

ISA
Art
Gallery

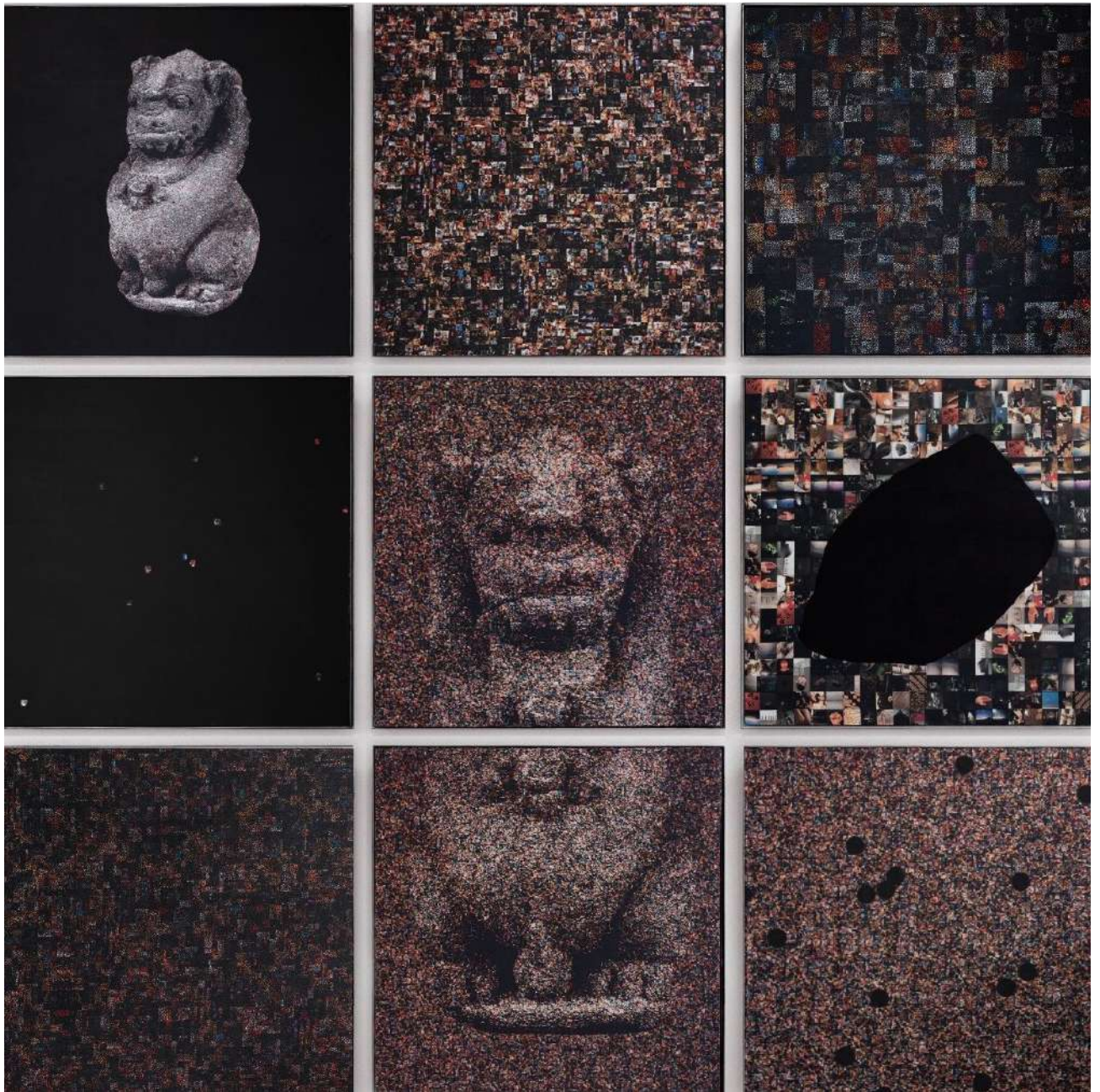
BOOTH B10

FUSION FLUX Jakarta

ART JAKARTA
17 – 19 NOV 2023
JIEXPO KEMAYORAN

Gamelatron | Hadassah Emmerich | Wildan Sugara | Yosefa Aulia | Hannah shin | Ida Lawrence | A. Sebastian | Arahmaiani | Ardi Gunawan | Bandu Darmawan | Dabi Arnasa | Doloresa Sinaga | Eun Vivian Lee | Franziska Fennert | Tara Kasenda | Sinta Tantra | Septian Haryyoga | Rose Cameron | Jumaedi | Ines Katamsa

NEARLY BEEN CONVERTED 714 TIME



A. Sebastianus

TOP (Left To Right)

BARONG - LOT #22-01, 2023, 87 X 87 cm, batik on printed photograph on cotton

PARTICLES OF FROM #03-01, 2023, 87 X 87 cm, dye and print on photograph on cotton

PARTICLES OF FROM #02-01, 2023, 87 X 87 cm, batik on printed photograph on cotton

MID (Left To Right)

TITIK DARI #02 (POINTS OF FROM), 2023 87 X 87 cm, batik on printed photograph on cotton

BARONG - LOT #23-01, 2023, 87 X 87 cm, dye and print on photograph on cotton

TUBUH DI'ANTARA DARI #03, 2023, 87 X 87 cm, batik on printed photograph on cotton

BOTTOM (Left To Right)

PARTICLES OF FROM #04-01, 2023, 87 X 87 cm, batik on printed photograph on cotton

BARONG - LOT #23-02, 2023, 87 X 87 cm, dye and print on photograph on cotton

TITIK DARI #03-01 (POINTS OF FROM), 2023, 87 X 87 cm, batik on printed photograph on cotton



A. Sebastianus
PARTICLES OF FROM #01-01, 2023
130 x 130 cm
batik on printed photograph on cotton

A. Sebastianus
BARONG - LOT #22 - 02, 2023
102 x 80 cm
batik on printed photograph on cotton



Arahmaiani
Pelangi 1, 2017
120 x 100
Acrylic on canvas



Ardi Gunawan

Gossip(nenek), 2023
80 x 80cm (unframed)
Acrylic on canvas



Ardi Gunawan

Teori Self-care, 2023
80 x 80cm (unframed)
Acrylic on canvas



Ardi Gunawan

Gossip with Hippo or Pig #2, 2023

110 x 160 cm (unframed)

Acrylic on canvas



Bandu Darmawan

Domestic Surveillance #1, #2, 2023
100 x 40 cm (each)



Dabi Arnasa

Clown City, 2023

140 x 120 cm (each)

Acrylic and paper collage on canvas



Dabi Arnasa

The Population, 2023

120 x 140 cm (each)

Acrylic and paper collage on canvas



Dolorosa Sinaga
Race to Mars, 2023
40 x 40 x 90 cm
Aluminium



Dolorosa Sinaga
Swirling Moonlight, 2023
60 x 40 x 98 cm
Aluminium

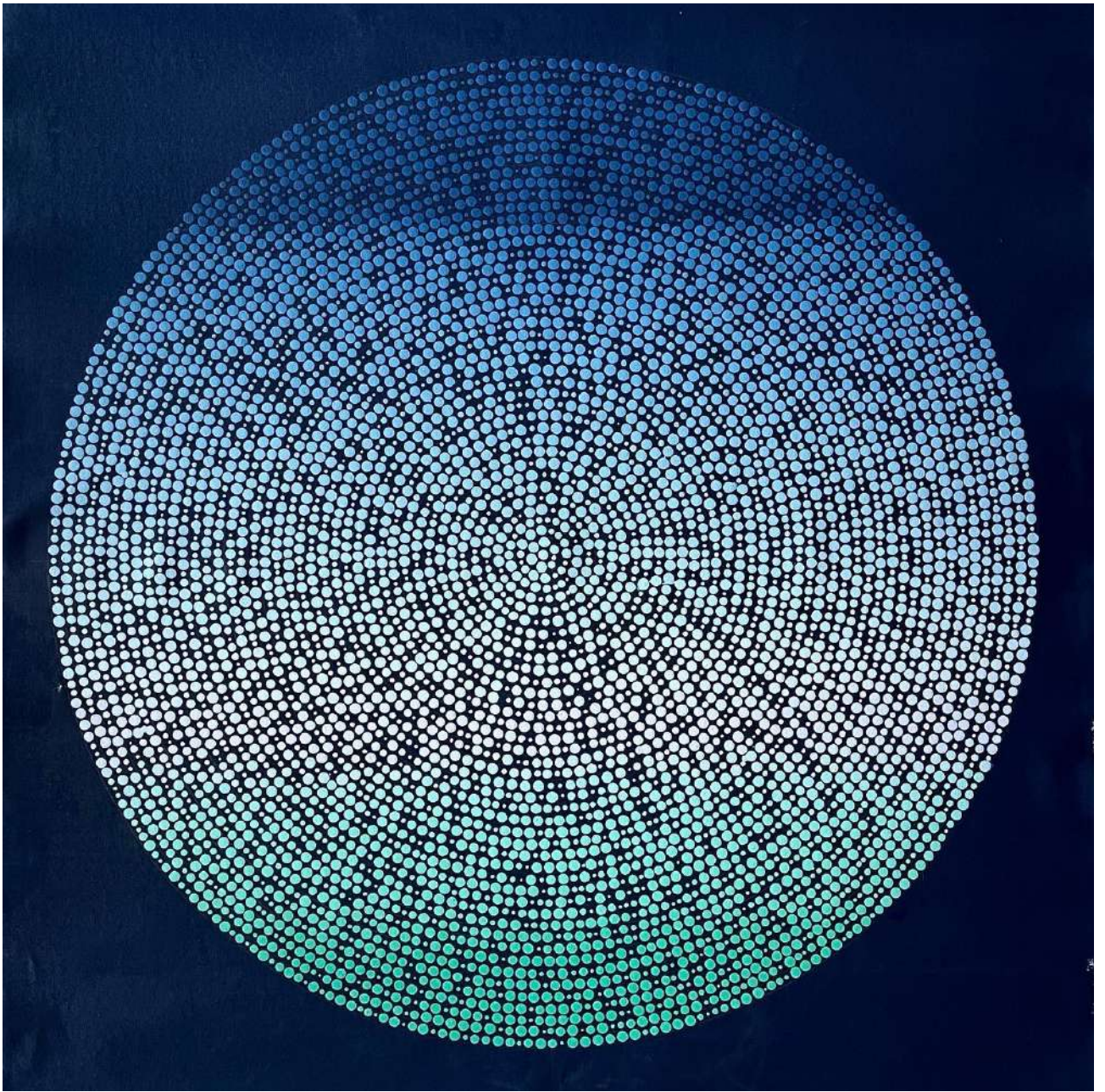


Dolorosa Sinaga

Me and My Mirror, 2023

56 x 40 x 90cm

Alumunium

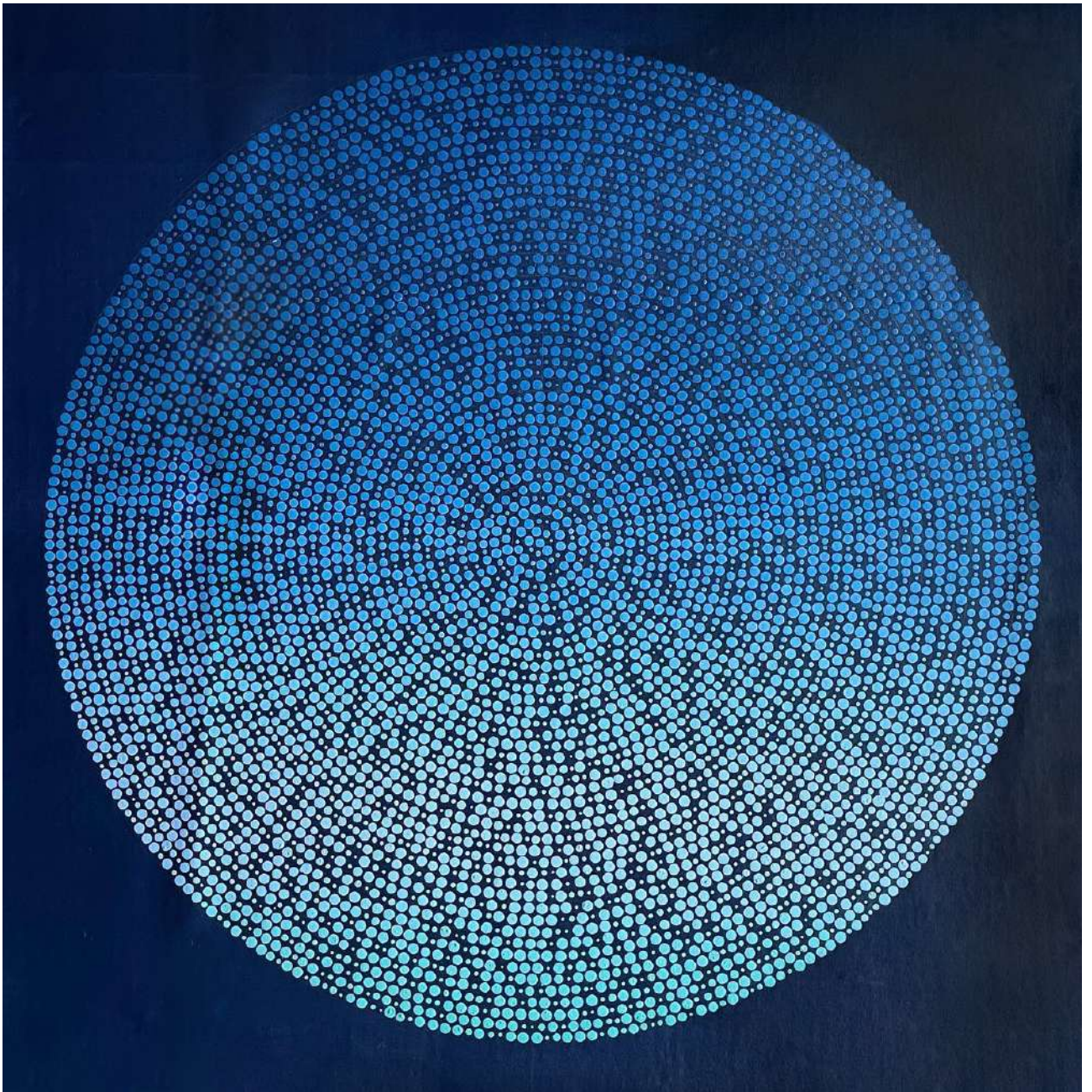


Eun Vivian Lee

Earth The Universe 1, 2023

132 x 132 cm

Pigment and wax on canvas



Eun Vivian Lee

Earth The Universe 2, 2023

132 x 132 cm

Pigment and wax on canvas



Eun Vivian Lee

Sakura December, 2023

Diameter 121 cm

Pigment and wax on canvas



Franziska Fennert

Left To Right

Peace, 2023

Hope, 2023

Joy, 2023

Acrylic on joined HDPE bags on synthetic wood

37 x 24 x 6 cm



Galih Adika

Afterimage 1

100 x 165 x 4 cm

Oil paint, lacquer paint & polyurethane clear coat on
bended aluminium



Aaron Taylor 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



Hadassah Emmerich

Infinity (The 8th Papaya), 2023

200 x 120 cm

Oil and acrylic on canvas



Hadassah Emmerich
Soul Spirits I, 2022
59 x 42 cm
Oil on paper

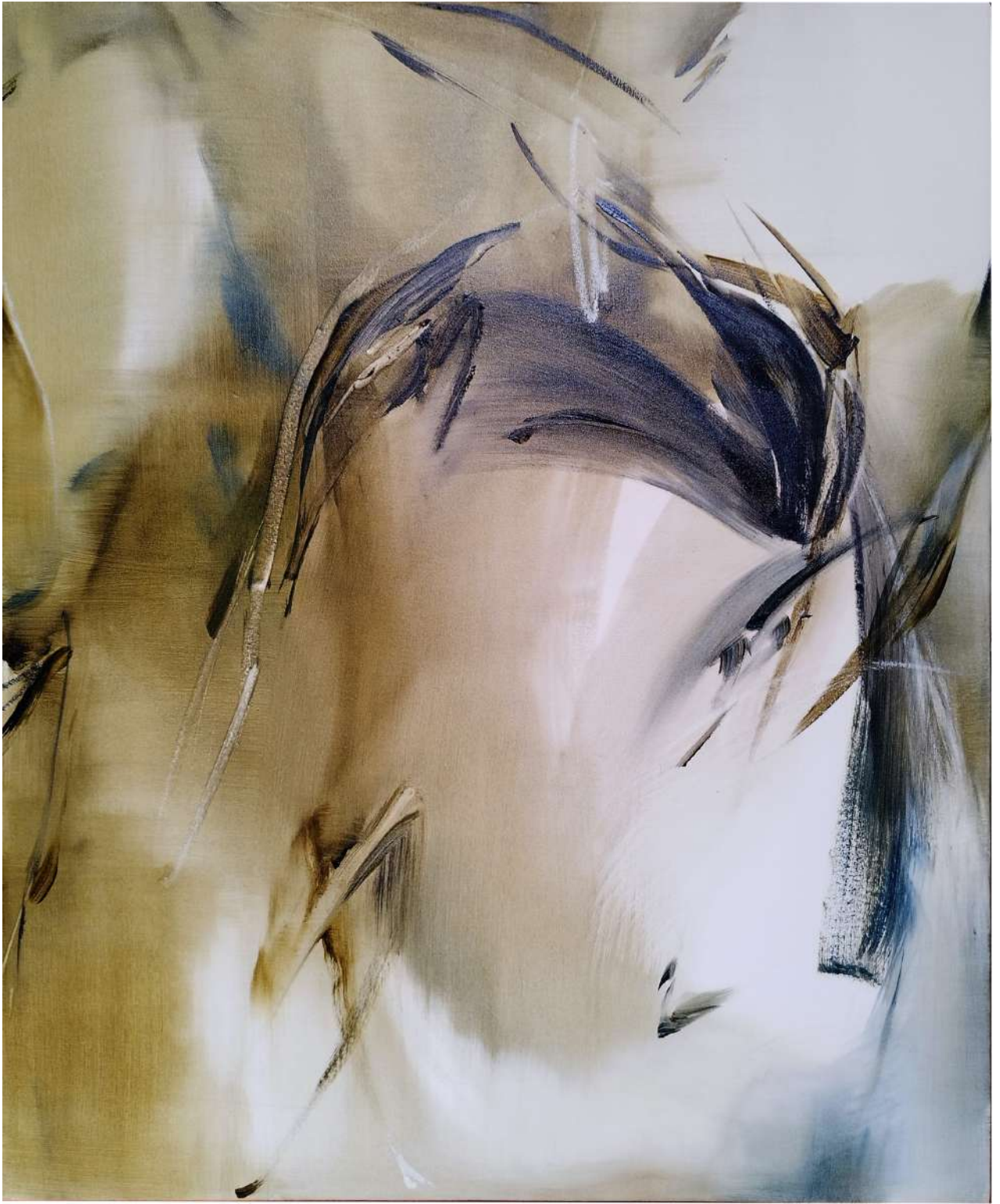


Hadassah Emmerich

Soul Spirits II, 2022

59 x 42 cm

Oil on paper



Hannah Shin

Branches, 2022

120 x 100 cm

Oil on canvas



Hannah Shin

Turbulence, 2022

130 x 97 cm

Oil on canvas



Ida Lawrence

+x, 2023

120 x 155 cm

Acrylic on canvas



Ida Lawrence

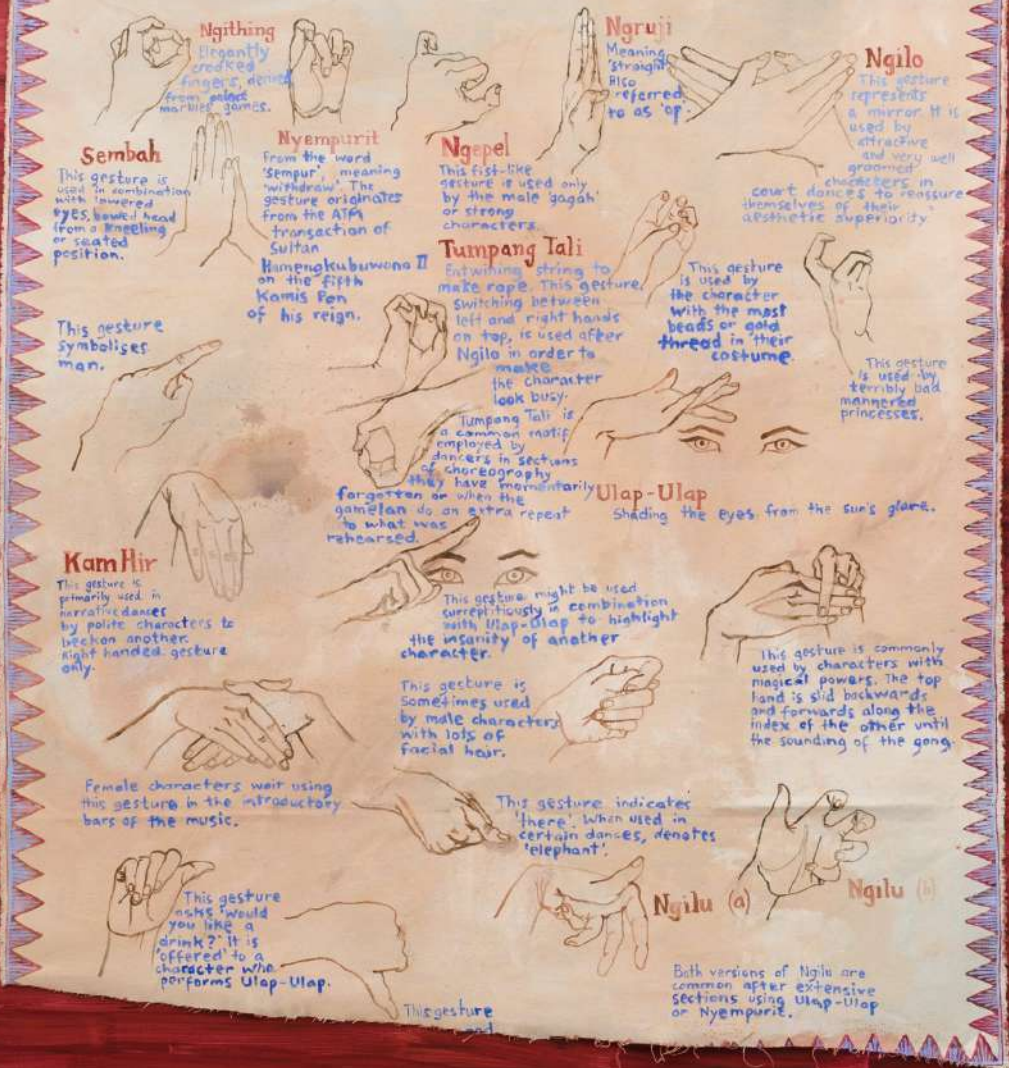
All The Winner, 2023

155 x 120 cm

Acrylic on canvas

Traditional Javanese Dance Hand Gestures

Compiled and Annotated
by P.D. Norman



Ida Lawrence

Traditional Javanese Dance Hand Gestures, Compiled and Annotated by P.D. Norman, 2023

120 x 155 cm

Alleged found artefact (acrylic on unstretched raw canvas) on polycotton canvas, stitching



Ines Katamso

Telluric Thoughts 3, 2023

152 x 151 cm

paper, soil pigment, stainless and acrylic frame



Ines Katamso

Telluric Thoughts 4, 2023

68 x 56 x 3 cm

paper, soil pigment, stainless and acrylic frame



Ines Katamso

Telluric Thoughts 6, 2023

125 x 86 x 3 cm

paper, soil pigment, stainless and acrylic frame



Ines Katamso

Identidem 1, 2023

107 x 78 cm

Paper, soil pigment, wooden frame



Ines Katamso

Neo Fossil 2, 2022

100 x 71 cm

Recycled plastic



Jumaadi

Kalawana, 2022

68 x 101 cm

Acrylic on buffalohide



Jumaadi

Flora, 2023

132 x 130 cm

Acrylic on buffalohide

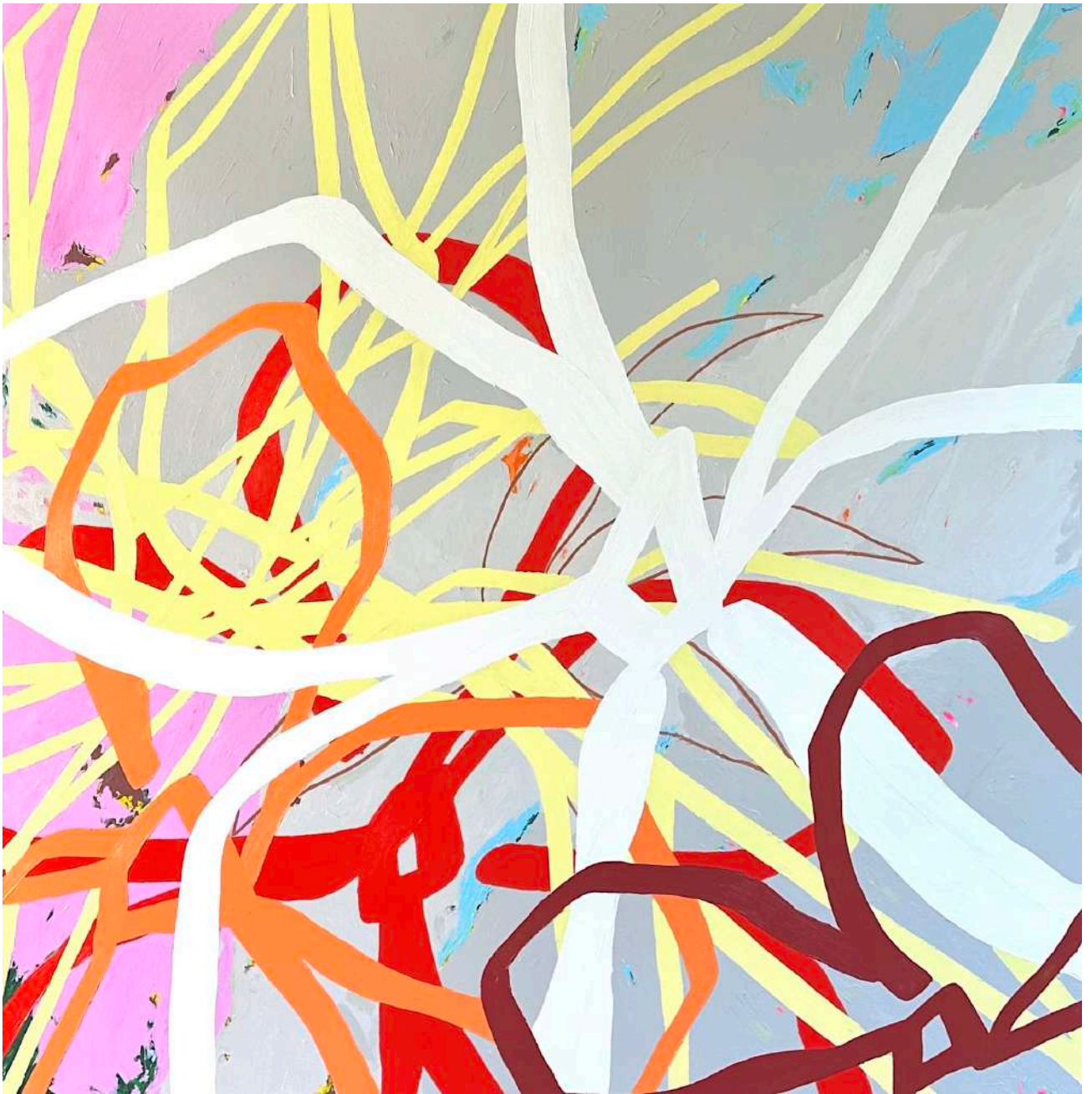


Rose Cameron

Women of The Fields 1, 2023

114 x 114 cm

Acrylic, acrylic marker and inkjet on cotton canvas



Rose Cameron

Women of The Fields 2, 2023

114 x 114 cm

Acrylic, acrylic marker and inkjet on cotton canvas



Septian Harriyoga

Rolling Eye

2023

Aluminium casting NC paint coating

20 x 25 x 35 cm



Sinta Tantra
Batavia, 2023
120 x 80 cm
Tempera and 24ct gold leaf on linen



Sinta Tantra

Padi, 2023

120 x 80 cm

Tempera and 24ct gold leaf on linen



Sinta Tantra

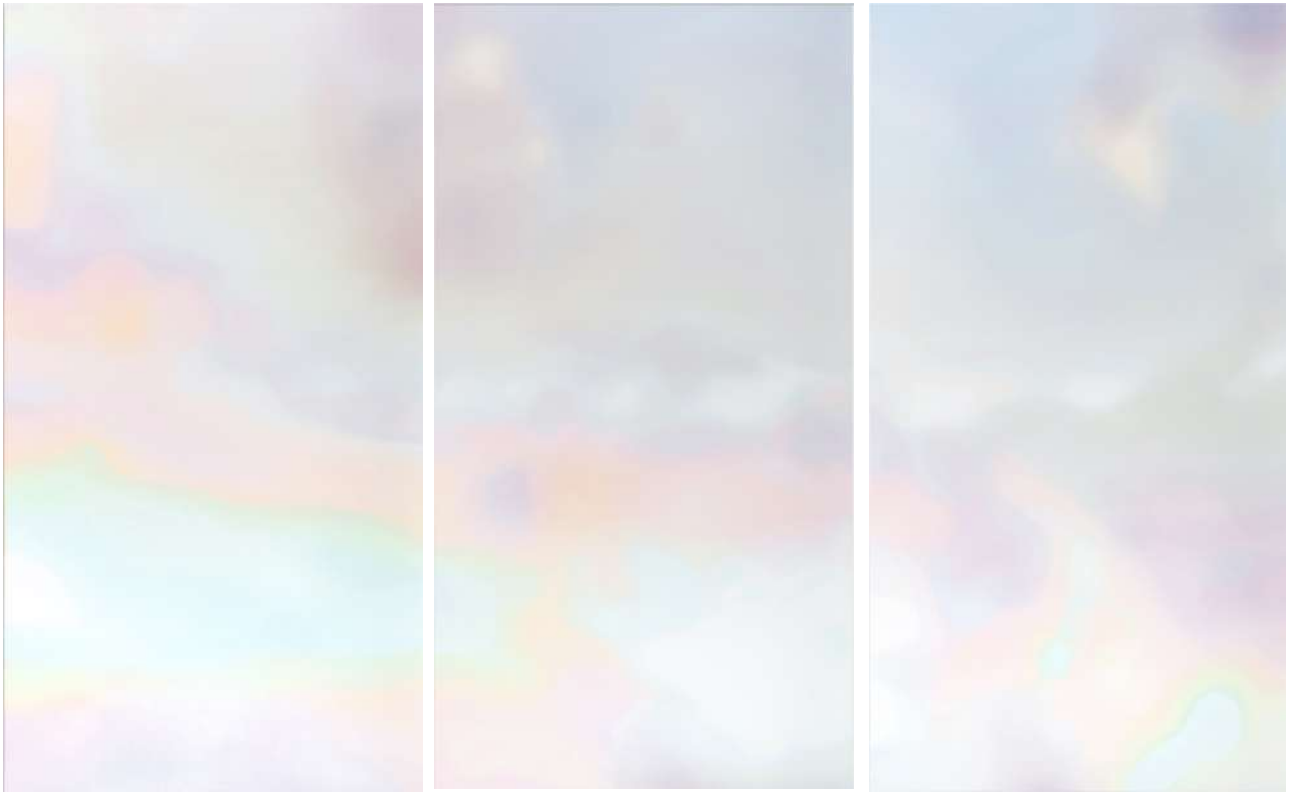
Lotus II, 2023

180 x 160 cm

Tempera and 24ct gold leaf on linen



Tirta Tawar, 2023
180 x 160 cm
Tempera and 24ct gold leaf on linen



Tara Kasenda
Amor, Vincit, Omnia, 2023
150 x 80 cm (each)
Oil on canvas



Tara Kasenda
Ora Pro Nobis, 2023
100 x 80 cm
Oil on canvas



Tara Kasenda
De Fideli II, 2023
130 x 97 cm
Oil on canvas

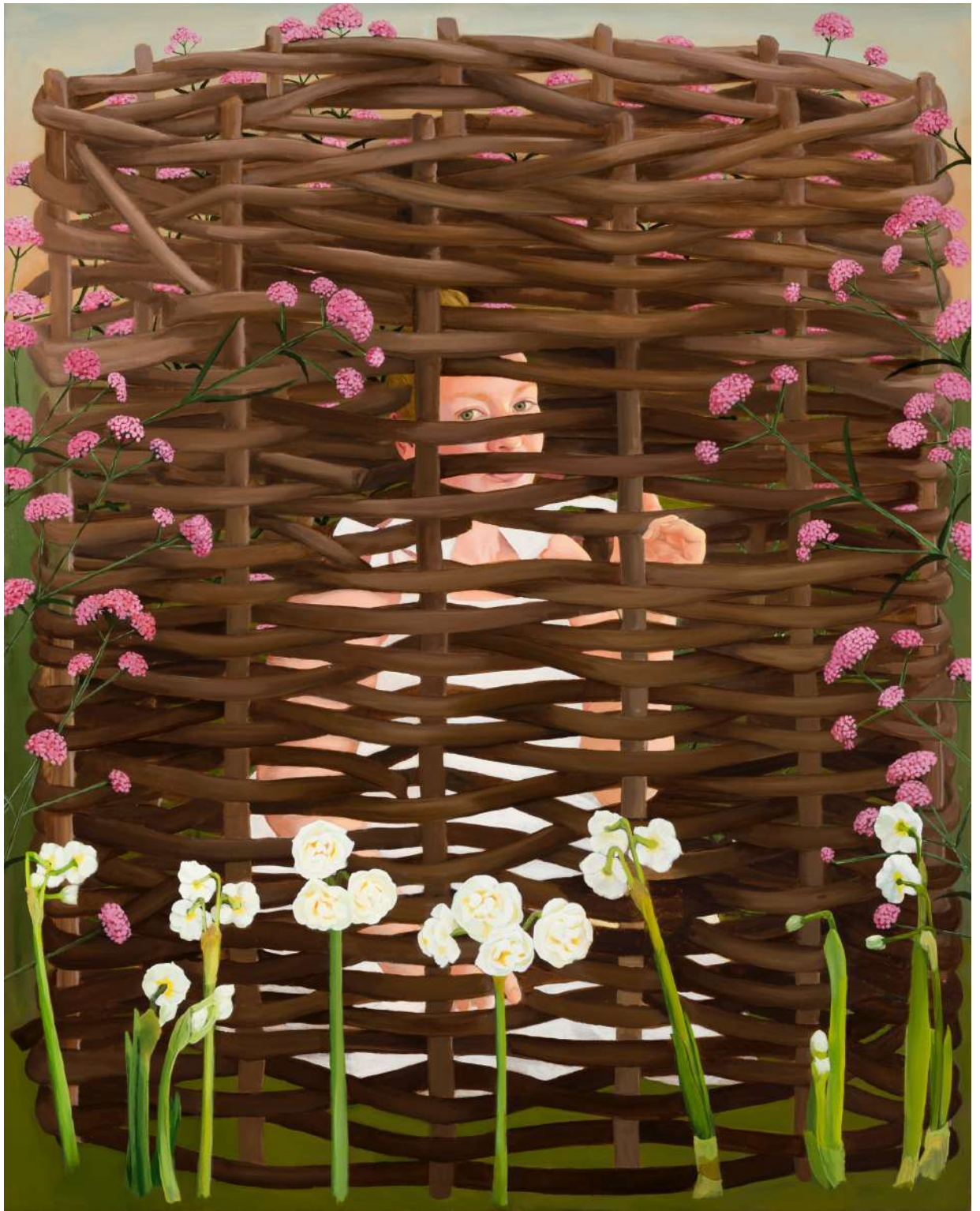


Vannesa Jones

Cabbages, 2023

160 x 120 cm

Oil on canvas



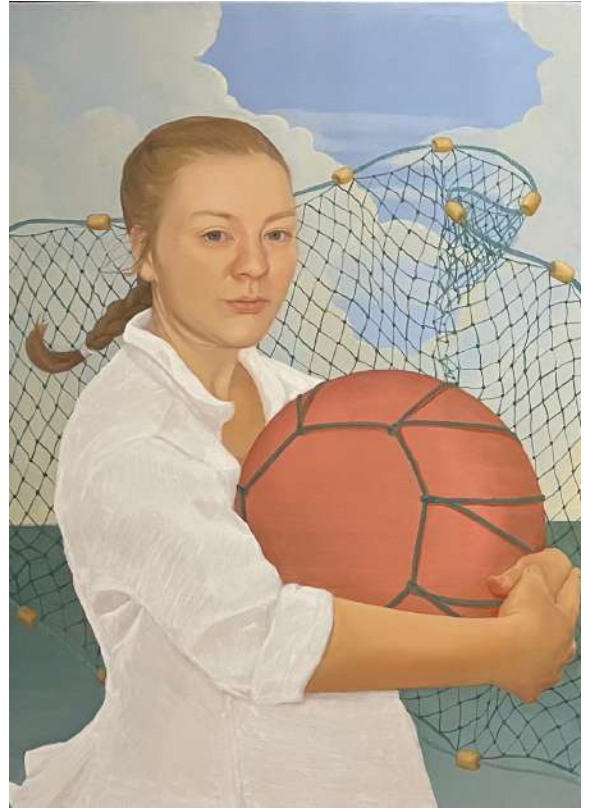
Vannesa Jones
Hortus Conclusus
100 x 80 cm
Oil on canvas



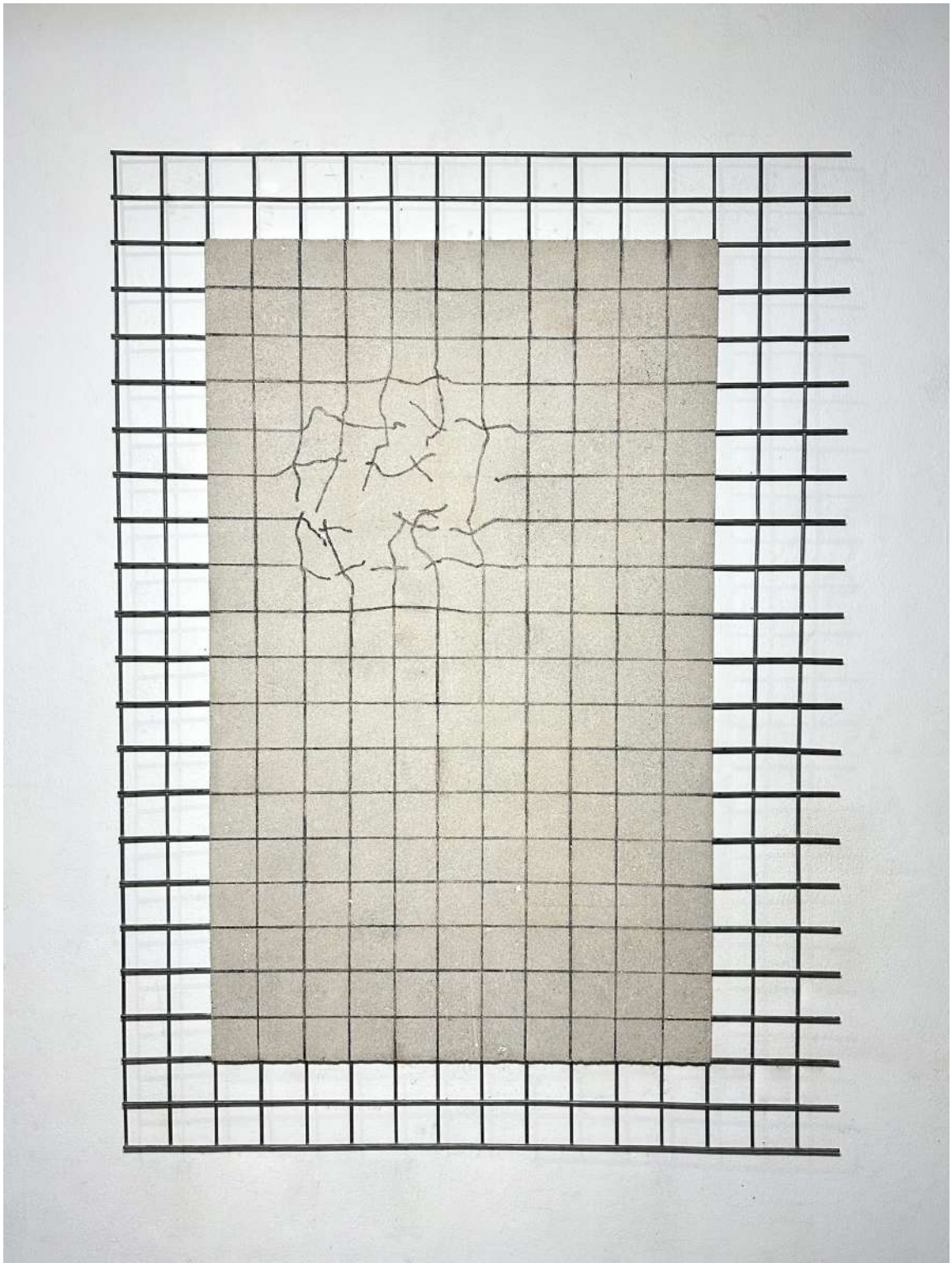
Vannesa Jones
Basket of Fish, 2023
160 x 120 cm
Oil on canvas



Vannesa Jones
Ladder, 2023
120 x 90 cm
Oil on canvas



Vannesa Jones
Bouy, 2023
70 x 50 cm
Oil on canvas



Wildan Sugara

Di Balik Realita Konkret No.2, 2023

120 x 87,5 cm

Carbon, concrete, steel mesh



Yosefa Aulia

The Skin of Things, 2023

123 x 152 cm

Pencil and marker on Hahnemuhle paper



Yosefa Aulia
Pull The Drawer, 2023
30 x 42 cm
Pencil and marker on Hahnemuhle paper

Yosefa Aulia
Tip The Cup, 2023
30 x 42 cm
Pencil and marker on Hahnemuhle paper



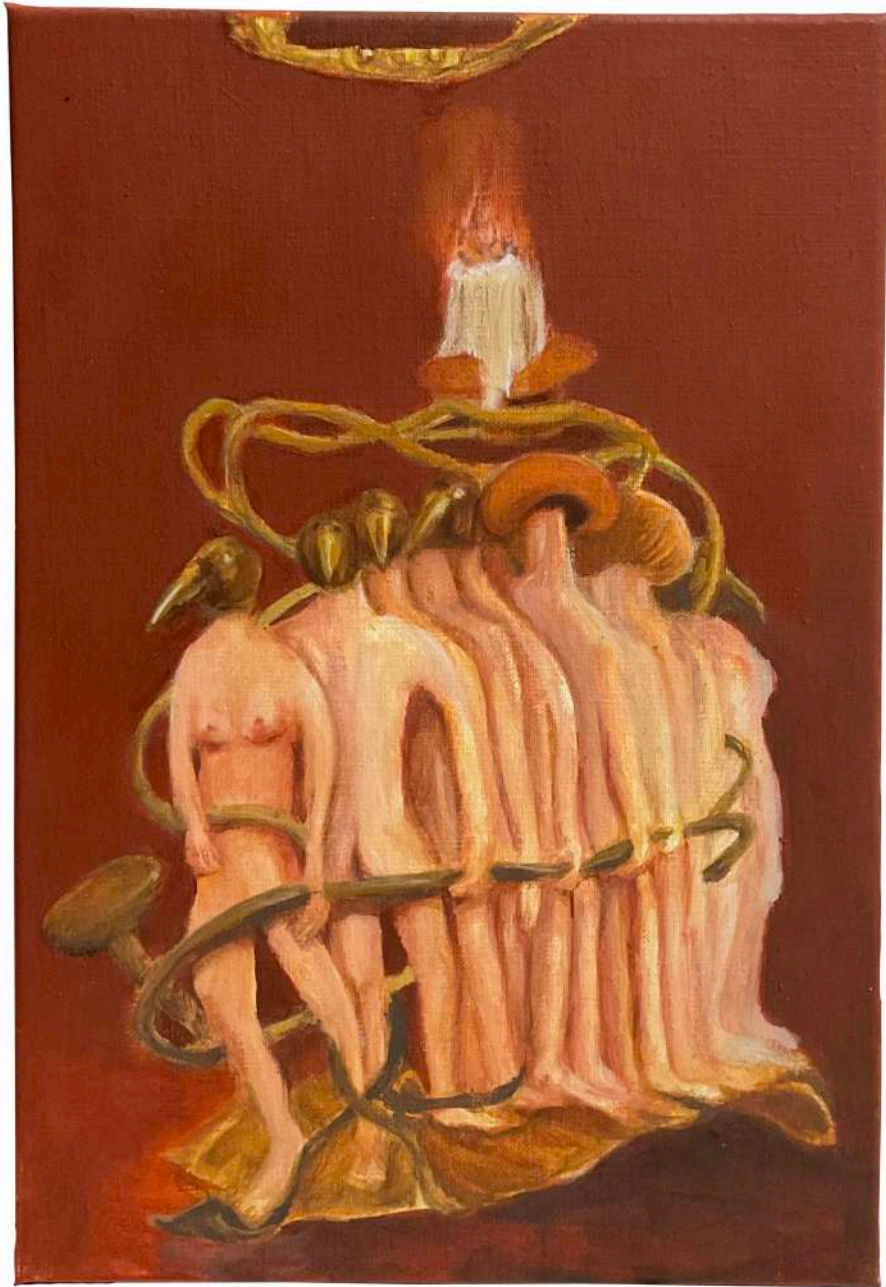
"THIRD SEAT"

Yosefa Aulia

Third Seat, 2023

30 x 42 cm

Pencil and marker on Hahnemuhle paper



Yosefa Aulia
Unlearning The Handle , 2023
20 x 30 cm
oil on canvas



Since You, 2023
150 x 120 cm
Acrylic and graphite on canvas

ISA Art Gallery presents "Fusion Flux: The Artistic Fusion" to mark the thirteenth edition of Art Jakarta. This exhibition showcases diverse artworks demonstrating the "Fusion" of different artistic elements, styles, cultures, or mediums, all within continuous change and evolution. "Flux" emphasizes the ongoing transformation and development within the artistic realm. This exhibition celebrates the creative synergy that occurs when artists bring together their unique perspectives and influences to create something exceptional, presenting a show featuring a diverse group of contemporary artists. Participating artists are **A. Sebastianus, Arahmaiani, Ardi Gunawan, Bandu Darmawan, Dabi Arnasa, Dolorosa Sinaga, Eun Vivian Lee, Franziska Fennert, Galih Andika, Gamelatron, Hadassah Emmerich, Hannah Shin, Ida Lawrence, Ines Katamso, Jumaadi, Rose Cameron, Septian Harriyoga, Sinta Tantra, Tara Kasenda, Vanessa Jones, Wildan Sugara, Yosefa Aulia, and Yuki Nakayama**. ISA Art Gallery aims to demonstrate how *Artistic Fusion* transcends its conventional boundaries, showcasing its adaptability and asserting a stronger presence.

In art, artists often embark on innovative journeys, creating installations that push the boundaries of artistic expression. Employing diverse mediums and materials as well as creating immersive experiences that challenge perceptions and provoke the imagination, there are three such visionaries, Bandu Darmawan, Septian Harriyoga, and Wildan Indra Sugara, who bring a unique perspective to the art world, using technology and three-dimensional objects as their respective mediums.

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 it.

Like Bandu, Septian Harriyoga is an artist who takes his time to get an intimate experience with the mediums and process. Septian emphasizes the importance of studio practice in his oeuvre, where he can explore form and techniques. The results are highly refined sculptural pieces for their shape, inviting the audience to contemplate and create their interpretations. Septian Harriyoga is renowned for his kinetic metal sculptures. He works predominantly with steel, aluminium, duralumin, and stone in creating pieces that are light, levitated, and devoid of angles.

Wildan Indra Sugara, on the other hand, mainly works with three-dimensional objects as the media and various mediums, in most cases using concrete as its medium. He mostly uses and borrows daily things and then casts them into concrete or turns them into other materials. He also applies texts and quotes of various ideas and concepts to the pieces. He often incorporates social issues as the subject, like how the relation between society and the objects affects social behaviour and otherwise and tries to build up the narration of the art world itself.

Similarly, Aaron Taylor Kuffner, encompassing diverse mediums, materials, and fabrication processes, tells a story of human innovation spanning centuries. The Gamelatron Project recontextualizes tradition, granting artistic freedom to creatively reimagine its potential role in a changing society. 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 are 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.

Kuffner's narrative takes on a different role in Arahmaiani's expression. Her work is recognized for its powerful and provocative commentaries on social and cultural issues. Arahmaiani's work has been included in over one hundred solo and group exhibitions worldwide. In her painting, Arahmaiani blows the Arabic alphabet into inviting, vibrant cushion forms and emphasizes that language and culture revolve around celebrating life and happiness rather than violence. Arahmaiani uses these letters to spread love and challenge the Western portrayal of Arabic script as a symbol of terror often portrayed in the media. By doing this, Arahmaiani highlights its deep ties to culture and knowledge, recognizing the richness of Arabic literature and the beauty of illuminated verse.

Dolorosa Sinaga's artwork from different insights also plays a crucial role in portraying how large the socio-political society in which she lives is, so Dolorosa combines art and activism elements into her artwork. Dolorosa's emotive sculptures articulate the narratives of women's struggles and their intricate positioning within society. Her art delves into themes of illusion, allegiance, moments of upheaval, unity, and the celebration of diverse cultural identities.

The culture is the centre of many works of artists from diverse cultural backgrounds and diaspora artists' work inspiration. Diaspora artists are captivated by questions surrounding identity, heritage, and the sense of belonging in their creative expressions as they live and create art outside their countries of origin.

Jumaadi was born and raised in Sidoarjo, based in Sydney. Indonesian local traditions and cultures deeply influence his work, such as the Javanese shadow puppetry Wayang Kulit, traditional Balinese paintings, rituals and textiles. He merges these with his personal experience to produce his unique visual vocabulary. More often than not, his work revolves around demons, spirits, and fanciful creatures. Jumaadi's most typical subject matter is love, both romantic and familial, portrayed in varied forms. His art is deeply rooted in storytelling, a fundamental aspect of his history and psyche.

Ida Lawrence, based in Berlin, Germany, and previously juggled between Sydney and Yogyakarta, takes storytelling as a central part of her artistic practice. Ida mentioned that her paintings are about making connections and revealing disconnection from having time apart from Indonesia. Ultimately, each of her images is based on Ida's feelings when recalling specific experiences and moments of her time in Indonesia.

Diaspora artists challenge traditional notions of art and push the boundaries of creativity such as A. Sebastianus and Sinta Tantra. Through the exploration and development of innovative techniques, artists are creating their creative works with methods that combine traditional and modern approaches.

Alexander Sebastianus honed his craft as a Javanese master weaver in East Java, undoubtedly influencing his work. His role as a teacher further enriches his significant contributions to the realms of art history and craft. Sebastianus's works question and contemplate rerooting origins, relational belongings, and the embodiment of rebirths. Using various mediums from performance, sculpture, painting, textile craft, photography and archiving. A. Sebastianus blurs the line of the medium in correlation to practice, extending our dichotomy between contemporary and traditional, where both can co-exist, creating possibilities of becoming, as it is rooted from.

Sinta Tantra is a Balinese artist; her paintings create a pictorial space where European modernism collages with her Balinese heritage and identity. It draws inspiration from silhouettes of coral reefs and tropical foliage floating against a backdrop of geometric forms and raw linen. The motif outlines are drawn from European artistic style and layered with figurative forms that draw on Balinese art. Sinta Tantra uses tempera, known for its matte finish, fine details, and durability, making it a preferred choice for intricate work. She is known for her fascination with colour and composition, the hybridity of pop and formalism, and her exploration of identity and aesthetics.

Continuing the exploration of media in contemporary art, Franziska Fennert and Ines Katamso present a different perspective. Their focus shifts towards environmental consciousness and innovative expression as they engage with the concept of recycling. They embrace a sustainable path, incorporating recycled and eco-friendly materials into their artistic endeavours.

Fennert's production examines the world through multicultural references like the meeting of Europeans and Asians. Fennert is also a cultural promoter and educator in Indonesia and abroad. Fennert's art encourages consideration of long-term design and reduces synthetic waste in the environment while giving used materials new life. Align with her latest artwork, "Three baby orangutans," are depicted using acrylic on plastic as the artistic medium, serving as a commentary on the endangered status of these animals due to human activities that destroy their natural habitat in the Anthropocene era, an epoch marked by significant human influence on the environment.

Ines Katamso also contributes to environmental issues by utilizing natural materials like soil and mineral rocks as coloring agents and her handmade paper from banana fibre. These environmentally-friendly materials are not only sustainable but also easily cultivable. In her pursuit of sustainability, she delves into eco-friendly materials, paper cutting, and other creative mediums beyond traditional painting. In her paintings, Ines Katamso's artistic approach evolves from the delicate connection of culture and nature to exploring what it means to be in balance with both. Her technique progresses from cellular microbiological activity to bio-historical reading and theorizing evolution, as well as their influence on the construction of belief and mythology.

Moments in everyday life are one of many intriguing themes for the artist to express the essence of daily phenomena through their narrative paintings, combining text and images. Drawing from their observations, experiences, and emotions, the artist weaves intricate stories infused with their imagination. The artistic technique juxtaposes elements of construction, pattern, and their unique style, revealing her distinctive qualities as a painter.

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. 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.

Then, Dabi Arnasa's paintings are characterized by his dreamlike quality and vibrant colours, creating a sense of movement and energy. His surrealistic imagery and unusual compositions allow him to explore the complexities of the dream state and the subconscious mind. They convey a dreamlike quality that blurs the line between reality and unreality.

Similarly, Tara Kasenda greatly emphasizes her art, exuding a dreamlike quality, conveying serenity and depth. Her work explores the intricate interplay of colour through her research, drawing inspiration from history, theories, and studies that align with her chosen subjects. Her refined colour palette serves as a threshold, inviting viewers into a contemplative realm that transcends the defined and undefined reality and dreams, old and new.

Dreamlike exploration is also evident in Galih Adika's artistic inquiry, which 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.

Yosefa Aulia's works also delve into bent reality, albeit differently. 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.

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

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.

In contrast, abstract art often invites interpretation and emotional responses from viewers, as it relies on individual perceptions and feelings rather than concrete representation. It has been a significant and influential movement in the art world, with artists pushing the boundaries of what can be achieved through non-representational means.

Hadassah Emmerich lives and works in Brussels, Belgium. Emmerich interweaves varied themes in her paintings, such as identity and the body. When the shape of a woman's body is considered too sensual to be seen and provokes a negative response, Hadassah Emmerich discussed and visualized the female body by adding elements of pop art colour to encourage social opinion. The shape of the female body is the main focus that Emmerich wants to highlight through abstract shapes and exotic colours.

Similarly, Rose Cameron also highlights memories from her childhood through abstract shapes and exotic colours. She reveals, remembers, and celebrates the rituals, people, language, and colours 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.

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

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.

Amidst the pulsating energy of the much-anticipated Art Jakarta, ISA Art Gallery brings together a wide range of artistic aspects, genres, cultures, and mediums in this engaging exhibition, "Fusion Flux: The Artistic Fusion". The way artists combine their many influences and points of view to create something truly remarkable, the outcome of this 'Fusion' is a metaphor for alchemical fusion. This exhibition highlights the ongoing progress of the artistic medium, 'Flux' acts as a guiding beacon. The dynamic interaction of 'Fusion' and 'Flux' invites us to embark on a remarkable artistic journey, where the results reveal various human encounters.

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.

A. 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.

EDUCATION

2018 Bachelor of Arts in Community Art Education & Art Education
Massachusetts College of Art and Design *Boston, MA 02115*

AWARDS & RESIDENCES

2022 Art Moments Jakarta 2022, Artist Highlight
2018 Helen Blair Crosbie Sculpture Award
Departmental Honors for Bachelor of Fine Arts in Fiber Arts

SOLO EXHIBITION

2023 Dari, ISA Art Gallery, Jakarta, Indonesia
2022 InBetween A. Sebastianus | Poliform Jakarta, Indonesia
2021 Abdi Alam, Solo Show A. Sebastianus at ISA Art x Omah Budoyo |
Yogyakarta, Indonesia

GROUP EXHIBITIONS

2023 Inquisious, Semarang Gallery, Indonesia
Kinesthesia, Art Jakarta Garden, ISA Art Gallery
NEW/NOW, At Marina Bay Sands Singapore
2022 Convocation, ISA Art Gallery, Art Moment, Jakarta, Indonesia
Art Jakarta, Titik Kumpul, ISA Art Gallery, Jakarta, Indonesia
"Sustained Rest", ISA Art & Design, Jakarta, Indonesia
Gallery Benefit : Past. Future. Present, at National Gallery Singapore with
Phillips Auction, Singapore
A Tribute of Heritage, at PIK Pantjoran Jakarta, Indonesia
Convocation, Arts Moment, Jakarta, Indonesia

COLLECTION

Museum MACAN
Tumurun Private Museum

AARON TAYLOR KUFFNER



Aaron Taylor Kuffner, an innovative American conceptual artist hailing from New York, defies conventional artistic norms. His dynamic work transcends traditional representation, actively involving the audience while elevating the role of art in society. Kuffner's multi-year projects involve exhaustive research, collaboration with experts, and the acquisition of diverse skill sets, offering unique conceptual tools to expand consciousness through beauty and the sublime.

Kuffner's artistry embodies a multifaceted approach, blending roles as a musician, composer, sculptor, engineer, ethnomusicologist, social activist, and more. His seminal immersion in Indonesian Gamelan music, study, and residency led to groundbreaking innovation.

Creating the world's first fully robotic gamelan orchestra, Kuffner's Gamelatron Project harmonizes ancient tradition with modern robotics. Over seven years, he has crafted 21 Gamelatrons, reimagining tradition to explore resonance's impact on the psyche, offering a bridge between East and West, ancient and modern. Through exhibitions, he creates sanctuaries in public and private spaces, presenting his work as a gift to observers. With over 400 performances across 19 countries and numerous awards and grants, Kuffner continues to redefine the cultural landscape, recontextualizing tradition and artistic potential in a changing society.

EDUCATION

2003 - 2006	Institut Seni Indonesia di Yogyakarta, Karawitan and Ethnomusicology
1996	San Francisco Art Institute, New Genres
1993 – 1995	Syracuse University, School of Visual and Performing Arts

AWARDS

2014	Autodesk Inc, Software for the Gamelatron Project, In-kind support
2012	The Andy Warhol Foundation, Grant for Exhibition at the Clocktower Gallery
2011	Techshop Inc, Artist in Residency in San Francisco, CA Communikey, Artist in Residency in Boulder, CO The New Orleans Airlift, Selected artist for public Installation Black Rocks Art Foundation, Production Grant for the New Orleans Music Box
2010	The CEC Artslink, Grant Exhibitions in the Russian Federation The Trust for Mutual Understanding, Grant Exhibitions in the Russian Federation The Mid Atlantic Arts Foundation and The US Artists International partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation, Grant Exhibitions in the Russian Federation Ableton Gmhb, Software for the Gamelatron Project, In-kind support

SELECTED GALLERY, MUSEUM, AND EXHIBITION

2023	Where is The Line, Art Moment Jakarta, ISA Art Gallery, Indonesia
2022	Art Jakarta Garden, ISA Art Gallery, Indonesia Resonance in Light, Lyman Allyn Art Museum, New London, CT
2021	Supernova, ISA Art Gallery, Jakarta, Indonesia Lyman Allyn Art Museum, New London, CT
2020	No Spectators: The Art of Burning Man, Oakland Museum of California
2019	Bodyphones (Solo Exhibition), Academy Art Museum, Easton, MD Center for the Arts, Jackson Hole, WY

ARAHMAIANI



Arahmaiani, (b.1961, Yogyakarta) is one of Indonesia's most seminal and respected contemporary visual artists. She established herself in the 1980s as a pioneer in the Southeast Asia Performance Art scene, although her practice also incorporates a wide variety of media. Arahmaiani frequently uses art as a means of critical commentary on social, religious, and cultural issues. For the past 10 years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects.

EDUCATION

1991 - 1992

Academie voor Beeldende Kunst, Enschede, The Netherlands.

1985 - 1986

Paddington Art School, Sydney, Australia.

1983

Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia.

COLLECTION

Singapore Art Museum

Tumurun Private Museum

MACAN (Modern and Contemporary Art in Nusantara)

EXHIBITIONS

2023

Di sini, d.l.l, Museum Macan, Indonesia

Kiwari, Tumurun Museum, Solo, Indonesia

Bulan Telah Terbit, Miracle Prints Art & Studio, Yogyakarta, Indonesia

Let's Make A Better Place, National Gallery Singapore, Singapore

Artin-Sarimah #2, Mantrajiva, Jakarta, Indonesia

2022

17th Istanbul Biennale, Turkey

Infusion Into Contemporary Art, Galeri Nasional Indonesia, Jakarta

2021

Suksesi, ISA Art Gallery, Jakarta

Indonesia Contemporary Art and Design XI, Jakarta

2020

Framer Framed, Amsterdam – Holland

We Move Amongst Ghosts- (Flag Project) Museum Seni Rupa & Keramik, Jakarta

Politics of Disaster. Gender Environment & Religion PAV (Parte Arte Pivente) Turin, Italy

Art At Time Like This New York (on-line)

Shadow of the Past (Tibet) RAIL, Jeju Island South Korea

After Hope: Video of Resistance, Asian Art Museum, San Francisco

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.

EDUCATION

- 2008 Master of Fine Arts – with Monash Graduate Scholarship, Monash University, Melbourne, Australia
- 2006 First Class Honours Degree of Bachelor of Fine Art, Monash University, Melbourne, Australia.
- 2005 Bachelor of Visual Arts, Monash University, Melbourne, Australia

AWARDS & RECOGNITION

- 2011 Australia Council Visual Arts Board “New Work” grant.
- 2007 – 2008 Monash Graduate Scholarship (MGS) to complete a degree in Master of Fine Art
Monash International Postgraduate Research Scholarship (MIPRS) for undertaking a degree in Master of Fine Art
- 2006 Head of Department’s Award for Interdisciplinary Innovation

SOLO EXHIBITION

- 2022 “Sleazy Environmentalism” – Rubanah, Jakarta. Curator: Mitha Budhyarto.
- 2013 “A Proposal for A Permanent Fixture at Ark Galerie in Two Edition: superlight” – ARK Galerie, Jakarta. Curator: Mitha Budhyarto
- 2011 “luckily there’s no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body)” – Open Archive, Melbourne.

GROUP EXHIBITIONS

- 2023 “Exploited Painting Workshop” in ARTJOG 2023 - MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto & Nadiah Bamadhaj. Where Is The Line? by ISA Art Gallery in ArtMoments Jakarta (6th edition Art Fair) at Sheraton Grand Jakarta Hotel.
- 2022 Convocation by ISA Art Gallery in Art Jakarta Gardens (2nd edition Art Fair) at Hutan Kota, Jakarta.
- 2017 “Proposal for gaze-subverting” (as part of: Fantasy Islands) – Objecttifs, Singapore. Curators: Mitha Budhyarto and Kin Chui.

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.

AWARDS

- 2019 Best Artist, BaCAA
- 2018 Young Artist Award, Artjog

GROUP EXHIBITIONS

- 2023 Mother Tongue, Are You There, ISA Art Gallery, Jakarta
Where is The Line, Art Moment, ISA Art Gallery, Jakarta
- 2022 Kinesthesia, Art Jakarta Garden, ISA Art Gallery, Jakarta
Antumbra, Duet Show with Condro Priyoaji, ISA Art Gallery, Jakarta
- 2021 Traverse, Art Moment, ISA Art Gallery, Jakarta
Medium Flexing, Gelanggang Olah Rasa, Bandung
Universal Iteration, Salihara, Jakarta
- 2020 Trajectory: A Decade of Lawangwangi, Lawangwangi, Bandung
- 2019 "Bits and the other drugs", C on Temporary, ArtJakarta, Jakarta
Instrumenta "Machine Magic", Galeri Nasional, Jakarta
BaCAA #6, Lawangwangi, Bandung
- 2018 Artjog "Enlightenment", Jogja National Museum, Yogyakarta
ArtBali "Beyond The Myth", Nusa Dua, Bali
Instrumenta "Sandbox", Galeri Nasional, Jakarta
- 2017 Pekan Seni Media 2017, Bandar Seni Raja Ali Haji, Pekanbaru
"Jago Kandang", ROH project, Jakarta
Re-Emergence, Selasar Sunaryo, Bandung
- 2016 Indonesia Pavillion at London Design Biennale, Somerset House, London
"Mild Encounter", Boston Gallery, Manila
Bandung New Emergence Volume 6, Selasar Sunaryo, Bandung
- 2015 "Cryptobiosys", Japan Media Arts Festival, Selasar Sunaryo, Bandung
"Bandu Darmawan The Occult Detective", Galeri Gerilya, Bandung
- 2014 "Pecundang Malam Minggu", Platform, Bandung
- 2012 "Those Good Old Days", Galeri Kita, Bandung
"Art/Design: Renegotiating Boundaries" Lawangwangi Creative Space, Bandung
"Indonesia Contemporary Fiber Art #1: Mapping", Art:1 New Museum, Jakarta
- 2011 "Kelelawar Malam", Galeri Kita, Bandung
- 2010 "In Harmonia Parodisio", Dago Tea House, Bandung
- 2008 "Pintu" Pameran Tahap Pembelajaran Bersama Angkatan 2007, ITB, Bandung

DABI ARNASA



I Made Dabi Arnasa (b. 1997), also known as Dabi, is a Balinese artist based in Yogyakarta. He completed his fine art studies at the Indonesia Institute of Art (ISI) Yogyakarta. His first solo exhibition, "Cabinet of Dreams" showcased at Art Moments Jakarta 2022, presents his works that portray his interpretations of imagery and experiences that happen while dreaming, whether it's from his own or someone else's dream. Dabi's artistic practice is heavily influenced by the traditional Balinese principle of rwa bhineda, which teaches a unifying value between contradicting situations. In his paintings, Dabi presents something that is both known and unknown, clear and unclear at the same time. He captures the dream as an experience that is both unusual and usual at the same time, and reconstructs such experiences as surrealistic-ish imagery on the canvas.

Dabi's art, characterized by vibrant colors and dreamlike imagery, pulsates with energy and movement. His surrealistic compositions delve into the depths of the subconscious mind, inviting viewers to ponder their own dream experiences. Drawing from personal encounters and Balinese traditions, Dabi employs diverse mediums and techniques, offering an immersive, thought-provoking exploration of the dream state. His work serves as a celebration of diversity, promoting cultural appreciation and understanding through its unique perspective.

EDUCATION

Indonesia Institute of Art Yogyakarta (ISI) Yogyakarta

SOLO EXHIBITION

2022 "Cabinet of Dreams". Art Moments Jakarta 2022, Sheraton Grand Gandaria Jakarta, Indonesia curated by Rizki A. Zaelani and organized by Galeri Zen

SELECTED GROUP EXHIBITIONS

2022 "Refresh. The Chamber - Getback Coffee, Jakarta
"Peace & Love* Nuraga Project, Ruang Dalam Art House. Yogyakarta
"Jigsaw Falling Into Place*. Achieve Art Space, Yogyakarta
"Celestia* Exposure Yogyakarta, Atrium Plaza Ambarukmo, Yogyakarta
*Rethinking Diaspora Kalapatra of Sanggar Dewata Indonesia', Sangkring Art Space, Yogyakarta
"Clitoria Tematea". Reter Coffee, Yogyakarta
Sebuah Ruang Untuk Mengenang Vocational Space. Bogor Creative Centre
"Kuratif Art Exhibition Project, Indie Art House. Yogyakarta

2021 "Identitas yang Hidup*. Museum dan Tanah Liat. Yogyakarta
"Transboundaries* Yogya Annual Art #6. Sangkring Art Space. Yogyakarta
"Fragmen Cerita Kucing*. Pameran Tugas Akhir, Galeri R J Katamsi, Yogyakarta 2020
"Tribute to Basquiat". Langgeng Art Space, Yogyakarta
"Neo Pop Culture* Kelola Art fest #5. Galeri Rj Katamsi ISI Yogyakarta
"Art in Isolation*. Pulang ke Utara, Yogyakarta
"Hybridity Yogya Annual Art #5. Sangkring Art Space, Yogyakarta

2018 Lukis Terbaik On The Spot Painting "Titik Nol* oleh Museum Basoeki Abdullah. Museum Vredenburg. Yogyakarta,

2015 Lukis Terbaik Lukis Dasar I Institut Seni Indonesia Yogyakarta

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.

EDUCATION

- 1983 Post Graduate Program, St Martin's School of Art, London, Inggris Short Course, Ringling Art School, Tampa, Florida, USA
1977 Jakarta Institute of Arts, Fine Arts, Jakarta, Indonesia

SOLO EXHIBITION

- 2022 Dolo Di Nuart, Galeri Teras Nuart Sculpture Park, Bandung
2020 "Pameran Linimasa 40 tahun berkarya", Book Launching "DolorosSinaga; Body, Form, Mater", Jakarta.
2013 "Menarilah! / Dance Your Life" Galeri Cipta 2, Taman Ismail Marzuki, Jakarta
2009 "Power of Shape" Kendra Gallery, Seminyak, Bali.
2008 "Have You Seen a Sculpture from the Body" Natonal Gallery, Jakarta
2007 "Perempuan Perempuan Bicara" Tondi Gallery, Medan, SumateraUtara
2003 "Via Dolorosa" Nadi Gallery, Jakarta
2001 "Have You Seen a Sculpture from the Body" di Galeri Nasional, Jakarta

GROUP EXHIBITIONS

- 2023 Where is The Line, Art Moment, ISA Art Gallery, Jakarta
Marwah Exhibition, Pos Bloc Jakarta, Jakarta
2022 Hadiprana 60th Annyveresary, Jakarta
Artjog MMXXII, Yogyakarta
IWA #3, Galeri Nasional, Jakarta
Infusion Into Contemporary Art, Jakarta
Dolo di M Bloc, Jakarta
2020 Art With In & Beyond Bureaucracy" Galeri Cipta II, Taman Ismail Marzuki, Jakarta
Mahatma Gandhi's 150-year Art Exhibiton in collaboraton with the Indian Cultural Center in Indonesia, Jakarta Institute of Arts, Jakarta
2018 Pameran Festival Debur Ombak Ikatan Alumni Institut Kesenian Jakarta, Plaza Teater Taman Ismail Marzuki, Jakarta
"Celebrate Diversity #2, Galeri Latar, Menara BTPN, Jakarta
2017 Jakarta Distract, Galeri Cipta II, Taman Ismail Marzuki, Jakarta
penyelenggara Yayasan Jakarta, Biennale, Jakarta
Wonders of Indonesia, Natonal Art Gallery, Palace, Sofia, Bulgaria
Flow into Now, Sampoerna Strategic Square, Jakarta
Temenin LBH #2, Jaya Suprana School of Performing Art, Jakarta
2015 Seni Aksi Merayakan Kreativitas, Galeri Cipta II, Taman Ismail Marzuki, Jakarta
Peninggalan/Warisan Budaya Indonesia, Dia.lo.gue artspace Medium of Living, Edwin's Gallery, Jakarta
2014 Bazaar Seni Anugerah Saparimah Sadli, Jakarta Melihat Indonesia

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.

Lee's art, inspired by nature, symbolizes the beauty of small moments and the celestial dance of the sun and moon, promoting hope, love, and peace. With a background in Computer Graphics and a master's in Interactive Media Telecommunications, she transitioned from programming to become a full-time artist, infusing technical influences into her work.

SOLO EXHIBITIONS

- 2023 The Wind, The Earth, The Water, and The Moon, BOL Gallery, Singapore
- 2022 Sleazy Environmentalism, Rubanah, Jakarta.
- 2013 A Proposal for A Permanent Fixture at Ark Galerie in Two Editions: superlight, ARK Galerie, Jakarta.
- 2011 luckily there's no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body), Open Archive, Melbourne.

GROUP EXHIBITIONS

- 2023 Where is The Line, Art Moment Jakarta, Indonesia
Sua Kuasa Matra, ISA Art Gallery, Jakarta, Indonesia
- 2022 Hope from Chaos, ArtScience Museum, Singapore
Convocation, ISA Art Gallery, Jakarta, Indonesia
- 2017 Proposal for gaze-subverting, Objecttifs, Singapore.
- 2015 Steiger dance, Jogja National Museum, Yogyakarta.
- 2014 Doubting Bodies, National Gallery of Indonesia, Jakarta.
Cemeti Residence, Cemeti Art House, Yogyakarta.
- 2013 Shifting Grounds, National Gallery of Indonesia, Jakarta.
Third/Fourth ((Y2/3/4K) Melbourne Artist Facilitated Biennial), Margaret Lawrence Gallery, Melbourne.
- 2010 To give time-to-time, Australian Experimental Art Foundation, Adelaide.

FRANZISKA FENNERT



Franziska Fennert is a German artist, born in the former socialist East Germany, who lives in Indonesia since 2013. Through her work, she seeks to understand human behavior, economic constructs, and social structures in a global context. She works mainly with sewn objects and paintings in which she seeks healing from her Wundetrauma (German-German Reunification). The takeover of the former GDR by the Federal Republic of Germany had deeply shaken her family and indirectly led to the death of her father years later. Her stay in Indonesia enables her to reflect on a value system other than capitalism and to search for spiritual roots.

Since participating in the Nature Art Residency, Tsukuba, Japan in 2018, she sees the emancipated environment as a necessary part of a progressive social system. Joining the

Indonesian Upcycle Forum the following year, she investigates circular economy and Javanese spirituality as an alternative to capitalism (linear economy). In 2020, Franziska initiated the construction of a temple made of plastic scraps melted into stones next to the Piyungan garbage dump, Yogyakarta, which then collectively evolved into Monumen Antroposen. The goal is to transform global society in terms of social and ecologically oriented circular economy that honors the respective ancestors of a country / place.

EDUCATION

- 2023 CONTEMPLATING WAYS OUT OF THE ANTHROPOCENE, Nunu Fine Art, Taipei
- 2022 Ludwig Maximilian University, Munich,
Käte Hamburger Kolleg, Global DIS:CONNECT Postcolonial interruptions? Decolonisation and global dis:connectivity
- 2009 – 2011 Academy of Fine Arts Dresden, Advanced Master studies at Academy of Fine Arts Dresden at the class of Ralf Kerbach with Grant of the Free State Saxony, Germany (Meisterschülerstudium)
- 2007 – 2008 PPPPTK Yogyakarta, Center for the Development and Empowerment of Educators and Education Personnel Arts and Culture with Darmasiswa scholarship from Indonesian Government, Course in Traditional Klungkung Painting of Kamasan, Bali & Contemporary Art
- 2005 – 2009 Academy of Fine Arts Dresden, Master at the class of Ralf Kerbach Study tour China, exchange of HfBK Dresden, Guangzhou Academy of Fine Arts & China Academy of Art, Hangzhou

SOLO EXHIBITION

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

GROUP EXHIBITIONS

- 2023 Sua Kuasa Matra, ISA Art Gallery, Jakarta, Indonesia
Sub-Values, RJ. Katamsi Gallery, Special Region of Yogyakarta.
- 2020 ARTFEM International Biennial of Macau
ARTJOG Resilience Jogja Nasional Museum, Yogyakarta, Indonesia
Hybridity, Yogya Annual Art, Bale Banjar, Sangkring, Yogyakarta, 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.

EDUCATION

- | | |
|-------------|--|
| 2013 – 2018 | Bandung Institute of Technology (ITB) Fine Arts Faculty of Visual Art and Design |
| 2012 – 2013 | National Institute of Technology (ITENAS) Graphic Design |

AWARDS

- | | |
|------|---|
| 2019 | Silver Award on Professional Categories at UOB Painting of The Year |
| 2018 | Finalist at UOB Painting of The Year |
| 2017 | Honorable Mention at Jakarta 32° Art Award |
| 2016 | Finalist at Himasra Art Award |

SELECTED EXHIBITION

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

HADASSAH EMERICH



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.

EDUCATION

2003 – 2005 M.A. in Fine Art, Goldsmiths College, London
1997 – 2000 Higher Institute for Fine Arts, Antwerp
1993 – 1997 Academy of Fine Art, Maastricht

COLLECTION

MuZee, Oostende; Museum Voorlinden, Wassenaar; Rijksmuseum, Amsterdam; Federal Government, Brussels; Bonnefantenmuseum Maastricht; Ministry of Foreign Affairs, The Hague; Flemish Parliament, Brussels; Gemeentemuseum Den Haag; Schunck Heerlen; Museum voor Moderne Kunst Arnhem; Centraal Museum, Utrecht; Rabobank Nederland, Fries Museum Leeuwarden. Various corporate and private collections.

SOLO EXHIBITION

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

GROUP EXHIBITIONS

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

HANNAH SHIN



(b. 1992)

Hannah Shin is a South Korean artist internationally living and working between Seoul, Jakarta, and London. Her works have been selected for various venues including SK Hynix Korea, Bo-moon Ui-sinseoul subway station, Travers Smith Law firm London. And owned by Soho House New York, Rosenfeld Gallery London and private collections in London, Singapore, Seoul, Jakarta.

Born in Seoul, Hannah Shin brings to her work an acute awareness of the tradition of oriental mark-making but in a very contemporary guise. Inspired by the cardinal importance of light, her paintings combine a highly confident use of line, colour, and balance to convey sense of vibrancy and energy as we are drawn into their layered surfaces.

EDUCATION

2016 – 2018 MA painting/ Royal College of Art, London, UK
2010 – 2013 Slade School of Fine Art, UCL, London, UK BFA Fine Art Painting (First Honours)

SOLO EXHIBITION

2022 Onyou Gallery, S Korea.
2019 Lyrical Encounter, GalleryIS, Seoul, S Korea Young Artist, ChoiInA Bookstore, Seoul, S Korea
2018 K-Art solo show, Yoonseung Gallery, Seoul, S Korea
2014 Hannah Shin Solo Exhibition: Launching event with Young Steinway 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
2022 Art Moments Art Fair, Jakarta, Indonesia
K-Art in DUBAI, Dubai, UAE
2021 Premium Online Auction, K-Auction, Seoul, S Korea Art Moments
Jakarta online Paper Mode Collection, Virtual viewing room, Where's the frame?
2020 Art Jakarta (OPPO Art Jakarta Virtual 2020), online, Indonesia KiMi For You selected group show
KiMi Art gallery, Seoul, S Korea Inter(subject)ivity 30 Under 30, ISA Art, Jakarta, Indonesia
Hannah Shin | Yongseok Kim duo show, Onyou Gallery, Seoul, S Korea
'Ui Art Line' project with KAMS (Korea Arts Management Service)
Bo-moon Ui-Sinseoul subway station, Seoul, S Korea
2019 Untitled Art Fair, Miami, USA Visual Artists Market, Artup Seoul, Seoul, S Korea Art
Jakarta Artfair, JCC (Jakarta Convention Center), Jakarta, Indonesia
Group Show by Artup Seoul x SK Hynix, SK Hynix Building, Seoul, S Korea Luminous Wave,
CICA Museum, S Korea

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 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.

EDUCATION

- 2014 Bachelor of Visual Arts (Honours Class I), Sculpture/Installation major, Sydney College of the Arts, Sydney AU
- 2010 – 2012 Darmasiswa Scholarship, Traditional Indonesian Dance, Indonesian Arts Institute (ISI), Yogyakarta
- 2007 – 2009 Bachelor of Fine Arts, Painting major, National Art School, Sydney AU

AWARDS & RECOGNITION

- 2022 – 2024 Marten Bequest Scholarship for Painting, Australia Council AU
- 2022 – 2023 Berlin Program for Artists mentorship, Berlin DE
- 2020 Best Artist nomination, with Woven Kolektif, Sydney Music, Arts & Culture Awards AU Education kit commission, 4A KIDS, 4A Centre for Contemporary Asian Art, Sydney AU

SOLO EXHIBITION

- 2023 Basa-Basi (Chit-Chat), Art SG, ISA Art and Design, Singapore
- 2022 Fermented Feelings, essay by Bianca Winataputri, Art Jakarta Gardens, ISA Art + Design, Jakarta Indonesia
- 2021 A Bird In The Grass Is Worth A Thousand Hearts, with Caitlin Hesse, curated by Katia Hermann, Retramp Gallery, Berlin, Germany
CASCADE, with Woven Kolektif, curated by Leyla Stevens, Outer Space, Brisbane, Australia
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.

GROUP EXHIBITIONS

- 2023 Tujur Bentuk, ISA Art Gallery, Indonesia
Sua Kuasa Matra, ISA Art Gallery, Jakarta, Indonesia
Where Is The Line, Art Moments, ISA Art Gallery, Jakarta, Indonesia
- 2022 Titik Kumpul, Art Jakarta, ISA Art + Design, Jakarta, Indonesia
Talking... And Other Banana Skins, curated by Michelle Houston, Urban Nation, Berlin, Germany
- 2020 Buah Tangan, Art Jakarta, ISA Art + Design, Jakarta, Indonesia
Bara: embers, with Woven Kolektif, Bankstown Arts Centre, Sydney, Australia
INTER(SUBJECT)IVITY, ISA Art + Design, Jakarta, Indonesia

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.

EDUCATION

2009 - 2011 Fashion Design, La Calade, France

SOLO EXHIBITION

2022 Semarang Gallery, Semarang, Indonesia
2021 It Happened, ISA Art Gallery, Jakarta, Indonesia
All the growing, Ruci Art Space, Jakarta, Indonesia

GROUP EXHIBITIONS

2023 Tuter Bentuk, ISA Art Gallery, Jakarta, Indonesia
Inquirious, Semarang Gallery, Indonesia
2022 Convocation, ISA Art Gallery, Jakarta, Indonesia
Titik Kumpul, ISA Art Gallery, Jakarta, Indonesia
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
H.E.R, ISA Art Gallery, Jakarta, Indonesia
Tetap Terang, ISA Art Gallery, Jakarta, Indonesia
2018 Self Explanatory, Dia.Lo.Gue, 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 '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.

EDUCATION

1997-2000

Bachelor of Fine Art, National Art School, Sydney

2007-2008

Master of Fine Art, National Art School, Sydney

SOLO EXHIBITION

2022

"Sleazy Environmentalism" – Rubanah, Jakarta. Curator: Mitha

2022

The Tree of Life, King Street Gallery on William, Sydney

2021

Works on paper King Street Gallery on William

Liquid Dreams Jan Manton Gallery, Brisbane

2020

The Buffalo King Street Gallery on William, Sydney

2019

Bring Me Back My Body and I Will Return Your Soul Casula Powerhouse Arts Centre, Sydney

Staging Love Maitland Regional Art Gallery, NSW

GROUP EXHIBITIONS

2023

Where is The Line, Art Moments Jakarta, ISA Art Gallery, Indonesia

"Exploited Painting Workshop" in ARTJOG 2023 - MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto & The National 4: Australian Art Now, Campbelltown Art Centre, NSW

2023

Textile Triennial, Tamworth Regional Art Gallery, Tamworth, NSW

2022

Sydney Modern Project, AGNSW, Sydney

Titik Kumpul, ISA Art Gallery, Art Jakarta, Indonesia

The Melbourne Art Fair, William Mora Gallery, Melbourne

Superfluous Things, Singapore Art Museum, Singapore

At the end of the day, love will find a way, 39+Artspace, Singapore

Puppet show, Sydney Opera House, Sydney

Tell me a story, Town Hall Gallery, Melbourne

King School Art Prize, Sydney

2021

Perahu-Perahu OzAsia Festival, Adelaide Festive Centre, SA

The 10th Asia Pacific Triennial of Contemporary Art (APT10), The

Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Qld

The Big Picture Show King Street Gallery on William, Sydney

The Dobell Drawing Prize NAS

Biennale Jogja XVI Equator #6 2021, Indonesia

2020

Recent acquisitions National Gallery of Australia, Canberra

Through the window online exhibition AGNSW

Connected MCA, Sydney

The Mosman Art Prize Mosman Art Gallery, Sydney

The scale of things Blacktown Regional Art Gallery, NSW

ROSE CAMERON



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

Her artist approach is the tension between what she is compelled to reveal and what she chooses to conceal about her relationship with her past as a displaced person pressured to deny her identity or discourage discrimination in her new world. Sourcing memories 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
New Art Project
Gallery 962
New and Abstract
Alessandro Stein Gallery
Artio gallery
ASD Magazine #1
Luxembourg Art Prize, Certificate of Artistic Achievement, Pinacothque

GROUP EXHIBITIONS

- 2023 Where is The Line, Art Moment, ISA Art Gallery, Jakarta Indonesia
"Three Sister Preview Presentation, ETTA Creative Lot Space, Singapore
Los Angeles Art Show, Artio Gallery
Sara Nightingale Gallery Group Show, NY
One Art Space Group Show, NYC
- 2022 Venice International Art Fair, Palazzo Bembo
Carousel Du Louvre, Paris, Artio Gallery
interconnecting Lines, Museum European D'Art Modern, Barcelona, Artio Gallery
Red Dot Miami, Miami Art Is The Highest Form Of Hope, Online Exhibition

SEPTIAN HARRYOGA



Septian Harryoga (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).

EDUCATION

2008 Department of Sculpture, Faculty of Art and Design, ITB

SOLO EXHIBITION

2018 Circle, Wot Batu, Bandung
2011 Putih, sculpture exhibition, Edwin’s Gallery at Jakarta Art District, Grand Indonesia Shopping Town, Jakarta.
2007 Minimalis/Maximalis, Galeri Lontar, West Jakarta

GROUP EXHIBITIONS

2023 Where is The Line, Art Moments, ISA Art Gallery, Jakarta
“Exploited Painting Workshop” in ARTJOG 2023 - MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto &
2023 Art Jakarta Garden, Rachel Gallery, Jakarta, Indonesia
On Other Land, Orbital, Bandung, Indonesia
2022 Space Time and Movement, Semarang Gallery
Art Jakarta Garden
2018 Bazaar Art Jakarta 2018, Rachel Gallery, Ritz Carlton, Jakarta
2017 Art Stage Jakarta 2017, Bale Project, Sheraton Grand Gandaria City Hotel, Jakarta
Turbulence: An Exhibition for Martell Indonesia, Edwin’s Gallery, Jakarta.
2016 Artis Playground, Rachel Gallery, Pullman Jakarta Central Park, Jakarta.
Epicentrum Pameran Besar Seni Rupa 4, Taman Budaya Sulawesi Utara, Manado.
Pameran Perayaan Bumi dan Budaya, Lawangwangi, Bandung.
Art Stage Jakarta 2016, Bale Project, Sheraton Grand Gandaria City Hotel, Jakarta.
2015 Bazaar Art 2015, Edwin Gallery, Ritz Carlton, Jakarta.
Bazaar Art 2015, Bale Project, Ritz Carlton, Jakarta.

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.

EDUCATION

2003 – 2006	Postgraduate Diploma in Fine Art, Royal Academy of Arts, London
2000 – 2003	BA in Fine Art Slade School of Fine Art, University College London, London
1999 – 2003	BTEC Foundation Diploma in Art & Design, Middlesex University, London

AWARDS & RECOGNITION

2018	Stoneleaf Residency, New York
2017	Bridget Riley Fellowship in Drawing, British School at Rome
2015	Shortlisted for the Jerwood Contemporary Painting Prize
2014	International Development Fund, Art Council UK and British Council

COLLECTION

Private international collections, Karachi Biennale, Benetton Collection, Government Art Collection UK, Folkestone Triennial, Canary Wharf.

SOLO EXHIBITION

2023	Sinta Tantra at ART SG, Kristin Hjellegjerde, Singapore
2022	Constellations of Being, ISA Art and Design, Jakarta, Indonesia On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn, Norway
2021	Birds of Paradise, Kristin Hjellegjerde Gallery, Berlin, Germany

GROUP EXHIBITIONS

2023	Where is The Line, Art Moments, ISA Art Gallery, Jakarta Kinesthesia, ISA Art Gallery, Art Jakarta Garden Taru Bingin, ISA Art Gallery, Jakarta, Indonesia
2022	Convocation, Art Moments 2022, Jakarta, Indonesia Throughline, ISA Art and Design, Jakarta, Indonesia art KARLSRUHE Art fair, Kristin Hjellegjerde Gallery, Germany Titik Kumpul, ISA Art and Design, Jakarta, Indonesia Reverberation, ISA Art and Design, Jakarta, Indonesia
2021	Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin, Germany

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).

AWARDS & RECOGNITION

- 2019 Forbes Indonesia's 30 under 30 - Art, Style, and Entertainment
- 2017 Finalist at Bandung Contemporary Art Award #5

SOLO EXHIBITION

- 2023 "SUPERLIGHT", Galerie Virginie Louvet, Paris, France
- 2021 "ETERNAL EPHEMERAL", Galerie Virginie Louvet, Paris, France
- "UNSHUT WINDOWS", Galerie Achetez de l'Art, Pa

SELECTED GROUP EXHIBITIONS

- 2023 Where is The Line, Art Moments, ISA Art Gallery, Jakarta, Indonesia
- "Exploited Painting Workshop" in ARTJOG 2023 - MOTIF: LAMARAN at
- 2023 "ART JAKARTA GARDENS 2023", Semarang Gallery, Jakarta, Indonesia
- "THE PALETTE AND THE PLATE", Artpologi in collaboration with Semarang Gallery, Jakarta, Indonesia
- 2022 "ON REPRESENTATION (MENYOAL YANG LIRADA)", group exhibition, Galeri Ruang Dini, Bandung, Indonesia
- "ART JAKARTA GARDENS", represented by Semarang Gallery, Jakarta, Indonesia
- "FRAGMENTS", group exhibition, Galerie Virginie Louvet, Paris, France
- "TITICARA", annual women group exhibition, ISA Art & Design in collaboration with Selasar Sunaryo Art Space, Jakarta - Bandung, Indonesia
- "WARTA #2", group exhibition, Jogja Gallery, Yogyakarta, Indonesia
- "ART JAKARTA 2022", represented by ISA Art and Design, Jakarta, Indonesia
- 2021 "ART FAIR PHILIPPINES 2021", represented by Yavuz Gallery, Makati, Philippines
- "SENSING SENSES", group exhibition, Semarang Gallery, Semarang, Indonesia
- "SUCCESSION", a group exhibition of three generations of Indonesian women artists, ISA Art and Design, Jakarta, Indonesia
- 2020 "ART JAKARTA 2020", the first virtual event of Indonesia's biggest artfair, represented by Semarang Gallery
- "FIRST LIGHT", a group exhibition featuring five artists from the Asia Pacific region exploring the formal qualities of light, shadow and colour, Yavuz Gallery, Sydney, Australia

VANESSA JONES



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

Her painting *Cabbage Baby*, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland. Vanessa is a figurative painter whose practice explores themes around the feminine using self portraiture. Working representationally in oils using traditional techniques, she employs the history of Western painting alongside medieval and primordial symbolic associations to engage the viewer in ideas around myth,

beauty, replication and duality as it relates to the feminine archetype. Her personas inhabit familiar yet unknown landscapes that are embedded in cultural symbolism, and as self-portraits, the paintings conflate Western and Eastern cultures to reflect her own Western identity integrated with a rich Eastern heritage.

EDUCATION

2003 Fine Art, University of George Washington, Washington DC

COLLECTION

Office of Public Works, Ireland

Private collections, Ireland & United States

GROUP EXHIBITIONS

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

2021 NCAD Works Digital Showcase, Dublin, Ireland
Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork

2020 We are solitary, Rua Red NCAD Interim MFA show

2019 189th Royal Hibernian Academy Annual Exhibition

2018 188th Royal Hibernian Academy Annual Exhibition

2013 183rd Royal Hibernian Academy Annual Exhibition

2007 Northside Art Club Annual Exhibition

2003 George Washington University Undergraduate Show

WILDAN SUGARA



Wildan Indra Sugara was born in Bandung in 1994. He graduated from Sculpture Studio, Faculty of Art And Design, Bandung Institute of Technology, in 2018. Currently, Wildan lives and works in Bandung, Indonesia. Wildan mostly works with three-dimensional objects as the media. In most cases, he uses cement or concrete as its medium while also primarily uses and borrows daily objects and then casts them into concrete or other materials.

Furthermore, he applies several texts and quotes of various ideas and concepts. He usually incorporates social issues and narration in his work-about how the relation between social and objects affects social behavior. Sometimes he also tries to build up the narration of the art world itself.

EDUCATION

2013 – 2018 Department of Fine Arts Bandung Institute of Technology, Sculpture Studio
2012 – 2013 Institut Teknologi Nasional, Faculty of Art and Design, Department of Product Design

ART RESIDENCIES

2023 Devfto Printmaking Institute, Ubud, Bali.
2019 – 2020 Zentrum für Kunst und Urbanistik, Berlin, Germany.

SOLO EXHIBITION

2019 Semenan-menan, C On Temporary, Bandung

GROUP EXHIBITIONS

2023 Mother Tongue, ISA Art Gallery, Jakarta Indonesia
2022 Art Jakarta, ArtSociates booth, JCC Senayan, Jakarta
Art Jakarta Garden, ArtSociates booth, Hutan Kota by Plataran, Jakarta
2021 Three for Plastic Hearts, Galeri Salihara, Jakarta
Irrational Wishes, Lawangwangi Creative Space, ArtSociates, Bandung
2020 "Openhaus Vorspiel", Zentrum für Kunst und Urbanistik, ZK/U Main Hall, Berlin, Germany
+62 Tour 2022 NuArt Sculpture Park, Bandung
There and Then: Art after Global Pandemic, ArtSociates - Sakarsa Art Space, Bekasi
2016 Sculpture at Scenic World 2016, Scenic World, Katoomba, NSW, Australia
Sculpture Otherwise, Blue Mountains Cultural Center, Katoomba, NSW, Australia

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.

EDUCATION

2014 Bachelor of Art, Bandung Institute of Technology

AWARD

2013 Bandung Contemporary Art Award #3 – Finalist

SELECTED GROUP EXHIBITIONS

- 2023 ArtJog 20253, Yogyakarta, Indonesia
Mother Tongue, ISA Art Gallery, Jakarta
Sua Kuasa Matra, ISA Art Gallery
Art Jakarta Garden, ISA Art Gallery
Art Moments Jakarta 2023, ISA Art Gallery, Jakarta
- 2022 "Titicara", ISA Art & Design, Wisma BNI 46 Jakarta and Selasar
Sunaryo Art Space Bandung, Indonesia
"Reverberation: From Past to The Present", ISA Art & Design, WismaBNI 46 Jakarta
- 2021 "The Vibrant Art Scene Returns In A New Form", Oppo ArtJakarta Virtual (Cemeti Institute of Art and Society Booth"
- 2020 There and Then Art After Global Pandemic, Sakarsa Gallery, Bekasi
Scope Vol. 1, Bale Project Online Exhibition
Arisan Karya I, Museum Macan Online Exhibition
- 2019 Biennale XV: Equator #5 Do We Live In The Same Playground?, Jogja National Museum, Yogyakarta
Open P.O: Art Jakarta, JCC Senayan, Jakarta
- 2018 Art Unlimited: XYZ, Gedung Gas Negara, Bandung
Jauh Tak Antara, NuArt Galeri, Bandung
RAW vol.1, Ruci Art Space, Jakarta
Keyfabe: Makeshift Manifest, Studio Batur, Bandung
The Makers, Art Jakarta, The Ritz-Carlton Pacific Place Jakarta, Indonesia
Made Of: Stories of Material, Galeri Lorong in collaboration with Arcolabs Indonesia,
A Small Universe in a Field of Meaning, Edwin's Gallery, 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.

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.

AWARDS & RECOGNITION

- 2011 Australia Council Visual Arts Board "New Work" grant.
- 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 Where is The Line, Art Moments, ISA Art Galley, Jakarta Indonesia
"Exploited Painting Workshop" in ARTJOG 2023 - MOTIF: LAMARAN at
- 2023 Kinesthesia, Art Jakarta Garden, Hutan Kota by Plataran, Jakarta, Indonesia
- 2022 Light in Retrospective, ISA Art Gallery, Jakarta
Through The Line, ISA Art Gallery, Art Moment Jakarta
Sustained Rest, ISA Art Gallery, Jakarta
A Tribute to Heritage, ISA Art & Design, Jakarta
- 2021 Au Mur, Bunkonobunko, Okinawa, Japan
Sensing Sensation, Galeri Semarang, Semarang, Central Java
All The Growing, Ruci Art Space x Art Jakarta Mini Exhibition
- 2020 Humdrum Hum, Isa Art & Design, Art Jakarta Visual, Jakarta, Indonesia
30 Under 30: Inter(Subject)ivity, ISA Art Gallery, Jakarta
Buah Tangan, ISA Art, part of Art Jakarta Online 2020
- 2019 Two Sides of the Border, Yale School of Architecture, New Haven, CT, USA



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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