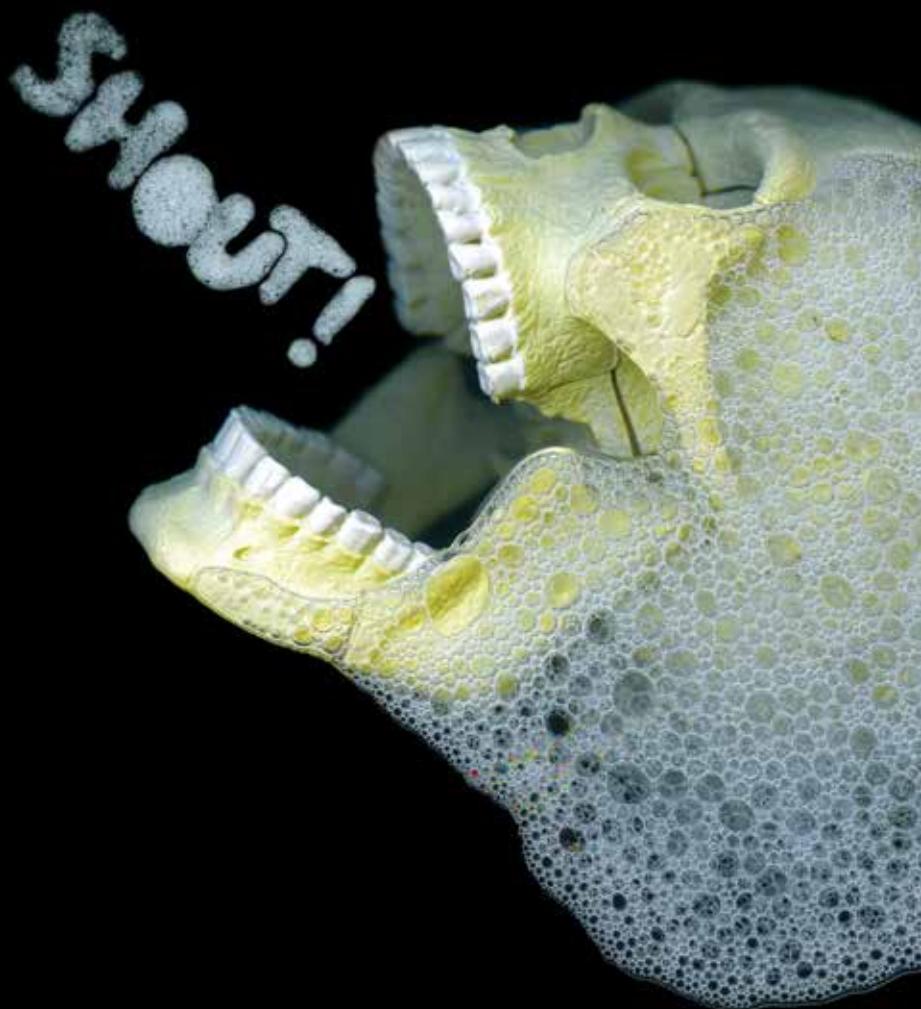


**SHOUT**

INDONESIAN  
CONTEMPORARY

ART



**MIFA** — MELBOURNE  
AND FINE ART



26 September - 9 November 2014

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A majority of the prominent modern artists in every period have strong interests in the spiritual dimension of life, which they express in the new art forms they create. The arts have always been integral to religion. Sacred pictures, sacred symbols, sacred dances, chants, hymns and tunes have been used in rituals, in places of worship, and as aids to prayer and meditation in various religions. In several places in Indonesia, for example, people can easily find traditional artworks which have religious meaning such as temples and statues in Bali. This is to say that art, in its nature, has a spiritual dimension.

Aiming at introducing the color of Indonesian modern artworks and promoting noble values for human lives, the Embassy of the Republic of Indonesia to the Holy See presents an Indonesian contemporary art exhibition in conjunction with a famous Asian Film festival in Rome called *Asiatica Film Mediale*. Under the theme ‘‘SHOUT!’, this exhibition features Indonesian contemporary artworks which illustrate different human struggles against constant change and challenges in human lives.

I dedicate my special thanks to Mr. Konfir Kabo and Melbourne Intercultural Fine Art (MiFA) Gallery, who have a great contribution to prepare the materials for this exhibition. The exhibition would not have been successful without relentless effort from him and the MiFA team. My appreciation must also go to Associazione Culturale Mnemosyne as organizer of the event and Museo d’Arte Contemporanea Roma (MACRO) which hosts the exhibition. The entire event was made possible with their valuable support.

**Budiarman Bahar**  
Ambassador of Indonesia to the Holy See

## FOREWORD

The Ambassador of the Republic of Indonesia to the Holy See, H.E. Mr. Budiarman Bahar and MiFA Gallery is proud to present SHOUT! Indonesian Contemporary Art as part of the 2014 *Asiatica Film Mediale*, held at Museo d’Arte Contemporanea (MACRO) in Rome, Italy.

Featuring works by eleven Indonesian contemporary artists, the exhibition aims to call attention to the dynamism and vitality of young artistic talents in the Indonesian contemporary art scene: Andita Purnama, Aditya Novali, Angki Purbandono, Bestrizal Besta, Erika Ernawan, I Gusti Ngurah Udiantara, Gatot Pujiarto, Gusmen Heriadi, Maria Indriasari, Sigit Santoso and Yudi Sulistyo. These artists come from different cities in Indonesia but they are united in their artistic versatility and creativity in engaging with today’s relevant issues.

Presenting sculptural works, painting, drawing and multi-media installations, this exhibition explores different aspects of human struggles against life’s constant changes and challenges. The themes explored are both personal and universal, drawing inspiration from their personal life experiences and reflecting on the world they

are living in.

We hope the exhibition will provide some insights into understanding of Indonesian contemporary art and create future opportunities for artistic and cultural exchanges between Indonesia and Italy.

**Bryan Collie & Santy Saptari**  
Curators

The influence that cinema has on languages is an area of research which *Asiatica* has used to promote the fields of art and literary culture. As we have reached our fifteenth edition, *Asiatica* progressively confirms its interdisciplinary vocation. We have the firm belief that the bonds between cinema, art and literature, allow us to dynamically grasp the blend of radical transformations of the imagination, especially from the expressive experiences of the exchange between Asia and Europe.

This year *Asiatica's Focus* is dedicated to Indonesia and to the contemporary Indonesian artists who will display their artworks within *Shout! Indonesian Contemporary Art*. This will offer the city of Rome a unique opportunity to look into styles, languages, codes and creative horizons originating from a great country in Southeast Asia, inhabited by 250 million people, where diverse cultures, religions and ethnic traditions intertwine.

The Contemporary Art Museum of Roma MACRO, directed by Alberta Campitelli, is the ideal stage for a creative energy that crosses borders and different realities, as it opens itself to new global sceneries.

The combination of vibrant artistic qualities and international values embodied by *Shout! Indonesian Contemporary Art*, the cinematographic and documentary production that we will present during the Festival and within the MACRO museum, is the result of a project made possible by the collaboration between the Cultural Association Mnemosyne and Melbourne Intercultural Fine Art. This project is promoted with enthusiasm and in close cooperation with the Indonesian Embassy to the Holy See, led by the generous sensibility of Ambassador Budiarman Bahar. This is a synergy between continents, to offer to the city of Rome a unique perception of the complex landscape of Indonesian contemporary art. This will involve new understandings and exchanges between West and East in order to fulfill the task of giving a space and a voice to other narrations, which open our city to the world confirming its vocation as a cosmopolitan capital.

The exhibition is accompanied by the extraordinary presence of the eleven young contemporary Indonesian artists. It is a "shout" and a sign for strengthening of the value of each culture, to reassert the fundamental

right to dream, to keep on pushing ourselves beyond any barricade and conformity, convinced that without this crossing of borders we would all be much the poorer.

We give our heartfelt thanks to the artists and all the people who made *Shout!* possible, working with great passion and dedication for the success of the exhibition.

**Italo Spinelli**  
Art director *Asiatica*

Yoko Ono believes that Art is a way of survival. She says that 'art making' helped her overcome life's hardships and obstacles. Attempt to cope with the world and, more importantly, to thrive despite whatever conditions that the world present us with, seem to be a suitable place to start when introducing the works of eleven Indonesian artists featured in this exhibition: Andita Purnama, Aditya Novali, Angki Purbandono, Bestrizal Besta, Erika Ernawan, I Gusti Ngurah Udiantara, Gatot Pudjiarto, Gusmen Heriadi, Maria Indriasari, Sigit Santoso and Yudi Sulistyo. Presenting works ranging from fabric, mirror, hardboard to cassette tape ribbons, the works of these artists talk about life and other existential issues as an individual and collective. Some artists look inwards and draw their inspirations from their personal life experiences, while others take a step back and distance themselves to reflect and comment on their surroundings. It is in the struggle to survive and thrive the artists unite in SHOUT! Indonesian Contemporary Art.

In her attempt to preserve beautiful memories of her life, **Andita Purnama's** Singing in the Smokey room, is an act

of self-preservation to serve proof of her existence in the world. When everything else disappears from this world, memory stays alive in one's mind. The preservation of the memories stands for the preservation of the self, saving and keeping what is meaningful to keep her going in the ever challenging world. Weaving the memories as if scared of losing them, Andita is tracing her personal journey in life, day by day. **Singing in the Smokey Room** is a life size installation made out of woven used cassette tape ribbons. The cassette tape ribbons are objects that are personally significant to her past life that she intends to leave behind. Ripping the ribbons off the tapes signifies her deconstruction of her past life to start over by slowly knitting and building a new one. The waving process is a therapeutic one that gives the artist a safe haven to recollect past experiences. Cassette tapes are recording tools of things that might give hints to the past and nostalgia, but Andita cleverly leaves some parts of her works unwoven, suggesting that the weaving of her memories is a journey, a life continuous process of self-preservation and survival.

**Bestrizal Besta's** realist paintings, **Stone Marking**, **Who am I?** and **Outside Inside** explore one of the most basic human emotions: fear and our constant struggle to deal with it. As a parent, children are always Bestrizal's subjects of interest in his paintings. Children are the most honest human beings and signify hope for human's future generation. Through his paintings, Bestrizal examines the issue of fear in parents and how it makes an impact to the lives of children, both in positive and negative ways. The children in Bestrizal's paintings are covered in cloths, portrayed isolated and caged, yet, there are signs of struggle to get out of the restricting conditions. The tension of such relationship further illustrated through conflicting words suggesting fear and the attempt to fight it, written on the background of the paintings. Fear seems to be a constant life's struggle that affects our relationships with others and hinders us from living a better world. Through his works, Bestrizal attempts to examine the dynamic of such struggle in the hope to not giving in to fear and keep trying to be better.

**Gatot Pujiarto** aims to

challenge and stir the emotions of the audience through his artworks. Mainly using threads and fabric in his works, Gatot pastes, piles, tears, breaks, binds, as well as creates marks and patterns to induce the audience into the realm of emotions. The result are works that are tactile in nature and expressive in spirit. If a painter evokes emotions through his brushstrokes, Gatot generates feelings through deconstruction and re-assembled of materials. Gatot draws his inspiration from the everyday abnormalities in his surrounding environments. He finds in the absurdities of life's events a new reality that is worth telling. Through his recreation of such events, he is interested in the audience's response to such occurrences. Emotions, are after all, responses to various things in life and are also our way of surviving the world. His works, thus, explore what it means to be human, to feel and to express one self.

If Gatot's works foreground the abnormalities of life to examine human's emotions, **Maria Indriasari's** explores the opposite. In her installation pieces **Destiny and Regret** and **Postpartum Syndrome: Sinked**, Maria examines her personal

struggle to keep away (or locked away) her individual wishes, dreams and desires, in order to create a "normal" and "idealistic" life for her family. Featuring three life size dolls, lying hopelessly on a ladder, One of Maria's installation pieces sets a glimpse of the artist's conflicted soul, often divided to deal with the constant struggle between individual freedom and responsibility. Throughout her artistic career, Maria draws her inspiration from her domestic environment as a wife and a mother of two. Her works have constantly been examining the tension, relationship and dynamic of the artist and her artistic practice in relation to her role and responsibility in the family. The tension between the ideal and reality of the everyday life have become her main source of inspirations. Maria considers the act of making art as a meditative tool to reflect on life and get away from her daily activities. In the process of her art making, she pours her happiness, sorrows, fears and dreams. Art is her survival kit to life.

**Erika Etnawan** takes on the issue of female's identity and individual freedom to a much broader level and positions

them in relation to norms and social expectations. **Self Image 01** to **Self Image 04** depict four life-size mirror panels of a standing naked women. The image of the woman is getting more and more blurred, washed away by the white paints as we progress from **Self Image 01** to **Self Image 04**. This leaves us with almost a solely white panel with a vague image of the woman in **Self Image 04**. These haunting female figures in Erika's works examine the construction and control of the female body and identity, drawing from her experience growing up as female Moslem in a Moslem society. The artist states that "when the female body does not belong to her individual self, but instead is controlled and defined by the society, the body becomes a fighting ground between the two contrasting ends. And the most basic and personal rights are entrapped with restricting social conceptions. Hence, camouflage is a practice deployed to guard oneself from social critics and punishments, which contributes to the erosion of identity and bodily experience". Erika smashes the mirror panels and leave cracking marks all over. This is her action of reclaiming the control on the construction of her body and pursuing the individual

freedom she wishes for, over social conformity.

In his work, **I am Beautiful, Therefore I exist #5, I Gusti Ngurah Udiantara**, also known as Tantin, comments on the ideal construction of female beauty and how much social conformity to the idea often defines the existence and value of a person. Tantin's work is made out of cut out aluminium layers, suggesting how the concept of beauty is a constructed ideal, built from many layers of (materialistic and economical) interests, dictated by beauty industries and disseminated by mass media. Tantin's selects iconic women from all over the world to be the subjects in his works, cementing what is regarded as the ideal beauty in our today's society. His work challenges the imposed value and the superficiality of our today's society. As the title of the work suggests, is female identity and existence defined largely by their physical appearance? How much has today's society conformed to the idea?

When the world gets busy with conformity, **Gusmen Heriadi** takes on the road less travelled with the art of non-conformity. The idea of conformity is being challenged by Gusmen Heriadi's

in his paintings **Self-Hypnosis** and **Filling Up** where he attempts to explore the uniqueness of an individual character through the formal aesthetic configuration of different elements in his paintings: composition, colors, representation of objects and so on. Gusmen is interested in the process of individual's internalization of different values where the ability of taking in, processing and selecting what is worth keeping and believing in, shapes their attitude and behavior towards life and others.

**Angki Purbandono's Core Republic** series examines the relationship between people and its natural environments living and sharing the world's limited resources in the life's game of survival. Angki is the pioneer of a scannography method where instead of using a camera, Angki uses a scanner to scan his objects. Angki is a true collector in many ways. He collects everything: flowers, used dolls, discarded objects, litters and so on. He finds beauty and meaning in unused and discarded objects. His playground is a garbage picking field where he spends hours collecting whatever objects that he finds interesting. These objects find a new life in Angki's

bed scanner where he later assembles them and creates a new reality. The result is a new visual reality ridden with colors and construction or juxtapositions of objects that do not usually go together, adding layer of humor and playfulness to the work. His working method testifies to his interest in nature and the environment. In the **Corn Republic** series, Angki tells a story of life's competition and survival from the point of view of one of the members of the animal kingdom, in this case, a gorilla. Playful and colorful, therein his works lies hope. Hope of a better world, saved by a power bigger than any humans or animals but instead, Spiderman, the cartoon hero.

The contemporary issue of limited resources is given a practical answer by **Yudi Sulistyo**. He shares his alternative solution to one of the biggest challenges in urban life of limited space and housing as a result of the burgeoning numbers of immigrants. **Caravan** is what Yudi envisions to be the ideal solution of such problems: to build a stacked house on top of a caravan. His concern arises from a local problem in Indonesia where many immigrants come to Jakarta to find better

lives and build temporary housings in government lands and rivers, causing many social and environmental issues. Although it is perhaps a national issue, it is also a universal issue that is happening all over the world. Yudi builds his work out of hardboard pieces, a careful consideration of materials that testifies to his creativity and his environmentalist approach in art making.

Human relationship to its surroundings will never be separated from their relationship to God or spirituality. **Sigit Santoso's Ichthus** explores the relationship between a believer and God. His painting depicts a man with a stigmata printed on his body painting an image of an unfinished fish. The word "Ichthus" in Greek means fish and it is an acronym of Lesous Christos Theou Soter, a spiritual symbol of Christ, Church and Christians. Sigit states that the painter in his painting is trying to recreate the figure of fish in his empty studio space because he feels he does not find that fish anymore in the depth of the river and sea. Is he trying to find the figure of Jesus in the vast emptiness of today's world? Or is the believer painter

in the painting trying to recreate his life according to the life of Jesus? Sigit's works are always ridden with symbolism where every element and their placement in the painting are carefully placed in such a way to visually and intellectually challenge the audience with his message.

If in the past, religion was probably the standard value of life, in today's life, the value of life is often placed on material things. **Aditya Novali's New God**

comments on the glorification of artwork as a manifestation of urban value. He chooses the world of art, a world that is closest to him and where he is also a practitioner in it. Aditya questions the standard value put into a work of art and its relation to power struggles in the art system. How do you define the value of a piece of art if there are many conflicting variables and interests being play out? What makes good or bad art? Who defines it? Everything is relative just like life itself. As an artist, it is a challenge to navigate and thrive in the complexity of such system and value in order to reach for his dream of becoming a successful artist.

The works by the featured eleven artists in this exhibition illustrate the

different ways of how they deal with life's constant changes and challenges. They highlight strength, struggle, courage, endurance and human's ability and resilience to overcome the unexpected.

These works are a way of connecting themselves to the world, reflecting on their own experiences and their surroundings. The themes that the artists have confronted also reveal that these are not confined within their own culture but rather, quite universal. Their experiences are unconsciously parallel despite living in different cultural environments.

Looking at these works, we are challenged to reflect on the often impertinence, unpredictability and ephemerality nature of life itself. If change is the only constant thing in life, it is quite appropriate to sum up this article with one of the most popular quotes of human survival that "it is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is the most adaptable to change".

ITALIAN FOREWORD & INTRODUCTION



La maggioranza degli artisti moderni noti di ogni periodo ha un forte interesse per la dimensione spirituale della vita, che ha espresso nelle nuove forme d'arte che hanno creato. Le arti sono state sempre integrali alla religione. Immagini, simboli, danze, canti, inni e musica sacre sono stati usati nei riti, in luoghi di culto, come sostegno alla preghiera e alla meditazione in tante religioni. In alcuni luoghi dell'Indonesia, ad esempio, si possono facilmente trovare opere d'arte tradizionale che hanno un significato religioso come i templi e le statue a Bali. Questo per dire che l'arte, nella sua natura, possiede una dimensione spirituale.

Puntando a presentare il colore delle moderne opere d'arte indonesiane e a promuovere i valori nobili per la vita umana, l'Ambasciata della Repubblica d'Indonesia presso la Santa Sede presenta una mostra d'arte indonesiana contemporanea congiuntamente con il popolare Festival del Cinema Asiatico a Roma intitolate Asiatica Film Mediale. Sotto il tema "SHOUT!" ["Grido!"], questa mostra presenta opere d'arte indonesiane contemporanee che illustrano le diverse umane lotte contro il continuo cambiamento e le sfide della vita.

Dedico un ringraziamento speciale al Sig. Konfir Kabo e alla Galleria Melbourne Intercultural Fine Art (MiFA), che hanno largamente contribuito nella preparazione dei materiali per questa mostra. La mostra non avrebbe potuto concretizzarsi senza gli sforzi suoi e del team del MiFA. Il mio apprezzamento va anche all'Associazione Culturale Mnemosyne quale organizzatrice del film festival e al Museo d'Arte Contemporanea (MACRO) che ospita la mostra. Tutto l'evento è stato reso possibile dal loro prezioso sostegno.

**Budiarman Bahar**

Ambasciatore della Repubblica d'Indonesia presso la Santa Sede

## PREMESSA

L'Ambasciatore della Repubblica d'Indonesia presso la Santa Sede, S.E. Mr. Budiarman Bahar e la Galleria MiFA sono orgogliosi di presentare la mostra SHOUT! Indonesian Contemporary Art come parte del festival Asiatica Film Mediale 2014, tenuta al Museo d'Arte Contemporanea (MACRO) di Roma, Italia.

Contente i lavori di undici artisti indonesiani contemporanei, la mostra punta a richiamare l'attenzione alla dinamicità e vitalità dei giovani talenti artistici della scena contemporanea indonesiana: Andita Purnama, Aditya Novali, Angki Purbandono, Bestrizal Besta, Erika Ernawan, I Gusti Ngurah Udiantara, Gatot Pujiarto, Gusmen Heriadi, Maria Indriasari, Sigit Santoso e Yudi Sulistyo. Questi artisti provengono da diverse città in Indonesia, ma sono uniti dalla loro versatilità e creatività artistica nell'affrontare i temi importanti dell'oggi.

Presentando lavori di scultura, pittura, disegno e installazioni multimediali, questa mostra esplora i diversi modi dell'umana lotta contro i costanti cambiamenti della vita e le sue sfide. I temi esplorati sono sia personali che universali,

ispirati dalle singole esperienze di vita e dalle riflessioni sul mondo in cui gli artisti vivono.

Si spera che la mostra possa offrire un approfondimento per la comprensione dell'arte contemporanea indonesiana e creare future opportunità di scambi artistici e culturali tra Indonesia e Italia.

**Bryan Collie and Santy Sapta**  
Curatori

La contaminazione che il cinema ha con altri linguaggi è un ambito di ricerca al quale Asiatica si è da sempre dedicata, promuovendo iniziative nell'ambito delle arti figurative e della cultura letteraria. Giunta alla sua quindicesima edizione, Asiatica conferma la sua vocazione interdisciplinare, nella convinzione che i legami tra cinema, arte, letteratura, consentano di cogliere in modo dinamico l'emergere di un insieme di trasformazioni radicali dell'immaginario in cui viviamo, in particolare nelle esperienze espressive nate dallo scambio tra Asia ed Europa.

Il Focus di quest'anno di Asiatica è dedicato all'Indonesia e gli artisti contemporanei indonesiani che esporranno le loro opere nell'ambito di Shout!, offriranno alla città di Roma un'occasione unica per indagare stili, linguaggi, codici e orizzonti creativi provenienti da un grande paese, abitato da 250 milioni persone, in un'area del nostro pianeta - il sud est asiatico - dove s'intrecciano culture, religioni e tradizioni etniche molto diverse.

Il Museo d'Arte Contemporanea di Roma, MACRO diretto da

Alberta Campitelli rappresenta il palcoscenico privilegiato per un'energia creativa che attraversa confini e realtà diverse, apendosi a nuovi scenari globali.

L'incontro con un immaginario artistico vitale e di valore internazionale che si realizza con Shout! - assieme alla produzione cinematografica e documentaristica che presenteremo nel corso del Festival e all'interno del Museo MACRO - è frutto di un progetto, reso possibile dalla collaborazione tra l'Associazione Culturale Mnemosyne e la Melbourne Intercultural Fine Art, promosso con entusiasmo e in stretta cooperazione con l'Ambasciata indonesiana presso la Santa Sede, guidata dalla generosa sensibilità dell'ambasciatore Budiarman Bahar. Una sinergia tra continenti, per offrire alla città di Roma una percezione originale del complesso panorama dell'arte contemporanea indonesiana.

Nuove comprensioni e scambi tra l'occidente e l'oriente per assolvere al compito di dare spazio e voce ad altre narrazioni che aprano la nostra città al mondo, confermandone la vocazione a capitale cosmopolita.

La mostra, accompagnata dalla presenza straordinaria

degli undici giovani artisti contemporanei indonesiani, è un "grido" e un gesto per fortificare il valore di ogni cultura, per riaffermare il diritto fondamentale a sognare, continuando a spingerci oltre ogni sbarramento e conformismo, convinti che senza questo attraversamento dei confini saremmo tutti molto più poveri.

Ringraziamo di cuore gli artisti e tutte le persone che hanno reso possibile Shout! lavorando con grande passione e dedizione al successo della mostra.

**Italo Spinelli**  
Il Direttore Artistico di  
Asiatica

Yoko Ono crede che l'Arte sia un modo di sopravvivere. Dice che "fare arte" l'ha aiutata a superare le difficoltà e gli ostacoli della vita. Il tentativo di interagire con il mondo è, ancor più importante, crescere nonostante qualsiasi condizione che il mondo presenti, sembra un punto adatto da cui partire per presentare i lavori di undici artisti indonesiani contemporanei di questa mostra: Andita Purnama, Aditya Novali, Angki Purbandono, Bestrizal Besta, Erika Ecnawan, I Gusti Ngurah Udiantara, Gatot Pujiarto, Gusmen Heriadi, Maria Indriasari, Sigit Santoso e Yudi Sulistyo. La mostra punta a richiamare l'attenzione sulla dinamicità e la vitalità dei giovani talenti artistici della scena indonesiana contemporanea. Con opere che spaziano dal tessuto agli specchi, da tavole di truciolo a nastri magnetici, i lavori di questi artisti parlano della vita e altri argomenti esistenziali come voci individuali e collettive. Alcuni artisti fanno introspezione e prendono ispirazione dalle loro personali esperienze di vita, mentre altri fanno un passo indietro e si allontanano per riflettere e commentare sull'ambiente circostante. Nella lotta

per sopravvivere e crescere gli artisti si sono uniti nella SHOUT! Indonesian Contemporary Art.

Nel suo tentativo di conservare i bei ricordi della sua vita, l'opera di **Andita Purnama** *Singing in the Smokey Room*, è un atto di auto-conservazione per dare prova della sua esistenza al mondo. Quando tutto il resto scompare da questo mondo, la memoria resta viva nella mente. La conservazione dei ricordi è la conservazione di se stessi, salvare e conservare quello che le è prezioso per andare avanti nel mondo sempre pieno di sfide. Intrecciando i ricordi come se preoccupata di perderli, Andita traccia il suo personale cammino nella vita, giorno per giorno. *Singing in the Smokey Room* è un'installazione a grandezza naturale di nastri magnetici usati intrecciati. I nastri magnetici sono oggetti personalmente rilevanti del suo passato che vuole lasciare dietro di sé.

Strappare i nastri dalle cassette rappresenta la sua decostruzione della sua vita passata per poi lentamente intrecciare e costruirne una nuova. Il processo d'intreccio è un procedimento terapeutico che dà all'artista uno spazio sicuro dove raccogliere le passate esperienze. Le

cassette magnetiche sono uno strumento di registrazione di cose che possono darci un indizio verso il passato e la nostalgia, ma Andita astutamente lascia parte dei suoi lavori sciolti, suggerendo che l'intreccio delle sue memorie è un viaggio, un processo vitale continuo di auto-conservazione e sopravvivenza.

I dipinti realistici di **Bestrizal Besta**, *Stone Macking, Who am I?* e *Outside Inside* esplorano una delle più basiliari emozioni umane: la paura e la nostra continua lotta per affrontarla. Come genitore, i bambini sono sempre oggetto di interesse di Bestrizal nei suoi dipinti. I bambini sono gli essere umani più onesti e rappresentano la speranza per le future generazioni. Attraverso i suoi dipinti, Bestrizal esamina il tema della paura nei genitori e come essa incide sulle vite dei bambini, sia positivamente che negativamente. I bambini dei dipinti di Bestrizal sono rappresentati coperti da panni, ritratti isolati e ingabbiati, eppure ci sono segni dello sforzo per uscire dalle restrizioni. La tensione di tale relazione è illustrata oltre attraverso mondi in conflitto che suggeriscono la paura e il tentativo di combatterla,

come scritto sullo sfondo dei dipinti. La paura sembra essere una delle costanti della vita che influenza le nostre relazioni con gli altri e ci impedisce di vivere un mondo migliore. Attraverso i suoi lavori, Bestrizal cerca di esaminare la dinamica di tale conflitto nella speranza di non arrendersi alla paura e di continuare a migliorare.

**Gatot Pujiarto** mira a sfidare e provocare le emozioni del pubblico attraverso le sue opere. Principalmente usando fili e stoffe nei suoi lavori, Gatot, incolla, impila, strappa, rompe, lega, così come crea marchi e motivi per spingere l'osservatore nel regno delle emozioni. Il risultato sono lavori tattili in natura ed espressivi nello spirito. Se un pittore evoca emozioni attraverso i suoi colpi di pennello, Gatot genera sensazioni attraverso la decostruzione e il riassemblaggio dei materiali. Gatot trae la sua ispirazione dalle anomalie di tutti i giorni nell'ambiente che lo circonda. Trova nelle assurdità degli eventi della vita una nuova realtà che merita di essere raccontata. Attraverso la sua ricreazione di tali eventi, è interessato alla reazione del pubblico di fronte ad essi. Le emozioni sono, dopotutto, risposte a varie cose nella vita

ed anche il nostro modo di sopravvivere al mondo. I suoi lavori, quindi, esplorano cosa significa essere umano, provare sensazioni ed esprimere se stessi.

Se i lavori di Gatot mettono in primo piano le anomalie della vita per esaminare le emozioni umane, quelli di

**Maria Indriasari** esplorano l'opposto. Nelle sue installazioni, *Destiny and Regret* e *Postpartum Syndrome: Sinked*, Maria esamina la sua

lotta personale per tenere lontani [o rinchiusi] le sue volontà, sogni e desideri individuali, in modo da creare una vita "normale" e "idealistica" per la sua famiglia. Contenente tre bambole a grandezza d'uomo, giacenti senza speranza su una scala, una delle installazioni di Maria volge uno sguardo all'anima travagliata dell'artista, spesso divisa tra la

libertà individuale e la responsabilità. Attraverso la sua carriera artistica, Maria si ispira al suo ambiente domestico come moglie e madre di due bambini. I suoi lavori esaminano costantemente la tensione, la relazione e le dinamiche dell'artista e la sua pratica artistica in relazione al suo ruolo e alla sua responsabilità nella famiglia. La tensione tra l'ideale e il reale della

vita quotidiana è diventata la sua principale fonte di ispirazione. Maria considera l'atto di fare arte come uno strumento meditativo per riflettere sulla vita e allontanarsi dalle sue attività quotidiane. Nel processo creativo della sua arte, egli riversa gioia, tristezza, paure e sogni. L'arte è il suo "kit di sopravvivenza".

**Erika Etnawan** affronta la questione dell'identità femminile e della libertà individuale ad un livello più ampio e le posiziona in relazione alle norme e alle aspettative sociali. Da *Self Image 01* a *Self Image 04* quattro pannelli a specchio riprendono a grandezza naturale una donna nuda in piedi. L'immagine della donna è progressivamente sfocata, cancellata dalle tinte bianche mentre si procede da *Self Image 01* a *Self Image 04*. Ciò ci lascia di fronte ad un pannello quasi esclusivamente bianco con una vaga immagine della donna in *Self Image 04*.

Queste evocative immagini femminili nei lavori di Erika analizzano la costruzione e il controllo del corpo e dell'identità femminile, prendendo spunto dalla sua esperienza cresciuta come donna musulmana in una società musulmana. L'artista dichiara che

"quando il corpo femminile non appartiene al proprio se, ma è controllato e definito dalla società, il corpo diventa terreno di scontro tra due opposte fazioni. E i più fondamentali e personali diritti sono intrappolati con preconcetti sociali. Così, il mimetismo è una pratica messa in atto per difendersi dalle critiche e punizioni sociali, che contribuiscono all'erosione dell'identità e dell'esperienza corporea". Erika picchia i pannelli a specchio e lascia crepe dappertutto. Questo è il suo gesto di rivendicazione del controllo sulla costruzione del suo corpo e la ricerca della libertà individuale che desidera, al di sopra del conformismo.

Nel suo lavoro, *I am Beautiful, Therefore I exist #5, I Gusti Ngurah Udiantara*, nota anche come Tantin, commenta la costruzione ideale della bellezza femminile e quanto il conformismo definisca l'esistenza e il valore di una persona. L'opera di Tantin è fatta da strati ritagliati di alluminio, suggerendo come il concetto di bellezza sia un ideale fabbricato, costruita da strati di (materialistici e economici) interessi, dettati dall'industria cosmetica e disseminati dai mass media. Tantin sceglie donne iconiche

da tutto il mondo come soggetti delle sue opere, rinsaldando il concetto di bellezza ideale nella nostra società contemporanea. Il suo lavoro sfida il valore imposto e la superficialità della nostra società di oggi. Come suggerisce il titolo dell'opera, è forse l'identità e l'esistenza della donna ampiamente definita dalla sua apparenza fisica? Quanto la società odierna si è conformata a questa idea?

Quando il mondo è occupato con il conformismo, **Gusmen Heriadi** prende il sentiero meno battuto con l'arte anti-conformista. L'idea del conformismo sfidata da Gusmen Heriadi nei suoi dipinti *Self-Hypnosis* e *Filling Up* dove prova ad esplorare l'unicità di un carattere individuale attraverso la configurazione estetica formale di diversi elementi nei suoi dipinti: composizione, colori, rappresentazione degli oggetti e così via. Gusmen è interessato al processo d'introiezione dell'individuo neo confronti di diversi valori dove la capacità di acquisire, elaborare e selezionare cosa conviene conservare e in cui credere, formare la loro attitudine e i comportamenti verso la vita e gli altri.

**Angki Purbandono** con la

serie **Corn Republic** esamina il rapporto tra le persone e il loro ambiente naturale vivendo e condividendo le limitate risorse del mondo nel gioco di sopravvivenza della vita. Angki è il pioniere di un metodo ‘scannografico’ dove invece di usare una fotocamera, egli usa uno scanner per catturare gli oggetti. Angki è un vero collezionista in tanti modi. Collezione di tutto: fiori, bambole usate, oggetti abbandonati, scarti e così via. Trova bellezza e significato in oggetti usati e abbandonati. Il suo ‘terreno di gioco’ è una discarica dove trascorre ore a raccogliere gli oggetti che ritiene interessanti. Questi oggetti trovano nuova vita nello scanner di Angki, dove lui poi li assembla e crea una nuova realtà. Il risultato è una nuova realtà visuale ricca di colori e costruzione o giustapposizione di oggetti che normalmente non vanno insieme, aggiungendo uno strato di humor e giocosità all’opera. Il suo metodo di lavoro testimonia il suo interesse per la natura e l’ambiente. Nella serie **Corn Republic**, Angki racconta la storia di una vita di competizione e sopravvivenza dal punto di vista di un membro del regno animale, in questo caso un gorilla. Giocoso e colorato, nella sua

opera c’è speranza. Speranza di un mondo migliore, salvato da un potere più grande di qualsiasi uomo o animale, ma piuttosto da Spiderman, l’eroe dei fumetti.

Il tema contemporaneo delle risorse limitate riceve una risposta pratica da **Yudi Sulistyo**. Egli condivide la sua soluzione alternativa ad una delle maggiori sfide della vita urbana di scarsità di spazio e alloggio quali risultati del numero radicalmente crescente di immigrati. **Caravan** è quello che Yudi vede come la soluzione ideale a tali problemi: costruire una casa multilivello in cima ad un caravan. Il suo pensiero emerge dalla problematica locale in Indonesia, dove tanti immigranti si spostano a Jakarta per cercare una vita migliore e costruiscono abitazioni temporanee su terreni pubblici e sui canali, causando numerosi problemi sociali e ambientali. Pur essendo un problema nazionale, è probabilmente un fenomeno comune che si manifesta a livello mondiale. Yudi ha costruito la sua opera partendo da pannelli densi di truciolato, una scelta attenta dei materiali che testimonia la sua creatività e il suo approccio ambientalista al processo artistico.

Le relazioni degli uomini con ciò che li circonda non saranno mai separate dalla loro relazione con Dio o la spiritualità. **Ichtus** di **Sigit Santoso** esplora la relazione tra un credente e Dio. Il suo dipinto ritrae un uomo con una stimmata stampata sul suo corpo che dipinge l’immagine incompleta di un pesce. La parola “Ichthus” in Greco significa appunto pesce ed è un acronimo di Iesous Christos Theou Souter, un simbolo spirituale di Cristo, della Chiesa e dei Cristiani. Sigit afferma che il pittore nel suo quadro tenta di ricreare la figura del pesce nello spazio vuoto del suo studio perché sente di non trovare più quel pesce nelle profondità del fiume o del mare. Sta cercando di trovare la figura di Gesù nel vasto vuoto del mondo di oggi? O forse il pittore credente del quadro sta cercando di ricreare la sua vita secondo quella di Gesù? Le opere di Sigit sono sempre ricche di simbolismo, dove ogni elemento e la loro posizione nel dipinto sono attentamente scelti per stimolare visualmente ed intellettualmente l’osservatore con il suo messaggio.

Se nel passato, la religione era il valore di riferimento della vita, oggi, il valore

della vita viene spesso posto su cose materiali. **Aditya Novali** con **New God** commenta la glorificazione dell’opera d’arte come manifestazione del valore urbano. Egli sceglie il mondo dell’arte, un mondo più vicino a lui e di cui è un praticante. Aditya mette in questione il valore standard messo in un’opera d’arte e la sua relazione con lotte di potere nel sistema dell’art. Come definire il valore di un’opera d’arte se ci sono così tante varianti e interessi in conflitto? Cosa rende l’arte buona o cattiva? Chi lo definisce? Tutto è relativo così come la stessa vita. Come artista, è una sfida navigare and crescere nella complessità di un tale sistema e valore in modo da inseguire il proprio sogno di diventare un artista di successo.

Le opere degli undici artisti presentati in questa mostra illustrano i modi diversi di come affrontino i costanti cambiamenti e le sfide della vita. Sottolineano la forza, la lotta, il coraggio, la resistenza e la capacità e lo spirito umano di superare l’imprevisto. Questi lavori sono un modo di collegarsi al mondo, riflettere sulle proprie esperienze e sull’ambiente circostante. I temi che gli artisti hanno affrontato rivelano anche

che non restano confinati  
alla loro cultura, ma  
piuttosto sono universali.  
Le loro esperienze sono  
inconsciamente parallele pur  
vivendo in ambienti culturali  
differenti. Osservando  
queste opere, siamo sfidati  
a riflettere sulla natura  
impertinente, imprevedibile  
ed effimera della vita stessa.  
Se il cambiamento è l'unica  
cosa costante nella vita,  
è abbastanza appropriato  
riassumere quanto qui  
riportato con una delle  
citations più popolari sulla  
sopravvivenza umana che dice  
“Non è la specie più forte,  
né quella più intelligente  
a sopravvivere. È quella  
più capace di adattarsi al  
cambiamento”.

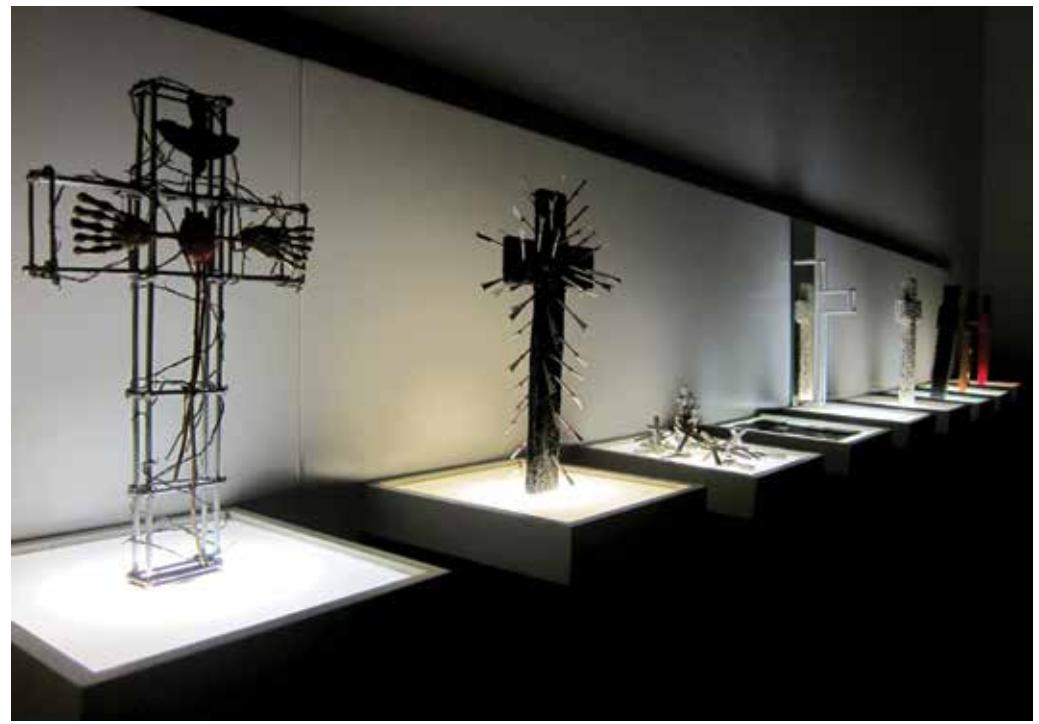
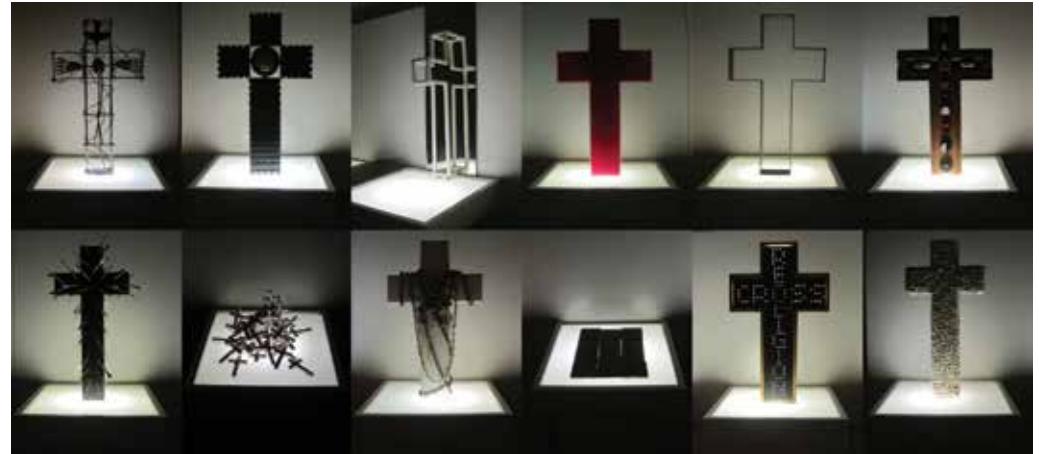
ARTISTS & WORKS

New God , 2001 (detail)

Wood, gold / silver plated copper, steel, zinc, genuine leather,  
resin, LED, fabric, clay, mirror, plexiglass

Suite of 12, 25 x 15 x 5 cm each

Edition 1/3





**New God**, 2001

Wood, gold / silver platted copper, steel, zinc, genuine leather,  
resin, LED, fabric, clay, mirror, plexiglass

Suite of 12, 25 x 15 x 5 cm each

Edition 1/3

## ANDITA PURNAMA

38 Singing in the Smokey Room, 2012

Woven cassette tape  
300 x 100 cm



Photo courtesy of Indonesian Visual Art Archive

40  
Corn Republic: Save our corn , 2014  
Corn Republic: The Hunter , 2014  
Corn Republic: The Hungry Gorilla , 2014

Scannography (UV print on acrylic, zinc, LED, AC power  
200x60.5cm each panel  
(left to right)





Outside Inside, 2014

Charcoal on canvas

180 x 180 cm



**Stone Marking**, 2014  
Charcoal on canvas  
150x200cm

**Who am I?**, 2014  
Charcoal on canvas  
200x150cm







48

**Selfimage 1 - 4, 2014**

Digital Print on Mirror  
151x80 cm each



49



**Deconstructing Artefact, 2011**

Acrylic, thread, fabric on canvas  
150x200 cm



**The Destroyed Peace, 2014**

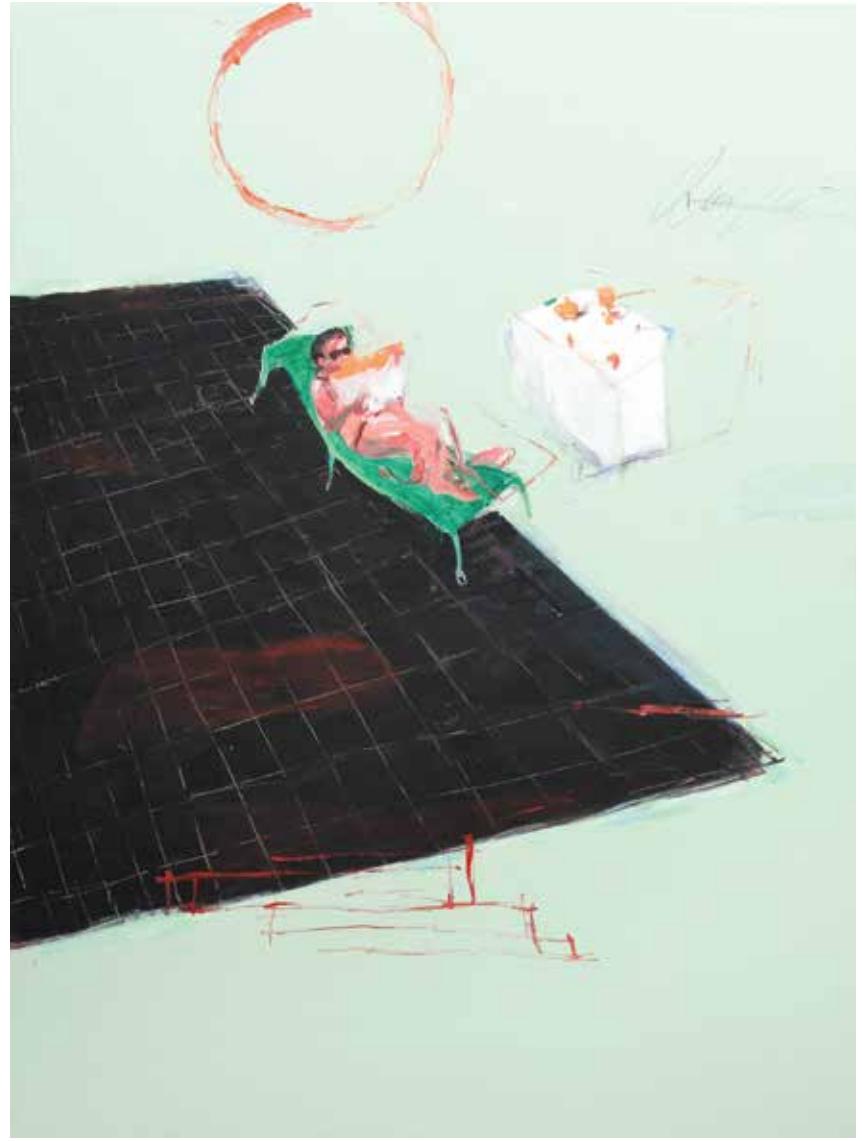
Acrylic, thread, fabric on canvas  
150x200 cm





56 Filling Up, 2004 - 2014

Acrylic on Canvas  
200x150cm



**Destiny and Regret, 2014 (detail)**

Canvas fabric, Dacron, Thread, Safety pin, Wood  
Ladder 210x50cm each / Doll life size



**Destiny and Regret**, 2014

Canvas fabric, Dacron, Thread, Safety pin, Wood  
Ladders 50x210 cm each / Doll life size



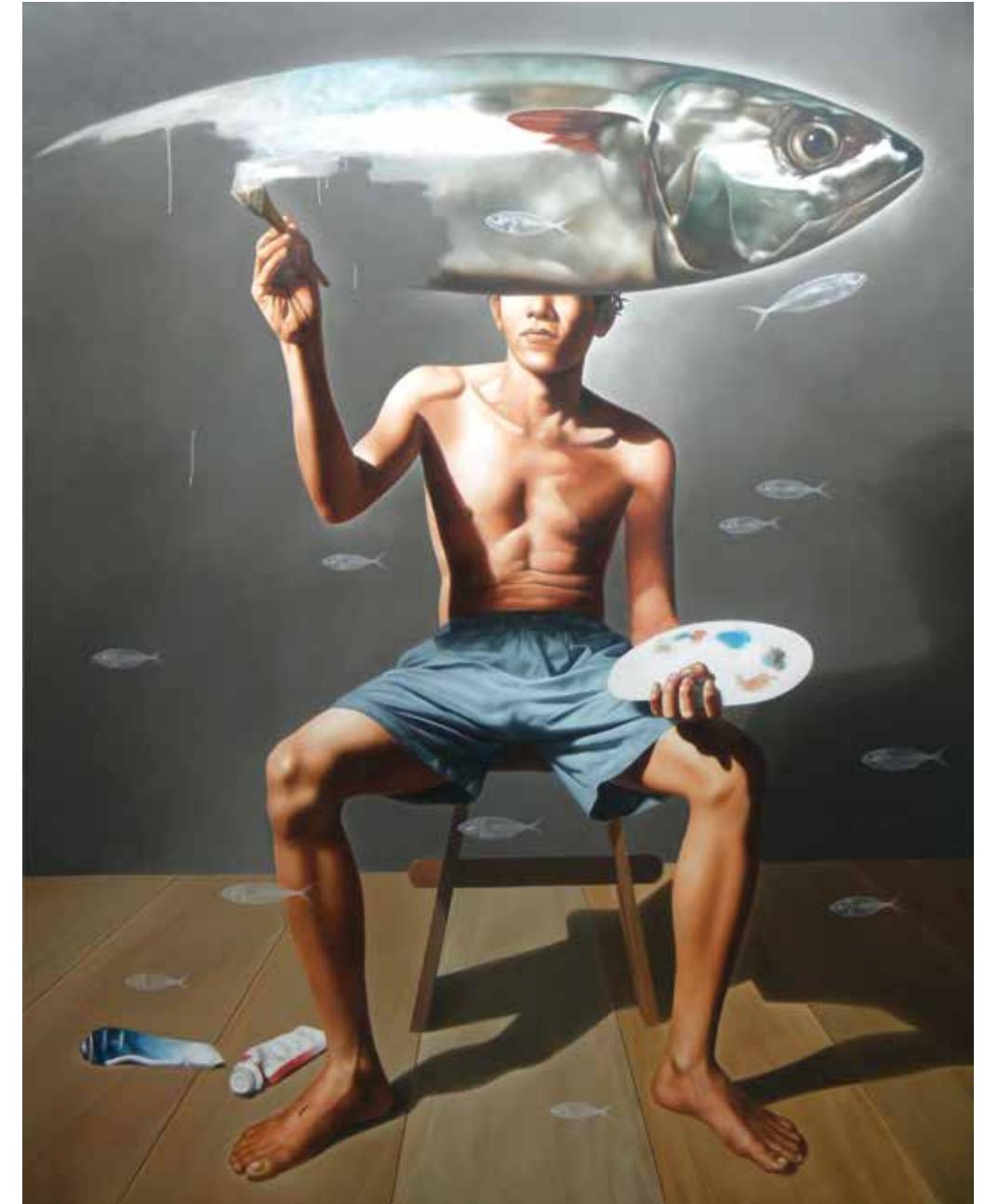
**Postpartum Syndrome: Sinked**, 2012

Canvas fabric, Dacron, Thread, Safety pins  
Life size



Icthus, 2014

Oil on canvas  
180 x 150 cm





I GUSTI NGURAH UDIANTARA  
(TANTIN)

I am Beautiful Therefore I Exist #5 , 2014

68 ..  
Aluminium Plate  
120 x 100 cm  
Edition 1/1



Paper, aluminium pipes, wire, paint, recycled materials  
120 x 60 x 50 cm



## BIOGRAPHIES

ADITYA

NOVALI

BORN 1978,  
Jakarta,  
Indonesia

**New God** is part of my project called Devotion. Through this project, I examine the value system put in today's contemporary art world. New God features 12 crosses inspired by celebrated modern and contemporary artists, including Cai Guo Qiang, Damien Hirst, Jeff Koons, Frida Kahlo, Jenny Holzer, Salvador Dali and others. They represent the 12 apostles of contemporary art today, who are adored and worshipped.

Education		
»	1997-2002	Bachelor of Engineering in Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia.
	2006-2008	IM Master of Conceptual Design, Design Academy Eindhoven, The Netherlands
Selected Solo Exhibition		
»	2014	"Painting Sense", Roh Projects, Jakarta
	2013	"Beyond The Walls", Primo Marella Gallery, Milan, Italy
	2012	"Method of Polarity", Umahseni, Jakarta "The Wall:Asian [Un]Real Estate Project", Project Stage-Art Stage, Singapore
	2011	"Indoscape : A "Geo-History", Canna Gallery, Jakarta
	2004	"Art Portable", CP Artspace, Jakarta
	1997	"View on Woman", Linggar Gallery, Jakarta
	1996	Taman Budaya, Yogyakarta
	1995	Transition", Bentara Budaya, Jakarta
	1990	Purna Budaya, Yogyakarta (with Javanese puppet show performance)
	1989	Galeri Pasar Seni Ancol, Jakarta (with Javanese puppet show performance)
Selected Group Exhibition		
»	2014	"The Wall/Structure/Construction/Border/ Memory", Ark Galerie, Yogyakarta
		"Fiesta Fatahillah", Jak Contemporary Artspace, Jakarta
		Art 14 London, London, England
		Primo Marella Gallery, Scope Basel, Basel, Switzerland
	2013	"Little Water", Dojima River Biennale, Osaka, Japan

	"Pressing", Centro Video Insight, Torino, Italia		"1001 Doors: Reinterpreting Traditions", Ciputra World, Jakarta
	South East Asia (SEA)+ Triennale, National Gallery, Jakarta		Art Stage Singapore, with Gallery Canna
	Homo Ludens#4, Bentara Budaya Bali, Bali		2010 "All About Paper", Dia Lo Gue Artspace, Jakarta
	Act Jog 13, Taman Budaya Yogyakarta, Yogyakarta		Sovereign Asian Art Prize 2010 Finalist Exhibition, Singapore.
	"Collective Perspective on South East Asian Wing", Beirut Art Fair, Lebanon		Jakarta Art Award 2010 Finalist Exhibition, North Art Space, Jakarta.
2012	"Of Human Scale and Beyond: experience and transcendence", Hong Kong Arts Centre, Hong Kong		Bazaar Art Fair, with Viviyipartoom, Jakarta.
	"Deep S.E.A:Contemporary Art from South East Asia", Primo Marella Gallery, Milan, Italy		2006 "Beyond" Jakarta Biennale, Galeri Cipta TIM, Jakarta.
	"Re.claim", National Gallery, Jakarta		2005 "Exodus", Nadi Gallery, Jakarta.
	Act Jog 12, Taman Budaya Yogyakarta, Yogyakarta		CP Biennale, Museum Bank Indonesia, Jakarta
	"Deviation-New Sculpture", Galeri Salihara, Jakarta		Yogya Biennale, Yogyakarta
2011	"Maximum City" Jakarta Biennale, National Gallery, Jakarta		Pameran Nusantara, National Gallery, Jakarta
	"PMR Cube Contemporary Culture Interplay", Sampoerna Strategic Square, Jakarta		2003 Finalis Indonesia ASEAN Art Award Exhibition, ASEAN Secretary, Jakarta.
	"Religiosity In Indonesian Art", Mon Decor Art Centre, Jakarta		CP Open Biennale, Nasional Gallery, Jakarta.
	"Ekspansi", National Gallery, Jakarta		"Implotion", Expatriat Gallery, Jakarta.
	"Contemporary Landscape", Lawangwangi Art Space, Bandung		"Malaysia Indonesia Artists", Taksu Gallery, Jakarta.
	"Homo Ludens#2", Emmitan CA Gallery, Surabaya		2002 Finalis Indofood Art Award Exhibition, Nasional Gallery, Jakarta
	"Cultural Bridge", Wendt Gallery, New York-USA		2000 "Fragmen", Kembang Gallery, Jakarta.
	Sovereign Asian Art Prize 2010 Finalist Exhibition, Hongkong.		Group Exhibition, Galeri Kinara, Bali.
	BaCAA Finalist Exhibition, Lawangwangi Art Space, Bandung.		"Bandung Young artist Exhibition", Griya Seni Popo Iskandar, Bandung.
			1999 Finalis INDONESIA ART AWARD 1999, Nasional Gallery, Jakarta.
			1998 "The Other Side of Indonesian People and Their Country", Santi Gallery, Jakarta.
			1997 Finalis Indonesia Art Award Exhibition, Museum Agung Rai, Bali.

1986	Taman Budaya, Solo
1985	Pasar Seni Ancol, Jakarta
Awards	
» 2011	Best Artwork BaCAA (Bandung Contemporary Art Award 2010)
2010	3rd winner Jakarta Art Award 2010
	Finalist Sovereign Asian Art Prize
2003	Finalist Indonesia ASEAN Art Award
2002	Finalist Indofood Art Award
1999	Finalist Indonesia Art Award
1997	Finalist Indonesia Art Award

ANDITA

PURNAMA

BORN 1981,  
Yogyakarta ,  
Indonesia

Every individual has personal stories and memories. They are left in the mind and heart, especially happy memories of childhood, adolescence, love, marriage, children and growing old. **Singing in the Smokey Room** is an attempt to compile my own personal history, using the manually knitted cassette tape ribbons to stand for a metaphor of past, present and future of a person's life.

Education	
» 1999-2004	Bachelor of Ceramic, Art Institute of Jakarta
2005-2008	Master of Creation, Indonesian Art Institute Yogyakarta, Yogyakarta, Indonesia
Selected Solo Exhibition	
» 2005	"Negeri Gemah Ripah loh Jinawi" Galeri Biasa, Yogyakarta
Group Exhibitions	
» 2014	Membaca Kota #1:SURABAYA House Of Sampoerna, Surabaya
2013	HereNowGoneTomorrow, Collaboration project with Danielle Hakim Mes56, Yogyakarta
	Turning Targets#1 'OneNightStand'25 Years of Cemeti Rumah Seni Cemeti, Yogyakarta
2012	Bandung Contemporary Art award 2012 Lawang Wangi Art and Science Estate, Bandung
	Indonesian Contemporary Fiber Art#1:Mapping Art:one Museum MonDecor Jakarta
	Jakarta Contemporary Ceramic Biennale#2 North art Space, Ancol Jakarta
	Indonesian Contemporary Fiber Art#1:Mapping Art:one Museum MonDecor Jakarta
2011	Jakarta Biennale 2011 ' Maximum City' National Gallery Jakarta
2006	PMR Cube 'Contemporary Culture Interplay' Sampoerna Strategic Jakarta

	Indonesia Contemporary Sculpture ‘EKSPANSI’ National Gallery Jakarta
	Fiber Face3, ‘TRANSFORMATION’ Taman Budaya Yogyakarta
	ActProject, RumahRempah Karya, Solo
	Smallsmalls, ‘Passion Fruits’ Via Via Cafe yogyakarta
Awards	
» 2012	Finalist of 25 outstanding artwork, Bandung Contemporary art Award (BACAA AWARD) LawangWangi art and science Estate, Bandung
2004	Jakarta art Institute (IKJ) Award The Best Student Artwork2004, Fine Art and Design Faculty

BORN 1971  
Kendal,  
Indonesia

I'm a gorilla who was born and living amongst 210 million other gorillas in the Republic of Corn. In several years, we should be able to divide the corn to maintain the stability of life. But now there is a silent anxiety among the gorilla leaders because our food is decreasing and becoming less and less!

Faster and faster! Other primates like humans have been controlling some of the territories of our land! The innocence of our lives is pressed by human's ambition to consume everything, including the food that we have planted and saved for the future.

After I share a ration of my food with other gorillas, I often love to stand on the edge of the corn. I wait for the light from the sky, hoping that something would change me to become someone who is extraordinary and powerful to save the future of the republic.

Education	
» 1994-1999	Indonesia Institute of Art, Yogyakarta, Indonesia
1993-1994	Modern School of Design Yogyakarta, Indonesia
Solo Exhibitions	
» 2014	The Swimmers - Prison Art Programs, at Mizuma Gallery, Singapore.
2013	Invisible Cities Hong Kong, at Art Project Gallery, Hong Kong.
2013	OVALOVA at Vivi Yip Art Room, Jakarta, Indonesia
2011	TOP POP at S. Bin. Art Plus Gallery, Singapore.
2010	Noodle Theory at Garis Art, Jakarta, Indonesia.
2010	2 Folders From Fukuoka at Vivi Yip Art Room 2, Jakarta, Indonesia.
2009	Kissing The Methods at Richard Koh Fine Art, Kuala Lumpur, Malaysia.
2008	Happy Scan at Biasa Art Space, Seminyak, Bali, Indonesia.
2007	Industrial Fiesta at Cemeti Art House, Jogjakarta, Indonesia.
2006	Industrial Fiesta at Changdong Art Studio, Seoul. South Korea.
2000	My Brain Packages at Centre Culturel Francais, Jakarta, Indonesia.
1999	KOLASMANIAC at Centre Culturel Francais, Jogjakarta, Indonesia
Selected Group Exhibitions	
» 2014	ARTJOG 14 - Legacies Of Power, Taman Budaya Yogyakarta, Indonesia

	Fermented In Indonesia at Mizuma Gallery, Singapore		Indonesian Contemporary Photography at Centre for Contemporary Photography, Melbourne, Australia.
	Archipelagoes at Mizuma Gallery, Singapore		Indonesian Eye : Fantasies & Realities at Saatchi Gallery, London, UK.
	Helu-Trans Collectors Series: Southeast Asia/Contemporary at ArtSpace@Helutans, Singapore		Beastly of Indonesian Contemporary Art at Cemeti Art House, Jogjakarta, Indonesia.
2013	Versus - Indonesian Contemporary Art, at Mizuma Gallery, Singapore		ART JOG 11 at Taman Budaya Jogjakarta, Indonesia
	Crossing Contemporary Culture, MiFa (Melbourne International Fine Art) Melbourne, Australia		We Are Open Now at Garis Art, Jakarta, Indonesia.
	ART JOG 13 Maritime Culture, Taman Budaya Yogyakarta, Indonesia		Indonesian Eye : Fantasies & Realities at Ciputra Marketing Gallery, Indonesia.
2012	Colonial Photo Studio Exhibition, Action Field Kodra 2012, at Kodra, Kalamaria, Thessaloniki, Greece.		TV Lovers - ART HK 2011 represented by Vivi Yip Art Room, Hongkong.
	Ghost Park-ART JOG 12, Taman Budaya Jogjakarta, Indonesia.		The Month of Photography Tokyo 2011 by Tokyo Metropolitan Museum of Photography, Tokyo, Japan.
	Insight, at Kunstraum Engländerbau Vaduz, Liechtenstein.		Angsana // Southeast Asian Photographer Taking Flight Now at 2902 Gallery, Singapore.
	Saturations: Selection of Indonesian Contemporary Photography Post 2000s at Element Art Space, Singapore.		2010 Ethnicity Now by Garis Art at National Gallery, Jakarta, Indonesia.
	Archive-Reclaim.doc, at National Gallery, Jakarta, Indonesia.		End_Writers, 1st Nanjing Biennale, Jiangsu Provincial Art Museum, China.
	A Story of a Mentor   OHD's Birthday Anniversary at Tribakti's Building, Magelang, Indonesia.		Rainbow Asia at Hangaram Art Museum of Seoul Arts Center, Seoul, South Korea.
	LEGACY - Seribu Rupiah (book edition), launching Esa Sampoerna Art Museum, Surabaya, Indonesia		Asia Spectrum : Daegu Photography Biennale at Daegu Culture and Arts Center, Daegu, South Korea.
2011	Money Culture, Garis Art Space, Jakarta, Indonesia		Contemporneity - Contemporary Art Indonesia at Museum Contemporary Art of Shanghai, China.
	Jakarta Biennale "Maximum City: Survive or Escape?", Galeri Cipta II Jakarta, Indonesia		ARTJOG 10 at Taman Budaya Jogjakarta, Indonesia.
	Beastly of Indonesian Contemporary Art at Salihara Gallery, Jakarta, Indonesia.		Emerging Wave, ASEAN - Korea Contemporary Photo Exhibition at GoEun Museum of Photography, Busan, South Korea.

	Emerging Wave, ASEAN - Korea Contemporary Photo Exhibition at Hangaram Art Museum, Seoul, South Korea.		PhotoARTAsia Expo, Zen Exhibition Lounge, Central Zen, World Trade Center, Bangkok, Thailand.
	Saemangeum Flag Festival 2010, Saemangeum Seawall, Saemangeum. South Korea.		Hello Print at Edwin's Gallery Jakarta, Indonesia.
	Space and Images at Ciputra World Marketing Gallery, Jakarta, Indonesia.		Anonymous-Landing Soon Project by Artoteek Den haag and Cemeti Art House at Erasmus Huiz Jakarta, Indonesia.
	LOOK! SEE? at Nadi Gallery, Jakarta, Indonesia.		Manifesto at National Gallery Jakarta, Indonesia
2009	Live and Let Live: Creators of Tomorrow: The 4th Fukuoka Asian Triennial 2009, at Fukuoka Asian Art Museum, Fukuoka, Japan.		[Cut 2 New Photography from South Asia] at Valentine Willie Fine Art Singapore.
	Ilustrasi Cerpen Kompas at Bentara Budaya Jakarta, Jogjakarta, and Bali, Indonesia.		Boys Girls-Contemporary Art, Youth Life and Culture in Two Parts at Edwin's Gallery Jakarta, Indonesia.
	Kocon 2009 Spring International Digital Design Invitation Exhibition at Silla University in Busan, South Korea.		SLICE Contemporary of Asia at Soka Gallery Beijing
	City Oneminutes Project [Video] Rietveld Arsenale - Venice Biennale at Arsenale Novissimo, Venice.		[Cut New Photography from South Asia] at Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
	Guru Oemar Bakrie [Anonymous Project] at Jogja Gallery, Jogjakarta, Indonesia.		Indonesian Dream at Erasmus Huis, Jakarta, Indonesia
	BLUEPRINT for Jogja [Ruang MES 56] at Tembi Contemporary Art Space, Jogjakarta, Indonesia.		2nd Pose Project : [Ruang MES 56] at Jogja Gallery Jogjakarta, Indonesia.
	KOMPILASI : A Survey of Contemporary Indonesia Art [Ruang MES 56] at BUS Gallery Melbourne, Australia.	2007	Kuota : Inbox 2007 at National Gallery Jakarta, Indonesia.
	Jakarta Biennale XIII 2009 ARENA: Zona Pertarungan, Jakarta City, Indonesia.		Fetish at Biasa Art Space, Jakarta, Indonesia.
	International Digital Design Invitation Exhibition at Zhejiang University of Technology, China.		International Digital Design Invitation Exhibition at Pai Chai University, South Korea.
	Jawa Baru #2, Garis Art Space, Jakarta, Indonesia		Overload : [Ruang MES 56] at Centre Culturel Francais, Jogjakarta, Indonesia.
2008	REFRESH : New Strategies in Indonesian Contemporary Art, Valentine Willie Fine Art Singapore.		Fetish at Biasa Art Space, Denpasar, Indonesia.
			3 Young Contemporary Artists at Valentine Willie Fine Art, Kuala Lumpur, Malaysia.

	T-shirt from March at Bentara Budaya gallery, Jogjakarta, Indonesia.		Where troubles melt like lemon drops, at Koninklijke Academie voor schone Kunsten Hogeschool Antwerpen, Belgium.
	Anonymous-Landing Soon #1 at Cemeti Art House and Cemeti Studio, Jogjakarta, Indonesia		Omong Kosong#1,at Cemeti Art House, Jogjakarta, Indonesia.
2006	Open Studio - Document Changdong, at Changdong Art Studio, Seoul, South Korea.		Trans Indonesia, at Govett-Browster Art Gallery, New Plymouth, New Zealand.
	Goyang International Art, at Goyang, Seoul, South Korea.		Absolut Fotogram : [Ruang MES 56] at Ruang Mes 56, Jogjakarta, Indonesia.
	Bikini in Winter, at LOOP Alternative Space, Seoul, South Korea.		Top Collection and Beauty Point [Video Art], Internet Project ‘Ueber Beauty’ ( <a href="http://www.ueber-beauty.com">http://www.ueber-beauty.com</a> ) by Haus der Kulturen der Welt/ House of World Cultures, Berlin, Germany.
	Bitmap International Digital Photo Project, at LOOP Alternative Space, Seoul, South Korea.		Milik Kita Bersama, Jogja Bergerak Radius 1 Km, at Kedai Kebun Forum, Jogjakarta, Indonesia.
	International Digital Design Invitation Exhibition, at Joongbu University, Seoul, South Korea.	2004	Beauty Point [Video Art], International Media Art Award, Baden, Germany.
	Alterorgasm, at Kedai Kebun Forum, Jogjakarta, Indonesia		Beauty Point [Video Art], Jakarta International Film Festival, Jakarta, Indonesia.
2005	Road/Route 1st Pocheon Asian Art Festival, Pocheon City, South Korea.		Holiday in Jakarta : [Ruang MES 56] at Passage de Retz, Paris, France.
	Space and Shadows - Contemporary Art from Southeast Asia, at Haus der Kultur der Welt, Berlin, Germany.		Urban Moslem in Jogjakarta, at Museum Nusantara, Delft, Netherlands.
	Unfolded City : [Ruang MES 56] Biennale Jogja VIII, at Taman Budaya Jogjakarta, Indonesia.		Moslem Fashion of Indonesian Women, Common Ground: Aspects of Contemporary Moslem Life in Britain and Indonesia; An International Exhibition Britain-Indonesia Photography Artist, at Art National Gallery, Kuala Lumpur, Malaysia.
	Best Quality : [Ruang MES 56] CP Biennale Indonesia at Bank Museum, Jakarta, Indonesia.		Photography Project Top Collection, at ruangrupa, Jakarta, Indonesia.
	Revolution Ugly-No Beauty at Cemeti Art House, Jogjakarta, Indonesia.		Holiday in Jakarta : [Ruang MES 56] Media Baru@groups, at Lontar Gallery, Jakarta, Indonesia.
	Ruang MES 56, at Room No 1-EAT/347, Bandung, Indonesia.		

	Vector Junkie: Undiscovered Territory : [Ruang MES 56] International Designers Event 2004, at Oktagon Gallery, Jakarta.
2003-2004	Moslem Fashion of Indonesian Women, Common Ground: Aspects of Contemporary Moslem Life in Britain and Indonesia; An International Exhibition Britain-Indonesia Photography Artists; sponsored by British Council. The photography works exhibited in Jogjakarta, Makassar, Jakarta, Cirebon, Malang, Surabaya, Jombang.
	Keran dan Beken   Cool and Famous : [Ruang MES 56], Jogjakarta Art Biennale VII, at Taman Budaya Jogjakarta, Indonesia.
2002	Dedi Dores, at Ruang Mes56, Jogjakarta, Indonesia.
	Don't Try This at Home !, at Rumah Soboman alternative space, Jogjakarta, Indonesia.
	Kata Rupa, at Gelaran Gallery, Jogjakarta, Indonesia.
2001	Festival Kesenian Indonesia, at STSI Padang Panjang, West Sumatra, Indonesia.
2000	The Silent Chapter, at Sika Contemporary Art Gallery, Ubud, Bali, Indonesia.
	Art Photography Exhibition at Museum Negeri Denpasar, Bali, Indonesia.
1999	REVOLUSI #9, at Galeri Fotografi Jurnalistik ANTARA, Jakarta, Indonesia.
1998	SLIDE CORNER Slide Performance , Jogjakarta, Indonesia.
	Message From Distortion 50th Human Right Anniversary, , at Benteng Vredeburg Jogjakarta, Indonesia.
	Festival Kesenian Jogjakarta X, at Benteng Vredeburg, Jogjakarta, Indonesia.
1997	Langkah, at Ruang Mes56, Jogjakarta.
	Festival Kesenian Jogjakarta IX, at Benteng Vredeburg, Jogjakarta, Indonesia.

Residencies	
» Dec. 2012 - Oct. 2013	Resident of Rehabilitation Program at Narcotic Prison in Yogyakarta, Indonesia
Oct. 2012	Artist in Residency Program by Art Project Gallery, Hong Kong
Jan. - Feb. 2011	Artist in Residency Program by S. Bin Art Plus Gallery, Singapore.
Sept. - Oct. 2009	Artist in Residency Program by Fukuoka Asian Art Museum, Fukuoka, Japan.
Dec.2006 - Feb.2007	3 month: 'Landing Soon #1' Artist Residency Program by Artoteek Denhaag The Netherlands and Cemeti Art House Yogyakarta Indonesia
Sept.2005 - Sept.2006	1 year: Asian Artist Fellowship at Changdong Art Studio, Seoul, South Korea
2004	1 month: ruang rupa Residency Program, Jakarta, Indonesia

## BESTRIZAL

### BESTA

BORN 1973,  
in Padang,  
Indonesia

Each of my paintings portrays a figure of a child that is covered and isolated but gives a sign of not giving up to life's circumstances. Through these works, I try to make people realise that every human being has their weaknesses, but it should not be allowed to prevent and stop us from becoming a better person. Never give up, don't fear, and keep trying!

Education	
» 1993	Padang School of Arts
Solo Exhibitions	
» 2013	"Hopes and Fears" Semarang Gallery. Semarang.
2011	"Changes" Semarang Gallery. Jakarta Art District. Grand Indonesia. Jakarta
2009	"Cybernetic Blues" CGartspace Gallery. Jakarta.
Group Exhibitions	
» 2012	Drawing Exhibition "It's Complicated". Green ArtSpace. Jakarta.
	Art Stage Singapore 2012, Singapore
	Bakaba # 2, Sangkiring Art Space, Yogyakarta.
2011	Indonesia Art Motoring Exhibition. Indonesia National Gallery, Jakarta.
	Biennale Jakarta # 14, Indonesia National Gallery, Jakarta.
2010	Almost White Cube" The 12th Anniversary of CGartspace. Jakarta
	"Percakapan Masa" Indonesia National Gallery. Jakarta
	"Indonesian Art Award" Indonesia National Gallery, Jakarta
2009	Art Fair "Semarak Biennalle" CGartspace Gallery, Jakarta
	C'art Show "Exhibition of Contemporary Art" CGartspace Gallery, Jakarta
	Solo Exhibition Cybernetic Blues" CGartspace Gallery. Jakarta
	"Menilik Aka" Indonesia National Gallery. Jakarta.

The basic idea of my work is based on what Nietzsche states in his book, Thus Spake Zarathustra, that “[T]he body is...a war and a peace”. Identity, which is a natural process, is continuously forming and developing during one's lifetime. Through various processes of identification since birth, one's self has become a subject (according to Althusser) and one's existence has become part of history, their surroundings and social interaction. The self and the body – inseparable like uterus and placenta – are an important part of the forming of identity.

The bodies in my works appear as a way of representing a concept of how the body is merely seen as a social body, along with all of its stereotypes. The identity and experience of the owner of the body has to adhere to the society's cultural dogma, in this case a Muslim society that views the body to be wrong if it is exposed. As such, identity and experience no longer play a part since the cultural dogma takes hold of the body. The

unity of body and identity is no longer sacred or natural and is considered wrong and losing its beauty. Hence, do you create yourself? Or do you let others create you?

Art, in my opinion, has the ability to transcend social limitations in order to convey reality, facts and stories of life, as signs of times. Born and raised as an Indonesian Muslimah (female Moslem), we are taught to protect our body and identity in order to gain respect. Exposing one's body is seen as an offense that draws criticism, scorn and even the death penalty as it is considered as an act of adultery. On the other hand, in the Western world, exposing one's body seems to be a more natural thing. Although under the patriarchal system, which the feminists intensely fought against, the body was one of the central issues of the battle. In the end, the unity of body and identity loses its nature as the home for contemplation of understanding the self.

This tension on the issue of the body poses a great question for me, who was

born in the modern era, an era identical to revolution that offers freedom and openness, but at the same time is shrouded with anxiety. The most basic and personal rights are mixed up in the restricting social conception and norms. Camouflage is used to protect and defend oneself from social critics, which contributes to the erosion of identity and bodily experience. When the body is continuously defined and redefined by others outside the self, it no longer belongs to one's self but it is owned by society.

Education & Training		
» 2012	Auditory Architecture, Berlin University of Art	
2008-2010	Faculty of Fine Art and Design, ITB, Bandung, West Java, Indonesia, M.F.A. , Fine Art	
2009	Extension Course Culture and Philosophy, Parahyangan University of Catholic, Bandung, West Java	
2003-2007	Faculty of Fine Art and Design, ITB, Bandung, West Java, Indonesia,B.F.A , Fine Art, Majoring in Painting	
Selected Solo Exhibitions		
» 2011	“Der Spiegel: Hee Space [subvert] His Gaze”, Viviyip Art Room, Jakarta, Indonesia	
2012	“Ruhe in Frieden”, Lawangwangi Art & Science Estate, Bandung, Indonesia	
Group Exhibitions		
» 2014	“Manifesto 4”, Galeri Nasional, Jakarta, Indonesia	
	Sea+ Trienalle, Galeri Nasional, Jakarta, Indonesia	
	Indonesia Art Award, Galeri Nasional, Jakarta, Indonesia	
2013	Bazaar Art Jakarta, Pacific Place, Jakarta, Indonesia	
2012	“Inaugural Exhibition”, Gallery Rachel, Jakarta, Indonesia	
	“Fantasy Island - Louis Vuitton Exhibition”, Singapore	
	“Karya Sang Juara” Galeri Nasional, Jakarta, Indonesia	
2011	“Fantasy Island - Louis Vuitton Exhibition”, Hong Kong	

	“Pameran Besar Patung Kontemporer Indonesia: Ekspansi”, Galeri Nasional Indonesia - Jakarta, Indonesia
	“Bandung Contemporary Art Award (BaCAA)”, Bandung, Indonesia
2010	“Unity - the return to art”, Wendt Galery, New York, USA
	“Tribute to S. Soedjojono”, SOS, Bandung, Indonesia
	“CIMB Niaga event”, The Dharmawangsa, Jakarta, Indonesia
	BMW art car, Pacific Place, Jakarta, Indonesia
	Bazaar Art Jakarta, Pacific Place, Jakarta, Indonesia
	“Contemporaneity”, Galeri Nasional, Jakarta, Indonesia
	“Percakapan Masa”, Galeri Nasional, Jakarta, Indonesia a
	“Contemporary Art Turn”, SBin Art Plus, Singapore
	“Bandung New Emergence”, Selasar Sunaryo, Bandung, Indonesia
	20th Anniversary of Plaza Indonesia, Plaza Indonesia, Jakarta, Indonesia
	“Halimun”, Lawang Wangi Artsociates, Bandung, Indonesia
2009	“Art Singapore 2009”, Singapore
	“Bazaar Art Jakarta”, Pacific Place, Jakarta, Indonesia
	“Contemporary Archeology”, SIGIarts Gallery, Jakarta, Indonesia
	“Mini Art Exhibition on Paper” at Galery Hijrah “Deer Andry” at S14, Bandung, Indonesia
2008	“Metaphoria” at Galeri Soemardja, Bandung , Indonesia

2007	“Aksara Muda Aksara Sunda”, at Galeri Kita, Bandung , Indonesia
2005	“Faces Feces”, IF Venue, Bandung, Indonesia
	“Adore Me”, GDB Bandung, Indonesia
	“Dance on Fire” Performance art with A stone A, UPI Bandung, Indonesia
Awards & Scholarships	
» 2014	Indonesian Art Award (IAA) - Finalist
2011	Bandung Contemporary Art Award (BaCAA) - Finalist
2010	The Best Artwork, Juror's Choice, Indonesia Art Award 2010
Art Projects	
» 2014	Abarth Art Car, Bazaar Art, Pacific Place, Jakarta, Indonesia
2010	BMW Art Car, Bazaar Art,Pacific Place, Jakarta, Indonesia

GATOT

PUJIARTO

BORN 1970,  
Malang,  
Indonesia

I am always intrigued  
to create works about  
abnormalities, weirdness  
and the tragic. I make stories  
inspired by the everyday.

Stories I have heard from  
friends, TV shows, news  
and my surroundings. I  
believe uncommon events or  
occurrences are important  
to be told so that they can be  
appreciated as reality. The  
audience should be able to  
interpret this new reality,  
enjoy it and feel the emotions  
caused by it. My aim in  
creating works is to create  
visual sensation to amuse  
and provoke the audience. I  
do so by creating textures in  
my works through pasting,  
patching, layering, tearing,  
binding and making patterns  
of the fabric.

Education	
» 1991-1995	Faculty of Fine Art and Design, IKIP, Malang, Indonesia
Solo Exhibition	
» 2009	Visage: Kisah Wajah, Bale Tonggo, Selasar Sunaryo Art Space, Bandung.
2008	Mutation, Tembi Contemporary, Yogyakarta.
2000	Aku, Indoart, Malang
Group Exhibitions	
» 2014	Melankolia - proyek seni rupa eks #1, Sangkring Art Project, Sangkring Art Space, Yogyakarta.
2013	Collision of Nature and Culture , Java Banana Art Gallery, Probolinggo
2012	Indonesian Contemporary Fiber Art , ArtOne New Museum, Jakarta.
	Jatim Art Now, National Gallery of Indonesia, Jakarta.
	Transit - Unload/Reload, Nadi Gallery, Jakarta
2011	Transit - Unload/Reload, Selasar Sunaryo Art Space, Bandung.
	Jatim Biennale IV - Transposition, AJBS Gallery, Surabaya.
	Homo Ludens #2, Emmitan CA Gallery, Surabaya.
2010	Desire in Contemporary, Emmitan CA Gallery, Surabaya
2009	Lintas Generasi, Public Library and Archives Building, Malang
2007	Twenty Fo(u)r Maestro, Oasis Art Gallery, Surabaya; V-Art Gallery, Yogyakarta
2006	Jatim Biennale I - City Scape, Balai Pemuda Hall, Surabaya.

	Informo, Gracia Art Gallery, Surabaya; One Gallecy, Jakarta.
	Metamorphosis, Puri Art Gallery, Malang.
2005	Pre Bali Biennale - Discourse, Bentara Budaya Yogyakarta, Yogyakarta; Orasis Art Gallery,
	Surabaya; Darga Gallery, Bali; Hamur Sava Art House, Malang.
	Holopis Kuntul Baris , Balai Pemuda Hall, Surabaya.
2004	After the Affair Art Project, Puri Art Gallery, Malang.
2003	Holopis Kuntul Baris , Baqli Museum, Bandung.
	Festival Seni Surabaya, Taman Budaya Surabaya, Surabaya.
	Seni Lukis Jawa Timur, Surabaya Art Council Gallery, Surabaya
2002	Oversized, Kelompok Holopis Kuntul Baris, AJBS Hall, Surabaya.
	Pameran Nusantara II, Cipta Gallery, Taman Ismail Marzuki, Jakarta.
2001	Seni Rupa Kota Malang, Lesbumi Office, Malang.
2000	Gelar Akbar Seni Rupa Jawa Timur, Taman Budaya Surabaya, Surabaya
1999	Alumni IKIP Malang, Public Library and Archives Building, Malang.
	Sanggar Minat Universitas Negeri Malang, Samantha Krida Hall, Brawijaya University, Malang
1998	Kelompok 17 Pelukis Kota Malang, Cipta Gallecy, Taman Ismail Marzuki, Jakarta; Baqli Museum, Bandung.
1997	Dua Kota Yogyakarta Malang, Fort Vredeburg, Yogyakarta.

	Perupa Muda Malang, Taman Budaya Surakarta, Surakarta.
	Pameran Seniman Kota Malang, Malang Art Council Gallery, Malang
1996	Peksimin National Exhibition, Cipta Gallery, Taman Ismail Marzuki, Jakarta
1995	Anak Negeri, Mulia Purosani Hotel, Yogyakarta; Surabaya Art Council Gallery, Surabaya;
	PJKA Building, Malang; Permata Hotel, Bogor.
	Gelar Seni Rupa Malang, Auto 2000 Hall, Malang.
	Kelompok Lima Perupa, Surabaya Art Council Gallery, Surabaya
Awards	
»	2011 Transit, Artist in Residence, Selasar Sunaryo Art Space, Bandung
	1996 3rd Winner Peksimin National Exhibition

I am interested in the internalisation process. First, the transformation value phase, which is the stage where the individual begins to seek, receive, acquire and absorb information that contains a certain value. Second, the transaction value phase, which is a phase of reciprocal interaction between the received information and the person's wishes or needs. Third is the trans-internalisation phase. This phase is deeper than the second phase because it involves filtering the mental attitude and the individual personality.

The internalisation process starts with ways of thinking, attitude and behavior. The combination of these three points reflects the character or personality of the individual. Meanwhile, the value can be regarded as a normative pattern that determines the desired behaviour of individuals, related to a group of living systems and the environment without distinguishing the various functions. There are three phases of this

Based on such interest, in creating my paintings, I try to explore and express the uniqueness of the individual character or personality using the composition of the figure and/or choices of objects.

Education	
» 2005	Indonesian Art Institute Yogyakarta, Yogyakarta, Indonesia
Selected Solo Exhibitions	
» 2010	Tamu, Edwin's Gallery, Jakarta, Indonesia
2005	Problema Masyarakat Kota, ISI Jogjakarta, Indonesia
Selected Group Exhibitions	
» 2014	50:50 MJK art community, Nalaçoepa yogyakarta indonesia
	BAKABA#3 "KINI" jogja gallery, yogyakarta indonesia
2013	homoludens#4, Emmitan CA Gallery. Bentara Budaya Bali
	BAKABA#2 "Antara pintu & Halaman" Sangkring art space. Yogyakarta. Indonesia
	Crossing Contemporary Cultures, MiFA Asian Pacific Contemporary Art Melbourne. Australia
2012	Compatibility - Seniman Muda di Tengah Pusaran Sosial Kontemporer, Bazaar Art Jakarta 2012 , Ritz Carlton Hotel, Pacific Place, Jakarta, Indonesia
	Kembar Mayang, Museum H.Widayat, Magelang Indonesia
	Nagari NgaJogjakarta Hadiningrat, Jogja Nasional Museum. Indonesia
	The Moment We Live In, 5 Pan Asian Artists, PIN Gallery, Beijing, China
	Group Exhibition, Royal Residence Art, Surabaya, Indonesia
	Exhibition with Kelompok Greget, Bentara Budaya Jogjakarta, Jogjakarta, Indonesia

	Unforgettable, Exhibition Hall, Jakarta Art District, Grand Indonesia, Jakarta, Indonesia		Reach Art Project! - Act One, Edwin's Gallery-Plaza Indonesia, Jakarta, Indonesia
2011	The Everyday Fantastic, S. Bin Art Plus, Singapore Art Stage Singapore, Singapore		In Rainbow, Esa Sampoerna Art House, Surabaya, Indonesia
	Homo Ludens # 2, Emmitan ca gallery. Surabaya,indonesia		C-Art Show, Grand Indonesia, Jakarta, Indonesia
	Art I Jog 11, Taman Budaya Jogjakarta, Indonesia		Trap[esium], Edwin's Gallery, Jakarta, Indonesia
	Ilustrasi Cerpen Kompas, Jakarta, Bali, Solo, Jogjakarta Indonesia		2008 Wedding: Loco Blonyo, Gedung Tri Juang, Magelang, Indonesia
2010	Korea International Art Fair, Coex, Seoul, South Korea		Manifesto, Galeri National Indonesia, Jakarta, Indonesia, Indonesia
	No Direction Home, organized by Edwin's Gallery, Galeri Nasional Indonesia, Jakarta, Indonesia		4 Leaps, Biasa Art Space, Bali, Indonesia
	Group Exhibition, Organized by Semarang Gallery, Jakarta Art District, Grand Indonesia Shopping Town, Jakarta, Indonesia		A New Force of South East Asia:Group Exhibitions of Indonesian Contemporary Artists, Asia Art Centre, Beijing, China
	Space and Image, Ciputra World Marketing Gallery, Jakarta, Indonesia		IVAA Book Aid Vol.2, Edwin's Gallery, Jakarta, Indonesia
	Survey #1.10, Edwin's Gallery, Jakarta, Indonesia		Survey, Edwin's Gallery, Jakarta, Indonesia
	Bakaba, with Sakato Group, Jogja National Museum, Jogjakarta, Indonesia		Tommy Wondra & Gusmen Heriadi, Soheon Gallery, Korea
	Biennale Jogja X, Jogja Jamming Gerakan Arsip Seni Rupa Jogja, Taman Budaya		Tommy Wondra & Gusmen Heriadi, Nine Gallery, Gwangju, Korea
2009	Reality Bites, 25th Anniversary of Edwin's Gallery, Edwin's Gallery, Jakarta, Indonesia		Tommy Wondra & Gusmen Heriadi, Godo Gallery, Soul, Korea
	Bazaar Art Fair, Ritz Carlton - Pacific Place, Jakarta, Indonesia		2007 Neo-Nation, Jogja Biennale IX, Taman Budaya, Jogjakarta, Indonesia
	Highlight of Edwin Raharjo's Collection, the Galeri Nasional Indonesia, Jakarta, Indonesia		Fund Raiser 2007: An Endowment for the Future, Hong Kong
			Inspiring Indonesian Contemporary Art, Organized by Media Visual Art, Shanghai Art Fair, China
			Indonesian Contemporary, 1918 ArtSpace, Shanghai, China

	Conscience Celebrate-September Art Events, Fine Art Exhibition, organized by Edwin's Gallery, Gandaria City, Jakarta, Indonesia
	Tanda Mata IV, Bentara Budaya, Jogjakarta, Indonesia
	Bung Ayo Bung, Museum Affandi, Jogjakarta, Indonesia
	Episode, Gusmen Heriadi & Tommy Wondra, Edwin's Gallery, Jakarta, Indonesia
	Common Grounds - A Glimpse of Indonesian Contemporary Art, Galeri Nasional Indonesia, Jakarta, Indonesia
	Transposisi, Jogja Gallery, Jogjakarta, Indonesia
2006	Indonesia Traffic, Mon Décor Gallery, Jakarta, Indonesia
	Kisi-Kisi Jakarta, Jakarta Art Award, Jakarta, Indonesia
	Genta +, Exhibition with Kelompok Seni Rupa Genta, Biasa Art Space, Bali, Indonesia
	Nuansa Eksotika, Balikpapan, Indonesia
2005	Get the Book, Kedai Kebun, Jogjakarta, Indonesia
	Bazart, Benteng Vredeburg Museum, Jogjakarta, Indonesia
	Melihat Jagat dari Kaliurang, Museum Ulen Sentalu Jogjakarta, Indonesia
	Art for Aceh, Taman Budaya Jogjakarta, Indonesia
	Pencecahan, KSR Genta, Bentara Budaya, Jogjakarta, Indonesia
	Re-reading Landscape, Sanggar Sakato, Nadi Galeri, Jakarta, Indonesia
	Indonesian Contemporary, iPreciation, Singapore
	Para Mitra, Moon Décor, Jakarta, Indonesia

2004	Lustrum ISI, Galeri ISI Jogjakarta, Indonesia
	Menimbang Tradisi, Sanggar Sakato, National Gallery, Jakarta, Indonesia
2003	PEKSIMINAS, Sanata Dharma University, Jogjakarta, Indonesia
	Affandi Prize, Galeri ISI, Jogjakarta, Indonesia
	Interpelation, CP Open Bienalle, Galeri Nasional Indonesia, Jakarta, Indonesia
	Drawing, Sanggar Dewata Indonesia, Jogjakarta, Indonesia
	Exhibition with Sanggar Sakato, Galeri Langgeng, Magelang, Indonesia
2002	Indofood Art Award, Jakarta, Bali, Indonesia
	Manusia Ambang Batas, Kelompok Seni Rupa Genta, Galeri Semarang, Semarang, Indonesia
	Seratus Tahun Bung Hatta, Taman Budaya, Padang, Indonesia
	Alam Raya, Galeri ISI, Jogjakarta, Indonesia
	Sepiring Indonesia, Gelaran Budaya, Jogjakarta, Bandung, Bali, Indonesia
2001	Exhibition with Kelompok Campur Sari, Galeri ISI, Jogjakarta, Indonesia
	SASENITALA "Hari Bumi" Galeri ISI, Jogjakarta, Indonesia
	Exhibition with Kelompok SEBELAS, Gelaran Budaya, Jogjakarta, Indonesia
	Exhibition with Kelompok GREGET '95 "REALITAS 2, Purna Budaya, Jogjakarta, Indonesia
	Dimana Bumi Dipijak, di Sana Langit Dijunjung, Sanggar Sakato, Purna Budaya, Jogjakarta, Indonesia

	2000	Kelompok Seni Rupa Genta, Purna Budaya, Jogjakarta, Indonesia
		GESPER (Gelar Seni Pertunjukkan Rakyat) Galeri ISI, Jogjakarta, Indonesia
		Festival Seni Budaya Minang, TIM, Jakarta, Indonesia
		20 Perupa Minang, Hotel Ciputra, Jakarta, Indonesia
		FKY XII, Benteng Vredeburg, Jogjakarta, Indonesia
		Perupa Muda, Purna Budaya, Jogjakarta, Indonesia
1999		Kelompok Seni Rupa Genta, Purna Budaya, Jogjakarta, Indonesia
		Pratisara Affandi, Galeri ISI, Jogjakarta, Indonesia
		Kelompok SOLUSI 4, Dirix Art Galery, Jogjakarta, Indonesia
		Kelompok SAKATO III, Benteng Vredeburg, Jogjakarta, Indonesia
		FKY XI, Benteng Vredeburg, Jogjakarta, Indonesia
1998		Philip Morris Art Award, Galeri Nasional, Jakarta, Indonesia
		Solusi 4, Hotel Melia Purosani, Jogjakarta, Indonesia
		Dies Natalis ISI, Galeri ISI, Jogjakarta, Indonesia
		FKY X, Benteng Vrederburg, Jogjakarta, Indonesia
		Refleksi Zaman, Galeri ISI, Jogjakarta, Indonesia
1997		Berceermin, Sanggar Suwung, Jogjakarta, Indonesia
		REALITAS Purna Budaya, Jogjakarta, Indonesia
		Kelompok SAKATO II, Purna Budaya, Jogjakarta, Indonesia

	1996	Dialog 2 Kota ISI-IKJ, Purna Budaya, Jogjakarta, Indonesia
		Alumni SSRI-SMSR Padang, Taman Budaya, Padang, Indonesia
	1995	Painting exhibition, Museum Adityawarman, Padang, Indonesia
		Sketches exhibition, Sasana Aji Yasa ISI, Jogjakarta, Indonesia
		GREGET '95, Sasana Aji Yasa ISI, Jogjakarta, Indonesia
		SAKATO I, Purna Budaya, Jogjakarta, Indonesia
	Awards	
»	2006	Special Appreciation of Jakarta Art Award, Indonesia
	2002	Finalist of Indofood Art Award, Indonesia
	2000	Finalist of Philip Morris Art Award, Indonesia
	1998	Finalist of Philip Morris Art Award, Indonesia
	1997	The Best Acrylic Painting, ISI Jogjakarta, Indonesia
	1996	The Best Watercolor Painting, ISI Jogjakarta

MARIA

INDRIASARI

BORN 1976,  
Yogyakarta,  
Indonesia

I grew up in an artistic family. Both of my parents were painters and both of my sisters were educated in fine art. I have been introduced to painting and making crafts at such a young age. Making art to me is a meditation where I can find balance, positive values and answers to my questions about life's existential issues. By working with the everyday objects that I am familiar with and also through a conventional fine art method that I am used to since I was young, the process of making art is a way to express my personal worries and concerns.

My works are always closely related to my existence as a woman, wife and mother. The mental conflict between love and anger seem to be a subject that provides me with endless inspiration. There has always been a side of me that subconsciously needed to be repressed to create a "normal" environment for the family. The suffering figures pinned down by thousands of safety pins are a representation of the hidden mental voice.

Education

Indonesian Art Institute Yogyakarta, Yogyakarta, Indonesia Faculty of Media Recording, Film Major, specializing in Artistic Direction

Solo Exhibition

» 2012 "Un/happy Motherhood: Narasi Aku dan Ibu", Lawangwangi Art & Science Estate, Bandung, Indonesia

Group Exhibitions

» 2013 "Squaring The Circle", One East Asia - International Art Management & Asian Art in London, Gallery 8, London, UK.

"Crossing Contemporary Culture", MiFA | Contemporary Asian Pacific Art, Melbourne.

"Kuota#4: Kepingan", Langgeng Art Foundation (LAF), Jogjakarta.

2012 "Mommy Dearest", ViaVia Café & Alternative Art Space, Jogjakarta, Indonesia

"Indonesia Contemporary Fiber Art - Chapter One | MAPPING", ART One New Museum, Jakarta, Indonesia

"Romancing Indonesia", One East Asia Art Management, Royal Opera Arcade Gallery, London, UK

"Membatalkan Keperempuanan", Sangkring Art Project, Jogjakarta, Indonesia

"Domestic Stuff", Galeri Salihara, Jakarta, Indonesia

"Domestic Stuff", Cemeti Art House, Jogjakarta, Indonesia

2011 "Indonesia's Crouching Tigers and Hidden Dragons", One East Asia at ArtSpace Galleries, May Fair, London, UK

	"Talking Textiles", a duo show with December Pang, One East Asia, Singapore
	"Expansion: Indonesian Contemporary Sculpture Exhibition", National Gallery, Jakarta, Indonesia
	"Homo Ludens #2", Emmitan Contemporary Art Gallery, Surabaya, Indonesia.
	"CONTEMPORARY ARCHEOLOGY CHAPTER TWO", group exhibitions with young sculptors, Sigi Arts, Jakarta, Indonesia
	Exhibition of selected contemporary art works from Bandung Contemporary Art Award competition (BaCAA), Lawangwangi Art & Science Estate, Bandung, Indonesia
	"1001 Doors: Reinterpreting Tradition", Ciputra World Marketing Gallery, Jakarta, Indonesia
	"Closing The Gap: Indonesian Contemporary Art", MIFA (Melbourne International Fine Art), Melbourne, Australia
2010	"Arts Liberation Front #2: Tanah Jawa", Taman Budaya, Jogjakarta, Indonesia
	"Melepas Seragam", Ars Longa Gallery, Jogjakarta, Indonesia
	"Indonesian Art Now: The Strategies of Being," ART JOG 10, Taman Budaya, Jogjakarta, Indonesia
	"10th Anniversary Exhibition of One Galeri", One Gallery, Jakarta, Indonesia
2009	"Arts Liberation Front #1", Biasa Gallery, Jogjakarta, Indonesia
	"Rang Rawa Project", Bayem river, Jogjakarta, Indonesia
	BIENNALE JOGJA X, Sanggarbambu, Jogjakarta National Museum, Jogjakarta, Indonesia
	"Gebrak Guru Gambar, Beber Seni XII" Taman Budaya, Jogjakarta, Indonesia

2008	"Dinamika Estetika: 45 years of SMSR Jogjakarta", Taman Budaya, Jogjakarta, Indonesia
2007	Fine Arts Exhibition, Sanggarbambu, Tembi Gallery, Jogjakarta, Indonesia
	"Gema Wanita Exhibition - BEBER SENI IX Jogjakarta", Benteng Vredeburg, Jogjakarta, Indonesia
2006	"Ekspresi-Ekspresi Perempuan", Tembi Gallery, Jogjakarta, Indonesia
<b>Art Awards &amp; Commissions</b>	
» 2012	"Say No To The Oppression Woman (SNOW)", SNOW 2012: A Constellation of Glamour, Gastronomy, & Goodwill. Fundraising by The United Nation Woman - Singapore Committee, Capella Hotel, The Knolls, Sentosa Island, Singapore
2011	Top 25 artists selected for Bandung Contemporary Art Award Competition (BaCAA), Lawangwangi Art & Science Estate, Bandung, Indonesia
1982-1995	Maria won 86 times drawing competitions in regional, national and international competitions, among others:
1982	World School Children's Art Exhibition, Korean Children's Center The Yook Young Foundation
1987	Ministry of Education and Culture DIY - Kyoto Prefecture, Kyoto, Japan
1989	Shankar's International Children's Competition, New Delhi, India
1990	Ministry of Education and Culture DIY, Kyoto, Japan Painting Competition ASEAN, Jakarta, Indonesia

### Selected Bibliography

» 2013	Alia Swastika, Tempo Magazine, “Mempersoalkan Strategi Repetisi Seniman”, 5th Edition, 5-11 August, page 82-83.
2011	C-Arts, Volume 19, April-May, work featured on the Cover Page (“I Will Fly”, 2011)
	Dr. Ken Wach, “Closing the Gap: The first Commercial Exhibition of Indonesian Art in Melbourne”, .C-Art Magazine, 19th Edition, April-May, page. 76-69
	OZIP Magazine, “Closing the Gap: The first Commercial Exhibition of Indonesian Art in Melbourne”, 18th Edition, February, page 42.
2010	Visual Arts Magazine, August issue, work featured on the Cover Page (“Washee”, one of the 8 works from the “Playing in the Kitchen” series, 2009)
	Vidhyasuri Utami, Saat Pasar Melirik “Yang Lain”, Visual Arts, August, page. 34-35

BORN 1964,  
Yogyakarta,  
Indonesia

I believe that painting, as simple as it is, is to create a sign through colors, strokes, composition, choices of objects and so on. Interpretation can be implicitly presented or even totally hidden like a puzzle.

ICHTHUS is an acronym for Iesous Christos Theou Soter, which in Greek means Fish – a spiritual symbol of Christ, Church or Christians. My painting entitled Ichthus portrays a painter with a stigmata symbol printed on his body painting an unfinished fish. He is trying to recreate the figure of fish in his empty studio space because he feels he does not find that fish anymore in the depth of the river and sea.

Education	
» 1993	Indonesian Art Institute Yogyakarta, Yogyakarta, Indonesia Faculty of Fine Art
Solo Exhibition	
» 2005	"Pacadoks Batas", Edwin's Gallery, Jakarta
2003	"Painthinkting", Edwin's Gallery, Jakarta
Selected Group Exhibitions	
» 2014	"Disclosure", Langgeng Gallery, Yogyakarta
	"ISI-isii", Galeri Kemang 58, Jakarta
2013	"Art Gwangju:13", Gwangju, Korea
	Pameran Drawing "Sepanjang", Balai Sudjatmoko, Solo
	"Jiwa Ketok dan Kebangsaan", Galeri Nasional, Jakarta
	"Affirmation", DiaLoGue Art Space, Jakarta
	"Art Jog 13", Taman Budaya Yogyakarta
	"Ilustrasi Cerpen Kompas 2012", Bentara Budaya Jakarta
	"Grey", Grand Indonesia, Jakarta
	"Suka Pari Suka", Bentara Budaya Yogyakarta
2012	"Slenco", Bentara Budaya, Jakarta dan Yogyakarta
	"Revisited", One East Asia, Singapore
	"Art Jog 12; Looking East", Taman Budaya, Yogyakarta
	"Indonesian Art Awards 1994-2010", Galeri Nasional, Jakarta
2011	"Lintas", Edwin's Gallery, Jakarta
	"Art Jog 10; Indonesian Art Now", Taman Budaya, Yogyakarta
	"Ekspansi", Sigiarts Gallery, Galeri Nasional, Jakarta
	"The Silent Diplomacy", Sriwijaya Arthouse, Jakarta

	“Homo Ludens#2”, Emmitan Gallery, Surabaya
	“Membikinnya Abadi”, Semarang Gallery, Semarang
	“Art Stage Singapore”, Langgeng Gallery, Singapore
	“Star Wars”, AJBS Gallery, Surabaya
	“Closing The Gap”, MIFA, Melbourne, Australia
	“Keberagaman Dan Toleransi”, Syang Art Space, Magelang
2010	“Homo Ludens”, Emmitan CA Gallery, Surabaya
	“Soccer Fever”, Galeri Canna, Jakarta
	“Transfiguration”, Semarang Gallery, Grand Indonesia, Jakarta
	“Space & Image”, Ciputra World Marketing Gallery, Jakarta
	“Recent Art From Indonesia”, Soobin Art Plus, Singapore
	“Masih Ada Gus Dur”, Langgeng Gallery, Magelang
	“Ecce Homo”, Semarang Gallery, Semarang
2009	“Kado #2”, Nadi Gallery, Jakarta
	“Biennale Jogja X, Sangkring Art Space, Yogyakarta
	“Common Sense”, Galeri Nasional Indonesia, Jakarta
	Art Taipei 2009, Taiwan
	“Reality Bites”, Edwin’s Gallery, Jakarta
	“Rai Gedheg”, Bentara Budaya, Yogyakarta - Jakarta
	“jejak-jejak Drawing”, Galeri Nasional Indonesia, Jakarta
	“Objective Border”, Srisasanti Art House, Jakarta
	“Distance”, Tony Raka Gallery, Bali
	“In Rainbow”, Esa Sampoerna Art House, Surabaya

	Art Hongkong 2009, Hongkong
	“Reborn”, H2 Art Gallery, Semarang
2008	“Allegorical Bodies”, A Art Contemporary Space, Tai Pei, Taiwan
	“ Dari Penjara Ke Pigura”, Salihara, Jakarta
	“Self-Portrait”. Joja gallery, Yogyakarta
	“Highlight”, Jogja National Museum, Yogyakarta
	“Refleksi Ruang Dan Waktu”, V- Art Gallery, Yogyakarta
	“Contemporary Heroes, Tujuh Bintang Art Space, Yogyakarta
	“New Age - New Blending”, New Age Gallery, Beijing, China
	“Strategies Towards the Real: S. Sudjojono and Contemporary Indonesia Art”, NUS Museum, Singapore
	“Merti Bumi”, Kampung Seni LEREP, Ungaran
	“A New Force In Southeast Asia”, Asia Art Center, Beijing, China
	“Manifesto”, Galeri Nasional Indonesia, Jakarta
	“Pecang Kembang”, Bentara Budaya, Yogyakarta
Awards	
»	2007 Finalist “The 2007 Sovereign Asian Art Prize”, Hong Kong
	2006 Finalist “The 2006 Sovereign Asian Art Prize”, Hong Kong
	1994 10 Best Paintings “The Phillip Morris Group Indonesian Art Awards” Best Work of Biennale IV Yogyakarta
	1992 Best Work, Indonesia Students Festiva
	1990 Best Work Dies Natalis ISI V, Yogyakarta

I GUSTI NGURAH  
INDIANTARA aka  
TANTIN

BORN 1976,  
Bali,  
Indonesia

Every country has its own philosophy of beauty. For example, in Indonesia, a beautiful woman is a woman who has olive-colored skin and long curly hair. In The Age of Enlightenment in Europe, big women were considered beautiful as we see illustrated in the famous painting of Mona Lisa.

Today, beauty industries have changed the local beauty philosophy through many media outlets including, television, magazines, billboards and so on. The media teaches us that beautiful women must have smooth skin, sharp nose, tall, slim body and black straight hair. Hence, the

idea of beauty becomes the same everywhere. Beauty industries do not highlight the uniqueness of Latin beauty, European, Asian or other countries' beauty values.

The exotic look of racially mixed faces becomes the beauty standard, which is glorified and followed by many young generations through the latest techniques in plastic surgery today. The local beauty philosophy is overlooked. The noble values are left behind for the sake of a beauty theory, which is instilled by the beauty industries.

Education	
» 1996 - 2006	Indonesian Art Institute Yogyakarta, Yogyakarta, Indonesia
Solo Exhibition	
» 2010	"Pop Imagery", Semarang Gallery, Semarang, Indonesia
2002	"From Contemplation to Comedy", Nadi Gallery, Jakarta, Indonesia
Group Exhibitions	
» 2014	ARTJOG '14: "Legacies of Power", TBY, Yogyakarta, Indonesia
	"Fiesta Kota Tua Jakarta", Fatahilah Museum, Jakarta, Indonesia
	"Neo Iconoclasts", Magelang Art Fair, Langgeng Gallery, Magelang, Indonesia
	"In Justify Our Love", Sangkring Art space, Jogjakarta, Indonesia
2013	
2012	"Re.claim", The Archive Indonesian Art World Dr. Melani W. Setiawan (1977-2011), Galeri Nasional Jakarta, Indonesia
	"Grand Opening OHD Museum III", Magelang, Indonesia
	"Legacy of Civilization", Esa Sampoerna Art Museum, Surabaya, Indonesia
	ARTJOG 12, Taman Budaya Jogjakarta, Jogjakarta, Indonesia
	"A Tribute To a Mentor", Gd. Tribakti, Magelang, Indonesia
2011	"Indonesia's Crouching Tigers and Hidden Dragons", ArtSpaces Galleries, Mayfair, London
	ARTJOG11, Taman Budaya Jogjakarta, Indonesia

	“Membikinnya Abadi : Goenawan Muhammad”, Semarang Gallery, Semarang, Indonesia
	“Homo Ludens #2”, Emmitan Gallery, Surabaya, Indonesia
	“Closing The Gap”, MiFA (Melbourne International Fine Art) Gallery, Melbourne, Australia
2010	ART SINGAPORE, Singapore
	ARTJOG 10, Taman Budaya Jogjakarta, Indonesia
	Semarang Contemporary Art Gallery, Jakarta Art District, Grand Indonesia, Jakarta, Indonesia
	“Space & Image”, Ciputra World, Jakarta, Indonesia
2009	“Jogja Jamming”, Biennale X, Taman Budaya, Jogjakarta, Indonesia
	“Kado #2”, Nadi Gallery, Jakarta, Indonesia
	IVAA Archive AID, National Museum, Jakarta, Indonesia
	“In Rainbow”, Esa Sampoerna Art House, Surabaya, Indonesia
	“Spacing Contemporary”, Jogja Art Fair #2, Taman Budaya, Jogjakarta, Indonesia
2008	“Loro Blonyo Kontemporer”, Tri Bhakti House, Magelang, Indonesia
	Jogja Art Fair #1, Taman Budaya, Jogjakarta, Indonesia
	“Hybriditas”, Jogja Gallery, Jogjakarta, Indonesia
	“Sexy Nian”, Jogja Gallery, Jogjakarta, Indonesia
	“Re-Inventing Bali”, Sangkring Art Space, Jogjakarta, Indonesia
	“Survey”, Edwin’s Gallery, Jogjakarta, Indonesia

2007	“Neo-Nation”, Biennale IX, Taman Budaya Jogjakarta, Indonesia
	Shang Hai Art Fair, Shang Hai, China
	“ARTvertising”, National Gallery, Jakarta, Indonesia
	“Portofolio”, Jogja Gallery, Jogjakarta, Indonesia
	“Boeng Ajo Boeng !:100 Tahun Affandi”, Bentara Budaya, Jogjakarta, Indonesia
	“Shout Out！”, FKY 2007, Taman Budaya Jogjakarta, Indonesia
	“Sayap”, I Nyoman Gunarsa Museum, Jogjakarta, Indonesia
	“Tribute to Young Artists”, Sangkring Art Space, Jogjakarta, Indonesia
	IVAA Book AID, Nadi Gallery, Jakarta, Indonesia
	“Eksistensi”, Jogja Gallery, Jogjakarta, Indonesia
<b>Selected Awards</b>	
» 2000	Best Artist ISI annual Dies Natalis
1999	Semi finalist of the Phillip Morris Indonesia Art Award
	Best Artist ISI annual Dies Natalis
1997	Best Water Color Artist

YUDI

SULISTYO

Born 1972  
Yogyakarta,  
Indonesia

I am trying to imagine a house or a place to stay which can be easily moved. Such housings are intended for immigrants to avoid the density caused by their arrivals in the big cities. They often build houses on government lands and around the rivers which cause many social and environmental problems. I hope that my ideas will help to solve these problems by letting them stay in such housings until they settle down and find success in life.

Education	
» 1994	Diskomvis, Institut Seni Indonesia, Yogyakarta Indonesia
Group Exhibitions	
» 2014	ART JOG 14.Taman Budaya Yogyakarta.
2013	ONE EAST ASIA. London
	BAZAAR ART JAKARTA.
	ARTJOG 13 Taman Budaya Yogyakarta.
	INDONESIAN PAVILION :Art Stage Singapore.
2012	ROMANCING INDONESIA:Modern and Contemporary Painting and sculpture Royal Opera Arcade Gallery,Pall Mall,London
	ART JOG #12.Taman Budaya Yogyakarta.
	A TRIBUTE TO A MENTOR:Indonesian Modern and Contemporary Art Gedung Tribakti .Magelang.Indonesia.
2011	FLIGHT FOR LIGHT:Indonesia Art and Religiosity.art:1 Jakarta. Indonesia
	MAXIMUM CITY: survive or escape.jakarta Biennale#14, Jakarta,Indonesia
	Flight For Light-Religiocity in Indonesia Art. Galleri Mon Décor.
	PMR.cube.contemporary culture interplay. jakarta
	Korea International Art Fair.
	BAZAAR ART JAKARTA.
	ART JOG 11.TamanBudaya Yogyakarta.
	ART STAGE Singapore.
	Closing THE Gap. Indonesia Art Today.di MIFA.Melbourne,Victoria,Australia
	Kanwa and Rita Van Hoecke, Brussels, BELGIUM
2010	Urban/Cultur."ETHNICITY NOW''Galeri Nasional Jakarta.
	KIAF. Korea
	Mall art/Bazaar art .Pacific Place.Jakarta

## DICHIARAZIONE ARTISTA

	Bazaar art.Pacific Place.jakarta
	ART JOG.jogja art fair.Taman Budaya Yogyakarta
	ART JOG.jogja art fair.Taman Budaya Yogyakarta
	Pameran senirupa galeri ciputra.jakarta
2009	Biennale jogja x JOGJA JAMMING 2009 Taman Budaya Yogyakarta.
2009	EXPOSIGN 25 Tahun ISI Yogyakarta. Di JEC Yogyakarta.
	Biennale Sastra Galery Salihara Jakarta.
	Bazaar jakarta art fair, ballroom Ritz Carlton Hotel-Pacific Place jakarta
	Pameran contemporary art exhibition "Senang-Senang"tujuh bintang art space. Yogyakarta.
	HEROISME Galery MonDecor jakarta
	ART FAIR Jakarta
	"UP&HOPE" D peak Art Space.Jakarta selatan.
	Jogja Art Fair #2.Taman Budaya Yogyakarta

### Aditya Novali

**New God** è parte del mio progetto chiamato Devotion. Attraverso questo progetto, esamino il sistema di valori inserito nel mondo dell'arte contemporanea oggi. New God presenta 12 croci ispirate da artisti moderni e contemporanei, tra cui Cai Guo Qiang, Damien Hirst, Jeff Koons, Frida Kahlo, Jenny Holzer, Salvador Dali e altri. Essi rappresentano i 12 apostoli dell'arte contemporanea, adorati e venerati.

### Andita Purnama

Ogni individuo ha storie personali e memorie. Sono lasciate nella mente e nel cuore, in particolare le memorie felici della fanciullezza, dell'adolescenza, di amore, matrimonio, figli e dell'anzianità. **Singing in the Smokey Room** è un tentativo di compilare la mia storia personale, usando l'intreccio a mano di nastri magnetici come metafora di passato, presente e futuro della vita di un individuo.

### Angki Purbandono

Sono un gorilla nato e cresciuto in mezzo a 210 milioni di altri gorilla nella Repubblica del Granoturco. In alcuni anni, dovremmo riuscire a dividere il granoturco per mantenere la stabilità della vita. Ma adesso c'è un'ansia silenziosa tra i capi gorilla, perché il nostro cibo sta diminuendo e diventa sempre meno!

Sempre più in fretta! Gli altri primati come gli uomini hanno preso sotto controllo alcuni territori delle nostre terre! L'innocenza delle nostre vite è schiacciata dall'ambizione umana di consumare tutto, compreso il cibo che abbiamo piantato e preservato per il futuro.

Dopo aver condiviso la mia razione con gli altri gorilla, mi piace stare in cima alla pianta di granturco. Aspetto la luce dal cielo, sperando che qualcosa mi trasformi facendomi diventare straordinario e potente per salvare il future della repubblica.

<b>Bestrizal Besta</b>	importante nella formazione dell'identità.	identità per guadagnare rispetto. Esporre il proprio corpo è visto come un'offesa che attrae critiche, scherno e persino la pena di morte in quanto considerato un atto di adulterio. Dall'altra parte, nel mondo occidentale, mostrare il proprio corpo sembra essere una cosa più naturale. Pur sotto il sistema patriarcale, contro cui le femministe si sono battute intensamente, il corpo è stato uno dei temi principali. Alla fine, l'unità del corpo e dell'identità perde la sua natura di luogo per la contemplazione della comprensione del se.	corporea. Quando il corpo è continuamente definito e ridefinito da altri al di fuori del proprio se, non appartiene più all'individuo stesso ma è posseduto dalla società.
Ogni mio dipinto ritrae un'immagine di un bambino coperto ed isolato, ma dà un segno di non arrendersi alle circostanze della vita. Attraverso questi lavori, cerco di far realizzare alla gente che ogni essere umano ha le sue debolezze, ma non dobbiamo permettere che esse ci fermi dal diventare persone migliore. Mai arrendersi, non avere paura, e continuare a provare!	Il corpo nei miei lavori appare come un modo di rappresentare il concetto di come il corpo sia meramente visto come un corpo sociale, assieme a tutti i suoi stereotipi. L'identità e l'esperienza del padrone del corpo deve aderire al dogma culturale della società, in questo caso una società Musulmana che vede il corpo come sbagliato quando esposto. Come tale, identità ed esperienza non giocano più un ruolo in quanto il dogma culturale si impossessa del corpo. L'unità del corpo e dell'identità non sono più sacri o naturali, sono considerati sbagliati e perdono la loro bellezza. Quindi, sei tu che crei te stesso? O lasci che gli altri creino te?	Questo tensione sul tema del corpo mi pone un grande interrogativo, essendo nata nell'era moderna, un'era identica alla rivoluzione che offre libertà e apertura, ma al tempo stesso avvolta da ansia. I più fondamentali e personali diritti sono mescolati nei preconcetti e nelle ristrette norme sociali. Il mimetismo è usato per proteggere e difendere se stessi dalle critiche sociali, che contribuiscono all'erosione dell'identità e dell'esperienza	<b>Gatot Pujiarto</b> Sono sempre intrigato nel creare opere su anomalie, stranezze e il tragico. Creo storie ispirate dalla quotidianità. Storie che ho sentito da amici, spettacoli televisivi, notizie e nei dintorni. Credo che eventi non comuni o imprevisti siano importanti da raccontare in modo che possano essere apprezzati come realtà. Il pubblico dovrebbe essere in grado di interpretare questa nuova realtà, goderne e provocare le emozioni da esse suscite. Il mio obiettivo nella realizzazione di opere è creare una sensazione visiva per divertire e provocare il pubblico. Lo faccio con la creazione di texture nelle mie opere attraverso incollaggio, patchwork, stratificazione, strappi, legatura e creando motivi da tessuto.
<b>Erika Ernawan</b>	L'idea fondamentale della mia opera è basata su quello che Nietzsche dichiara nel suo libro, Thus Spoke Zarathustra, ovvero che "il corpo è... guerra e pace". L'identità, un processo naturale, si forma e sviluppa di continuo durante tutta la vita. Attraverso vari processi di identificazione dalla nascita, il proprio se diventa soggetto (secondo Althusser) e l'esistenza di un individuo diventa parte della storia, del mondo che lo circonda e dell'interazione sociale. Il 'se' e il corpo – inseparabili come l'utero e la placenta – sono una parte	L'Arte, a mio parere, ha la capacità di trascendere le limitazioni sociali, fatti e storie della vita, come segni del tempo. Nata e cresciute come indonesiane muslimah (donna musulmana), ci viene insegnato di proteggere il nostro corpo e la nostra	

<b>Gusmen Heriadi</b>	<p>cercare, ricevere, acquisire e assorbire le informazioni che contengono un certo valore. In secondo luogo, la fase valore di transazione, di reciproca interazione tra le informazioni ricevute e i desideri o bisogni della persona. Terza è la fase di trans-introiezione. Questa fase è più profonda della seconda fase perché richiede il filtraggio dell'atteggiamento mentale e la personalità individuale.</p> <p>Il processo di interiorizzazione inizia con modi di pensare, atteggiamento e comportamento. La combinazione di questi tre punti riflette il carattere o la personalità dell'individuo. Nel frattempo, il valore può essere considerato come un modello normativo che determina il comportamento desiderato di individui, in relazione a un gruppo di sistemi viventi e all'ambiente senza distinguere le varie funzioni. Ci sono tre fasi di questo processo di introiezione. In primo luogo, la fase del valore di trasformazione, in cui l'individuo comincia a</p>	<p>Oggi, le industrie di cosmesi/hanno fatto conoscere pittura bellezza hanno cambiato la filosofia di bellezza locale attraverso molti media come televisione, riviste, cartelloni pubblicitari e così via. I media ci insegnano che le belle donne devono avere la pelle liscia, un naso dritto, corpo alto snello e capelli neri e lisci. Da qui, l'idea di bellezza diventa la stessa ovunque. Le industrie di bellezza non evidenziano l'unicità delle bellezze latina, europee, asiatiche o i valori estetici di altri paesi.</p> <p>Le mie opere sono sempre strettamente legati alla mia esistenza come donna, moglie e madre. Il conflitto mentale tra l'amore e la rabbia sembra essere un argomento che mi fornisce ispirazioni infinite. C'è sempre stata una parte di me che inconsciamente necessita di essere repressa per creare un ambiente "normale" per la famiglia. Le figure sofferenti appuntate giù da migliaia di spille di sicurezza sono la rappresentazione di quella voce mentale nascosta.</p> <p>Sono cresciuta in una famiglia di artisti. Entrambi i miei genitori erano entrambi pittori e delle mie sorelle sono stati educati alle belle arti. Mi</p>
<b>I Gusti Ngurah Udiantara</b>	<p>Basandomi su tali interessi, creando i miei dipinti, cerco di esplorare ed esprimere l'unicità del carattere individuale o della personalità usando la composizione della figura e/o la scelta degli oggetti.</p> <p>Ogni paese ha la propria filosofia di bellezza. Ad esempio, in Indonesia, una bella donna è una donna che ha pelle bruna e lunghi capelli ricci. Nell'epoca dell'Illuminismo in Europa, donne prosperose erano considerate belle come quella che vediamo ritratta nel famoso dipinto di Monna Lisa.</p>	<p>Il look esotico di volti di etnie miste diventa lo standard di bellezza, glorificato e seguito da tante giovani generazioni attraverso le più recenti tecniche di chirurgia plastica. La filosofia di bellezza locale è trascurata. I valori nobili sono abbandonati per il bene di una teoria di bellezza, instillata dalle industrie di bellezza.</p> <p><b>Maria Indriasari</b></p> <p>Sono cresciuta in una famiglia di artisti. Entrambi i miei genitori erano entrambi pittori e delle mie sorelle sono stati educati alle belle arti. Mi</p>

**Sigit Santoso**

**Yudi Sulistyo**

Credo che dipingere, per quanto semplicemente, sia creare un segno attraverso colori, pennellate, composizione, scelta di oggetti e così via. L'interpretazione può essere presentata implicitamente o addirittura totalmente nascosta come in un puzzle.

ICHTHUS, anche un acronimo per Iesous Christos Theou Soter, in greco significa pesce – un simbolo spirituale di Cristo, Chiesa e Cristiani. Il mio dipinto intitolato Ichtus ritrae un pittore con un simbolo di stimmate stampato sul suo corpo che sta dipingendo un pesce incompleto. Sta cercando di ricreare la figura del pesce nello spazio vuoto del suo studio perché sente di non trovare più quel pesce nelle profondità del fiume e del mare.

Sto cercando di immaginare una casa o un posto dove stare, che possa essere facilmente spostato. Tali alloggi sono pensati per gli immigrati per evitare l'assembramento causato dal loro arrivo nelle grandi città. Spesso costruiscono case su terreni del governo e intorno ai fiumi causando molti problemi sociali e ambientali.

Spero che le mie idee aiutino a risolvere questi problemi, consentendo loro di rimanere in tali alloggi fino a che non possano stabilirsi e trovare successo nella vita.

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