

galeri
salihara

VISUAL ART

GROTESK

ARTIST

NATISA JONES (BALI)

GROTESK

NATISA JONES



GROTESK

JULY 01-26, 2018

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THESE HUNDRED OR SO PIECES OF DRAWINGS AND PAINTINGS WERE MOSTLY MADE IN BALI, WHERE NATISA JONES IS BASED. SHE KEEPS A STUDIO IN DENPASAR THAT STANDS SEPARATE FROM THE HOUSE SHE LIVES IN. IN THAT CITY, SHE EXISTS AS HER OWN ISLAND. SHE IS NOT PART OF THE VIGOROUS BALINESE CONTEMPORARY ART MAINSTREAM. WE WILL NOT FIND TRACES OF LOCAL NATURE OR TRADITIONS IN HER WORKS. SHE WHOLLY OCCUPIES HER OWN WORLD, LIKE A CHILD DRAWING ON SAND WITH HER FOREFINGER, BAREFOOTED, BASKING IN THE GLOW OF THE MORNING SUN.

Drawing is a big and joyful part of Jones' life. She does not limit herself to only drawing paper or canvas, but avails herself to any sort of paper she sees lying around. In her drawings and her paintings, we find loose and lively lines, spaces that have been created with raw brushes of red, blue, and black. She works as though unwilling to let these overflowing emotions slip and disappear undocumented. Jones works quickly, acutely responding to her emotions and the movements of her soul. Her decisively drawn lines often leave powerful traces of emotions, precisely describing the objects she envisions in her mind.

Grotesque! This word popped up immediately in my mind the first time I visited her studio and laid eyes on the rows of her works. Flat figures that appear unsightly, unhappy, unclothed, and distorted, communicate problems more than they do aesthetic experiences. The body is a subject matter that appears continuously in her works. She honestly, naively, and plainly unearths subconscious worlds, the true world of humanity. These subconscious worlds might be ours, too; ones that have been repressed by social censor, demands of obedience, social mores, or by what Mikhail Bakhtin describes as collective consciousness.

We find examples of Grotesque Realism in works by European artists. Some of the most striking can be found in works by Otto Dix, George Grosz, and painters who worked during the time of the Weimar Republic up to the middle of the 20th century. They expressed what was rational and sensible in European culture as things that were also irrational and insane. The First and Second World Wars served as a turning point for Rationalists, whose irrationality had been suppressed or even removed throughout many centuries, which finally erupted as major humanitarian disasters. Dix and his contemporaries created arresting portraits recording such a paradoxical period.

Similarly, Natisa Jones' works might be construed as depictions of the subconscious related to the myriad events or circumstances that wish to free themselves from the repression and limitations placed upon them by institutionalized censors that claim monopoly over the accepted definition of 'goodness'. Through her work, she tries to bring us back to our most personal experiences, turn the 'sacred' into the 'profane', make taboos accepted—thus allowing humanity to behold its own truth once again. She refuses to be scared, but not to forget the building blocks of her life. She continues to work outside of the canonical world, using images and words that intertwine with one another.

CATATAN KURATORIAL

Ratusan lembar gambar dan lukisan ini sebagian besar dikerjakan di Bali, tempat Natisa Jones tinggal dan berkarya di sebuah studio di Denpasar yang terpisah dari rumahnya. Di kota itu, ia seperti sebuah pulau tersendiri. Ia bukan bagian dari arus utama seni rupa kontemporer Bali yang meriah. Tak ada jejak tradisi dan alam setempat pada karya-karyanya. Ia asyik sendiri dengan dunianya, seperti kanak-kanak menggambar dengan telunjuk jarinya di atas pasir di pinggir pantai, tanpa alas kaki, di tengah hangat matahari pagi.

Menggambar adalah satu-satunya keasyikan yang mengisi hari-hari Natisa Jones. Tak hanya di atas kertas gambar atau kanvas, ia dapat menggambar di sembarang kertas yang kbetulan ditemukannya di berbagai tempat. Baik pada gambar maupun lukisan, kita dihadapkan kepada garis-garis bebas dan lincang serta bidang-bidang dengan warna mentah merah, biru dan hitam yang disapu dengan cepat. Ia seolah tak ingin emosi yang tengah menggelegak itu pergi dan lenyap. Natisa bekerja cepat, seturut emosi dan gerak batinnya. Tarikan garisnya yang sekali jadi kerap meninggalkan jejak emosi yang kuat dan selalu tepat dengan gambaran obyek yang ia bayangkan.

Grotesk! Itulah kesan saya ketika pertama kali mengunjungi studio dan melihat sederet karya-karyanya. Sosok sosok pipih yang nampak buruk rupa, cemberut, telanjang dan terpiuh, lebih mengusung sebuah problem ketimbang pengalaman estetik. Tubuh adalah pokok soal yang terus berulang-ulang digambar dalam karya-karyanya. Ia membongkar dunia bawah sadar, dunia sejati manusia: jujur, polos dan apa adanya. Tak menutup

kemungkinan bahwa itu juga dunia bawah sadar kita yang selalu ditekan tersebut adanya sensor sosial, kepatuhan dan keharusan yang dalam istilah Mikhail Bakhtin disebut sebagai collective consciousness.

Realisme Grotesk umum kita temukan dalam karya-karya pelukis Eropa, antara lain dan paling mencakup bisa kita lihat pada karya-karya Otto Dix, George Grosz dan para pelukis lain di masa Republik Weimar, di awal hingga menjelang pertengahan abad ke-20. Mereka memuntahkan apa-apa yang rasional dan waras dalam kebudayaan Eropa, menjadi sesuatu yang juga irasional dan sinting. Perang Dunia I dan II yang menjadi titik balik bagi kaum rasional atas ketidakrasionalannya yang selama berbilang abad ditekan dan dihilangkan dalam wajahnya yang asli, meletus menjadi bencana kemanusiaan. Potret dari paradoks itulah yang secara bersama-sama direkam oleh Dix dan teman-temannya.

Pun, karya-karya Natisa bisa jadi adalah gambaran dunia bawah sadar dengan peristiwa lain yang mencoba meloloskan diri dari kesesakan dan kepungan sensor resmi yang punya definisi umum tentang "kebaikan". Ia mencoba mengembalikan manusia pada pengalaman-pengalaman paling personal, menempatkan sesuatu yang dianggap "suci" menjadi biasa-biasa saja, yang tabu menjadi terbuka—agar manusia kembali melihat kesejahteraan dirinya. Ia menolak takut dan tidak melupakan apa yang menjadi bagian dalam hidupnya. Ia terus berkarya dengan dunia yang tak resmi itu: dengan gambar-gambar dan kata-kata yang saling berkelindan.



ARTIST STATEMENT

IT IS THE AMBIGUOUS NATURE OF ATTEMPTING TO PINPOINT SOMETHING, WITHOUT EVER FULLY KNOWING WHAT IT IS EXACTLY I AM TRYING TO PINPOINT. NEVERTHELESS, THESE TRIALS BRING ME CLOSER TO SOMETHING I AM NOT ENTIRELY SURE OF AND ALL I HAVE TO BRING HOME, IS A SENSE OF MOMENTARY RELIEF.

- 1 Sometimes this body isn't real. So I paint curves, to empathize with its shape and understand how it feels.
- 2 Sometimes these thoughts are habits. So I record them, in an attempt to break down forms and patterns.
- 3 Sometimes this ego is overwhelming. So I write down what it has to say; in an attempt to detach and filter what needs mending on a humbler day.
- 4 Sometimes this love is bodiless. So I carve out structures - to see what it could look like.
- 5 Sometimes these beliefs aren't tangible. So I draw a man, to remind myself that he is just a man.



LESSONS WITH PABLO

Acrylic and charcoal on linen canvas
150 x 150 cm
2018



ELEPHANT

Acrylic and charcoal on linen canvas

220 x 160 cm

2018

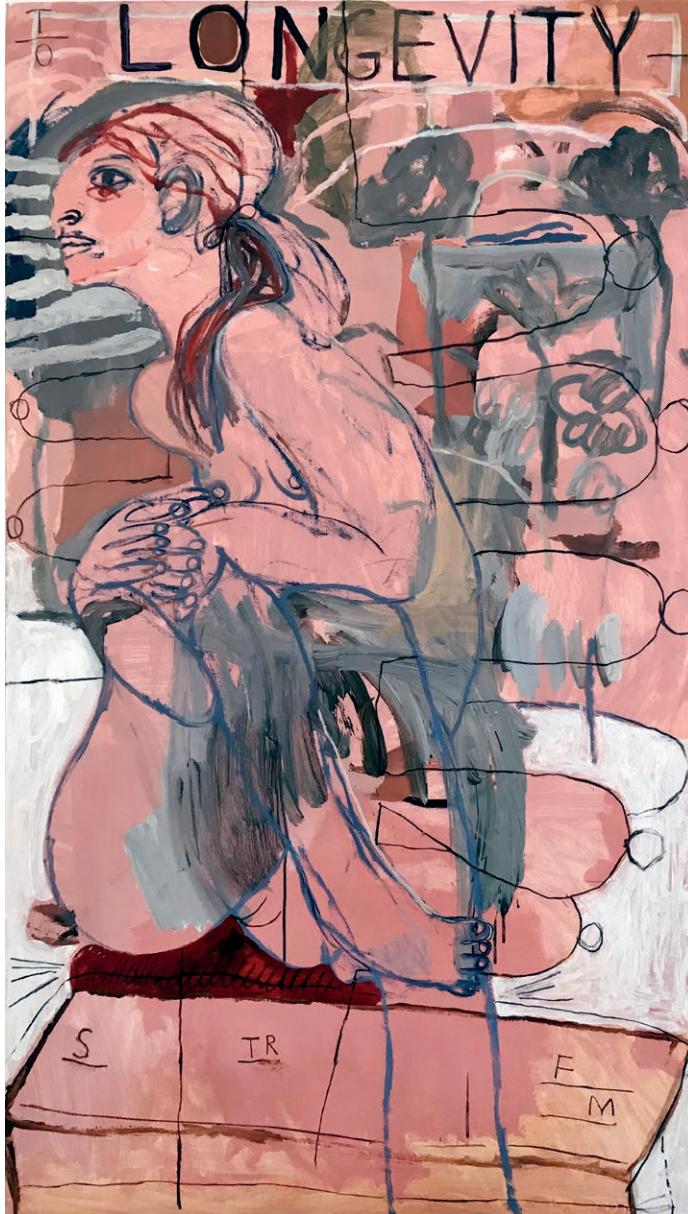


SOLID STEADY

Acrylic and charcoal on linen canvas

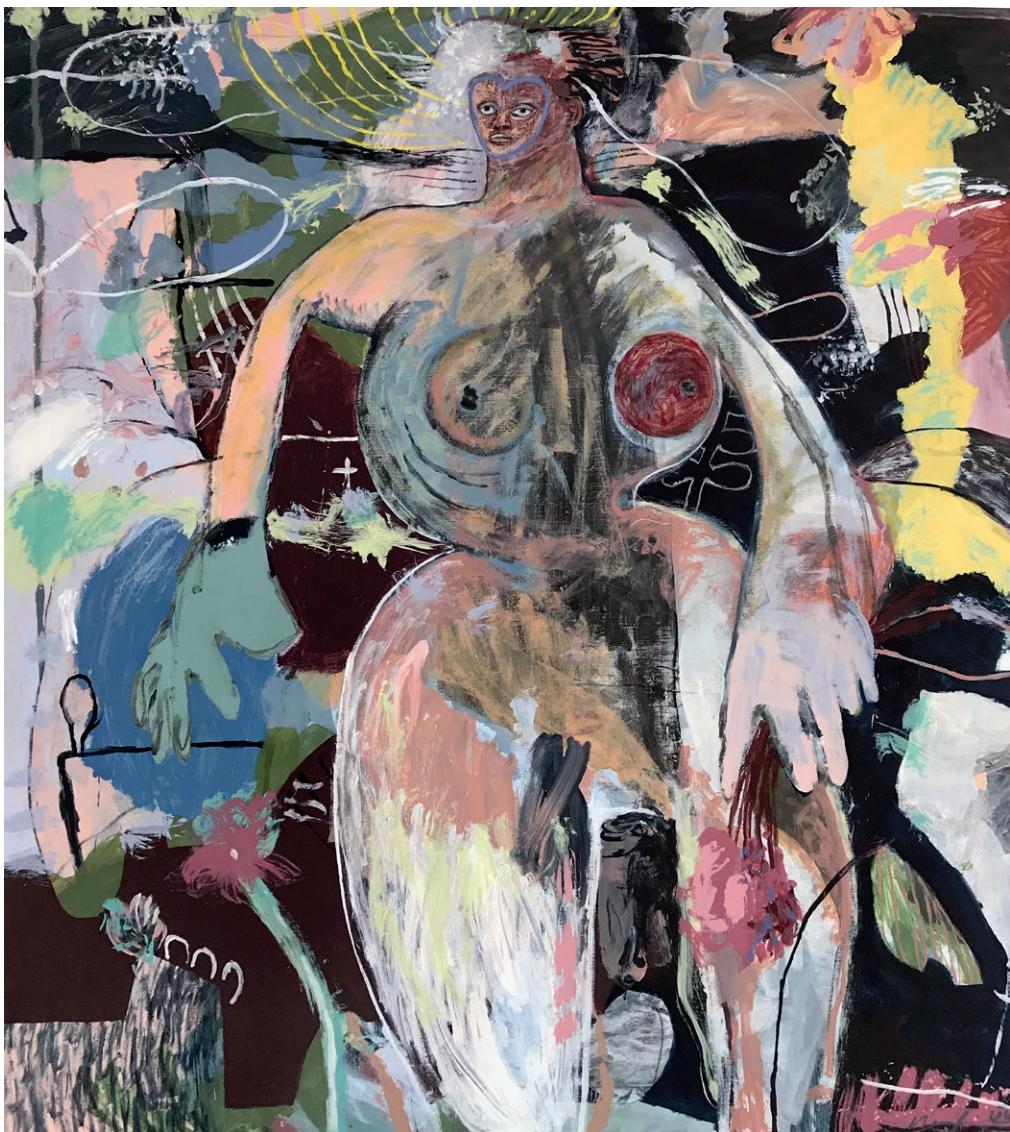
220 x 160 cm

2018



LONGEVITY

Acrylic and charcoal on linen canvas
160 x 189 cm
2018

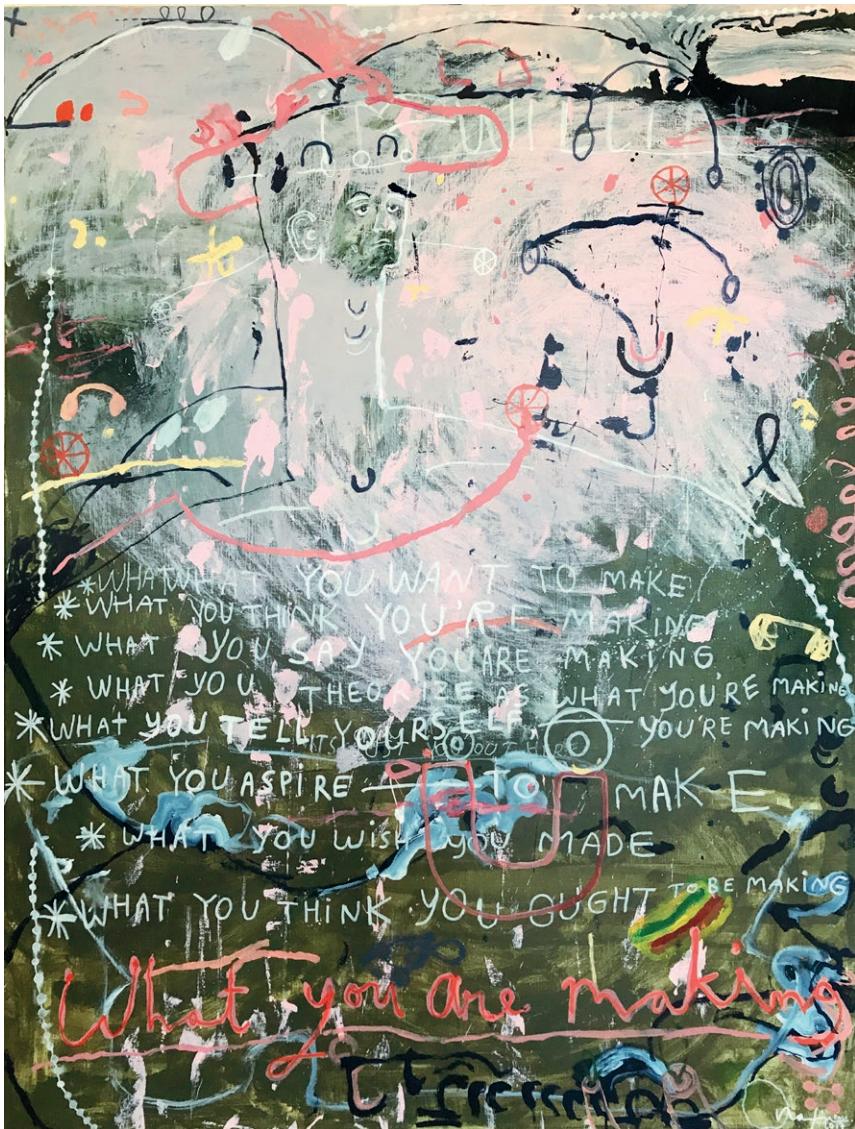


HUNGRY

Acrylic and charcoal on linen canvas

173 x 154 cm

2018



CHECK POINTS

Acrylic and charcoal on linen canvas
145 x 110 cm
2018



ROSE

Acrylic and charcoal on linen canvas
160 x 160 cm
2018



CHASE BREAD

Acrylic and charcoal on linen canvas
160 x 120 cm
2018



TWENTY8

Acrylic on cotton canvas

45 x 60 cm

2018



MY VOLCANO

Acrylic on cotton canvas

45 x 60 cm

2018



DALLIANCE I

Acrylic on cotton canvas
30 x 30 cm
2018

DALLIANCE II

Acrylic on cotton canvas
30 x 30 cm
2018



DALLIANCE III

Acrylic on cotton canvas
30 x 30 cm
2018

WITH

Acrylic on cotton canvas
30 x 30 cm
2018



MUD

Acrylic, charcoal, spray paint on linen canvas
160 x 160 cm
2018



THE GHOSTS WE CARRY IN THE DIRT

Mixed media on canvas (thinner span)

100 x 100 cm

2016



NECK BONE/QUE GUAPA

Acrylic and charcoal on linen canvas

220 x 160 cm

2018

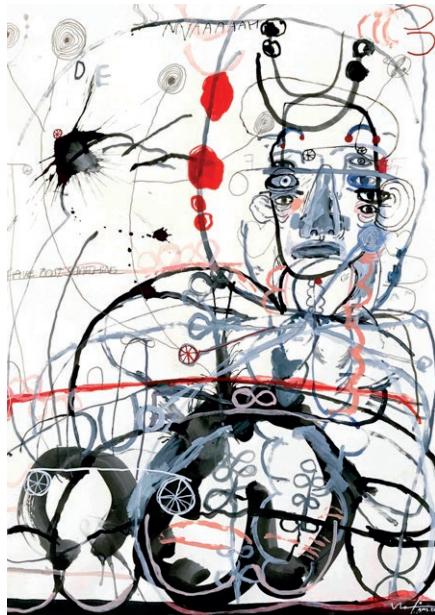


SABELENG

Mixed media on paper

38,5 x 57,5 cm

2013



JUST LOVELY

Ink, pen, acrylic, pencil on hot pressed

250 gsm japanese water color paper

64 x 47,8 cm

2017



THE SHIFT 2

Acrylic, gouache, ink on cold-press
76 x 57 cm
2018



THINKING OF MACAROONS

Mixed media on paper
38 x 57 cm
2013



SPEED DIALING

Mixed media on paper
42 x 59,4 cm
2013



I THOUGHT I SAW: II

Mixed media on paper
42 x 59 cm
2013



YOU ARE SORRY

Mixed media on water color paper
76,5 x 57 cm
2014



MONEY ISN'T INSPIRING

Acrylic on paper
76,8 x 57 cm
2014



THIS IS KINDA NICE

Mixed media on paper
76,5 x 57 cm
2014

UNDERWHELMED

Acrylic, ink on watercolor paper
77 x 58 cm
2018



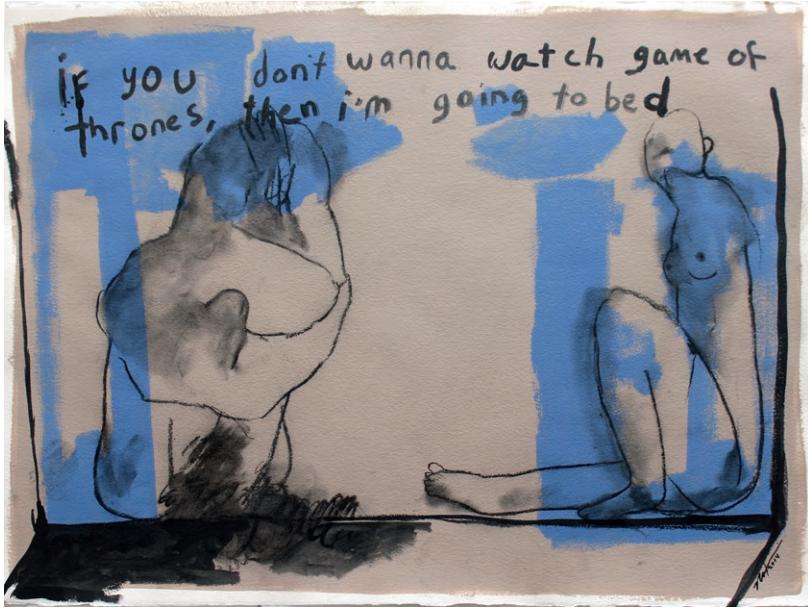
LEFT BEHIND

Mixed media on paper
82,5 x 29,5 cm
2013



THE LONG WAIT

Acrylic, gouache, graphite, ink on cold-press
75 x 55 cm
2018



GAME OF THRONES

Charcoal, ink acrylic on artist paper
76,5 x 57 cm
2014

OTHER PAPER-BASED ARTWORKS

ELSEWHERE

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

NOT EASY

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

MANA

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

AT LEAST TOGETHER

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

DIP DIP

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

A LONG TIME

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

IN, UNDER

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

TRUST

Acrylic, ink, charcoal on
300 gsm arches water color
38,5 x 28,5 cm
2014

SEVERAL YEARS FROM NOW

Acrylic, gouache,
ink on hot press
76 x 57 cm
2018

BUT ITS CONSTANT I

Acrylic, ink on paper
35 x 25 cm
2012

BUT ITS CONSTANT II

Acrylic, ink on paper
35 x 25 cm
2012

NADA II

Acrylic, graphite on paper
25,3 x 20,2 cm
2016

WHEN IT MEANS NOTHING

Ink, acrylic, gouache on
425 gsm hot pressed paper
29,3 x 25,8 cm
2016

C'EST PAS MOI

Gouache, acrylic, graphite, ink
on 425 gsm hot pressed paper
38,5 x 29,2 cm
2016





| | | |
|---|--|---|
| <i>SOME HORRIBLE THING</i> | <i>MY BED III</i> | <i>THE BOILING WATER I</i> |
| Acrylic, color pencil, marker and ink, on 300 gsm hot pressed paper 35,7 x 28 cm 2016 | Graphite on paper 21 x 14,9 cm 2014 | Posca on art cartridge paper 29,4 X 20,6 cm 2017 |
| <i>THE MIDDLE I</i> | <i>MY BED IV</i> | <i>THE BOILING WATER II</i> |
| Posca on art cartridge paper 28,1 x 21 cm 2017 | Graphite on paper 21 x 14,9 cm 2014 | Posca on art cartridge paper 29,4 X 20,6 cm 2017 |
| <i>THE MIDDLE III</i> | <i>I CAN'T BE YOUR FRIEND ANYMORE</i> | <i>THE BOILING WATER III</i> |
| Posca on art cartridge paper 28,1 x 21 cm 2017 | Ink on paper 42 x 29,5 cm 2015 | Posca on art cartridge paper 29,4 X 20,6 cm 2017 |
| <i>THE MIDDLE IV</i> | <i>SLOWEST BULLET IN THE WORLD</i> | <i>THE BOILING WATER IV</i> |
| Posca on art cartridge paper 28,1 x 21 cm 2017 | Graphite on paper 21 x 29,7 cm 2013 | Posca on art cartridge paper 29,4 X 20,6 cm 2017 |
| <i>THE MIDDLE VIII</i> | <i>PORCH PAINTING IN DORDOGNE</i> | <i>2017 CUT OUT FIGURE 1</i> |
| Posca on art cartridge paper 28,1 x 21 cm 2017 | Graphite, ink on paper 29,5 x 21 cm 2013 | Ink, acrylic on paper 38,5 x 14,6 cm 2017 |
| <i>MY BED I</i> | <i>UNTITLED I</i> | <i>2017 CUT OUT FIGURE 2</i> |
| Graphite on paper 21 x 14,9 cm 2014 | Graphite on paper 21 x 29,7 cm 2013 | Ink, acrylic on paper 38 x 23 cm 2017 |
| <i>MY BED II</i> | <i>UNTITLED IV</i> | <i>2017 CUT OUT FIGURE 3</i> |
| Graphite on paper 21 x 14,9 cm 2014 | Graphite on paper 21 x 29,7 cm 2013 | Ink, acrylic on paper 38,5 x 21,5 cm 2017 |
| | <i>UNTITLED VI</i> | <i>2017 CUT OUT FIGURE 4</i> |
| | Graphite on paper 21 x 29,7 cm 2013 | Ink, acrylic, graphite, collage on paper 31,5 x 29,2 cm 2017 |

| | | |
|--|--|---|
| <i>IS THIS YOUR FAVORITE SHOW?</i> | <i>MAMA TOLD ME SO</i> | <i>IN A FACTORY</i> |
| Graphite on paper 29,7 x 29,7 cm 2013 | Ink, acrylic, gouache and marker on 300 gsm cold pressed paper 40,8 x 29,7 cm 2018 | Ink on paper 21 x 14,8 cm 2013 |
| <i>NOW WHY</i> | <i>STAY OUTSIDE</i> | <i>LARUT MALAM</i> |
| Ink on paper 42 x 29,5 cm 2015 | Ink, acrylic, pencil collage on paper 92 x 60,5 cm 2018 | Ink acrylic on laminated, reused paper 20,5 x 27,9 cm 2014 |
| <i>D F IS YOU TALKIN BOUT</i> | <i>THAT'S IT REALLY</i> | <i>EY KID</i> |
| Acrylic, ink on 300 gsm cold pressed paper 28,5 x 21 cm 2017 | Ink, collage on water colorpaper 38 x 28,3 cm 2014 | Ink, acrylic, conte, collage on paper 26,5 x 21 cm 2013 |
| <i>POINT OF VIEW</i> | <i>THE MORE I SEE, THE LESS I KNOW</i> | <i>TROUBLE</i> |
| Acrylic, ink on 300 gsm cold pressed paper 28,5 x 21 cm 2014 | Permanent marker on vintage map 21,6 x 30,8 cm 2014 | Pen on paper 21 x 14,8 cm 2013 |
| <i>SOFT STUFF 11</i> | <i>ONE DAY</i> | <i>LADY</i> |
| Ink and water color on water color paper 28,5 x 21 cm 2015 | Acrylic, ink on vintage map 21,6 x 30,8 cm 2014 | Pen on paper 21 x 14,8 cm 2013 |
| <i>COMPARTMENTS (SERIES OF 13)</i> | <i>MY LITTLE TORNADO</i> | <i>REALLY FAST</i> |
| Ink, gouache, acrylic on 300 gsm cold pressed paper 12,5 x 12,5 cm 2017 | Acrylic, ink on vintage map 21,6 x 30,8 cm 2014 | Pen on paper 21 x 14,8 cm 2013 |
| <i>MERCIFUL HANG LADY</i> | <i>UNTITLED PORTRAIT 2015</i> | <i>OH</i> |
| Acrylic, gouache, graphite, ink on cold-pressed paper 76 x 57 cm 2018 | Ink on paper 28,5 X 21 cm 2016 | Pen on paper 21 x 14,8 cm 2013 |
| | | <i>THINKER</i> |

| | | |
|--------------------------------------|---|--|
| <i>SWAY</i> | <i>SUCH AN ANGEL</i> | <i>DISPERSE I</i> |
| Pen on paper 21 x 14,8 cm 2013 | Note on paper 21 x 15 cm 2013 | Fine tip ink pen on paper 21 x 14,9 cm 2012 |
| <i>DOING LAUNDRY</i> | <i>COMPLETELY NAKED</i> | <i>DISPERSE III</i> |
| Ink on paper 21 X 15 cm 2015 | Note on paper 21 x 15 cm 2013 | Fine tip ink pen on paper 21 x 14,9 cm 2012 |
| <i>GIRL 0,2</i> | <i>2017 FIGURE SKETCH 2</i> | <i>I TOLD YOU</i> |
| Pen on paper 21 x 14,8 cm 2013 | Marker on sketchbook paper 30 x 21 cm 2017 | Graphite on paper 21 x 14,9 cm 2012 |
| <i>CLEARLY</i> | <i>2017 FIGURE SKETCH 10</i> | <i>WOMEN HE NEVER MET</i> |
| Pen on paper 21 x 14,8 cm 2013 | Marker on sketchbook paper 30 x 21 cm 2017 | Ink on paper 20,6 x 15 cm 2017 |
| <i>HOW'D YOU FEEL</i> | <i>MID AIR</i> | <i>HOLD</i> |
| Pen on paper 21 x 14,8 cm 2013 | Ink on paper 32 x 24 cm 2012 | Ink on paper 21 x 14,9 cm 2012 |
| <i>NO, NO</i> | <i>ALWAYS THE SAME GODDAMN BOY</i> | <i>RICH KIDS</i> |
| Pen on paper 21 X 14,8 cm 2013 | Mixed media on paper 42 x 57,5 cm 2013 | Ink on paper 21 x 14,9 cm 2012 |
| <i>SAY NOT INTO IT</i> | <i>INK PORTRAIT 3</i> | <i>MORE OF THIS</i> |
| Pen on paper 21 x 14,8 cm 2013 | Ink on paper 21 x 14,9 cm 2012 | Acrylic, ink, collage on paper 30 x 21 cm 2012 |
| <i>DAN</i> | | <i>SLEEPY BLUES</i> |
| Pen on paper 21 x 14,8 cm 2013 | | Acrylic and charcoal on paper 21 x 15,1 cm 2016 |



| | | |
|---|---|---|
| <i>ALLIGATOR PIT</i> | <i>DOES IT FEEL LIKE MINE?</i> | <i>JUST A THOUGHT</i> |
| Acrylic, ink, pen, graphite on paper 21 x 14,9 cm 2011 | Ink, acrylic, gouache on 425 gsm hot pressed paper 38,5 x 29,2 cm 2017 | Mixed media on paper 75 x 55 cm 2013 |
| <i>ANIMALS</i> | <i>REAL JOB</i> | <i>JUST SAY</i> |
| Marker on paper 10,5 x 16,7 cm 2016 | Mixed media on paper 42 x 59,4 cm 2013 | Marker on sketchbook paper 75 x 38,5 cm 2013 |
| <i>SHE FOUND HERSELF</i> | <i>RAINING COLOUR</i> | |
| Mixed media, collage on paper 22,5 x 29,5 cm 2012 | Acrylic, ink on paper 29,8 x 42 cm 2012 | |
| <i>UNRESTING 2</i> | <i>THE OTHER CHILDREN</i> | |
| Acrylic, ink on paper 15 x 21,5 cm 2016 | Ink, collage on paper 21,3 x 14,6 cm 2012 | |
| <i>SOME DAYS</i> | <i>SQUINTER</i> | |
| Acrylic, ink on paper cut out 20 x 23 cm 2012 | Ink on paper 21 x 14,9 cm 2012 | |
| <i>SAD, BORED, BOY</i> | <i>HAPPY CAMPER</i> | |
| Acrylic, ink on paper 18,7 x 24,7 cm 2012 | Acrylic, ink on paper 59,5 x 42 cm 2012 | |
| <i>SUPER MAN</i> | <i>IT'S THE SAME OLD STORY</i> | |
| Acrylic, ink on paper 30 x 21 cm 2012 | Acrylic, ink on paper 42 x 59 cm 2013 | |

ABOUT THE ARTIST



NATISA JONES (JAKARTA, 1989) was a student at Prem Tinsulanonda International School, Thailand. She studied Painting at Royal Melbourne Institute of Technology (RMIT), Australia. These days she mostly divides her time between Bali and Amsterdam.

Her works explore themes of identity and investigate the human condition, in a spontaneous and expressive manner. As her creative launchpad, she uses the daily realities of millennials, women, and her own personal experiences.

Natisa has participated in a number of group shows, such as Art Stage Jakarta 2017 (Ruci Art Space, Indonesia, 2017), *Finalists of UOB Painting of the Year Indonesia* exhibition (Ciputra Artpreneur Gallery, Indonesia, 2016), *Beyond Baliseering* (Fortyfive Downstairs Gallery, Australia, 2016), and Gudang Garam Indonesian Art Award "Respublica" (National Gallery of Indonesia, 2015).

Her solo shows include *Tough Romance* (Ruci Art Space, Indonesia, 2016) and '*Under*' *Ghostbird* (Swoon, Indonesia, 2015).

NATISA JONES (JAKARTA, 1989)
menempuh pendidikan di Prem
Tinsulanonda International School,
Thailand, dan melanjutkan studinya di
Jurusan Seni Lukis Royal Melbourne
Institute of Technology (RMIT), Australia.
Kini ia lebih banyak beraktivitas dan
berkarya di Bali dan Amsterdam.

Karya-karyanya mengeksplorasi
tema tentang identitas dan menyelidiki
keadaan manusia yang dimunculkan
secara spontan dan ekspresif. Ia juga
bertolak dari keseharian generasi
milenial, perempuan dan pengalaman
personal.

Natisa telah berpartisipasi di sejumlah
pameran bersama, antara lain Art Stage
Jakarta 2017 (*Ruci Art Space, Indonesia,*
2017), Finalist UOB Painting of the Year
Indonesia (*Ciputra Artpreneur Gallery,*
Indonesia, 2016), Beyond Baliseering
(*Fortyfive Downstairs Gallery, Australia,*
2016), Gudang Garam Indonesian Art
Award "Respublica" (*Galeri Nasional*
Indonesia, 2015).

Pameran tunggalnya antara lain Tough
Romance (*Ruci Art Space, Indonesia,*
2016) dan 'Under' Ghostbird (*Swoon,*
Indonesia, 2015).



RUCI Art Space held its first exhibition in October 2014 at an abandoned restaurant, which now has been converted to the gallery's permanent space.



The name, RUCI, is malleable in its connotation from being the source of light, taste, or pleasure.

Based in Jakarta, Indonesia, the 450m² area includes a main exhibition hall and video/installation room where artists are challenged to produce works that are outside of their artistic practice.

We aim to provide a space for artists and the public to develop, experiment and transform ideas into representative symbols and objects in the context of Indonesian contemporary art.

Over the last three years we have collaborated with new emerging contemporary artists both domestically and internationally, so as to nurture the artistic interest of the young generations.

Some of our highlighted events are bringing Ron English's Propaganda Asia Tour in Indonesia to life, providing artworks in private museum's collection and fine art collaboration of local artists with local brands.

With our now biannual program "Y: Collect" – it is RUCI's effort to provide a platform, introducing to the broader public the idealism and significance of art collecting. It is also a celebration and homage to individuals who have supported the development of Indonesia's contemporary art through private collecting.



Komunitas
salihara

NATISA JONES

RUCI Art Space

MITRA MEDIA: INDOARTNOW
www.indoartnow.com