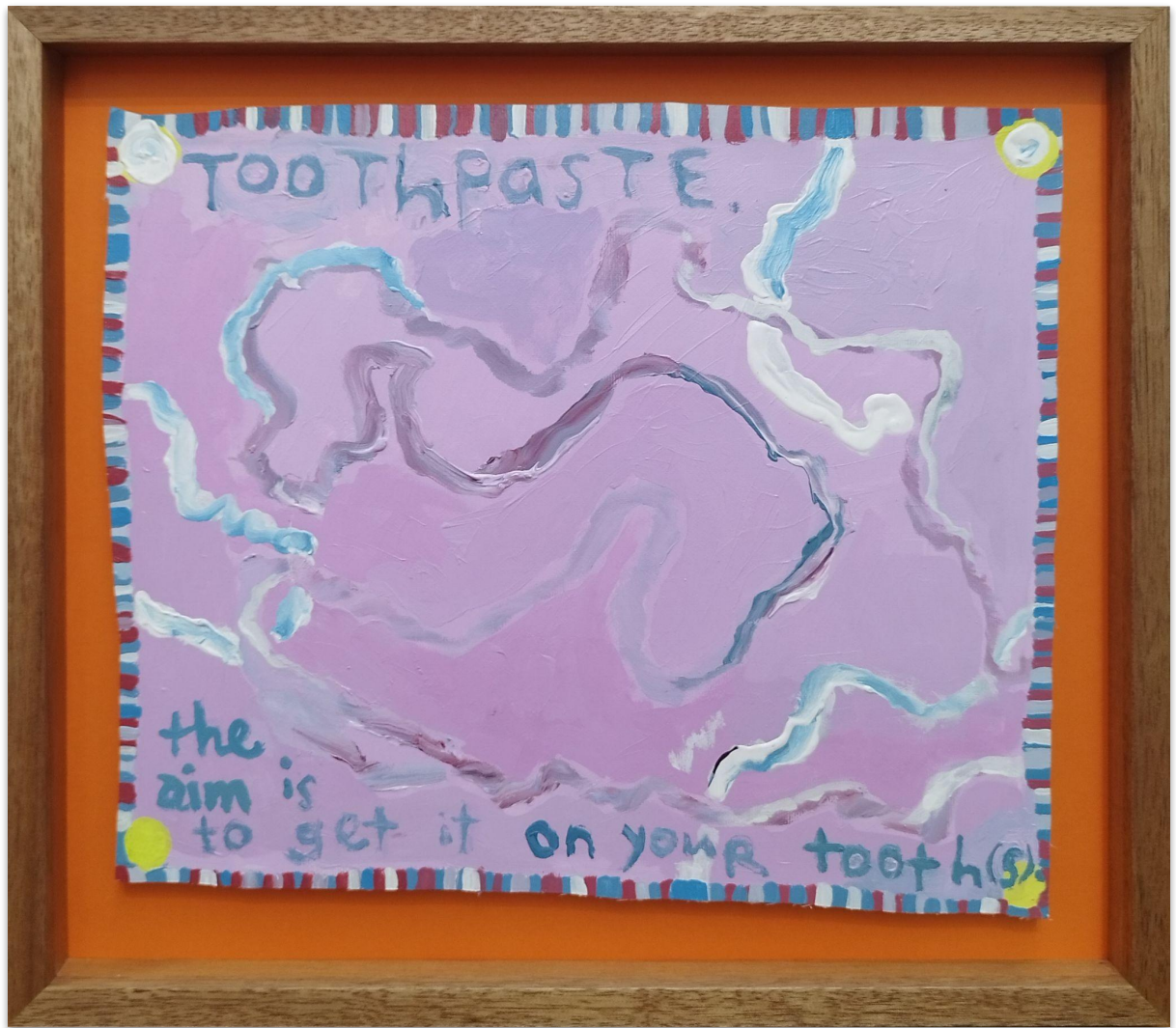
2019

57 x 53 cm

acrylic on canvas

33.000.000 IDR

Ida Lawrence



Toothpaste. The Aim is to Get it on Your Tooth(s)

2019

32 x 37 cm

acrylic on canvas

23.000.000 IDR



Luh De Gita

Luh'De is a Bali based Artist that often employs bold colours and compositions in a juxtaposition manner. Luh Gede Sangita is a recent graduate from Institut Teknologi Bandung. She majored in Fine Arts. She works primarily with oils, Luh Gede Gita Sangita Yasa embraces the use of bright colors and composition to make her oil paintings look like painted collage. Referring to Alice in Wonderland, she depicts the character Rabbit to symbolize the act of escapism most people do when they go to the internet, considering it as a new world, whether to obtain distraction or entertainment. The Rabbit also appears in her 'Marie on Set' piece. Taking reference from Sofia Coppola's Marie Antoinette, Luh De Gita depicts the film's Marie Antoinette with her dress pulled up to her thighs as a commentary of the social standard imposed on women; to always present themselves as classy, pretty, and pure.

Luh De Gita



Marie on Set
2023
80 x 70 cm
oil on canvas
11.000.000 IDR

Luh De Gita



Mr. Rabbit on The Beach
2022
30 x 21 cm
oil on canvas
5.500.000 IDR



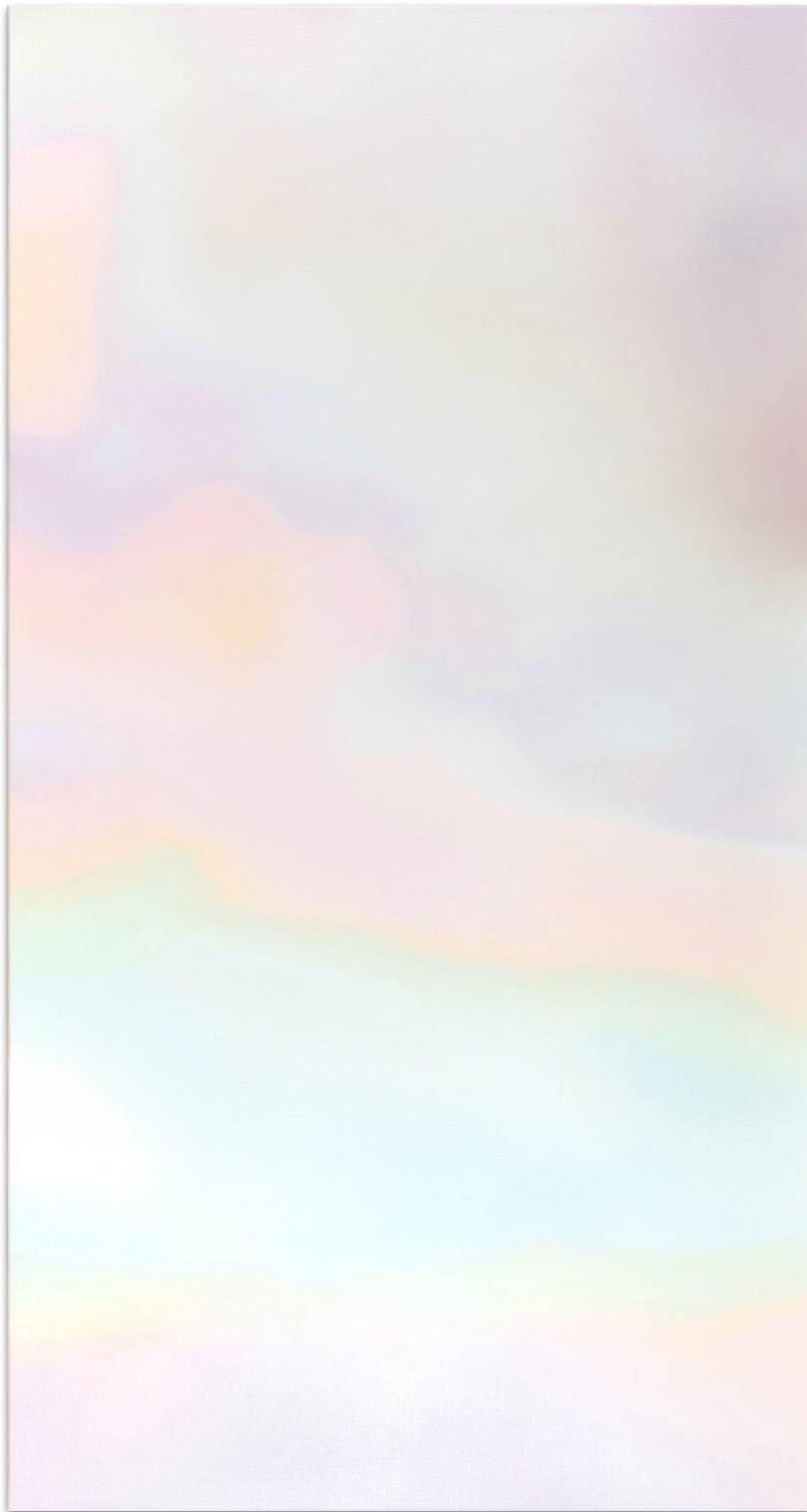
Mr. Rabbit and The Melting Ice Cream Truck
2022
30 x 21 cm
oil on canvas
5.500.000 IDR



Tara Kasenda

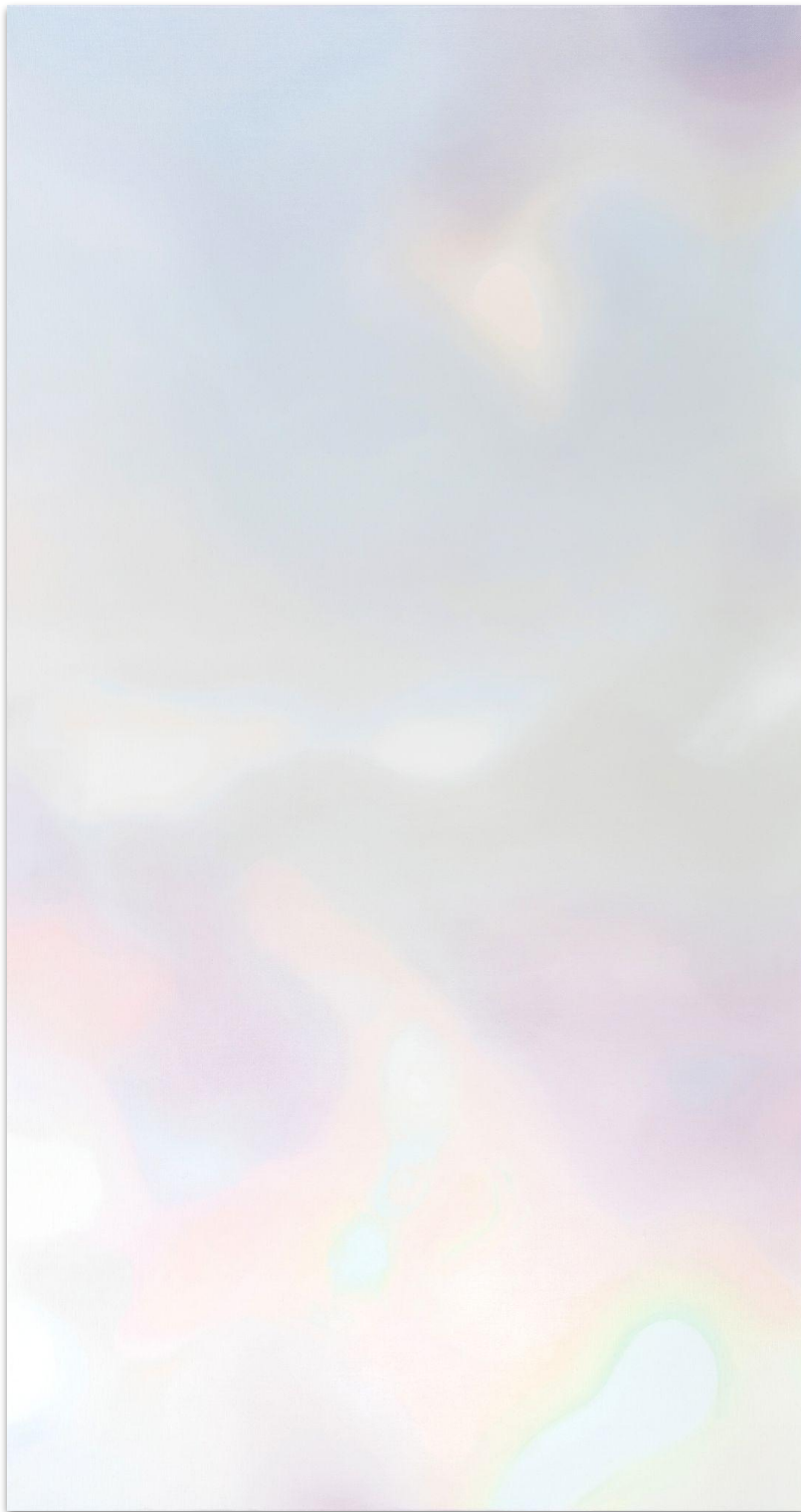
Tara Kasenda (b. 1990) is an Indonesian visual artist based in Paris, France. She works with oil paints, installations, prints, sculptures, and new media - each of them embraces the notion of color while still rooted in the convention of painting. Kasenda obtained her Bachelor's degree at the Institute 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). Tara Kasenda's recent works inspired by the Parisian skies and the act of sky-gazing. Her process involves the act of digital archiving hundreds of pictures of Parisian skies. She chooses her colors by extracting RGB color codes that most appeared throughout the archive, using a program. Kasenda's canvases exist as a sight for sore eyes, depicting the sky in a dreamy state with its pastel hues.

Tara Kasenda



Amor
2022
150 x 80 cm
oil on canvas
60.000.000 IDR

Tara Kasenda



Omnia
2022
150 x 80 cm
oil on canvas
60.000.000 IDR

Tara Kasenda



Vincit
2022
150 x 80 cm
oil on canvas
60.000.000 IDR



Vanessa Jones

Vanessa is a figurative painter whose practice explores themes around the feminine using self-portraiture. Her painting *Cabbage Baby*, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland. 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.

Vanessa Jones



Cabbages
2023
160 x 120 cm
oil on canvas

4.200 ER

Vanessa Jones



Bouy
2023
70 x 50 cm
oil on canvas

1.800 ER

BIRAMA 3/4

Making our annual presence at Art Jakarta Garden, ISA Art Gallery proudly presents "*Birama 3/4*" for the 2024 show from April 23-28 at Hutan Kota by Plataran. Inspired by musical concepts, the term "*Birama*" derives from "irama," signifying rhythm, while "*3/4*" underscores the thoughtful curation and rhythmic arrangement of three themes into one cohesive exhibition. Featuring the works of 22 artists, "*Birama 3/4*" highlights themes that have consistently emerge throughout ISA Art Gallery's exhibiting journeys: *Women Show*, *Material Subject Matter*, and *Paint on Canvas*.

This year's *Women Show* aims to illuminate the variety and complexity of diasporic women in the arts, celebrating the contributions of **Rose Cameron**, **Sinta Tantra**, **Ines Katamso**, **Eun Vivian Lee**, **Yuki Nakayama**, and **Hadassah Emmerich and Nursyifa Salsabila**. Exploring the rise of diverse materials in contemporary art, *Material Subject Matter* showcases how **Septian Harriyoga**, **Galih Adika**, **Syllindris**, **Alexander Sebastianus**, **Jumaadi**, **Bandu Darmawan**, **Trio Muharam**, and **Yosefa Aulia** maximize the potential of their chosen materials to express artistic messages, breaking the boundaries of material utilization in manifesting creative ideas. *Paint on Canvas* part of the exhibition brings forth the uniqueness of this era's paintings through the works of **Luh Gede Gita Sangita Yasa**, **Vanessa Jones**, **Ardi Gunawan**, **Ida Lawrence**, **Condro Priyoaji**, **Hannah Shin**, and **Tara Kasenda**, spotlighting painting as one of the most resilient forms of art embodied through contemporary techniques and taste.

Women play crucial roles in societal well-being and development through their multifaceted contributions across various domains¹. Referring to studies such as those by Sen, A. (1999) and Kabeer, N. (2005) delve into the intersectionality of gender and development, emphasizing how empowering women leads to positive societal outcomes. These sources highlight the importance of recognizing and harnessing the potential of women as they contribute to societal progress. Furthermore, the experience of living abroad, particularly within the context of diaspora, adds layers of complexity and richness to the art created by the female artists we feature. Diasporic women often navigate multiple identities, languages as they experience displacement—which profoundly influence their artistic expression. The encounter with new landscapes, traditions, and ways of life sparks a dynamic interplay between the familiar and the foreign, shaping the way they view their world. Diasporic women reflects this hybrid identity—bridging worlds and challenging conventional boundaries. Women of diaspora leave behind many aspects as they embark on a new life abroad. They leave behind their homeland, family, friends, as well as cultural traditions, language, and societal norms that shaped their upbringing.

Rose Cameron left the Philippines for the Big Apple, New York City at the age of 12. Her art served as a vehicle through which she embarked on a journey to rediscover her identity. Her paintings expressively weave colors together, drawing inspiration from traditional Filipino bamboo weaving baskets. Additionally, her work often incorporates references to *Sampaguita* flowers, symbolizing love, dedication, and truth. These floral motifs not only serve as a homage to her heritage and past but also evoke memories of her childhood as a flower girl and the family she left behind.

Also inspired by her heritage is **Sinta Tantra**, a London based Balinese artist. Using a mix of Bauhaus, Art déco, and modernism, Tantra incorporates geometric and organic shapes to reference things commonly found in Bali such as coral reefs and 'Myna' birds. In her recent body of work she combines expansive blue hues and gold leafing technique creating work of art that changes throughout the day as it reflects the sun and surrounding lighting.

Guided by the concept of living in harmony between culture and nature, Bali-based artist **Ines Katamso** explores the realms of biology, geology, Balinese mythology, and history in her work. Employing a variety of techniques including sewing, splicing, and painting, Katamso skillfully manipulates scale, transforming microscopic world into visually striking works of art. Her soft and feminine paintings are crafted using pigments created in her studio from soils and minerals collected during her travels, adding a personal and earthy touch to her artistic expression.

Eun Vivian Lee draws inspiration from nature, infusing her work with elements that evoke a sense of tranquility and serenity. Using seashell powders as the main ingredient of her paint, Lee meticulously applies around 15,000 small dots by hand onto her large canvases. The result is a meticulously arranged gradient circle that serves as a visual representation of her personal journey towards inner peace.

Taking us to her visual playground is New York City based Japanese painter, **Yuki Nakayama**. Bridging architecture and fine art, her paintings are a dialogue between objects and space, exploring the stillness of shapes, volumes, and the space around them. Influenced by her architecture background, her large canvases are filled with geometrical shapes and lines that translate the 3D space into 2D forced perspective on large canvases.

Hadassah Emmerich brings her unique perspective to the realm of colors and shapes, drawing inspiration from advertising and pop art. Her works are adorned with vibrant, holographic hues, created using cuttings from vinyl flooring as stencils for her shapes. Emmerich references the female body and incorporates shapes found in nature, such as fruits. Through her art, she addresses themes of body, identity, sensuality, and the commodification of exoticism.

Drawing inspiration from the imagery of clam shells, Nursyifa Salsabila's artwork is very much about her cherished memories. Much like the intricate lines etched within these shells, memories accumulate over time, weaving into the very fabric of our existence. Through her artistic lens, Salsabila interprets the concept of "clam shell memory" with vibrant hues and spontaneous brushwork, capturing the essence of these enduring recollections with remarkable depth and emotion.

Moving onto the second segment of "*Birama 3/4*", *Material Subject Matter*, highlights how artists experiment with materials to convey their concepts and ideas. For many artists, subject matter has become the central focus of their work. Concurrently, others have placed equal emphasis on the materiality in their art practice. Materiality has inherent thoughts and feelings that we as an audience encounter as we ponder upon works of art². Chosen for their qualities and attributes, the materials used in artworks serve as the embodiment of the artist's ideas and conceptual thinking. As technology evolves, contemporary artists welcome the new material development with open arms, which expand the realm of conceptual art³.

Kinetic art by **Septian Harriyoga** utilizes andesite stone, aluminum, duralumin, and steel to create robot-like sculptures. Harriyoga is an artist who takes his time to get an intimate experience with the mediums and process, and emphasizes the importance of studio practice in his oeuvre, where he can explore form and techniques. The results are highly refined sculptural pieces.

As for **Galih Adika**, his conceptual works are constructed from diverse sources as he probes the philosophy of memory. Using a combination of oil, lacquer, and paint layered atop aluminum sheets, his surface appears blurred and possesses a glossy surface reminiscent of glass upon closer inspection.

Dadaism is found in **Trio Muharam** artwork titled "*Under Construction Series: A Message to Manzon and Duchamp*." Utilizing the concept of readymade, exemplified by objects like a roll of toilet paper, they push the boundaries of art creation. Their work reflects a deliberate engagement with art history, particularly referencing the avant-garde movements of the 20th century, such as Marcel Duchamp. Through this exploration, they aim to depict the progression of art movements. In challenging conventional notions of artistic expression, they invite viewers to contemplate the interconnectedness of past, present, and future within the realm of visual arts

Meanwhile, **Sillyndris** delves into the dynamics of suburban life by transforming a tin box into a red can filled with sardines. Sillyndris' artwork addresses the socio-economic issues faced by the lower class in Indonesia, featuring the brand Meranti and inscribing 'Bukit Senang Tanjung Balai Karimun' on top of the can. This area, situated in the Riau archipelago, is home to a significant population of underprivileged fishermen.

Alexander Sebastianus Hartanto focuses on material culture as he explores the concept of origin in an effort to decolonize art. His latest body of work utilizes Batik, a traditional Indonesian technique, which he infuses with his personal narrative and memories through collages of photographs from his archive.

Working across various mediums and employing diverse techniques is **Jumaadi**. Initially focusing on painting on canvas, he has since expanded his exploration to include cloths primed with rice and buffalo hides. Growing up in Java, Jumaadi was deeply influenced by the local culture, particularly the art of shadow puppets. His works delve into the rich history of Indonesia, addressing universal themes such as love, displacement, colonization, and trauma. The materials he selects are deeply rooted in Indonesian culture and tradition. Buffalo hide, commonly used in crafting *wayang kulit* or Indonesian shadow puppets, and priming cotton cloth with rice paste are practices that hold significant cultural significance, with origins traceable back to Bali.

In contrast to Jumaadi's traditional methods, **Bandu Darmawan** employs artificial intelligence (AI) to create his new artwork. Contemplating the relationship between humans and technology, Darmawan prompted AI to generate 99 images of human skulls to explore AI's memory capability. Subsequently, Darmawan printed the generated visuals onto Polaroid paper, thereby bridging this advanced technological approach to image-making with the past technology of instant photography.

Yosefa Aulia has embarked on a new artistic journey, transitioning from colored pencils and pigmented markers on paper to working with oil paint on canvas. Yosefa Aulia's practice follows the stories of her family by creating the bridge between the mundane life surrounding her and surrealism. Making the connections between past and future, self and others that consist of the visual embodiment of her ideas about individuals and the space surrounding them. Through her works, she believes that our desire, hope, and fear are merged into a subconscious network, collective memories. While the urge to build, destroy and classify obviously meets the eye, Yosefa's work acts as the underground that is rooted but connected inside. Her choice of an earthy color palette further enhances this theme, evoking a sense of grounding and self-reliance within her work.

To conclude "*Birama 3/4*" we showcase the finest contemporary painters in our *Paint on Canvas* exhibition. This section highlights the distinctive qualities of contemporary painting through the works of **Luh Gede Gita Sangita Yasa, Ardi Gunawan, Ida Lawrence, Condro Priyoaji, Vanessa Jones, Hannah Shin, and Tara Kasenda**. It underscores painting as one of the most enduring forms of art, manifested through contemporary techniques and aesthetics.

Luh Gede Gita Sangita Yasa employs vibrant colors and dynamic compositions to imbue her oil paintings with a collage-like quality. Drawing inspiration from "*Alice in Wonderland*," she utilizes the character of the Rabbit as a symbol of the escapism often sought in the digital realm. Yasa explores how many turn to the internet as an escape as they seek distraction and entertainment. The Rabbit motif is also present in her piece titled "*Marie on Set*," where Yasa references Sofia Coppola's "*Marie Antoinette*." Here, she depicts the film's protagonist with her dress pulled up to her thighs, serving as a commentary on the societal pressures placed on women to maintain an image of class, beauty, and purity.

Vanessa Jones intricately weaves the theme of femininity, drawing inspiration from Botticelli's iconic "*Birth of Venus*." Through her self-portraits, she immerses viewers in a surreal realm where cabbages amidst a garden scene serve as potent symbols of fertility and womanhood. Each element in Jones' composition speaks to the multifaceted nature of femininity, inviting observers to delve into the depths of symbolism, personal introspection, and empowerment.

Ardi Gunawan and **Ida Lawrence** infuse their artistic interpretations with elements of humor and wit. Gunawan's distinctive style is characterized by childlike brushstrokes and vibrant hues, creating a playful atmosphere in his works. Drawing inspiration from diverse sources such as Josias Cornelis Rappard's 19th century lithographs and contemporary pop culture icons like Angry Birds, Gunawan juxtaposed historical, cultural, and modern references in his paintings.

Similarly, Ida Lawrence employs a lighthearted approach to colors and composition to convey her comedic commentary on everyday objects. Through her artwork, she explores the symbolic meanings and values associated with easily recognizable items, offering a humorous take on subjects like the coveted Golden prizes at international film festivals. By combining textual elements with unexpected visuals, such as painting whimsical strokes of toothpaste separated from its packaging, Lawrence invites viewers to engage with her amusing narratives in a relatable and entertaining manner.

Hannah Shin's artistic style is defined by abstract compositions that emanate both expressive yet soft, feminine qualities. Drawing inspiration from the dynamic brushwork of oriental ink calligraphy and movements, she incorporates elements that reflect her cultural identity into her work. Through her art, Shin invites viewers on a visual journey where colors swirl and dance, frozen in moments of serene yet captivating motion. Her work serves as a celebration of cultural heritage and a testament to the universality of artistic expression.

Condro Priyoaji draws inspiration from Plato's allegory of cavemen observing shadows projected onto cave walls by objects illuminated by fire. In his piece "*Absolution 10*," Priyoaji explores the fundamental human experience of recognizing images. Priyoaji's work captures the limited perception of reality accessible through our senses inline with what Plato described. The artwork portrays what appears to be the silhouette of a window trellis cast against a wall, illuminated by a warm yellow light. This depiction serves as a reflection on the nature of perception and reality, echoing Plato's concept.

Tara Kasenda draws inspiration from the Parisian skies, capturing their essence in dreamy pastel hues. By digitally archiving hundreds of sky photographs and selecting colors based on predominant RGB codes, she creates captivating canvases that transport viewers to serene realms of wonder and tranquility. Kasenda's artworks serve as visual odes to the ethereal beauty above, inviting contemplation and offering solace in their serene splendor.

As Art Jakarta Garden 2024 unfolds, "*Birama 3/4*" stands as an artistic exploration, offering a dynamic journey through three compelling themes. With each thematic display, we aspire to captivate our audience with the vibrant narratives woven by talented artists. Through the lens of women's experiences, the transformative power of materials, and the timeless allure of painting, our exhibition aims to provoke thought, spark conversation, and inspire a deeper connection to the diverse expressions of contemporary art.

[1] Smith, J. (2021). The Role of Women in Society: A Multidisciplinary Perspective. *Journal of Gender Studies*, 45(2), 211-228.

Martinez, L. (2019). Diasporic Experiences and Artistic Expression: A Comparative Analysis. *International Journal of Cultural Studies*, 30(4), 543-560.

[2] <https://scholarworks.umt.edu/cgi/viewcontent.cgi?article=2308&context=etd>

[3] https://www.academia.edu/45094133/Material_significance_in_contemporary_art

SINTA TANTRA



Born in New York, 1979, the British artist of Balinese descent, Sinta Tantra studied at the Slade School of Fine Art, University College London from 1999 to 2003 and the Royal Academy Schools London from 2004–06. Highly regarded for her site-specific murals and installations in the public realm, most of her work envisions the concept of drawing and colour. Tantra's most notable public work includes a 300-meter-long painted bridge commissioned for the 2012 Olympics, Canary Wharf, London.

Known for her fascination with color and composition, Sinta Tantra's works are an experiment in scale and dimension, a hybridity of pop and formalism, and an exploration of identity and aesthetics.

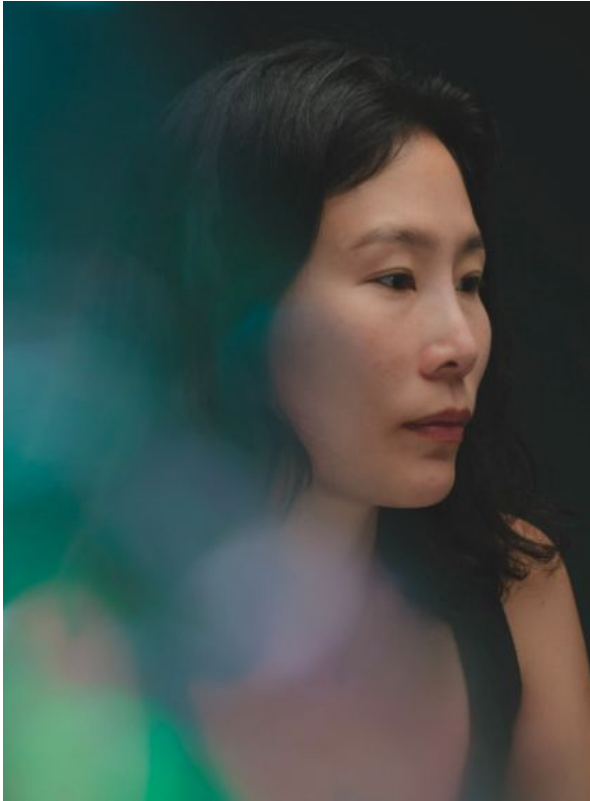
SOLO EXHIBITIONS

- 2024** The Light Club of Batavia, Pitzhanger Manor and Gallery, London, UK
- 2023** Shrines of Gaiety, Kristin Hjellegjerde Gallery, Londok, UK
- 2023** All You Could Hear, Richard Koh Gallery, Bangkok
- 2023** Sinta Tantra at ART SG, Kristin Hjellegjerde, Singapore
- 2022** Constellations of Being, ISA Art Gallery, Jakarta, Indonesia
- 2022** On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn, Norway
- 2021** Birds of Paradise, Kristin Hjellegjerde Gallery, Berlin, Germany

GROUP EXHIBITIONS

- 2024** Expo Chicago, Kristin Hjellegjerde Gallery, Chicago, USA
- 2023** Where the Wild Roses Grow, Kristin Hjellegjerde Gallery, Berlin
- 2023** Art Jakarta 2023, represented by ISA Art, Jakarta, Indonesia
- 2023** Kiwari, Tumurun Museum, Surakarta, Indonesia
- 2023** "Tutur Bentuk", ISA Art Gallery, Jakarta, Indonesia
- 2023** "Kinesthesia", Art Jakarta Gardens, ISA Art Gallery, Indonesia
- 2023** "Taru Bingin", ISA Art Gallery, Jakarta, Indonesia
- 2023** "Convocation", Art Moments 2022, Jakarta, Indonesia
- 2023** "Throughline", ISA Art Gallery, Jakarta, Indonesia
- 2022** art KARLSRUHE Art fair, Kristin Hjellegjerde Gallery, Germany

EUN VIVIAN LEE



Based in New York City and Singapore, Eun Vivian Lee is a contemporary Korean American artist whose work focuses on circles 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 of 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 EXHIBITIONS

- 2023** "The Wind, The Earth, The Water, and The Moon", BOL Gallery, Singapore
- 2022** "Sleazy Environmentalism", Rubanah, Jakarta, Indonesia
- 2021** "Transformative 7 : the flow of time", Art OutReach, Singapore
- 2018** Together or Separate, American Club, Singapore
- 2018** *The Contradictive Notion : Place & Time*, The Folk Gallery Seoul, South Korea
- 2013** "A Proposal for A Permanent Fixture at Ark Galerie in Two Editions: superlight", ARK Galerie, Jakarta, Indonesia
- 2013** "Again", Trump Place Gallery, New York, USA
- 2012** "Fly Away", Trump Place Gallery, New York, USA
- 2011** "luckily there's no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body)", Open Archive, Melbourne, Australia

GROUP EXHIBITIONS

- 2023** "Biophilia: Shattering Illusion", ISA Art Gallery
- 2023** "Tutur Bentuk", ISA Art Gallery, Jakarta, Indonesia
- 2023** "Sua Kuasa Matra", ISA Art Gallery, Jakarta, Indonesia
- 2022** "Hope from Chaos", ArtScience Museum, Singapore
- 2022** "Convocation", ISA Art Gallery, Jakarta, Indonesia
- 2022** Affordable Art Fair Singapore, Bol Gallery, Singapore
- 2017** "Proposal for gaze-subverting", Objectifs, Singapore
- 2015** "Steiger dance", Jogja National Museum, Yogyakarta, Indonesia
- 2014** "Doubting Bodies", National Gallery of Indonesia, Jakarta, Indonesia
- 2014** "Cemeti Residence", Cemeti Art House, Yogyakarta, Indonesia
- 2013** "Shifting Grounds", National Gallery of Indonesia, Jakarta, Indonesia

YUKI NAKAYAMA



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

Fascinated by playground architecture, her work is influenced and motivated by its history and urgency. She believes that play is the foundation of being; from the moment you are born, it is our inherit tool for survival. Moving between tangible three dimensional spaces and two dimensional drawings, her interest lays in the spaces that are perhaps lost in translation.

AWARDS & RECOGNITION

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

GROUP EXHIBITIONS

2023 Kinesthesia, Art Jakarta Garden, Hutan Kota by Plataran, Jakarta, Indonesia

2022 Light in Retrospective, ISA Art Gallery, Jakarta

2022 Through The Line, ISA Art Gallery, Art Moment Jakarta

2022 Sustained Rest, ISA Art Gallery, Jakarta

2022 A Tribute to Heritage, ISA Art & Design, Jakarta

2021 Au Mur, Bunkonobunko, Okinawa, Japan

2021 Sensing Sensation, Galeri Semarang, Semarang, Central Java

2021 All The Growing, Ruci Art Space x Art Jakarta Mini Exhibition

2020 Humdrum Hum, Isa Art & Design, Art Jakarta Visual, Jakarta, Indonesia

2020 30 Under 30: Inter(Subject)ivity, ISA Art Gallery, Jakarta

2020 Buah Tangan, ISA Art, part of Art Jakarta Online 2020

2019 Two Sides of the Border, Yale School of Architecture, New Haven, CT, USA

ROSE CAMERON



Born in Manila, Philippines in 1965 and immigrated to 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 to 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 to discourage discrimination in her new world. Sourcing memories of 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.

AWARDS & RECOGNITION

- 2011** Australia Council Visual Arts Board "New Work" grant.
- 2022** Minimal Abstract Art Projects
- 2022** New Art Project
- 2022** Gallery 962
- 2022** New and Abstract
- 2022** Alessandro Stein Gallery
- 2022** Artio gallery
- 2022** ASD Magazine #1
- 2022** Luxembourg Art Prize, Certificate of Artistic Achievement, Pinacothèque

GROUP EXHIBITIONS

- 2023** "Where is The Line", Art Moments, ISA Art Gallery, Jakarta, Indonesia
- 2023** "Three Sister Preview Presentation", ETTA Creative Lot Space, Singapore
- 2023** Los Angeles Art Show, Artio Gallery, Los Angeles, US
- 2023** Sara Nightingale Gallery Group Show, New York, US
- 2023** One Art Space Group Show, New York, US
- 2023** "The Three Sisters Art Preview", Singapore Art Week, Singapore
- 2023** "Sua Kuasa Matra", ISA Art Gallery, Jakarta
- 2023** LREI AP 23, Group Show, New York.
- 2023** "Tutur Bentuk", ISA Art Gallery, Jakarta Indonesia
- 2023** "Where's The Line?", Art Moments Jakarta, ISA Art Gallery, Jakarta, Indonesia
- 2023** "Rhythms Of Emotions", Galleria 360 Arte Contemporanea, Florence, Italy
- 2023** Grand Fete, Laura Rathe Fine Art, Houston.
- 2023** "Tropical: Stories From Southeast Asia and Latin America", National Gallery of Singapore
- 2023** Art Jakarta 2023, ISA Art Gallery, Jakarta
- 2022** Venice International Art Fair, Palazzo Bembo, Venice, Italy
- 2022** Carrousel Du Louvre, Artio Gallery, Paris, France
- 2022** "interconnecting Lines", Museum European D'Art Modern, Barcelona, Spain

INES KATAMSO



Ines Katamso 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.

SOLO/DUO EXHIBITIONS

- 2023** “Inquirious” with Alexander Sebastianus, Semarang Contemporary Art Gallery, Semarang, Indonesia
- 2022** Semarang Gallery, Semarang, Indonesia
- 2021** “It Happened”, ISA Art Gallery, Jakarta, Indonesia
- 2021** “All the growing”, Ruci Art Space, Jakarta, Indonesia

GROUP EXHIBITIONS

- 2024** Ines Katamso, Lindy Lee, and Lynda Draper, Singapore
- 2024** “Women in Contemporary Art”, ISA Art Gallery, Jakarta, Indonesia
- 2024** “Shattering Illusion Biophilia”, ISA Art Gallery, Jakarta, Indonesia
- 2023** Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia
- 2023** “Tutur Bentuk”, ISA Art Gallery, Jakarta, Indonesia
- 2023** “Inquirious”, Semarang Gallery, Indonesia
- 2022** “Convocation”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “Titik Kumpul”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “Titicara”, ISA Art Gallery, Jakarta, Indonesia
- 2021** “Sensing Sensation”, Semarang Gallery, Semarang, Indonesia
- 2020** “Buah Tangan”, ISA Art Gallery, Jakarta, Indonesia
- 2019** “I.....Therefore I Am”, Can’s Gallery, Jakarta, Indonesia
- 2019** “H.E.R”, ISA Art Gallery, Jakarta, Indonesia

HADASSAH EMMERICH



Hadassah Emmerich, born in 1974 in Heerlen, Netherlands, recurrently explores themes of body, identity, the sensory, and the sensual in her artistic creations. Her work frequently delves into the commercialization of the erotic and exotic. The allure within her artworks is not solely depicted through (erotic) imagery but also in her skilled use of color and precise technical execution.

Since 2016, Emmerich has adopted a new painting method involving stencils made from vinyl flooring, ink-coated and then pressed onto various surfaces like canvas, paper, or walls. Drawing inspiration from advertising and Pop art, her images both beautify and challenge the portrayal of the female body, presenting a paradox of attraction and repulsion, intimacy and detachment, seduction and critique. In doing so, Emmerich incites a truly thought-provoking act of observation.

SOLO EXHIBITIONS

- 2023** “Botanicals Body Bliss”, Galerie Ron Mandos, Amsterdam, Netherlands
- 2022** “Beating Around the Bush #7: False Flat”, Bonnefanten museum Maastricht (one of four small solo presentations.)
- 2022** “Hips don’t lie”, Be-Part, Waregem Belgium
- 2021** “Radioactive mother tongue”, Manifold Books, Amsterdam, Netherlands
- 2021** “Beyond the Reef”, Rectangle, Brussel, Virtual Exhibition
- 2019** “Body Talk”, Whitehouse Gallery, Lovenjoel, Belgium
- 2019** “The Great Ephemeral Skin”, De Garage Mechelen, Belgium

GROUP EXHIBITIONS

- 2023** Art Jakarta 2023, Jakarta, Indonesia
- 2023** “Tutur Bentuk”, ISA Art Gallery, Jakarta, Indonesia
- 2023** “#1 Project Magenta”, Paris, France
- 2023** “Art Brussels”, White House Gallery, Belgium
- 2023** ‘KISS MY SOUL’, Museum Dordrecht, Netherlands
- 2023** ‘EARTH’, AkzoNobel Art Foundation, Amsterdam, Netherlands
- 2023** ‘Figuring desire, reshaping monstrosity’, Suprainfinit gallery, Bucharest
- 2023** The Armory Show with Galerie Ron Mandos#1, Amsterdam, Netherlands
- 2023** Project Magenta, 61 Blvd de Magenta, Paris, curated by Anne Maniglier
- 2023** RAD Art Fair Bucharest with Suprainfinit Gallery, Romania
- 2023** The Postcard Party, CC Strombeek, Belgium
- 2023** “Borderline, Between line and border”, Kunstraum Art, Brussels, Belgium
- 2023** “Art Dusseldorf”, COSAR Gallery, Düsseldorf, Germany
- 2022** “Reverberation (Tribute to Hendra Gunawan)”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “4 x 4, WARP platform for contemporary art”, Sint Niklaas, Belgium

Nursyifa Salsabila



An undergraduate art studies major in Institut Teknologi Bandung. Experienced as Head of Art Research and Resources at VASA-ITB (Visual Arts Student Aggregate) with a demonstrated history of working in the civic, social, and art organization. Skilled in writing, art research, illustration, photography, with certain interests in the realm of cultural studies, postcolonial discourse, ethics in art and technology, and environmental concerns

GROUP EXHIBITION

2023 Women Show, ISA Art Gallery, WTV, Jakarta Indonesia

2023 In Between Exhibition, Fragment Project, Ruang Dini, Bandung

2022 Knock-knock vol 2, Kapital Space, Bandung

2022 Distrik Seni X Sarinah : Berdikari Sarinah, Jakarta

2022 Selah Exhibition, Bandung

2021 Knock Knock Exhibition, Bandung

2021 Merakit Ruuang, its Loco, Bandung

2020 Bula Fabula : FSRD ITB

ALEXANDER SEBASTIANUS H.



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.

SOLO EXHIBITIONS

2024 Between the Lines, Appetite, Singapore

2023 "DARI", ISA Art Gallery, Jakarta, Indonesia

2022 "InBetween: POLIFORM x A. SEBASTIANUS", Poliform Jakarta, Indonesia

2021 "Abdi Alam Pt. 1", ISA Art Gallery, Omah Budoyo, Yogyakarta, Indonesia

GROUP EXHIBITIONS

2024 S.E.A Focus, Singapore

2023 Di Sini. d.I.I., Museum MACAN, Jakarta, Indonesia

2023 No Paint on Canvas, ISA Art Gallery, Jakarta, Indonesia

2023 "Kinesthesia", Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia

2023 Im/materiality, Puri Art Gallery, Titik Dua, Bali, Indonesia

2023 Art Taipei 2023, Yiri Arts Gallery, Taipei World Trade Center, Taipei, Taiwan

2023 "Where is The Line?", ArtMoments Jakarta, ISA Art Gallery, Jakarta, Indonesia

2023 "Inquiring", Semarang Gallery, Indonesia

2023 "NEW/NOW", At Marina Bay Sands Singapore

2023 Art SG 2023, Marina Bay Sands, Singapore

2022 "Convocation", ISA Art Gallery, Art Moment, Jakarta, Indonesia

2022 "Titik Kumpul", Art Jakarta 2022, represented by ISA Art Gallery, Jakarta, Indonesia

2022 "Sustained Rest", ISA Art Gallery, Jakarta, Indonesia

2022 "Gallery Benefit: Past. Future. Present", National Gallery Singapore with Phillips Auction, Singapore

2022 "A Tribute of Heritage", PIK Pantjoran, Jakarta, Indonesia

2022 "Convocation", Art Moments 2022, Jakarta, Indonesia

JUMAADI



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

Jumaadi's 'most typical subject matter', is love (either romantic or familial) portrayed in varied forms. More often than not his work revolves around demons, spirits, and fanciful creatures; John McDonald notes 'storytelling' 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 Mossman, Sydney.

SOLO EXHIBITIONS

- 2022** "Sleazy Environmentalism" – Rubanah, Jakarta. Curator: Mitha
- 2022** "The Tree of Life", King Street Gallery on William, Sydney, Australia
- 2021** "Works on paper" King Street Gallery on William, Sydney, Australia
- 2021** "Liquid Dreams", Jan Manton Gallery, Brisbane, Australia
- 2020** "The Buffalo", King Street Gallery on William, Sydney, Australia
- 2019** "Bring Me Back My Body and I Will Return Your Soul", Casula Powerhouse Arts Centre, Sydney, Australia
- 2019** "Staging Love", Maitland Regional Art Gallery, New South Wales, Australia

GROUP EXHIBITIONS

- 2023-24** Voice Against Reason, Museum MACAN, Jakarta, Indonesia
- 2023** "Exploited Painting Workshop" in ArtJog 2023 - Motif: Lamaran, Jogja National Museum, Yogyakarta, Indonesia
- 2023** "The National 4: Australian Art Now", Campbelltown Art Centre, New South Wales, Australia
- 2023** "Where is The Line", ArtMoments 2023, Jakarta, Indonesia
- 2023** Textile Triennale, Tamworth Regional Art Gallery, Tamworth, New South Wales, Australia
- 2023** "No Paint on Canvas", ISA Art Gallery, Jakarta, Indonesia
- 2022** "Sydney Modern Project", AGNSW, Sydney
- 2022** "Titik Kumpul", ISA Art Gallery, Art Jakarta, Indonesia
- 2022** The Melbourne Art Fair, William Mora Gallery, Melbourne, Australia
- 2022** Superfluous Things, Singapore Art Museum, Singapore
- 2022** "At the end of the day, love will find a way", 39+Artspace, Singapore
- 2022** "Puppet show", Sydney Opera House, Sydney, Australia
- 2022** "Tell me a story", Town Hall Gallery, Melbourne, Australia

BANDU DARMAWAN



Bandu Darmawan (b. 1989) was born in Cilacap, Jawa Tengah. He studied and graduated from Intermedia Art, Faculty of Art and Design ITB (2007-2012). His latest work in the past years confirms that he had a curiosity towards new media and building conjunction and establishing a relationship between daily lives, and technology. His long tenure in art world concise of several exhibitions: Bandung New Emergence Volume 6, Selasar Sunaryo, Bandung (2016), Re-Emergence, Selasar Sunaryo, Bandung Art Bali "Beyond The Myth"(2017), Nusa Dua, Bali (2018), Instrumenta "Sandbox," Galeri Nasional, Jakarta (2018) and had also achieved a young artist award from Artjog, 2018. Bandu believes that each message in his art requires a different medium for it's delivery. According to him, harnessing technology as a medium can transport us for a moment outside the realm of reality.

GROUP EXHIBITIONS

- 2023** Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia
- 2023** "Mother Tongue", ISA Art Gallery, Jakarta, Indonesia
- 2023** "Where is The Line", Art Moment, ISA Art Gallery, Jakarta, Indonesia
- 2022** "Kinesthesia", Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia
- 2022** "Antumbra", Duet Show with Condro Priyoaji, ISA Art Gallery, Jakarta, Indonesia
- 2021** "Traverse", Art Moment, ISA Art Gallery, Jakarta, Indonesia
- 2021** "Medium Flexing", Gelanggang Olah Rasa, Bandung, Indonesia
- 2021** "Universal Iteration", Salihara, Jakarta, Indonesia
- 2020** "Trajectory: A Decade of Lawangwangi", Lawangwangi, Bandung, Indonesia
- 2019** "Bits and the other drugs", C on Temporary, Art Jakarta 2019, Jakarta, Indonesia
- 2019** Instrumenta "Machine Magic", Galeri Nasional, Jakarta, Indonesia
- 2019** BaCAA #6, Lawangwangi, Bandung, Indonesia
- 2018** "Enlightenment", ArtJog 2018, Jogja National Museum, Yogyakarta, Indonesia
- 2018** ArtBali "Beyond The Myth", Nusa Dua, Bali, Indonesia
- 2018** Instrumenta "Sandbox", Galeri Nasional, Jakarta, Indonesia
- 2017** Pekan Seni Media 2017, Bandar Seni Raja Ali Haji, Pekanbaru, Indonesia
- 2017** "Jago Kandang", ROH Projects, Jakarta, Indonesia
- 2017** "Re-Emergence", Selasar Sunaryo, Bandung, Indonesia
- 2016** Indonesia Pavillion at London Design Biennale, Somerset House, London, United Kingdom
- 2016** "Mild Encounter", Boston Gallery, Manila, Philippines
- 2016** Bandung New Emergence Volume 6, Selasar Sunaryo, Bandung, Indonesia

GALIH ADIKA



Galih was born in Serang on June 25, 1994. Galih graduated from the Bandung Institute of Technology majoring in Fine Arts in 2018. Galih is interested in exploring the theme of experience, in his previous works he has questioned the transformation of values and meanings: virtual to physical & real objects to ideas. His later works explore the relationship between subject and object in constructing an experience.

SELECTED EXHIBITIONS

- 2024** “KERNING” Galih Adika Solo Exhibition, Rubanah Underground Hub, Jakarta, Indonesia
- 2024** “A Symphony of Contemporary Perspective”, ISA Art Gallery, Jakarta, Indonesia
- 2023** “Mother Tongue – Are You There?”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “Sustained Rest”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “REVERBERATION”, ISA Art Gallery, Jakarta, Indonesia
- 2020** “There & Then; Art After Global Pandemic” Sakarsa Art Space, Bekasi, Indonesia
- 2020** “I Wanna Dance With Somebody (Who Loves Me)...”, Rubanah Underground Hub, Jakarta, Indonesia
- 2019** UOB Painting of The Year 2019, Museum Nasional, Jakarta, Indonesia
- 2019** “New Now III: Convergence”, Gajah Gallery, Singapore
- 2019** “Lukisan Gapilan”, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2018** “Jauh Tak Antara”, NuArt Sculpture Park, Bandung, Indonesia
- 2018** “Natura Hominis” UOB Painting of The Year 2018, Galeri Nasional, Jakarta, Indonesia
- 2018** “Keyfabe; Makeshift Manifests”, Studio Batur, Bandung, Indonesia
- 2018** “Converastion on Excess & Lack”, Gajah Gallery, Yogyakarta, Indonesia
- 2018** Moving Class “Young Artist, Quo Vadis”, Art Jakarta, Indonesia
- 2018** “In Sight; Nowadays Painting”, Orbital Dago, Bandung, Indonesia
- 2018** “Bulgogif: Anekdote Dari Sejarah Besar Internet GIF”, ITB (VASA), Bandung, Indonesia
- 2018** “You’ve Got One Notification”, The Space, The Parlor, Bandung, Indonesia
- 2018** “Start Link Point”, Kolekt, Bandung, Indonesia

SYLLINDRIS



Sillyndris (Ilham Hidayat) was born in Bandung in 1993. He studied at the Universitas Pendidikan Indonesia majoring in Resort & Leisure Management and continued his course at the Modern Museum of Art in 2019. Sillyndris has held 2 solo showcases 'Sterna Paradisea' (2019) 'Life After Midnight : with Tortorot' (2020).

EDUCATION

2011 - 2015 Universitas Pendidikan Indonesia

SOLO EXHIBITION

2021 Entwined: An Updated Story, Art Agenda, Jakarta

SELECTED GROUP EXHIBITIONS

2024 Symphony of Contemporary Perspectives, ISA Art Gallery, Jakarta

2020 Ritus Manner House, De Braga Artotel, Bandung

2020 Life After Midnight, Hallway Kosambi, Bandung

2019 Olide Dago Sterna Paradisea, Room Society, Bandung

2019 Setara, Pasundan University, Bandung

2019 Sama Bercerita, Sama Coffee, Jakarta

SEPTIAN HARRIYOGA



Septian Harriyoga (b. 1977) is a Bandung-based artist renowned for his kinetic metal sculptures. He studied sculpture at the Faculty of Art and Design Institut Teknologi Bandung and graduated in 2004. He works predominantly with steel, aluminum, duralumin, and stone in creating pieces that are light, levitated, and devoid of angles. Septian is an artist who emphasizes on the importance of studio practice in his oeuvre where he has the freedom to explore form and techniques, taking his time to get an intimate experience with the materials and process.

SOLO EXHIBITIONS

2018 “Circle”, Wot Batu, Bandung, Indonesia

2011 “Putih”, Edwin’s Gallery, Jakarta Art District, Grand Indonesia Shopping Town, Jakarta, Indonesia

2007 “Minimalis/Maximalis”, Galeri Lontar, Jakarta, Indonesia

GROUP EXHIBITIONS

2023 “Fusion Flux: The Artistic Fusion”, ISA Art Gallery, Art Jakarta 2023, Jakarta, Indonesia

2023 “Where is The Line?”, ArtMoments Jakarta, ISA Art Gallery, Jakarta, Indonesia

2023 “Exploited Painting Workshop” in ArtJog 2023 - Motif: Lamaran at Jogja National Museum, Yogyakarta, Indonesia

2023 Art Jakarta Gardens, Rachel Gallery, Jakarta, Indonesia

2023 Art Jakarta Gardens, Bale Project, Jakarta, Indonesia

2023 “On Other Land”, Orbital, Bandung, Indonesia

2022 “Space Time and Movement”, Semarang Gallery, Semarang, Jakarta

2022 Art Jakarta Garden, Jakarta, Indonesia

2018 Bazaar Art Jakarta 2018, Rachel Gallery, Ritz Carlton, Jakarta, Indonesia

2017 Art Stage Jakarta 2017, Bale Project, Jakarta, Indonesia

2017 “Turbulence: An Exhibition for Martell Indonesia”, Edwin’s Gallery, Jakarta, Indonesia

2016 Artis Playground, Rachel Gallery, Pullman Jakarta Central Park, Jakarta, Indonesia

2016 Epicentrum Pameran Besar Seni Rupa 4, Taman Budaya Sulawesi Utara, Manado, Indonesia

2016 Pameran Perayaan Bumi dan Budaya, Lawangwangi, Bandung, Indonesia

2016 Art Stage Jakarta 2016, Bale Project, Jakarta, Indonesia

Trio Muharam



Trio Muharam is an artist and writer based in Bandung. He was born in Bandung, 25th July 1990. He studied art at Sekolah Tinggi Seni Indonesia (STSI) Bandung from 2009 until 2015. He was active in several art collectives, such as Drawing Class 212 and Sarang Penyamun Arthouse, a collective that does performance arts. Other than that, he also did curatorial writings for some exhibitions in Bandung, Solo, and Yogyakarta.

EDUCATION

2009-2015 Sekolah Tinggi Seni Indonesia (STSI) Bandung

AWARDS

“APIK” Goethe Institut, pelatihan dasar tata kelola pameran seni rupa
“BUKABUKAAN INI IKJ” (program kelas manajer seniman)

SELECTED GROUP EXHIBITIONS

2023 Mother Tongue Are You There, ISA Art Gallery, Jakarta, Indonesia

2023 PRELUDE’, Curated by Yogie A. Ginanjar. Galeri Pusat Kebudayaan, Bandung

2021 Pameran “IN Beetwen” oleh CAKRAVALA, Bali

2021 “VAITASA”, CAKRAVALA & AKSU, Bali

2019 “BIJABA” Biennale Jawa Barat, Bandung

2019 Solo Show “Acceptance and realism”, Bandung

YOSEFA AULIA



Yosefa Aulia 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.

Yosefa Aulia's practice follows the stories of her family by creating the bridge between the mundane life surrounding her and surrealism. Making the connections between past and future, self and others that consist of the visual embodiment of her ideas about individuals and the space surrounding them. Through her works, she believes that our desire, hope, and fear are merged into a subconscious network, collective memories. While the urge to build, destroy and classify obviously meets the eye, Yosefa's work acts as the underground that is rooted but connected inside.

SELECTED GROUP EXHIBITIONS

- 2023** Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia
- 2023** "Mother Tongue", ISA Art Gallery, Jakarta, Indonesia
- 2023** "Sua Kuasa Matra", ISA Art Gallery
- 2023** Art Jakarta Gardens, ISA Art Gallery
- 2023** Art Moments 2023, ISA Art Gallery, Jakarta, Indonesia
- 2022** "Titicara", ISA Art Gallery, Jakarta and Selasar Sunaryo Art Space Bandung, Indonesia
- 2022** "Reverberation: From Past to The Present", ISA Art Gallery, Jakarta, Indonesia
- 2020** "The Vibrant Art Scene Returns In A New Form", Art Jakarta Virtual 2020, represented by Cemeti Institute of Art and Society, Virtual Exhibition
- 2020** "There and Then Art After Global Pandemic", Sakarsa Gallery, Bekasi, Indonesia
- 2020** "Scope Vol. 1", Bale Project Online Exhibition
- 2020** "Arisan Karya I", Museum Macan Online Exhibition, Virtual Exhibition
- 2019** Biennale XV: Equator #5 Do We Live In The Same Playground?, Jogja National Museum, Yogyakarta, Indonesia
- 2019** Open P.O: Art Jakarta, JCC Senayan, Jakarta, Indonesia
- 2018** "Art Unlimited: XYZ", Gedung Gas Negara, Bandung, Indonesia
- 2018** "Jauh Tak Antara", NuArt Galeri, Bandung, Indonesia
- 2018** "RAW vol.1", Ruci Art Space, Jakarta, Indonesia

ARDI GUNAWAN



Ardi Gunawan maintains his 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. His artworks have been exhibited in Indonesia and abroad, including National Gallery of Indonesia (ID), Objectifs (Singapore), and Gertrude Contemporary (AUS). From Jakarta Post to Art Monthly Australia, his works has been featured, published, and acknowledged in a variety of publications.

Ardi's interest in philosophy of process, physics and natural history, as well as his major in fine arts have influenced his work. He loves to explore and question the role of artistic beauty, humor, and aesthetics in our daily life.

SOLO EXHIBITIONS

2022 "Sleazy Environmentalism" – Rubanah, Jakarta, Indonesia

2013 "A Proposal for A Permanent Fixture at Ark Galerie in Two Edition: superlight", ARK Galerie, Jakarta, Indonesia

2011 "luckily there's no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body)", Open Archive, Melbourne, Australia

2011 "*Desperate Exhibition Making Techniques*" (with Nikos Pantazopoulos) – Y3K, Melbourne.

2011 "*Material formations and body movement*" – Boxcopy Contemporary Art Space, Brisbane. Curator: Raymonda Rajkowski

GROUP EXHIBITIONS

2023 "Kinesthesia", Art Jakarta Gardens 2023, ISA Art Gallery, Jakarta, Indonesia

2023 "Fusion Flux: The Artistic Fusion", Art Jakarta 2023, ISA Art Gallery, Jakarta, Indonesia

2023 "Exploited Painting Workshop" in ArtJog 2023 - Motif: Lamaran, Jogja National Museum, Yogyakarta, Indonesia

2023 "Where Is The Line?", Art Moments 2023, ISA Art Gallery, Jakarta, Indonesia

2022 "Convocation", Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia

2017 "Proposal for gaze-subverting" (as part of: Fantasy Islands) – Objectifs, Singapore

CONDRO PRIYOAJI



The main motif of Condro's works are finely painted shadows that hold nuance, like the existence of the shadow itself. Through his technique of painting shadows, Condro blends the ones formed by the light projection in the exhibition and the illusion he added himself. Which of them are more real? Are shadows considered an entity that needs existence? On the other hand, real objects are inseparable from their shadows as a condition to exist, but on the other hand, shadows seem to not want to leave its own trace when the actual object is already gone. Shadows seem to have their own kind of shadow.

SOLO EXHIBITIONS

- 2023** "Broken White Project #16: LESAP", Ace House, Yogyakarta, Indonesia
2021 "Warnantara", Gelanggang Olah Rasa, Bandung, Indonesia

GROUP EXHIBITIONS

- 2022-2023** "Light in Retrospective", ISA Art Gallery, Jakarta, Indonesia
2022 "Antumbra", ISA Art Gallery, Jakarta, Indonesia
2022 Art Jakarta 2022, Jakarta Convention Centre, Jakarta, Indonesia
2022 "Warta 07", Jogja Gallery, Yogyakarta, Indonesia
2022 "Reverberation: From Past to the Present", ISA Art, Jakarta, Indonesia
2022 "Last Words", Galleries Curate: RHE, ROH Project, Jakarta, Indonesia
2022 "Broken White Project: Kebun Memori", RUCI Art Space, Jakarta, Indonesia
2021 "Urban Dialog", ISA Art Gallery, World Trade Center, Jakarta, Indonesia
2021 "Last Words", Galleries Curate: RHE, ROH Project, Jakarta, Indonesia
2021 "Manifesto VII PANDEMI", Galeri Nasional Indonesia, galnasonline.id, Virtual Exhibition
2021 "Broken White Project #4", Ace House, Yogyakarta, Indonesia
2021 "Broken White Project: Touch Down Jakarta", Ruci Art, Jakarta, Indonesia
2021 ACE/CBD, Ace House Collective, Yogyakarta, Indonesia
2021 "Shifting Spaces" Orbital Dago, Bandung, Indonesia
2020 "Nodes", Galeri Ruang Dini, Bandung, Indonesia
2019 "Microgalleries; Empowerment" Kathmandu, Nepal
2019 "Lukisan Gapilan", Selasar Sunaryo Art Space, Bandung, Indonesia
2019 "7th 15x15x15 Mini Art Project "following the rules without breaking the rules"", Galeri Soemardja, Bandung, Indonesia

HANNAH SHIN



Hannah Shin (b. 1992) 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 EXHIBITIONS

- 2022** Onyou Gallery, S. Korea.
- 2019** Lyrical Encounter, GalleryIS, Seoul, South Korea
- 2019** Young Artist, ChoiInA Bookstore, Seoul, S. Korea
- 2018** K-Art solo show, Yonseung Gallery, Seoul, S. Korea
- 2014** Hannah Shin Solo Exhibition: Launching event with Young Steinway Artist
- 2014** Artist Jason Bae, LOTTE Shopping Avenue 3F, Jakarta (supported by Lotte Avenue, Steinway & Sons)

SELECTED EXHIBITIONS

- 2023** “The Big Picture”, Ashta District 8, Melting Pot, GF, Jakarta, Indonesia
- 2023** Art Moments Art Fair, Jakarta, Indonesia
- 2023** “Tutur Bentuk”, ISA Art Gallery, Jakarta, Indonesia
- 2023** “Kinesthesia” at Art Jakarta Garden, Hutan Kota by Plataran, Jakarta, Indonesia
- 2023** “Beyond the Scene”, Gallery Vinci, Seoul, South Korea
- 2022** CREART Art Fair, Menara Astra, Jakarta, Indonesia
- 2022** Art Jakarta Art Fair, JCC (Jakarta Convention Center), Jakarta, Indonesia
- 2022** ArtMoments Art Fair, Jakarta, Indonesia
- 2022** K-Art in DUBAI, Dubai, UAE
- 2022** Premium Online Auction, K-Auction, Seoul, S. Korea
- 2021** Premium Online Auction, K-Auction, Seoul, S. Korea
- 2021** Jakarta online Paper Mode Collection, Virtual viewing room, Where’s the frame?
- 2020** Art Jakarta 2020, Indonesia, Virtual Exhibition
- 2020** KiMi For You selected group show
- 2020** KiMi Art gallery, Seoul, S. Korea
- 2020** “Inter(subject)ivity: 30 Under 30”, ISA Art, Jakarta, Indonesia

IDA LAWRENCE



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

SOLO EXHIBITIONS

- 2023** “Basa-Basi (Chit-Chat)”, Art SG, ISA Art Gallery, Singapore
- 2022** “Fermented Feelings”, Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia
- 2022** “A Bird In The Grass Is Worth A Thousand Hearts”, with Caitlin Hespe, Retramp Gallery, Berlin, Germany
- 2022** “CASCADE”, with Woven Kolektif, Outer Space, Brisbane, Australia
- 2022** “Laila and the Poet: da la la la ti-ra ta”, a film by Jasmina Metwaly, MaerzMusik Festival for Time Issues, Berlin, Germany
- 2020** “I Fill My Days In Other Ways”, mural, StillStand initiative, Urban Spree, Berlin, Germany

GROUP EXHIBITIONS

- 2024** “Currency Exchange”, BPA// Raum, Berlin, Germany
- 2024** “Home and Away”, 16albermarle Project Space, Gadigal/Sydney, Australia
- 2023-24** BPA// EXHIBITION 2023: AMID THE ALIEN CORN, KW Institute for Contemporary Art, Berlin, Germany
- 2023** Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia
- 2023** “The Woo Woo”, sweet pea at Lawson Flats, Perth, Australia
- 2023** Mengingat 25 Tahun Reformasi (Remembering 25 Years of Reformation), with WOVEN KOLEKTIF, Cemeti – Institut untuk Seni dan Masyarakat, Yogyakarta, Indonesia
- 2023** “Sua Kuasa Matra”, ISA Art Gallery, Jakarta, Indonesia
- 2022** “Titik Kumpul”, Art Jakarta 2022, ISA Art Gallery, Jakarta, Indonesia
- 2022** “Spoiler Alert”, BPA// Raum, Berlin, Germany
- 2022** “Talking... And Other Banana Skins”, Urban Nation, Berlin, Germany
- 2020** “Buah Tangan”, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia

LUH GEDE GITA SANGITA YASA



Luh'De is a Bali based Artist that often employs bold colours and compositions in a juxtaposition manner. Luh Gede Sangita is a recent graduate from Institut Teknologi Bandung. She majored in Fine Arts. She works primarily with oils, watercolor, graphite and sometimes resin, often employing bold colors and composition in a juxtaposing manner.

Her recent works struggle to create a perfect cohesive whole, an 'ideal reality' out of fragments from memories, dreams and mundane routines, a sensible narrative out of these divergent parts. 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.

SOLO EXHIBITION

2024 "Naive Tourist", Purga Artspace, Bali, Indonesia

GROUP EXHIBITIONS

2023 "Kinesthesia", Art Jakarta Garden, Jakarta, Indonesia

2023 "Taru Bingin", ISA Art Gallery, Jakarta, Indonesia

2023 Singapore Art Week with Taksu Gallery, Singapore

2022 "Light in Retrospective", ISA Art Gallery, Jakarta, Indonesia

2022 " $\sqrt{2}$ (Square Root of 2)", Hatch Art Project, Singapore

2022 "Convocation", Art Moments Jakarta 2022, ISA Art Gallery, Jakarta, Indonesia

2022 "Purpose for Prasad", Tugu Hotel Bali, Bali, Indonesia

2022 "Documenting Perspective", NonFrasa Gallery, Bali, Indonesia

2022 Singapore Art Week, Taksu Gallery, Singapore

2022 Women in Contemporary Art, WTC Indonesia, Jakarta, Indonesia

2022 "Reverberation: From Past to the Present (Tribute to Hendra Gunawan)", ISA Art Gallery, Jakarta, Indonesia

2021 "Another Figure", SILVIS Contemporary, New York, USA

2021 Art Moments Jakarta 2021, ISA Art Gallery, Jakarta, Indonesia

2021 "SUKSESI: 3 Generational Indonesian Female Artists", ISA Art Gallery, Jakarta, Indonesia

2021 "TUMPEK: DEATHHORD STILLSUCK ARTIST SERIES X BAUILLERROOM 2021", Neverland Cangu, Bali, Indonesia

AWARDS

2019 Pemuda Kaya Karya Top Coffee, Gedung Gas Negara

2018 Perupa Nominator Arc of Bali

TARA KASENDA



Tara Kasenda (b. 1990) is an Indonesian visual artist based in Paris, France. She works with oil paints, installations, prints, sculptures, and new media - each of them embraces the notion of color while still rooted in the convention of painting. Kasenda 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).

In 2019, she was featured in *Into the Future*, a book celebrating 21 of Indonesia's brightest contemporary female artists and recognized as Forbes Indonesia's 30 under 30. Kasenda solo exhibition in Asia are TAKSA (Jakarta, 2013), Somatic Markers (Yogyakarta, 2014), and Wheedled Beings (Taipei, 2015).

SOLO EXHIBITION

2023 "Superlight", Galerie Virginie Louvet, Paris, France

2021 "Eternal Ephemeral", Galerie Virginie Louvet, Paris, France

2021 "Unshut Windows", Galerie Achetez de l'Art, Paris, France

SELECTED GROUP EXHIBITIONS

2023 Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia

2023 "Exploited Painting Workshop" in ArtJog 2023 - Motif: Lamaran, Jogja National Museum, Yogyakarta

2023 "Kinesthesia", Art Jakarta Gardens, Semarang Gallery, Jakarta, Indonesia

2023 "The Palette and The Plate", Artpologi in collaboration with Semarang Gallery, Jakarta, Indonesia

2022 "On Representation (Menyoal Yang Lirada)", Galeri Ruang Dini, Bandung, Indonesia

2022 Art Jakarta Gardens, represented by Semarang Gallery, Jakarta, Indonesia

2022 "Fragments", Galerie Virginie Louvet, Paris, France

2022 Art Moment Jakarta 2022, Jakarta Art District

2022 "Titicara", ISA Art Gallery in collaboration with Selasar Sunaryo Art Space, Jakarta - Bandung, Indonesia

2022 "Warta #2", Jogja Gallery, Yogyakarta, Indonesia

2022 Art Jakarta 2022, represented by ISA Art Gallery, Jakarta, Indonesia

VANESSA JONES



Vanessa is a figurative painter whose practice explores themes around the feminine using self-portraiture. Her painting *Cabbage Baby*, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland. 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.

COLLECTION

Office of Public Works, Ireland

Private collections, Ireland & United States

SOLO EXHIBITION

2023 "Hortus Conclusus", Solo Exhibition, Royal Hibernian Academy, Dublin

GROUP EXHIBITIONS

2023 Art Jakarta 2023, represented by ISA Art Gallery, Jakarta, Indonesia

2023 "Tutur Bentuk", ISA Art Gallery, Jakarta, Indonesia

2023 "Here Comes Love", Kerlin Gallery, Dublin

2023 "Zurich Portrait Prize Exhibition", 2022, Regional Cultural Centre, Letterkenny, Co Donegal

2023 "Person Presence Perception", The Mainguard, Clonmel, Co Tipperary, Ireland

2022-23 Zurich Portrait Prize Exhibition 2022, National Gallery Ireland, Dublin

2022 Art Jakarta 2022, Jakarta, Indonesia

2022 Ireland's Eye (Mata Irlandia), WTC Jakarta, Indonesia

2021 "NCAD Works Digital Showcase", Dublin, Ireland

2021 Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork, Ireland

2020 "We Are Solitary", Rua Red NCAD Interim MFA show

2019 189th Royal Hibernian Academy Annual Exhibition, Dublin, Ireland

2018 188th Royal Hibernian Academy Annual Exhibition, Dublin, Ireland



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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