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group

MOBILIARI EVENTS



Sampoerna Strategic

**ART SAMPOERNA PRESENTS THE LATEST
DEVELOPMENT IN INDONESIAN
CONTEMPORARY ART & THE CULTURAL
CREATIVE FIELDS**





MAY 19 - 21, 2017

**THE ATRIUM
SAMPOERNA STRATEGIC SQUARE**

JL JENDERAL SUDIRMAN KAV 45-46
JAKARTA 12930

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ART SAMPOERNA INITIATORS FOREWORD

Welcome to Art Sampoerna.

Sampoerna Strategic and Mobiliari Group are proud to present the latest developments in Indonesian contemporary arts and related cultural fields in this three-day special event. We have selected a shortlist of Indonesian contemporary artists, established artists and a number of emerging talents to showcase their latest works as well as landmark pieces, all of which reflect the latest art developments in Indonesia. The result is that the artworks displayed at Art Sampoerna are nothing short of phenomenal.

It has been our pleasure to work with curator Rizki A. Zaelani on the production of this exhibition. Without a doubt, the exhibition would not have been possible without the amazing collaborations between our curator with the participating artists.

The aim of Art Sampoerna is to show the influence of art on other industries, such as architecture and fashion. An architectural idea, for example, may not necessarily refer simply to architect-driven building designs. As such, we have invited to this exhibition architects who embrace the idea of experimenting with a concept to interpret a person's experience of space—in this case, a site that will be used to present art, allowing the exhibition site to be transformed into a unique experiential space.

It is an absolute honour for us to organise and participate in this experience, and we would like to sincerely thank all the participants for making Art Sampoerna possible, and, of course, all our sponsors and partners. Art Sampoerna is part of our ongoing commitment to continuously support Indonesian contemporary art and to provide a platform to showcase artists' works and to increase their exposure beyond their current audiences. We truly hope that Art Sampoerna becomes a sign of the ever-expanding boundaries of Indonesian artists and that their works will thus be appreciated even more nationally, regionally and globally.

Thank you and enjoy Art Sampoerna!

Millie Stephanie

Mobiliari Group



ART SAMPOERNA INITIATORS FOREWORD

Salam sejahtera bagi kita semua,

Pertama- tama kami mengucapkan puji syukur kepada Tuhan Yang Maha Esa, yang telah mempertemukan kita pada kesempatan ini.

Sampoerna Strategic untuk pertama kalinya menggelar acara Art Sampoerna, bekerja sama dengan Mobiliari Group dengan visi dan misi yang sama yaitu memajukan dunia seni Indonesia. Sampoerna Strategic berharap, acara ini dapat menggugah dan menentukan arah perkembangan industri seni di Indonesia.

Art Sampoerna merupakan bentuk kepedulian Sampoerna Strategic kepada karya seni anak bangsa di bidang seni rupa, arsitektur, fashion dan industri kreatif lainnya. Kami mengucapkan terima kasih kepada semua pihak yang telah terlibat dalam acara ini, mereka yang telah membuat acara ini dari rencana hingga terlaksana.

Besar harapan kami, Art Sampoerna dapat menjadi acara regular yang terus memberikan kesempatan kepada semua insan terkait di dunia seni Indonesia untuk lebih maju dan berkembang menjadi lebih besar, tidak hanya di negara sendiri tapi hingga ke belahan dunia lain.

Terima kasih.

Bambang Sulistyو
Sampoerna Strategic



Time is an illusion.

Time only exists when we think about the past and the future.

Time doesn't exist in the present here and now.

(Marina Abramovic)

Perhaps, it is not an exaggeration when the painter Barnett Newman said that art is an issue of 'the here and now'; according to him, whatever a person may gain from art is everything that can be received from them directly beholding an artwork. Art is not just about describable/discernible themes, narratives, or even shapes and colors, but more importantly art is about direct experience—within a special and unique moment.

A few years after Newman, performance artist Marina Abramovic conveyed an opinion that seemed to further Newman's views. She said that time does not truly exist in the here and now. Abramovic wished to convey that time, as we know it and as we have always referred to as the 'now', is actually also an illusion. Time exists alongside a person's memory of the causes that have become their experiences, and/or with a person's projections of the things they want. In other words, now and now-ness (contemporaneity) is the interrelationship between the remembered past and a desired future. To the contemporary or urban society, the now is an important work/life energy or vitality. What is said to be the 'now'—either imagined based on a particular past or conceived for a particular future—is an issue of actualizing one's values, of creating an image about self identity.

Researcher Henri Lefebvre saw imagination of time not as a standalone entity.

He believed that: “today, everything that derives from history and from historical time must undergo a test. Nothing and no one can avoid trial by space”(1. Imagination of time must find its proof in imagination about space. We call it 'an imagination of space' because space has various characteristic meanings—in spatial practice, representation of space, and representational space. Spatial practice is what a Subject or Self does when utilizing their living space, which represents a variety of other spaces (inside or outside, at home or at the workplace, in private or in public). It is possible that not everyone can quickly recognize and then realize the meaning of a space—perhaps there are people who live their whole lives merely existing inside different spaces as is. However, there are also those who recognize the issue of 'where' their life movements may take them, so they are able to think about the necessity of responding meaningfully to all their activities, to give meaningful weight to the spatial environment they inhabit. The issue of becoming the Self, in any manner, is an issue of how individuals present their lives' activities as fully as possible, thus allowing them to become meaningful to their environment. The manifestation of a person's response to spatial values is called representational space. Issues regarding the value or meaning (of everything) must also be taken as 'space' (although not in a concrete way), because they embody issues of distance (understanding). An individual's attempt to provide meaning to now-ness (contemporaneity) is not just about their effort to produce or create their situation readily; rather, it becomes actualized because other people accept or respond to such decisions. Thus, the 'now' is about expanding the meaning of 'the here' for an individual, in the context of an ever-expanding acceptance of and interaction with other people.

The exhibition, *Flow into Now*, is interested in the issue of the now and the experience of now-ness or contemporaneity in relations to spatial experience, used here in

a broad sense of the term. The environment and spatial representations where the exhibition participants live and work in might be different from the environment as understood or lived in by the audience; yet, representational spaces (i.e. the artworks) that they have created are invitations for the audience to step into each creator's space. Together, artists, architects, designers, and the audience, access various artistic ideas or concepts in order to appreciate the experience of the now and also the now-ness of life.

Art expressions are not the same as information exposition or data communications that are objective and scientific in nature. Art sides with the subjective, with the readiness of personality, even with the uncertainty of personal opinions, but it can truly color or provide nuance to the meaning of life. An experience of art appreciation compares an individual's experiential values (of space and time) against the experience of a construction of meaning that can be found emotionally and directly. Every person (especially those who inhabit and live in metropolitan locales) requires instruction and certainty in life, and yet, the assortment of life's meanings can never be enough, and will only stop when confronted with the experience of living through 'objective' parameters. "Every image and idea about the world is compounded of personal experience, learning, imagination, and memory."(2).

The exhibition *Flow into Now*, alongside ideas on the value of art appreciation of the here and now, tries to [re]emphasize the need for us to acknowledge the strength of art in everyone who practices or moves within a direct spatial experience. The strength of art expression cannot be fully described through/with stories or narration. The exhibition space acts as a meeting place for diverse ways with which individuals appreciate spatial and temporal experiences, which in turn allows these

different experiences to culminate in the interest of appreciating the immediate circumstances. The placement or arrangement of works that serve as representations of this exhibition is intended to generate the utmost personal experiential interaction. The works being exhibited here demonstrate the diversity of types and forms of expressions that transcend conventional categorizations (i.e. categorizations that separate works into, for instance, visual/fine art, design, architecture, etc.) These differences in media and idioms of expression actually serve as unusual inspiration and appeal, because the audience's experience as a whole can now be placed inside a plural and creative environment. To us, the differences between every medium and every idiom still point to interrelated if not similar principles of appreciation and internalization, i.e. works of art in a broad sense of the term. These diverse works, principally try to find connections with emotional or artistic experiences within a structure of forms and colors. As stated by Suzan K. Langer, "(w)orks of art are not representations of objects in the natural world so much as explorations in this new dimension of meaning. . . . that what art express are the forms of life, of vital feeling, 'forms of growth and of attenuation, flowing and stowing, conflict and resolution, and so on 'the elusive yet familiar patterns of sentence'"(3. It is within this pattern of interaction—between diverse, rich, and variable media and idioms—that the term 'flow' gains an important role/meaning in this exhibition.

Rizki A. Zaelani | Kurator

ENDNOTES:

1. Henri Lefebvre, *The Production of Space* (Oxford and Massachusetts: Basil Blackwell, 1991), p.416.
2. See. David Lowenthal, *Geography, experience and imagination*, (*Annals of the Association of American Geographer* 51), as quoted in David Cavallaro, *Critical and Cultural Theory; Thematic Variations* (The Athlone Press, 2001), p. 172. Indonesian edition translated by Laily Rahmawati (Jogjakarta: Penerbit Niagara), p.312.
3. Susanne K. Langer, *Feeling and Form* (New York: Scibner, 1953), p. 27



THE PARTICIPANTS

A.A. Mangu Putra	Harry Cahaya	Krisgatha Achmad	S. Dwi Stya 'Acong'
Abdi Setiawan	Heri Dono	Marcello Sidharta	Sarjito
Arkiv Vilmansa	Hermawan Tanzil	Mayang	Steven Huang
Auguste Soesastro	I Made Mahendra Mangku	Nus Salomo	Tandya Rachmat
Budi Kustarto	I Made Wiguna Valasara	Nyoman Erawan	Teguh S. Priyono
Christina Phan	I Wayan Suja	Panca DZ	Teja Astawa
Dikdik Sayahdikumullah	I Wayan Sujana 'Suklu'	Putu Sutawijaya	Tina Sutanto
Dolorosa Sinaga	Ichwan Noor	R.E. Hartanto	Ykha Amelz
Erizal A.S	Ida Bagus Putu Purwa	Rebellionik	Yogie A. Ginanjar
Erwin Windu Pranata	Indyra	Rendy Raka	Yuli Prayitno
Farhan Siki	Irman A. Rahman	Restu Taufik Akbar	
Gatot Indrajati	Jessica Soekidi	Rizal Kedthes	
Hanafi	Kokok P.Sancoko	Rudi Hendriatno	



A.A. MANGU PUTRA BALI

Born on May 11, 1963, on Sangeh, Bali, Mangu Putra finished his education in Visual Communication Design at the faculty of Fine Arts and Design at the Institut Seni Indonesia (ISI) in Yogyakarta in 1990. Being a designer did not satisfy him as an artist, so he decided to engage in full-time painting from 1998 onwards. Since his first solo exhibition in 1990 in Ubud, he has been considered as one of the most celebrated painters in Indonesia.

His works arise from intense contact with the world as a conscious expression of his main creative orientation. Representations of natural phenomena, along with the inner pulse of life, form the main stream of his search. Mangu has won several awards for the best work in Visual Communication Design in 1988 and 1990 at ISI Jogjakarta and he was selected as one of the top 10 winners of the Philip Morris awards in 1994.



Legiun Veteran #2
Oil on canvas, 165 x 115 cm, 2016

ABDI SETIAWAN YOGYAKARTA

Born in 1971 in Pariaman, West Sumatra, Abdi Setiawan is a sculptor who lives and works in Yogyakarta. His work is installation-based and features life-size wood sculptures of everyday Indonesians in various social settings. He deploys his wood carving skills to manifest his imagination and perception to depict Indonesian figures as he sees them. His rendering of these figures is realistic and infused with life, and often invoke feelings of good-humoured satire. He understands the emotional "experiences" in the characters of the figures that he represents by means of his sculptures.



Saksi
Teakwood, 43 x 71 x 80 cm, 2017



ARKIV VILMANSA BANDUNG

Born in Indonesia on December 17, 1979, he obtained a Bachelor Degree from Parahyangan University, Bandung, in Architecture. Shortly after finishing school he plunged into the art world citing his love for drawing figures as his inspiration for this change of career path. He began his artistic journey in 2010, and has been painting, illustrating and designing cartoon like figures since 2005. Arkiv had a strong debut with his first vinyl figurine titled Arkiv Instant. After Arkiv Instant's large success, Vilmansa was presented with many exciting opportunities including a redesign of Mickey Mouse for Disney Asia.

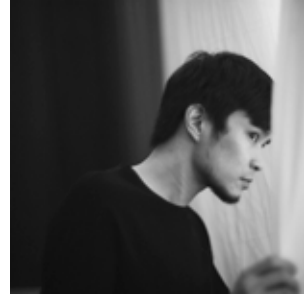
He had his first solo exhibition in Jakarta, Indonesia and many other exhibitions overseas including at Mae Gallery, Tokyo, Japan; Young Art Taipei Group Show, Taipei, Taiwan.



4°115RA'2'153
Polyester resin and acrylic on canvas, 100 x 120 cm, 2017

AUGUSTE SOESASTRO JAKARTA

Auguste Soesastro was born in Jakarta and raised in the Netherlands, the US and Australia. He initially concentrated his studies in Architecture and Digital Arts for which he received degrees from the University of Sydney and the Australian National University, respectively. He arrived in Paris at the age of 24 to study at the rigorous Ecole de la Chambre Syndicale de la Couture in Paris, the alma mater of the great couturiers Yves Saint Laurent and Valentino. Soesastro trained at a number of major haute couture houses in Paris, then relocated to New York to work for couturier Ralph Rucci before launching his own label in New York City in 2008. The label focuses on delivering understated authentic luxury against the tide of fast fashion in a commerce-hungry industry. All his pieces are crafted in limited numbers in accordance with Fair Trade standards.



Torque Ellipse jacket & deconstruction,
Acrylic on canvas, 120 x 120 cm, 2017



Torque Ellipse jacket & deconstruction
Fax linen



BUDI KUSTARTO

YOGYAKARTA

Born in 1972 in Karang, West Java, Kustarto graduated from the Sculpture Department of the Indonesia Institute of Art in 2003. He has held solo exhibitions, namely "Budi" in 2005 in Jakarta and "Hetero: Green" in 2006 in Semarang. He also participated in the group shows "CP Open Biennale" in 2003 in Jakarta; the Yogyakarta Biennale VIII "Here & Now" in 2006; the Jakarta Art Biennale 2006 "Beyond the Limits and its Challenges"; and "Soka's View – Southeast Asian Contemporary Art" in 2007 in Beijing and Taipei. He won the Phillip Morris award in 1998 and 2001 in Jakarta.



Mentari pagi menembus benda benda dan sebuah 'perspektif'
Oil on canvas, 189.5 x 121 cm, 2017



CHRISTINA PHAN

JAKARTA

For Christina Phan, her photography is her painting: she goes through every single detail like a painter paints his brushstrokes. She edits the colours in each frame meticulously—this is both her art and her therapy in which she finds consolation in the frames. She enjoys capturing the world and paints it into her photography.



Sekejap Rasa
Print on Hahnemühle paper,
178 x 70 cm, 2016



DIKDIK SAYAHDIKUMULLAH BANDUNG

Born on August 22, 1973, in Majalengka, West Java, Dikdik studied at the Bandung Institute of Technology from 1992-1997 in the Fine Arts Department and completed his Master's Degree in 2001. He continued to study for his Doctorate Degree from 2008-2012 at Kyushu Sangyo University in Fukuoka, Japan. He has held several solo and group exhibitions, among which are: "Edited Memories" at CP Artspace in Jakarta in 2004; "Deja_vu" at the Nadi Gallery in Jakarta in 2007; "Passing on Distance" at the NAF Gallery in Nagoya, Japan in 2005; and in 2010, "Ada Apa Dengan Landscape?" at Hoaye Across Gallery in Fukuoka, Japan. He was selected as a semi-finalist in the Phillip Morris Indonesian Art Awards in 1995 and 1997, and as one of 10 nominees in 1999.



Melihat Tanpa Nama
Oil on canvas, 130x160 cm, 2014

DOLOROSA SINAGA

JAKARTA

Born in Sibolga in North Sumatra in 1952, Dolorosa is a respected female sculptor. She graduated from the Jakarta Arts Institute in 1977 and studied at St. Martin's School of Art in London. Her sculptures mostly focus on women, symbolising illusions and fidelity, crises, solidarity, multiculturalism, as well as the struggle of women against violence. She has received several awards and recognitions for her accomplishment in Indonesia, including the Adhikarya Citra Award for Culture & Arts Award 2009 from the Indonesian government.



Sejoli
Fiberglass, 100 x 100 x 165 cm, 2008



ERIZAL A.S

YOGYAKARTA

Born in 1979, Erizal AS is among many Indonesian contemporary artists who are actively participating in exhibitions and competitions both locally and internationally. His works transforms rhythms into music and are metaphors that depict the harmonious relationship between humans and nature. His work visibly shows life's narrative as painted in a dynamic and expressive style; he explores different media, not only using oil and acrylic, but also charcoal on canvas as well as on paper. Several galleries and museums have exhibited his works, among them Gajah Gallery in Singapore.



Bayang,
Charcoal on Paper,
150 x 105 cm, 2017



Saxophonist,
Charcoal on Paper,
58 x 40 cm, 2015



Jas Merah,
Charcoal on Paper,
58 x 40 cm, 2015

ERWIN WINDU PRANATA BANDUNG

Born in Bandung, Erwin has created a capsule-shaped “toy” as his new series. The shape of capsules fascinated him, with their flexibility when pushed and their tendency to roll over and back again to their original position, which showed him a deeper meaning in life—how people can get back up after falling. He believes that the shape of a capsule is a fitting metaphor about people’s character and personality, and since then he started to produce this series of artworks.



Perfection of Imperfection,
Steel sheet, polyurethane paint,
177 x 120 x 8 cm, 2017



FARHAN SIKI

YOGYAKARTA

Farhan's non-linear path to contemporary art has laid the foundations for his current work. A History and Literature major, he followed an extracurricular art courses at university and then went straight into advertising. Making stencils and cutting out paper for a living, his day job proved itself an important training ground for his art. The advertising trade taught him technical skills, but also informed the content of the artist's current work. Even though his works have been exhibited internationally, he has never lost touch with the street. Wherever he goes, he is always genuinely interested in bonding with local artistic communities and exploring the social impact of street art.



The Next Circumnavigation No.2
Spray paint on canvas, 200 x 290 cm, 2017

GATOT INDRAJATI YOGYAKARTA

Born in Bogor, West Java, in September 1980, Gatot grew up in Magelang, Central Java. His unique approach to always use wood as object and image on his works made him stand out from other fellow artists. In his childhood, he didn't have the luxury to buy dolls or superhero toys he wanted, so he started to make ones from wood with his own version.

Gatot studied fine art at ISI Yogyakarta in 2000 – 2005, to deepen his interest in exploring wood as his sculpture medium. Last year he won a UOB Indonesia Painting of the Year 2016, and again received the same award for UOB South East Asia Painting at the same year. For this exhibition he prepared to create a 3D work with the same artistic style. He believes that dolls are metaphors for "someone who becomes a toy for someone else".



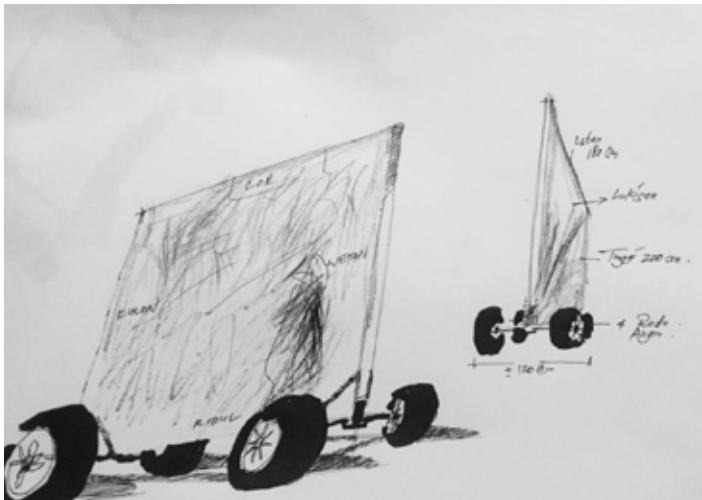
VODOOBOT
Kayu Pinus, 68x50x160cm



HANAFI JAKARTA

Born and raised in Purworejo, Central Java, Hanafi is among Indonesian contemporary artists today who have explored varieties of medium for his 2D and 3D works. In his earlier career as artist, he was recognized as an abstract painter, and in 2006 he started to paint objects on his abstract paintings at his solo exhibition in Galeri Nasional, Jakarta. Each object appeared on his painting has deep meaning & story.

Several solo exhibitions have been carried out, featuring series of paintings, objects and installations. In the process, Hanafi doesn't always start with an idea, but he relied on his intuition to guide him in the whole process of making his artworks.



Enthung Ndi Lor Endi Kidul
Painting on canvas & wheels, 180 x 220 cm, 2017

HARRY CAHAYA
BANDUNG



Treshold
Oil in canvas, 130 x 150 cm, 2016



Untitled
Oil in canvas, 145 x 145 cm, 2016



HERI DONO YOGYAKARTA

Heri Dono is among Indonesian contemporary artists hailing from the late 1980s' generation and is known through installations that resulted from experiments with the most popular Javanese folk theatre of Wayang puppetry. After leaving art school, he began studying shadow puppetry, incorporating puppets into his installations and drawings to probe the darker elements of human experience.

His installations provide the best examples of the attempts to creatively revitalise traditional art practices profoundly rooted in Indonesian culture. He then adds his profound knowledge of children's cartoons and animated films, as well as comics, and his canvases and installations are always filled with astonishing characters of intertwined fantastic and absurd stories. Into these, Heri Dono will sometimes insert his own critical remarks on socio-political issues in Indonesia and abroad.



Riding the Tigerish Goat
Mixed media (installation art), Fiberglass, enamel paint, electronic and mechanical devices
125 x100x115 cm (5 pcs) - 2013



The Trojan Ships
Mixed media (installation art), electronic devices, cloth, metal, resin, aluminium
variable size, 65 x200x60 cm (3 pcs) - 2015

HERMAWAN TANZIL

JAKARTA

Hermawan Tanzil was born into a family familiar with the graphical arts and printing. A graduate of the California College of the Arts & Crafts, he worked in Japan and the US until 1983 and finally returned to Indonesia in 1990. The same year, he founded Leboye, a graphic design company based in Jakarta.



In 2010, he then opened Dia.lo.gue Artspace—a public space more than a mere art gallery. True to its name, it has a mission to function a space where visitors, be they part of the art community or the general public, are encouraged to exchange ideas about art and design. With more than 20 years of professional experience and a multitude of personal projects under his belt, he has become a force to be reckoned with in the design scene in Jakarta.



Asal Menunjukkan Usul
Postcard installation
(93 pieces)
Paper, Silkscreen and
Acrylic
270x130 cm, 2017



I MADE MAHENDRA MANGKU

BALI

Mangku was Born in Sukawati, Bali, on December 30, 1972. After finishing high school in 1992, he continued his studies in Fine Art & Design faculty at ISI, Jogjakarta, majoring in Painting. He participated in many art exhibitions both on campus and outside, and has won several awards, among which are for The Best Sketch and Watercolor Painting, The Best Painting of Dies Natalis ISI, and as a finalist in the Phillip Morris Indonesia Art Award in 1996 and 1997. After graduating from university in 1997, he moved to Bali where he remains and he actively participates in solo and group exhibitions, not only in Bali but also in Surabaya, Yogyakarta, Jakarta and Bandung, as well as in overseas in Singapore, Hong Kong, California and Germany.



Beyond Boundaries #8
Mix media on canvas
180x180 cm, 2017

IMADE WIGUNA VALASARA

BALI

Made Wiguna Valasara was born in Sukawati, Gianyar, in 1983 and grew up in Sukawati craft centre, which has greatly influenced his creative practice. He went on to study sculpture and painting at Institute Seni Indonesia in Yogyakarta and graduated in 2002. He is an artist who deeply engages in painting and sculptures; his most well-known works those using the stuffed canvas technique. His subject matter varies from his reinterpretation of Bali traditional painting to appropriations of Renaissance art and modern paintings.



He has participated in many group and solo exhibitions, among which are at MonDecor Art Space in Jakarta in 2010; Selasar Sunaryo Art Space in Bandung, also in 2010; and Marshalling Lines and Colors, Gallery Canna, Jakarta, in 2009. His works have also won several awards as Finalist of UOB Painting of the Year in 2012, Indonesia Art Award in 2010; and Best Painting Dies Natalis ISI XXIII in 2007.



Study for Ange
Pencil on canvas, D=100 cm (3 Pcs), 2013



I WAYAN SUJA BALI

Born in Gianyar in Bali in 1975, Wayan Suja graduated from ISI (Institute Seni Indonesia) in Denpasar, Bali, in 2000. Growing up in Bali, he found himself at the crossroads of understanding and absorbing the cultural values of Balinese society. The complexity of his own identity issue as a Balinese person distracted him so much that it inspired him to create many portraits—the faces of Balinese people—as an expression of his own identity crisis.

Over almost 15 years as an artist, he has participated in various group exhibitions and three solo exhibitions, including in Yogyakarta, Jakarta, Bandung, Hong Kong, Shanghai, Milan, and many more. He was nominated as a finalist in the Indonesia Art Award in 2000 and 2010, and was placed among the top 30 finalists at the 2005 Sovereign Asian Art Prize.



Citra Bali dalam Lapisan Illusi #2
Oil on canvas, 180x260cm, 2017

I WAYAN SUJANA 'SUKLU'

BALI

Born in February 6, 1967 in Klungkung, Bali, his name, Suklu, is an acronym derived from his given name and place of birth Klungkung. 'Sujana from Klungkung' became Suklu as now everybody calls him.



He always had a talent for drawing since childhood and went to junior high school to learn Balinese traditional style painting. He continued to study art at STSI Art University in Denpasar, Bali. However, his work belongs firmly to the contemporary rather than traditional art scene. He volunteers in many local community art projects and gets involved in the process, mostly in making installation art. This way he can influence his fellow artists to appreciate contemporary art. This is clearly proven its strong personal motive and his struggle for self-identity, a concepts alien to traditional schools.



New Framing between Us
Acrylic charcoal on canvas, 135 x 135 cm, 2016



Regresi, acrylic
Charcoal on canvas, 135 x 135 cm, 2016



ICHWAN NOOR

YOGYAKARTA

Born in Jakarta on May 5, 1963, Ichwan Noor studied at the Indonesian Art Institute in Yogyakarta. He has shown mastery in the variety of techniques needed to create three-dimensional sculptures and large-scale works—his works have been exhibited internationally, such as in Bologna, Italy with “Pleasure of Chaos” (2010) and Art Stage Singapore (2010). He also received an award for the best work at the Indonesia Art Motoring, “Motion and Reflection” event at the National Gallery in Jakarta in 2011 for his VW Beetle series. Ichwan also created another piece from the same series and received public acclaim for the installation “Beetle Sphere” at Art Basel Hong Kong 2013.



Blue Moon
Block messen, 180 x 180 x 20 cm

IDA BAGUS PUTU PURWA BALI

Born in Sanur in Bali in 1977, Ida Bagus Putu Purwa graduated from STSI, Denpasar, also in Bali. His concept in art is a continuous search for freedom and his paintings speak about human bodies in a true quest and longing for freedom, realising that human existence and a person's rights are given to them since birth. Although the subjects in the paintings sometime take different shapes or postures, they are, in fact, an expression of himself. For this reason, they are not really different subjects, but merely bodies; embodiments of the same ultimate subject: the very artist himself. His works are expressions of this search for freedom, as well as a reflection of the movement and suffering of the urge to realise his dream.



The Running Series
Charcoal, oil on canvas
200 x 250 cm, 2015



In Red
Charcoal, oil on canvas
200 x 200 cm, 2016



INDYRA JAKARTA

Indyra is one of a few female Indonesian contemporary artists who are well known for their skills and techniques using oil as their medium. She has been exhibiting her works at many prestigious galleries and venues across Indonesia as well as overseas. Her idealism circles around personal identity issues and womanhood. After exploring the female form's sensuality for more than 20 years as her media expression, Indyra came to the conclusion that the figures on her canvas are her "diary" in which she tells the story of her life and tries to find its frame. The work for this exhibition is a development of her previous works, and although her paintings are more symbolic now, the sensuality of the woman's figure still appears on the canvas.



Gadis Solo
Oil & acrylic on canvas, 120 x 120 cm, 2015



Nocturne
Mixed media on canvas, 120 x 120 cm, 2017

IRMAN A. RAHMAN

BANDUNG

Born in Bandung in July 16, 1970, Irman A. Rahman is a self-taught artist. He has participated in several exhibitions in Indonesia and abroad, including in Beijing and Hanoi, and has held solo exhibitions in Bandung and Jakarta. He embraces challenges when using new media and he explores such media and uses them to his own advantage for his works.



Skyscape (simulacrum) #01
Mixed media on canvas
120x150 cm, 2017



Skyscape (simulacrum) #02
Mixed media on canvas
120x150 cm, 2017



JESSICA SOEKIDI

JAKARTA

Born in Jakarta in 1987, Jessica graduated from Parahyangan Catholic University in Bandung with a Bachelor's Degree in Architectural Engineering in 2009. Together with her husband, Angga Auditama, they own J+A Design Studio, which is based in Bintaro, established in 2011.

Before joining J+A Design Studio, she had practical training at GAEA architectural firm in Bandung, as well as Popodanes Architect in Bali, and worked for a cabinet-fitting company. Now with J+A Design Studio, have created a designer identity, "J+A", for non-architectural projects such as graphic designs, photography and videography (mostly for architectural and non-profit organisations).

For this exhibition she collaborated with Byo Living, NUMO Studio and Gracia Augusta.



Bicara Dalam Keheningan
Space design and installation
Used magazines and recycled materials, fabric and steel structure

KOKOK P. SANCOKO YOGYAKARTA

Born in 1974 in Nganjuk, East Java, Kokok studied painting at the Indonesia Institute of the Arts in Yogyakarta. Throughout his artistic practice, he has been deeply dedicated to exploring the possibilities of the painting surface through the dissection and intersection of forms and colours, often reducing an image of a concrete object to its most essential planes; in a sense a kind of “abstract realism”.

In his recent paintings, he has pushed his explorations further in an attempt to create a visual two-dimensional mapping of the multi-dimensional gradients of the psyche. The juxtaposed images in these atmospheric, gorgeously coloured paintings, rendered in varying degrees of concreteness and translucence, comprise a kind of virtual world of memories, perceptions and impressions of the past, the present and the future.



01:15:11..Untuk Pina
Oil, charcoal on canvas, 150 x 150 cm, 2015
35



KRISGATHA ACHMAD

JAKARTA

Krisgatha Achmad was born in Bandung and currently lives and works in Jakarta.

He works across video, sound and installations to juxtapose discrete systems of image, language, site and narrative using the editing process as a method to explore the meanings and forms between object, lights and visuals. His practice often involves collaborations, working with groups and individuals across different territories to physically and conceptually, specific, map-reaching lines of enquiry.

Most of his works can be found in various media and formats, from text, graphics, canvas, prints and soundscapes to videos and installations. His works have been exhibited across the nation, and he has participated in international art forums, for both projects, seminars, and artist-in-residency programmes.



There's Never A Forever Thing,
Mounted Neon Lights & Tube,
Neon Pigment Powder
Variable Sizes

MARCELLO SIDHARTA JAKARTA

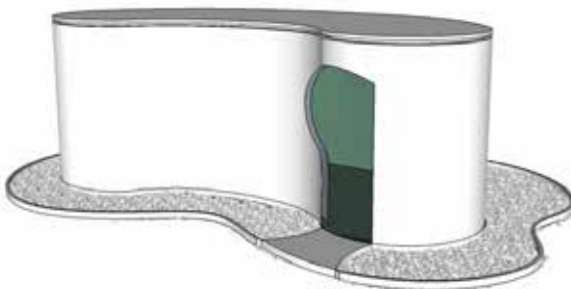
Marcello Sidharta was born in Jakarta in 1981 and received his B. Arch from Tarumanagara University in 2004. He joined TWS and Partners in 2005 after which he established his own practice, Sidharta Architect, in 2011. For this exhibition, he embraced the idea of experimenting with a concept to interpret or “formulate” a person’s experience about space, allowing the exhibition site to transform into a unique experiential space.



RIEFKY SUTEDJA JAKARTA

Founder of ZOUT Production, Riefki was working as an Executive Creative Director at Merah Cipta Media group, Creative Advisor Semutapi colony since 2003 till 2016.

He now works as a freelance director in tv commercial and digital. He won a Motor film festival 2016 in New York as the Best Documentary and Film Festival. Art has been his passion since a young age and a never-ending journey for him.



Seed
Room Installation, Sound
700x210 cm, 2017



MAYANG BANDUNG

Mayang B. Pandji is opening the door into Indonesia artworld. She was born in 1992, studied Art in painting studio FSRD ITB, Bandung, and live in South Tangerang for now. Mayang's works represent her spirits as the ocean. She believe that ocean is the best way in facing problems in life and takes time to see it from another point of view. Its rough waves, depth, and horizon always soothe her mind and inspire her to share the feelings via her paintings.



Memandang Lautan
Oil on canvas, D = 200 cm, 2016

NUS SALOMO

JAKARTA

Born in Medan, North Sumatera, in 1967, Nus Salomo is one of a few Indonesian contemporary artists who are well known as multi-skilled artists, and he paints and sculpts using different media. Nus paints using conventional media like acrylic, oil and charcoal and also works with digital media, creating digital paintings on-screen with his Wacom tablet, a method very few have mastered. For this exhibition, he is presenting an oil painting with a 3D installation made from bamboo. For the past six years, Nus has been exploring bamboo as the medium for his 3D works, mostly in the form of installations. His works show detailed weaving using different techniques and patterns. For Nus, bamboo is an indigenous Indonesian material that has the flexibility to be transformed into a multi-functional object.



Song of The Orchids
Oil on canvas, 120 x 120 cm, 2017



NYOMAN ERAWAN

BALI

Born in 1958, Nyoman Erawan absorbed art, culture, and ritual into his daily life from an early age. He continued his education at the School of Fine Art in Denpasar then went on to study at the Indonesian Art Institute, majoring in Painting. He has participated in many groups and solo exhibitions in Indonesia, Australia, Switzerland and Holland, where his works have stirred controversy into the world of art. His recent solo exhibition was at the ARMA Museum in which he exhibited paintings, installations and performance arts. This exhibition was held as an appreciation for the opening of Bali ACT, Bali Art in Culture & Tradition, in 2013.



Landscape #4
Acrylic on canvas, 200 x 150 cm, 2017



Landscape #5
Acrylic on canvas, 200 x 150 cm, 2017

PANCA D.Z BANDUNG

Panca DZ is an Indonesian artist whom currently lives and works in Bandung, Indonesia. His appreciation in the history of tattoo brought him to a deeper research towards it. Following his observation of traditional Indonesian tattoo, he continues to research criminalization of tattoos in Indonesia. Along with the tattoo research, he is trying to collect these proud and desperate languages of dark visual that overloaded with symbolism and story, arising from cruel form of deprivation. This has always fascinates him, how tattoos and social engagement could reflect the beauty of surviving the world.



Continuum #1
Mixed media on canvas, with augmented reality, 110 X 150 cm, 2017



Continuum #2
Mixed media on canvas, with augmented reality, 110 X 150 cm, 2017



PUTU SUTAWIJAYA

BALI

Born in Tabanan, Bali in 1971. Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta. Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art, at the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit. He believes 'the body is the medium of suffering, pain, laughter and fear.' The spontaneous energy of his painting translates naturally into his sculptures. He is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.



Mencari Jalan
Mixed media on canvas, 145 x 170 cm, 2017

R.E. HARTANTO BANDUNG

Born in 1973 in Bandung, West Java, Hartanto graduated from the Faculty of Art and Design at the Institut Teknologi Bandung in 2001. Later, he continued his studies at the Rijksakademie van Beeldende Kunsten in Amsterdam. He also attended several residencies and workshops, including Alchemy, The International Masterclass for New Media Artists & Curators in Brisbane (2000); the Rijksakademie van Beeldende Kunsten in Amsterdam (2001-2002); Bessengue City in Douala, Cameroon (2002); the ARCUS Project in Ibaraki, Japan (2003); the Bandung-Helsinki: City Surgery, ISEA2004 in Helsinki, Finland (2004); and the BMW Young Asean Artist Series III in Singapore (2012).



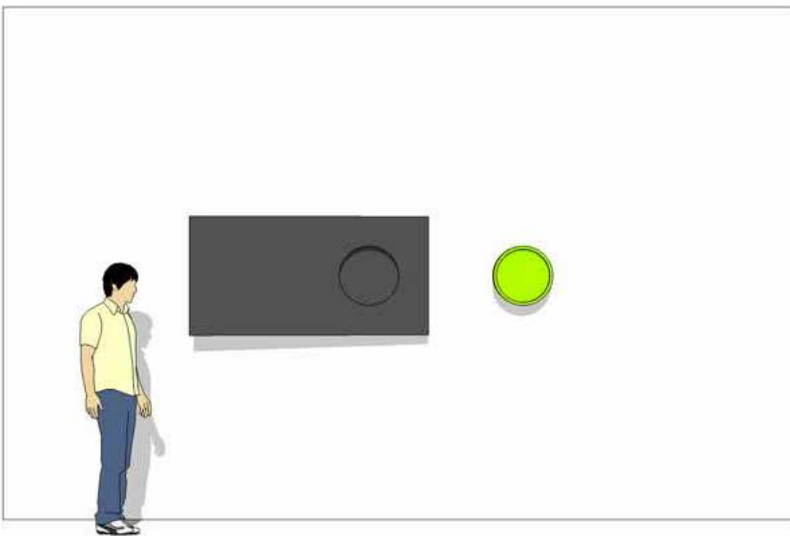
Tanpa Judul
Oil on canvas, 150 x 200 cm



REBELLIONIK JAKARTA

Born in January 22, 1979 in Cilacap, Central Java, Rony Rahadian a.k.a Rebellionik is a graphic designer who studied architecture in Parahyangan University, Bandung. He is a founder of multi-disciplinary ONX Idea Studio in Jakarta.

Since 2008 he participated in several group exhibitions and solo exhibitions as well. Having an architecture background gave him many advantages. He thinks like an architect to create good graphic design works. In his last solo exhibition in 2014, he exhibited series of photography utilizing UV lights to create neon lights portraits over black background.



Mixed media, variable sizes

RENDY RAKA **BANDUNG**

Personally, Rendy felt a great amazement towards the existence of the universe and everything resides in it that God created with its completeness and variety. These amazed feeling then reached to his curiosity of what is out there, from what can be seen, touch, and feel. The purpose of this work is as a way for him to find answer from those curiosities. The method used was on automatism methods with painting technique. It is expected that with this method, he would be able to present illustration of unknown shapes that has not been thought of before which actually comes from previous experience of those shapes that he had. The result was with his painting process he can reveal and realize the existence of things that he never realized.



Lapisan Kehidupan: Sebagian dari Sebelumnya
Oil on canvas, 150 x 265 cm, 2017

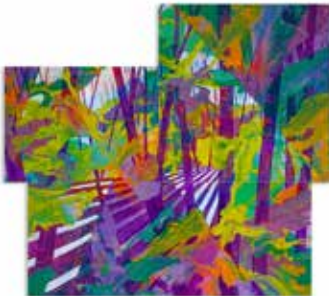


RESTU TAUFIK AKBAR BANDUNG

Restu is a Bandung-based painter who explores the idea of communicating transcendental experiences through alchemistic techniques and experimental methodologies, blurring the intuitive and the intellectual, as well as the abstract and the representational. For this series, he visualised nature in the form of a forest as his subject matter. Using the Expressionism method, he modified the process in order to achieve different results with mixed media materials, using enamel, vitrail (paint for glass), and oil painting on canvas.



(In)visible Forest - The Joy Of Truth
Enamel, Vitrail and Oil on Canvas
4 Panels @80 x 150 cm, 2017



(In)visible Forest - The Secret of Misunderstanding-
Enamel, Vitrail and Oil on Canvas
3 Panels (60 x 80 cm, 90 x 94 cm, 60 x 150 cm), 2017

RIZAL KEDTHES

YOGYAKARTA

Born in Tulung Agung, East Java, in 1989, Rizal studied Fine Art at ISI in Yogyakarta. He has participated in many exhibitions in Yogyakarta, Jakarta and overseas and was recently invited to join a sculpture competition organised by Salihara Gallery in 2016. For this exhibition, Rizal used granite to create his sculptures: a book-shaped art installation that enlivens the outdoor area.



Pustakauni
Granite Stones Installation
Variable dimension



RUDI HENDRIATNO

YOGYAKARTA

Rudi Hendriatno's practice focuses on the exploration of sound and movement in the form of kinetic wood sculptures. Driven by his fascination since a young age, his intriguing sounds and are humorous in nature, examples include the Fate Machine series that spin die sculpted with currency signs, nine dots, or even moods. He meticulously handcrafts each part and assembles them into precise and intricate moving structures. Given the high level of complexity involved, a remarkable feature of his practice is the absence of technical training and planning. A simple hand sketch of his concepts on piece of scrap paper often suffice as his master plan.



Mabuk Cinta
Teakwood & Suren Wood
57x25x178 cm-2017

S. DWI STYA 'ACONG' YOGYAKARTA

S. Dwi Styta Acong was born in 1977 in Malang, East Java, and studied Fine Art at the Indonesia Institute of the Art in Yogyakarta. The way in which light is captured in his paintings is reminiscent of the repertoire of the earlier Impressionists. Through his short, unblended brushstrokes, he achieves the effect of intense colour vibrations. This makes apparent the rupture between time and space, which is the recurring theme of his works. The anonymous men always seem out of place within the luxuriant hues of the paintings, yet they also make his compositions particularly haunting and unforgettable. S. Dwi Styta Acong was one of the finalists in the Philip Morris Indonesia Art Award in 2000, and he has participated in numerous group exhibitions in Indonesia, Malaysia, China and Taiwan.



Privatroom
Oil on canvas, 180 x 180 cm, 2017



SARDJITO YOGYAKARTA

Born in Pontianak, Kalimantan in 1965, Sardjito specializes in stone carving works for around 25 years. Firstly, he studied cinematography at Institute Kesenian Jakarta for 1 year then he continued to study Fine Art in Institute Seni Indonesia (ISI), Jogjakarta from 1988 -1997.

In his recent works, he raised urban lifestyle theme as the message and social critics, as shown in this exhibition.

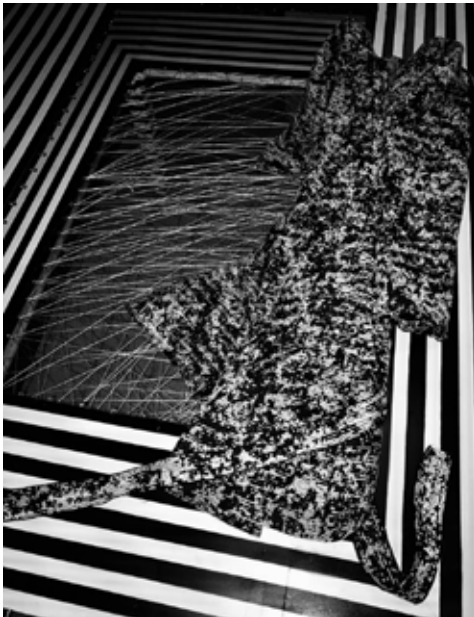


Shopping
Stainless, iron, stone
Variable dimension, 2017

STEVEN HUANG JAKARTA

Born in Bagan Siapi-api-Riau in April 26, -1983, Steven started his career as fashion designer in 2009. He was selected as Young Emerging Fashion Designer for Mazda Automotive Show at Jakarta Fashion Week.

Other than fashion, he loves art. He participated in several art exhibitions, 'PMR Cube' contemporary culture interplay' in 2011, and at ROH Project, Jakarta, in 2013 in collaboration with Indonesia Design.



Mirror
Threads, wood and paints
120 x 180 cm, 2017



TANDYA RACHMAT
BANDUNG



Nafs Al Lawammah.Q
Oil on canvas
D = 60 cm, 2014



Nafs Al Lawammah.Q
Oil on canvas
120 x 80 cm, 2014

TEGUH S. PRIYONO

YOGYAKARTA

Born in Madiun, East Java, in March 15, 1964, Teguh grew up in a family with military background. However it didn't keep him off his interest in art. His passion for sculpture began through academic path when he entered ISI, Yogyakarta in 1984. He finished study from Faculty of Fine Arts and Design in 1996.



He involved in many art exhibitions since his early year at university, like group exhibition 'Manusia 2002' at DIRIX Art Gallery, Yogyakarta; The 7th OITA, Asian Sculpture Exhibition; 'Provocative Bodies' at Selasar Sunaryo Art Space, Bandung; 'KII-13', at Edwin Gallery, Jakarta and many more.



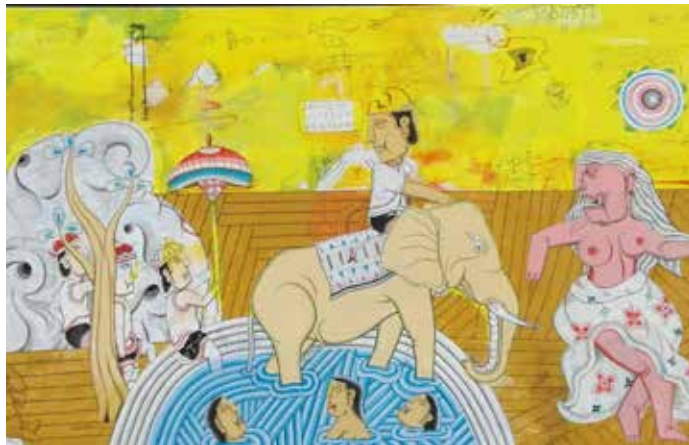
Wet Dream
Alloy aluminium cast, 175x60x40 cm, 2014



TEJA ASTAWA BALI

Born in 1971, Teja Astawa is a Balinese artist who lives and works in Sanur, Bali.

He graduated from the Indonesian College of Fine Arts (STSI) in Denpasar in 1990. He works in thematic series that draw his inspiration from subjects that range from the animals figures to the wayang stories that nurtured his childhood.



Confused
Acrylic on canvas, 140 x 260 cm, 2017



Save the Dragon
Acrylic on canvas, 140 x 190 cm, 2017

TINA SUTANTO JAKARTA

As a self-taught artist, inspiration for painting an abstract comes from everywhere, art & culture, life, nature, emotion, and spiritual & beyond. She purposely not starting with a layout on her canvas when making a composition, rather she paints freely without intention and let it flows and grows into forms, filling the canvas.

Her expressive style, sometimes experimental, stimulates her audiences to contemplate with her works, thus, making honest connection with it. This way, she is encouraged to improvise and explore her style with abstract intensively.



The Hidden Spirits
Acrylic & Mix Media on Canvas
150 x 150 cm



What Goes Around Comes Around
Acrylic on Canvas
150 x 150 cm



YKHA AMELZ **JAKARTA**

Ykha has been drawing since she can draw fuzzy string and put eyes on it. "It ended up looking like a furry worm." – she reminisces. "My childhood was a blast... hyper & happy. That's why I got the heart of a 4 year old."

Ykha prefers to draw with pencil and paper because of the texture, but more than that, she highly prefers to draw wholeheartedly. "A drawing goes out electric if you really experience and put emotion into it. I wanted people to know that they can feel different kinds of emotion just by looking at the lines and colors. To feel something makes you feel alive..." – And for her, creating lines and figures is a great way to channel her overwhelming feeling to something beautifully, productively, positive. "I dwell in art because it's a good anger management for me. And a cure for boredom."



YOGIE A. GINANJAR

BANDUNG

Graduated Cum Laude from Faculty of Art and Design, Bandung Institute of Technology, he has been exhibiting his works in numerous galleries & museums nationally & internationally. He is a photo-realist painter, mostly work with oil, acrylic & watercolor. His creative process is inter-disciplinary, it combines a complex mixture of photography, photoshop and coreldraw processing.



He received an Award for The Best Student of The Year (2005) and as finalists for an International Art Award: Sovereign Art Prize (2013).



#1



#2



#3



#4



#5

Study of A Nightmare
Oil on canvas, variable sizes, 2017



YULI PRAYITNO YOGYAKARTA

Born in Bandung, West Java, in July 19, 1974, Yuli completed his art education at ISI, Yogyakarta in 2001, and has participated in a number of sculpture workshops, such as: the ASEAN Youth Sculpture in Bandar Seri Begawan, Brunei Darussalam (1997); "Glass Workshop", Bali (2001—2002); workshop with Toshihiro Kuno, ITB (2004). He utilizes diverse materials to create his sculptures, such as wood, silver, aluminum, glass, resin, fabrics, kapok, rubber, and other found objects. Through his sculptures that fuse or blend one object with another, he tries to spark a dialog or begin a confrontation with various current affairs and issues, such as gender and identity.



Wish
Antique cabinet, wood, gold leaf
49 x 28 x 90 cm, 2014

mobiliari
group



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