



NATISA JONES.



TO -
UGH
ROM -
ANCE

09 . 12 . 16 - 22 . 01 . 17

RUCI Art Space

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RUCI Art Space founded in 2014 is a contemporary art gallery based in Jakarta, Indonesia. It mainly features artists from the region by representing their works in solo exhibitions. The gallery believes in nurturing the symbiotic relation between artists, art figures, institutions and the public. It provides a platform to create and to share ideas and works of art by engaging the public through guided exhibition tours, talks and workshops.

The name, RUCI, is malleable in its connotation and it can mean the source of light, taste, or pleasure. The gallery held its first exhibition in October 2014 at an abandoned restaurant, which now has become the gallery's permanent location. The 450m² space includes a main exhibition area with two video/installation rooms where artists are challenged to produce works that are outside of their artistic practice. RUCI works with four artists per year exhibiting the collection for a one-month period. Throughout the year collaborative projects with art communities are initiated into the program with the aim to cultivate the rising awareness of art amongst the youth.

NATISA JONES.

Born in Jakarta, Natisa Jones is a painter currently basing her studio practice in Bali, Indonesia where she spent most of her childhood growing up. Completing Visual Art diploma studies in Chiang Mai Thailand and a bachelor's degree of Fine Arts Painting in RMIT University - Melbourne, Australia, Natisa's focus has always been in the field of fine art. Her works explore themes concerning identity and inquires into the human condition through the concept of 'process'. Through the method of documentation and experimentation, Jones' practice has become a platform for her to confront her inner dialogue. Jones draws a parallel between the human experience and the creative process - a relationship which to her, informs one another. Often incorporating text onto image – she pulls narratives from daily life, to explore issues within identity and reflect on ideas of the 'self '. In the past, she has participated in group and solo exhibitions in various places including Bali, Jakarta, Jogjakarta, Melbourne, and Berlin. Pieces range from smaller prints / works on paper, to large-scale canvases with the use of mixed media such as collage, ink, graphite, and acrylic.

TOUGH ROMANCE

A dance of interior self-modulation and reflection with The Inner Child archetype

“The image of the child represents the strongest, the most ineluctable urge in every being, namely the urge to realize itself.” Jung, C.G. Memories, Dreams, Reflections, p. 174.

‘Tough Romance’ refers to Natisa Jones’s multifaceted relationship between the conscious self, external influences, and the inner child. When most children play they enter into dislocating dream-like trances. These are places of freedom and innocence where all things are possible, and where different versions of a reality outside of time exist. The inner child sparks the thrill and love of creating, romanticizing life. It exists amongst realms of external conditions. Tough Romance is Natisa’s attempt to harmonize this relationship between the inner child and its external context. This harmony is what enables her to sustain the love and pureness in creating and of life itself, embracing the dynamics of external factors.

Her works begin with a graphic stroke or a wandering line, they carry no preconceived notion of where things will lead. The focus is within the extraction of feelings, through a dialogue with the Self. Recognizing and empathizing with all the different truths is part of a necessary, ongoing process. Perhaps it is to have a better sense of the monumental fragment of life. The layers of paint reflect the struggles and resolutions, allowing each image to form naturally. Her solo exhibition provides an intimate delight into Natisa’s attentive mind, where the mundane, fascinating and confused subjects of daily topics are cultivated into works packed with emotions.

There are three distinct works in this exhibition, drawing, video and mainly, painting. Each medium plays an equally important role in the understanding and development of Natisa’s artistic practice. For Natisa, painting on a large canvas is important to providing enough expressive landscape for the emotions and feelings to resolve. Paper works have its significance, they capture fleeting thoughts and moments, even though as a medium, it is more challenging and less forgiving. They have the tendency to immediately preserve

mistakes, giving little room for corrections. One way for Natisa to revisit certain issues and subjects with herself is through recording her conversations. Over the course of ten years Natisa's informal recordings have acted as a platform for self expression. In recent years they have manifested into an art form in itself gaining ground in the context of her art.

Within all the various mediums, the work goes through similar cultivation process attending to internal and external discourses. These conversations are a start to comprehending the relevance of emotions to past and current experiences. The use of dialogues as a vehicle for self-expression eventually move, from the auditory sense into visual in a form of text. Words as images, taken from journal entries, are used to ground expressions, and they have become part of the characteristic of Natisa's paintings. Perhaps the most prominent trait in her body of work are the loose depiction of asexual figures. Their appearance slowly form over the course of months, taking as much time as it needs and appearing only when emotional discourses are resolved, or at least for the time being. Their genderless characters are neutral grounds, which enable emotion and thought to be fully realized in its personification. Each stroke carries its own stimulant, influencing the direction of the painting. Sometimes, a canvas may experience several new start points, but even so, the will never be repainted white. The old markings are retained and become part of its identity. Each of the paintings carry many emotions and memories within their layers.

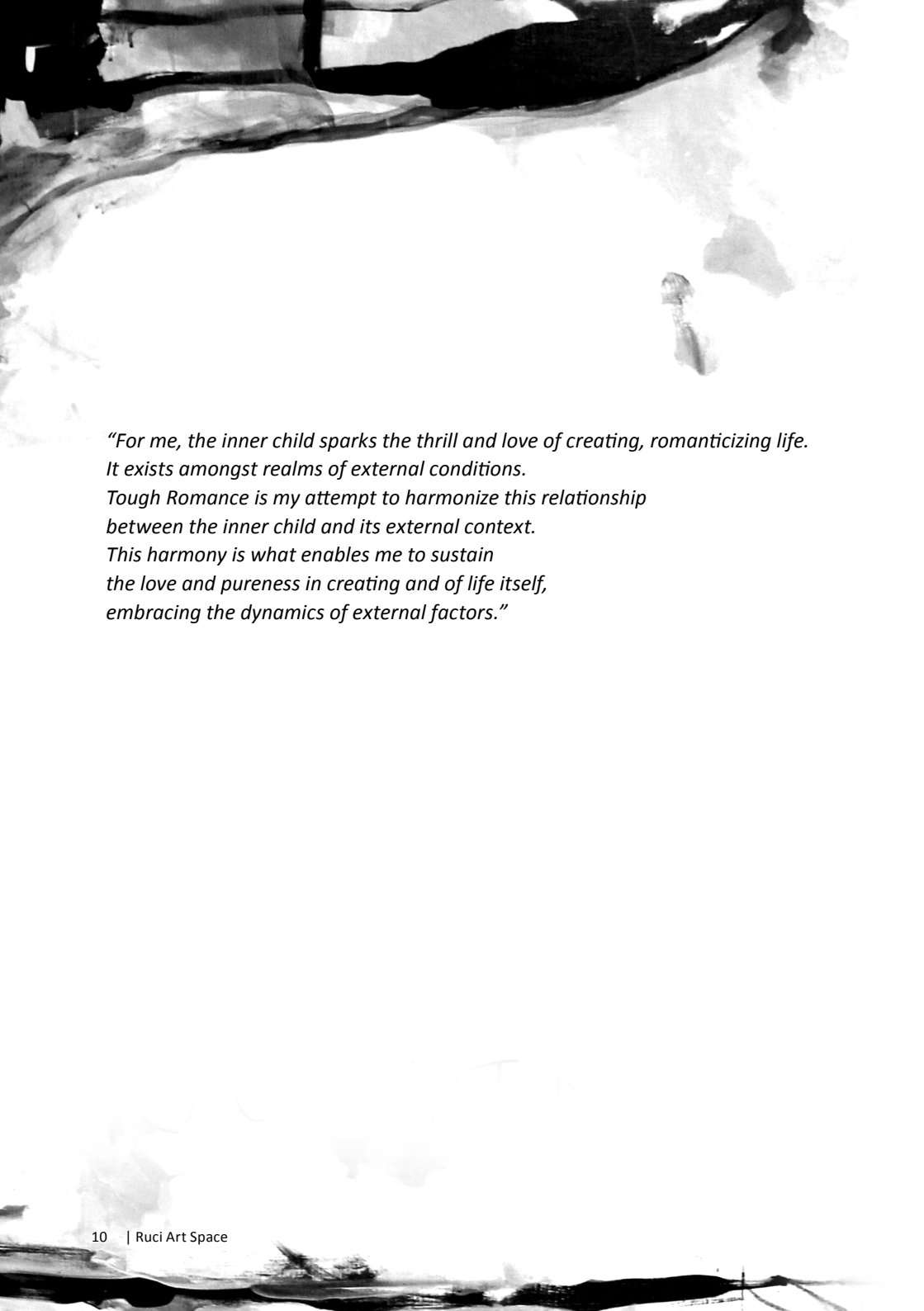
This process will almost certainly never end, as life's moments will continue to be contemplated from myriads of altering perspectives, and evolving viewpoints that will play out over time. These will act in opening up new fronts within this personal dialogue, which will

continue to manifest creatively, thereby cementing the sense of place in time. Tough Romance is the philosophy in which Natisa play out her creative and personal process. Acknowledging the need for harmony through awareness, by staying true to her inner child while respecting her external world.





YOU AINT NEVER GONNA FIND UTOPIA



*"For me, the inner child sparks the thrill and love of creating, romanticizing life.
It exists amongst realms of external conditions.
Tough Romance is my attempt to harmonize this relationship
between the inner child and its external context.
This harmony is what enables me to sustain
the love and pureness in creating and of life itself,
embracing the dynamics of external factors."*



100 cm

TOUGH ROMANCE

Charcoal, Graphite, Acrylic on Linen Canvas

145 cm x 250 cm

2014



I DON'T MIND

Acrylic, Charcoal, Conte on Linen Canvas

160 cm x 200 cm

2016



100 cm

TADPOLE

Acrylic, Charcoal, Conte on Canvas

200 cm x 145 cm

2016

100 cm

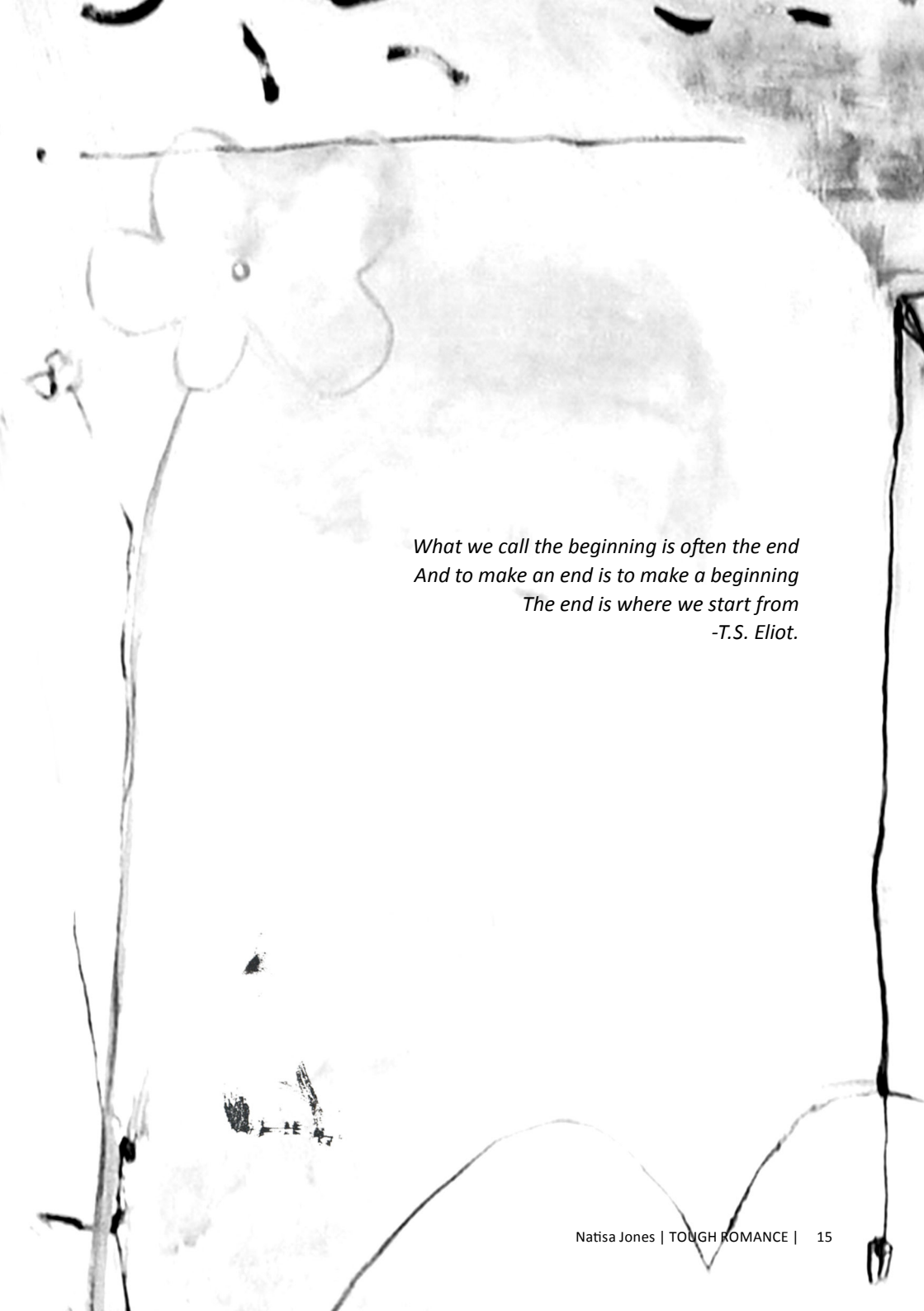


WATERMELON


Acrylic, Charcoal on Linen Canvas

200 cm x 145 cm

2016



*What we call the beginning is often the end
And to make an end is to make a beginning
The end is where we start from
-T.S. Eliot.*

The page features abstract ink splatters and lines. A large, dark, irregular ink blot is at the top left, with numerous small droplets scattered around it. A thin, dark line descends from this blot, branching into several thinner lines that spread across the lower half of the page. The text is positioned in the middle right area, between the main ink blot and the lower branching lines.

*"I'm not very good with rules. Other's rules.
My heart is the strongest rule.
I can't argue or bargain with it."*



100 cm

'B'is 4 BRAVE

Acrylic, Charcoal, Conte on Linen Canvas

200 cm x 145 cm

2016

100 cm



THE WORLD OR NOTHING

Acrylic, Charcoal, Conte on Linen Canvas

200 cm x 145 cm

2016



100 cm

HISTORY

Charcoal, Graphite, Acrylic on Linen Canvas

145 cm x 145 cm

2015

100 cm



BAMBINA

Acrylic, Charcoal on Canvas

145 cm x 145 cm

2016



100 cm

MOON

Acrylic, Charcoal on Linen Canvas

145 cm x 145 cm

2014

100 cm



ONE TASK AT A TIME

Acrylic, Charcoal, Conte on Canvas

145 cm x 145 cm

2016



100 cm

PRESSURE POINTS

Acrylic, Charcoal on Linen Canvas

110 cm x 145 cm

2016



SELF - HELP

Acrylic, Charcoal on Linen Canvas

145 cm x 110 cm

2014



100 cm

GOT NOTHING FOR YOU

Acrylic, Charcoal, Modeling Paste on Linen Canvas

120 cm x 100 cm

2016

100 cm



ALL THE GIRLS

Acrylic, Charcoal, Modeling Paste on Linen Canvas

120 cm x 100 cm

2016



100 cm

TRY

Acrylic, Charcoal on Canvas

100 cm x 70 cm

2016

50 cm



Set of II

WHAT YOU KNOW PART I

Acrylic, Charcoal on Canvas

60 cm x 50 cm

2015



50 cm

WHAT YOU KNOW PART II

Acrylic, Charcoal on Canvas

60 cm x 50 cm

2015

50 cm



AN ORDINARY CHILD

Acrylic, Charcoal on Canvas

60 cm x 45 cm

2016



50 cm

BLINK WHEN YOU LIE

Acrylic, Charcoal on Canvas

60 cm x 45 cm

2016

I'VE STARTED TO BE ABLE
TO DECIDE WHICH IDEAS ARE
MEANT TO BE ON CANVAS AND
WHICH TO BE ON PAPER.

I'VE ALLOWED BIGGER SPACE
+ TIME + COMPLEXITY TO BIGGER
EXPRESSIONS.

AND THE MORE MUNDANE ONES
AND SUBTLE THOUGHTS / EXPRESSIONS
TO BE ON PAPER.

ITS NOT TO SAY ONE IS MORE IMPORTANT
THAN THE OTHER. ITS TO RESPECT
THE THOUGHT ITSELF AND SEE WHERE
IT FITS BEST. HOW IT CAN BE
EXPRESSED BEST THROUGH
SCALE AND MEDIUM.

I'VE GOTTEN BETTER AT
PLACING IDEAS.

OCT 2014

PAPER WORKS



PURE HART

Ink, Acrylic, Charcoal, Masking Tape on Paper

80 cm x 59 cm

2015



50 cm

IT'S ONLY TUESDAY

Ink, Acrylic, Charcoal on Paper

78 cm x 58 cm

2015

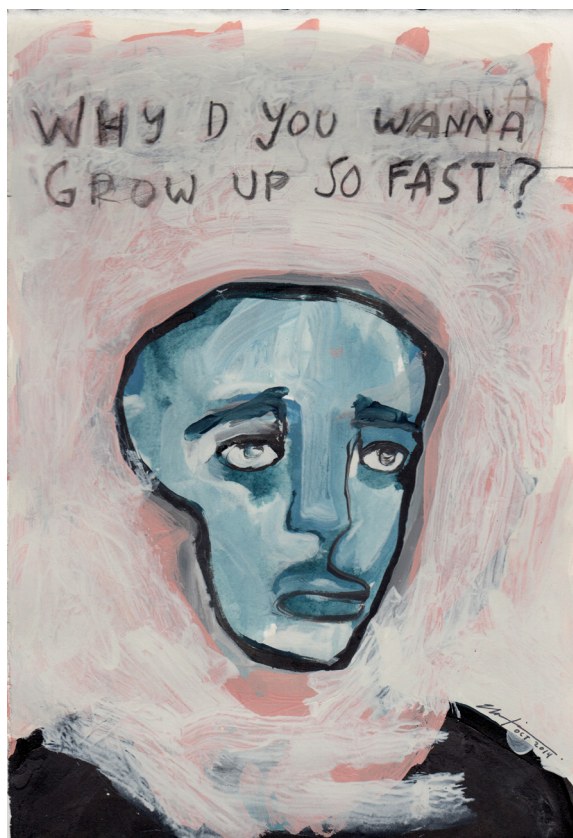


THAT SHIT BE FLEETING BOO

Acrylic, Ink, Gouache on Paper

55 cm x 75 cm

2016



10 cm

WHY'D YOU WANNA GROW UP SO FAST

Ink, Acrylic, Charcoal on Paper

28 cm x 19 cm

2014



BLOO BLOO

Acrylic, Ink on Paper

29.7 cm x 21 cm

2014



YOU NEED A PLAN

Ink, Acrylic on Paper

28 cm x 19 cm

2014

20 cm



GO AHEAD

Ink on Paper
42 cm x 30 cm
2016



20 cm

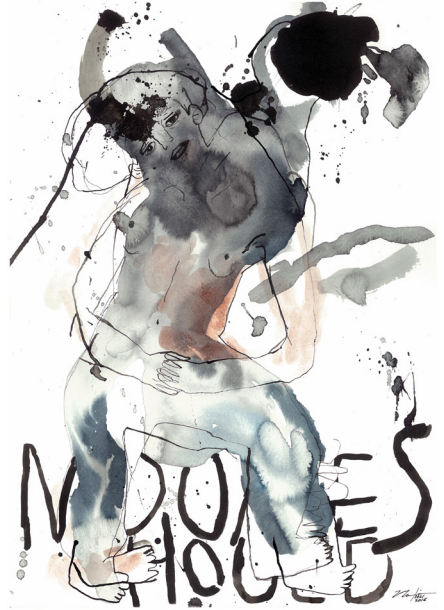
HEAVY BODY II

Ink on Paper

42 cm x 30 cm

2016

20 cm



Set of III

HEAVY BODY III

Ink on Paper

42 cm x 30 cm

2016

NO ONE SHOULD

Ink on Paper

42 cm x 30 cm

2016



UP TO NO GOOD

Ink on Paper
42 cm x 30 cm
2016



Set of III

TO GET USED TO MYSELF AGAIN

Ink on Paper

42 cm x 30 cm

2016

HEAVY BODY I

Ink on Paper

42 cm x 30 cm

2016



To

Ink on Paper
42 cm x 30 cm
2016

20 cm



Set of IV

SOMEONE'S HAD TOO MUCH TO THINK

Acrylic, Ink, Gouache, Graphite on Paper

28 cm x 21 cm

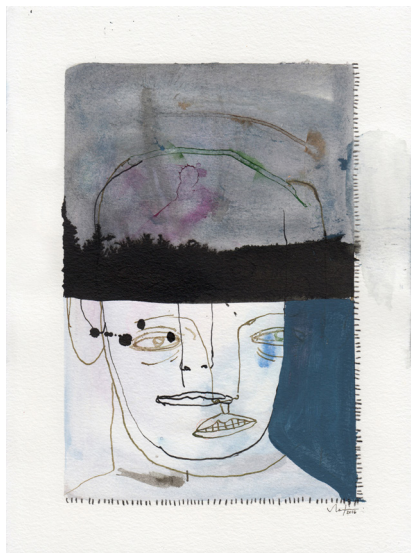
2016

TO TRY I

Acrylic, Ink, Gouache, Graphite on Paper

28 cm x 21 cm

2016



20 cm

THE GAME

Acrylic, Ink, Gouache, Graphite on Paper

28 cm x 21 cm

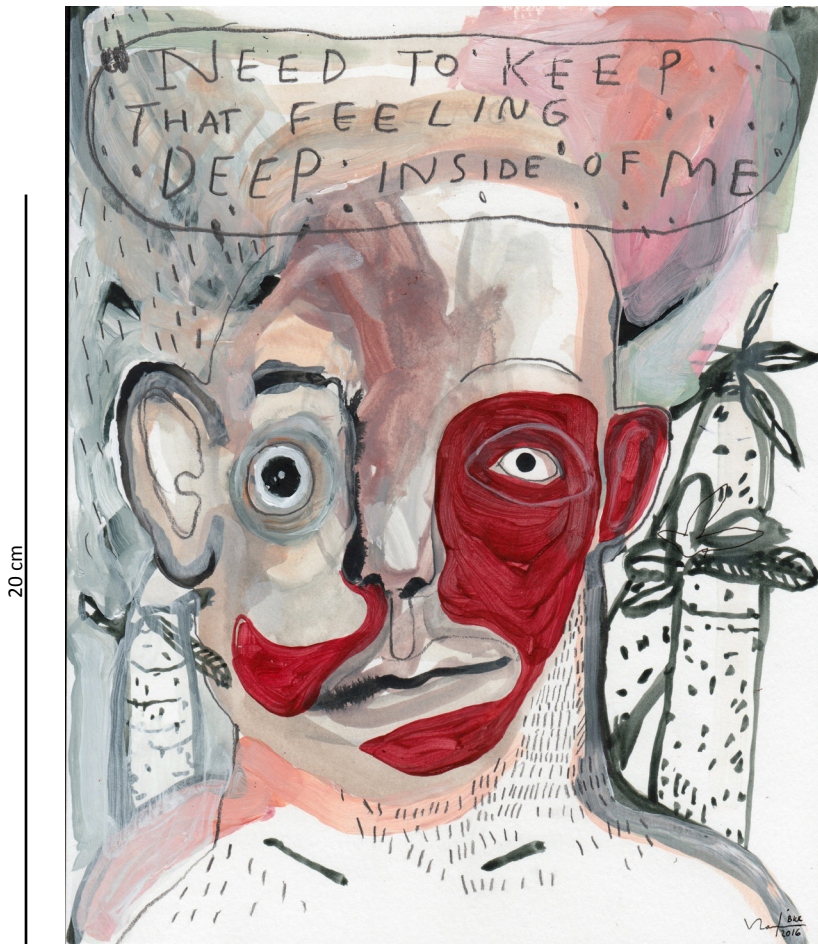
2016

TO TRY II

Acrylic, Ink, Gouache, Graphite on Paper

28 cm x 21 cm

2016



KEEP THAT FEELING

Acrylic, Graphite, Ink on Paper

25 cm x 20 cm

2016



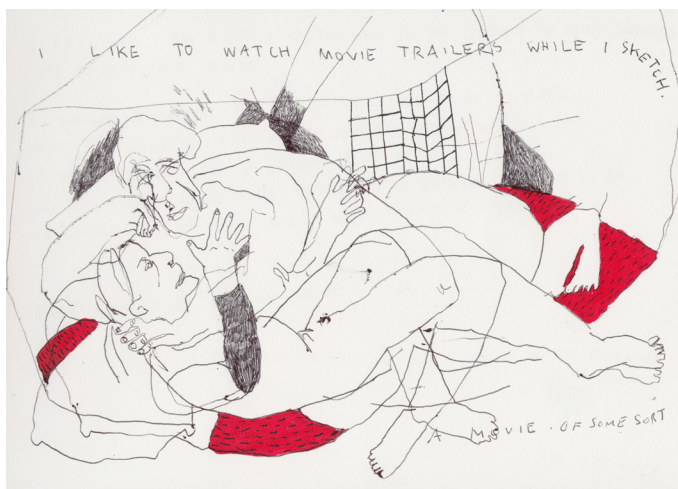
20 cm

NEVER GET ENOUGH

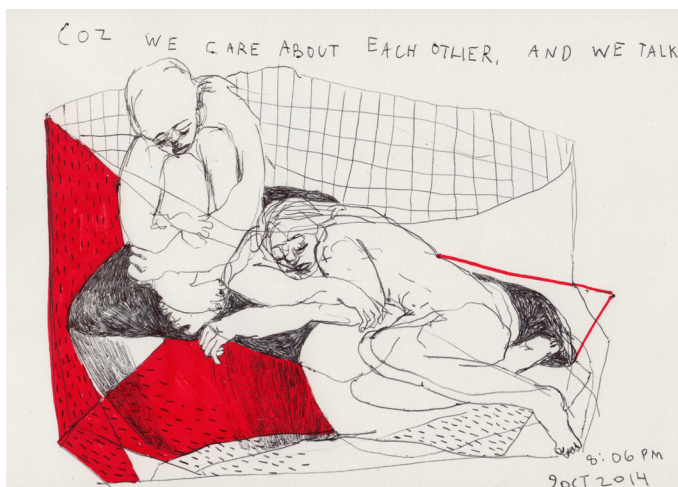
Acrylic, Graphite on Paper

21 cm x 15 cm

2014



10 cm



Set of II

MOVIE TRAILERS

Marker, Pen on Paper

15 cm x 21 cm

2016

COZ WE CARE

Marker, Pen on Paper

15 cm x 21 cm

2014




STEAL YO WIFI

Acrylic, Pen, Graphite on Paper

20 cm x 15 cm

2014



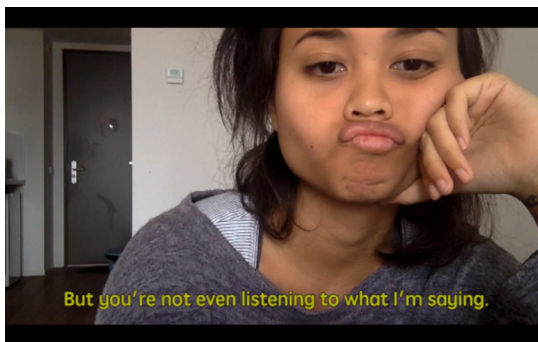
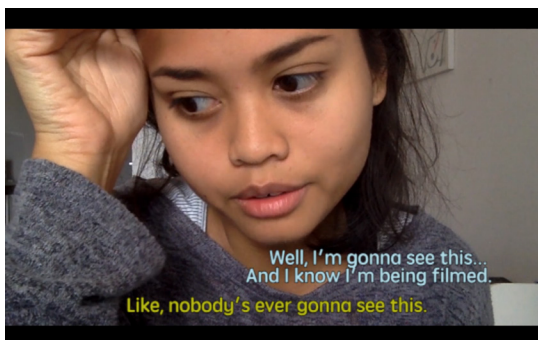
Over the course of ten years Natisa's informal recordings have acted as a platform for self expression. In recent years it has manifested into an art form in itself gaining ground in the context of her art.

"COZ I LIKE MOVIES" is composed of a video footage of Natisa conversing with herself and paired with an audio conversation between Olivier and her, taken from a separate recoding. In this self referencing work, Natisa explores her own process of contextualizing the challenges of the external. She presents an open ended dialogue about the relevance of medium in her art making.

In conversation

Natisa Jones

Olivier Turpin



"COZ I LIKE MOVIES"

Video

12 minutes 12 seconds

2016

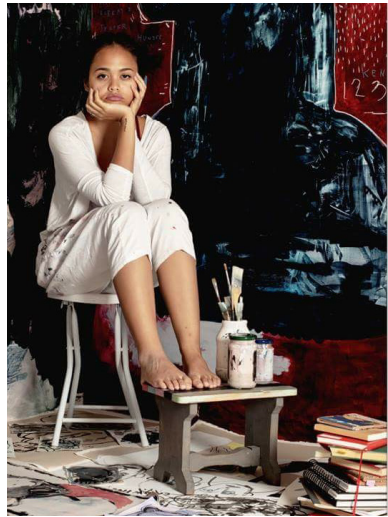
NATISA JONES

Studio currently based in Bali - Indonesia

Education

2011 - Bachelor of Fine Arts Painting
- Royal Melbourne Institute of
Technology (R.M.I.T) Melbourne -
Australia

2008 - International Baccalaureate
Diploma (I.B) - Prem Tinsulanonda
International School (P.T.I.S.)
Chiang Mai - Thailand



Exhibitions

2016 - Solo Exhibition, 'T O U G H R O M A N C E', RUCI Art Space - Jakarta, Indonesia

2016 - Group Exhibition, 'Bali Contemporary Art', Langgeng Gallery - Jogjakarta, Indonesia

2016 - Group Exhibition, 'Beyond Baliseering', Fortyfive Downstairs Gallery - Melbourne, Australia

2016 - Group Exhibition, UOB Painting Of The Year Indonesia 2016 Finalist, Ciputra Artpreneur Gallery - Jakarta, Indonesia

2016 - Group Exhibition, BAZAAR ART JAKARTA 2016, Represented by Artsphere Gallery - Jakarta, Indonesia

2016 - Group Exhibition, 'Heritage Note', The Grand Bali Beach Hotel - Bali, Indonesia

2016 - Group Exhibition, 'Mulat Sarira', NuArt Sculptural Park - Bandung, Indonesia

2015 - Group Exhibition, 'Promemoria Collection' by ISA Art Advisory - Jakarta, Indonesia

2015 - Solo Exhibition, 'UNDER' Ghostbird + Swoon - Bali, Indonesia

2015 - Group Exhibition, 'Illustration and Drawing II' Biasa Gallery - Bali, Indonesia

- 2015 - Group Exhibition, 'Respublica', Galeri Nasional Indonesia (National Gallery of Indonesia) - Jakarta, Indonesia
- 2015 - Group Exhibition, 'My Exquisite Corpse', BIASA - Bali Indonesia
- 2015 - Solo Exhibition, 'Me/You : Yesterday/Tomorrow', Natisa Jones Studio - Bali, Indonesia
- 2015 - KLE x Natisa Jones for Senayan City Capsule Collection - Jakarta Fashion Week 2015
- 2014 - Group Exhibition, 100% INDONESIA, Pondok Tingal Artspace - Jogjakarta, Indonesia
- 2014 - Selected Works, 'Are We There Yet?', Tony Raka Gallery - Bali, Indonesia
- 2014 - Group Exhibition, 'Portraits from The Stalk Room', Biasa Gallery - Bali, Indonesia
- 2014 - Collaborative Exhibition, 'LOVE THY NEIGHBOUR', Swoon Gallery - Bali, Indonesia
- 2014 - Collaborative Project - 'Rotating Print Project' - Bali / Amsterdam / Auckland / Melbourne
- 2013 - Group Exhibition, 'Treasure', Swoon Gallery - Bali, Indonesia
- 2013 - Art Showcase, 'ARE WE THERE YET? PART II', SoTo - Berlin, Germany
- 2013 - Solo Exhibition, 'ARE WE THERE YET?', 3 Monkeys Sanur - Bali, Indonesia
- 2013 - Group Exhibition, SAMPAH, Swoon Gallery - Bali, Indonesia
- 2012 - Group Exhibition, PESCATORIA, Mantra - Bali, Indonesia
- 2012 - Group Exhibition, MAN//PRIA, Swoon Gallery - Bali, Indonesia
- 2012 - Group Exhibition, WOMAN//WANITA, Swoon Gallery - Bali, Indonesia
- 2011 - Group Exhibition, GRADUATE EXHIBITION, RMIT University - Melbourne, Australia.
- 2008 - Group Exhibition, ART & CULINAIRE, The Laguna Nusa Dua Hotel - Bali, Indonesia
- 2006 - Solo Exhibition, THROUGH MY EYES, LOCA! CAFE - Jakarta, Indonesia
- 2005 - Solo Exhibition, THROUGH MY EYES, 3 Monkeys Ubud - Bali, Indonesia

DIRECTOR

Melin Merrill at the age of 27 years old is the gallery Director of RUCI Art Space. Her background in International Relations from the University of Washington, Seattle, has taught her to understand the importance of art and culture as a diplomatic tool for a nation. Raised in Indonesia she is aware of the countries prosperous diversity in culture and its potentials. Thus, she is aligning her life mission to support the art and culture of Indonesia. It is in the contemporary realm that Indonesian artists are representing and reinterpreting global impact, be it political, economic, social or personal. Their artworks give meaning to shape and inspire our direct surrounding. Through the support of local artistic practices her hope is to contribute to the development of Indonesia's artistic and creative identity locally and internationally.

PARTNERS

Tommy Sibarani a young entrepreneur at the age of 27 recently begin collecting Indonesian contemporary art. A graduate from University of Indonesia, Faculty of Economy, and University of Queensland, Business Economic and Law is intrigued in the representational and economic value of art. The creative industry provides a platform to source for innovations. The establishment of RUCI Art Space is Tommy's commitment to the exploration of creativity to gain collective benefits from the limitless pool of inspiration.


Bima Rio Pasaribu, is a corporate lawyer with experiences in other fields ranging from fashion, music and now contemporary art. The 27 years old Padjajaran Bandung University graduate finds in his profession the art of persuasion. To be conversing in the context of contemporary art he is able to recognize and learn the depth of people's characters. Appreciation of beauty through art has the ability to gratify the inner self. With his line of work it's important to balance the logic and emotional attributes. Thus, he hopes with the support of the arts others too can benefit from such self exploration. To inspire future generations to embody altruistic quality.



RUCI Art Space

Jl. Suryo No. 49 | Kebayoran Baru | Jakarta, 12180 | Indonesia

www.ruciart.com

 @ruci.art