

RIE SMIT | A. SEBASTIANUS. | ARDI GUNAWAN | BANDU DARMAWAN | DOLOROSA S. | EUN VIVIAN LEE | GALIH ADIKA

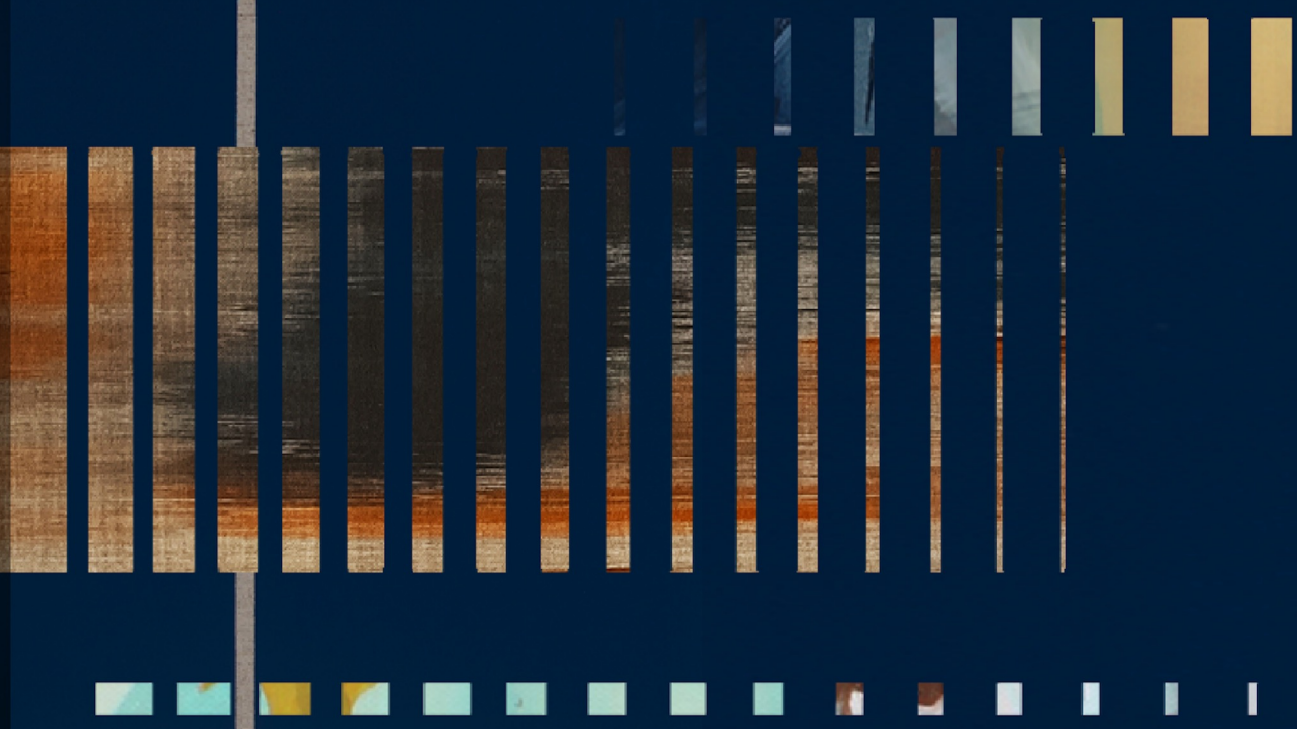
SEPTIAN H | SINTA TANTRA | TARA KASENDA | YOSEFA AULLA | YUKI NAKAYAMA

IDA LAWRENCE | INES KATAMSO | JUMAADI | LUH DE GITA | MULYANA | RETNA | ROSE CAMERON



Where is The Line?

August 18th, 2023



ISA Art Gallery

materium

malka

ArtMoments

| HANNAH SHIN |

AARON TATLOR KUFFNER - GAMELATRON



Black Iris

2021

232cm x 250cm

powder coated stainless steel, anodized

aluminum and teak wood

electromechanical mallets, with a

physical computing system

Description: 10 bronze Gongs: 1 gong

85cm, 1 klentong and 8 Bonang

ARIE SMIT



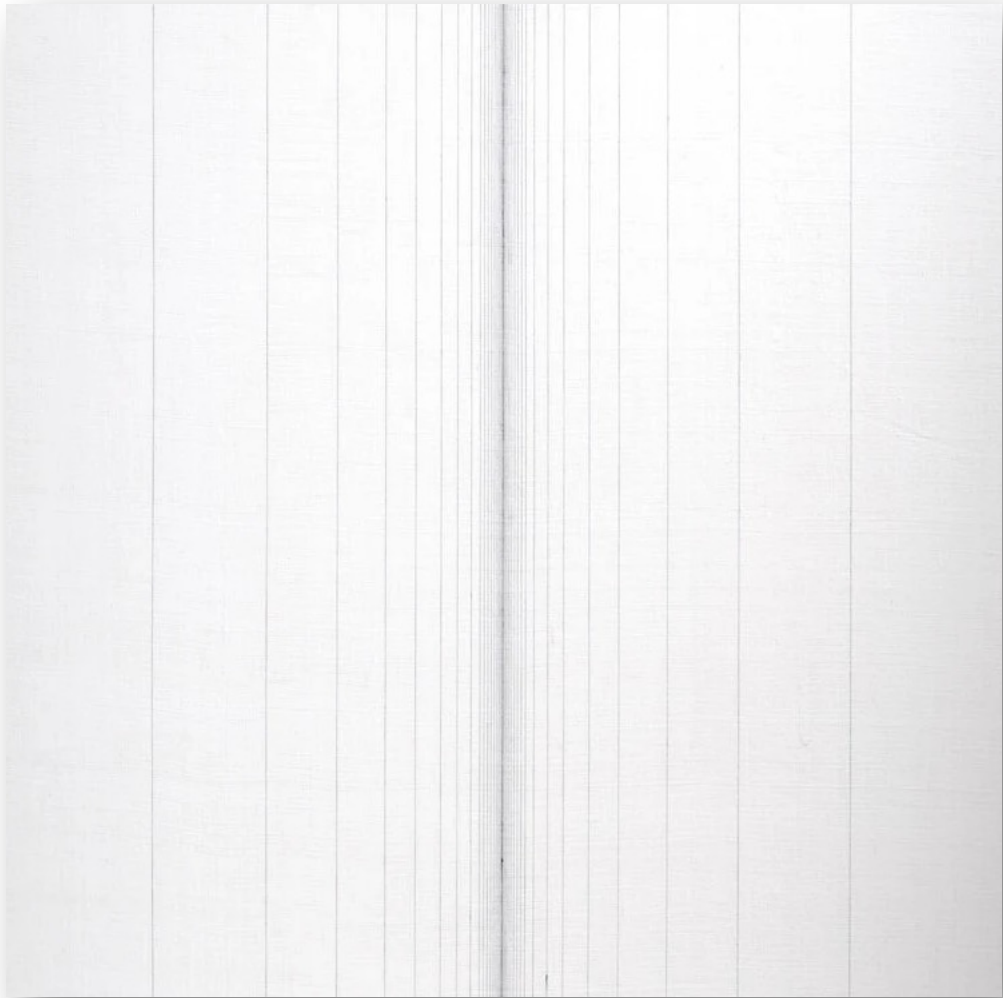
Temple and Hills
Acrylic on canvas
79 x 79 cm

ARIE SMIT



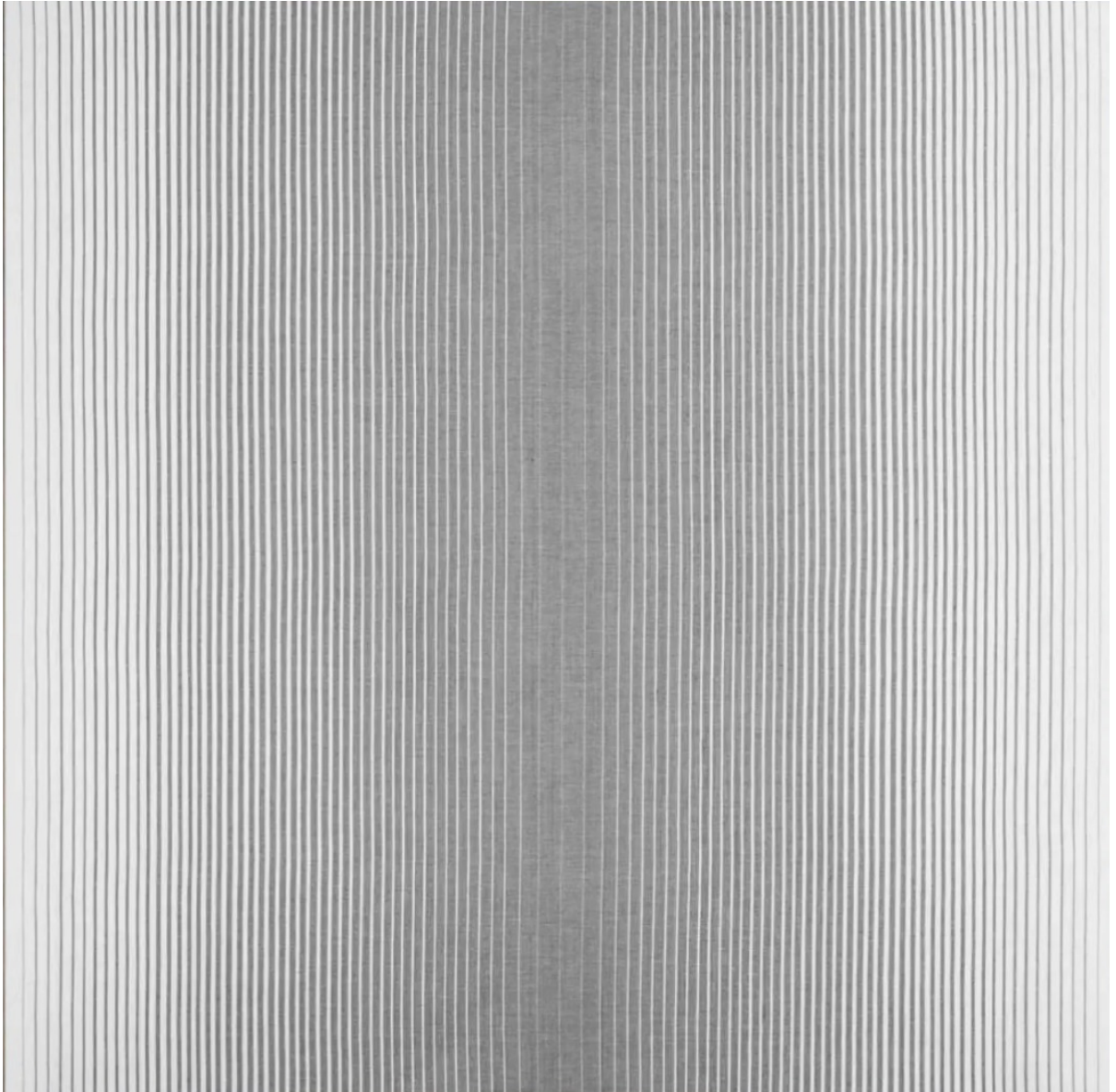
Landscape
Acrylic on canvas
72 x 69 cm

A. SEBASTIANUS



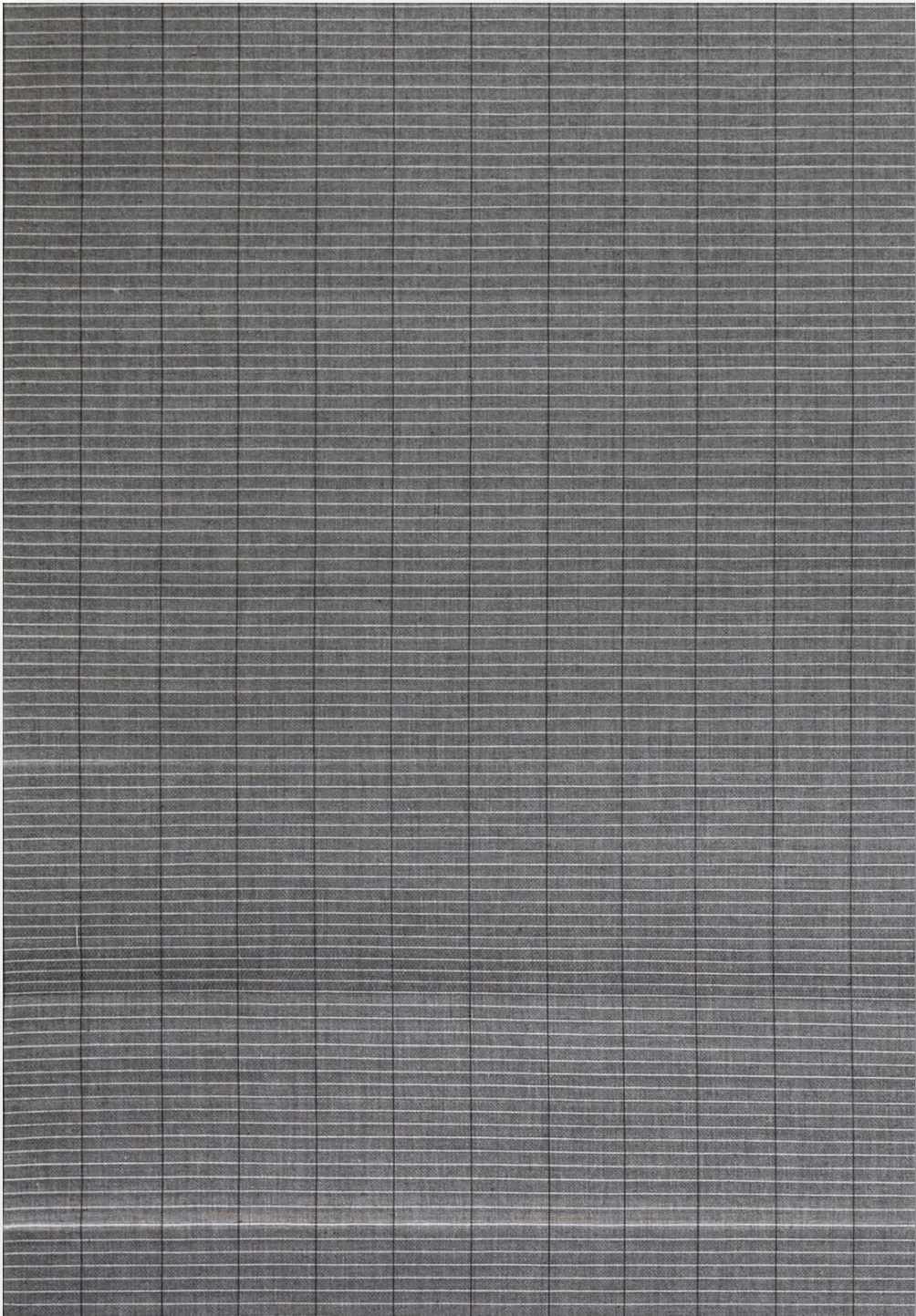
Semasa I
2021
Handwoven cotton framed on steel
98 x 98 cm

A. SEBASTIANUS



Melalui Masa #03
2021
Handwoven cotton framed on steel
98 x 98 cm

A. SEBASTIANUS



#44
2021
Handwoven cotton framed on steel
170 x 96 cm

ARDI GUNAWAN



The Sculpture
2022
Acrylic on canvas
80 x 60 cm

ARDI GUNAWAN



Self-Portrait with a Birthday Tiger
2022
Acrylic on canvas
80 x 120 cm

ARDI GUNAWAN



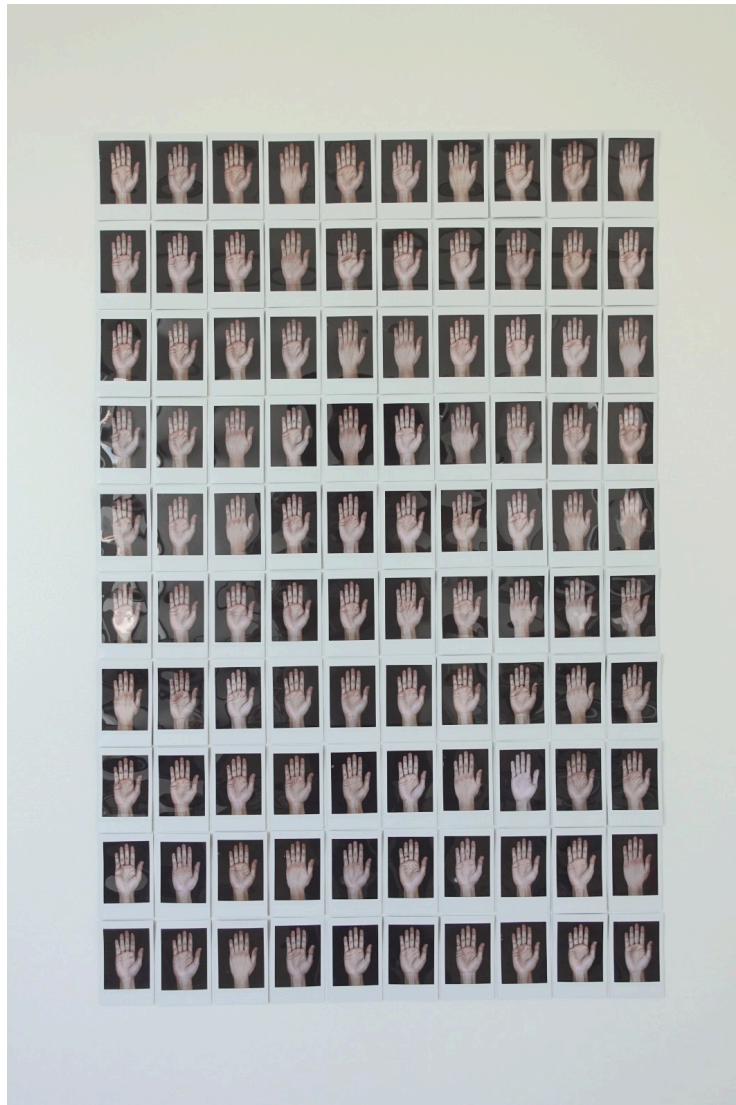
Plastic Nature
2023
Acrylic on canvas
100 x 80 cm

BANDU DARMAWAN



Fragmen Terpapar
2023
3d printed uv resin
190 x 30 cm

BANDU DARMAWAN



Inakurasi Memori
2023
101 x 67 cm
Instant photo paper, Lasercut Acrylic

DOLOROSA SINAGA



Race to Mars
2023
Aluminium
40 x 40 x 90 cm

DOLOROSA SINAGA



Swirling Moonlight
2023
Aluminium
60 x 40 x 98 cm

DOLOROSA SINAGA



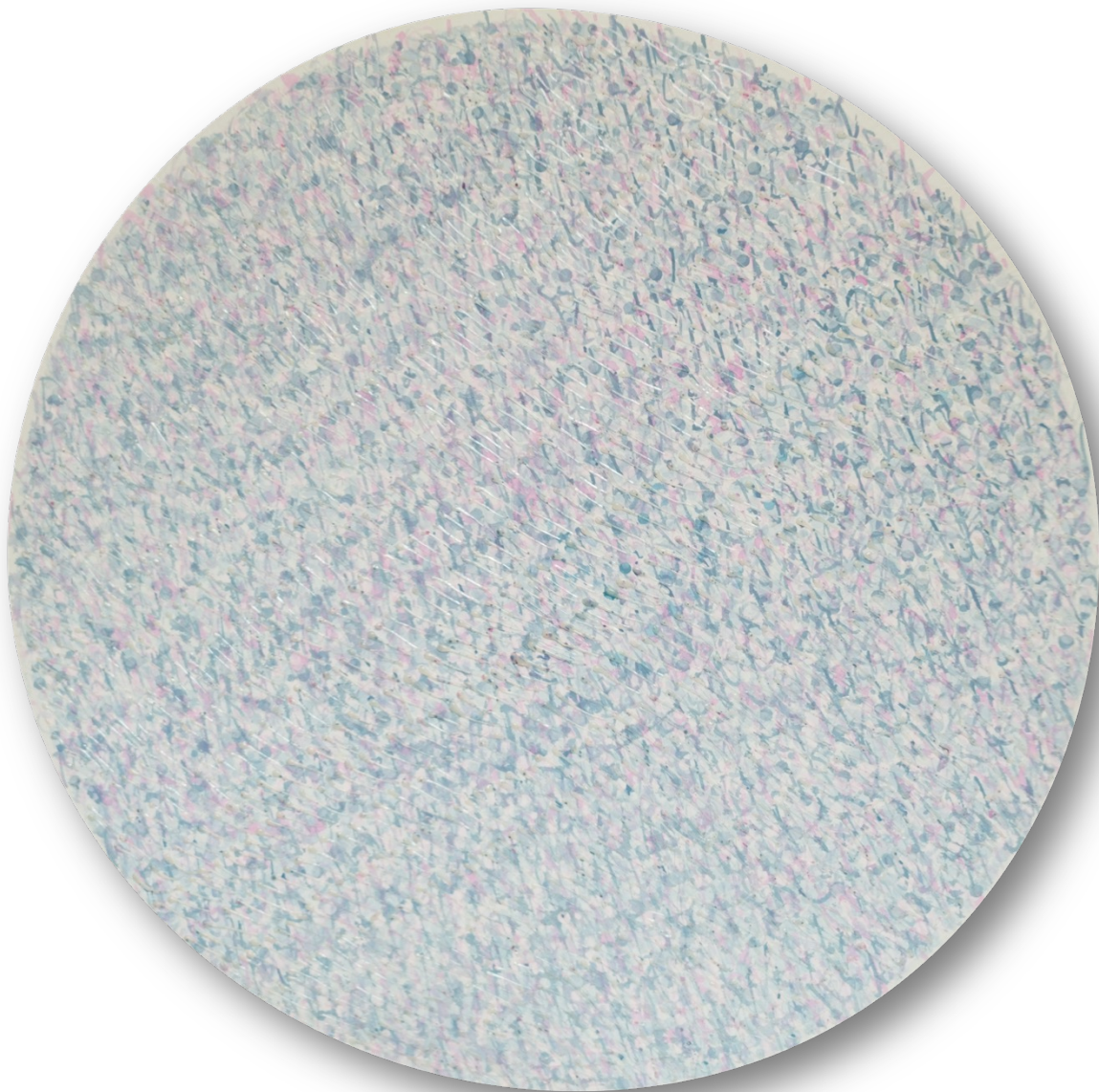
Jeng Sri
2023
Aluminium
42 x 25 x 77 cm

DOLOROSA SINAGA



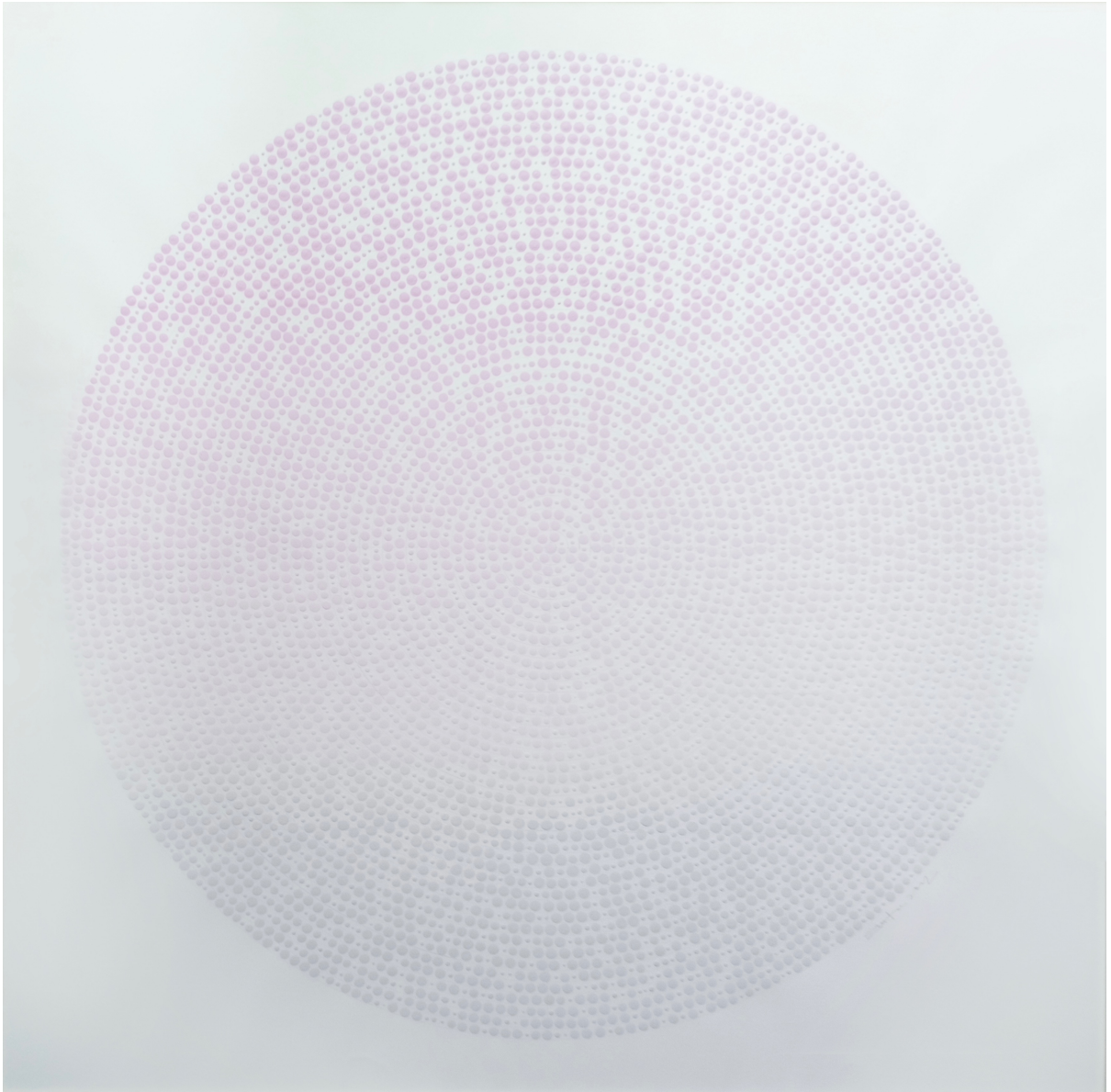
Me and My Mirror
2023
Aluminium
56 x 40 x 90cm

EUN VIVIAN LEE



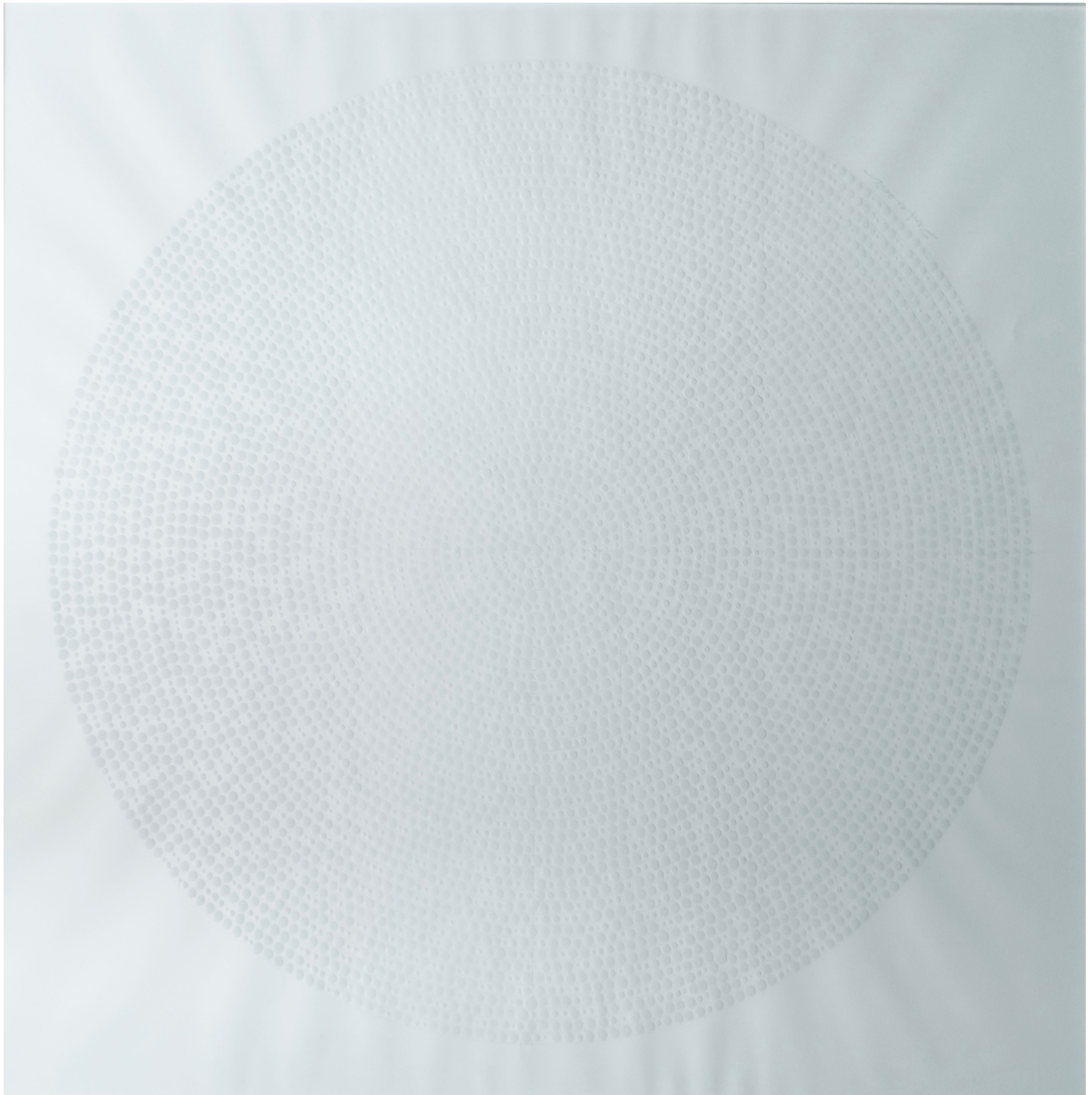
Sakura December
2023
Pigment and wax on canvas
Diameter 121 cm

EUN VIVIAN LEE



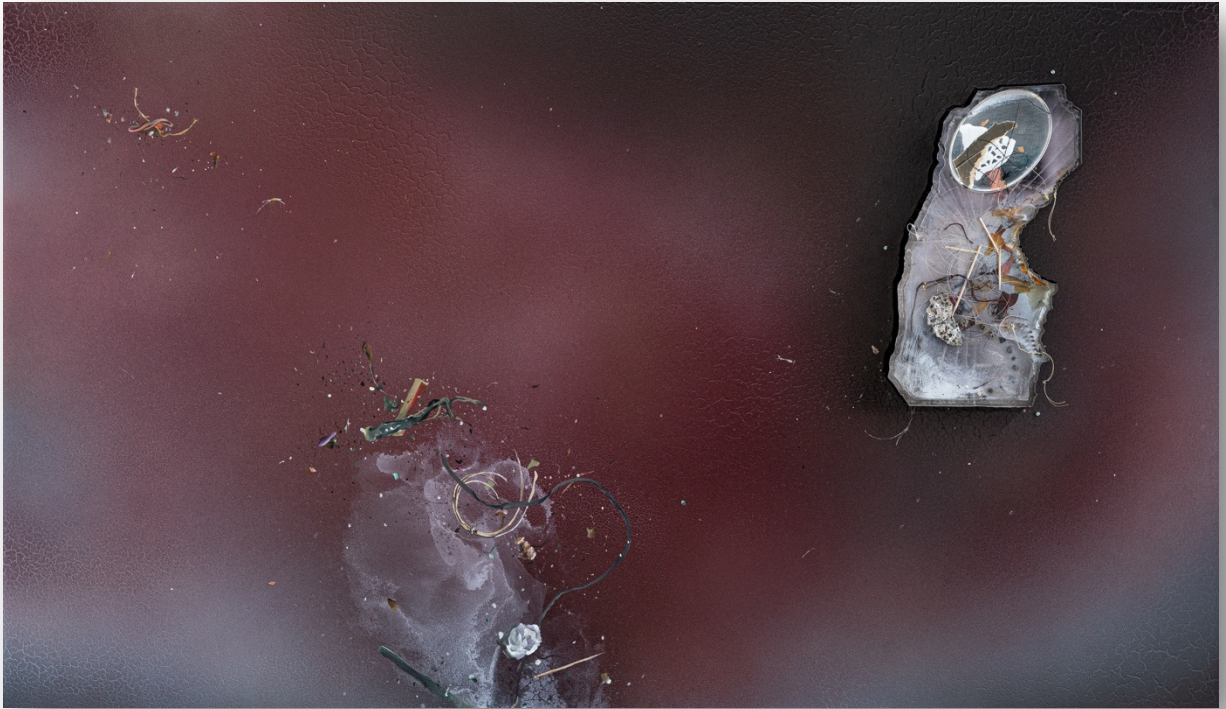
Sakura April
2021
Pigment on paper
122 x 122 cm

EUN VIVIAN LEE



Sakura January (covered in snow)
2022
Pigment on paper
122 x 122 cm

GALIH ADIKA



Volumetric Subparticle

2023

Oil, lacquer paint and objects on blended aluminium

102 x 60 x 7 cm

HANNAH SHIN



Gate
2022
Oil on canvas
190cm x 140cm

HANNAH SHIN



Turbulence
2023
Oil on canvas
130 x 97 cm

IDA LAWRENCE



Air/Air
2022
acrylic on canvas
150 x 180 cm

INES KATAMSO



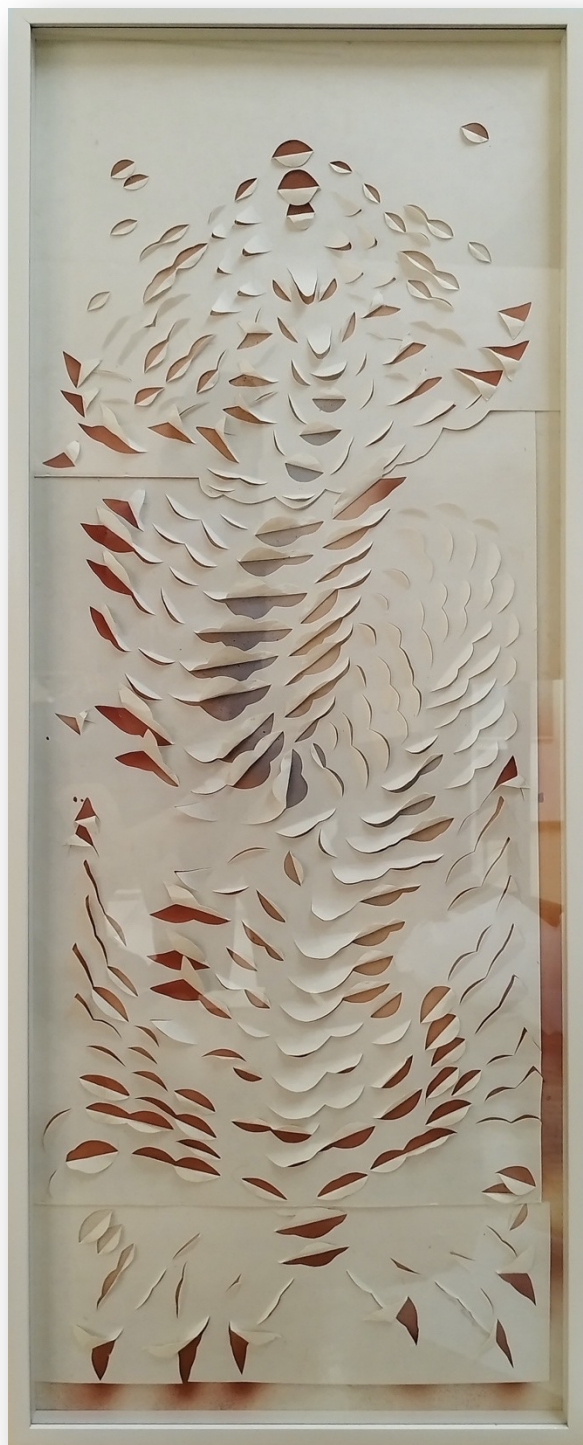
Intus 1

2023

Soil pigment, lapis lazuli stone,
handmade banana paper, wooden frame

89 x 62 cm

INES KATAMSO



Intus 2
2023
Soil pigment, lapis lazuli stone,
handmade banana paper, wooden frame
121 x 41 cm

INES KATAMSO



Intus 3

2023

Soil pigment, lapis lazuli stone,
handmade banana paper, wooden frame
147 x 145 cm (triptych)

JUMAADI



Flora
2023
Buffalohide
132 x 130 cm

JUMAADI



Asal Mula
2023
Buffalohide
120 x 87 cm

JUMAADI



Pohon Kepala, Diatas Bukit, 2022
Acrylic on Buffalohide
98 x 99.5 cm

LUH GEDE GITA SANGITA YASA



Between Cheese and
Renaissance, It's Eclectic
2022
Oil on canvas
150 x 100 cm

LUH GEDE GITA SANGITA YASA



The Flood
2022
Oil on canvas
108 x 180 cm

LUH GEDE GITA SANGITA YASA



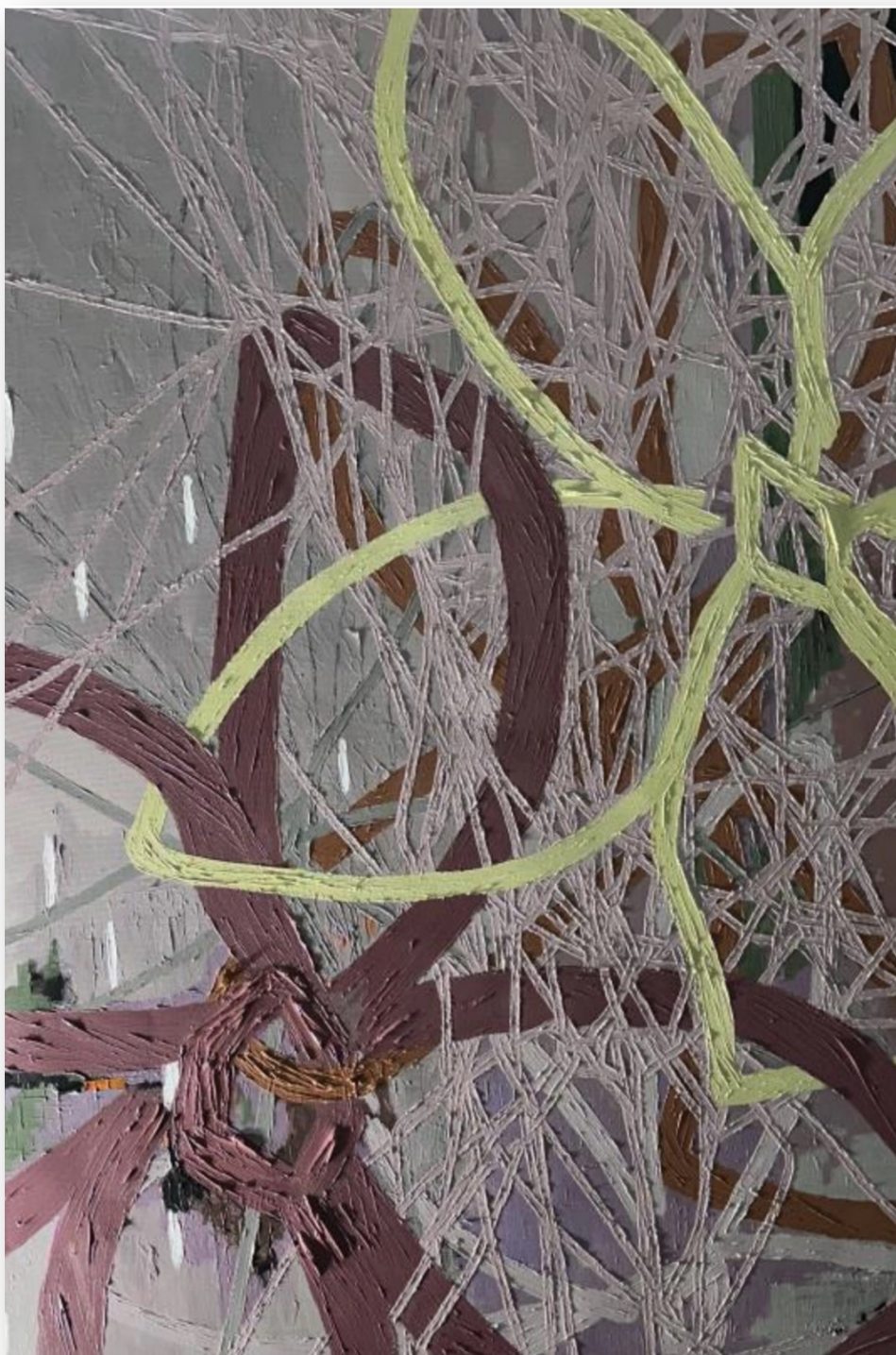
Titik Dua#2
2022
Oil on canvas
108 x 180 cm

RETNA



Society's Eyes
2016
Enamel and acrylic on canvas
152.4 x 294.64 cm

ROSE CAMERON



Pandango Sa Ilaw (Dance of Lights)#1
2022
acrylic, oil pastel, marker pen on canvas glicee
102 x 89 cm

ROSE CAMERON



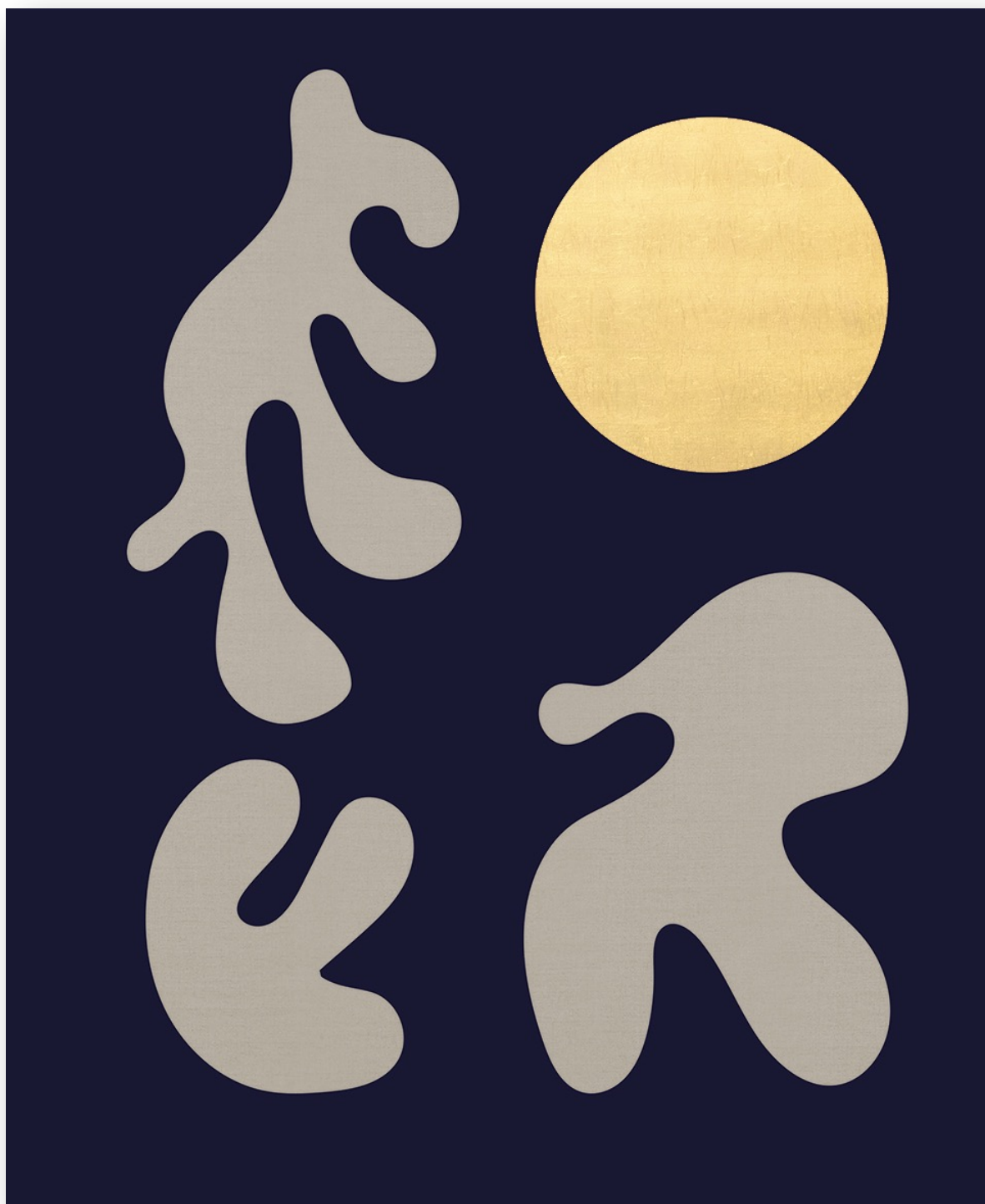
Pandangong Sa Ilaw (Dance of Lights)#2
2022
acrylic, oil pastel, marker pen on canvas glicee
102 x 89 cm

SEPTIAN HARRIYOGA



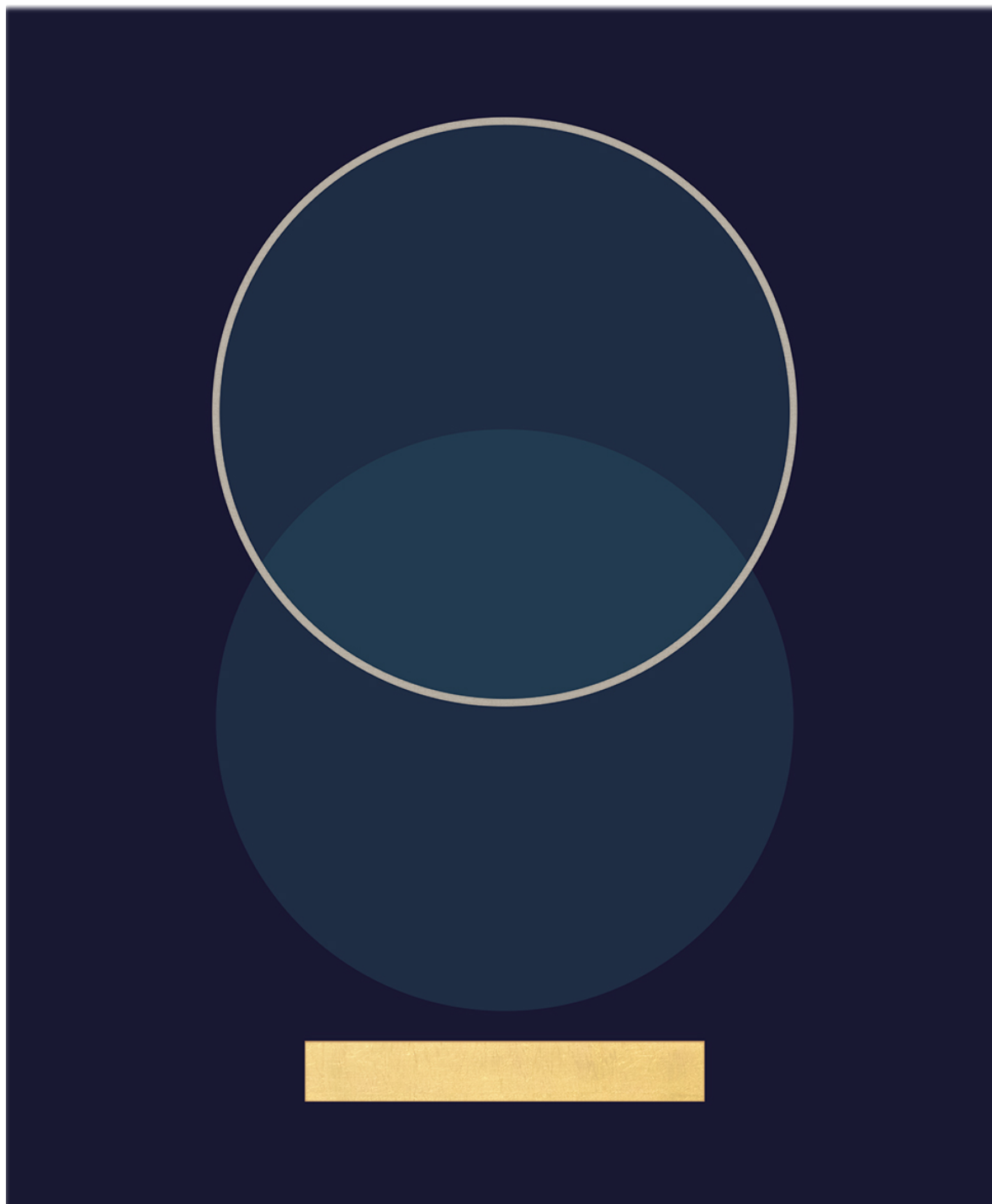
Rolling Eye
2023
Aluminium casting NC paint coating
20 x 25 x 35 cm

SINTA TANTRA



There are Always Flowers
for Those Who Want to See Them
2023
Tempera and gold on linen
120 x 100 cm

SINTA TANTRA



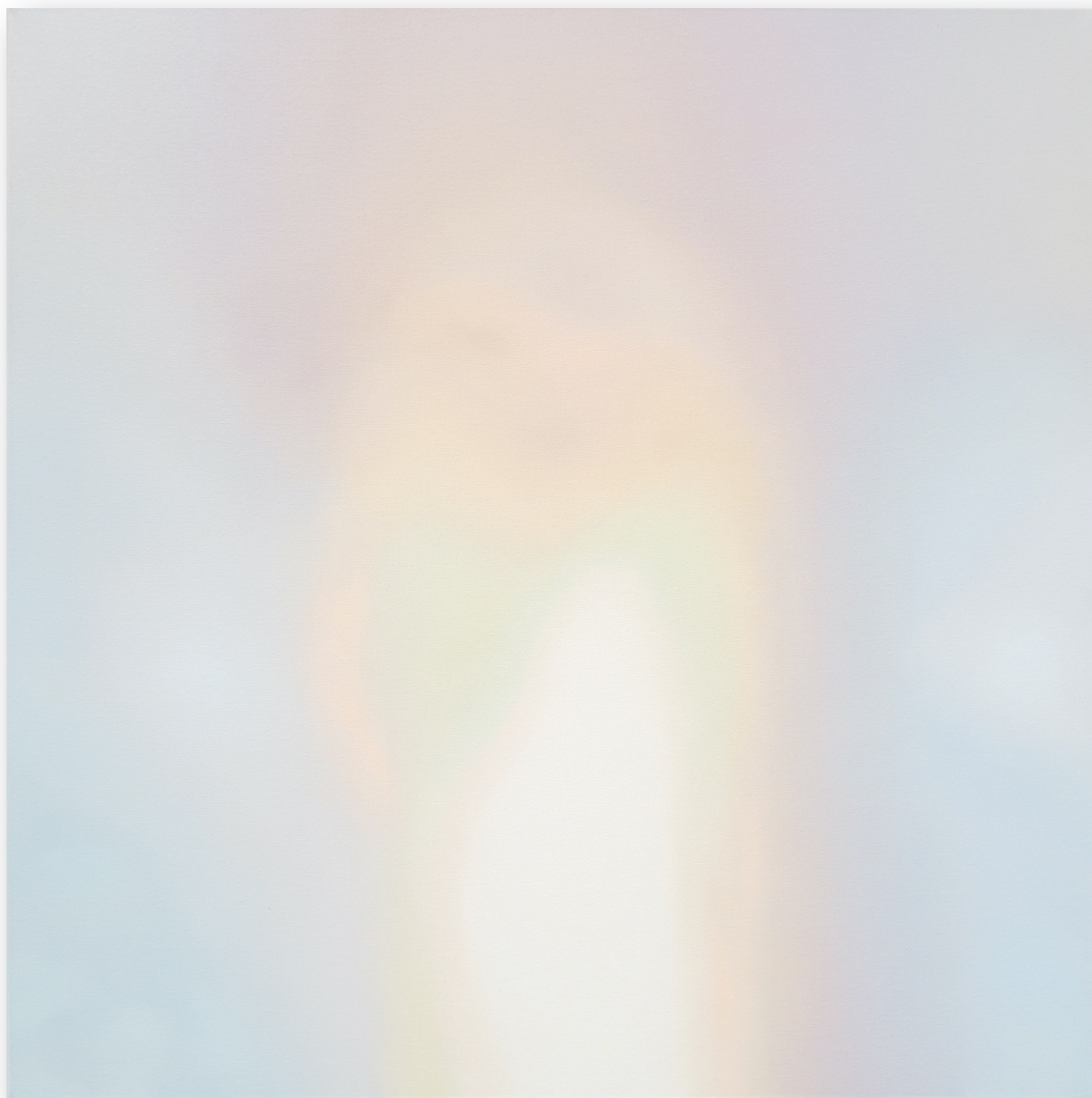
Aerial
2023
Tempera and 24ct gold leaf on linen
120 x 100 cm

SINTA TANTRA



Bloom
2023
Tempera and 24ct gold leaf on linen
180 x 160 cm

TARA KASENDA



Adamo
2023
Oil on canvas
100 x 100 cm

TARA KASENDA



Sola Fide
2023
Oil on canvas
100 x 81 cm

YOSEFA AULIA



"THIRD SEAT"

Third Seat
2023
Pencil and marker on paper
40 x 52 cm

YOSEFA AULIA



Second Skin
2023
Pencil and marker on paper
21 x 29,7 cm

YUKI NAKAYAMA



Since You
2022
Acrylic and graphite on canvas
150 x 120 cm

YUKI NAKAYAMA



Shadow In Light No.1
2023
Acrylic and graphite on canvas
76 x 101 cm

YUKI NAKAYAMA



Shadows In Light No.2
2023
Acrylic and graphite on canvas
150 x 120 cm

Where Is the Line?

ISA Art Gallery returns to ArtMoments Jakarta (AMJ), presenting an exhibition featuring a diverse group of contemporary artists. The exhibition includes the works of Alexander Sebastianus, Ardi Gunawan, Bandu Darmawan, Eun Vivian Lee, Galih Adika, Hadassah Emmerich, Hannah Shin, Ida Lawrence, Ines Katamso, Jumaadi, Luh Gede Sangita, Septian Harriyoga, Sinta Tantra, Tara Kasenda, Yosefa Aulia, Yuki Nakayama, and Dolorosa Sinaga. These eighteen artists intertwine their creations, prompting the thought-provoking question, "Where Is the Line?" This query serves as a starting point to explore the essence of the line as a fundamental element in visual art and its development within contemporary art. Through the distinctive characteristics exhibited in the artworks, we aim to demonstrate how the line transcends its conventional boundaries, showcasing its adaptability and asserting a stronger presence.

The concept of a line encompasses various meanings and forms. It can be viewed as a physical entity, like a thread, or as an intangible element that eludes direct definition. Apart from being a tangible material, a line can also exist as an abstract idea in the mind, such as a dance move or calligraphy. In the realm of art, lines can be objectively and subjectively identified across all forms of artwork. Within an artwork, lines serve as expressions that embody logical abstractions through various forms of abstraction. By employing multidimensional lines, artists guide the viewers' perspective, allowing them to perceive composition and communicate information through the characteristics and directions of the lines. With the intangible line, our aim is to encourage you to explore the meditative and spiritual aspects of movement and everyday experiences through a variety of shapes.

The Meditative and Spiritual Essence of the Line

Body movements often exhibit an intangible line that follows a repeating sequence or pattern. This repetitive motion, sometimes referred to as 'flow,' has the potential to captivate and engage the human consciousness. It is frequently associated with therapeutic activities or meditation.

In Eun Vivian Lee's artistic creations, she employs the repetitive act of painting fragments of a circle using dots. This technique evokes a sense of tranquility, the splendor of nature, and simplicity. Her works portray an ideal and enhanced life, presenting a vision of a better existence. Natural elements such as stones, the moon, space, and time, as well as human objects like races, journals, emotions, and motion, form the core themes of her artwork. Through her paintings, Vivian channels her unique artistic perspective and expresses her hopes, aiming for the audience to experience a serene ambiance akin to a meditative activity. As viewers trace the dots, they may discern the subtle and intangible line that gracefully merges to form a larger circle, encapsulating a sense of serenity.

Tara Kasenda's works also evoke a serene feeling akin to drawing lines. The abstraction of pastel-colored skies in her art appears ambiguous as she skillfully blends pastel colors to create calm clouds in the sky. Her artwork explores identity, perception, beauty, and spiritualism, blurring the boundaries between reality and surrealism, the concrete and the relative. The emotional and spiritual impact of color can be traced back to the works of Wassily Kandinsky, but Kasenda presents it through pastel abstractions that resonate with our reality.

From the same perspective of art as a meditative object, Alexander Sebastianus has a slightly different approach. He finds his meditative flow in creating lines in art. His unique approach involves meticulously weaving threads, one by one, into fabric with abstract patterns. This distinctive technique distinguishes his work from traditional weaving methods. Through his art, Sebastianus raises awareness about the isolation of traditional culture due to modernization. He addresses the rapid passage of time in today's instant-gratification era. Sebastianus notes how modern humans often forget to live in the present as they hurriedly strive toward the future. He parallels the woven fabric in Javanese culture, emphasizing the importance of appreciating and understanding it in the present. Through his artistic expression, Sebastianus seeks to highlight the value of traditional culture and encourage viewers to reconnect with the present.

The therapeutic activity of using thread can also include knitting and crocheting. Mulyana demonstrates this through his creations of colorful sea creatures and corals, achieved by repetitively executing specific patterns. Mulyana's artistic focus extends to social issues, the cultural fabric of society, matters of identity, and environmental concerns. He actively engages the community throughout his meditative artistic process, allowing them to participate in the creative journey. By doing so, he not only brings the benefits of art to himself but also shares them with the people around him.

Line as Movement and Motion

The concept of a line extends beyond its tangible form, as it can also represent aspects that are not easily captured in static art, such as painting. Instead, it can convey a sense of dynamism and movement. This is achieved through the interplay of color, shape, direction, and composition, where the line takes on an illusionary role.

A notable example of this can be seen in the artwork of Hadassah Emmerich. She uses vinyl flooring stencils, pouring paint onto them and transferring the painted lines onto canvas and walls. The curvy lines she creates explore the human body, particularly that of women, plants, and fruits, evoking sensations of sensuality, suggestion, and a vibrant pop of imagery.

In contrast, Hannah Shin's artworks showcase a spontaneous, organic line, integrating gestures and body movements. The lines are smudged at their ends, adding a unique touch to each of her works. Each line in her paintings leaves a trace that invites reinvestigation, sharing, and the potential for change and renewal through various reflections. This process reflects the movement experience and serves as the foundation for other experiences, such as painting, which also carry a strong imprint of life and the moments that shape it.

Similarly, Septian Harriyoga's artistic repertoire extends beyond painting into three-dimensional artworks. His mixed-media sculptures employ materials and techniques to create light and flowing shapes or curvy lines that convey the internal workings of energy. These lines, formulated within the materials, create an illusion of movement. Moreover, the sculptures are animated by kinetic machines, illustrating the inclusion of time in their motion. This technology integration exemplifies how it can be harnessed and utilized in the modern era. Harriyoga explores the interplay of material, technique, energy, and technology through his creations, offering a multi-dimensional artistic experience.

Experiencing Line in Daily Lives

Ravaisson, a philosopher, proposed that rhythm can be understood as a line—an unbroken continuum with a starting and end point. This concept relates to how individuals live their daily lives, progressing through time. Humans employ their bodies and minds to create art and habits, resulting in experiences that shape each moment in life.

The moments in everyday life intrigued Ida Lawrence to express the essence of daily phenomenon through her narrative paintings, combining text and images. Drawing from her observations, experiences, and emotions, Lawrence weaves intricate stories infused with her imagination. Her artistic technique juxtaposes elements of construction, pattern, and her unique style, revealing her distinctive qualities as a painter.

Then, as well, Ardi Gunawan's works exhibit a quirky and childlike portrayal of everyday issues. His paintings depict distorted realities, bending and transforming lines to offer an exciting perspective on our daily lives and the lines we draw. His works challenge perceptions of reality, highlighting how literal and metaphorical lines can be bent, twisted, and interpreted in novel ways, providing fresh insights into our experiences and the narratives we construct.

Yosefa Aulia's works also delve into the realm of bent reality, albeit in a different manner. Exploring themes of self-identity and the interconnectedness between human beings, the earthly realm, and a universal language, Aulia portrays fragmented, peculiarly cut, and reconnected objects. Her artworks predominantly showcase dynamic interactions, drawing from the collective memories of her surroundings, which encompass both the past and the future. Through her artistic expression, Aulia prompts viewers to question and contemplate the intricate relationship between self, society, and the evolving world.

Luh Gede Gita, on the other hand, constructs a new reality by juxtaposing fragmented memories with everyday life and incorporating them into her artworks. The vibrant colors in her paintings reflect her exploration of popular culture. At the same time, the three-dimensional composition showcases her perspective as an artist of a generation closely tied to the digitalization of things.

Similarly, Galih Adika intricately fuses multiple objects in his three-dimensional artworks. His works explore the relationship between objects and subjects, distorting virtual objects into tangible artworks. Through observing and interpreting how memories construct experiences, Adika examines the episodic memory stored in the mind, creating a space for future ventures. The iterative process depicted in his works resembles a line that traverses back and forth between the past and the future, mutually shaping and constructing each other.

Bandu Darmawan, on the other hand, explores the concept of a bent reality through technology as a medium. His artworks transport us momentarily into the future, offering an escape from our current reality. Driven by his thirst for exploring new media, Darmawan bridges everyday life with visions of the future, unveiling intriguing possibilities.

In a similar vein, Aaron Taylor Kuffner brings forth another aspect of the time when everyday life is connected to the future. It focuses on traditional music, specifically the gamelan, which heavily relies on its rhythm and the unique characteristics of the steel used in the instruments. Kuffner delves into how the rhythmic patterns of Javanese traditional musical instruments can be seen as lines in motion. Through visually captivating artworks, he explores his resonating encounters with the gamelan, striving to harmonize the tension between East and West, modernity, and antiquity. The Gamelatron Project, encompassing diverse mediums, materials, and fabrication processes, tells a story of human innovation spanning centuries. It recontextualizes tradition, granting artistic freedom to reimagine its potential role in a changing society creatively.

While the everyday life that Jumaadi approaches is the human experience from a unique perspective, incorporating elements of love, spiritual beliefs, and nature into his artworks. Drawing from his experience as a diaspora artist, he weaves a connection between his roots in Indonesia and the contemporary society he portrays. Jumaadi's technique reflects the traditional art form of wayang kulit, a continuous movement forward through time and into the future.

In addition to traditional artistic methods, the evolving issues Indonesians face can be seen as parallel lines that continue to progress. In her three-dimensional works, Dolorosa Sinaga addresses social and cultural issues, including beliefs, crises, solidarity, multiculturalism, human rights, and women's rights. As one of the pioneers in Indonesian contemporary art, Dolorosa skillfully combines bronze, aluminum, ceramics, and resin to create thought-provoking compositions.

Line in Shape and Pattern

AARON TAYLOR KUFFNER - GAMELATRON



Aaron Taylor Kuffner is an American born conceptual artist, based in New York. Kuffner's dynamic work reaches far outside conventional forms of representation: it actively engages its audience and pushes art to serve society. His pieces often take the form of multi-year projects that require in depth research, collaboration with field experts and the development of new specialized skill sets. Each project provides unique conceptual tools that further the evolution of consciousness through the experience of beauty and the sublime.

Kuffner's work demands a multi-faceted approach to art. Through his work Kuffner has become a noted musician and composer, a skilled metal sculptor, machinist and engineer, an ethnomusicologist, a prolific street artist and social activist, a painter and inventor, a theater director and producer of hyperbolic events.

For over a decade Kuffner has immersed himself in the study of Indonesian Gamelan music. While living for several years in Java and Bali and attending the Institut Seni Indonesia in Yogyakarta, he learned to play the Gamelan, researched the process of making the instruments, cataloged various tuning modalities, and developed his own electronic notation system, all the while gleaning gamelan's cultural and spiritual significance. In 2008, shortly after returning to New York he was awarded an Artist in Residency with renowned technologist Eric Singer at the League of Electronic Musical Urban Robots. The fruit of their collaboration would be the construction of the world's first fully robotic gamelan orchestra.

Following the residency, Kuffner began a new body of work entitled The Gamelatron Project, which marries Indonesian ritual and sonic tradition with modern robotics. In this series of work, Kuffner creates sonic kinetic sculptures from traditional Bronze, Brass and Iron instruments retrofitted with mechanical mallets on sculptural mounting systems. The pieces are connected to a network that transcribes his digital compositions into an array of electrical pulsations that results in a ghostly musical automaton. Over the last 7 years Kuffner has created 21 Gamelatrons of various size, scale and purpose. The project strives to expand the legacy and creative cultural power of gamelan through innovation. Kuffner's Gamelatron Project exposes us to the rich and profound nature of resonance and its effect on the psyche. He creates a harmony in the tension of fusing the East and the West, the Modern and the Ancient. The Gamelatron's contrasting materials and mechanisms tell us a story of globalization and modernization. The Gamelatron Project re-contextualizes tradition and grants artistic license to creatively re-engineer its potential role in a changing society. Kuffner uses exhibitions of the Gamelatrons to create sanctuaries both in public and private spaces. He views the body of the work as an offering to the observer.

Kuffner has performed or presented work more than 400 times in 19 countries in the last sixteen years. Kuffner exhibits with Sundaram Tagore Galleries in New York, Singapore, Hong Kong and International Art Fairs. He has notably received grants, in-kind support and awards from: The Andy Warhol Foundation for the Visual Arts in association with the Clocktower Gallery, The Trust for Mutual Understanding, The Experimental Television Center, The New York Council for the Arts, Ableton Gmhb, The CEC Artlink, Scope Arts, Artist Wanted, Techshop, The New Orleans Airlift, The Indonesian Foreign Ministry, The Dharmasiswa Scholarship, The Berlin Arts Council, The European Commission, I-D Media Berlin, Schloss Brollin Art Labor, The James F. Robison Foundation, The Soros Foundation, Swiss Air, The Mid Atlantic Arts Foundation and The US Artists International partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation

ARIE SMIT



Adrianus Wilhelmus Smit, better known as Arie Smith, was born in 1916 in Zaandam, Holland. He studied graphic design at the Academy of Arts in Rotterdam. Smith was sent to the Netherlands East Indies (Indonesia) for military service in 1938. He worked as a lithographer for the Dutch army's Topographical Service in Batavia (Jakarta) and made maps of the archipelago. A very creative and productive artist, Smit often experiments with his style to show refreshing new views of familiar scenes. His works evoke the light and colors of late 19th century Impressionism, but he never paints on location.

He sketches outdoors and then creates works back in his studio. Elements of early 20th century Fauvism also appear in his works, but his style are features which he developed while living and working in Bali. Smit is a master of color and composition. Repeated elements, often simplified to their very essence but still recognizable, create visual rhythms. His vibrant paintings focus on the people and places of Bali with his own special "broken colors" technique to show the beauty and deeper rhythms of life.

Smit was the third of eight children of a trader in cheese and confectionery in Zaandam. His family moved in 1924 to Rotterdam, where Smit eventually studied graphic design at the Academy of Arts. In his youth he was most inspired by the work of three artists named Paul (Signac, Gauguin and Cézanne). In 1938 he joined the Royal Netherlands East Indies Army. After three months he was sent to the Dutch East Indies, where he worked as a lithographer for the Dutch army's Topographical Service in Batavia, engraving relief maps of the archipelago. Etching Balinese mountains onto maps ignited his desire to one day go to Bali.

In early 1942 Smit was transferred to the infantry in East Java, but was soon captured by the invading Japanese forces. He spent three and a half years in forced labor camps building roads, bridges, and railways on the Burma Railway in Burma, Banpong Railways in Thailand. After the Japanese capitulation in August 1945, Smit convalesced in Bangkok until January 1946. After being stationed in Denpasar, Bali as a staff writer for the infantry, he returned to the Topographical Service in Batavia in September. Until its discontinuation in 1950, he remained employed at this service, eventually becoming head of the drawing department, but in his spare time he criss-crossed Java as a painter and in October 1948 had his first exhibition in Batavia/Jakarta. After Indonesian Independence on December 27, 1949, all Dutch nationals had to choose between Dutch or Indonesian citizenship within two years. Smit briefly considered emigrating to South Africa, but decided to stay; he became an Indonesian citizen late in 1951. In the following years he taught graphics and lithography at the Institut Teknologi Bandung in West Java.

On invitation by the Dutch artist Rudolf Bonnet he visited Bali in 1956, together with Dutch artist Auke Sonnega. He soon met art dealer James (Jimmy) Clarence Pandy, who ran a gallery and souvenir shop. Pandy invited Smit to stay in a house on stilts at the beach of Sanur. Smit and Pandy remained friends and formed a partnership. With his love for bright colors, Smit was captured by the Balinese landscapes in its 'riotous light', and soon decided to stay to depict its villages, rice terraces, palm trees and temples.

In 1960, while touring the village of Penestanan in the Ubud District where he then lived, he came upon some boys drawing in the sand. Impressed by their talent, Smit invited them to his studio, where they became the first of a growing number of students. With minimal instruction but lots of encouragement and material support, his pupils created a naive style of genre painting that became known as the 'Young Artists' style, which at its peak had 300-400 followers. Though he is considered the father of the movement, its style is quite different than any of Smit's own styles over the years.

A. SEBASTIANUS



Alexander Sebastianus Hartanto sees ethnographic research as an experiential mode of existence. His works explore the de-contextualization 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.

Sebastianus Hartanto is an artist who achieved the William Daley Award for Excellence in Art History and Craft in 2017. Trained as an apprentice in his grandmother's hometown in East Java, he mastered the art of weaving, which has become essential in his exploration of visual and material ontology. Currently he works at Rumah Sukkha Citta in Java as an ethnographer and developer of textile crafts.

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. In addition to this, he also work in the Visual Communication Design program at Pradita University as an Assistant Professor. From 2010-2011, he was a teaching associate at Monash University (Drawing) and RMIT University (Landscape Architecture) in 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.

DOLOROSA SINAGA



Dolorosa Sinaga's (b. 1952) Drawing from different insights, from art history, her personal life, and the larger socio-political society in which she lives, Dolorosa's artworks combine art and activism. Her artworks evolve alongside her career as a social activist, heavily affected by the modern world with its promises and perils, its freedom and constraints, especially in the context of the socio-cultural changes that have taken place within Indonesia in the last seven decade.

Her evocative sculptures often tell the stories of women's struggles and their identity within society, as well as themes of illusions, loyalty, times of crisis, solidarity, and multiculturalism. She is now actively organizing exhibitions that provide a platform for young sculptors to showcase their works, so that they may carry on their love for the art form into the new generation.

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.

Her search for finding peace is rooted in her desire to both self-improve herself and also improve her interactions with the world. The accumulation of every small dot depicts Lee's value of appreciating the smaller moments in life. Likewise, her relationship with nature is often an inspiration for her circular structured works, a way of depicting the moon embracing the sun, and its profound influence on individuals. Ultimately, Lee's approach to her artwork strives to promote hope, love, and peace in humanity.

She studied Computer Graphics as an undergraduate from Pratt Institute, Brooklyn New York and has a master's degree in Interactive Media Telecommunications from New York University, New York city. She was a programmer for years before becoming a full time artist. You can find a lot of media/programming influences in her work.

GALIH ADIKA



Galih's practice involves exploring the relationship between subject and object and questioning the transformation of values and meanings. He imagines processed materials, such as pictures and objects, as a text that can be presented as is, modified, eliminated, or set aside. His latest works examine how humans interpret their own memories to construct an experience.

HANNAH SHIN



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

IDA LAWRENCE



(b. 1988)

Ida Lawrence 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 is currently based in Berlin, Germany and previously was based between Sydney, Australia and Yogyakarta, Indonesia. She graduated with a Bachelor of Fine Arts in Painting at the Sydney art school situated in an old gaol, and received First Class Honors in Sculpture at one in a

former mental asylum. Between 2010-2012 she studied dance at the Indonesian Arts Institute, Yogyakarta with the Darmasiswa Scholarship. Currently she is participating in the 2022-2023 Berlin Program for Artists and working towards new exhibitions.

Ida has held solo exhibitions in Japan, Indonesia and Australia. She has also shared her work in group and duo exhibitions such as: In Conversation: FX Harsono x Ida Lawrence, curated by Emily Rolfe and Bianca Winataputri at Fairfield City Museum and Gallery, Sydney (2019); The 15th Asian Art Biennale, Dhaka (2012); Buah Tangan, with ISA Art + Design and Art Jakarta (2020); and looking here looking north at Casula Powerhouse Arts Centre, Sydney (2019). Ida has been an artist in residence in Japan, Indonesia, Malaysia and Australia.

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.

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 'story-telling' as intrinsic to Jumaadi's 'personal history and psyche' (Catalogue Essay, An arm and a leg, 2018). Jumaadi currently lives and works between Yogyakarta, Indonesia and Mossman, Sydney.

LUH GEDE SANGITA



Luh Gede Gita Sangita Yasa, (b. July, 22nd 1997, Bali) is a recent graduate from Institut Teknologi Bandung. Majoring in Fine Arts, she works primarily with oils, watercolor, graphite and sometimes resin. She often employs bold colors and composition in a juxtaposition 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.

MULYANA



Mulyana was born in Bandung, 1984. He is an Indonesian artist who was born and raised in Bandung, West Java, creates textile installations, crocheted and knitted marine worlds, works emblematic of global social and environmental concerns. After completing his graduate degree in art education at the University Pendidikan Indonesia in Bandung (2011), Mulyana moved to Yogyakarta in 2014 to investigate the possibility of community-based projects as an extension of his studio practice. One of the first groups of collaborators he encountered was a community of transgender women in Sorogenen village, in the Yogyakarta region. Together with this community, Mulyana produced multiple soft sculptures in his signature style, pathing the way towards the world stage where his works were finally presented to a global audience.

RETNA



RETNA (Marquis Duriel Lewis) was born in 1979 in Los Angeles, California. He was introduced to L.A.'s graffiti/mural culture in 1986. At the age of fifteen, he started to paint on posted fashion advertisements and led one of the largest and most innovative graffiti art collectives the city has witnessed. He is well known for his unique text-based style, and layering intricate line work with an incandescent color palette, while using paintbrushes mixed with the traditional spray can.

Retna's stature in the international contemporary art scene is proven with his participation in numerous international exhibitions in the world's most prestigious art galleries and museums such as MOCA's "Art in the Streets" (2011), "New Paintings and Works on Paper", Michael Kohn Gallery, Los Angeles, CA (2012), "Keith Haring/RETNA" pop-up exhibition during Art Basel Hong Kong 2013, and "Articulate and Harmonic Symphonies of the Soul, Hoerle" exhibition at Guggenheim Gallery, New York, NY (2015). In 2013, Retna painted a mural in conjunction with the Urs Fischer Exhibition at MOCA, Los Angeles, CA.

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. The results are highly refined sculptural pieces that can be simply enjoyed for their form but also invites the audience to contemplate and create their own interpretations. Septian held his solo exhibition titled "Circle" at Wot Batu, Bandung in 2018 and has participated in a number of group exhibitions including "Daur Kinetik" at Museum Seni Rupa dan Keramik (2019), "Trienal Seni Patung Indonesia: Versi" at Galeri Nasional Indonesia (2014), "Simpangan: Seni Patung Baru" at Galeri Salihara (2012), and "Manifesto" at Galeri Nasional Indonesia (2008).

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.

Her decade of work in the public realm produced distinct color abstractions which wrapped around the built environment, enlivening and transforming them in the process. Her work now ranges from small painted canvases to huge architectural installations, from bold, tropical colors to Calder-like minimalism. It occupies a space at the intersection between painting and architecture, striking a fine balance between two-dimensional and three-dimensional, decorative and functional, and public and private.

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 *Wheeled Beings* (Taipei, 2015). In France, *Unshut Windows* (Paris, 2021), *Eternal Ephemeral* (Paris, 2021) and *Superlight* (Paris, 2023). Her artwork creates a dreamlike quality that evokes calmness and ambiguity; through soft pastel hues and blurriness, she emphasizes the issues of identity, beauty, perception and spiritualism. The foundation of her work is research; Kasenda collects data, observes, and investigates theories and studies on color relevant to her subject matter.

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. She draws every day, although most of her published works are known to be in the form of installation art and ceramics objects. Her works usually consist of the visual embodiment of her ideas about individuals and space surrounding them, in which there are also interrelated elements such as interactions between subjects, objects, and their gestures.

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.

Painting came naturally as a medium that bridges the difference. Visualizing new spaces within the gaps of architectural representation, her work focuses on the intimacy of play. Gestures of spaces are painted in bold, while the lines carve out details that invite multiple perspectives to viewers. The speckles of colors inhabit these spaces as they highlight each territory. She intends to continue to use painting as a tool to explore the built environment.



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