



SUKS 3SI

Representing Generational Indonesian Female Artists

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ISA Art Design



SUKSESI

ISA Art & Design is honoured to present Suksesi, an exhibition of Indonesian female artists featuring works from three distinct generations. From the seventeen participating artists, there are four pioneer female artists: Arahmaiani, Dolorosa Sinaga, I Gak Murniasih and Rita Widagdo, four mid-career artists: Cempaka Surakusumah, Fika Ria Santika, Prilla Tania, and Yaya Sung, as well as nine emerging female artists: Anastasia Astika, AY Sekar F, Cynthia Delaney, Dini Nur Aghnia, Etza Meisyara, Evi Pangestu, Luh Gede, Talitha Maranila, and Tara Kasenda.

This exhibition will be launching on the 20th of March, marking ISA Art and Design's new space's inauguration while celebrating Women's Day and the gallery's first anniversary. ISA Art and Design's new space would be located at Wisma BNI46, presenting you a white-cube style gallery with floor to ceiling windows and a seven-meter ceiling. Located at the heart of Jakarta City, Sudirman area, this space ensures that we would be able to present quality exhibitions to wider audiences as well as contribute to the vibrancy of the city.

About the exhibition itself, Suksesi highlights the ongoing plight of female, and specifically, female artists in occupying creative space. The issues that appear in female artists artworks range from art-specific marginalization, -such as the fight against the diminution of female creative expression into exclusively the realm of crafts and kitsch. It also includes broader issues which impacts are reflected in the art, -such as the resistance against governmental policing of feminine bodies.

It is essential to be aware that "female artists" are not a single homogenous unit whose experience, background, and concerns are exactly the same. Reducing them to a stereotype or an agglomeration of tragic stories is a slippery slope towards saviorism and patronizing behavior. Therefore, one should not entail or demand female artists' artwork to solely serve a political agenda for it to be considered beneficial to women's betterment in art.



SUKSESI

Female artists are diverse individuals whose stories reflect, crossover, resonate, and influence their community and beyond. Highlighting and giving space to each unique story, including narratives that are inward-looking and intuitive, creates a positive impact on the community and enriches the recognition of female artists. Supporting the individual contributes to the collective interest, and vice versa. Additionally, looking at female artists as individuals gives a nuanced understanding of their plight as a collective.

Seemingly non-political artistic and formalistic exploration is just as important because the female identity should not be constructed merely by what it is “against”, but also everything it is “about”. To express that “about” is also to explore the thoughts, aesthetic and artistic sensibilities, imagination and interests of these female artists.

The fact that feministic call-for-actions are still relevant today does not mean that the effort done by earlier generations are made in vain. One reason we can

demand accountability regarding current issues is because of the insistence of female artists in previous generations. Moreover, the contemporary female narratives are not just repetitions from the past, but also continuations from what has previously been paved. By looking at artworks from artists spanning across different generations, we hope to deduce the prevailing challenges, generation-specific visual expressions, and progresses that has been attained by female artists in art.

This exhibition does its best to observe what these artists from different generations find relevant, what drives them to create. The mediums that best express their sensibility; and try to find formal, contextual, and conceptual commonalities and overlaps between the diverse artworks. Finally, this exhibition hopes to hypothesize or synthesize the continuing narrative in Indonesian female artists’ works in accordance with their shared historical moments and cultural experiences.



Senior Artist

Arahmaiani - I Gak Murniasih - Dolorosa Sinaga - Rita Widagdo



I LOVE YOU (After Joseph Beuys Social Sculpture)

In the West, in particular, Arabic script has become a potent symbol of terror and violence, the Western media fond of showing protestors or jihadists bearing placards covered with menacing slogans in Arabic, dark, violent strokes, describing dark, violent ideas. But conversely, of course, Arabic literature is one of the richest in the world, and Arabic illuminated verse some of the most beautiful and refined.

The script is before all else, a manifestation of culture and knowledge.

By blowing the Arabic Alphabet up into soft, attractive, colorful cushion-forms, it give it back its humanism, erase the negative, aggressive connotations that have come to be associated with it. The language and culture are about the celebration of life, about joy, not oppression or violence. The goal is to to draw attention with these letters to love.

Arahmaiani Feisal



LOVE YOU (After Joseph Beuys Social Sculpture)

Cotton Drill with Styrofoam Balls

95 x 500cm

2009



The large scale of these paintings serves as a physical reminder to herself and her audience of the huge importance of females in this society. The colour blue at the MAMA painting symbolises water, whereas the colour Red at the EARTH painting symbolises soil; two of the most essential elements when we talk about the environment. The flower pattern is a representation of the tenderness of the female character. The square area around the flower shows that women's position and importance in this society need to be honoured.

This artwork tells the story of regeneration and preservation of the future. There has been an increasing number of youth activists, it is unsurprising because they are the ones that will have to face the future. Caring for the next generation, which includes caring for the future, is the nature of Mothers. Arahmaiani realised that when now her biological mother has become part of nature; that caring and nurturing for the earth and the future is a duty to pass over to the next generation.



Arahmaiani Feisal

Mama Earth
Dyptich painting and fabrics on canvas
140 x 190 cm
2021

Dolorosa Sinaga

Most of her sculptures tell stories about women, symbolizing illusion and loyalty, crisis, solidarity, multiculturalism, and women's struggle against violence.

Have you seen a sculpture from the body?
My sculpture is about body.
It is a home for a soul, it is also home for a brain.
It has so many doors where all the world can get in if they want to.
It has so many windows for you to see and discover the hidden secret.
It has sometimes but not always a wall without doors and windows,
where you obviously see and discover nothing.
My sculpture is about life, about agony of creation that lies between body and mind



*"Sending a message to all generals that
love is the foundation of humanity.
In conflict be kind and generous".*



Dolorosa Sinaga

General Have You Read a Book of love
Copperplating
37 x 24 x 80 cm
2006

"Inviting people to love life".



Dolorosa Sinaga

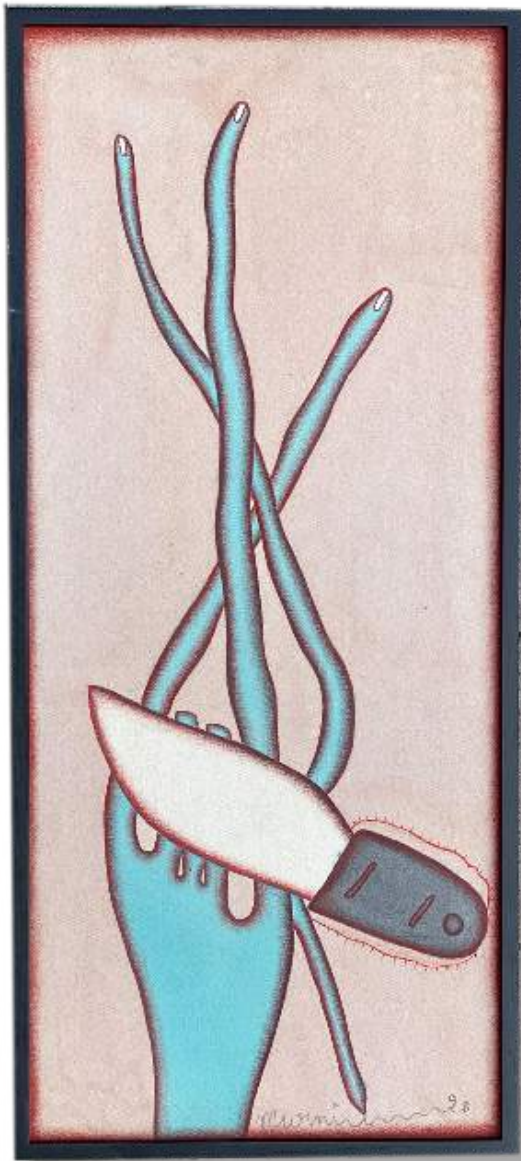
Madonna II
30 x 20 x 72 cm
Resin cover gold
30 x 20 x 72 cm
2006

An abstract painting featuring several vertical stripes in shades of brown, grey, and blue. On the left side, there is a stylized, hand-like shape with a pinkish-red palm and fingers. The background is a light, textured greenish-grey. The overall style is expressive and somewhat surreal.

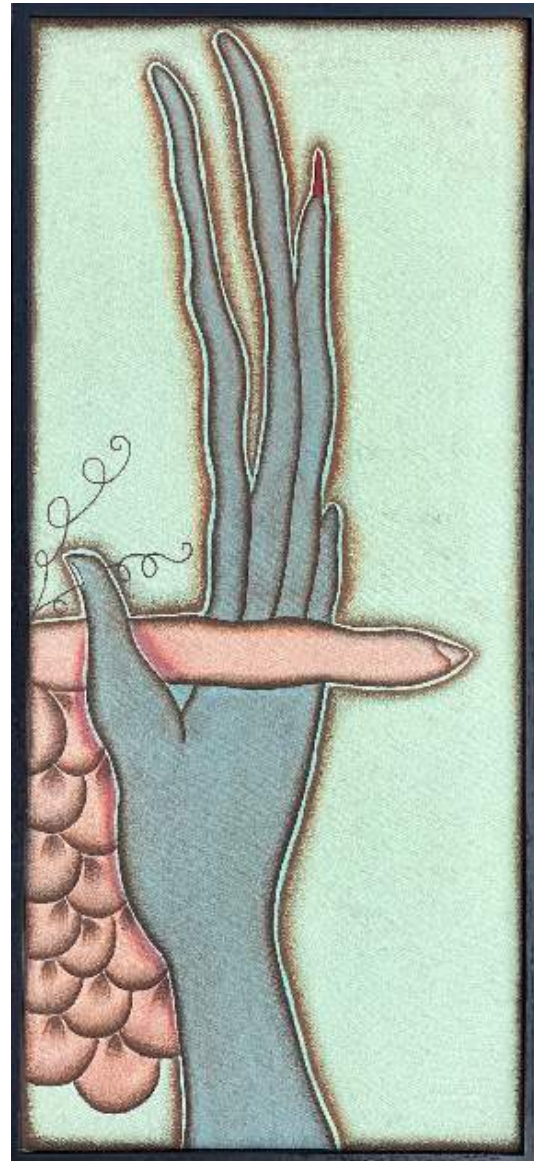
I GAK Murniasih

I Gusti Kadek Murniasih (b.1966, Tabanan, Bali) Murni was a self-taught artist who was constantly searching for herself in her paintings. Murni's works from the 90's were considered shocking for their sensual visualizations and provocative nature. The visualization of Murni's works includes surreal forms, from feminine objects such as bags and shoes, in which she hopes for viewers to see her own body. These works were later deemed by the public as too selfish and overexposing bodies.

I GAK Murniasih



Untitled
Acrylic on canvas
70 x 30 cm
1996



Lipstikku
Acrylic on canvas
70 x 30 cm
1996

Rita Widagdo

Pursuing into formalism, Rita makes further exploration into the realm of forms to the utmost extent she manages to achieve. Forms that are developed out of composed lines and interweaving spaces, filigrees, curving, cavity, waving, and so forth, serve as the elements of rhythm we often find in her work. The interrelatedness among those forms leads us to sense gravity, tensions, suppleness and the whole range of reactions prescribed by the law of causality. In addition to a sensibility associated with esthetic matters, here we meet with an issue that we can rationally take as belonging to the law of causality.

Rita Widagdo



Kindness
Resin copper plating
18 x 16 x 57 cm
2003

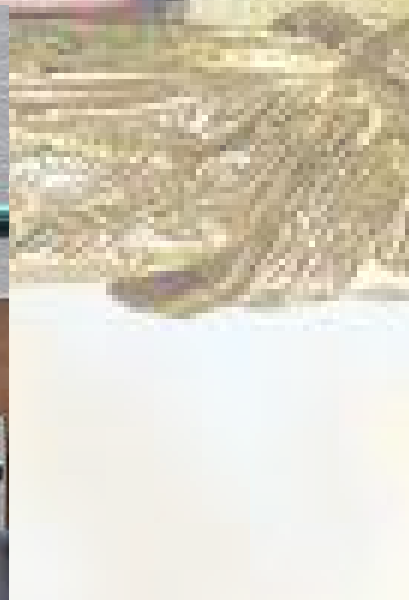


Dialogue Between Positive and Negative
Elements
Copper, platina
66 x 57 x 80 cm
1985



Mid-Career

Cempaka Surakusumah x Amelia Adysaputra - Fika Ria Santika - Prilla Tania - Yaya Sung



Person a Person

Person A Person is a collective dialogue and creation through stories, intuition, experimentation, construction, deconstruction, materialism and Immaterialism . Interactions between human body, material, and emotion are the essence of their creation process.



Cempaka Surakusumah

X

Amelia Adysaputra

The existence of a home and family is substantial in a person's life. As we grew up sometimes our childhood memories slowly fades away and unconsciously we often forgot who we really are, hence this developed a perturbed soul and cause anxiety.

Through this body of work we're seeking a journey back to pleasure, pain, and, personal memories. In search of our identity and go back "home".



Cempaka Surakusumah

Person a Person

Mix media

Variable dimension

Photo credit to Ryan Tandiya



Fika Ria Santika

Cycle, growth, layers, dynamics, changes, and uncertainties are just a few of the things she discovered in her study of nature. Fika's series of work entitled 'Tumpuk Lapis Tampak Isi' (Stacked Layers, Visible Borders) started to form from these characters. This series explores the morning scenery in particular and how its visually constructed by layers of mist and fog. This morning scenery is a metaphor that features prominently in searching for the essence of Minangkabau identity.



Fika Ria Santika

Tumpuk Lapis Tampak Isi- Sibir 3
(Layers That Reveal Matter- Fragment 3)
plastic, steel, thread, nylon, acrylic
variable dimension
2020

Inspired by nature and the surrounding environments, she was born and raised in the Minangkabau culture, a society that adopted nature's philosophies into its way of life. In other words, 'Alam Takambang Jadi Guru' makes her contemplate the deeper meaning of nature's role as a philosophy of life.



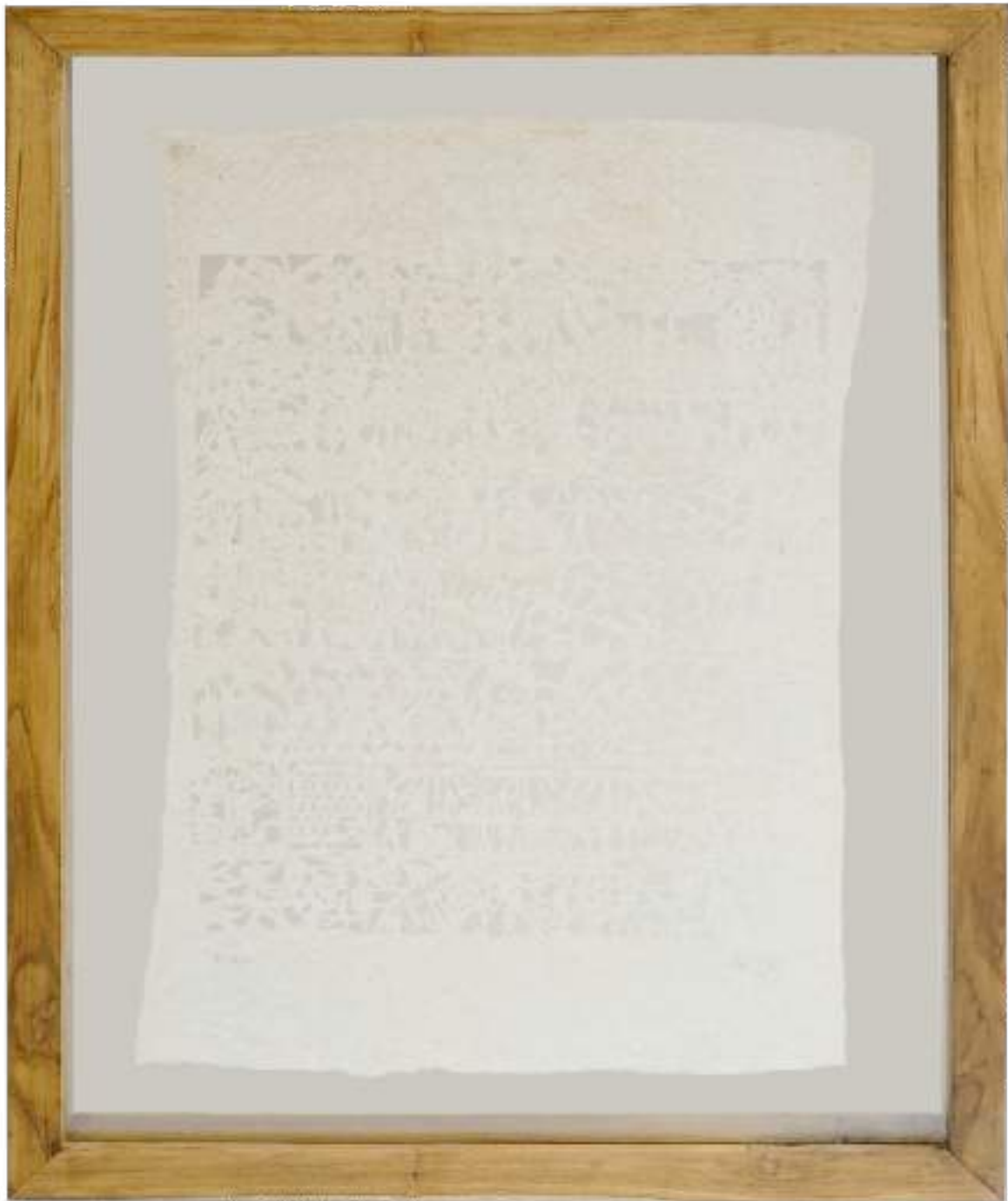
Fika Ria Santika

Tumpuk Lapis Tampak isi; Laras
Mirror glass, cable ties, light
variable dimension
2018

Agriculture has evolved since early humans began to plant to meet their needs. The initially intimate and harmonious relationship between humans and plants has turned into exploiting nature to fulfil human greed. Monocultures, GMOs, the use of insecticide/weeds/fungi in agriculture have become commonplace, and even sort of must be done to produce good harvests.

Prilla Tania

Humans are increasingly distant from nature/food sources. Later efforts to overcome the "unsuitable" climate led to modern agriculture in glass rooms. Apart from that, there are traditional/natural farms where humans still place themselves as part of nature. Which forms of agriculture will last in the future? What will agriculture look like in the future?



Prilla Tania

Pertanian
paper cutting on kertas saeh
(L: broussonetia papyrifera) /daluang
60 x 40 cm
2016

Yaya Sung

In her work, Yaya explores areas such as: questioning her identity as a Chinese descendant in Indonesia that went through racial discrimination during Indonesia's 32 years of dictatorship.

Examining Kamisan acts (a silent protest held every Thursday outside presidential palace in Jakarta), rediscovering history related to Anti-Chinese riots in 1998, and destruction of the women's movement in 1965.





Yaya Sung

Study of Sanity
Print on fabric
Variable dimension
2015



Yaya Sung

Unfamiliar Roots: Walking Banana
Photography on Platinum Photo Paper. Wooden Frame
60 x 120 cm
2012

The skin of a banana represents a terminology she encountered in an English-speaking newspaper during a visit to Shanghai: 'banana men', which refers to Chinese descendants who were born and raised in western countries (in especially America). Since western culture – with its stereotype of being 'white-skinned' – have become so ingrained in them, they are likened to a banana: white flesh, with a yellow skin. This shows that one of the main problems that Yaya probes into is the idea about cultural identity. As a Chinese descent who was born and raised in Jakarta, how should she position herself in an identity-map that is made up of two wholly difference cultures? For Yaya, the question of "who am I" always brings with it a sense of unease, for the two cultures that are supposedly 'hers' in fact feel foreign and unfamiliar.



Yaya Sung

Who Knew Motherhood Rhymes with Loneliness
Prints on Hahnemuhle paper
40 x 50 cm
2020

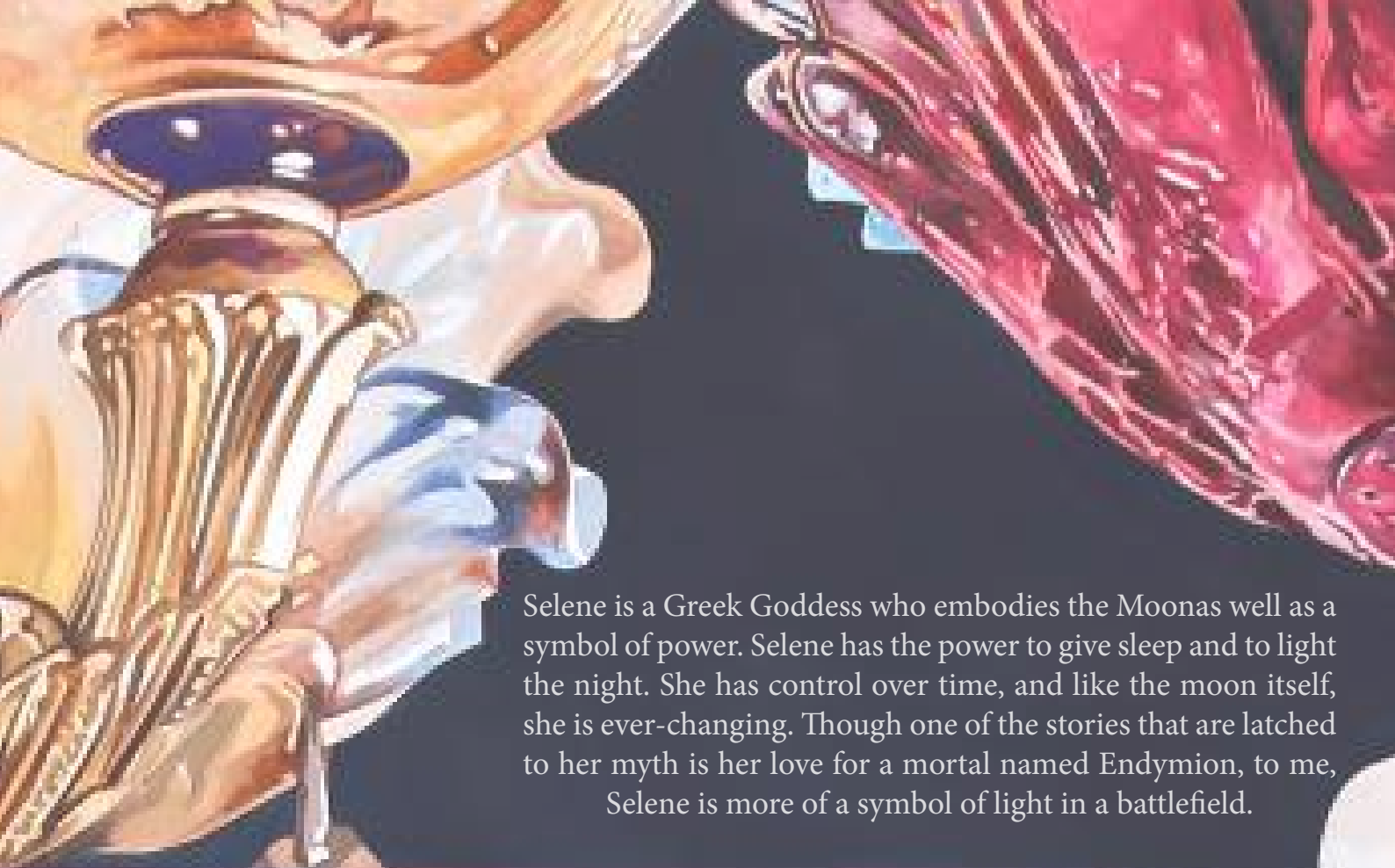
Resilience is the product of her 'escape' during these tough times, a needed release in the wee hours for the sake of sanity. It's a continuity of an ongoing body of work that explores a text-based print series called Borderline Engagement that combines handwritings, scanned images, objects that are home, and in everyday use (for example: packaging of baby food, baby's medicine, etc). The act of reusing household products meant for my child felt like it epitomized a gesture of me reclaiming my existence and exemption back that felt like 'stolen' sometimes. The texts for Borderline Engagement series are a combination of questions, statements, and manifestos that arise naturally since having to balance between being an artist and a mother. Resilience is trying to find a way to persevere; To not completely lose her autonomous-self while striving to become the best nurturers her daughter.



Emerging


Anastasia Astika - AY Sekar F - Cynthia Delaney - Dini Nur Aghnia - Etza Meisyara
Evi Pangestu - Luh Gede - Talitha Maranila - Tara Kasenda





Selene is a Greek Goddess who embodies the Moon as well as a symbol of power. Selene has the power to give sleep and to light the night. She has control over time, and like the moon itself, she is ever-changing. Though one of the stories that are latched to her myth is her love for a mortal named Endymion, to me, Selene is more of a symbol of light in a battlefield.

Anastasia Astika



A tale where a woman is the adored heroine and having full control of her world-the perfect gleaming world that is actually a battlefield. She chooses to ignore the warnings and continues to fight for her love, and most importantly, for herself.



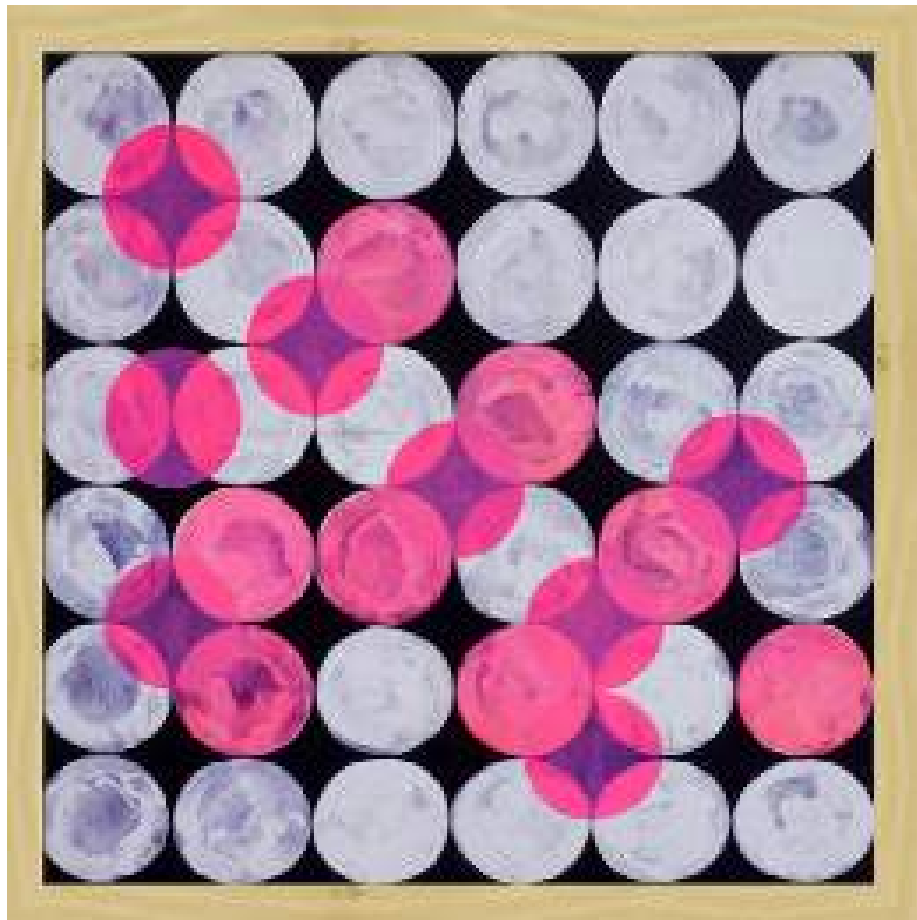
Selene
watercolor, gouache, acrylic, and poster color on paper
150x100cm
2021

The background of the page is an abstract artwork. It features a large, dark, irregular shape that resembles a stylized letter 'A' or a similar geometric form. This shape is set against a light, textured background. Below this, there are several overlapping, semi-transparent shapes in shades of pink, red, and purple, creating a layered, dynamic effect. The overall composition is abstract and modern.

AY Sekar F

The relationship between static patterns and dynamic patterns abstracted into formal forms. With a background as a batik artist, she adapted the traditional scale in classical batik to create a pattern represented through dynamic ornaments to create a certain meaning. She encourages viewers to imagine through the forms that are created from the relationship of these patterns, opening the possibility of whatever impressions are shown.

AY Sekar F



1/6 kaca circles in pink
Resist wax dyeing and flourence
on fabric
110 x 110cm
2019



Ketaksaan Sosok-natar Circles in 1/9 Kacu
Resist wax dyeing and flourence on
fabric
300 x 120cm
2019



Cynthia Delaney S

Slowly working with a package of instant noodle, this performance knits each thread of instant noodle one at a time. Instant noodles are a delicacy that is consumed almost in every country of the world and she believes instant noodles are an object that can represent the world culture. The global preference to instant and comfortable things regardless of its health values. The act of knitting instant noodles aims to contrast the concept of precious time. By using this object that is supposed to make things faster and easier, knitting with noodles actually makes the process of knitting slower and more difficult. Creating a slow and tense movement of knitting, viewers are invited to slow down as they carefully watch the slow knitting grow.



Cynthia Delaney S

Knitting Noodles
Performance
2015

Rows and rows of people sitting on bright coloured seats, leaning on walls and standing while holding onto hand grips. Commuting by train is part of many people's daily life. Like the sea of people during rush hour, a sea of colours also comes in and out of each carriage.

Collected

like a catalogue, colours of people's clothes are collected and archived in the process of making this work. Recording the often forgotten people we meet on our daily commute in the form of colour representation is a way of remembering and acknowledging our shared experience.



Cynthia Delaney S

While We Wait

Digital print on acrylic (3pcs) 40 x 70 cm

Acrylic paint on paper, variable dimension

2020-2021



Dini Nur Aghnia

Observing the daily glories in her surrounding environment in Yogyakarta- from rugged mountains to sprawling fields, which eternally change depending on the time of day. Dini expresses the natural environment she sees everyday in a fresh, evocative way, forming textured, vividly colored landscapes comprised of myriad small disks made out of synthetic clay.

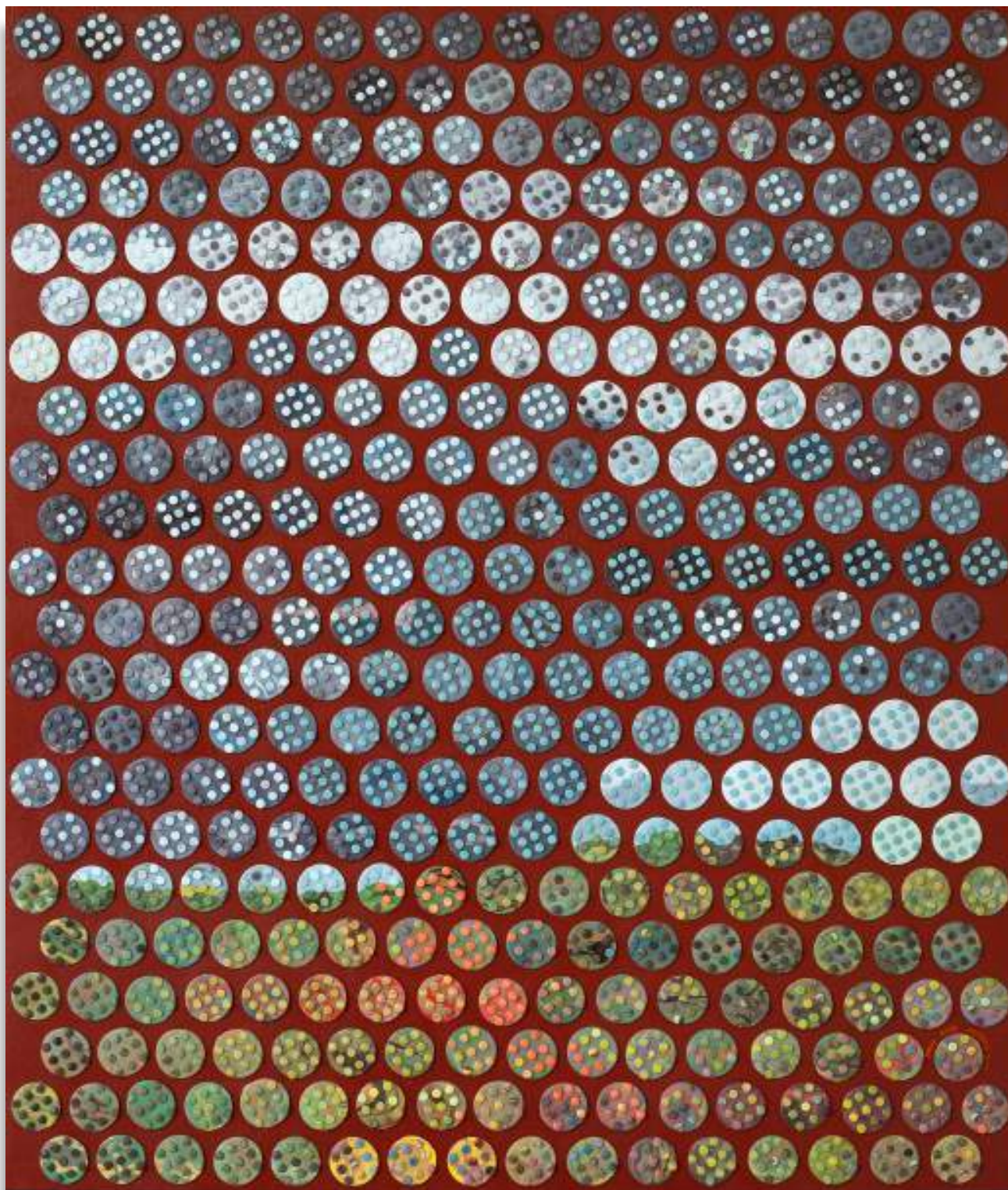
She uses her medium to portray how each captured moment, from dawn to dusk, exist in her memory, and even in frozen pictures, only in fragments, pixels. Veering away from painting a complete, fixed image, Dini's landscapes encourage one to become fully immersed in the subtleties of the present, knowing that the wonders of every moment can never be truly recreated.

A discussion of familiar geographies around her are also a way of capturing the landscapes that she believes are often overlooked. Her brightly-coloured depictions of the Indonesian landscape highlight the small victories we should be grateful for each passing day.



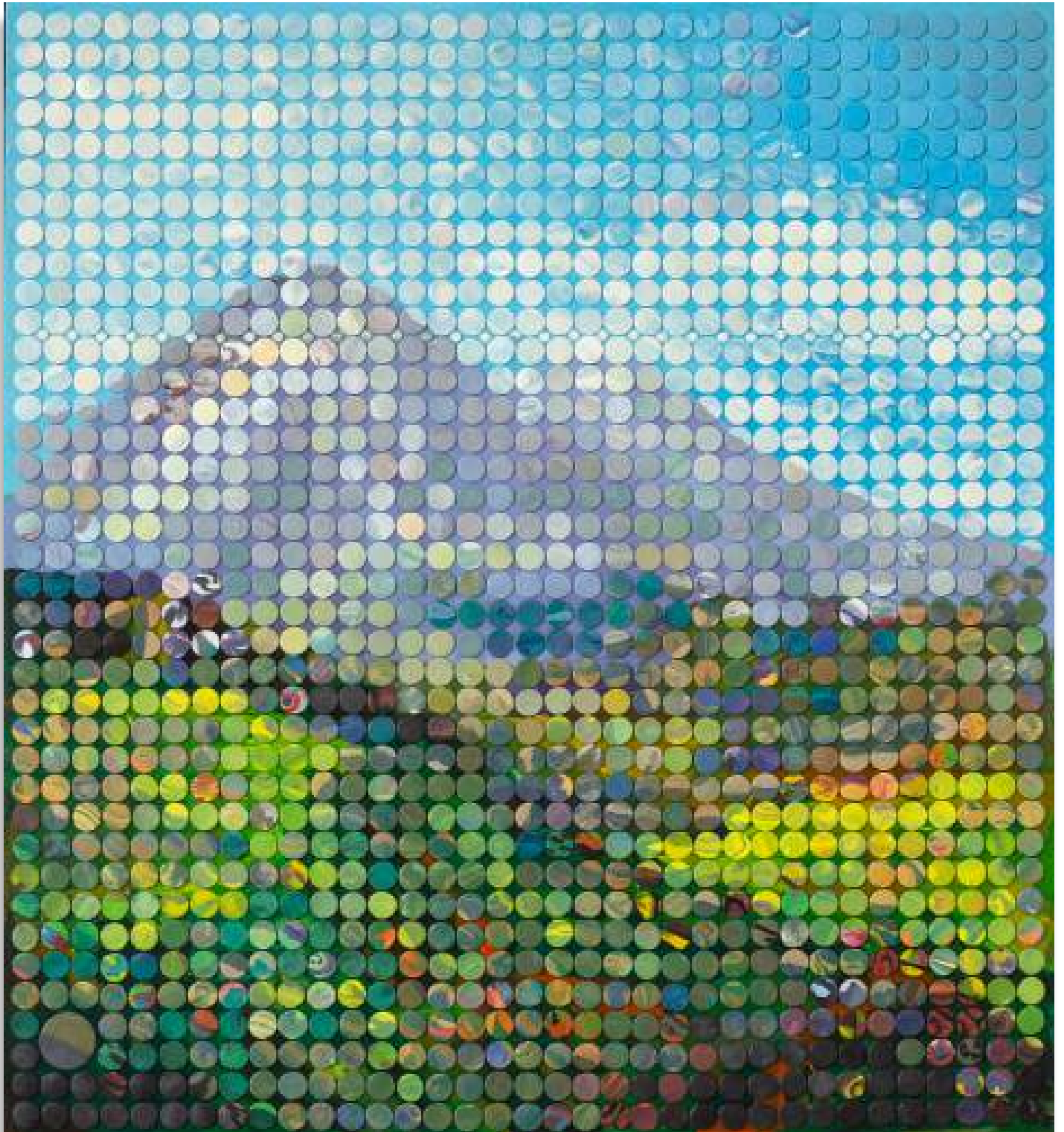
Dini Nur Aghnia

Skin to Ocean #2
Clay flour on canvas board
100 x 120 cm
2020



Dini Nur Aghnia

Gemuruh (Thunder)
Clay flour on canvas board
120 x 140 cm
2019



Dini Nur Aghnia

Stood Still
Clay flour on canvas board
120 x 110 cm
2019

When at home, there is a moment to take a break, pause and listen to the inner voice & surroundings. The imaginary of this art work delivers the ambience of mindfulness in the feeling of hope — Where words leave off, music begins. A melding of landscape with dreamscape. Using the method of photo etching follows a process whereby the brass plate is first covered with a photo etching with added of sulphur. So the color is not only painted on, but emerges as a result of burning process to get the colour.

Etza Meisyara





Etza Meisyara

Serenade of Hope (Where words
leave off, music begins)

Photo etching, Sulfur on Brass Plate

100 x 100 cm

2020

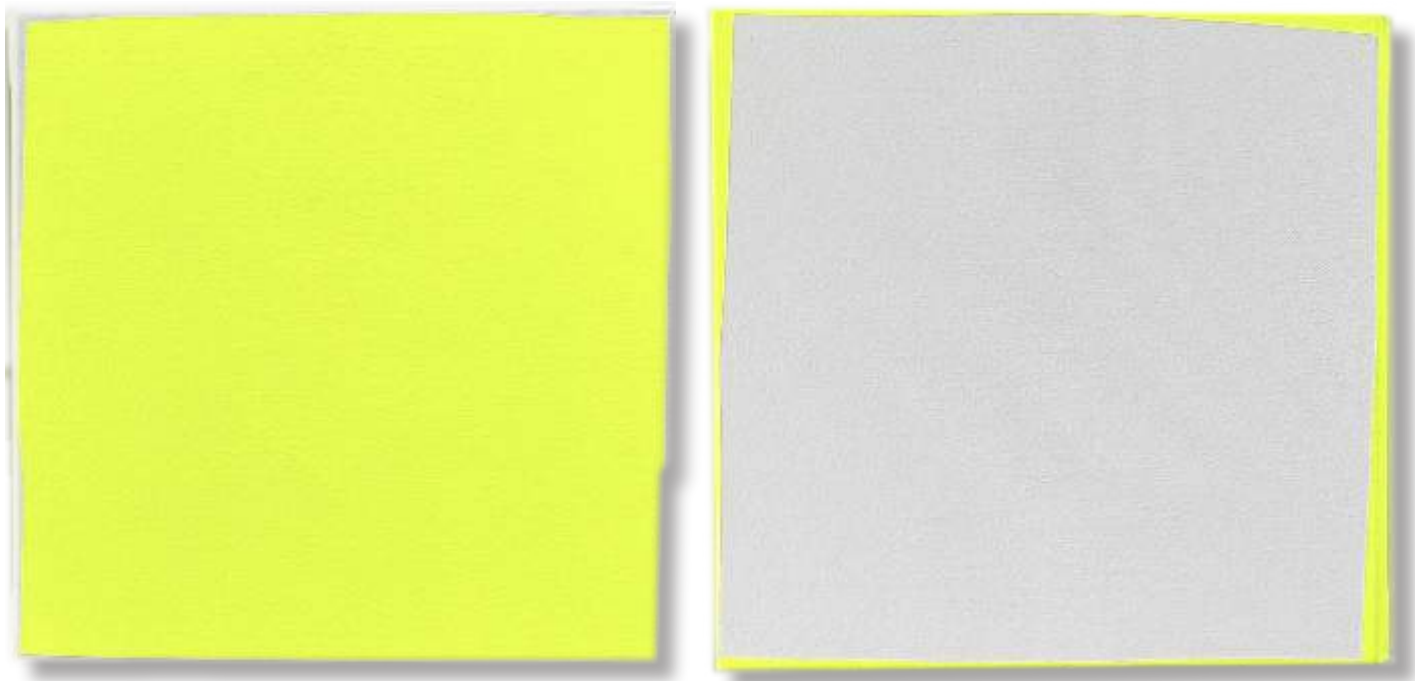
Stretched Lines is a series of paintings that focuses in the idea of intention at a state of discomfort.

Evi Pangestu

Evi believes that humans are driven with the tendency to manage things in a perfect grid system according to their own standard and acceptance. However in most times, we are under a bigger structure that requires fixing with agreeing and disagreeing, consequences and compromises.

Having used to constantly adapt to changing places, the current lockdown has put a break to change, bringing to reflect upon the control that people seem to no longer have.





Evi Pangestu

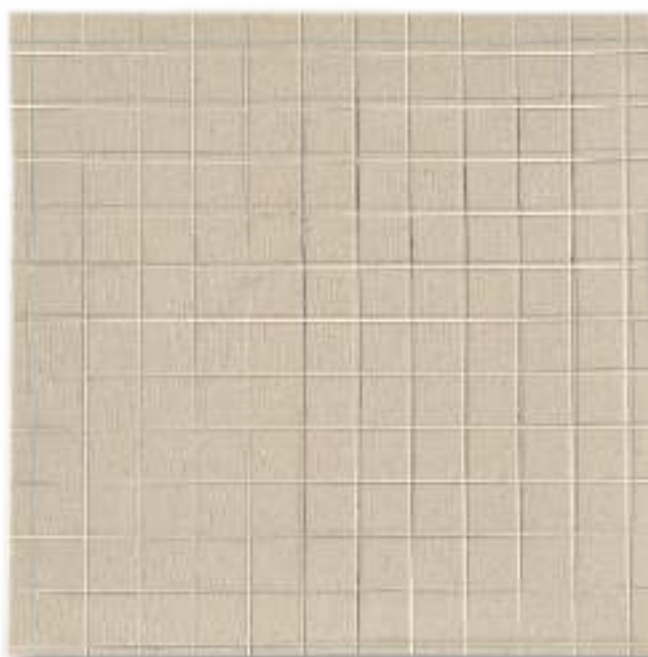
Locked out | Locked in
dyptich

Acrylic on canvas

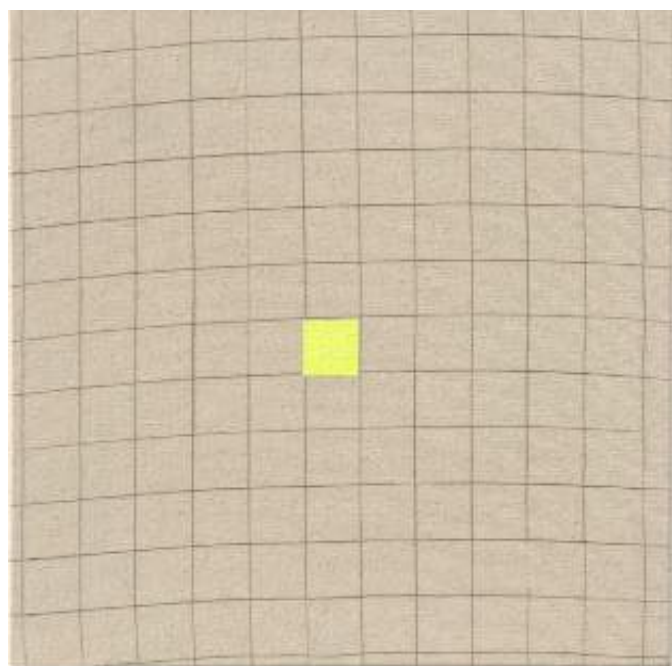
30x30cm

2020

Evi Pangestu




Stretched And Fixed Intersecting Grids
Gesso and graphite
30x30cm
2020



Stretched Lines Square Among Stretched
Grids on canvas
30x30cm
2020

Luh Gede



Paradiso, is the base idea to comprehend something about ideal memories through the practice of painting. “The Ideal” is a state of understanding that the writer tries to seek through its own term. As far as we try to reach “the ideal”; we add, diminish and erase things. In the same essence, there’s a parallel tension in memory; how the me, the painter chooses between the joy to find gems in remembering or to forget. The sims logo here indicates a simulation world (as we live now through virtual world) where me as the painter is playing the God in a parallel world.

The tensions will always be there even when I am trying to push it aside so in my works I am making this simulation, a play, where I, at least, can have a control over the very tensions itself through formal aspect (spacial) or between the realities; the one we’re living in, the cyberspace, the photographs that I captured in the past, and the imaginative future that I am projecting when playing the sims, there are all realities that racing each others in my mind. Pictures of my home, places that I’ve been and screenshots from my games. They are all the very sources of my paintings. - Luh Gede

Luh Gede

Fire in the House
Oil on canvas
120 x 180 cm
2020



Paradiso #1
Oil on canvas
120 x 170 cm
2020





Luh Gede

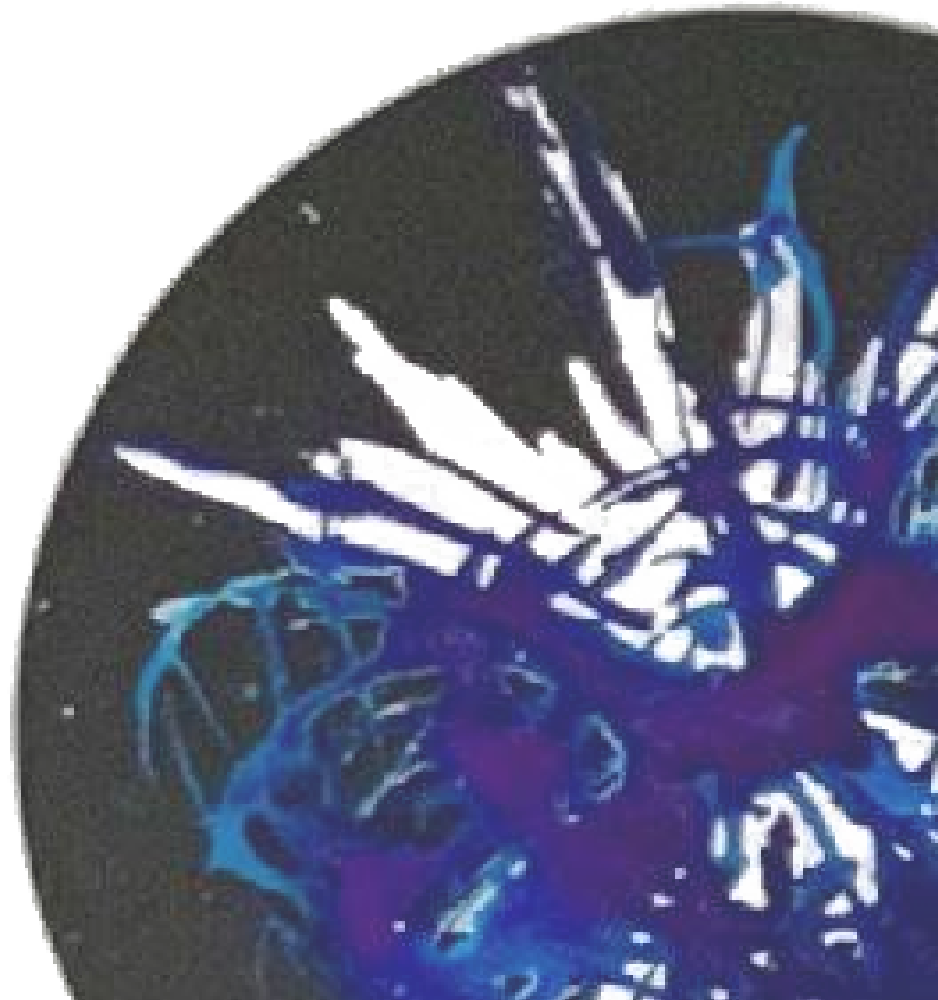
Donuts & Elizac
Oil on canvas
150 x 150 cm
2020



Talitha's aim 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.

Talitha Maranila

She explores the possible worlds we could create through the help of science and art





Talitha Maranila

Morning Syllables
Acrylic paint and gold leaf on canvas
D 120 cm
2021

Arrival and dialogue
Acrylic paint and silver leaf on
plexiglass
D 30 cm (each) 9 pieces
2019

Unshut Windows series

Pastel colors have always been the guiding force in my practice; from the depiction of identities to the social adaptation of beauty. These soft hues have traveled with me throughout my expressions - as if they, too, are on a journey to find their meaning.

My palette has materialized into many subject matters, but not quite with the same magnitude of convictions, as it will discover during its time in Paris. It no longer imposes its color onto objects that might as well be of another color.

This time, as I observe, study, and contemplate the Parisian sky, I found the effervescence source where the endless spectrum of my pastels danced with the sun. It is carefree, gliding, and winding; it carries the tempo of the wind. These gentle shades have found their place in the open sky. I have also discovered the gravity of sky watching, as many painters have throughout history. We observe the sky in all its purity and complexity, as a painting each time is different, each time is sublime. The romantic sensibility towards nature that I bring to my process ultimately situated my work in the way of feeling.

Now more than ever, especially with the current state of the world, I feel an imperative need to take a pause and escape from everyday life. The sky has become my place of refuge with its infinite spectrum of color. And painting it is a longing gesture of inner peace in uncertainty.

-Tara Kasenda

Tara Kasenda



Tara Kasenda

Jardin Des Plantes
oil on canvas
100 x 100 cm
2021



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