

INTER(SUBJECT)IVITY 30 UNDER 30

3 March 2020



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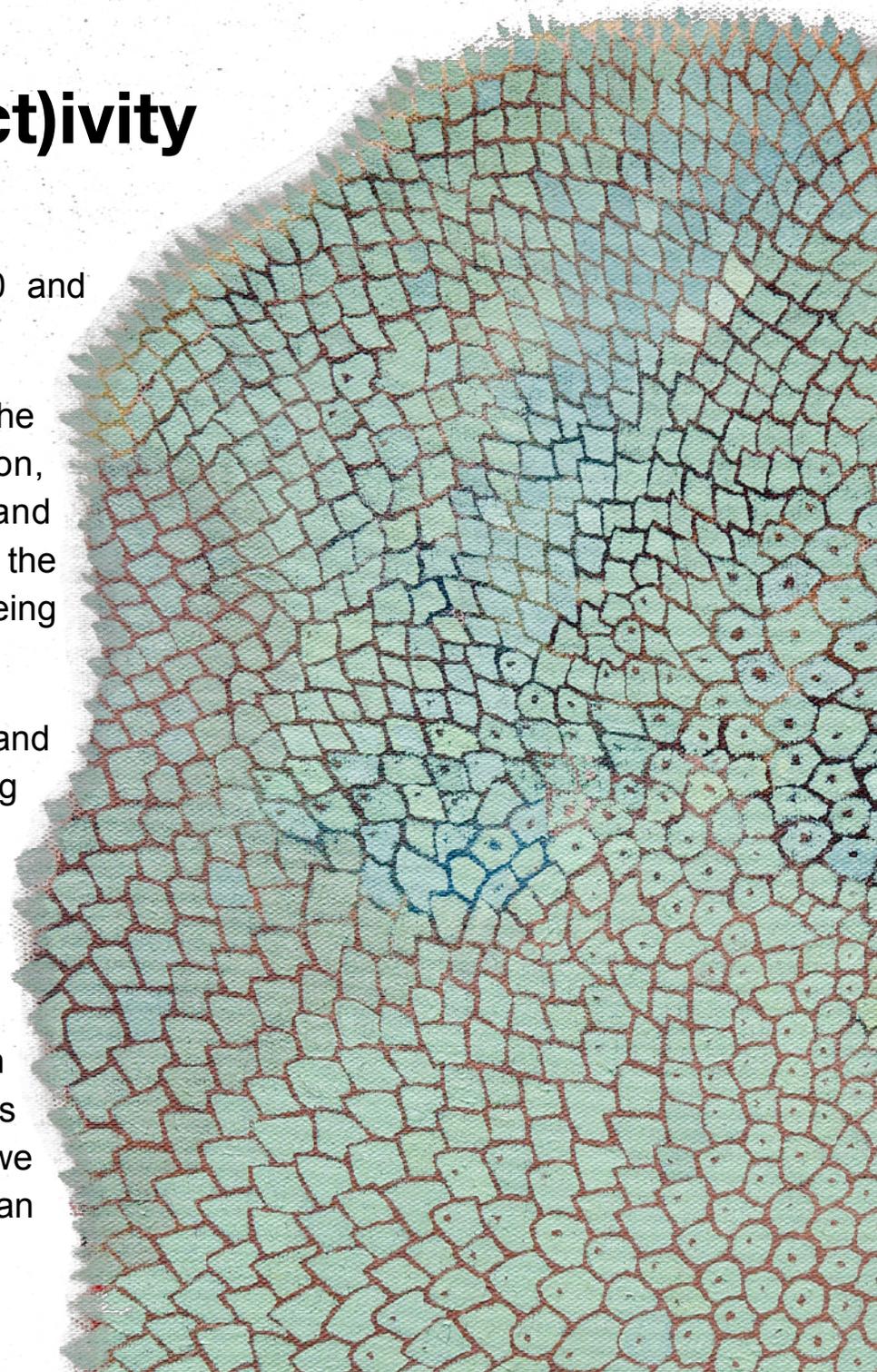
30 Under 30: Inter(Subject)ivity

Is a group exhibition of prominent artists aged 30 and below with artworks priced under 30 million Rupiah.

Intersubjectivity is a form of dialogical existentialism; the understanding of existence derived from relation, dialogue, and the delicate art of negotiation and compromise between the self and others against the background of the natural world. It is a way of seeing others not as an object but as an equal subject.

Modern man tends to save themselves from the pain and hassle of feeling so much that they end up living superficially, driven by numbers, commodified values, and the feverish current of the world. They are viewing others and themselves as one-dimensional objects.

Therefore we shall not look to find the objective truth of this world's construct because objectiveness inevitably eludes our human perception. Instead, we shall quest for a deeper understanding of human-human





This exhibition is an attempt to put importance in seeing artists as fellow conscious beings with whom we share the same objective background that is the earth - more than just the producers of- say -a painting or a sculpture, as part of supporting their purpose. We view the artworks of these artists as an extension of themselves; including their concerns, history, fights, beliefs and position in the society. Under-representing them means that their causes are consequently unheard.

Artists that we chose to include in this show each have shown honesty in their work in the sense that they try to feel more rooted, not shying away from feeling and human vulnerability. They create renaissances towards our less cryptic methods of communication, from coded and limited language to human connection.

We found an appealing overlapping sensibility in the works of these 16 artists. We decided to look at their work through the three spheres where moments of intersubjective relation occurs: Social, Environmental, and Spiritual.

Pieces of art in this exhibition forms an array of transcendental moments where the encounter between an artist through their artworks to the audience creates a sense of belonging, mutuality, and empathy; a collection of instances where a singular being stops being a solitary and isolated consciousness.

This exhibition positions its artists and audiences as equal "selves"; sharing the same tool through which one experience, view, and modify the external: the human subjectivity.

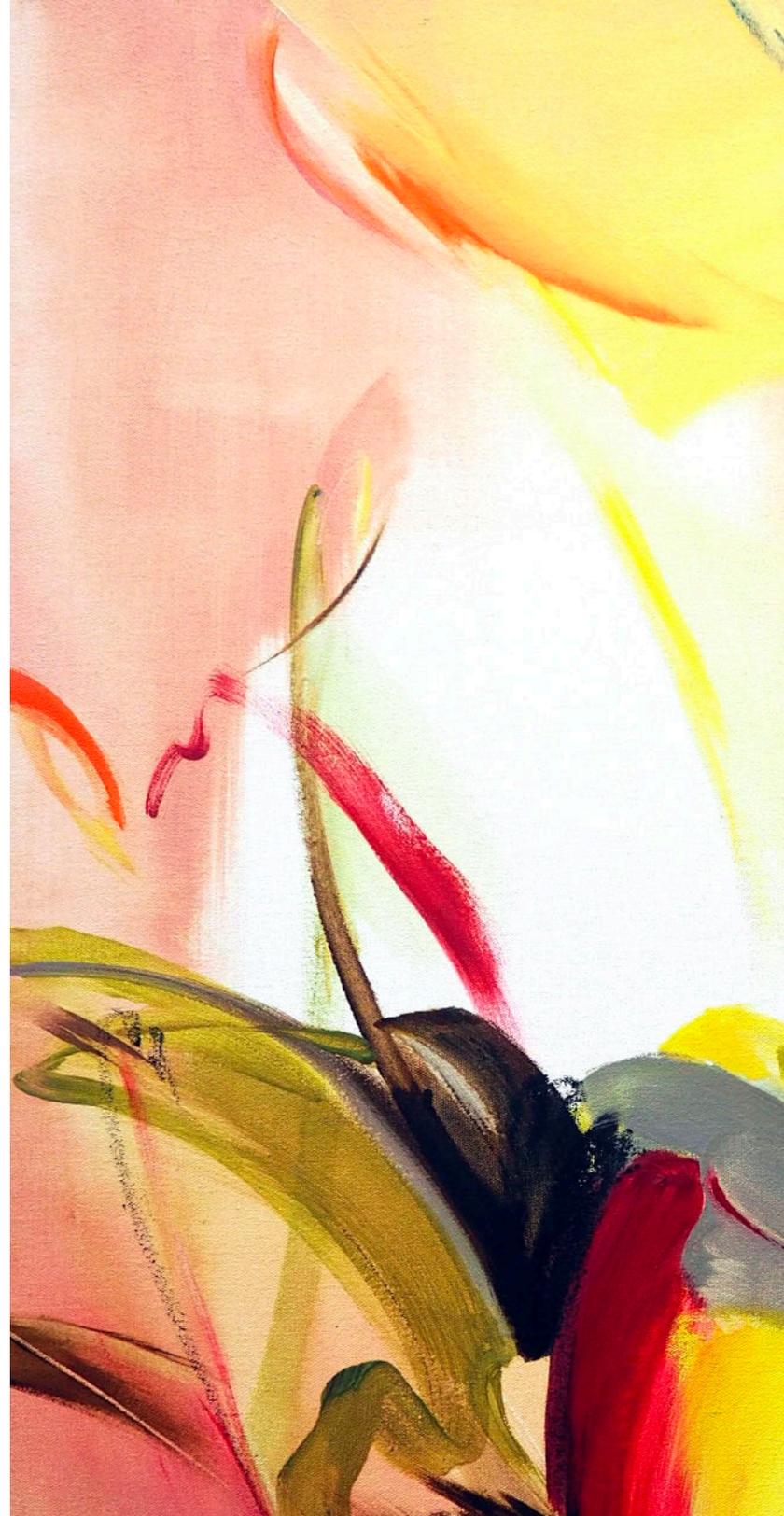


Moments of Mundane Sublimity

This exhibition positions its artists and audiences as equal "selves"; sharing the same tool through which one experience, view, and modify the external: the human subjectivity.

Hannah Shin's paintings are more than just time fossilized in amber. It captures a sequence of moments, not as a still frame but as an elongated and preserved encounter. Not dissimilar to impressionist's *en Plein air* paintings, a devoted and faithful scribe of natural light, or abstract expressionist's traces of movement on canvas - **Shin** grasps for a poetic moment, the gist of sentiment the moment it arises and transcribes it into broad strokes on canvas.

The way lights from a different time of day create a whole different feel to the same landscape, each person's subjectivity transforms the world around them. The stained-glass like quality of **Shin's** painting speaks beauty to its audience in a secretive message of abstraction and deconstruction. She stresses the focus of her act of art-





making as honouring our transcendental existence, we are part of nature and others as much as other-selves and nature is part of us. Looking at **Shin's** painting feels like basking in the glimmer of light reflected by the sea, or the pattern of sunlight filtered through forest leaves plays around on our skin; reminding us of our less reserved, undecoded selves.

Ella Wijt's work is a homage to silence and pause which she poetically described as "full in its emptiness". Her painting uses feeling and sensibility as a non-representational mode of expression, communicating not in the cryptic ways of a standardized language. The composition in her paintings shows no anxious need to over-describe. Concise and confident in its sentimentality.

Ella fights one being's alienation from its own company. In the busy hubbub of everyday life, one might be detached from their humanity and view themselves as an object, indistinguishable from mechanism and orders. Her artworks serve as a window to her inner world, constructed upon a subjective amalgamation of the natural world.



Patricia Untario's artworks make their presence felt through a sublime lime glow. Charred leaves sandwiched between two pieces of glass that **Untario** created presents us with a sense of eerie wonder. She elevates the beauty and value of leaves that are forgotten and thrown away to maintain a pristine image; garnish vegetables that were harvested just to present an image of sophistication wilting without being eaten at restaurant trash piles, or outer leaves of plants that are peeled away despite being perfectly edible. Patricia “cremate” and encase these vegetables to honour their futile demises.

A juxtaposition to the process of wilting, **Untario** archive the leaf in between glass to make the impermanent seems permanent. The leaf itself has been deconstructed to almost nothing, but the shadow of its existence remains in ash and negative space. **Untario's** usage of glass highlights and reminds us of the beauty in mundane objects often missed in the business of contemporary society.



Traces of Creation



Garam di Laut, Asam di Gunung, Bertemu dalam Belanga" (Salt from the Sea, Acid from the Mountain, Meets in one Cauldron). The meaning of this idiom is that no matter how far and or different two lovers might be, they will eventually meet at the right time and place. In this series, **Etza Meisyara** works on the overlap between the scientific and the mythical resulting in a unique philosophical view of the world. In the brand new series that will be exhibited in this show, **Etza** source her own acid from mount Tangkuban Parahu to corrode her brass plates. This method is the counterpart for "Salt from the Sea" works that she developed since 2018 during her residency in La Rochelle.

Focusing on the theme of intersubjectivity, **Etza** hypothesizes that there must be an inherent knowledge to the point that both myth and science share many beliefs. The shared beliefs also suggest that there might be a more profound understanding between human and non-human, how

we can pick up signs from nature and interpret it consciously and unconsciously into myths, tradition, as well as science. For **Etza**, art is a way to disseminate knowledge, in presenting the intersubjectivity between human and nature, she hopes that there is better awareness within the public at large on how to treat the natural environment.

Andrita Yuniza Orbandi created her works with an existential question in mind. Where do life -as we know it- originates? When does life begin? Some say that life originated in waters; some say it originated from the soil. While the origin of life is yet inconclusive, the endpoint of our physical being is confirmed, "Back to Dust". Intersubjectivity is dialogical existentialism, in which we found answer the question of life through engagement and relation. **Andrita** thus adopted these thoughts as part of her work. She creates and archives the quality of clay as a combination of two essential 'life' elements. Her artwork captures and projects the meaning and sentimental association attached to clay as poetic material.

Her other work reminds us that we are indeed part of the natural environment. In viewing everything around us as external instead of interrelated with us, we have become ambivalent to its sustainability. **Andrita** realistically hypothesizes that one day, if this ignorance continues, we will have to replace everything natural with the human-made.



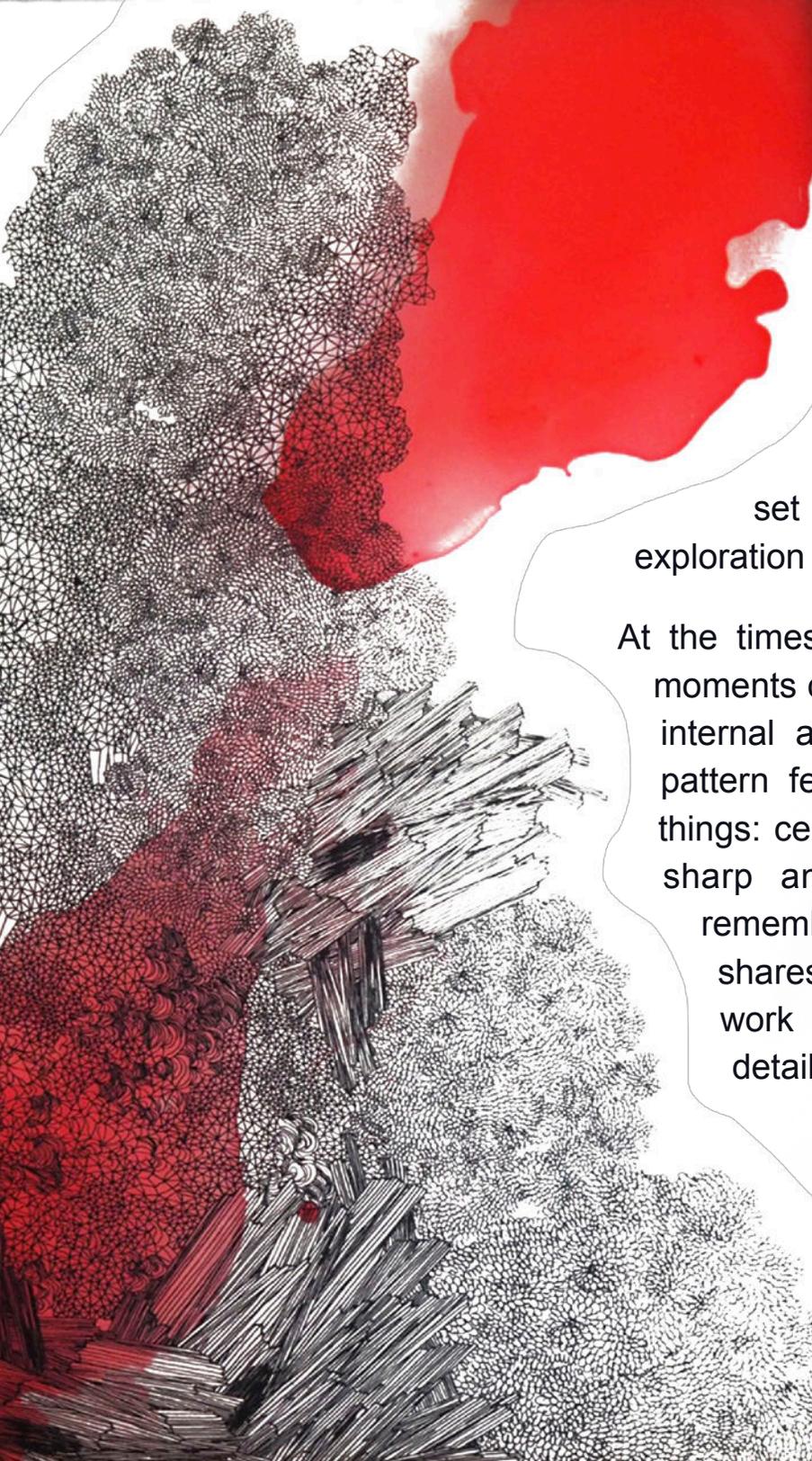
Transcendental Selves

Talitha's artwork resounds clearly to the theme of intersubjectivity. In the words of Buber, one of the intersubjectivity thinkers, relation occurs between 3 different elements, spiritual, natural, and societal. She seeks traces of overlaps between the three in the belief of an idea that creation shares likeness to its Creator and other forms of creation.

Inspired by Javanese mysticism, **Talitha Maranila's** work does not see the need for antinomy between science and spirituality. The formal aesthetic of her work is a reference to a recurring visual on multiple different scales, how tree roots reminds us of neurons in our brain, the fibers in our irises, the social interaction pattern, and the universe pattern. She draws inspiration from the most microscopic, to larger-than-life ones, from the most human elements to the most detached from us. These phenomena serve to her as proof of the transcendental self. Self that exists beyond the "I" and the rational.

The reflective material in many of the works adds an element of liminality. Looking at **Talitha's** work poses a question of what separates our consciousness to the world around us? Is it possible that we have been living in a world of projections, tinting the world around us with our subjectivity?





Time as subjective experience; **Rega Ayundya Putri** feels as if time contracts and stretches when she is absorbed in creating intricate patterns apparent in her artworks. Although time could be measured by seconds, minutes, hours, without a measuring machine, the flow of time depends on what it is set up against. When time is set up against something immeasurable, such as **Rega's** exploration to the subconscious, it becomes an abstract element.

At the times when we are not thinking to define our existence, at moments of daydreaming, our reality transcends the border between internal and external, I and you, life and its surroundings. The pattern featured in her artworks could refer to multiple different things: cell wall patterns transitions and blends seamlessly into the sharp and precise snow crystal pattern. The subconscious remembers the automatic proliferation of cells, atomic bonds it shares with trees and flowers, the stardust it came from. **Rega's** work slices a moment of genesis and preserving it in her detailed lines for the world to soak and observe.

Claudia Dian's artworks express an esoteric understanding of self. Inspired by Sufi mysticism, Claudia views her consciousness as an interconnected



element. A higher consciousness forgoes the antinomy between the mind and body. That mystic consciousness also acknowledges spiritualism in non-living organisms.

She expresses the existential union between self and universe in her clusters of watercolour forms. Each blotch of colour is unique, containing different blends of earthy hues, yet they are not separate entities. The colour in each globule bleeds into the next one through an elaborate connecting strokes. Her artworks blur the line between the internal and external, form and non-form, subject and background.

Collective Belonging

The works of **Ines Katamso** is a hypnotizing play of colour and lines. Each stroke of brush reflects an intention and purpose. Her paintings communicate emotions, sentiments, and beauty without the need for a figurative representation.

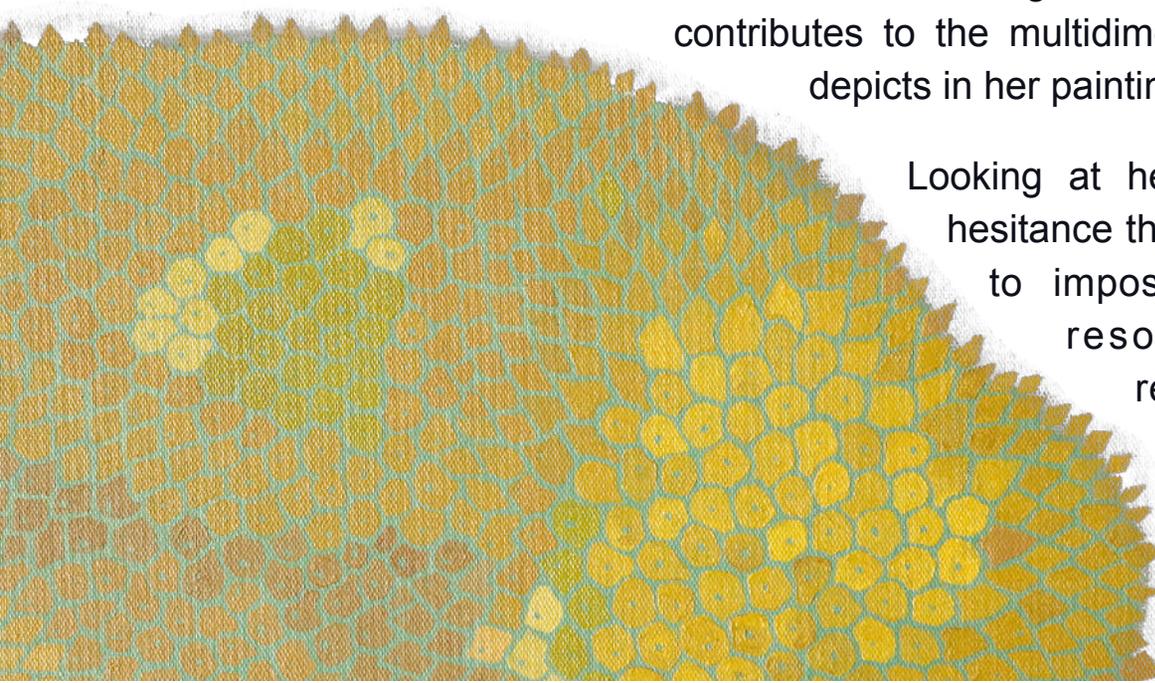
Having the first experience existing between two different values and culture, she manages to present a setting for borderless connectivity and commonality through her visual poems. Abstraction is the

best language to create an environment that transcends division. The pictorial event created by Ines transcends the boundary of the picture frame, creating a shared aesthetic experience unhindered by the limitation of signs and conventions.

Ida Lawrence contributes to this exhibition through her third-culture-kid perspective. In seeking her identity and personal history, she listens to stories from various sources, a significant portion of which she heard from her father. Those stories are rich with metaphors, euphemisms, in tune with Javanese traditions. **Lawrence** maps the stories in her drawings in the manner of someone trying to depict their childhood home; where nostalgic imagination fills gaps of memories. She records and archives these stories into painting with the perspective of someone that was removed from that culture.

Ida's process draws a parallel between how physical distance and chronological distance alters and transforms memory. The ever-changing tales that she receives from others, the lapse in the translation of subtexts and figure of speeches, her subjective takes on it, all contributes to the multidimensionality of the land's memory that she depicts in her paintings.

Looking at her painting, one could spot moments of hesitation that assures us that this painting is not trying to impose an objective truth, but rather it is resounding a collective experience of recollecting, retelling, remembering and reminiscing.



Navigating Societal Structures

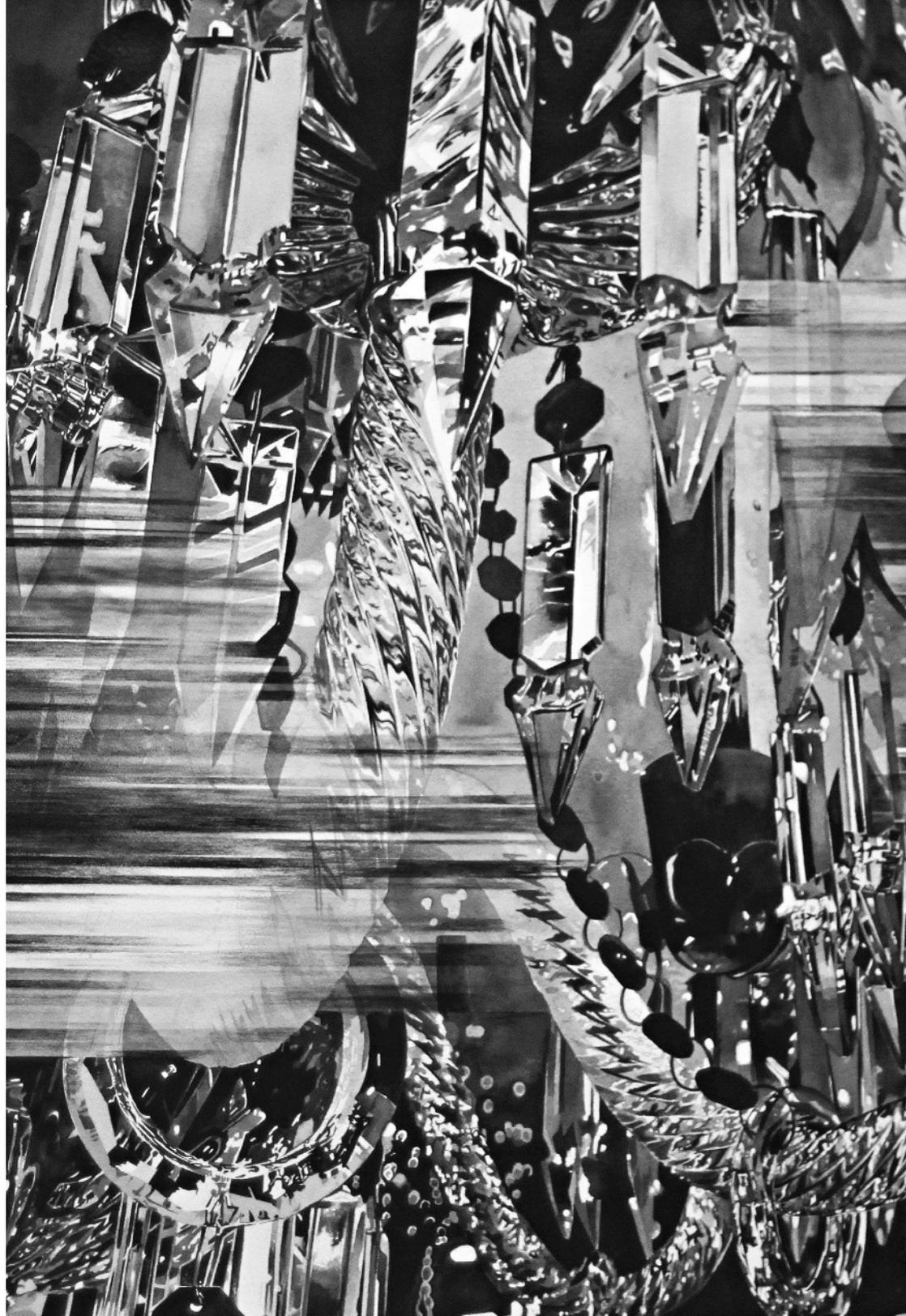


There is one common subject matter in **Melta Desyka's** manual embroidery: Cactus plants. For **Melta**, cacti are a metaphor of unconformity towards society's outward judgement. Contemporary civilization, where the object-object relationship is rife, influences one to see themselves using the same warped perception as the society around them. Many see beauty standard and outward appearance as parallel with the inner values. For **Melta**, cactuses are a valuable plant, often more useful in survival than a lot more conveniently beautiful flowers.

As a Minang descendant, **Melta** also sees cactus as being in line with the local philosophy. Sojourning tradition in Minangkabau culture means that a Minang person needs to be adaptable, resilient, and has

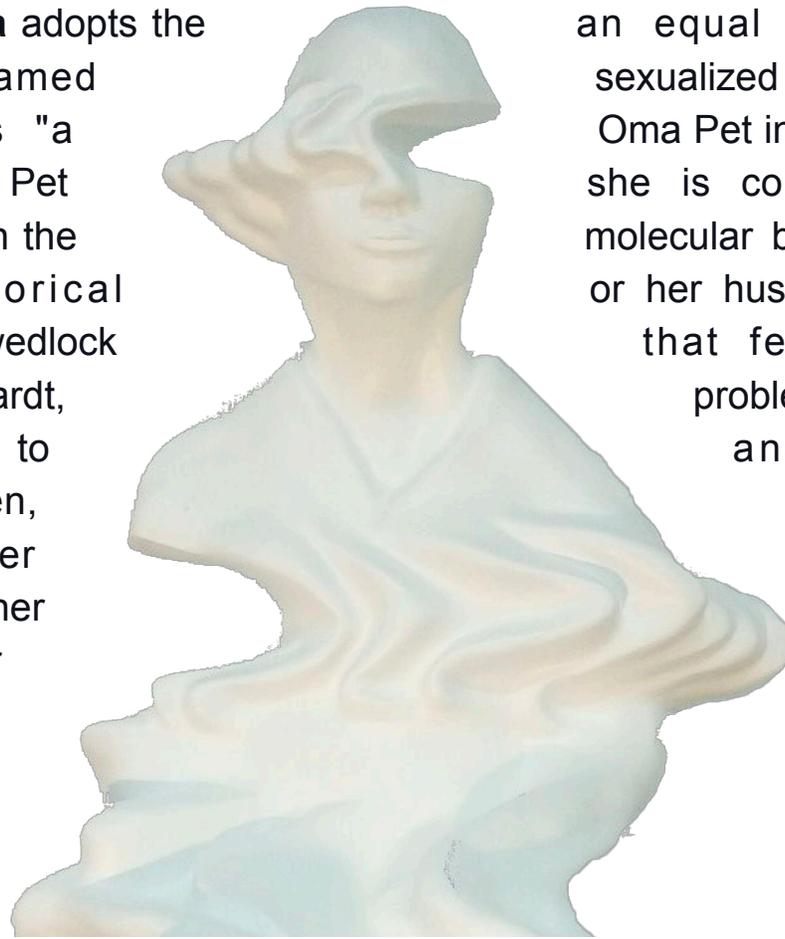
the will to survive anywhere despite the land's condition. Cactuses are a sign of resilience, able to survive through extreme drought and harsh weather. So does authentic self, it is resilient, durable, and virtuous. Just because the outside world values the commodified aspects of a person, it doesn't mean that only those values are the ones that matter.

Anastasia Astika's work expresses the struggle of the self in negotiating between two different expectations from polarizing groups in society. She uses chandeliers as a metaphor for that conflict because of the odd and dissonant nature of a chandelier in the Southeast Asian setting. Chandelier has the connotation of being the symbol of wealth and a vibrant social environment. The perfect glass orbs almost seem too gaudy and jarring to be placed in a society that values reservedness and modest living.

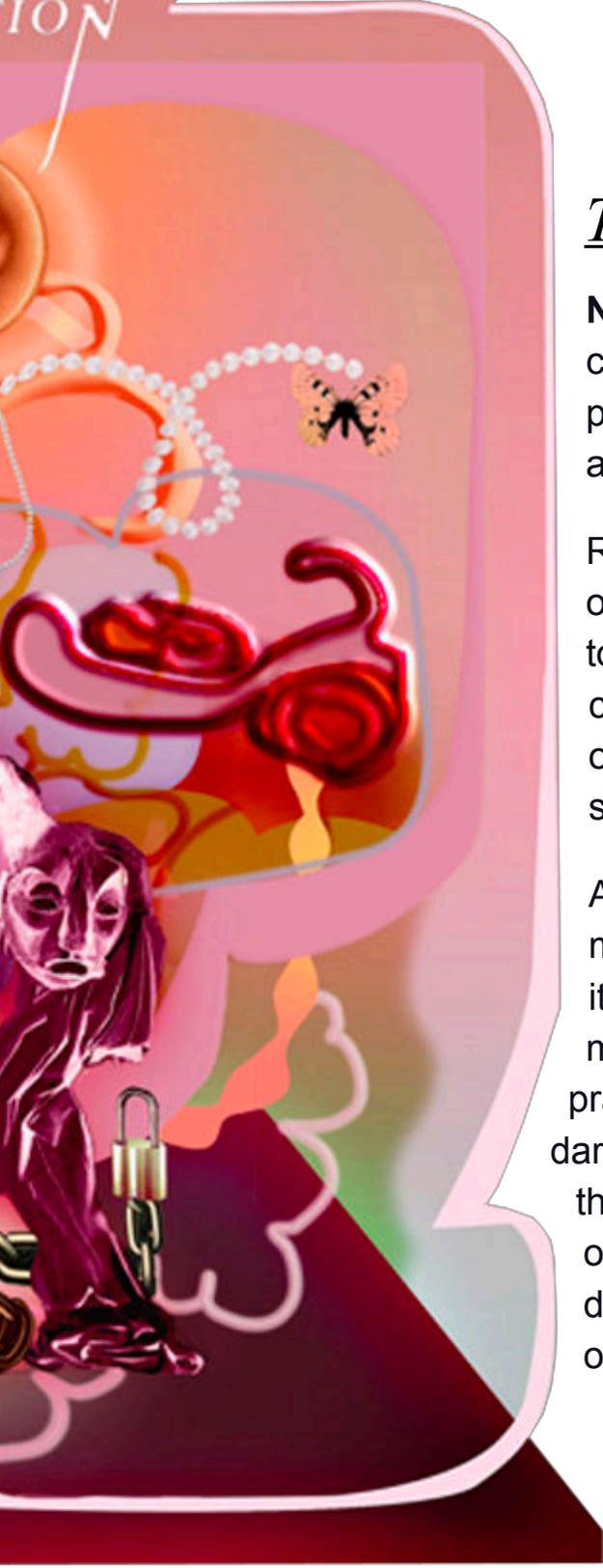


While the urban society of Indonesia has long absorbed western values such as individuality, independence, and fast-paced lifestyle, in many households, traditional values still hold a strong presence, especially towards female offspring. **Astika's** oeuvre reflects her subjective experience of being in between both, like a swinging chandelier captured by a camera. The motion blur creates an image of chaos and anxiety while the shine of chandelier reminds us of society that relentlessly aim for perfection according to their own set of standards.

"Oma Pet" is the second sculpture from **Audya Amalia's** De Njai sculpture series. In this work, **Audya** adopts the story of a *nyai* nicknamed Djelema, which means "a person". Djelema or Oma Pet was treated as an object in the accounts of the historical archives. Through her wedlock with a Dutchman named Aardt, she was made to convert to Christianity, bore children, and eventually have her child taken away from her following the death of her caucasian husband.



Colonialism is one of the problems that arise from the inability to view others as an equal subject. In this case, sexualized racism has transformed Oma Pet into a malleable object. As if she is constructed from a looser molecular bond than another person, or her husband's. **Audya** expresses that feeling and brings that problem into light by distorting and deconstructing the sculpture of Oma Pet that she appropriated from a photo archive.



To Feel Courageously, Wholly

Natasha Lubis deals with themes of desire, emotion, social, and gender conventions in her works. Through the language of fantasy and phantasmagoria, she comments on the rise of social media, pop culture, and the symptoms of contemporary society.

Relating to the theme of this exhibition, **Lubis** presents social media as one of the prisms through which we objectify self and others. Her concern towards the cyber-age is apparent in the formal qualities of her works that contain an evident visual reference to the digital aesthetic. Against the objectified and distorted view of humanity, she strives to maintain sentimentality, romanticism, and fantastical wonder in her artworks.

As mentioned above, in striving for more I-Thou encounters and having a more intersubjective view of the world, we need to face ourselves, in all of its vulnerable, subversive, animalistic entirety. **Aisha Rosli's** figures are manifestations of raw emotions that we often shy away from for the sake of practicality and surface conformity. By refusing to accept and understand our darker desires, modern men live in a world of restraint and superficiality. In the lethargy of maintaining an acceptable facade, we are prone to look at others that are having their moments of human vulnerability as objects deserving judgement. Rather than empathy, we choose cynicism to conceal our weakness.

The female archetypes in **Aisha's** painting dwell in uncanny spaces, a reflection of our collective alter-egos. Honesty towards the self, she intuitively derives carnal and raw figures from journal sketches and arbitrary forms. **Rosli** trades little secrets between her being and our beings through the extension of her paintings. She is sharing the communal experience of living as emotional beings in the logical world.

Ruth Marbun's paintings are an outward expression of the multilayered inner process of the human mind and soul. For her, human emotions are not black and white, there is no clear cut between happiness and sadness. The paradox of the human condition, raw-perfection, beautiful-scars, growing-pains, are all present in her abstract paintings. As uncurated as possible, and as direct and honest as possible, Ruth's work penetrates the audiences inner selves like sound resonates in a chamber.

Some forms in her paintings are left unresolved. Dark tones layered in between colours suggesting a deep psychological inquisition. Audiences are left to find themselves in the collection of humanoid forms, projecting their subjectivity and identity, completing the blanks in the narrative of the paintings.



Why 30 Under 30?

Our title "**30 under 30**" refers to our artist's age range and the position of their works in the market.

The art market is one of the most realistic aspects that we face as an art public. Sadly it is also where severe commodification draws out the worst of our objectifying tendency, namely, being calculative and manipulative.

With such a pragmatic mindset, collecting works from emerging women artists, are seen as an unpreferable gamble. It is a one-two punch against female artists constructed upon a double layer of myths. The first myth is that child-rearing and house-management is a responsibility exclusive to females and secondly is that their careers are short-lived because choosing to start a family is a fatal career-ending decision.

Above dilemma becomes the reason why this exhibition emphasizes intersubjectivity and mutuality-based interaction; Is that this dichotomy is avoidable through seeing artists and their artworks as more than just possible investment and commodity, but as a person and the extension of their thoughts, concerns, and beings.

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

We hope in the coming years, as the market support has launched these artists, they will not qualify to be part of the "under 30" exhibition anymore, as one of many proofs that their artworks have gained appreciation from the art public.

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Artworks

Isa Art and Design | 30 Under 30

Anastasia Astika

(b.1995, Surabaya) is a newly-hatched bird in the art scene. She recently just graduated from the Fine Art department in Institute of Technology of Bandung. Her artworks are mostly printmaking-based, taking aquatint and etching as her comfort mediums. She's interested in the detail of a landscape, a composition of strong lines juxtaposed with some complex organic forms - as she believes that any kind of visual forms that an artist represents in their artworks is a projection of the conscious and subconscious mind.



Anastasia Astika, Anamesis: Far Cry I, 2020,
Chinese Ink on Paper, 75 x 75cm



Anastasia Astika, Anamesis: Far Cry II, 2020,
Chinese Ink on Paper, 75 x 75cm



Anastasia Astika, Anamesis: Far Cry III,
2020, Chinese Ink on Paper, 75 x 75cm

Audya Amalia

(b.1996, Bandung) graduated from the Faculty of Fine Arts at the Institute of Technology of Bandung, West Java. With a particular interest in the field, Audya uses her art as a mediator between her studies of humanity and the social, cultural issues and its impact. Since 2015, she emerged in the study of the human anatomy and her fascination with the psychoanalysis of every individual. Sculpture and the process of knitting with wire and organic rope epitomize her studies and research into domestic work, gender and spirituality. race and nationality. Its' a revolt against the reality of postcolonial scars.

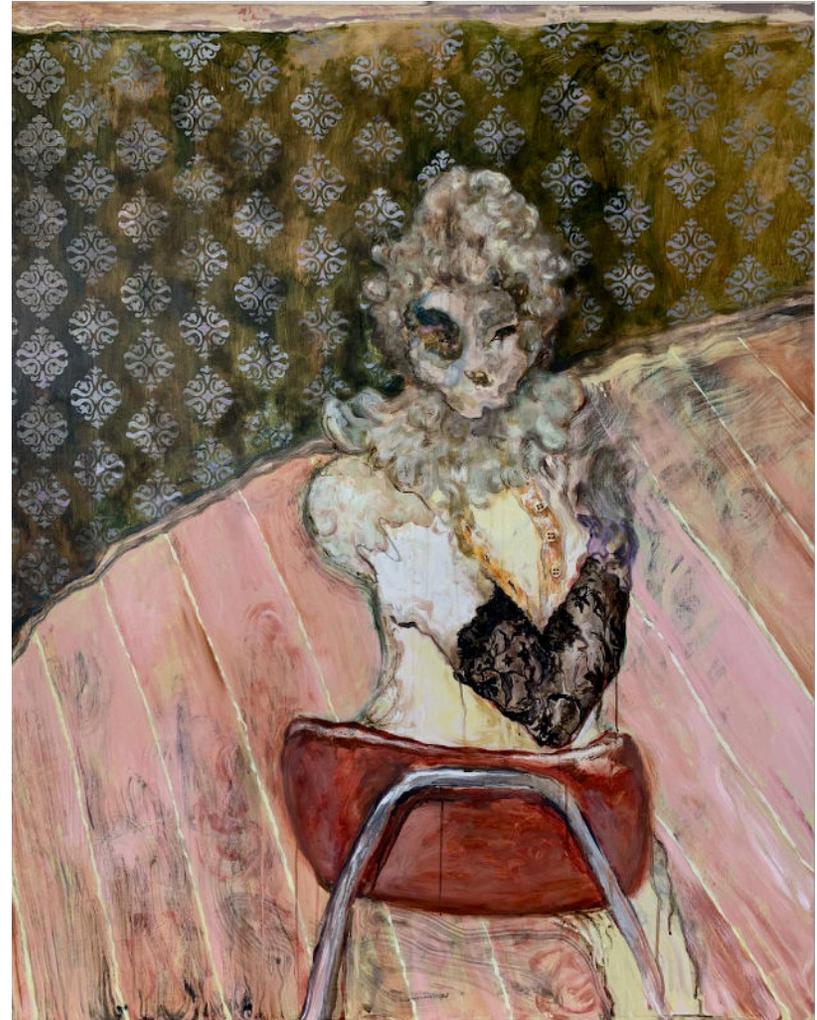


Audya Amalia, De Njai: Oma Pet, 2020,
Resin, 106 x 62 x 67cm
Edition 1 of 4

Aisha Rosli

Born in 1997, Aisha Rosli graduated from the Nanyang Academy of Fine Arts. In 2018, she won the second prize from the NAFA Fine Art Graduating Awards Competition. In that same year, she showcased her paintings in a group exhibition entitled “Ribut Reboot” at the Sangkring Art Space, Yogyakarta. In 2019, Aisha’s works were featured in group exhibitions “Raw Forms” and “Diptych” at the Coda Culture art space in Singapore.

Aisha Rosli presents a series of androgynous maidens on stages, platforms or beds. Unidentifiable, faceless and agonised, they perform their erotic contortions to an audience that is absent. Rosli’s figures are also manifestations of the psyche. They inhabit an internal world of libidinous secrets, fear and desire.



Aisha Rosli, *Wear Me Down*, 2020, Mixed Media on Canvas, 122 x 152cm

Andrita Yuniza Orbandi

(b.1994) Borneo, majored Printmaking at the Visual Arts Department in the Institute of Technology of Bandung. Her work is directed towards environmentalism and the direct relation between nature, humanity and spiritualism. Her works explore space, sounds and various mediums that reflect the complexity of beings and their surroundings.

Andrita Yuniza Orbandi, Sadur, 2020,
Concrete, Resin, Pigment, 122 x 22 x 10cm
(D=4cm)





Andrita Yuniza Orbandi, Sari Pati #1, 2020,
Watercolor on Hahnemuhle Paper,
51 x 71 cm (61 x 81cm framed)



Andrita Yuniza Orbandi, Sari Pati #2, 2020,
Watercolor on Hahnemuhle Paper,
51 x 71 cm (61 x 81cm framed)

Claudia Dian

(b.1989) is a young artist who experiments with the craft of painting and photography. A graphic art graduate from the Institute of Technology of Bandung, Claudia Dian's work are highly representable as her artistic thought processes and the human interconnection with its ecosystem. Claudia Dian studied Graphic Art at FSRD ITB. She has participated in several art exhibitions including ArtJog 2012: Looking East, Taman Budaya Yogyakarta (2012); and 15 x 15 x 15 #3: Recreate x Reality x Representation, Galeri Soemardja, Bandung (2010). She also participated in a residency program, Transit #2, at Selasar Sunaryo Art Space, Bandung (2013).



Claudia Dian, Self Constellation Series #1,
2019, Watercolor on Paper, 65 x 95 cm



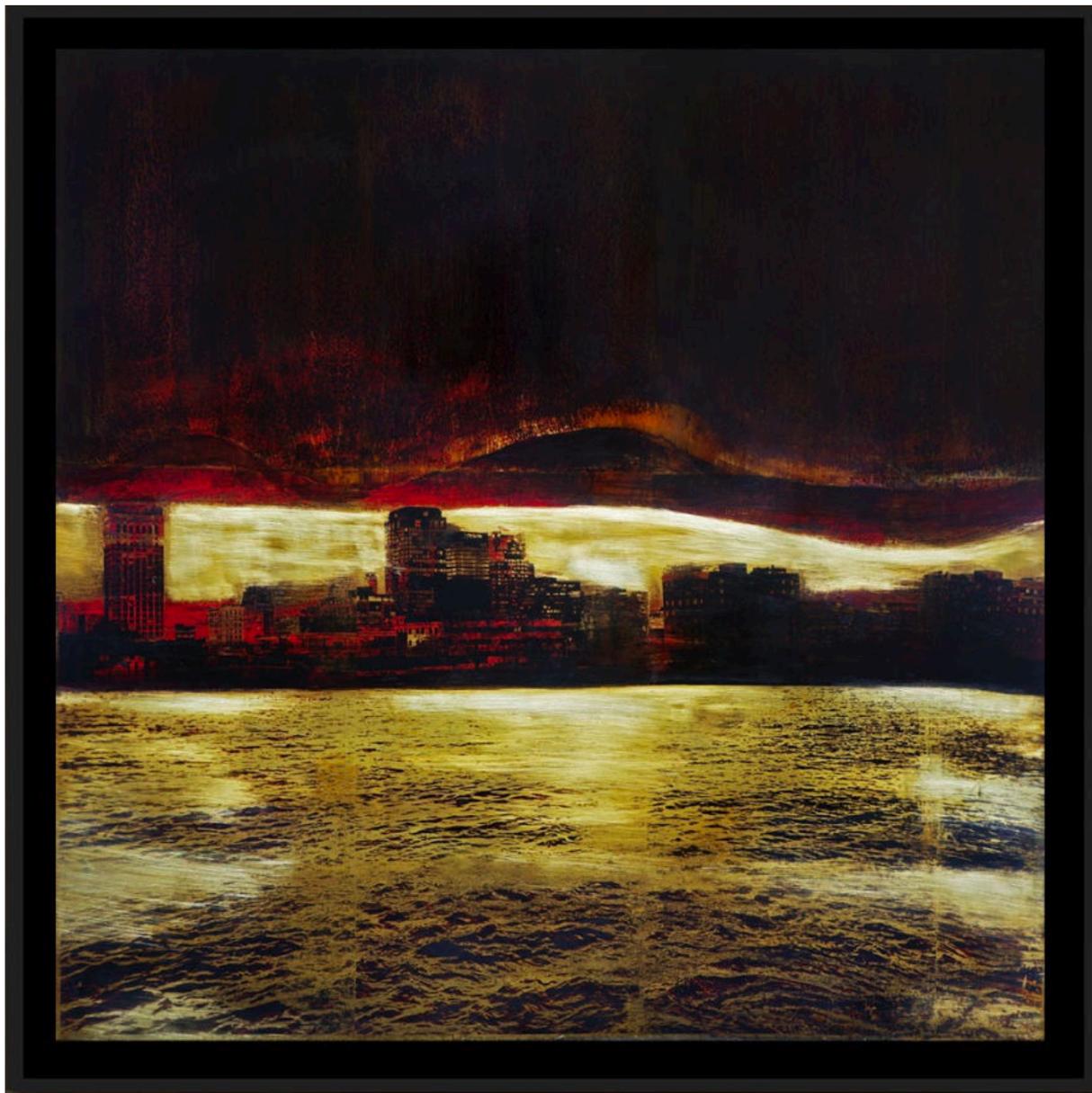
Claudia Dian, Self Constellation Series #2,
2019, Watercolor on Paper, 65 x 95 cm

Etza Meisyara

(b.1991, Bandung) is a multimedia artist, a Fine Arts graduate at the Institute of Technology of Bandung, who is concerned with the issue of conversion, which is studied, in the artistic dimension relating to science and technology. Her works are often sounds, installations, performance, and visual arts. She is the recipient of the Young Creator (2nd Winner) award from Tokyo Design Week 2015. She has often participated in exhibitions or multimedia performances at national and international levels.



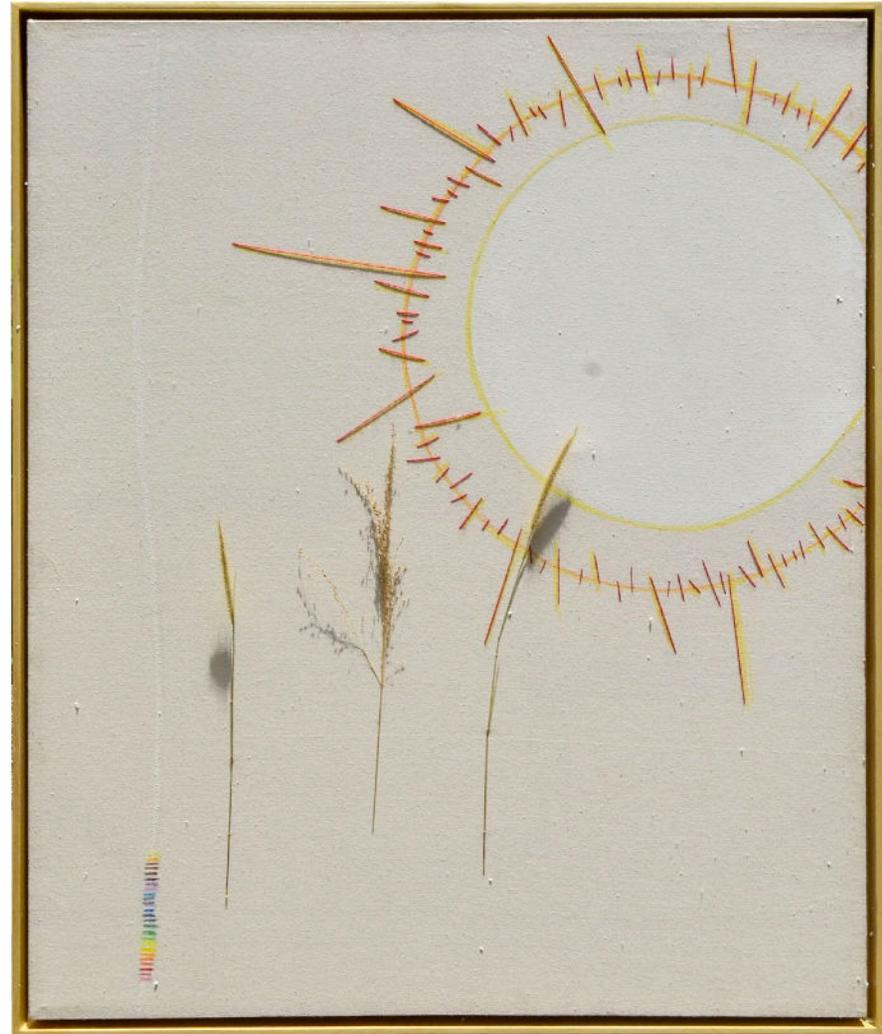
Etza Meisyara, Golden Hour at The Sunset Hills, 2020, Photo Etching, Sulphur on Brass Plate, 100 x 100 cm



Etza Meisyara, Eternal Duality, 2020, Photo
Etching, Sulphur on Brass Plate, 100 x 100
cm

Ella Wijt

(b.1990, Jakarta) began actively showing work in public shows in 2007. Exhibiting solo shows in both 2007 and 2008 at the Indonesia National Museum. She was offered a scholarship from Nanyang Academy of Fine Arts (NAFA) in Singapore where she began to hone her fine arts skills. From here she chose to focus her attention on painting and moved to the United States to study at the School of the Art Institute of Chicago (SAIC) where she was awarded a Distinguished Merit scholarship.



Ella Wijt, 2.17 PM, 2019, Dermatograph,
Acrylic Paint, Dried Flowers, Yarn, and 14K
Gold Wire on Raw Canvas, 120 x 100 cm



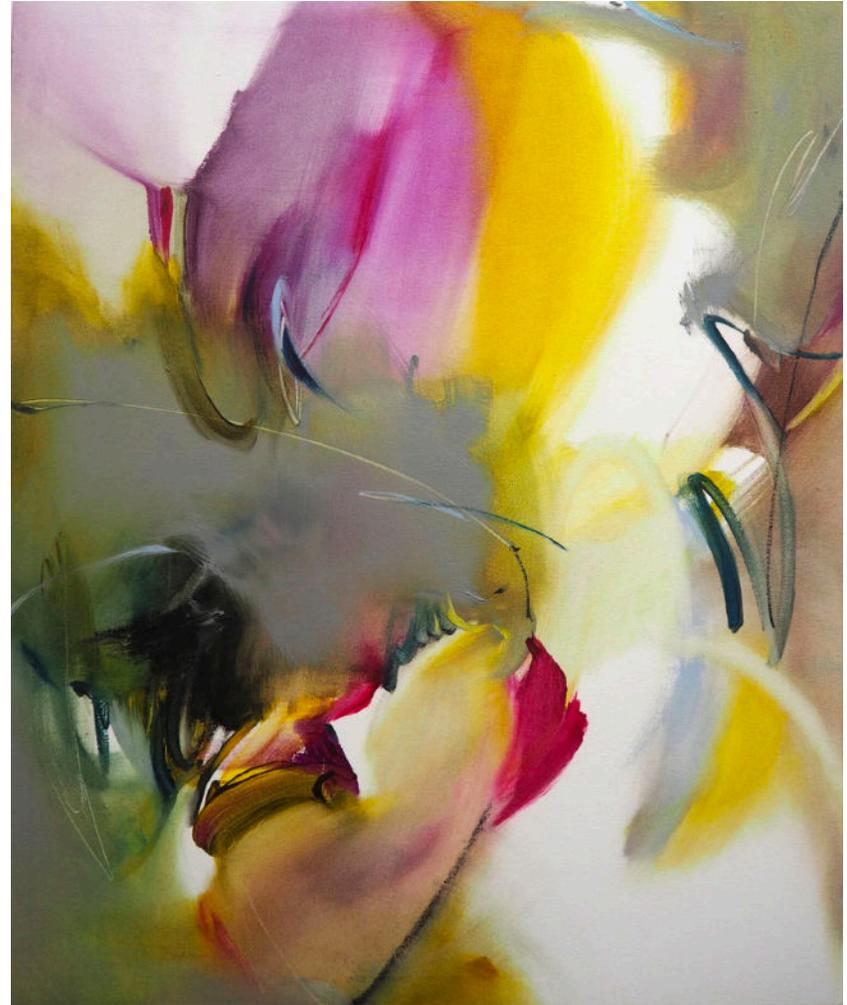
Ella Wijt, Blue Poppy, 2019, Dermatograph,
Acrylic Paint, Dried Flowers, and Yarn on
Raw Canvas, 140 x 140 cm



Ella Wijt, The Land's Charm, 2019,
Dermatograph, Acrylic Paint, Dried Flowers,
and Yarn on Raw Canvas, 140 x 140 cm

Hannah Shin

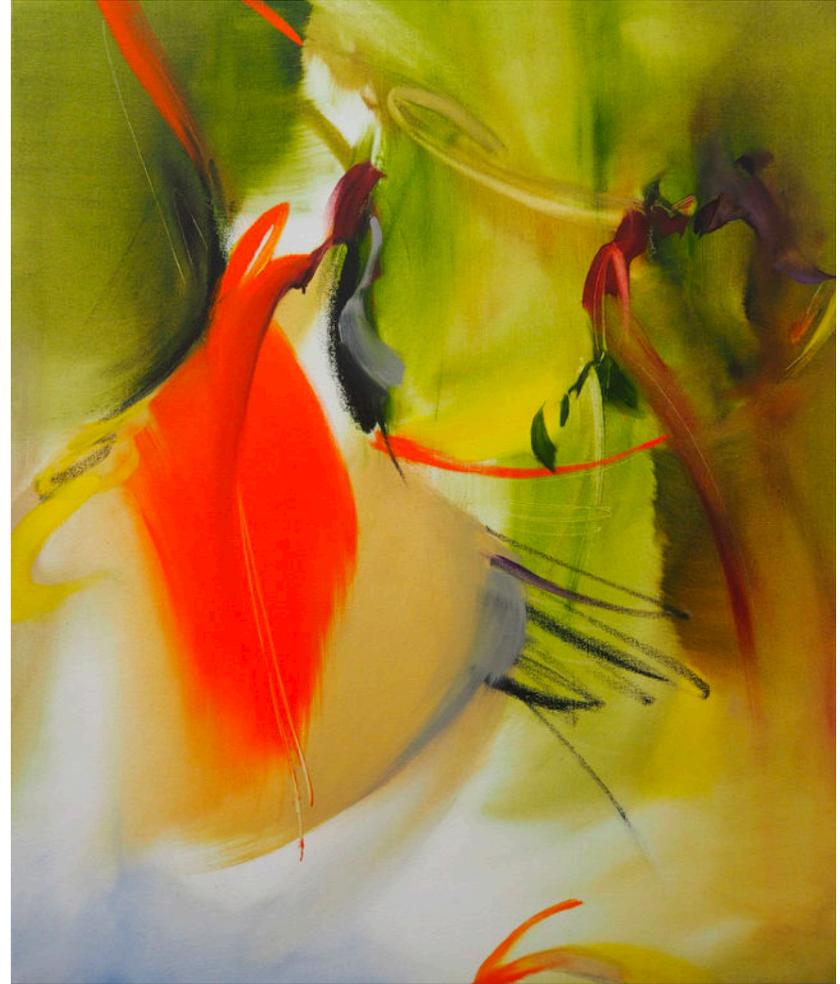
(b.1992) is a Korean artist who lives and works in London and Jakarta. “My interest lies in the light displacement between myself and the external world. This mediating light is like a redeemer - as much an expression of the transcendental sense of being alive, redefining the objectivity of things. I like to see things being de-materialized and being redefined by the way light quality varies, hence the outcome becoming more abstract, no longer recognizable. And I correspond to it by transmitting the contingent process into my art practice, mainly using the paint medium.”



Hannah Shin, *The Flourishing #1*, 2019, Oil on Canvas, 120 x 100 cm



Hannah Shin, The Flourishing #2, 2019, Oil on Canvas, 120 x 100 cm



Hannah Shin, The Flourishing #3, 2019, Oil on Canvas, 120 x 100 cm

Ines Katamso

(b.1990), born in Yogyakarta is a french Indonesian artist who explores externally, a type of internal space related to how her own mind transforms distress and anxiety, her process of somatization.

Each canvas, comprised of geometric shapes, lines, and organic forms, while at first glance whimsical, express a much deeper internal process of self-reflection and discovery.

Ines Katamso, *Lourdeur*, 2018, Oil painting and pastel on Linen, 105 x 74 cm

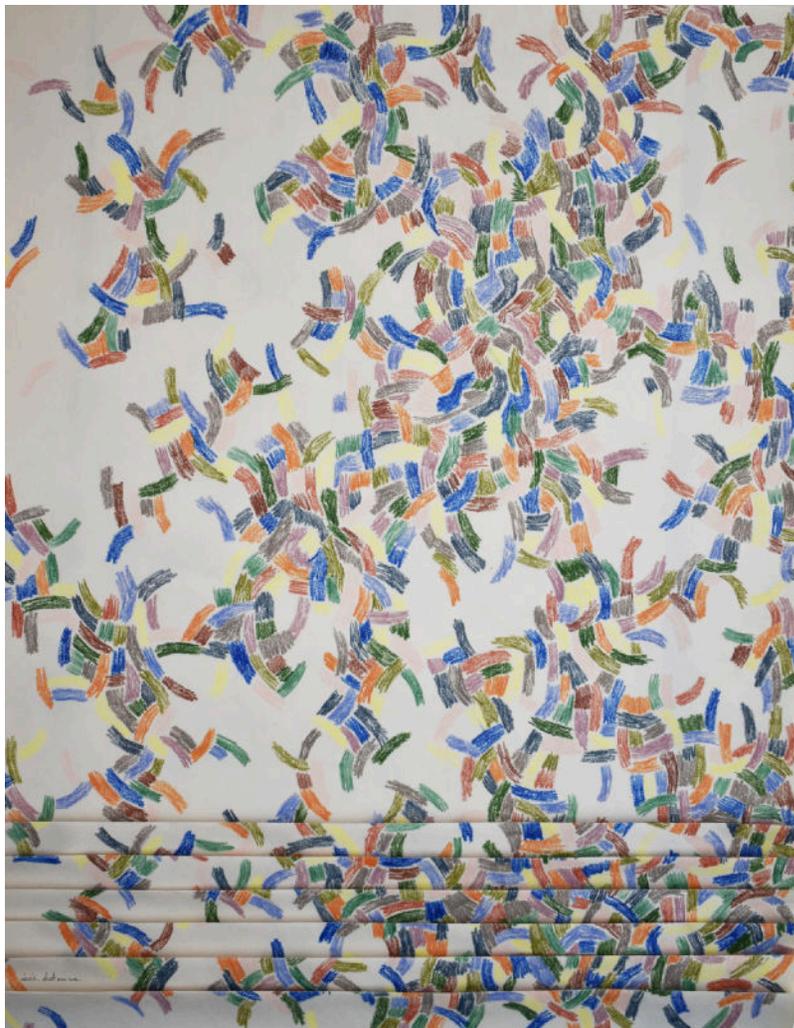




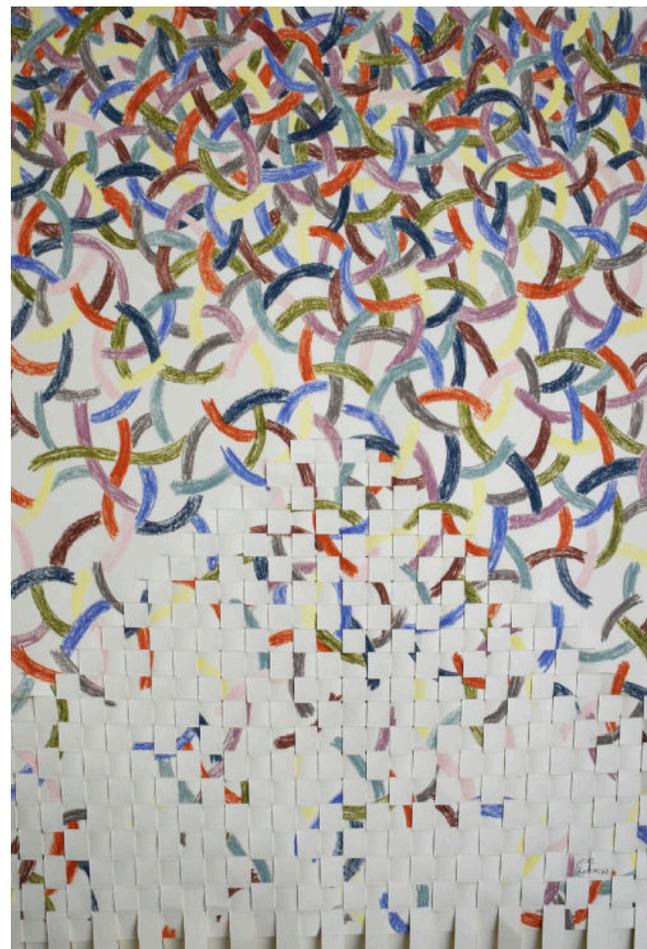
Ines Katamso, Bouquet de Sens, 2018, Oil and pencil on Linen, 42 x 48 cm



Ines Katamso, Tropical Regime 3, 2018, Oil and pencil on Linen, 80 x 100 cm



Ines Katamso, Inhibition Study, 2019,
Colouring Pencil on Paper, 52 x 60 cm



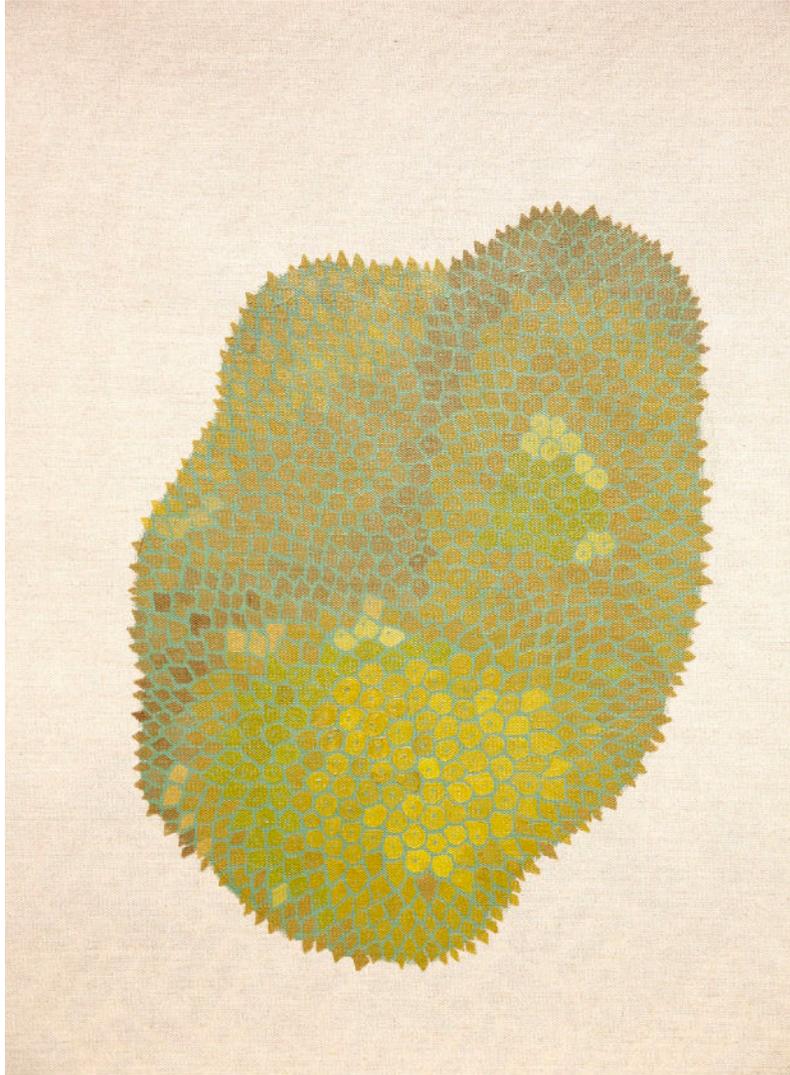
Ines Katamso, Study of Shyness, 2019,
Colouring Pencil on Paper, 42 x 30 cm

Ida Lawrence

(1989) is a visual artist who weaves stories through her art and education projects. Her narrative paintings, which combine text and image, are informed by research and personal experiences between Australia and Indonesia. In projects she calls 'Fabricated Histories', she brings fictions to life through installation, painting, text, photography, curation and collaboration. Ida graduated with a Bachelor of Fine Arts in Painting at the Sydney art school situated in an old gaol, and received First Class Honours in Sculpture at the one in a

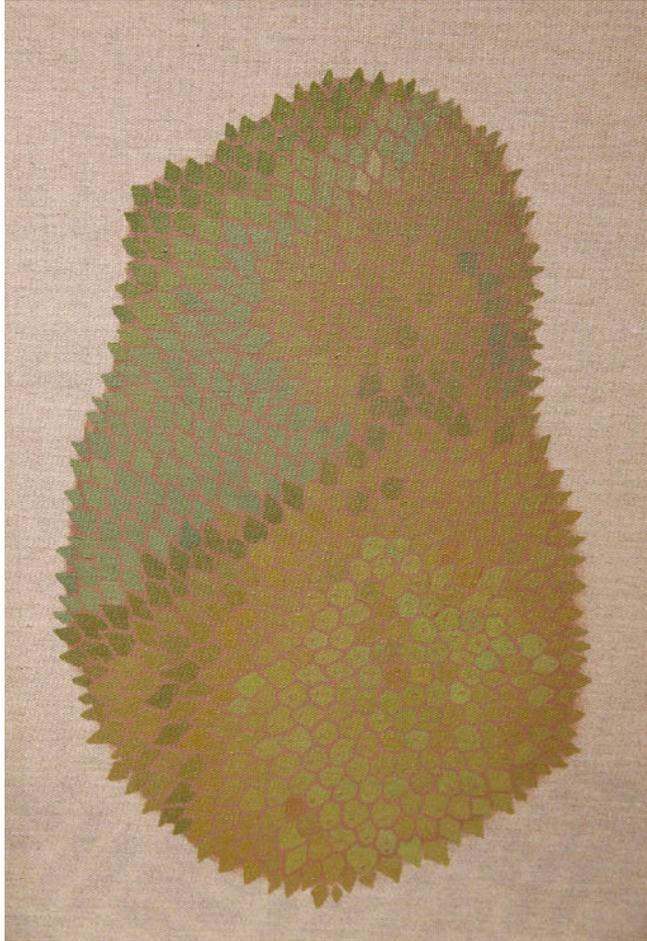


Ida Lawrence, Seek First to Understand,
2019, Acrylic on Unstretched Canvas,
57 x 53 cm

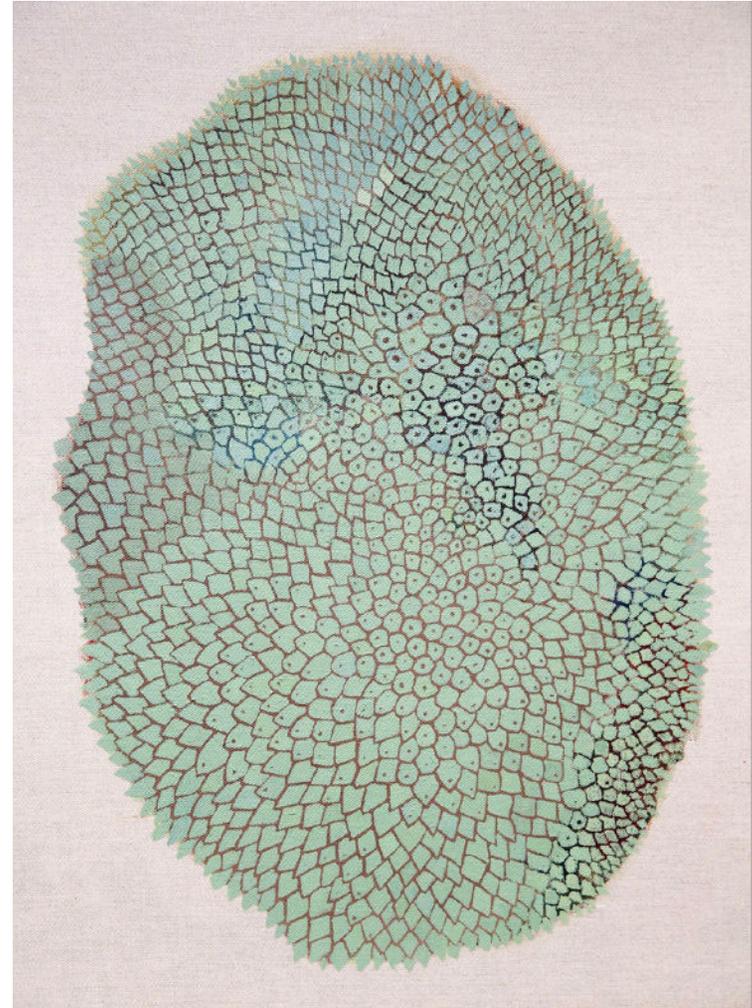


Ida Lawrence, A Story my Father Heard as a Child (iv), 2019, Acrylic on Canvas, 63 x 48 cm

former mental asylum. She is usually based in Sydney, though between 2010-2013 was based in Indonesia while also studying dance at the Indonesian Arts Institute, Yogyakarta. Ida has held solo exhibitions in Japan, Indonesia and Australia and her work has been included in group exhibitions such as The 15th Asian Art Biennale, Dhaka, Bangladesh (2012), Sculpture By The Sea, Sydney (2013) and looking here looking north at Casula Powerhouse Arts Centre, Sydney (2019). She has been an artist in residence in Japan, Indonesia, Malaysia and Sydney and her practice has included working collaboratively with visual artists, writers, musicians, actors, filmmakers and dancers. Sometimes she works in performance, and sometimes she takes commissions.



Ida Lawrence, A Story my Father Heard as a Child (ix), 2019, Acrylic on Canvas, 63 x 48 cm



Ida Lawrence, A Story my Father Heard as a Child (v), 2019, Acrylic on Canvas, 63 x 48 cm

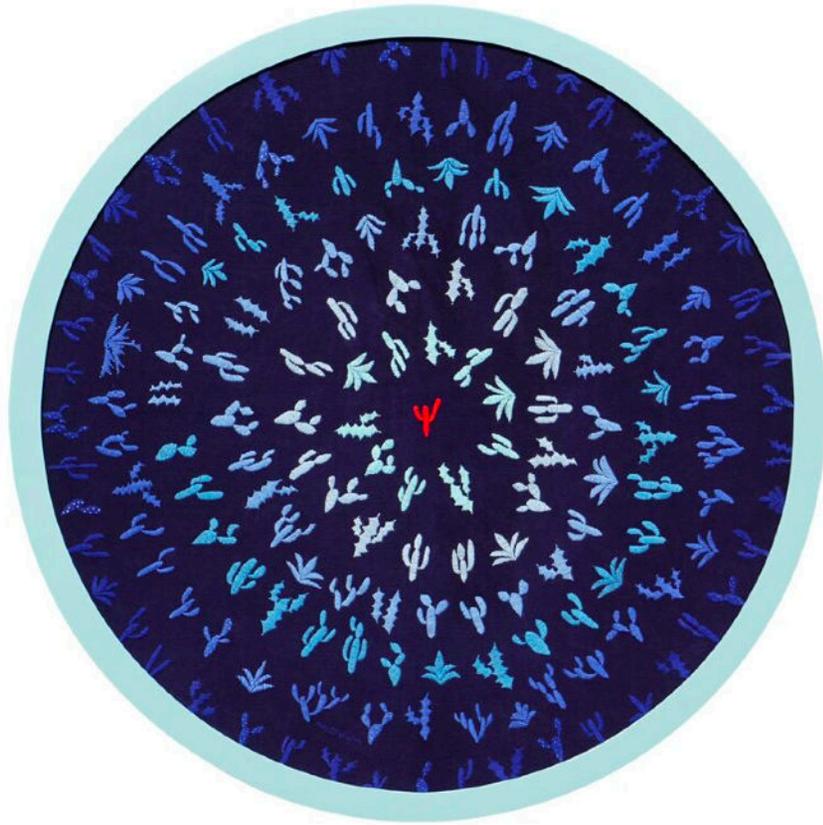
Melta Desyka

(b.1994), born in Padang is an art practitioner studying at Indonesian Institute of The Arts (ISI) Yogyakarta. She creates her artworks as a medium to communicate what she feels, what she sees, and heard from things that surrounds her.

Her method of creation often involve a precise technique of manual embroidery. The concept of her work revolves around self preservation, stigma, and identity.



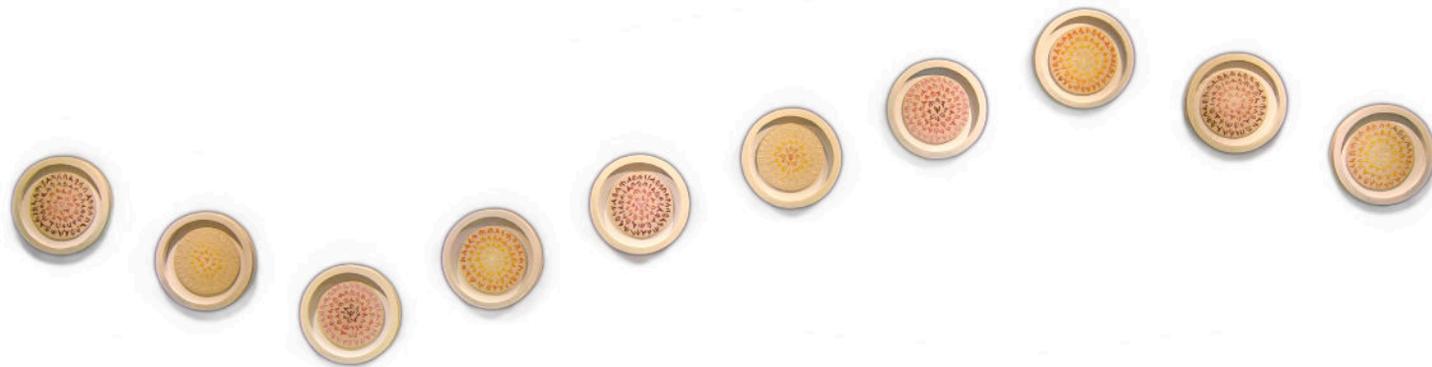
Melta Desyka, Endless, 2019, Hand Embroidery on Canvas, 100 x 80 cm



Melta Desyka, Haru, 2019, Hand Embroidery
on Canvas, D=100 cm



Melta Desyka, Kerikil, 2019, Hand
Embroidery on Canvas, 42 x 42 cm
(9 panels)



DETAILS:

Melta Desyka, Roller Coaster, 2019, Hand Embroidery on Canvas, D=44cm (10 Panels)



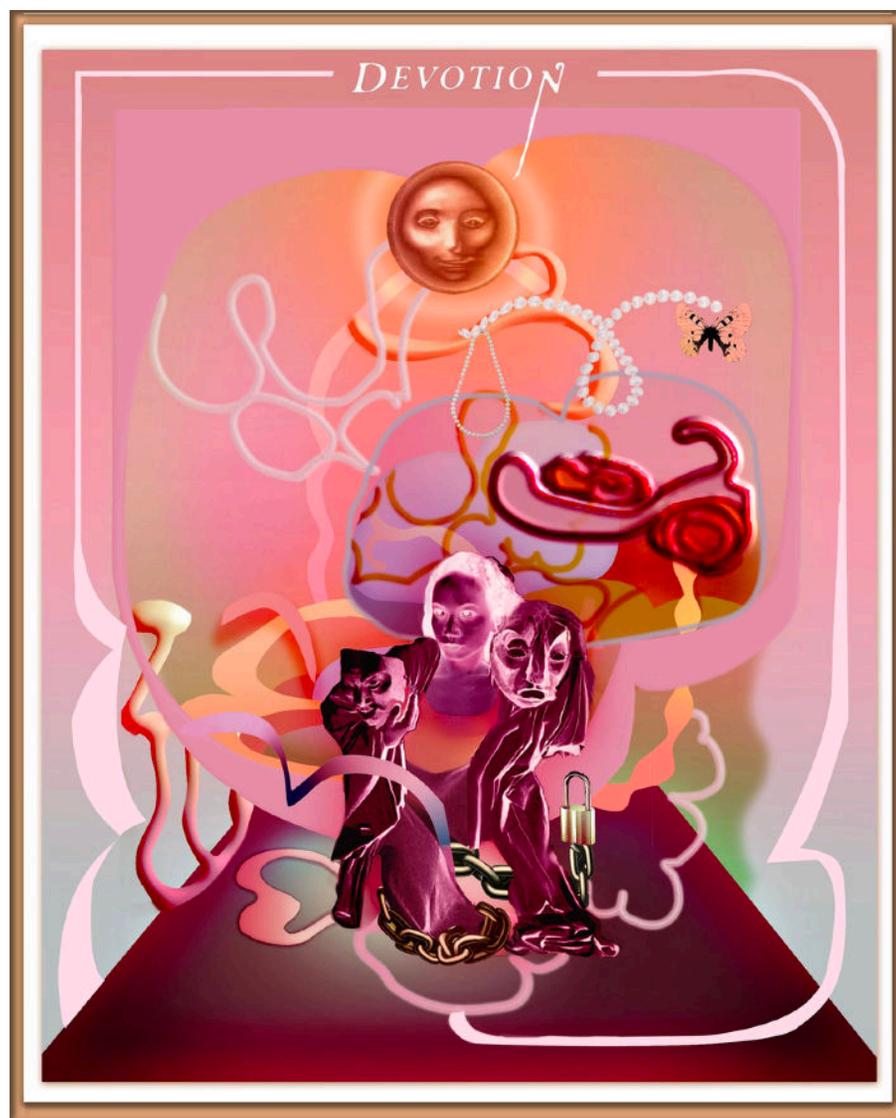
Natasha Lubis

(b. Jakarta, 1989) is an Indonesian-born artist, a graduate from Goldsmiths College (University of London) with a masters degree in fine art. Natasha had been involved in a solo and a series of group shows in London as well as in Melbourne, Australia, which is where she had obtained her Bachelors in Fine Art at Monash University.

The media and the illusory realities propagated from it could cause fluctuations of human emotions such as desire, longing, and anxiety. This social delirium caused by media stimuli becomes a topic of interest to Natasha. However, amidst this progressively technological and increasingly redefined contemporary condition, Natasha still aspires to preserve notions of romanticism and chance for the fantastical within her work.



Natasha Lubis, *Mystica, a Mirage*,
2017, Fine Art Print on Museum Grade
Paper, 82 x 100cm



Natasha Lubis, Devotion, 2020, Acrylic
on Canvas, 65 x 80cm

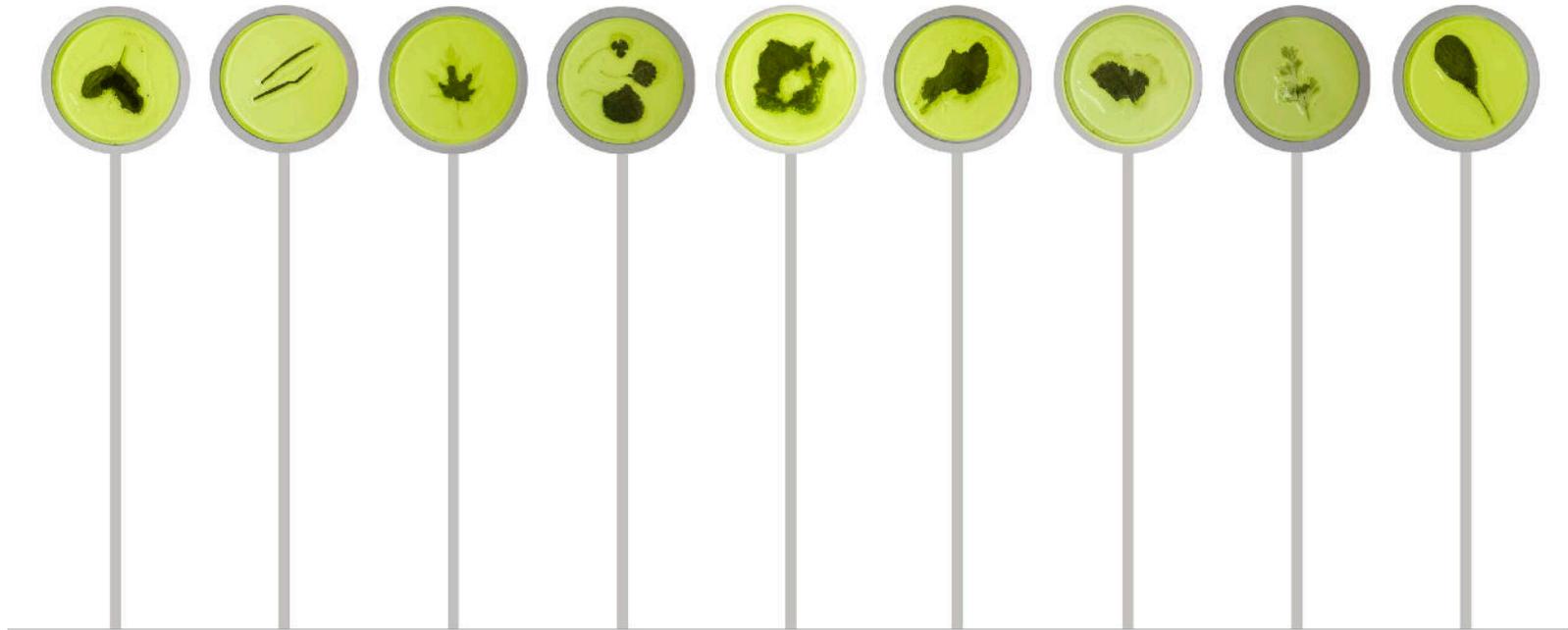
Patricia Untario

(b. 1984, Bandung) Patricia is known as an artist who explores glass-making techniques, especially pressing. She creates glasswork of hanging lamps or chandeliers, as well as domestic objects like kettles, cups, etc; she infuses them with a sense of exploration that turn them into works with unique narratives of the domestic connections between person and memory. Patricia has exhibited in many group shows that include one of the finalists of The Sovereign Asian Art Prize (2018), ArtJog 11 "Enlightenment", (2018) at the Jogja National Museum, Yogyakarta and a recent group show of Female artists at the National Gallery of Indonesia, Into The Future (2019), curated by Carla Bianpoen.

Details for:

Patricia Untario, Thank You Vegetable,
2019, Plant in Glass, Led Lights, Metal
Frame, D=20cm (9 panels)





Patricia Untario, Thank You Vegetable,
2019, Plant in Glass, Led Lights, Metal
Frame, D=20cm (9 panels)

Rega Ayundya Putri

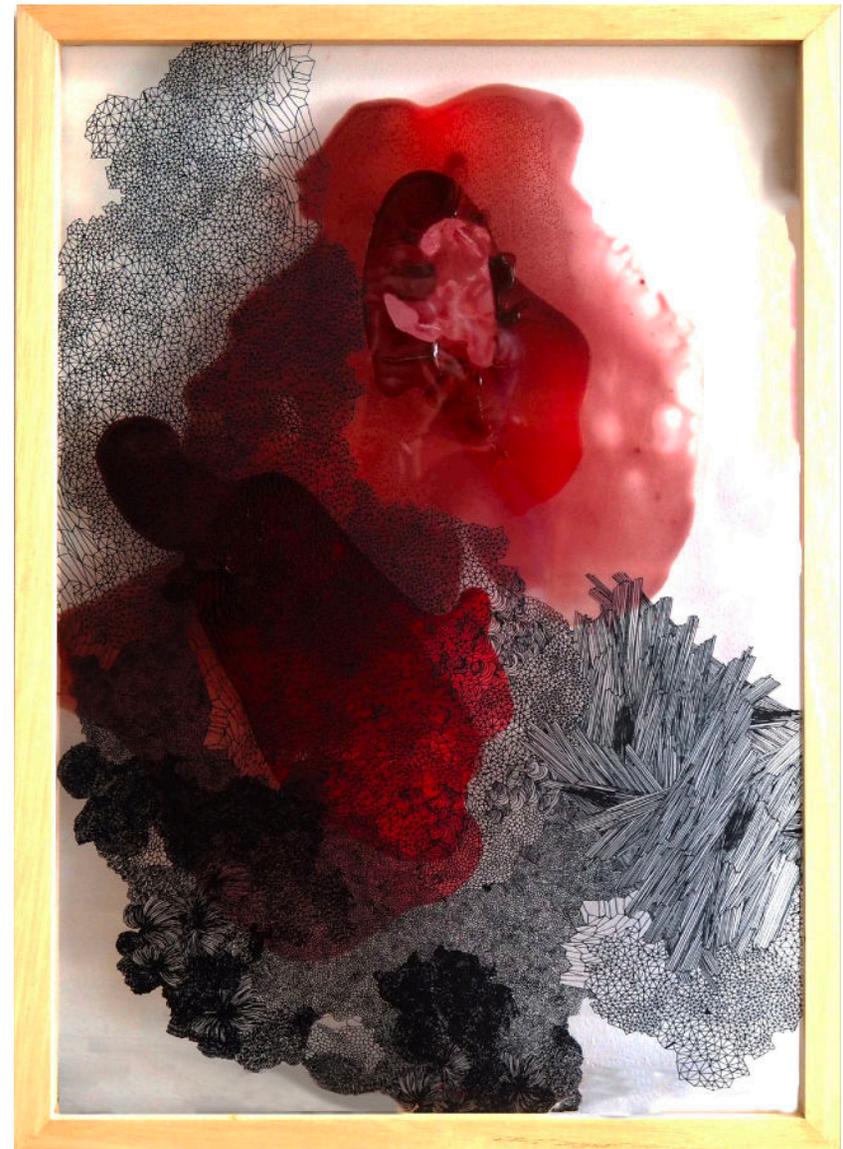
(b.1988, Surabaya). She earned an undergraduate and postgraduate degree in Sculpture Arts in 2012 and 2014 respectively from the Intitute of Technology of Bandung, Indonesia. Although formally educated as a sculptor, drawing has always been her safe haven. Rega considers her art style to be surrealist, as she draws inspiration from her subconscious at random times, such as when she is daydreaming, bored at work, or alone before sleep. -



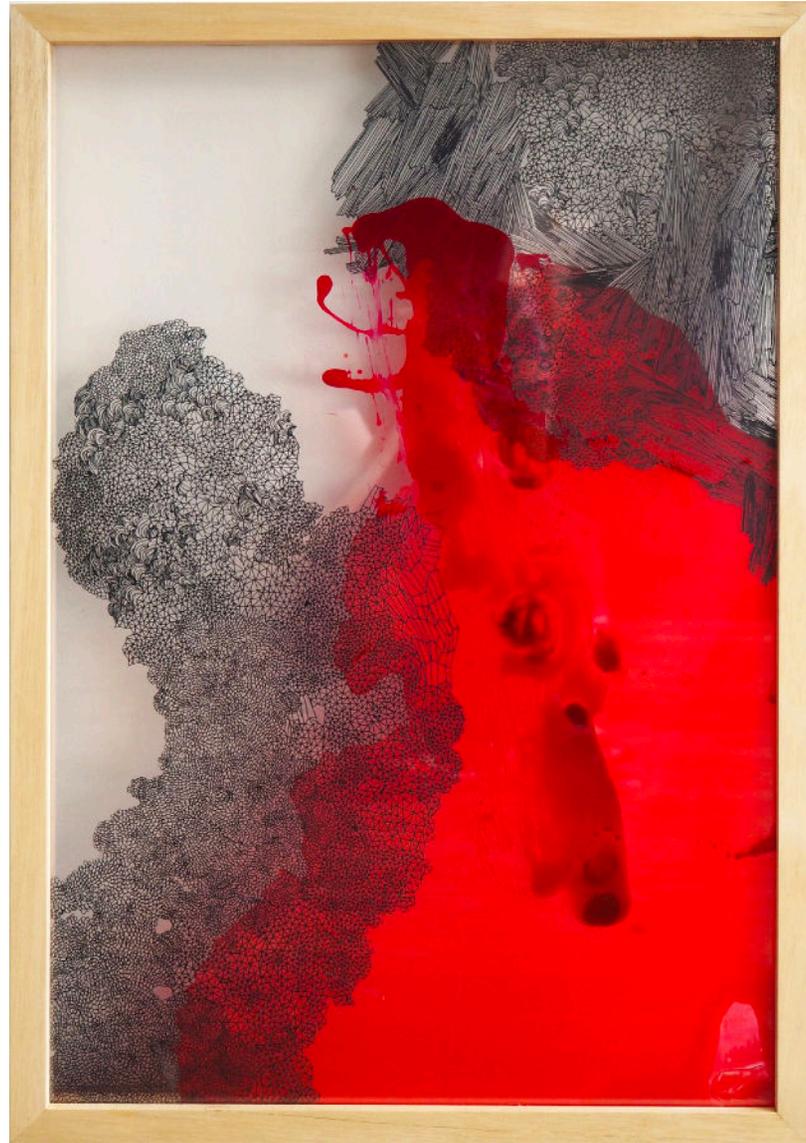
Rega Ayundya Putri, Cloudburst #1,
2020, Acrylic Paint and Digital Print on
Acrylic, 40 x 60cm



Rega Ayundya Putri, Cloudburst #2,
2020, Acrylic Paint and Digital Print on
Acrylic, 40 x 60cm



Rega Ayundya Putri, Cloudburst #3,
2020, Acrylic Paint and Digital Print on
Acrylic, 40 x 60cm



Rega Ayundya Putri, Cloudburst #4,
2020, Acrylic Paint and Digital Print on
Acrylic, 40 x 60cm

Ruth Marbun

(b.1985, Jakarta) Ruth Marbun, also popularly known as 'Utay' is a visual artist based in Jakarta that often works with the depiction of deconstructed figures as a form of her profound interest towards human behavior in connection to the inner self and society as paralleled issue. She embraces details and subtleness from the patterns in life such as imperfection, contradiction, resistance, and honor it as part of growth and process. Ruth is actively participating in exhibitions and various group shows within Indonesia, and Australia. Her works continue to investigate the bigger pictures by trying to reflect on her experiences and surroundings, especially on the idea of resistance and survival.



Ruth Marbun, Oposisi Berbagi Telur Dadar, 2019, Watercolour Coloured Pencils, Acrylic on Paper, 81.6 x 73cm



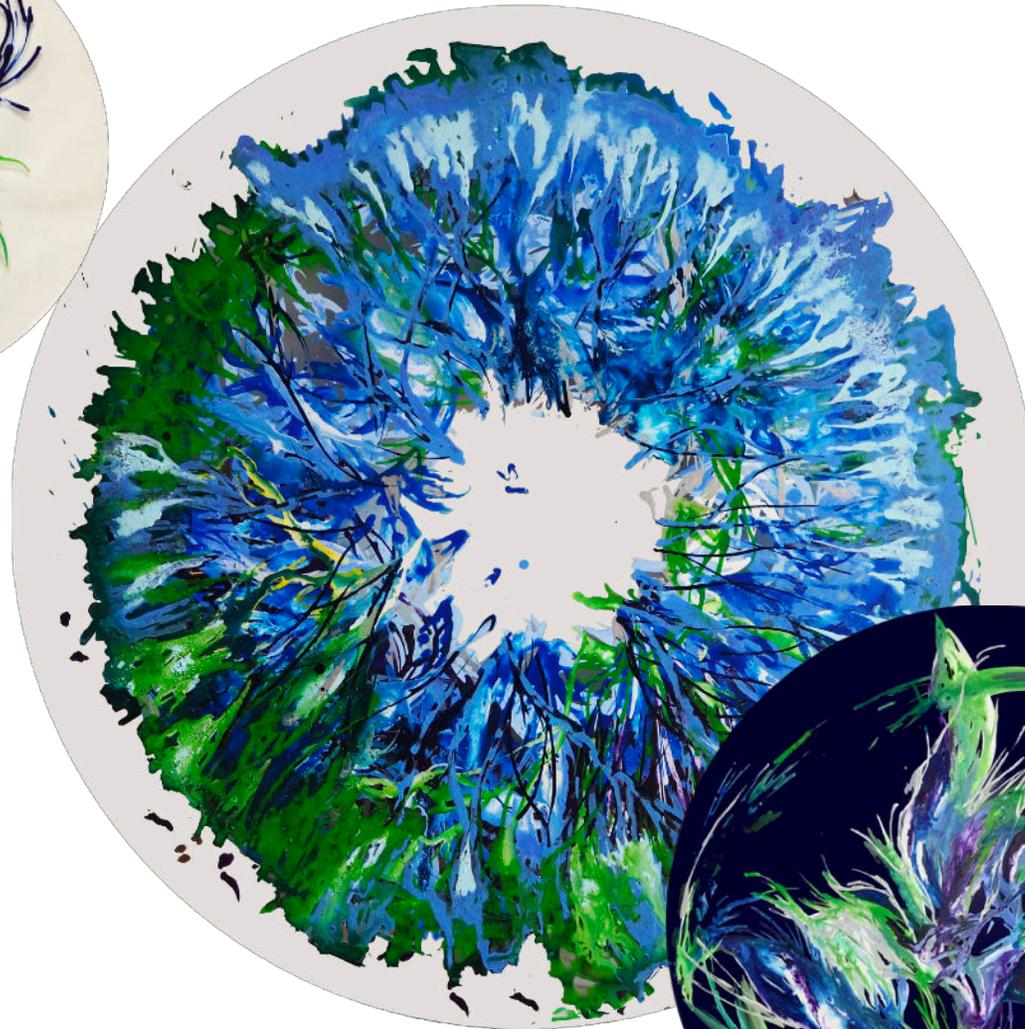
Ruth Marbun, Interupsi! Damai
Besertamu, 2019, Watercolour
Coloured Pencils, Acrylic on Paper,
90 x 72.2cm

Talitha Maranila

(b.1990, Jakarta), Based in Berlin and Jakarta, Talitha's aspiration is to infuse and project aspects of science and spirituality through her art. She considers her creative work to be a manifestation of her spirituality. She explores the possible worlds we could create through the help of science and art, and what each discipline could do to reflect society's issues and perhaps affect political responses. Having engaged with diverse religions and cultures, her work is inspired by their visual symbols and cues -- yet rearranges them into new, conceptually layered installations.



Talitha Maranila, False Faith, 2018,
Acrylic on Canvas, 119 x 150cm



Left to Right:

Talitha Maranila, Liber Floridus III,
2019, Acrylic on Acrylic Sheet,
D=40cm

Talitha Maranila, Liber Floridus I,
2020, Acrylic on Acrylic Sheet,
D=95cm

Talitha Maranila, Liber Floridus II,
2019, Acrylic on Acrylic Sheet,
D=65cm

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