

ISA+



Reverberation

From the Past to the Present

15 JAN - 28 FEB 2022
Tuesday - Saturday
11 AM - 6 PM





Reverberation

15 January – 17 February 2021
Wisma 46

Reverberation – From Past to the Present

ISA Art & Design presents “Reverberation” From the Past to the Present, featuring key paintings from Hendra Gunawan’s oeuvre as the starting point for 18 contemporary artists to respond to his work. The theme was to challenge artists to look back at Hendra Gunawan’s artwork while reflecting on intergenerational artistic expressions and issues surrounding Indonesia today. These artists include Adi Sundoro, Argya Dhyaksa, Condro Priyoaji, Erik Rifky, Ferial Afif, Galih Adika, Hadassah Emmerich, Haiza Putti, Luh Gede, Maharani Mancanagara, Puri Fidhini, Sillyndris, Sinta Tantra, Talitha Maranila, Vienasty, Widwar, Yogie Ginanjar, and Yosefa Aulia.

In art history, contemporary artists have often looked to the works of past maestro's to understand if they are creating a new dialogue in art. This is an important aspect of how we view contemporary art. Hendra Gunawan (1918-1983) was one of the earliest examples of contemporary Indonesian art through his exaggerated figures and bold use of colors, which was a sharp departure from the "Moie Indies" and the dogmatic themes in Indonesian art. His works portray the "real life" of Indonesia through the painted depictions of the fishermen on the beach, the revolutionary period, and the mother and child.

Hendra was a founding member of Pelukis Rakjat, a painters organization that was later deemed to have communist leanings. Hendra was jailed and persecuted for his art as his paintings were usually a commentary on social issues of the marginalized parts of Indonesian society. However, Hendra elevated the life of his subjects through the selection of bright and often garish colors. The lines are spontaneous and strong, reflecting the honest expression of the artist. The image of perseverance is visualized in the figures, often incorporating flat and wide hands to show the hardworking character and the spirit of their lives. He imagines them with humor, conversations, and commerce while celebrating the humanity that resides in Indonesian everyday life.

The historian Doctor Anhar Gonggong stated that art is a manifestation of the collective memory of the wider community where works of art can be one of the mediums for society to describe the era in which they live. In his view, art does not always have to be serious; but should be able to show honestly the artist’s attitude towards the surrounding environment.



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In this exhibition, young artists reflect on the spirit that drives Indonesia's development in Hendra Gunawan's works through new art issues and media. The topics raised by the artists in this exhibition have various expressions that bring new freshness, not only in their artistic elements but also in their appreciation in rebuilding the spirit of development through their works. Each artist finds and creates artistic expressions from narratives of changes that occur over time.

Hendra Gunawan has a mix of styles that feel traditional and modern, yet it is difficult to determine the style or combination that he uses. What makes it possible is the mapping of color, visual, and theme developments that occur in his work. During the Revolution (1940-1950), when he became a prisoner at the Kebon Waru prison, his artwork depictions tended to be dominated by earth colors (brown, red, sienna, etc.) and had a dark and dramatic nuance, as in *Portrait of a Soldier* (1950). There was a color change that occurred within the artworks after he was released in 1978 that contrasted during his time spent as a prisoner. The intensity of the color saturation of Hendra's work began to increase and produce brighter colors as seen in *Fish Market on The Beach*.

The colors of Hendra's period have inspired and attracted modern young artists to participate in this exhibition, such as Condro Priyoaji who took interest in the strong turquoise color of Hendra Gunawan's work. Condro was very interested in the use of Hendra's colors as accents which were quite lively such as warm colors of red and orange. For visuals, Condro's work continues the shadow still life series that he is currently working on, combined with Hendra's common theme choice of colors and fish objects.

Adi Sundoro takes a different approach in responding to Hendra Gunawan's works as a graphic artist from Jakarta who applies turquoise color to his media to print his visual graphic works from the results of his research visiting the fish market in Jakarta. Adi compares Hendra's work, "*Fish Market on the Beach*" with the reality of the fish market he encounters in his daily life in which Adi visually displays objects in the Kramat Jati Market, East Jakarta. Today's market, which is sparkling and illuminated by neon lights and crowded with vehicles is Adi's spotlight applied to the holographic colors in his work.

Yogie Ginanjar, an Indonesian artist, reads Gunawan's aesthetic aspect, which he feels has strength in color. In this exhibition, Ginanjar tries to bring back a contrasting and psychedelic color composition tribute to Hendra through his abstractions. Widi Wardani, an artist from Bandung, tries to capture Hendra's colors by using today's technology and finding a new aesthetic through zooming in on Hendra's artworks on his cellphone and turning it into a new creation.



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Sinta Tantra is a British artist of Balinese descent who wanted to capture Gunawan's spirit as a painter and a colorist. His signature viridian green fills many of his canvases, punctuated by fields of vibrant aquamarine skies, magenta florals, and golden yellows. Most of Gunawan's works take inspiration from the sea, the movement of flowing nature, its organic form on the human body, and landscapes. Sinta came to use the shape of a coral as part of recalling a memory from the souvenirs she had. On her dresser at home, Sinta has a collection of corals she picked up on the beaches of Nusa Penida, an island in Bali - family vacations, distant memories, all brought to life through touch.

Continuing to talk about the beach and the sea, Erik Rifky puts these aspects into his work using glass paint on acrylic with a typical Cirebon technique. Erik takes elements of marine icons and uses the colors in Gunawan's work to relate them to today's issue of sea pollution from industrial activities.

Luh Gede, an artist from Bali, is attracted by the yellow color of Gunawan's work. Luh saw that Hendra Gunawan liked to paint beach scenes with fishermen and local women buying fish. In Luh Gede's work, she wants to represent the reality that times have changed, and beaches are full of tourists from all over the world. Gaps between locals and tourists from other countries and what Hendra's painting depicts can only be seen by Luh's generation on mobile screens, so she adds a blur and censorship part to his work.

Aside from the colors that attracted many of the young artists in this exhibition, some of the artists found the main attraction of Hendra Gunawan's works to be organic elements in the shape of the human body, such as curvy body shapes and shape deformations. Other aspects that attracted the participating artists were objects used as masks and the use of the kebaya.

Vienasty Rezqina is an artist who lives in Bandung and is interested in observing the identity of the figures who always appear in Gunawan's works. In this exhibition, she composes the patterns of the clothes worn by the characters in Hendra Gunawan's paintings. She was curious what it would be like if Hendra had adapted Indonesian legendary paintings to have a visual code that is contemporary and familiar today.

Galih Adika graduated from the Painting Studio of Fine Arts Study Program in 2018. Through his practice, Galih explores themes about the relationship between subject and object. Signs can be explored from Hendra's paintings, and visualizations of the distinctive and symbolic feet in Hendra Gunawan's works are a source of tracing and developing ideas in Galih's works. The sideways, expressive figure, dynamic figure movements, and high saturation color collisions enter the narrative of Hendra Gunawan's thought. Galih captures and tries to see the speech form of each of Hendra's paintings as seen in Galih's work.



Reverberation

Some artists try to interpret the typical body shape of Gunawan's work and others try to capture important objects that are often conspicuous, such as the kebaya which was appointed by Haiza Putti as the inspiration for Hendra's work with installation and photography as the medium. Putti took elements of the kebaya, which Gunawan often described as female identity.

Yosefa Aulia, an artist from Bandung, captures the object of Hendra's Mask from the gripping experience of seeing the masks. This impression made her want to redraw the masks symbolically, which were worn by figures of women and children taken from Gunawan's work.

Hendra's works are often presented as themes and figures of women, the lower class, the market, and society. Ferial Affif is a performance artist who collaborated with Saeful Bahri to combine performing arts and photography into a pop-up layer. Ferial tries to reverse the placement of female objects in Gunawan's work as subjects. He replaces women in Gunawan's paintings and becomes the subject himself who chooses not the men who paint them.

Hadassah Emerich, an artist who lives in Brussels, voices the power and symbolizes women through her work. Hadassah abstracts the shape of the papaya fruit where papaya plays a central role. Apart from referring to papaya as a healthy and exotic fruit, Emmerich conveys papaya as a powerful and erotic symbol that promotes sensuality, color, generosity, and open-mindedness.

Sillyndris or Ilham tries to raise the issue of the lower class, which Gunawan often paints in his work. Sillyndris' artwork displays sardines, a food known for social assistance to the underprivileged. The brand Meranti is shown on the sardine cans to portray an area in the Riau archipelago where much of the population are poor fishermen.

Puri Fidhini highlights several of Hendra's works to describe the state of society in terms of her perspective and experience. Her work comes from a 2019 residency in Reykjavik, Iceland, observing new lands and interest in people, homes, and nature. A collection of familiar landscape compositions is a dreamscape homage, which attempts to recreate the feeling of sublime bliss in an unfamiliar place.

Talitha Maranila, an artist from Jakarta, tries to see the market side of today with various developments and eras that are much different from the background in Jakarta with rapid societal change and information. Talitha tries to find continuity in the current "market" situation by making large columns, squares -box with fluctuating flows like Crypto coins, and dimensional space of algorithms and war data using canvas and clear plexiglass as a symbol of space and time, forming a mini theatre.



Reverberation

Maharani Mancanagara tries to raise issues from Gunawan's own life by presenting the figure of Diponegoro. Diponegoro's resistance marks the end of the old order in Java and the start of the modern era. In this sense, the Java War can be said to be part of the great changes that swept the world in the late 18th and early 19th centuries. Diponegoro Terluka (1982), was created by Hendra Gunawan in Bali after serving 13 years as a political prisoner in Kebon Waru Prison, Bandung (1965-1978). The figure of Diponegoro, shown without a face, meant that the prince's struggle was not over at that time. This work is the gateway for Mancanagara to get to know the figure of Hendra Gunawan and what he experienced while being a prisoner at Kebon Waru.

This exhibition provides a critical challenge for young artists to observe the artistic expression found in the works of previous generations. By exploring and maintaining narratives in the development of thought, artistic sensitivity, and the imagination of participants, we try to rediscover the intersection of contextual fragments that still exist and are considered relevant today. Through this exhibition, we hope that the common thread for the narrative built by Hendra Gunawan can continue to be elastically interwoven and create new forms of expression that can keep up with the times.

1. Artist Paint the Dark Side of the Military, Jusuf Susilo Hartono, Contributor, Jakarta.
2. Serupa.id
[hendra-gunawan-biografi-hingga-analisis-teknik-gaya-dan-karya](#)

Hendra Gunawan



Fish Market on The Beach (1980)

Oil on canvas

140 x 234

Sinta Tantra



“Nusa Penida Coral in Twilight”

160 x 130 cm

Tempera and gold on linen

2021



“Fallen Angels at Night”

160 x 130 cm

Tempera and gold on linen

2021

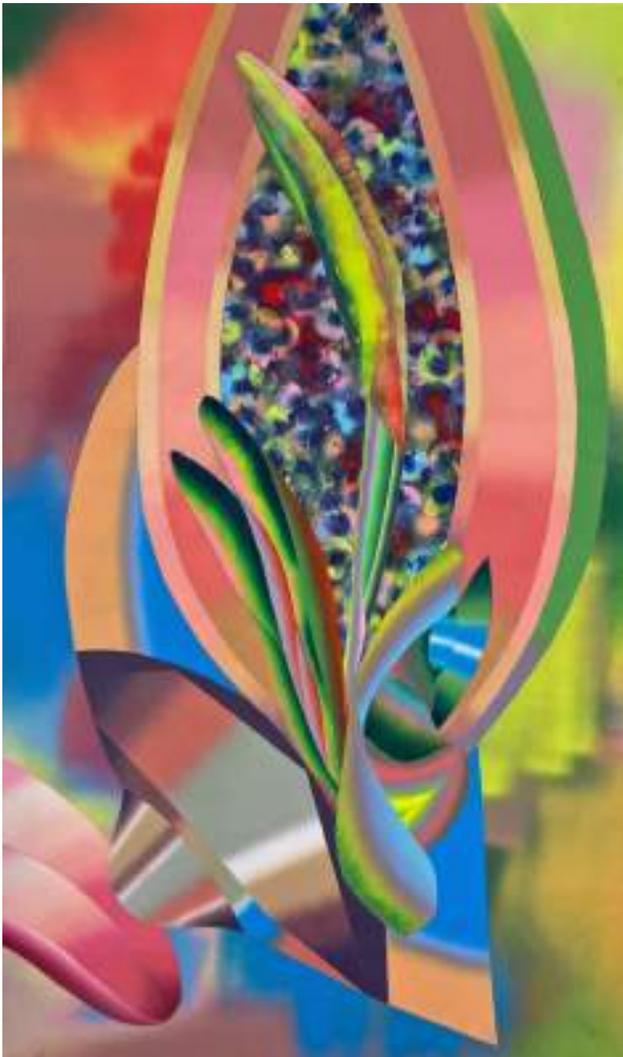


Sinta Tantra, (b.1970, New York) is a British artist of Balinese descent. She studied at the Slade School of Fine Art, University College London 1999–2003 and at the Royal Academy Schools in London between 2004–2006.

Drawing strongly upon a vibrant palette influenced by her Balinese heritage, Sinta Tantra began her career producing pieces composed of intricately cut vinyl and painted designs. Reflection, symmetry and exotic motifs were common in her public artworks. Musicality, rhythm and colors, dichotomies of masculine and feminine, direction and scale define Tantra’s abstractions. For Tantra, there is no question that “art feeds our minds, our souls and affirms identity. To support the arts is to support the very essence of what makes us human.”

Tantra is represented by Kristin Hjellegjerde Gallery in London and by ISA Art Advisory in Jakarta.

Hadassah Emmerich



“The 6th Papaya”

120 X 200 cm

Acrylic on canvas

2021



Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Hadassah Emmerich’s work.

The sensuality of her painting resides not only on the surface of the (erotic) image but also in her refined use of colour and technical execution. Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper or a wall.

Referring to the visual language of advertising and Pop art, she creates images that both aestheticise and problematize the female body. She depicts the paradox of simultaneous attraction and repulsion, intimacy and cool detachment, seduction and critique. In this way, Emmerich succeeds in making the act of looking truly provocative.

Yogie Ginanjar



"Hero"

70 x 90 cm
Oil on canvas
2021



"Emancipation"

100 x 120 cm
Oil on canvas
2020



Yogie Achmad Ginanjar (Bandung, 12-05-1981) is an Indonesian artist (painter) and Curator. **Graduated Cum Laude** from the Faculty of Fine Art and Design, **Bandung Institute of Technology (ITB)**, majoring in Painting. Since 2004, Yogie has been participating in art exhibitions and programs worldwide. In 2005, Yogie participated a workshop initiated by **Agus Suwage** in Soemardja Gallery, Bandung-Indonesia. In the same year (2005) he was invited to participate in Curatorial Workshop with **Malcolm Smith**, the program was initiated by Asia Link and Kelola Foundation. In 2009, Yogie was invited for **Artist in Residence Program** in Valentine Willie Fine Art, Kuala Lumpur-Malaysia.

Galih Adika



“Footnote”

160 X 95 cm

Acrylic and foot wash water on canvas

2021



Born in Serang on June 25, 1994. Galih graduated from the Painting Studio of the Fine Arts Study Program in 2018. Through his practice, Galih tries to explore themes about the relationship between subject and object. Questioning the transformation of values and meanings: virtual to physical or real objects to ideas. Galih imagines the processed material (including pictures & objects) as a text that can appear as is, slashed, switched, eliminated, or set aside. His latest works observe the process of how humans interpret their own memories in constructing an experience.

Yosefa Aulia



“Terang”

102 x 77 cm

Pencil and marker on paper

2021



Yosefa Aulia is an artist who lives and works in Bandung. She was awarded a bachelor degree from the Bandung Institute of Technology in Sculpture program. She uses diverse media for making artworks. She was involved in a number of exhibitions and art fairs such as Open P.O, Art Jakarta at JCC Senayan, Jakarta in 2019; Made of: Stories of Material, Galeri Lorong in collaboration with Arcolabs Indonesia, Yogyakarta in 2018; Bandung Drawing Festival, NuArt Gallery, Bandung in 2017; and Asia Art Network, Seoul, South Korea in 2015. She also conducted residency several times. Her latest residency was titled Bergulir! Bergetar! Bertabrakan! at Cemeti Institute of Art and Society AIR #1 period in 2017. In addition to being an artist, she also partakes in several exhibition projects as a curator or a member of the artistic team. She served as a curator for the project called Tembus: Masa Subur Awewe, Omnispace, Bandung (2018) and a member of the artistic team for a work called May You Live in Interesting Times, Paviliun Indonesia as a part of the 58th Venice Biennale (2019).

Condro Priyoaji



“Still Life #3; Fish”

130 x 90 cm

Acrylic on paper

2021



Condro Priyoaji is a painter who lives and works in Bandung, Graduated from FSRD ITB majoring in painting. Condro born in Jember, December 31, 1993. His artistic journey began when he was in high school, starting with the world of street art. His habit of painting to this day influences how he sees life.

He saw a landscape that caught the eye as a composition of color pigments. Until now, interest in the phenomenon of color has become a common thread in the series of works he has worked on. Condro often participates in several art exhibitions and events;

2021 “Broken White Project” ACE/CBD, Ace House Collective, Yogyakarta, “Shifting Spaces” Orbital Dago, Bandung. 2020 “Manifesto VII PANDEMI” Galeri Nasional Indonesia, galnasonline.id, “Nodes” Galeri Ruang Dini, Bandung

Vienasty Rezqina



**Pattern in RGB
(After the Legend)**

170 x 60 cm
Oil on canvas
2021



Full, Comfort, Out, Go, Home, Up

Oil on canvas
150 x 150 cm
2020



Born in 1994, Vienasty Rezqina is an artist who lives in Bandung. Graduated from FSRD ITB majoring in painting in 2017, Vienasty often participates in several art exhibitions and events including Art Jakarta 2017 with BEKRAF, Art Jakarta 2018 with ROH Project, group exhibition "Deciphering Clothes" at Hatch Art Gallery Singapore, group exhibition "All The Small Things" at CANS Gallery Jakarta, and received a Cross Section Award at the TOP Generation 2.0: Muda Kaya Karya event at the Jogja National Museum organized by TOP COFFEE.

In her works, Vienasty is interested in generic perceptions and stereotypical perceptions of visual images that emerge from the internet, tickle her curiosity about how a screen can become a new reality, considering that today's humans are more visualized than before. It is this curiosity that makes Vienasty often look for new possibilities from the practice of painting and or two-dimensional art in this highly artificial era. Vienasty often applying juxtapositional image style to his paintings with the quality of the images that have been digitized. Now Vienasty is focused on working as an artist and Art Toy maker.

Puri Fidhini



My Hús is Your Hús #1
Oil and acrylic on canvas
90 x 90 cm
2020



My Hús is Your Hús #2
Oil and acrylic on canvas
90 x 90 cm
2020



My Hús is Your Hús #4
Oil and acrylic on canvas
90 x 90 cm
2020



Born on January 8th, 1992 in Bandung, Indonesia, Puri Fidhini is a Bandung-based artist who has both her B.F.A and M.F.A degree from Faculty of Art and Design, Institute Technology Bandung, majoring in Painting and Visual Art Practice.

The experience of frequent lucid dreams led Puri to explore the spatial relationship between reality and the dream state. Voids of empty spaces, fragmented subjects and, surreal scape's are painted on various traditional and reflective mediums. It opens a multidimensional spatial sense that traps and frees its subjects from places of obscurity onto the visible realm. The most recent series, My Hús is Your Hús, is derived from a 2019 residency in Reykjavik, Iceland, observing a new land with interests in its people, houses, and nature. The assemblage composition of familiar landscape is a dreamscape homage, which tries to recreate the feeling of sublime happiness in a foreign place.

Luh Gede Sangita



“Yellow Sanity”

120 x170 cm
Oil on canvas
2021



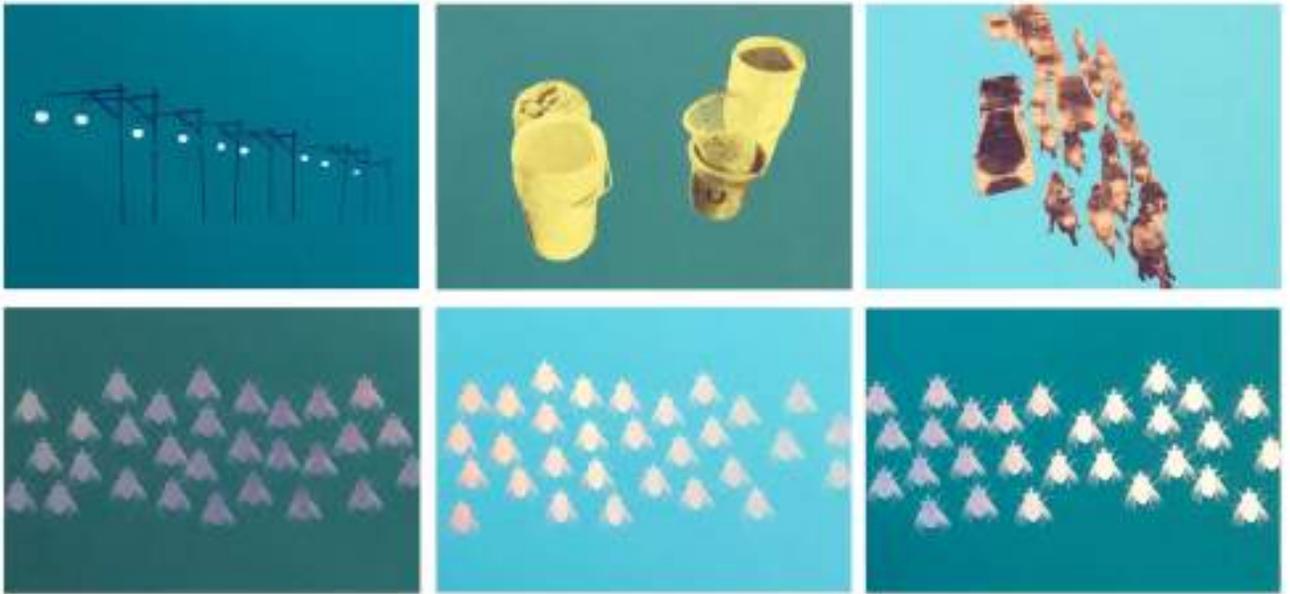
“Paradiso #1”

180 x120 cm
Oil on canvas
2021



Luh’De is a Bali based Artist that often employs bold colours and compositions in a juxtaposition manner. She majored in Fine Arts at the Institut Teknologi Bandung in Indonesia, and works primarily with oils. Her process begins by drawing from her memories and choosing which to retrieve and vividly recall, and in effect, which to forget. Incorporating her identity as a Balinese, she admits that while the ubiquitous exoticising of Bali triggers a sense of unease in her, she simultaneously does not want to detach herself completely from her home—choosing instead to borrow ideas of the ‘paradise’ it provides, and make it her own. “Painting makes me understand myself more, that maybe I desire control over things that I cannot control, blurring the realities between the one we live in and the tempting-limitless world of cyberspace. And I find peace by being in between that. The white spaces in my paintings are simply the interlude like in music albums – a transitional moment to catch a breath from what’s going on visually; a language of balancing things. The idea of the past, present, future and other realities has become my number one interest.”

Adi Sundoro



“Fish Market on The City”

6 pcs of 42 x29,7 cm

Screen printing and hot stamp foiling on paper

2021



Born in Jakarta in 1992. Adi Sundoro (Asun) completed his Art Education study at the State University of Jakarta. His love for graphic arts makes his works have a combination of various graphic techniques which are often presented unconventionally. His artworks have performed well both nationally and internationally, showcased in several countries such as: Egypt, Korea, India, Vietnam. One of his works has received a Public Prize Award at the event “The 1st International Kitchen Litho Contest” in France.

The first solo exhibition entitled “Bualan Ikan: Narrations Dragged by the Currents” was held at KKF Yogyakarta in 2019. Since 2014 Asun has been actively involved in Graphic Huru Hara, a print studio-based collective that focuses on exploration, experimentation and graphic arts education. Asun lives and works in Jakarta, as an artist and professional letterpress printmaker. Currently Asun is continuing his higher education at the Master of Fine Arts at the Institute of Technology

Argya Dhyaksa



Aing Dasa x Dasa Muka

Variable dimension
Ceramic
2021



Argya have interest in beauty in ugliness and silliness most of his ceramics forms are rough, ugly chaotically imperfect maybe this is a wabi sabi excuse for him that there is a beauty behind the impermanent and imperfection with the idea of wabi sabi in mind we may learn a great (inner) satisfaction in a humble moments. His use pinch technique for personal touch on his ceramic to get an intimacy irregularity and unpretentious.

Argya often using forms like toys, organic ornament, and random things he found on the internet as his perspective on banal daily life that he live, Argya believe that world is just an amusement, diversion and adornment sometimes he add wordplay like anagram spoonerism, spoof of something, slip of tongue, misheard quotes and song lyrics or unfunny quotes to tell that all his whole life is a joke.

Erik Rifky



Another Vivarium part 1

91,5cm X 95cm
enamel, gold prada on acrylic
2020



Another Vivarium part 2

enamel, gold prada on acrylic
91,5cm X 95cm
2020



Erik Rifky Prayudhi was born in Bandung, 26 July 1992, currently living in Banjaran. studied at SMSR Bandung and the Indonesian Institute of Cultural Arts (ISBI) Bandung. Since college, he has been actively working and exhibiting. Most of the artworks are glass paintings with traditional Cirebon techniques with various transformations of shapes and objects. He is now starting to open and explore various materials as painting media such as acrylic plate, metal, aluminium and others. The themes raised in his work are his point of view in understanding his surroundings.

Erik has participated in many joint exhibitions and solo exhibitions since 2010. The shows that are followed not only in various cities in Indonesia but also abroad include the Solo Two-Door Exhibition "One Room, Two Doors", Early Room Gallery, Bandung (2020), Drawing Class 212 "RENDEZVOUS" Thee Huis Gallery, Bandung (2020), Archipelago Art Exhibition "Posttraditionalism CONTRACTION", National Gallery of Indonesia, Jakarta (2019), Art Exhibition "Don't Dude", Gallery Pavilion House of Sampoerna, Surabaya (2019), Solo Exhibition "Elusive" Quadrangle Room, Bandung (2018), "

Ferial Afif & Peul



1. Tribute to Hendra Gunawan - Perjuangan di Cibusah 1960
2. Tribute to Hendra Gunawan - Menguliti Petai 1957
3. Tribute to Hendra Gunawan - Memijat 1961
4. Tribute to Hendra Gunawan - Wanita 1970



Video 1922 x 1080 H.264,
00:06
2021



Tribute to Hendra Gunawan - Wanita 1970 (1 edition of 5)
134 x 92 cm
Archival Inkjet Print on Photo Paper Mounted
on Aluminum Composite
2021



Ferial Afiff and Saeful Bahri are both artists from Bandung working with various medium. Since 2012, Ferial have been a member of several collective, including Lifepatch, RU (Random Union) Collective, and Gelanggang Olah Rasa (GOR). Saeful Bahri is the founder of Motion Beast (2015-now), with various roles including creative director, 3D Artist, compositor, motion grapher, etc. In this exhibition they will present the "hijacking Hendra" digital series.

Haiza Putti



Series of Push-Pull, Turns-Rounds and Rips-Sew

Print 1

40 x 60 cm

Digital print, aluminium frame

2021

Series of Push-Pull, Turns-Rounds and Rips-Sew

Print 2

40 x 60 cm

Digital print, aluminium frame

2021

Series of Push-Pull, Turns-Rounds and Rips-Sew 1

40 x 60 cm

Oil and thread on canvas

2021

Series of Push-Pull, Turns-Rounds and Rips-Sew 2

40 x 60 cm

Oil and thread on canvas

2021



Haiza Putti (b. Jakarta 1998), explore and experiment the physical limits in her paintings. Using selected colors, the expressiveness of brush strokes, and folds of the canvas constructed, her works become a tale to tell, with topics that fascinate her such as relation between tradition and today's issues. Haiza studied at the Painting Studio of the Visual Arts Program in FSRD ITB. She also actively participates in various art-related programs held by institutions, organizations and group-alikes. Since 2020, together with her friends, they initiated a collective alternative space that is still active until today, named Kapital Space in Ciburial, Bandung.

Maharani Mancanagara



(After) Diponegoro Terluka
acrylic on wood
198 x 53 x 18 cm
2021



Maharani Mancanagara is an Indonesian artist who lives and works in Bandung, Indonesia, and graduated from Institut Teknologi Bandung, Faculty of Art and Design, majoring in a printmaking studio. Primarily working in the mediums of drawing, mixed media, and installation, her works explore Indonesia's history, from ancient times to the present, based on her personal and family experiences. Maharani's ideas occur within our natural consciousness on present happenings, while history is then derived as a media, connecting different times through historiography of past occurrences. Aided by a mandatory causal relationship, history is coherently based solely on the writer of the record.

This subject is the drive for Maharani to enunciate stories from the outer realm of popular documented history, transforming those to reconstructed monuments. In the last five years, Maharani honed this tendency of devising interruptions as a fragment outside of history's known continuity that affects incidents in the past. Taking her background, Maharani grew her interest upon visualizing the long history of education in Indonesia and for the past two years continued to the topic about the exile of political prisoners in Indonesia—a part of history left on artifacts from her late grandfather's possessions. Based on the perspective, Maharani then aimed to express these belongings to a work of art, a path she took in identifying herself which she hopes could provide recognition for a larger sphere of people with a similar background.

Sillyndris



“Meranti si Sarden Asli”

42 x 29,7 cm

Steel tin box, foam, acrylic paint, enamel paint

2021



Sillyndris (Ilham Hidayat) was born in Bandung in 1993. He studied at the Universitas Pendidikan Indonesia majoring in Resort & Leisure Management and continued his course at the Modern Museum of Art in 2019. Sillyndris has held 2 solo showcases 'Sterna Paradisea' (2019) 'Life After Midnight : with Tortorot' (2020).

Talitha Maranila



“The Observer”

150 x 75 cm

Acrylic paint on plexiglass and canvas with LED light

2021



"Born and raised in Jakarta, Talitha went on to pursue her studies at Lasalle College International. Half of her childhood in the '90s was spent with her grandfather, who was a doctor and instilled in her a strong interest in biology and science. Her natural inclination brought her to the fine arts, but his influence it's still very present throughout her body of work. Talitha's aspiration is to infuse and project aspects of science and spirituality through her art.

She considers her creative work to be a manifestation of her spirituality. She explores the possible worlds we could create through the help of science and art, and what each discipline could do to reflect society's issues and perhaps affect political responses.

Since starting her professional career in 2012, Talitha has produced numerous commissioned projects in public spaces, exhibitions as well as many commercial projects both locally and internationally.

"

Widi Wardani



16 : 9

117 x 70 cm

Acrylic on canvas

2021



Widi Wardani Purnama (1998) or commonly known as Widwar is an artist from Bandung. In his works, Widwar always uses the Appropriation method in each of his paintings. The big theme in his work is relative truth. Widwar actively participates in exhibition activities, both joint and solo exhibitions. Besides that, Widwar is also active in social activities with MuralBDG.

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