





Under 30

DEBORAH ISKANDAR EXPLORES THE WORKS OF FEMALE ARTISTS UNDER THE AGE OF 30

people. The notion of intersubjectivity has been studied and explored thoroughly by scholars and academic professionals in the context of philosophy, psychology, sociology, and anthropology as a way to deepen our existential understandings. Intersubjectivity is the understanding of our existence derived from relation, dialogue, and the delicate art of negotiation and compromise between the self and others against the background of the natural world; it is at the heart of what makes us human. The study of intersubjectivity has been explored through a vast array of mediums and

That is "Intersubjectivity"? In simple practices – art, literature, science and even terms, it is the relationship between through mathematics. However, art allows an infinite space and resource for the exploration of many essences and its matters.

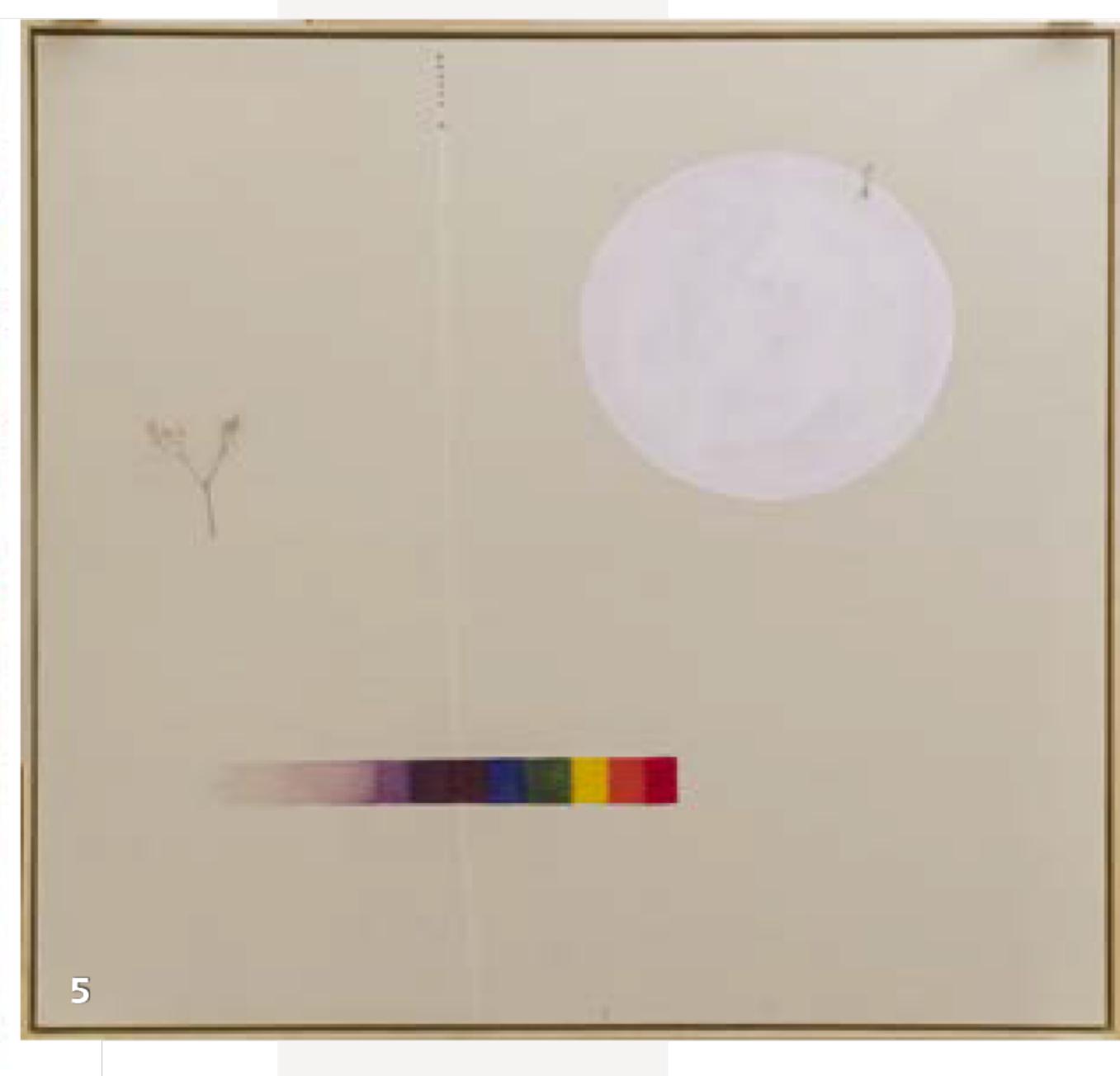
> In celebration of International Women's month, ISA Art opens its gallery to the public to present its annual group show of women artists. The title "30 under 30" refers to young artists in their 30s or younger and their artworks, which are priced under 30 million rupiah. The number and value depicted in the title is merely the dichotomy of young artists who are just starting out and the value of their artworks in relation to the market. These



young women artists represent issues beyond the celebration of womanhood, addressing subjects like expressionism, silence, and mythology.

Korean artist Hannah Shin, who is based in London and Jakarta, projects her study of light as a core subject that manifests into expressionist paintings. More than just time fossilised in amber, they capture a sequence of moments, not as a still frame but as an elongated and preserved encounter, whilst Indo-





Artwork by Hannah Shin, Flourishing #3, 2020 Oil on canvas

2. Artwork by Ines Katamso, 'Tropical Regime 3', 2018, Oil and Pencil on Linen, 80 x 100 cm

Artwork by Claudia Dian 'Untitled #2', 2019, Watercolor on paper

4. Artwork by Etza Meisyara 'Garam di Laut, Asam di Gunung, Bertemu dalam Belanga #1', 2019, Salt, ammonia on copper

Artwork by Ella Wijt 'The Land's Charm', 2019 Dermatograph, acrylic paint, dried bone and flowers and yarn on raw canvas.

ings use feeling and sensibility as non-representational modes of expression, communicating not in the cryptic ways of a standardised language. The composition in her paintings shows no anxious need to over-describe; it is concise and confident in its sentimentality.

lights the inherent relation between science because of gender-centric biases. and mythical ideologies in her series 'Salt in ung-based artist who sources her work from fights, beliefs and their positions in society. extremely in-depth research about the human relationship between physical, spiritual and WHY 30 UNDER 30? ranila, Natasha Lubis, Ruth Marbun, Audya where severe commodification draws out the

nesia-based artist, Ella Wijt, creates an hom- Amalia, Anastasia Astika, Etza Meisyara, Melta age to silence and pause, which she poetically Dessyka, Claudia Dian and Aisya Rosli have describes as "full in its emptiness". Her paint- come together to abstract the objective truth of the world's construct under an exhibition titled "Inter(Subject)ivity". The objectification of 'women' and 'art' inevitably eludes our human perception into thinking that their work somehow lays above or below the average worth or covered with a sensual veil to protect an illusion of vulnerability, whether because of their Yogyakarta-based artist, Etza Meisyara, high-struggle to gain recognition in the industry or

the Sea, Acid on the Mountain, meets inside Instead, the exhibition seeks to prioritise the the Cauldron'. Etza hypothesises that there—search for a deeper understanding of humanmust be an inherent knowledge to the point human connection. This is built upon what that both myth and science share many be- has been filtered down into three sensibililiefs, such as salt as a purifying element. The ties through curatorial study and research: shared beliefs also suggest that there might Social, Environmental and Spiritual. The be a deeper understanding between human three spheres of each element overlap where and non-human, how we can pick up signs the presence of intersubjective relations ocfrom nature and interpret it consciously and cur. The exhibition is an attempt to shine the unconsciously into myths, tradition, as well importance of seeing the artworks as an exas science. Andrita Yuniza Orbandi is a Band- tension of the artists, their concerns, history,

the environment. Together, these artists along The market is one of the most realistic aspects with Ida Laurence, Rega Ayundya, Talitha Ma- that we face as an art public. Sadly, it is also

worst of our objectifying tendencies through calculation and manipulation. Collecting art from emerging and women artists is seen as an unpreferred gamble.

However, buying art from emerging artists should be seen equally as buying any piece of art. The legacy of Dorothy and Herbert Vogel still lives today to inspire collectors around the world. Working as civil servants for half a century and living in a one-bedroom apartment in New York City in the 1960s did not stop them from building over 4,000 works by major artists of the 20th century including Roy Lichtenstein, Donald Judd, Chuck Close and many more, which they donated to the National Gallery of Art in Washington D.C. in 1992.

The title "30 Under 30" emphasises intersubjectivity and mutuality-based interaction. The artworks that we choose to buy are beyond the appreciation of artists' thoughts, concerns, and beings but also a reflection of us. It is the mutuality and the deep inter-relational connection through shared linguistic meaning, feelings, perceptions and aesthetical refinement.

The exhibition aims to shift the perspective so that collecting art is an act based on human connection and emotional relation rather than exclusively an investment. Market and collectors need not be the enemy of emerging female artists. Collecting should be seen and done as a form of support and appreciation for our artists, a human to human connection, and an investment of value that is beyond monetary.

"30 Under 30: Inter(Subject)ivity" was exhibited at the ISA Art & Design Gallery, Jl. Wijaya Timur Raya No.12 from March 3- April 3, 2020.

With more than two decades of immersive experience in the art world, Deborah Iskandar is an expert in both Southeast Asian and international art. Her eye and passion for art is the driving force behind the online/offline gallery based in Jakarta, Indonesia, providing a dedicated platform for emerging and prominent women artists of the region. Originated as a consultancy firm, ISA Art & Design also works closely with architects and interior designers to provide desirable artworks for private and public refinement.

ISA Art + Design ®

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