



Strata of Thoughts 1

2022

Earth, soil, ochre pigments - local handmade banana leaves -
recycled plastic frames

240 x 140 cm



ECHIDNA 1

2022

Mineral Pigment on
handmade banana paper,
glass, recycled plastic frames

135 x 49 cm

Ines Katamso



Ines Katamso (b.1990) is a French-Indonesian painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland, where she currently works as an artist and visual designer in her studio, Atelier Seni. Upon returning to the island, she began her artistic journey by creating commission murals before gradually transitioning to more intimate scales and subject matter. Ines explores the themes of biology, microbiology and astrophysics through her artworks. She is also focusing on pushing her art-making mediums to be environmentally sustainable, from her choices of materials in frames and 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

- 2008 Fashion Design, La Calade, France
- 2005 Art and Design School, Lycee Leonard de Vinci, Antibes, / France

Solo Exhibition

- 2022 Semarang Gallery / Semarang
- 2021 Solo Exhibition "It Happened", ISA Art Gallery/ Jakarta
- 2021 Mini Solo Exhibition "All the growing", Ruci Art Space / Art Jakarta

Group Exhibition

- 2024 Welcome, Ellipse Art Project, Lyon, France
Butterfly Eyes, Tangs Contemporary Art, Bangkok, Thailand
Whispers of Sisyphus, Art Jakarta 2024, Jakarta, Indonesia
Ramalan, ArtJog, Yogyakarta, Indonesia
Shattering Illusion Biophilia, ISA Art Gallery
Metise Art Education, Singapore
- 2023 Bhineka Tunggal Ika, Bentara Budaya, Jakarta, Indonesia
Fusion Flux, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia
Inquiring, Semarang Gallery, Semarang, Indonesia
Taru Bingin, ISA Art Gallery, Jakarta
- 2022 Light in Retrospective, ISA Art Gallery, Jakarta
Convocation, ISA Art Gallery, Art Moment, Jakarta
Titik Kumpul, ISA Art Gallery, Art Jakarta, Jakarta
Titicara, Selasar Sunaryo Art Space, Bandung
Titicara, ISA Art Gallery, Jakarta
- 2021 It Happened: Solo show, ISA Art Gallery
Mini solo show: "All the growing", Ruci Art Space/ Art Jakarta
Sensing Sensation, Semarang Gallery, Semarang
- 2020 Buah Tangan, ISA Art Gallery/ Art Jakarta
30 Under 30: Inter(Subject)ivity, ISA Art Gallery
- 2019 H.E.R, ISA Art Gallery/ Art Jakarta
Reinventing Eve, ISA Art Gallery, Jakarta
Tetap Terang, ISA Art Gallery, Jakarta
I Therefore I Am, Can's Gallery, Jakarta
- 2018 Self Explanatory, Dia.Lo.Gue, Jakarta



My artistic process always starts with preliminary sketches in my notebook or on a piece of paper filled with lines, shapes, details, shades... I've come to recognize the significance of these drawings in shaping my artistic ideas and research. They serve as the foundation of my creative process and can be considered art too. Recently, I've transitioned from using a notebook to working on large linen canvases, and I've replaced my pencil with handmade soft pastels I crafted from soil I've collected during my travels.

Ines Katamsó's artistic practice grows with the delicate intersection between culture and nature to explore the question of what it means to be in balance with them. Her process gradually evolves from the cellular level of microbial activity to bio-historical reading and theorizing evolution, and somewhat curiously, of their influence on the formation of belief and mythology. Earlier in her Log Phase series5 (2020), Ines explores her interest in morphogenesis: a biological process that prompts a cell or other living being to retain its shape.

She went the extra length to grow several bacteria colonies in her studio to sustain dialogue through observation and later took it as inspiration. Within this process, she also realized the significance of repetition within the field of biology as nature's way of sustaining life6. From the enclosed space of her studio, Ines began to expand her exploration outward following her newfound interest in paleontology: a scientific branch that concerns itself with fossils that rely heavily on biology and geology as the base of its approach. To Ines, fossils are inherently the gems of the earth, whose process of forming requires thousands or even millions of years to develop, becoming valuable not only for the number of times it endured but also their functioning as physical remnants of extinct living beings that later would provide us with glimpses to their existence. As fossils are inherently fragmented and incomplete since it only conserves animals' internal morphology, the external appearance is often left to us as an object of prediction, which paleontology attempts to answer through scientific

Inspired by the book 'The First Fossil Hunters', Ines realized that imagining fossils is not the sole privilege of modern humans; premodern societies also had their version of knowledge, of mythology, functioning primarily utilizing imagination and respect for celestial power. Their projections of them are none but mythical and imaginative. We can mention titans, giants, griffins, dragons, and cyclops, as some products of interpretations of these mineralized bones. Although often divided as polarity, Ines saw that science and mythology8 were similar in their aim: to describe and predict the mystery of the universe. Thus, she refused to see them both as different but deeply connected. Her previous Strata of Thoughts, Echinida, and Pre series (2022), were sufficiently motivated by this recent interest, discussing how rooted the process of finding and seeking explanations is to human nature.

Further wandering, Ines saw that these constructions of mythical creatures, sometimes labeled as 'monsters,' might post another functioning for 'premodern' psychology: a communal attempt to channel and externalize our negative energy, a form of collective catharsis. Even deeper, she found another implied, less-known definition of 'monster' as 'to show.' There sparked her new insight for the works in this exhibition, an attempt to externalize her 'monster' as a form of cathartic reflection that underwent introspection, contemplation, and acceptance, entitled 'Telluric9 Monster.' The word Telluric there reflects her continual process of the artist to sustain dialogue with the earth.

One consistent feature appears in Ines' process of finding the forms for her work, a merging between formless10 qualities11 of natural phenomena with the formal intent of human creations. Her works manifest a point of equilibrium of coexistence, delivered through visual metaphors enabled by contemporary aesthetics. After finding various intriguing formal qualities from her observation, she repeatedly explored visual strategies to incorporate them into her work, a process that is almost 'surgical.' Additionally, it's worth noting that soil pigment plays a significant role in Ines' work. As fossils are mineralized bones, Ines uses minerals such as soil, ocre, and stone pigments to create her "telluric monsters," which are made entirely out of earth. This choice of her medium not only connects to the deep roots of mythology, where monsters often come from deep within the earth, but it also serves as a metaphor for the unconsciousness humans tend to avoid exploring. Ines sees her work as a form of catharsis, allowing her to delve into these unknown territories.