

e Q u i
d i s t a n t

A Group Exhibition
Initiated by **KOBESE**
INITIATIVES

Participating Artist

Askanadi	Iskandar Fauzy
Aurora Santika	Izal Batubara
Awang Behartawan	Januri
Ayu Arista Murti	Kanoko Takaya
Ayu Rika	Rendy Raka Pramudya
Endry Pragusta	Restu Taufik Akbar
Feri Eka Candra	Theresia A. Sitompul
Garis Edelweiss	Triana Nurmaria
Hojatul	Ummi Shabrina
Irskiy	

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Published by **Kohesi Initiatives**
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Published for the exhibition of

e Q u i
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Exhibition Period

February 14th - March 15th, 2020

Tirtodipuran Link, Yogyakarta, Indonesia



Preface

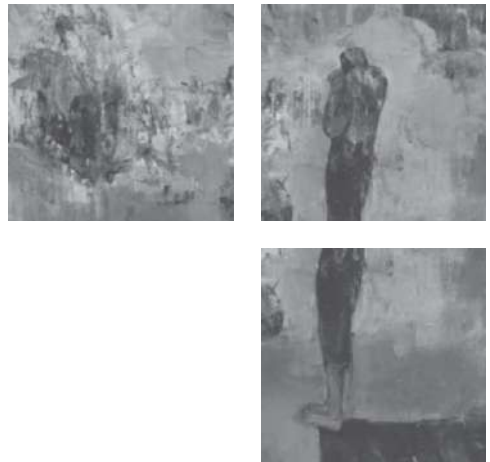
Written by **Benedicto Audi Jericho**
for **Equidistant**



These days, we are often becoming witnesses of fanatical behaviors which occur in varying form and extent. A dispute between two equally fanatical parties, where both parties would justify any means to defend each ones' opinions, becomes a sight too familiar. As sense of upheaval arises from the heated exchanges, so does the ability to critically observe an issue became increasingly rare.

There is a feeling of urgency within the ranks of Kohesi Initiatives which underlies the selection of **Equidistant** as the title of this exhibition program. We realized that when there is an issue which presents two opposing options, there is also a pressing need to examine both the favorable and the unfavorable impacts of each alternative. Through this group exhibition, Kohesi Initiatives invites nineteen participating artists to raise awareness on the importance of seeing the two sides of the same coin in every perplexing issue that we have to face in our life. Instead of highlighting a particular presumption, the artists are playing a more critical role by presenting us with new perspectives.

Depending on each participating artist's proclivity, the artworks of this exhibition represent two different perspectives in responding to the concept of **Equidistant**. Several of the artists have chosen to raise associated societal issues into their works of art; a variety of debatable issues ranging from religious behavior to dominant role of technology in modern human life. Meanwhile, another group of the participating artists took a different approach by recounting occasions of decision making from their more personal realm, such as the struggles when deciding on a complex course of actions in life or the distress when knowing that an individual decision could also affect the life of other living beings. To such a degree, this diverse way of ideas presentation explains the reasoning behind our selection of the participating artists; for we expectedly selected these artists because they came from very different backgrounds each.



Equidistant correspondingly represents Srisasanti Syndicate's group rejuvenation directive for 2020 by bringing about the notions of diversity and open mindedness. We dearly hope that you may enjoy the exhibition and find the new perspectives invigorating.

Words

Written by **Fery Oktanio**
for **Equidistant**



".....

*What would art mean,
If it is detached from the suffering of the surrounding.
What would thinking mean,
If it is detached from the matter of life."*

- W.S. Rendra, *Sajak Sebatang Lisong* (19 August 1977)

In a scene from *Yang Muda Yang Bercinta* (1977), a movie directed by Sumanjaya and is starred by W.S. Rendra himself, the poem above was read out in front of students of Institut Teknologi Bandung –two days after the celebration commemorating the Independence Day of Indonesia. It was a precarious situation: the political situation was chaotic, the economic situation was deteriorating, and the people were affected by such circumstances. As we all know, W.S. Rendra used *Sajak Sebatang Lisong* as a mean to



encourage fellow artists to voice out the issues which surround them, and also as a reminder that they should not be afraid of the oppression from the regime which they criticize through their works of art.

We would not be able to separate human life from a circle of events, challenges, obstacles, opportunities, and also experience. Some of us might have certainly been through a difficult period or are even still undergoing such a painful phase of life, which makes life itself feels like an endless drama. Even worse, at the moment when we are being very ungrateful toward everything; in such moment life feels like a severe punishment that we have to bear with. Challenges and problems are not only experienced individually, for living as a citizen also has its endless ups and downs no

matter how many times solutions have been made collectively.

We who live in this era, for instance, got impacted by recent political upheaval caused by the 2019 general election contestation. One faction defined themselves as the truest and the better one, while the opposing faction considered themselves as the most perfect choice. As a result, the supporters of each faction were then displaying such a fanatical tendency in giving out their support, and both would do almost anything to bring down the another. One thing to remember clearly is how the political upheaval was heavily provoked by excessive amounts of false news, addressed by one party to another –back and forth. The situation confused the common people in their effort to respond to such event (including the

agents who are expected to critically voiced out their stances toward various societal issues, such as the artists and the students), and for a serious while the tendency of each faction's fanatical supporters has driven our country in the edge of a rupture. What should be underlined, ironically, is how both opposing parties seems to forget that they are actually carrying out the same goal: to have the best leader to guide this country forward. Moving on, there are still many other puzzling issues for us, especially if the issue faced us toward the position in which we have to choose one party over another or to blindly fight for a certain opinion only.

One of the most urgent of such issues is illegal drug abuse. Judging from the mortality rate due to illegal drugs and its abuse in Indonesia, the government inevitably imposes severe sanctions and penalties on both drug dealers and users. In public's eyes, the illegal drug and its users would not be far from negative and horrible impressions. From such a practical way of thinking, illegal drug and those involved in its misuse are being stamped with one common negative perception, without considering any other possibilities. Whereas, would not it be better to periodically review such illegal drugs 'eradication' method and renew it with some more effective and efficient initiatives? Is it possible, for instance, if this penalties-centered method is combined with counseling programs that are crafted meticulously so together they would hit the problem more precisely? Furthermore and in a more careful manner, the government could also initiate the research on the use of certain illegal drugs for medical purpose. As described earlier, we need to consider other points of view in every issue; certainly not in the context of making a widespread distribution of illegal drugs for this case, but as a tangible form of gratitude for common sense that our creator has given to us as human.



The issues related to the environment where we live also deserves attention from various points of view. The forest plays an important role in maintaining the environmental balance, as a particular conservation site for the flora and the fauna –and also as the lungs of the world for living beings in general. On one side, problems are arising from the deeds of exploitation; ranging from smuggling out endangered flora and fauna from their natural habitat, to illegal logging and forest-burning –these are considerably common in Indonesia, happening every year. However, it is almost impossible for humans to act radically by not taking out any single resources produced by the forest. In this case, it is very important for us to be able to stand at a certain midpoint; to be able to strategically strive for the preservation of forests while still utilizing the natural wealth generated by it prudently.

Reflecting on some of the cases above reminds us of the importance of being equidistant –being in a position that stands in impartiality. Among the two perceptions, two problems, two extremes which requires us to have a clear thought and neutrality when faced with an issue. Being equidistant does not mean not taking any sides, and it cannot also simply

mean being indifferent. However, being equidistant means continuing to participate in an issue and to pay attention to every possible alternatives, by not being trapped in extreme way of thinking when we can finally contribute something concrete.

Taking an equidistant stance at present of course possesses such a real challenge, because it's a time when most people tend to decide on their stance without going through careful considerations. The risks arising from human failures in making careful consideration before defining their position can be reflected in another example of case, which is a real problem that is happening in our society right now and has affected various aspects of our life, namely, religious radicalism. What is more troublesome is how the radical understanding manifested not only through the act of terrorism which led to physical violence, but also through things that could impact us in our daily living. It is sad to see this interminable fact, for those who embrace religious radicalism seem eager to change all the existing orders in the country so they would be able to solely implement their ideology.

In relation to equidistant as a major theme of this exhibition, the first conclusion which we could draw from the elaborations above is that there should be no distance between the artist and the issues happening around them. These issues could become the inspiration or become the base of creative arguments that support an artist's artwork creation process. This present time is an interesting opportunity for artists to be faced with such baffling issues, and if they consider such issues appropriate then they may take an equidistant position through their artwork. The artwork could then represent various perspectives in seeing an issue and enlighten its audience; this is an interesting opportunity considering the position of artists

who often be relied on to be the foremost figure in raising such awareness to the public.

People always need an oasis for their troubled-mind while facing a complex problem and the community needs an alternative perspective to address contemporary issues. Amid this chaotic situation, people need such sharp and intelligent art that can lure them out of the chaos. When we are faced with a chaotic and confusing situation, we surely need to refresh our mind –like freshwater that drains out the thirst and the drought. This is where the artwork should be presented in the community; to be able to display a shade without tossing out the awareness.

Therefore, the artist should be shrewd enough in determining his/her stance on happening issues, so as not to get caught up in extreme way of thinking. The satisfactory point in this case is if the artists could avoid the trap of an absolute opinion, and continue to look for alternative possibilities. In an instance when the artist can stand on the equidistant line, they unlock a potential of art as a possible mean to reduce conflict –to inject fellow human being with alternative way of thinking and for them to become wiser in responding to perplexing issues. This could be achieved only if the artist does not have reservation to go deeper in digging into societal issues. If this is achieved by the artist, the social function of art could then be realized. Artwork does not only play as a mean to relieve the boredom, but also as a key messenger of criticism, ideas, and wisdom. **

Fery Oktanio
Semarang, January 1st, 2020

Artworks

Participating Artist

Askanadi	Iskandar Fauzy
Aurora Santika	Izal Batubara
Awang Behartawan	Januri
Ayu Arista Murti	Kanoko Takaya
Ayu Rika	Rendy Raka Pramudya
Endry Pragusta	Restu Taufik Akbar
Feri Eka Candra	Theresia A. Sitompul
Garis Edelweiss	Triana Nurmaria
Hojatul	Ummi Shabrina
Irskiy	





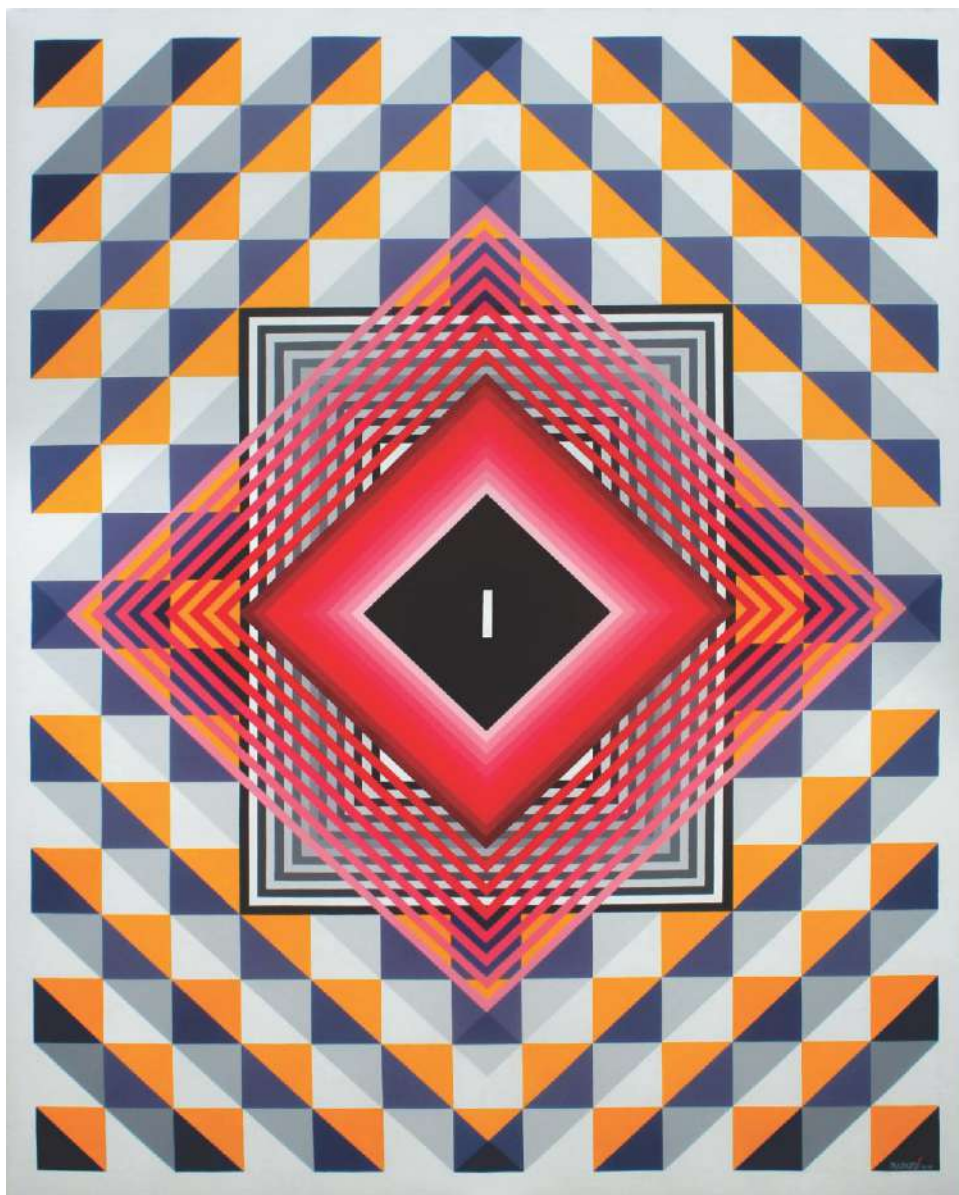


image of work by Askanadi
CONTEMPLATION III
 2019
 acrylic on canvas
 180 x 140 cm

The reflection on nature, culture and technology is my main source of inspiration. Then, I visualize certain ideas with visual simplification into a symbolic, geometric and abstract form. The trail of nomadic life becomes a spiritual experience, which I express through visual multiplicity. I believe that the simplicity of a visual form, especially with regards to repetition, can lead us to an increased awareness of spiritual energy and aesthetic appreciation.

Askanadi

b. 1979

Education : 2017 - 2018 : Diploma in Media & Design, Cimdada Akademie Berlin, Germany | 2002 - 2007 : Graduated Fine Arts Faculty, Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia.

Solo Exhibition : 2015 : Räume (Spaces), DMK e.V. Berlin, Germany | 2010 : Askanadi, Galerie K&W, Berlin, Germany | 2009 : Askanadi, Santrian Gallery, Bali, Indonesia | 2008 : Kesan Dalam Rupa, Tembi Gallery, Jakarta, Indonesia | 2007 : Traditional Culture Today, Art Café, Phnom Penh, Cambodia | Spiritual Consciousness and Technology as a Symbolic Reflection in Fine 2007Arts, Katamsi Gallery, Indonesian Institute of The Arts, Yogyakarta, Indonesia | Chaos in Harmony, Balai Roepa Tembi, Yogyakarta | 2006 : Indonesisce Impressionen (Indonesian Impressions), Humboldt-University Berlin, Germany.

Group Exhibitions (selected) : 2019 : Art Expo Malaysia, Group Exhibition with Kohesi Initiatives, Booth M-9, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | 2018 : Group Exhibition, Pashmin Art Gallery, Hamburg, Germany | Group Exhibition, Pashmin Art Gallery, Shanghai, China | 2017 : 6th International Calligraphy Exhibition, Museum of Contemporary Calligraphy, Moscow, Russia | 2016 : Borders and Bridges, Museum of Contemporary Art (MoCA), Beijing, China.



image of work by Askanadi
CONTEMPLATION IV
2020
acrylic on canvas
180 x 140 cm





image of work by Aurora Santika
**5 MINUTES CONVERSATION WITH THE UNIVERSE
 (AND WHY THERE CAN NEVER BE PEACE)**

2020
 acrylic on canvas
 180 x 150 cm

Art for me is a way to communicate. I use art as a channel for thoughts and feelings which are hard to be conveyed; this includes anxiety over the conflict that engulfs me and the people around me, which is often a ripple from the waves of a larger and more comprehensive societal issues. The concepts in my works revolve around problems between humans, and between humans and themselves. My works were created in a symbolic-narrative style with elements inspired by novels, comics, music and fantasy films; and generally divided into series with certain periods and themes.



image of work by Aurora Santika
THE EXPLORER /
AT THE CROSSROAD
OF INFINITE POSSIBILITIES
 2020
 acrylic on canvas
 180 x 150 cm



Aurora Santika

b. 1996

Education : 2013 - 2018 : Fine Arts Department, Faculty of Visual Arts, Indonesian Institute of the Arts (ISI), Yogyakarta | 2010 - 2013 Social Science Department, 3rd Bogor State High School, Bogor.

Exhibition (selected) : 2019 : Biennale Jogja XV : Equator #5 'Do We Live In The Same Playground?' in collaboration with Ferial Affif and 8 other visual artists at Jogja National Museum | Saints, Evil, and In Between : A Special Art and Fashion Collaboration Inspired by Disney's 'Maleficent : Mistress of Evil' in collaboration with Disney Indonesia, Senayan City Atrium, Jakarta | Collective Exhibition "Nurture" organized by Bumbon Art Project #6, at Galeri R. J Katamsi ISI Yogyakarta | Collective Exhibition and Sharing Session in commemoration of 2019 Kartini Day (as member of Tulang Rusuk community), organized and held at Awor Gallery and Café Yogyakarta | Collective Exhibition "80 Tahun Nan Ampuh" in commemoration of Oi Hong Djien's 80th Birthday, organized by SICA and Museum dan Tanah Liat, at Bentara Budaya Yogyakarta | 2018 : Collective Exhibition "Perupa Muda #3: Ringroad", written by Huhum Hambily, at Bale Banjar Sangkring, Yogyakarta | Collective Exhibition "Perempuan Dalam Konteks Peradaban Dunia" organized by and held at Bale Budaya Jakarta, Jakarta.



image of work by Awang Behartawan

RETURN

2019

acrylic on canvas

200 x 400 cm

Awang Behartawan

b. 1970

Education: Visual Arts & Communication, Modern School of Design (MSD), Yogyakarta, Indonesia

Exhibition (Selected) : 2019 : Art Invasion. Gallery Nadine Fine Art, Kuala Lumpur, Malaysia | Infinity City. Gallery Nadine Fine Art, Kuala Lumpur, Malaysia | Summer Exhibition, Gallery Bredgadekunsthande l Copenhagen Denmark | Winter Exhibition, Gallery Bredgadekunsthandel. Copenhagen, Denmark | 2018 : Winter Show, Gallery BredgadeKunsthandel, Copenhagen, Denmark | Dot On The Wall, Lorien Gallery. Copenhagen, Denmark | Daemyung International Artist Project. Daemyung Gallery, Soul, South Korea | LovesMe-LovesMeNot, Lorien Gallery. Copenhagen Denmark | Heritage Me Heritage You, Lorien Gallery. Copenhagen Denmark | 2017 : NewYearsGalla, Gallery Lorien. Copenhagen Denmark | WinterExhibition, Gallery BredgadeKunsthandel. Copenhagen Denmark | TETRIS. Parallel Yogyakarta Biennale. Gallery Fajdar Sidik. Yogyakarta Indonesia | HERITAGE INFLUENCES, Pancasila Building, Embassy of the Republic of Indonesia. Hellerup. Copenhagen – Denmark.



My artworks have much to say about what happens to us.
Throughout life we continue to experience new things.
It only ends when death arrives.

Daily life is interesting to me - what I see, what I feel, and what I experience.
And therefore, I was inspired to work with FRACTAL as concept.

Fractal is everywhere - in humans, animals, plants, and in life itself.

Fractal is a form of continuity and repetition. My artworks have been on a journey from the beginning until now, and visually they are very different. It is also because of what I saw and felt during the creative process. I created the circles and repeating the process with different sizes; because I want to convey the past, which can be seen behind the circles.

I combine all my earlier styles to create the concept of fractal; fractal which lives within us and in our daily lives.

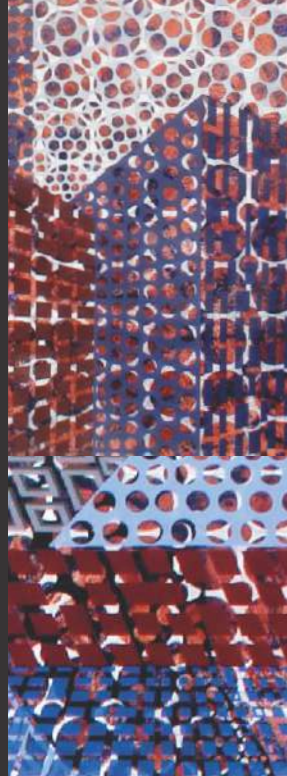




image of work by Ayu Arista Murti
THE EGOCENTRISM PLAYGROUND
 2020

acrylic, charcoal board and neon light on canvas
 210 x 200 cm

Me as human, realize that our lives cannot be separated from the relationship between man and nature. Like the air I'm breathing, whether it is clean air or the dirty ones. The land that I live in, such as making our house or making my garden. The nature is the source of our life and the most important part in human life. As we know that nature and human behaviors shape our lives, both from the inner world (the realm of the soul) and the outer world (the real world), all interrelated and provide cause and effect. A factor that determines human life, whether past, present or future. So for me as an artist this is interesting to note that modern humans have been around for a very long time and lived for much on nature resources. And the fact that I know, such as human behavior and other act like over exploitation and a lot of pollution have started affecting our environment negatively in this last decade.



Ayu Arista Murti

b. 1979

Education : 2004 : Faculty of Fine Arts and Design, Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia, Outstanding Graduate.

Solo Exhibition : 2018 : Remembering Garden of Epicurus, Artotel, Yogyakarta, Indonesia | 2017 : Flowing with The Water, Ark Gallery, Yogyakarta, Indonesia | 2011 : Solo Exhibition, Wada Gallery, Tokyo, Japan | 2010 : Cloning Garden, Valentine Willie Fine Art, Kuala Lumpur, Malaysia | Cloning Garden, organised by Edwin's Gallery, Jakarta Art District, Grand Indonesia, Jakarta, Indonesia | 2008 : Rhyme of Lines, Edwin's Gallery, Jakarta, Indonesia.

Group Exhibition : 2020 : At The Edge of the World, Fresh Winds, International Art Biennale, Iceland | 2019 : 50 Finalist UOB art Award 2019, Indonesian National Museum, Jakarta, Indonesia | Plastic Unfantastic, collective with Tactic, Kelola Art Fest, at Balekosa.co, Yogyakarta, Indonesia | Do We Live in The Same Play Ground, Collective with Tactic, Biennale Jogja XV, Equator #5, Jogja Nasional Museum, Indonesia | Into The Future, Indonesian Woman artist exhibition, Indonesian National Gallery, Jakarta Indonesia | First Art Fair, Galerie Lukisan, Passanger Terminal Amsterdam, Netherland | 2018 Contemporary Art Ruhr, World Heritage Site, Zollverein, Essen, Germany | Celebration of The Future, ABBC Building, Nusa Dua, Bali | Efek Samping, Futuwonder, Masa Subur Project, collective with Tactic, Karja ArtSpace, Ubud, Bali | Re-racik, Bumbon #5, Bale Banjar Sangkring, Yogyakarta | Duo Show, Bunga Jeruk & Ayu Arista Murti, Sarang Building 1, Yogyakarta.

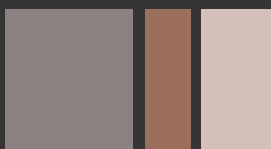


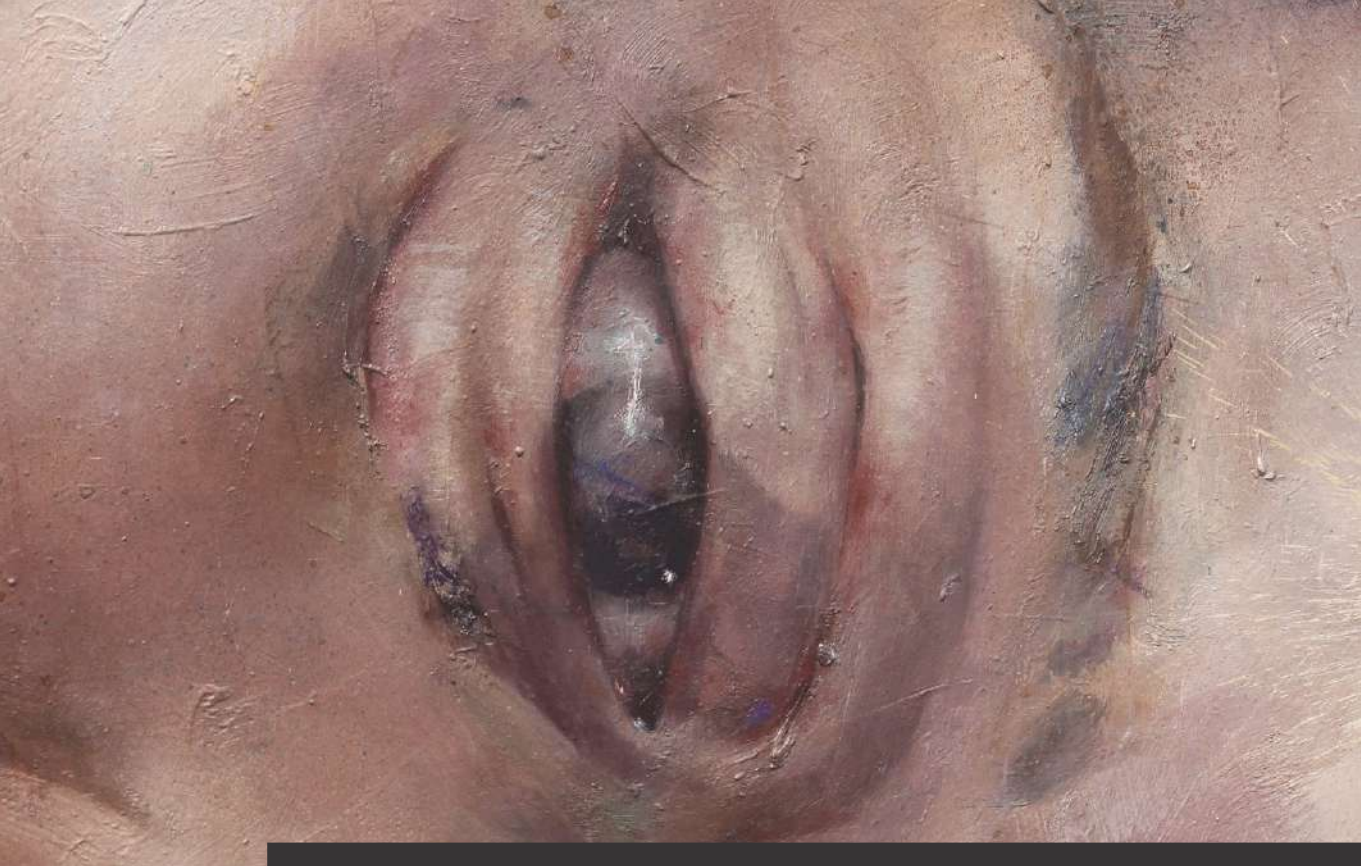
image of work by Ayu Rika
LOST
 2020
 oil on canvas
 200 x 300 cm

Ayu Rika

b. 1996

Education : 2014 - now : Fine Art Department, Indonesian Institute of the Art (ISI), Yogyakarta.

Exhibition : 2019 : Reciprocities, A Collaborative Group Show Kohesi Initiatives (Yogyakarta) & Eskinita Art Gallery (Philippines), Tirtodipuran Link, Yogyakarta | 80 Nan Ampuh: Tribute to OHD, Bentara Budaya, Yogyakarta | KEPANG (komunitas tulang rusuk), R.J Katamsi Gallery, Yogyakarta | KONTRAKSI: Pascatradisionalisme, Galeri Nasional, Jakarta | Kecil Itu Indah Miracle #3, Miracle Prints, Yogyakarta | SALON, Langgeng Art Foundation, Yogyakarta | **2018 :** SENSI (komunitas tulang rusuk), Jogja Gallery, Yogyakarta | APIK, gallery R.J Katamsi, Yogyakarta | To Be Known, Indies Hotel, Yogyakarta SENINJONG #3, Plataran Djoko Pekik, Yogyakarta | YAA #3 POSITIONING, Sangkring Art Project, Yogyakarta VARIARTSY, Untidar, magelang | RING ROAD (perupa muda #3), Bale Banjar Sangkring, Yogyakarta.



I believe that sometimes (and unconsciously), the body is exposed to direct contact with externalities which makes it more than just a 'vessel' for the soul; it also takes the role as a memory storage device. Based on this presumption, the condition of human's body becomes an interesting issue which inspires my artwork creation process. Through the examination of human's body condition, I try to convey a feeling from an event that has occurred and affected the body in the past. By glancing at varied body conditions, we can then sufficiently get to know ourselves and recollect various kinds of events that had happened as a lesson.

Oil and acrylic paints are my main materials of choice in conveying such ideas. However, I also experiment through the use of sandpaper, cutter, nail, knife edge and sponges to obtain the faded impression in my painting. In several works, I have even gone as far as watering and slicing the paint surface of my canvas to get the impression of a dramatic skin wound.





In my last three years as an artist, I tend to focus my exploration on three-dimensional forms. Why 3D sculptures? I realized that nowadays everything seems so vague, as there are a lot of notions which do not materialize into a concrete embodiment.

I believe that my thoughts on various issues can be best represented through sculpture, as it takes a physical form which can be seen from various viewpoints. For me, it is a strong and clear way to deliver a certain message or narration to the public. I also like to include found objects (such as old toys) to craft the three-dimensional assembly. I think it would be easier for the audience to read the relevance of certain concept that I want to convey, when they are being given a breadcrumb of shapes that they are familiar with.



image of work by Endry Pragusta

LOST AT SCHOOL

2020

mixed media, found objects, polyester resin, spray paint
Variable Dimensions (W12cm D12cm H35cm, each)

Endry Pragusta

b. 1992

Education : 2010 - 2016 : Faculty of Visual Art, Yogyakarta State University (UNY).

Solo Exhibition : 2019 : PLUG AND PLAY, Tirtodipuran Link, Yogyakarta | 2018 : Solo Exhibition "PLAYSTORE", KEBUN BIBI, Yogyakarta.

Group Exhibitions (selected) : 2019 : Art Expo Malaysia, Group Exhibition with Kohesi Initiatives, Booth M-9, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | Art Jakarta 2019, Group Exhibition with Kohesi Initiatives, Booth A 12, JCC Senayan, Jakarta | Senirupa Nusantara Kontraksi: Pacsa Tradisionalisme, Indonesia National Gallery, Jakarta | ARTJOG MMXIX, Comon Space, JNM, Yogyakarta | 15x15x15 Following the rules without breaking the rules, Galeri Soemardja ITB, Bandung | 2018 : Workshop Asembling Toys, KEBUN BIBI, Yogyakarta | KTFO #4 Survive Garage, Yogyakarta | Manifesto Multipolar 6.0 Galeri Nasional Jakarta, Jakarta | FKY #30 "Me Sem Meleh" Yogyakarta | Bienale Jawatengah #2 The Future of History, Semarang, Jawa Tengah | 2017 : Grand opening Nasi Goreng Diplomacy x Srisasanti, Grand Mercury Hotel, Yogyakarta. 6 Hours Exhibition, Mutasi Jawa, Suryo 22 Art Space, Yogyakarta. ARTSYOK, Jogja Etsy Group, Lembaga Indonesia Jerman, Yogyakarta | 2016 : DGTMB Versus Project #17, REBEL BEHEL, Greenhost Boutique Hotel, Yogyakarta. Monuments/Mnimia" ArtNoise (Vlassis Art Gallery) / Thessaloniki/ Greece. The Mail Man, Espacio 2C Contemporary Art Gallery, Canary Islands, Tenerife, Spain.

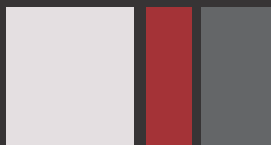


image of work by Feri Eka Candra
MERAH SI PENCARI PUTIH

2020

mixed media on canvas

200 x 230 cm

Each artist has different ideas in the journey of realizing their potential, and for me, my interest lies in geometric patterns and repetitive lines; that is where I explore the silent and meditative space, where the products of abstract knowledge seems to appear.

I have a long experience as a painter, and have worked on many techniques. Through these works, I invite the audiences to join in a spiritual journey in finding peace and beauty from within, regardless of the chaotic situations and disturbances which happen around us. All of my paintings are an effort to inspire and offer contemplative experiences to reflect back on our own lives.

For me, to paint on canvas is a way to express my freedom, that cannot be achieved through other activity.

Feri Eka Candra

b. 1978

Education : 2006 : Indonesian Institute of the Arts (ISI) | 1995 : SMSR Padang, West Sumatra

Exhibitions (selected) : 2020 : If Walls Could Speak, MayinART Artpodium, Ionart Gallery Singapore | 2019 : BEBAS, Sakato Art Community, Jogja Gallery Yogyakarta | Art Day Life, Jakarta. | Delapan Puluh nan Ampuh tribute to OHD, Museum Tanah Liat, kasihan, Bantul, Yogyakarta | 2018 : Bricoagel, D Gallery Jakarta | Bakaba#7, Zaman Now, Jogja Gallery Yogyakarta | Plus, NADI gallery Jakarta Barat | 2017 : Menjadi Indonesia , Talenta Organizer, Ballrooms Melenium Hotel, Jakarta | Menjadi Indonesia, Talenta Organizer, Function Hall, Plaza Indonesia, Jakarta | Bakaba #6 "IND"ONE"SIA", #Sakato Art Community, Jogja Gallery, Yogyakarta | 2016 : Bakaba #5 Cadiak Indak Mambuung Pandai, #Sakato Art Community, Jogja Gallery, Yogyakarta.

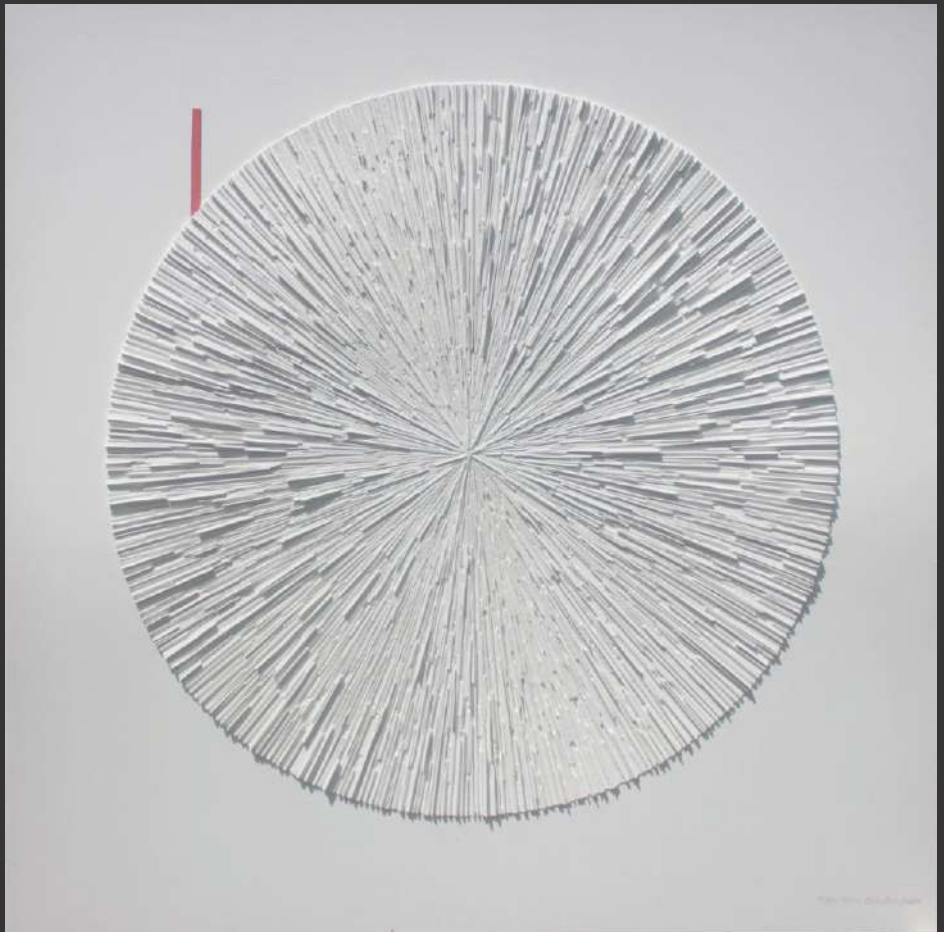


image of work by Feri Eka Candra

COKRO MANGGILINGAN

2020

mixed media on canvas

200 x 200 cm



image of work by Garis Edelweiss

MAWAR

2020

graphite on canvas

180 x 130 cm



image of work by Garis Edelweiss

ANGON

2020

graphite on canvas

170 x 130 cm

From back then, I self-trained myself to draw detailed and delicate lines in black and white; layer by layer until they form shapes and objects in a surrealistic style. I create drawing works while paying attention to the innumerable lines of the object's surface; they are nature inspired objects such as feathers, leaves, plants, and wood.



Garis Edelweiss

b. 1984

Exhibitions (selected) : **2019** : Pameran Senirupa "Tir Padha Ireng" Pasuruan | Dark Art 2019, Beinart Gallery, Australia | Mini Art Malang 'Beyond The Lines', DKM Malang | Art Jakarta 2019, JCC Senayan Jakarta | September Art Project 2019, Studio Jaring, Batu | September Art Month 2019, Batu | September Art Project, Tulungagung | Pameran 18 Perupa Pasuruan, Bocorulus Artspace, Pasuruan | Pameran Seni Gambar "Merandai Tanda-Tanda Zaman" Galeri Nasional | Pameran Seni Rupa "Maa Ledungga" Gorontalo | **2018** : Pameran Senirupa "Pitik Kalkun Ireng Meles" Pasuruan | Pameran Drawing "Keyword Keydraw" Kersan Art Studio, Yogyakarta | Pameran Besar Senirupa 2018 "Panji", Batu | Biennale Jateng "The Future of History" Galeri Semarang | **2017** : Pameran Senirupa "Gadha Gehang – Gadha Tela" Pasuruan | Painting Exhibition "light of Hope" Artotel Surabaya | **2016** : Pameran Senirupa "25x25" Pawitra Art Space, Sidoarjo | Pameran Snirupa "Timur Establish" Hotel Bumi, Surabaya | Youth Plus Exhibition, Beijing – China | Pameran Senirupa "Pindai/Senarai" NuArt Sculpture Park, Bandung.



image of work by Hojatul
HAPPY HOLIDAYS

2020

acrylic on canvas

150 x 200 cm

My interest lies in the exploration of human transformation, which can be seen in the form of dolls without faces and identities. The ideas of my work is based on the psychological conflict of human life in the process of transition, duality and contradiction as individual or social beings. I created my own doll, then I used it as a model of my painting as an idiom; to have a deep research about human psychology at a metaphysical and philosophical level.



Hojatul

b. 1980

Education : 2003 : Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia.

Solo Exhibition : 2018 : Re-Konstruksi Kata, Peaceful Seeker #2, Bale Banjar Sangkring, Yogyakarta, Indonesia.

Group Exhibition : 2019 : Bebas, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia | Kontraksi : Pasca tradisionalisme, Pameran Seni Rupa Nusantara 2019, Gallery Nasional, Jakarta, Indonesia | 2018 : Plus, Sakato Art Community Collaboration with Nadi Gallery, Jakarta, Indonesia | Peaceful Seeker#1, Tonyraka Art Gallery, Bali, Indonesia | Bricolage, Sakato Art Community Collaboration with D Gallerie, Jakarta, Indonesia | Bakaba #7 "Zaman Now", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia | 2017 : Menjadi Indonesia, Plaza Indonesia, Jakarta, Indonesia | Deepest Imagination, Raintree Boutique Villa & Gallery, Yogyakarta, Indonesia | Bakaba #6 "indONEsia", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia.



image of work by Irskiy

THE ODD COUPLE

2019

acrylic, enamel, aerosol, oil pastel and mosaic tiles on canvas

190 x 190 cm

My current work of art often addresses social issues such as materialism and communication disorders in society (especially in this digital age), because for me, these two issues are part of the personal experience that I want to express through painting.

I choose mixed media in creating works, with materials such as acrylic paint, fabric, oil pastel, aerosol, and paper. This choice of materials forces me to think more creatively. Personally, I felt happy and comfortable when faced with new challenges.

Kris Sutardjo (Irskiy)

b. 1987

Education : 2012 : Visual Arts and Communications, University of Michigan, Michigan, United States.

Solo/Duo Exhibition : 2019 : Through IRSKIY's View: Blueprints . Artotel Thamrin, Jakarta, Indonesia Square . IRSKIY, online | 2018 : 1980 . IRSKIY, online.

Group Exhibition : 2019 : All The Small Things 3 , Can's Gallery, Jakarta, Indonesia | Unfuck Our Rainforests . 71a Gallery, London, UK | Chromaticity . Can's Gallery, Jakarta, Indonesia | Fishbowl Festival . Ontario, Canada | 2018 : Believe What You See . Hotel Tribrata, Jakarta, Indonesia | BuzArt . 2madison Gallery, Jakarta, Indonesia | 2017 : Bazaar Art Pancoran . Ruru Gallery, Jakarta, Indonesia | Honey Badger Takes Over. St. Louis, Switzerland | Kuchenplatte , Cologne, Germany.

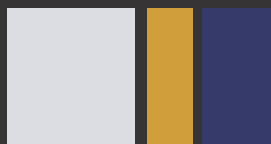


image of work by Irskiy

DOLLAR DWARF

2020

acrylic, aerosol, oil pastel, marker, plastic, cardboard,
mosaic tile and cotton canvas, on canvas
190 x 190 cm



I like to play with cultural icons, art world geniuses, high-profile politicians, and fictional film characters to create acts of visual provocation. I want to invite the viewers to take a journey with such characters, and to imagine how it would be if these situations were actually real.





image of work by Iskandar Fauzy
AND THE WORLD WILL BE AS ONE
 2020
 acrylic on canvas
 180 x 350 cm

Iskandar Fauzy

b. 1972

Education : 1992 : Interior Design, Indonesian Institute of the Arts (ISI), Yogyakarta.

Solo Exhibition : 2016 : What IF, Affinity for Art Gallery, Hong Kong | 2000 : 'Option' Galeri Benda, Yogyakarta.

Group Exhibitions (selected) : 2019 : GRENG : Peringatan 100 tahun Widayat, Museum dan Tanah Liat, Yogyakarta | POTRET, Syang Artspace Magelang | Delapan Puluh Nan Ampuh : Tribute To OHD Museum Dan Tanah Liat, Yogyakarta | 2017 : Context Art New York, New York, Affinity Art, United States | Context Art Miami, Miami, Affinity Art, United States | Around The World in 7 Days, Great Banyan Art, Saffronart, The Claridges Hotel New Delhi, india | 2015 : Art and Motorcycle @ MACI Anniversary, stadion amongrogo, Yogyakarta.



Avoiding sole representation and interpretation is one of the primary visions in my artwork creation process . Interpretation for me is a set of consensus about the values embedded in certain objects. Not infrequently, the process of interpreting is also affected by varied group or personal interests.

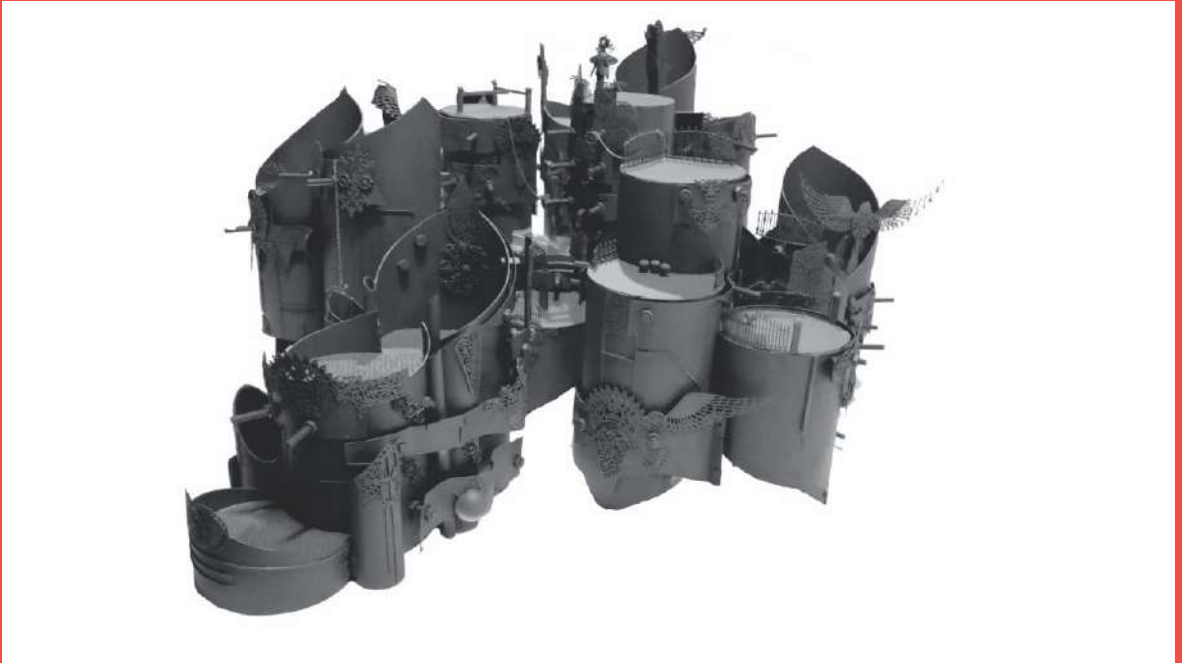
I routinely hunts for objects that once functioned and perhaps had a sentimental impression for their previous owners, to be then reassembled into a new narrative. I arrange the objects (such as computer motherboard, action figures, and animal toys) into a single unit that seemed to be structured hierarchically. Although I display such narration in my work, I then obscure it with a single color blockade on the entire surface of the work. My work can be seen from various perspectives, which invites people to interpret it freely.

(left)

image of work by Izal Batubara
TEMPLE OF COMPOSED CHAOS 2
 2020
 mixed media
 80 x 80 x 70 cm

(right)

image of work by Izal Batubara
TEMPLE OF COMPOSED CHAOS 1
 2020
 mixed media
 100 x 100 x 60 cm



Izal Batubara

b. 1995

Education : 2019 : Paralaks Institute | 2018 : “No Sleep Till Jelekong” Residency in Jelekong | 2017 : Migration and Postcolonial study with Erik Pauhrizi.

Exhibition : 2019 : Reciprocities, A Collaborative Group Show Kohesi Initiatives (Yogyakarta) & Eskinita Art Gallery (Philipinnes), Tirtodipuran Link, Yogyakarta | “Operasi” Galerikertas, Depok, Indonesia | “Kontraksi: Pascatradisionalisme” Galeri National of Indonesia, Jakarta, Indonesia | “The Things That Precedes Meaings” Ruang Segi Empat, Bandung, Indonesia | “Bandung Art Month Road to 2020” Closing of Bandung Artmonth, NuArt, Bandung, Indonesia. | 2018 : “Remblong#2” Dago Thee Huis, Bandung, Indonesia | “Paradox in Post-Modernity” Lawangwangi Artspace, Bandung, Indonesia | “Festival of Art Indonesia” Cak Durasim Culture Park, Surabaya, Indonesia | “Spectrum Hendra Gunawan: Tribute to 100 Years of Hendra Gunawan” Ciputra Artpreneur, Jakarta, Indonesia | “Visual Attack Awards” Galeri ISBI Bandung, Bandung, Indonesia | “No Sleep Till Jelekong” Orbital Dago, Bandung, Indonesia | 2017 : “15x15x15 Mini Art Exhibition” Galeri Soemardja, Bandung, Indonesia | “Asia International Friendship Exhibition” Shinjuku Eco Gallery, Tokyo, Japan | “Ungsi”, Omnispace, Bandung, Indonesia | “Berpikir Melalui Rasa” Amphitheater University of Education, Bandung, Indonesia | 2016 : “Malam Citra Seni” State University of Malaysia, Bangi, Malaysia | “Linkar Semar” State University of Semarang, Semarang, Indonesia.



image of work by Januri

NO BRAIN

2020

mixed media on canvas

200 x 300 cm

Januri

b. 1977

Education : 2018 : Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia | 1992 : High School of Art (SMSR) Yogyakarta, Indonesia.

Exhibition (selected) : 2019 : Climate, Art Exhibition, Muzium Darul Ridzuan, Ipoh Malaysia | Urup, Oerip Group, Bentara Budaya Bali | International Artcamp, Deloano, Purworejo, central Java. Babad Diponegoro, Jogja Gallery. Yogyakarta | "80 non Ampun, Bale Banjar, Sangkring Yogyakarta | YAA#4, Sangkring, Yogyakarta | Urup, oerip group, Bentara Budaya, Yogyakarta | Art for peaceful world, Indonesia - Vietnam, Limanjawi arthouse, Magelang | ArtJakarta, with Columns Gallery, Jakarta | The Story, Hadiprana Gallery, Jakarta | 2018 : "Hope" Pendopo Art Space. Yogyakarta | TARI, Hadiprana Gallery, Jakarta | Revival, SMSR Gallery, Yogyakarta | Urip Urup, Natan ArtSpace, Yogyakarta | Seninjong#3, Plataran Joko Pekik, Yogyakarta | Kecil Itu Indah#2 (after Edwins Gallery), Miracle Art Space, Yogyakarta | Abstract Party, Limanjawi Art House, Magelang | Islands In Between: Nusantara Scapes, Thienny Lee Gallery, Sidney Australia | 2017 : Beijing International Art Biennale, Beijing | Spirit of Heritage, Aman Resort, Magelang | "Kecil itu Indah, After Edwin's", Miracle Prints, Yogyakarta | Spirit of Colour, Horison Hotel, Yogyakarta | In a Secret Site of Imogiri, Rumah Lebah, Yogyakarta | Sharing Happines, LimasArt, Yogyakarta | Sea Of Tears, International Exhibition, L'Atelier Rouge The Studio, Malaysia | Balance, Limanjawi Art House, Magelang .

I work according to what my heart really wants, so I believe in freedom and to not be bound by anything. The important thing is that my heart can be happy while I work. I want to go where the flow goes, by just following the desires inside me.

Thus, from the beginning of my artwork creation process, I did not see certain material or technique as limitation. Such is also the case for themes, because I would not be able to avoid various problems that occur in this life; so the conception comes naturally.



I was first introduced to Indonesia's vast variety of culture through my mother, who would often visit Bali, Indonesia, alongside me. Through these travels, my love of Indonesian culture blossomed.

During my two years residing in Solo, I touched on traditional Indonesian culture in depth – I was particularly fascinated by the “Bobung” mask in Yogyakarta (Central Java) and the mask of Malang (East Java). The Indonesian masks fascinate me through the many expressions which I feel represents Indonesians so well – very open and expressive; differing from Japanese masks which show little expression but very detailed. The Indonesian masks at the museum fascinated me so much that I had to return another day and sketched them all day long.

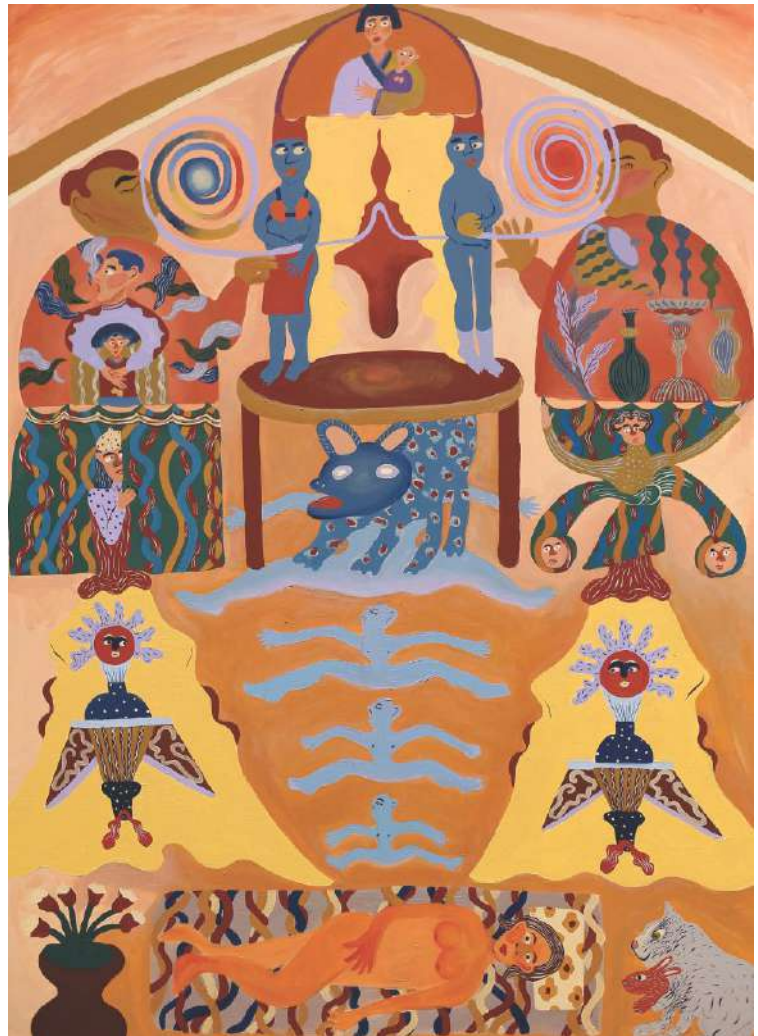


image of work by Kanoko Takaya
HARI INI AKU MAU TIDUR CUPAT DESU
 2020
 acrylic on canvas
 180 x 130 cm

I continue to create artwork through a variety of representation methods such as acrylic plates, illustration on canvas, paper, and fabric, antique decoration, and other three-dimensional formats. Often inspired by nature e.g. leaves, flowers, the sun, and the moon, my designs are a combination of Indonesian culture and what I feel or see as a person.

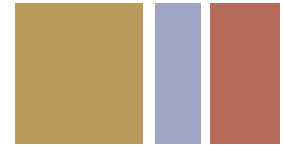


image of work by Kanoko Takaya
MATAHARI HATI

2020

acrylic on canvas

180 x 130 cm

Kanoko Takaya

b. 1991

Education : 2014 : Indonesian Institute of the Arts (ISI), Surakarta (Solo), Central Java. | Visual Design Kyoto Seika.

Solo/Duo Exhibition : 2018 : Solo Show Decoration - Monkeys In Bayan Tree, Chachara, Bali, Indonesia | Main-Main with Kentaro Okawara, Rumah23, Bali, Indonesia | 2017 : Primitive Emotion, Studio Eksotika, Bali, Indonesia.

Group Exhibition : 2019 : ARTSTARTUP100, Daikanyama Hill Side Terrace F Building, Tokyo, Japan | Pluralism, Soup n film, Jakarta, Indonesia | 2018 : Sorry No Guestlist, Anagra Garrery, Tokyo, Japan | 2017 : 23, Count Down Project, Villa Rumah Dua Tiga, Bali, Indonesia | ART JAKARTA, Jakarta, Japan | Seed Of Memory, Langgeng Art Foundation, Yogyakarta, Indonesia | ART JOG 9, Yogyakarta | Bare Journal, Cataodata, Bali, Indonesia.



image of work by Rendy Raka Pramudya
ARAH NYATA_ TAMPAK PERGERAKKAN

2018

acrylic on canvas

150 x 250 cm

In my artwork creation process, I would position myself as the "God" of my own paintings. I try to create a new 'world', just like God created this world from scratch. Of course it is difficult for us, humans, to imagine something that has never existed before. However, the world that I am trying to create would be different from the one God had created. Although many people think that my paintings resemble extraterrestrials or marine life, such is not the notion that I try to raise. I simply enjoy the painting process, which for me resembles the process of universe creation.



image of work by Rendy Raka Pramudya
ARAH NYATA_ TAMPAK PERKEMBANGAN

2018

acrylic on canvas

150 x 250 cm

Rendy Raka Pramudya

b. 1992

Education : Bachelor of Fine Arts (Painting Studio), Faculty of Art and Design, Bandung Institute of Technology, Indonesia.

Solo Exhibition : 2016 : Transvertere Solo Exhibition at ROH Projects, Jakarta.

Group Exhibition (selected) : 2019 : OUTLANDISH, Lawangwangi Creative Space, Bandung | Beyond Memories, Galeri Soemardja, Bandung | Contemporary-Drawing-Expanded, Galeri Soemardja, Bandung | **2018 :** Shared Coordinates 2018, The Art House Singapore, Singapore | Spectrum Hendra Gunawan, Ciputra Artpreneur, Jakarta | Celebration of the Future, AB.BC Building, Bali | **2017 :** Bandung Drawing Festival, NuArt Sculpture Park, Bandung | OPQRSTUDIO, ROH Projects, Jakarta | Flow Into Now, Sampoerna Strategic Square, Jakarta | Flow Into Now, Dia.Lo.Gue Art Space, Jakarta | Bandung Contemporary Art Award #5, Lawangwangi Creative Space, Bandung | UOB Painting of the Year 2017, UOB Plaza, Jakarta.



image of work by Restu Taufik Akbar
 (IN)MATERIAL TRUTH, 'EVERYTIME THE SUN COMES UP'
 2019
 polyuretan, nitroselulosa, vitrail on stainless steel
 122 x 244 cm

It all started with my keenness to be in touch with nature and to travel (by hiking, bicycling, motorcycle touring, snorkeling, etc.), which gave birth to a realisation in me, that there is something more real than the physical world. I can vividly see, hear and feel nature's movements and they feel enjoyable, comfortable and soothing. Empty but full, and time seemed to stop. Everything moves in harmony and lawful in its own chaos, fluctuating as if to show that there is something behind this physical universe. From this experience I realized that it is the spirit, not the brain, that controls the body and consciousness. The spirit that can work together, harmonise and blend with nature.

The awareness from that experience became the basis of my painting. Abstract is the word I use to express and re-live my feelings when I become one with nature. The landscape (forest, lake, waterfall, etc.) that appears shows how I meld and harmonise with the abstract form. The white light is a language that shows the happiness, serenity and truth that I have found; the reality of this life. To me, painting is a form of my gratitude for the experience that I felt in nature. Painting is also a recall process of my adventures on canvas. To harmonise, be one with nature, for me that is the most important thing needed by humans....to rest.

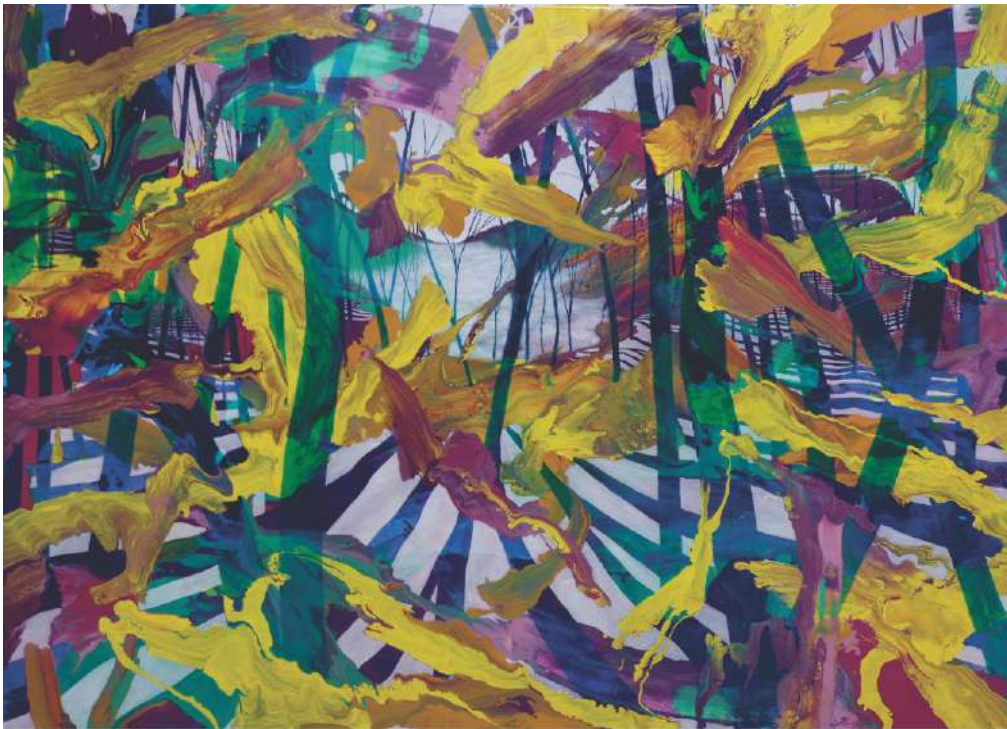


image of work by Restu Taufik Akbar
HOL(Y)DAY 'PARALLAX'

2019

enamel, vitrail, oil on canvas
150 x 200 cm

Restu Taufik Akbar

b. 1990

Education : 2010 - 2015 : Bachelor of Fine Arts (Major Painting), Faculty of Art and Design, Bandung Institute of Technology, Indonesia, Summa Cum Laude | 2009 – 2010 : Architecture Engineering, Faculty of Technical and Vocational Education, Indonesian University of Education, Indonesia.

Solo/Duo Exhibition : 2019 : Outlandish, Lawangwangi Art Space, Bandung | 2018 : (IN) MATERIAL TRUTH, Orbital Dago, Bandung | The Other Hemisphere, DeBraga by Artotel, Bandung | 2015 : Lucidity, Roh Projects, Jakarta.

Group Exhibition (selected) : 2019 : BACAA : Assamblage, Lawangwangi Art Space, Bandung | Beyond Memories, Galeri Soemardja, Bandung | Opening Artotel Wahid Hasyim, Artotel Artspace, Jakarta | Contemporary. Drawing. Expanded, Galeri Soemardja, Bandung | Lukisan Gapilan, Selasar Soenaryo Art Space, Bandung | Art Expo Malaysia 2019, Booth Artsociates, Matrade Exhibition and Convention Center (MECC), Kuala Lumpur, Malaysia | 2018 : MANIFESTO 6.0 : Multipolar, Seni Rupa Setelah 20 Tahun Reformasi Galeri Nasional, Jakarta | Art Jakarta 2018 ; Lawangwangi Creative Space, Ritz Carlton Pacific Place, Jakarta | 'Spectrum Hendra Gunawan', Ciputra World, Jakarta | Biennale Jateng #2 Kota Lama, Semarang | Celebration Of The Future, ABBC Building, Bali | ART_UNLTD : XYZ 2018, Gedung Gas Negara, Bandung | 2017 : Flow Into Now : Art Sampoerna 2017' , Sampoerna Strategic Square, Jakarta.

My works are dealing with issues of (personal) memory, identity and rewriting histories within an intimate perspective in order to read social context. So, visual objects merely represent my memories from certain narratives that has been taken for granted as truth in our daily life. In a way, by creating the objects I want to bridge dialogue between my memory and my actual life, and reflecting the moment of remembrance and against forgetting.

I took inspiration from simple things in life. My daily life, relation to my personal side, religious--including complex dilemma of my identity as a woman, a mother, and also about the values in life that I regard as a given truth. I tried to rewrite and recreate something that maybe taken for granted or forgotten. I also love to get inspirations as well from design and pop culture, fairytales and many others.

I realized that life is about arts. We can see arts in many aspects of our life, and by seeing arts, life becomes enriched by different perspectives.



image of work by Theresia A. Sitompul
WHO FOLLOWS WHOM
 2020
 drypoint on plat metal galvalum
 240 x 120 cm

Theresia Agustina Sitompul

b. 1981

Education : 2009 - 2011 : Postgraduate, Fine Art Department, Printmaking, Indonesian Institute of the Arts (ISI), Yogyakarta | 1999 - 2007 : Fine Art Department. Printmaking, Indonesian Institute of the Arts (ISI), Yogyakarta.

Solo Exhibition : 2014 – 2015 : Pada Tiap Rumah Hanya Ada Seorang Ibu (within each house there is only a mother), Tour Solo Exhibition Bentara Budaya, Jakarta, Bali, Solo, Yogyakarta, Indonesia | 2012 : Prints the Book of Genesis: Seeds of Peace Lawang Wangi, Bandung, Indonesia | 2011 : Spirit of Noah Bentara Budaya, Yogyakarta, Indonesia | 2010 : Happyartland ViviYip art Room 2, Jakarta, Indonesia | Happyartland S Bin Art Plus, Singapore | 2009 : Confession Vivi Yip Art Room, Jakarta, Indonesia | Confession Richard Koh Fine Art, Kuala Lumpur, Malaysia | 2004 Yearning Via-Via Cafe Yogyakarta, Indonesia.

Group Exhibition (selected) : 2019 : Synthesis Wonder of Indonesia, Indonesian and Bulgarian Contemporary Art, National Gallery, Kvadrat 500, Sofia | Jakarta Art Week : Perempuan Bicara Seni | Outdoor installation, Halte Sudirman, Jakarta, Indonesia | Amygdala : Print and Things Artotel, Yogyakarta, Indonesia | Nurture Galeri Katamsi, Yogyakarta, Indonesia | ArtJakarta, Jakarta, Indonesia | Mata Angin | 2018 : Celebration of the Future ABBC Building, Nusa Dua, Bali | Reracik Bumbon #5 , Bumbon project, Bale Banjar, Sangkring, Yogyakarta, Indonesia | Panji Pameran Besar Seni Rupa, Graha pancasila, Batu, Indonesia | Spektrum 100th Hendra Gunawan Ciputra Artpreneur, Jakarta, Indonesia.





image of work by Triana Nurmaria

COMPANY

2020

acrylic on canvas

150 x 200 cm

Artistic exploration is my quest for self-awareness; an attempt to understand the intricacy that arises from within me. In such reflective process, I became more spiritual. At this point I realize that while self-awareness is the goal, but the process of seeking itself should also be the significant point.

I have also started to study the complexities which arise from conscious contacts with other humans, because I believe that in every interaction there is wisdom to acquire in making one more aware. I enliven all of this aspect into my canvas, using acrylic paint to shape seemingly unfinished brush strokes. When the audiences look at my works, I want to make them realize that our personal self is like a complex network that can be peeled off one layer at a time.

Triana Nurmaria

b. 1995

Education : 2014 - now : Faculty of Visual Arts, Indonesian Institute of the Arts (ISI), Yogyakarta.

Exhibition (selected) : 2019 : Reciprocities, A Collaborative Group Show Kohesi Initiatives (Yogyakarta) & Eskinita Art Gallery (Philippines), Tirtodipuran Link, Yogyakarta | Pameran Nurture, Project Bumbon #6, Galery RJ Katamsi, Yogyakarta | Kecil Itu Indah – Miracle #3, Miracle Art Print, Yogyakarta | Tribute to OHD: 80 nan Ampuh, Bentara Budaya Yogyakarta | Pameran Konak Konek, Gallery RJ Katamsi, Yogyakarta | **2018 :** Pameran Perupa Muda #3 : RING ROAD, Bale Banjar Sangkring, Yogyakarta | Pameran cover album (Launching Album Ikhlas Experience), Bentara Budaya Yogyakarta | Yogya Annual Art #3 “Positioning”, Sangkring Art Project, Yogyakarta | Seninjong #3, Plataran Djokopekik, Yogyakarta | To Be Known, Indies Heritage Hotel, Yogyakarta | APIK, Pameran Angkatan 2014 #2, Gallery R.J. Katamsi, Yogyakarta | SENSI, Komunitas Tulang Rusuk, Jogja Gallery | **2017 :** Estrelass Art Nov, Breeze Art Space, Tangerang | Pameran Perupa Muda #2 : November on Paper, Bale Banjar Sangkring, Yogyakarta | Fragmen Kecil, Nalarroepa Ruang Seni, Yogyakarta | Charity for Brightsize Trio “Malam Membiru”, Sangkring Art Project, Yogyakarta | Menjadi Indonesia, Plaza Indonesia, Jakarta | Upgrade, Lorong Sangkring Art Space, Yogyakarta | Two Bough, Indie Art House, Yogyakarta.



image of work by Triana Nurmaria

FEAR

2020

acrylic on canvas

150 x 200 cm



In my paintings, I often raise themes about home, family, hopes and thoughts that are presented in naive-decorative forms with colors that are inspired by the flow of fauvism. The colors used are a combination of hot and cold colors, which have been balanced with certain amount and proportion for each painting. Usually the colors consist of two dark colors, two bright colors and two colors in between; the amount can be multiple but limited. The limited amount of color that I use aims to harmonize with the decorative style itself, so that it remains comfortable for the audiences to enjoy without feeling too overwhelmed.



image of work by Ummi Shabrina
MISFOCUS

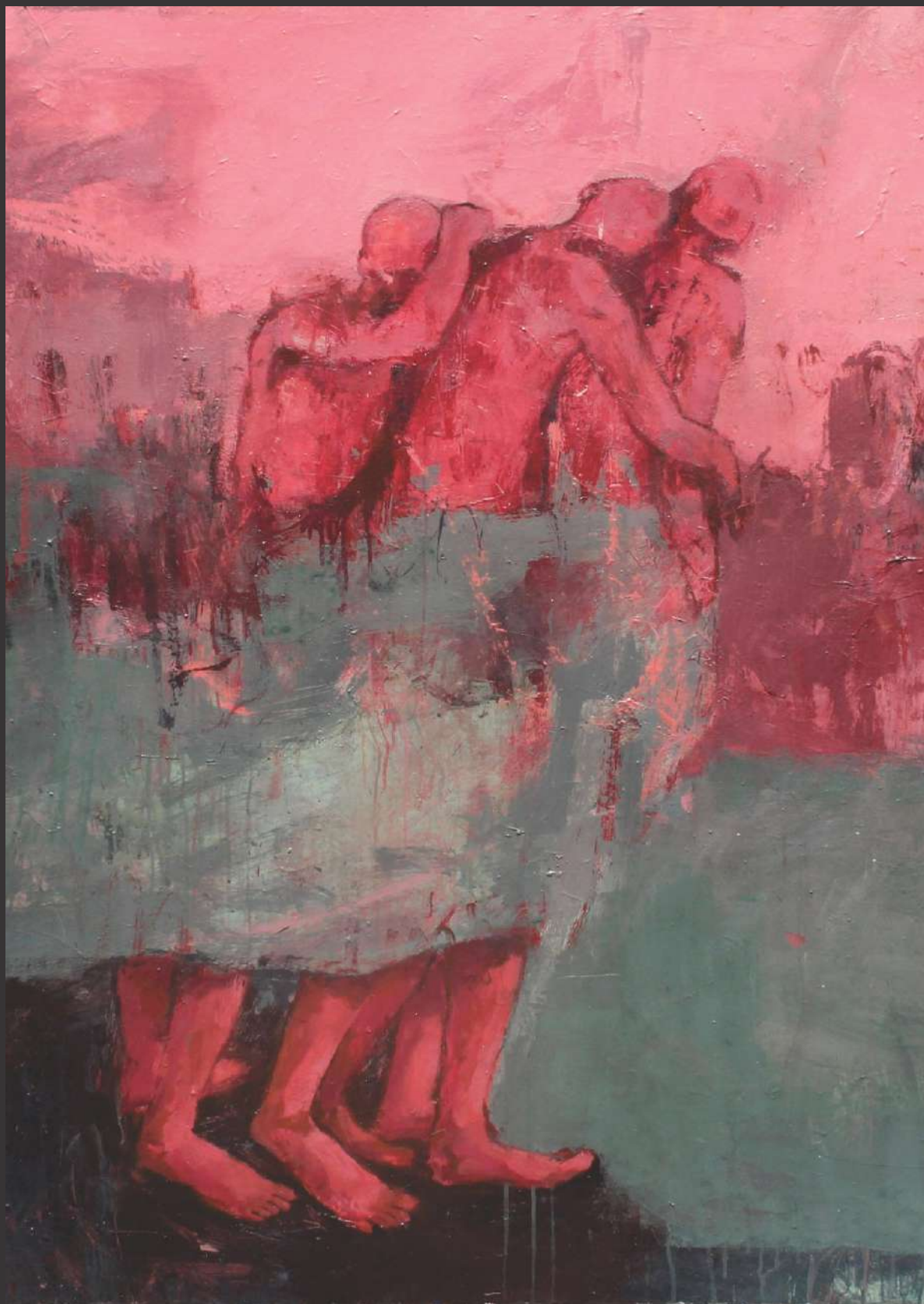
2020
acrylic on canvas
180 x 180 cm

Ummi Shabrina

b. 1995

2013: Fine Art Education, Yogyakarta State University (UNY).

Exhibition (Selected) : **2020 :** OBSTACLE Art Exhibition, Greenhost Boutique Hotel, Yogyakarta | **2019 :** ALL THE SMALLTHINGS #3, Group Exhibition, Can's Gallery, Jakarta | **2018 :** Art Expo malaysia 2018, Group Exhibition with Kohesi Initiatives, Booth M-6, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | SPEKTRUM Hendra Gunawan at Ciputra Artpreneur, Jakarta | Impian Indah Sang Juru Taman at Masriadi Art Space, Yogyakarta | **2016 :** AceMart2016 at Ace House Collective, Yogyakarta | Bianglala at Jogja Nasional Museum, Yogyakarta.





Gallery Profile
Kohesi Initiatives

Gallery Profile

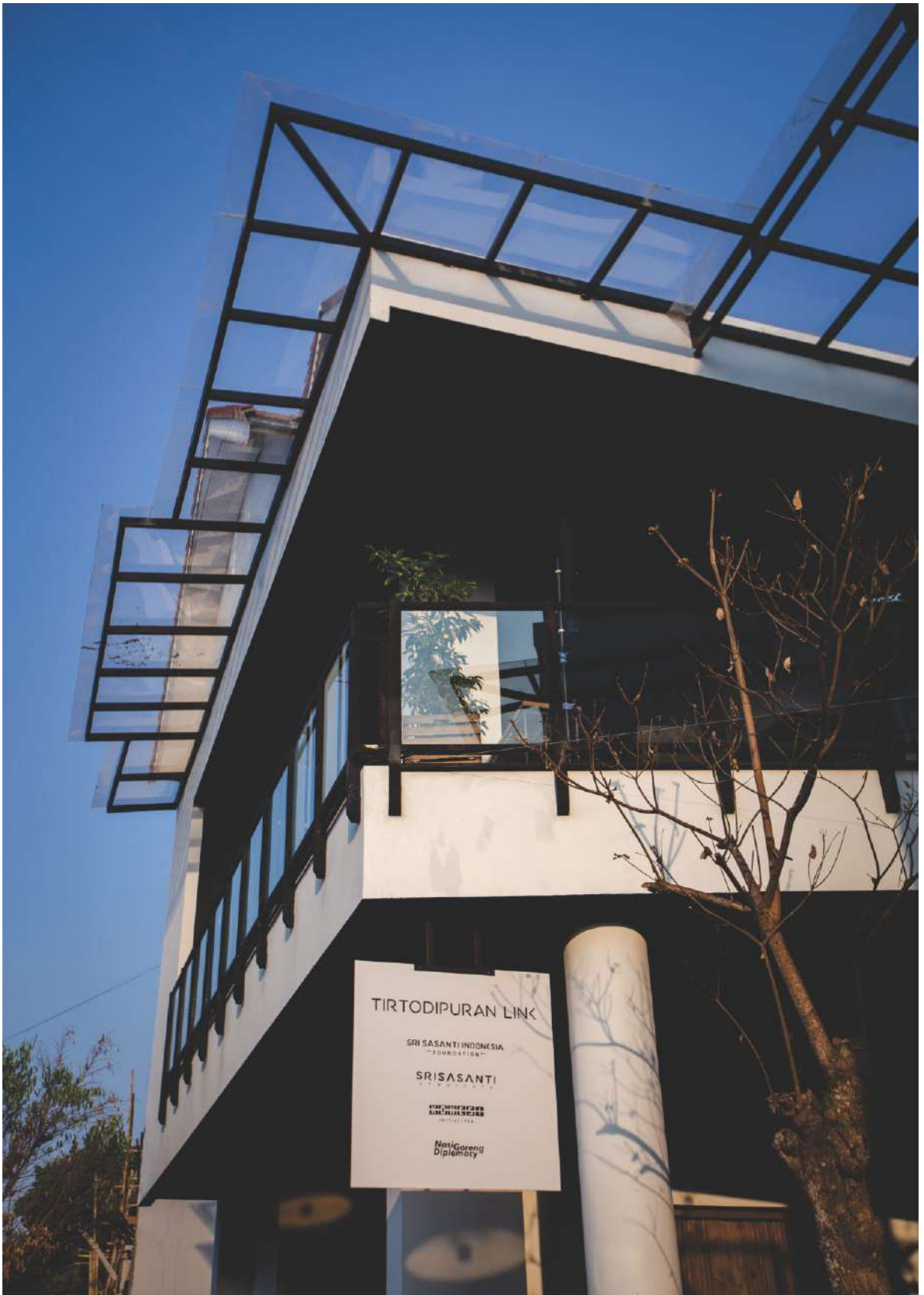
Kohesi Initiatives



Kohesi (a word-for-word Indonesian equivalent to 'Cohesion') represents our intention to unite varying stakeholders of both contemporary art and other creative scenes together, within the scope of mutually favorable creative programs.

Established as the junior member of Srisasanti Syndicate group of galleries, Kohesi Initiatives aims to persevere the group's passion in nurturing contemporary art prodigies through arrangement of well-presented art programs while encouraging collaboration with practitioners from other creative scenes.

At present, Kohesi Initiatives regularly showcases the group's roster of artists in both regional and international art fairs. The gallery also hosts various programs at its home base, Tirtodipuran Link. The in-house programs range from shows which includes either Indonesian or international contemporary artists and collaborative programs with international partner art institutions. Both together with and apart from the visual art programs, the gallery frequently opens way for collaboration with various practitioners from the fields of music, culinary and design.



Tirtodipuran Link, located in Jl. Tirtodipuran, No 50 Yogyakarta, Indonesia.



Acknowledgement

All Participating Artists

St. Eddy Prakoso – Srisasanti Syndicate
Fery Oktanio

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Heri Dono
Rudi Lazuardi

Yohanes Acruse Margo N.
Conquest
Benny Widyo (Event Photographer)
Aditya Krisnawan (Video Documentation)

equidistant

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at Tirtodipuran Link, Yogyakarta, Indonesia

