



ABSTRACTION / DISTINCTION:

Initial Probing of Contemporary Formalism,
Indonesian Context

Condro Priyoaji
Eldwin Pradipta
Nurrachmat Widyasena

Muchlis "Muklay" Fachri
Adi Dharma a.k.a. Stereoflow

Utami Atasia Ishii
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Didin Jiro
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Tara Kasenda

24 February - 14 April 2024

SEMARANG GALLERY

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a group exhibition by

Condro Priyoaji • Eldwin Pradipta • Nurrachmat Widiasena
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curated by Gumilar Ganjar

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by Gumilar Ganjar

I - Abstract in Question

What is left of form to be discussed within contemporaneity amidst their whole utilization of their versatile functionality? Is there still any legitimate urgency in revisiting this allegedly obsolete—if not irrelevant—concern? As we previously learned, championing the purity of formalism once led the art towards its singular death or even miserable end, and within extension, perpetuating them may render an even bleaker rendition: a confirmation of the hegemony of culture, subordination, exclusivism, and exploitation. If one were to revisit the virtue of formalism and the art's autonomy in the framework of contemporaneity, what kind of proposition should one offer?

Peculiarly enough, in some particular niche of contemporary practice, and around the second half of 2010², a growing interest in abstract form from the younger generation of artists is increasingly more evident. At first, it seems, their works manifest a form of preservation, a perpetuation of abstraction. But, upon further observation, their formal intents never lay solely on purism, or they are deprived of narrative content, dismissing artistic representation altogether. Yet, in another way, these gestures also refuse to belong with the traditionally figurative or conventionally representational. A failing categorization or our limits of understanding? Amoeboid in nature, these novel gestures exist almost as hybrid entities where representation and non-representation can coexist in various interrelations. Here, I will place a brief placeholder to call them *contemporary formalism*. Admittedly oxymoronic³, this context may invite us to reconsider definitions, significations, and differences between representation to its counterpart, non-representation, and their positions, as well as contribution to the grandeur scheme of cultural practice.

While discussing forms may appear subdued in comparison to the call for celebrating pluralism and reinforcing social mobility, contemporary formalism proposes a distinct invitation to reinvent the virtue of aesthetics in today's context. It may start from a naive question: must art's formal features, autonomy, and objecthood be secondary to its context or societal utility? Indicative of the current paradigm of the speculative turn, these new gestures provoke various critiques of the ever-so-determining concept of artistic representations, where art is reduced to some mere linguistic configurations or some sites of language plays, forever within human control and dependent on human intent. Art may evoke their attitude⁴,

1 Particularly when considering the more generic functioning of visual representation in our culture, where cultural agenda should employ visual strategy to warrant its success, rather contemporary propaganda is exercised in multiple sectors: practical polity, social movement, or even bland marketing. In the contemporary art scene, the reality is not so different, forms and visualities are reduced to 'vessels' or media to deliver what the artist wants to communicate. I refuse to consider this utilitarian turn on form merely as a 'convenient' consequence of neoliberal culture.

2 In the context of Indonesian contemporary art practice, the contest of abstract painting in contemporary settings has been a fruitful discussion, particularly in the late 90s and early 2000s, albeit relatively merging with the celebration of pluralism and dimmed in comparison to the art movement that promotes social mobility and cultural critic. Some exponents of *Kelompok Jendela* and their umbrella, *Sakato Group*, along with their group or solo exhibition, and the *Return to Abstraction* (2010) and *Nu Abstract* (2019) movement from fellow artists around Bali, could be mentioned as some of the early indications of this paradigm.

3 Oxymoronic as in, how can something be 'modern' and 'contemporaneous' at the same time?

4 Exercising the notion of object autonomy, we may see the controversial Taring Padi's mural installation on the Documenta 15th (ruangrupa, 2022) and Tisna Sanjaya's public installation on the Palasari region (Kompas, 2003) in Bandung, Indonesia, indicative to the nation that art may evoke its own attitude.

independent of human power, but it opens various possibilities for art's operatives beyond artistic representation and linguistic confinement. A fertile land that is ripe for exploration, if exercised in such a responsible and reasonable speculation, might reveal some newer understanding of realities and an expanded horizon of culture.

This is about big aspirations and ambitious endeavors. Yet, there's only so much an exhibition can offer, let alone resolve. Thus, *Abstraction/Distinction* would take the preliminary yet necessary part of approaching this concern: acting as a modest survey of the formation of contemporary forms by current generations of Indonesian artists, along with their peculiar approach and particular motives, including their stances towards artistic representation. Later, we would like to reflect on whether the concern is shared or negated altogether. A humble survey on the corner of the globe, no matter how minute and minuscule in scale, is still a worthwhile endeavor.

In drawing these surveys, the concept of Distinction, which discusses the intricate process of developing individual taste within the body of consumer society, is placed as the basis for understanding their dynamics. This concept enables us to unravel the interrelation between individual intent and broader cultural context and how it later manifested as their particular artistic maneuvers. Notably, one's formation of taste and subsequent art expression is never isolated within an individual's mind and experiences; instead, it reciprocally shapes and is shaped by the cultural milieu.

II - of Distinction

In its original version, Bourdieu's distinction aimed to uncover how cultural consumption, whether intentional or not, preserves and perpetuates class preservations⁵. This concept emphasizes the role of cultural consumption in maintaining social hierarchies. As individuals strive to set themselves apart and demonstrate their sense of belonging through cultural consumption, it inherently reinforces their societal position. This phenomenon influences personal tastes and contributes to shaping collective preferences. In his seminal concept of modalities⁶, the practice of consuming culture, in many ways, is one's way of acquiring and maintaining cultural capital, to be later exchanged with what is deemed necessary for the actors in their activities within the ever-so-elaborate field⁷.

⁵ The reader might want to refer to Bourdieu *Distinction: A Social Critique of the Judgement of Taste* (1979), for further reference in regards to this aspects, his notion of *symbolic violence* also worth certain focus particularly on how it relates to cultural contestation.

⁶ Borrowing another key concept in Bourdieu's *Field of Cultural Production* (1993), where he defines modalities as the diverse ways individuals engage with and consume cultural goods and practices.

⁷ Field, or '*champ*' in its original version (Bourdieu, 1993), refers to the social fields, distinct realms where individuals or groups compete for recognition and influence. These fields, such as art, education, or politics, have their specific rules, hierarchies, and 'convention.'

However, it is essential to note that implementing *distinction* in this exhibition is never intended to confirm that art appreciation and, by extension, artistic practice are, in truth, another mode of class preservation. Or even worse, to affirm that contemporary formalism is another legitimate culture⁸. The intent is motivated by the promising perspectives that *distinction* offers, enabling a deeper understanding of individual idiosyncrasies within the broader cultural practice. This feature, in view, focuses on individual agency within cultural dynamics, as artistic intent remains profoundly reliant on personal motives compared to that of collective values and subconsciousness. It offers this feature while its sibling, ethnography⁹, may not, as their interests lie in the collective or communal dynamism.

III - Contextual Precedence

This exhibition will first establish a contextual map of contemporary formalism by considering its cultural underpinnings in relation to geographical factors before discussing the individual agency of the participating artists more deeply. Almost it provides a literal cartography to this ongoing practice. Subsequently, the discussion would expand to address urban development, as their implications for the availability of cultural prerequisites and access to cultural institutions are contributive.

In exploring contemporary formalism and its cultural background, we've uncovered the intricate web of influences shaping the artistic landscape. As we delve deeper into this discussion, it becomes evident that urban development plays a pivotal role in the distribution of cultural capital and the choices made by artists. Different locales within a nation offer unique configurations of cultural amenities, from museums and theaters to art galleries and music venues, or sometimes the absence of these institutions altogether. These dynamic cultural landscapes significantly impact the inclinations and choices of artists. Still, within this framework, another crucial aspect deserves our attention – the pivotal role of art academies as cultural catalysts. These institutions play a multifaceted role in shaping the contemporary art landscape. Here, some available historical precedence might illuminate how this dynamic operates in our context as Indonesians.

⁸ For Bourdieu (ibid), legitimate culture encompasses the cultural practices, knowledge, and preferences that are recognized and validated by the dominant social groups or institutions in a given society. It represents the cultural capital that is considered prestigious and serves as a marker of distinction. Legitimate culture is often associated with the tastes and preferences of the upper classes and plays a crucial role in the process of social differentiation.

⁹ Generally, ethnography involves the systematic study of communities, cultures, or groups. It often seeks to understand collective behaviors, beliefs, and practices and typically necessitates the observer to immerse oneself in the community being studied, engaging with its members and documenting their behaviors (Boas, 1989), beliefs, and practices in a holistic manner. While contemporary ethnography may also study the formation of taste, their focus that relies on communal dynamics may not be favorable in my context.

III.1 - Ideological Implication

I chose the ideological tension of universalism and social realism that saturated the nation's struggle to reach independence as the first entry point in understanding our diverse and nuanced cultural mechanism. A condition that occurs somewhat ironically since both factions shared similar end goals: the tension between Bandung and Jogja schools¹⁰. From this immensely saturated by postcolonial tension historical precedence, we learned that the polarization that later manifested as dichotomies of finding the national expression of the art and the ultimate form that represents our identity are also consequential in shaping the specific characteristic of each locale's cultural dynamic.

During the struggle for national independence, some artists chose to embrace modern formalism. However, it only partially confirmed the virtue of singular form, as seen in some of the works of Bandung maestros. Others preferred realism, believed to be relevant and responsible to the people, as seen in some of the prominent Yogyakarta maestros. The exchange and correspondence between them were no less heated, heroic, and fruitful; each stood with their own beliefs and approaches as they rose and fell following the general sentiment and support received by the public and private sectors¹¹.

Today, the remnants of this ideological impact on the art scene and our national cultural landscape remain traceable, particularly in the trajectory of academic curricula in Bandung and Yogyakarta¹². It is non-sensible to dismiss their influence on the gestures and attitudes of younger generations of artists, as both locales put the precedence of academic institutions to be significant. Bandung graduates tend to exhibit more conceptual coherence, including their choice of medium, historical sensibilities, and finality of execution¹³. Meanwhile, emerging Yogyakartans tend to show strong narrative content, social sensibilities, social relevance, craftsmanship, and a sense of collectivism¹⁴. A statement that contains too many generalizations, I should admit, as each artist may exhibit a variety of characters and idiosyncrasies. Yet, their somewhat shared particular features are almost impossible to overlook.

¹⁰ The seminal Trisno Sumardjo's article entitled '*Bandung Mengabdikan Laboratorium Barat*,' that was published in the weekly *Sinar Harapan* (1954), is a necessary reference here.

¹¹ On how it relates to the cultural strategy that the Indonesian polity exercised, the Old Order with their belief in social realism and anti-West sentiment, and the New Order with their own 'legitimate culture' (*'budaya resmi'*, in Indonesia), where conventional aesthetic is utilized to display of powers and prosperities, considerably affect this dynamic. For this, please refer to my previous thesis (Gumilar, 2018) for further elaboration.

¹² As it is discussed quite extensively in Annisa Desmiati's thesis (2012) and her socio-historicization of the Bandung scene from 70s to the 90s.

¹³ Refer to Kiki Rizky Soetisna Putri's dissertation (2018) for further reference. There, she discussed how the dynamic of Bandung art scene, in terms of academic curricula, availability of art logistics, and the existence of private art institutions, along with other actors, contribute to these characteristics.

¹⁴ As can be seen *Outlet: Yogyakarta Contemporary Art* (2003), edited by Jim Supangkat, provides a brief and comprehensive introduction on the Yogyakarta early contemporary scene from the late 90s into the early 2000s. Discussion about the paradigm shifts in artistic production and aesthetic also broadly available.

III.2 - Expanded Implication: Sociological Operatives

The previously mentioned ideological impact apparent during the times of independence and early governance would expand in multiple ways, resulting in variations. This is due to the dynamic of contemporary culture, where Ideology operates not only at the communal or national level but might evolve and triumph within a specific niche or even at the individual level. This provides the basis for pluralism to be nurtured and flourish: within an operative culture where the individual, social, political, and cultural intersect and perpetually collide, producing unconventional hybrids and compounds.

The state that previously was the sole wielder of power is now gradually compromised by another contender: consumer society and private institutions, which dehomogenize our relation to power and thus further nourish the growth of pluralism by dividing further this globalized, connected world. In this newer state of culture, particularly in the early 2000s, idiomatic expression is exemplified, novel contributive locales arose, previous sites evolved within their specific motion, and various modes of art production were exercised. One refreshing aspect of this evolution could be seen in the context of the cultural-sociological axis.

In the wake of Indonesia's Reformation, a shift towards more open and expressive freedom emerged. The once-significant official permits, which had constrained artistic expression, were loosened in the spirit of liberation and freedom of speech. This newfound freedom extended beyond the arts and into local governance with a focus on regional autonomy. What was once a centralized ideology faced challenges from grassroots movements and private initiatives. Autonomy, independence, and collectivism became the driving forces behind these changes¹⁵.

As the sociological epicenter of our national art scene, Jakarta has played a pivotal role in shaping both the expansion of artistic practices and the maturation of art institutions. Regarding aesthetics, their initiative to delve deeper into collectivism and engage in art projects with a social focus has challenged the traditional definition of art within the framework of pluralism. From a sociological perspective, the emergence of numerous private galleries and museums and the influence of individuals on cultural policies have steadily transformed and solidified their status as our national cultural hubs. Notably, neoliberal capitalism has made a significant contribution in this context. Market dynamics have consistently provided the foundation for mainstream art¹⁶, while international funding has ensured the sustainability of

¹⁵ Some of the early notions can be seen in Hendro Wiyanto's curatorial introduction (2003) for *Contribution: Biennale Yogyakarta 2003*, and further elaborated in Agung Hujatnika curatorial introduction for 10th ruangrupa's anniversary, *Decompression #10* (2010).

¹⁶ Today we can observe how Indonesia's market scene has undergone a notable maturation. The previous dynamic that almost solely driven by singular sentiments, now shifts toward a more diverse appreciation, even towards media art. Notable improvements include heightened involvement of Indonesian galleries in prestigious affairs and the inclusion of regional galleries in our domestic market. Reciprocal collaborations between our private galleries with international artists and vice versa, are also markedly evident.

grassroots collectivism¹⁷, propelling us toward embracing contemporary conditions. The potential for cross-disciplinary collaboration in the spirit of inclusivity is also worth noting. Previously confined to a select audience and creators, visual art has opened its doors to various collaborators, including designers, street artists, musicians, researchers, and even the general public. As the boundaries of artistic hierarchies dissolved, these efforts further bolstered and established pluralism as a defining characteristic of contemporary art.

Moving on to Bandung and Yogyakarta, these cities, apart from their significant influence on the attitudes and sensibilities of our emerging artists through academia, have evolved distinctly regarding their sociological dynamics. Within the context of the progress of the art scene, Yogyakarta has solidified its position as another prominent art center in our country, marked by its perennial exhibitions, art fairs, art festivals, and the warm and continual reception from its public. Collectivism flourished and grew exponentially, albeit with different focuses than its neighbor, Jakarta. The prominence of municipal support to the art scene, related to the regional autonomy post-Reformation, along with collective initiative, contributes to the progressive changes for them.

In contrast, Bandung has played a pivotal role in nurturing artists, curators, critics, and art managers who have enriched our national art scene. It's not an exaggeration to state that their progressive curatorial experiments and artistic explorations have added depth and diversity to contemporary art in our country. However, in terms of the overall progress of the art scene, they appear somewhat subdued compared to other locales like Jakarta and Yogyakarta. Individual growth inspired by the academy contributes to this situation. Bandung's contributions are marked by its steady supply of actors and agents. Meanwhile, its local art scene evolved steadily at a slower and more 'comfortable' pace, even compared to the degree of activities of the Balinese contemporary art scene, whose recent progress is noticeable. In the next section, we'll further discuss these recent changes, their context, and how they are contextualized within the broader field of Indonesian cultural dynamics.

III.3 - Globalization and Beyond

From early of its inception, Balinese art practice has evolved and been influenced by particular trajectories of modernization. Previous ideological tensions would indeed be reflected, although coming later after its early development. They evolved and progressed upon the seemingly perpetual collision between embracing external influence vis-à-vis internal resilience of preserving tradition¹⁸. Another notable point is the significant influence of individual interest through their agency rather than institutional polity on the local art scene. The intimate relation of the people within traditional living, as reflected in their daily activities, simultaneously appears as both their defining characteristic and concerns, as they may inhibit progress and crystallize stagnation. Their current position as the center of global tourism attraction in Indonesia, as the 'Last Paradise,' adds another dynamic not only to the socio-economic activities of the locale but also to the arts and contemporary culture in general.

¹⁷ The agencies of *ruangrupa* and their collaborative involvement within the global art scene, can be a essential examples here.

¹⁸ The reader may refer to *Post Tradition: Revisiting and the Future of Balinese Painting* (2023) supplementary articles for further reference. Although both the show's curators, Hermanto Surjanto and Kemalezidine discuss Balinese painting at a certain length, Kemal's essay provides sufficient information about the current dynamism in Balinese contemporary art scene.

Even before the internal conflict of interest between traditionalists and the avant-garde was fully resolved, the influence of intensifying external dynamics gradually became more evident. Without being derogatory in any sense, their exotic features attracted not only the general public but artists from the national artist and the global forum. Some artists moved to Bali in search of different cultural and environmental landscapes¹⁹. Their openness to visitors, however, contributes to the shifting of the locale spirits to the art practice. The rise of new art movements, printmaking studios, art fairs, and commercial galleries that gradually reconnected Bali and solidified their contribution to both the national and global circuitry of contemporary art are some noteworthy outcomes of the phenomenon.

Subsequently, I aim to broaden this conversation to encompass the concept of multiculturalism in the context of globalization, particularly our relation with the Indonesian diaspora and vice versa. Globalization, characterized by its increased transparency and openness, facilitates connections and exchanges on a global scale, offering a larger platform for various stakeholders, including individual artists, collectives, and art institutions. In a world where exchanges of virtually everything can be delivered, the traditional notion of identity is getting challenged beyond its stereotypes and fixed categories. Instead, it often embraces hybridity, fluidity, and the idea that identity is not static but shaped by diverse experiences and cultural influences in this increasingly diverse and interconnected world. These increasing global exchanges are also evident in almost every aspect of our scene: inclusion of international galleries in national art fairs, participation from regional artists in our biennales, the homecoming of Indonesian diasporas within the local art scene, sponsorship, and patronage from international institutions, and collaboration of our artists with international private galleries, are indicative to this globally connected art world.

¹⁹ One of the featured artists in this exhibition, Kemalezidine, though not originally from Bali, are recognized as prominent figures in the local contemporary art scene. This recognition extends to include other notable contributors such as Agugn, Ines Katamso, Alexander Sebastianus, Devfto, Sinta Tantra, and many more. While the individual motivations for these artists to relocate to Bali remain personal, their choices underscore the distinct allure the locale holds for each artist.

IV - The Artists, with their Distinctive Form

The formation of each artist's distinctive form, in its relation and reflective attitude to the previous contextual precedence I briefly mention, adds a layer of intrigue. Specific alignments are evident, confirming the proposed hypothesis, while some others may deviate altogether.

IV.1 - Bandung

From Bandung, this exhibition presents the works of Condro Priyoaji, Eldwin Pradipta, and Nurrachmat Widyasena. Condro's current practice²⁰ highlights the prominence of lights and their 'anathema,' shadows, as pivotal elements for the totality of human experience. To him, the dichotomy of light and shadow is related to the metaphorical sense of past and future, as shadows immobilize particular events in transiency, while in contrast, light enables the probabilities of future events. Despite the sublimity of his metaphor²¹, I saw that his significant emphasis on the shadow—as a reductive measure to abstraction in its literal sense—and his imminent metaphor secure his abstraction to be 'contemporary.' In such a specific way, his works also qualify to manifest formless²² qualities of nature, similar to Nurrachmat Widyasena with his artistic rendition of the Einstein-Rosen Bridge, or the wormhole, as the continuation of his prior interest in the sociocultural dynamic of human interrelating with space. Working both with the general and familiar²³, as well as the specific and esoteric, Nurrachmat's recent practice took a clever turn in manifesting artistic prominence in understanding natural phenomena and our realities. While science might lay its logical and cerebral foundation of the real, the arts might tap into its siblings, the speculative and visceral. Augmenting the readily available mathematical models, Nurrachmat's rendition expands the logical constraints by merging with his idiosyncracies and imagination, appearing as his distinctive form.

20 It should be mentioned here that prior to Condro's current practice of exploring his shadows, he engaged in constant and intense reflections on the essence of painting, exploring various artistic methods such as gigantic murals, spatial installations, and conventional painting. This involves a continual and gradual examination of art history, working with diverse permutations of painting in its expanded field, which includes installations.

21 For Graham Harman, metaphors are not mere linguistic devices or decorative elements but possess a fundamental ontological status. According to Harman, metaphors act as tools that allow entities to access and interact with one another. They bridge the inherent gap between objects, enabling a form of communication beyond the limitations of direct access. Harman emphasizes the transformative power of metaphor, suggesting that it shapes the very essence of objects and their relations. For him, metaphors are not merely linguistic expressions but play a crucial role in shaping the way entities perceive and relate to each other in the broader ontological framework. (Harman, 2018).

22 As we tend to separate humans from non-human entities, we often agree that some degree of our artifice is mandatory for something to qualify as 'form'; other than that, we call them 'formless.' The divide between nature and culture and the dismissal of formlessness as some mere natural and organic consequence of physical, chemical, or biological events. Refer further to Bois' Formless (2000) to further explore this concept.

23 Aside working from this series, Ito's works also critically address the dynamic of popular culture, thus the term 'familiar'.

Traversing from the natural phenomena, Eldwin Pradipta's works deal with its opposing axis, to that of the current state of our simulated, mediated, and virtual realities that are operating through the logic of abstraction, particularly in its sense of simplification of the binary and digitized code. His work simulates how the machine perceives our realities into some sets of binary codes, how the data are 'interpreted,' and how they are processed and re-projected to us. A particular event of interfacing happens that, to me, can be somewhat problematic due to our lack of native fluencies in the intricacies of coded language and other technicalities. Are we that ignorant to fully accept the virtual realities as it is? While considering the current progress, it might one day no longer be within our scope of control. Eldwin seems to remind us.

From their pieces, we can witness how various conceptual coherence deeply rooted in their interests might manifest through contemporary formalism. Eldwin's engagement with artistic medium and technology, Nurrachmat's exploration of the space race and its cultural implications, and Condro's constant reflection on aesthetics, painting, and art history demonstrate how civic cultural resources might affect the artist's gesture and attitude. In addition, how their intent manifests into their art demonstrates the operatives of contemporary pluralism that rely primarily on personal interest rather than collective alignments.



CONDRO PRIYOAJI

(S 6°53'6.5436", E 107°36'37.5624") 01/15/2024, 10:48 AM (2024)

acrylic on canvas
130 x 185 cm

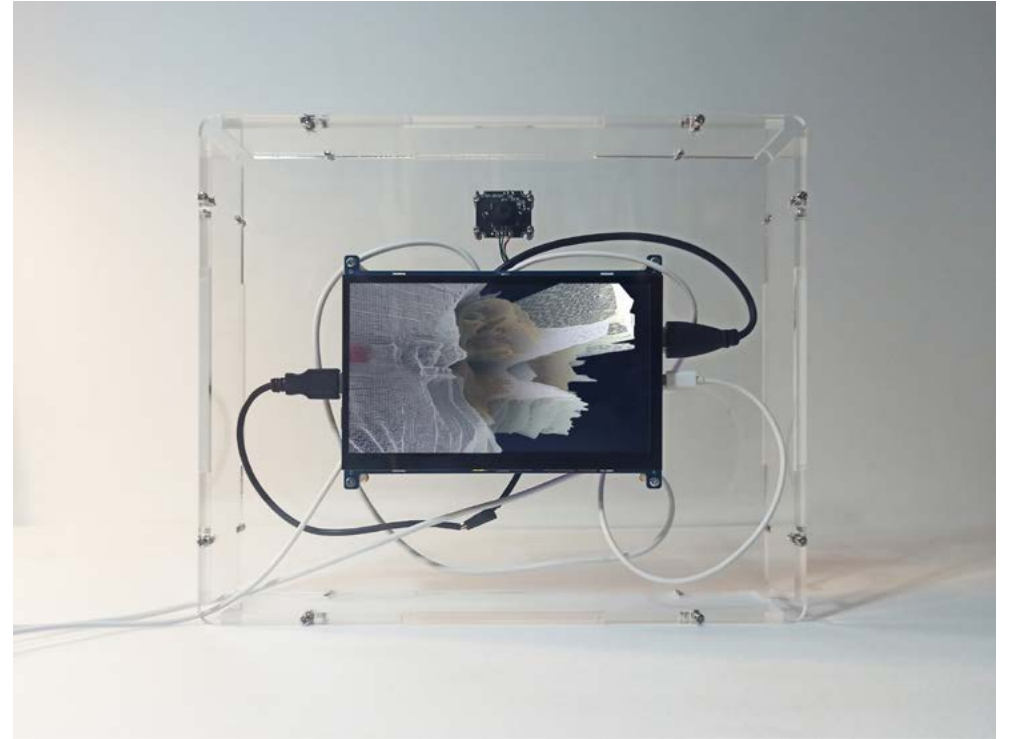
CONDRO PRIYOAJI

(S 6°53'7.4148", E 107°36'38.4984"), 01/15/2024, 11:24 AM (2024)

acrylic on canvas
130 x 185 cm



Detail



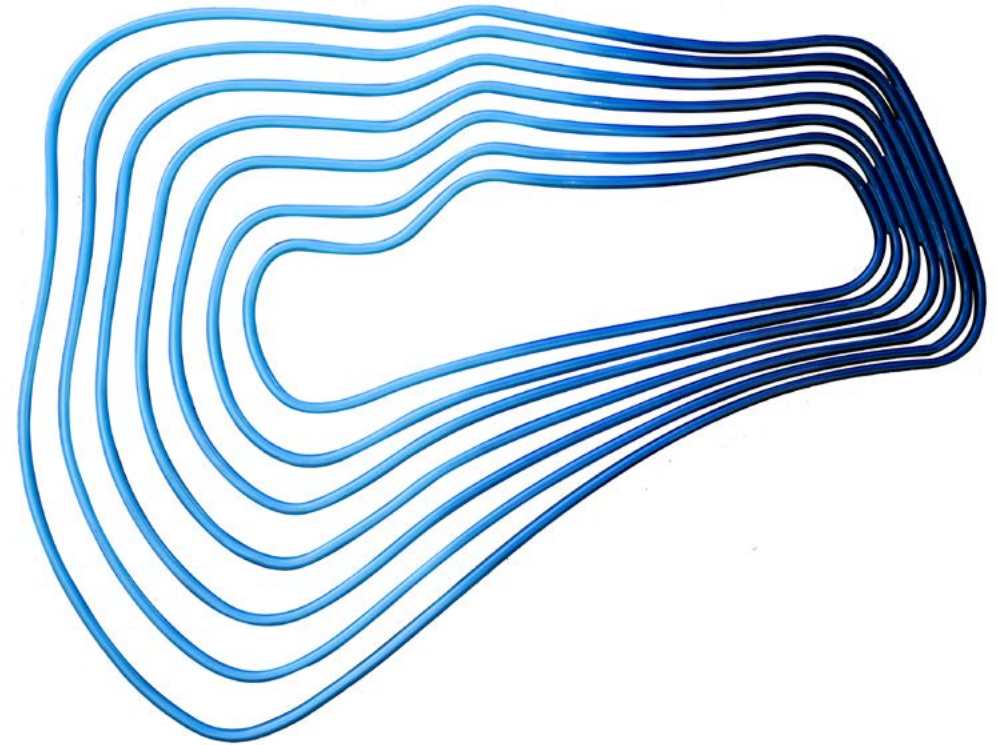
ELDWIN PRADIPTA

Beauty Is in the Eye of the Debugger #3 (2024)

single-board computer, C++ code, 7-inch LCD screen, camera, acrylic
30 x 25 x 6 cm [4 editions + 1 AC]



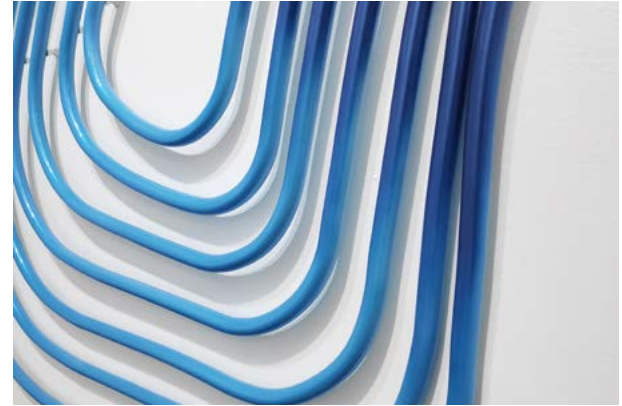
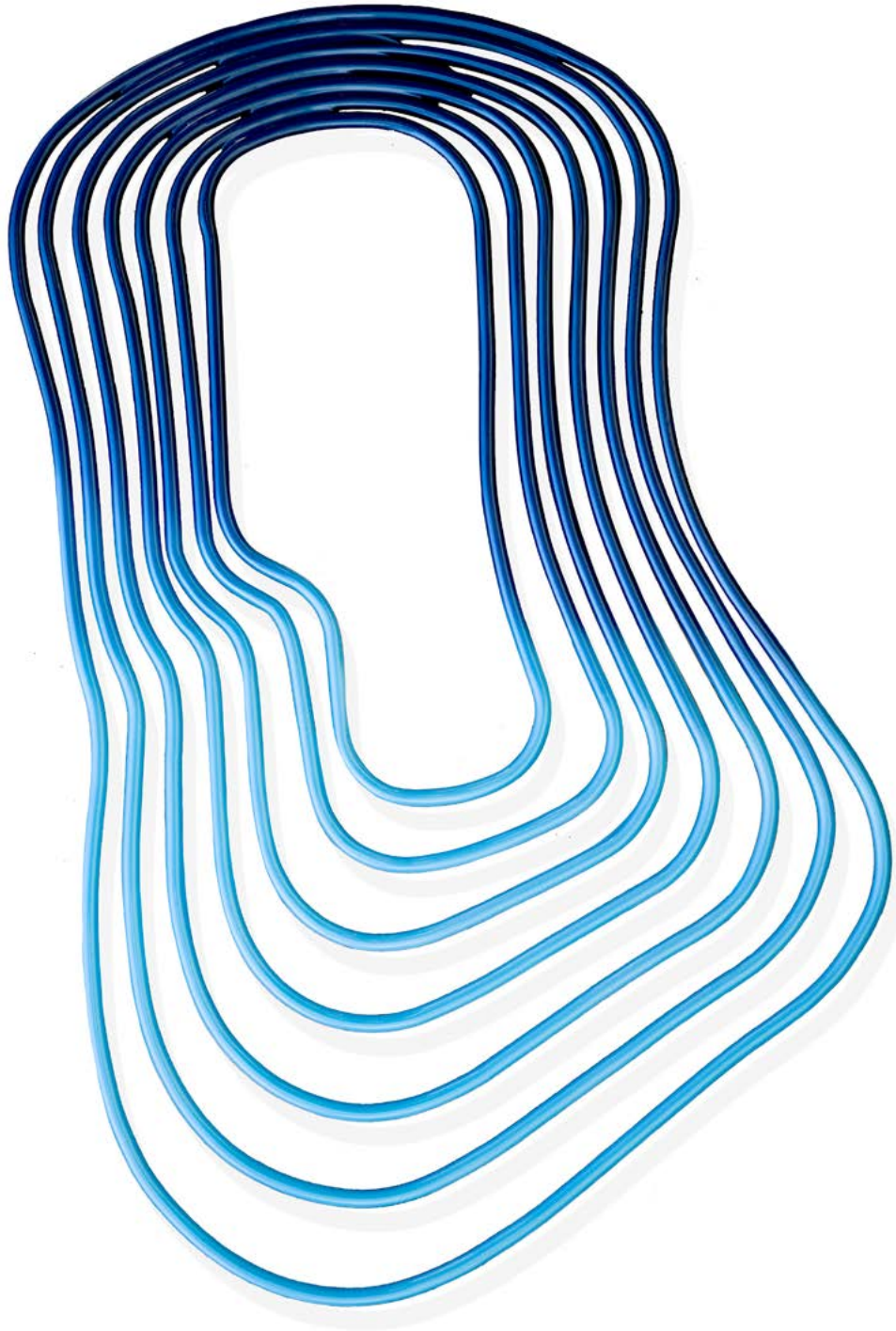
Detail



NURRACHMAT WIDYASENA

Jembatan Einstein-Rosen #3 (2019)

iron pipes and enamel paint
140 x 193 x 5 cm



Detail

NURRACHMAT WIDYASENA

Jembatan Einstein-Rosen #4 (2019)

iron pipes and enamel paint
193 x 140 x 5 cm

Bandung based artist Condro Priyoaji (b.1993) graduated from Bandung Institute of Technology (ITB) with Bachelor of Visual Arts in 2016. Using two color-producing elements, his works mostly use pigments and lights. Influenced by his past that surrounded by familiarity with street art, Condro is also interested in making spatial-themed works.

His current interest in the concept of color is also influenced by his favored medium of painting. Subsequently, he's also become interested in shadows. In his opinion, shadow is the most subtle existence of color. He imagines that shadow is a darker pigment on a surrounding surface. Lately, he has realized that painting shadows gives new concepts on his works such as the trails of time color intensity, and many other interesting things.



CONDRO PRIYOAJI

SOLO EXHIBITION

- 2023 "Broken White Project #16: LESAP", Ace House Collective, Yogyakarta
- 2021 "Warnantara" Gelanggang Olah Rasa, Bandung

SELECTED GROUP EXHIBITION

- 2024 "Chronic Compulsions: Selected Works from Art Addicts Anonymus" Private Museum, Singapore
- 2023 "Pascamasa" Galeri Nasional Indonesia, Jakarta
- "Vice Versa" Book Launch by Indra Leonardi, Art Jakarta
- "ART Jakarta 2023", Booth A+ Art Asia, Ruang Dini, Ace House Collective, Jakarta
- "Mamalungsa", Cemeti Institute, Yogyakarta
- "ARTJOG 2023: Motif - Lamaran", Jogja National Museum, Yogyakarta
- "Kinesthesia at ART Jakarta Garden" booth ISA Art Gallery, Jakarta
- 2022 "ANTUMBRA" ISA Art Gallery, Jakarta
- "Common Beauty - Favorite view #2", Nonfrasa Gallery, Bali
- "ART Jakarta" Booth RUCI Art Space & Ace House Collective, Jakarta
- "Broken White Project: Kebun Memori" RUCI Art Space, Jakarta
- "Reverberation: From Past to the Present" ISA Art, Wisma 46, Jakarta
- "Broken White Project #9: Capture / Release" Ace House Collective, Yogyakarta
- "WARTA: Exhibition #2" Jogja Gallery, Yogyakarta



ELDWIN PRADIPTA

SELECTED GROUP EXHIBITION

- 2023 "Yesterday, I Wrote the Future", Can's Gallery, Jakarta, Indonesia
- "Se(mata)n – Jeihan Sukmantoro", Grey Art Gallery, Bandung, Indonesia
- "Broken White Project Value", Art Jakarta, JCC, Jakarta, Indonesia
- "Coalesce - One Piece Club Indonesia Collector's Show", ROH, Jakarta, Indonesia
- "POLICE 40th Anniversary Journey", Spac8 Ashta, Jakarta, Indonesia
- "Broken White Project #17 – L(imitation)", Ace House, Yogyakarta, Indonesia
- 2022 "CREART 2022", Menara Astra 5th floor, Jakarta, Indonesia
- "Setelah Yang Lirada", Lawangwangi Creative Space, Bandung, Indonesia
- "ICAD XII: Fragmenting Yesterday, Reshaping Tomorrow", Grand Kemang Hotel, Jakarta
- "Artsociates Booth", Art Jakarta, JCC, Jakarta, Indonesia
- "Rachel Gallery Booth", Art Jakarta, JCC, Jakarta, Indonesia
- "Broken White Project Value", Art Jakarta, JCC, Jakarta, Indonesia
- "Konvergensi", Galeri R. J. Katamsi ISI, Yogyakarta, Indonesia
- "Manifesto VIII: Transposisi", Galeri Nasional Indonesia, Jakarta, Indonesia
- "Universal Iteration: Intermissions", Galeri Online Salihara
- "Seni Baru: New Art from Bali & Bandung", 16albermarle, Sydney, New South Wales
- 2021 "Art Identity: Kultur Pangan", City Gallery Tangerang Selatan, Indonesia
- "ICAD XI: Public", Grand Kemang Hotel, Jakarta, Indonesia
- "Mediascape: Materials, Senses and Beyond", Galeri Salihara, Jakarta, Indonesia
- "ARTJOG MMXXI - Time To Wonder", Jogja National Museum, Yogyakarta, Indonesia
- "Medium Flexing Arena", Gelanggang Olah Rasa, Bandung, Indonesia
- "Influx: Inauguration", Ruang Dini, Bandung, Indonesia

Nurrachmat Widiasena known as Mas Ito (born 1990) is an Indonesian artist who lives and works in Bandung, Indonesia.

Majoring in printmaking arts at ITB Faculty of Art and Design, he primarily working in the applied techniques of printmaking, installation and painting.

His works explores notions around retro futurism art, where he tries to stand in the crossroad of reality and fantasy.

Mas Ito is also co-founding a geeky fashion brand known as KITC.



NURRACHMAT WIDYASENA

SOLO EXHIBITION

- 2019 "Nostalgik Kritik : Operasi Taimket", Solo Exhibition, Ruci Art, Jakarta
- "After Einstein Rosen Bridge", Solo Presentation, The Bluecoat, Liverpool, United Kingdom
- 2014 "Young Artist Discovery", Art Taipei 2014, Taipei World Trade Center, Taipei, Taiwan
- 2013 "Patriotic Myth of Space Age", Bandung Contemporary, Kamones Gallery&Workshop, Bandung

SELECTED GROUP EXHIBITION

- 2023 "Art Jakarta", JIE Expo, Jakarta, Indonesia
- "Continuum", TEKA Showroom, Alam Sutra, Jakarta, Indonesia
- Keuken : Mise en Place", Laswi Heritage, Bandung, Indonesia
- "Indonesia UFO Fest 2023", Boredoom Project, Yogyakarta, Indonesia
- "Gelar Grafis Devfto", Langgeng Art Foundation, Yogyakarta, Indonesia
- "Sub Values", Galeri R.J. Katamsi, Srisasanti, Yogyakarta, Indonesia
- "Art Jakarta Garden", Hutan Kota by Pelataran, Bale Project, Jakarta, Indonesia
- 2022 "Paper Work : Universality", Artsphere Gallery, Jakarta, Indonesia
- "Dream Of The Day", Ilham Gallery, Kuala Lumpur, Malaysia
- "Art Jakarta", Senayan, Jakarta, Indonesia
- "(F): Space, Time, Movement", Galeri Semarang, Semarang, Indonesia
- "Manifesto 2022", Kebangkitan Nasional Museum, Jakarta, Indonesia
- "Art Jakarta Garden", Hutan Kota by Pelataran, Bale Project, Jakarta, Indonesia
- "Salone Del Sneakers", C on Temporary, Bandung, Indonesia
- "Explore The Laminates", Indo Built Tech – CS Laminates, Bale Project, Jakarta, Indonesia
- 2021 "Art Jog MMXXI Time (to) Wonder", Jogja National Museum, Yogyakarta, Indonesia
- "Art Moments Online", G13 Gallery, Virtual Art Fair, Jakarta, Indonesia
- "Hidup Berdampingan Dengan Musuh", Virtual Group Exhibition, Ciputra Artpreneur

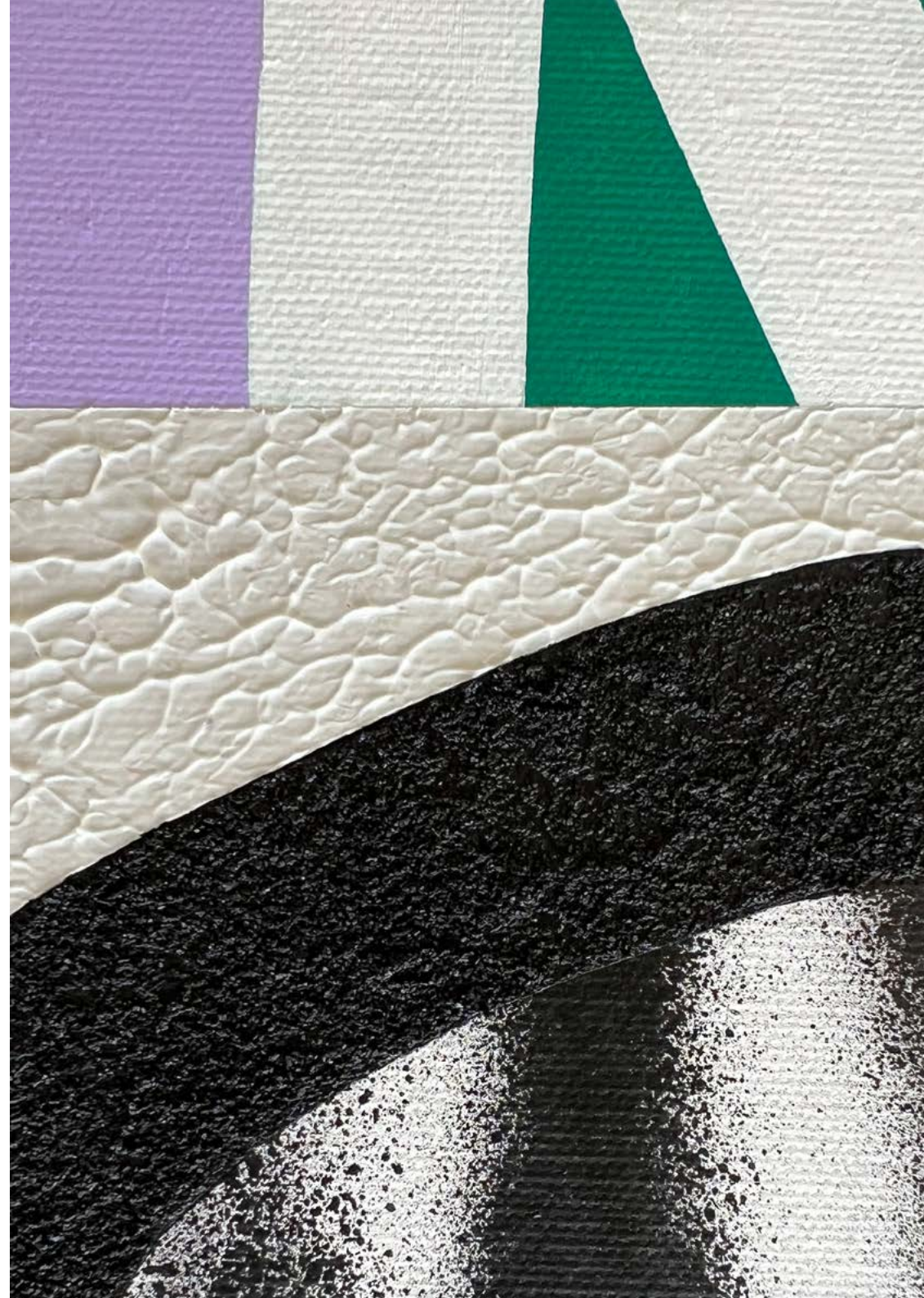


IV.2 - Jakarta

Transitioning to Jakarta, this exhibition invites Muchlis Fachri, friendly known as Muklay, and Adi Dharma, also known as Stereoflow, to showcase their latest expression of living under the urban hustle of Jakarta. As highly saturated with popular idioms of street culture, Muklay's works effortlessly receive welcome appreciation from the public, engaging with ease through his brightly colored, flattened, and festive comical portraiture of characters, with an occasional appearance of text, delivering some modest narratives. For this occasion, Muklay answered the curatorial prompt eagerly, challenging him to work within the verses of formalism. There, the reduction of narrative content and emphasis on form, while his evident visual quality of flatness, vivid color, and bold lines remaining present, solidify those elements as his visual lexicon on this out-of-comfort-zone exercise.

As festive as Muklay is, Stereoflow's works are no less vivid and vibrant, albeit with prominent evidence of non-representational gestures²⁴, a relatively unpopular 'style' in the street art scene²⁵. Some qualities that are prompted by his interest in hip-hop. For him, those juxtaposing lines, overlapping shapes, vibrancies of color, and contrasting shades visualized the rhythm, beat, and tempo of the tunes he listened to, appearing almost like a 'Beatscape²⁶.' This simulation of synesthesia between art and music, an almost tangible merging of senses, resonates throughout Stereoflow's rendition of urban life.

Admittedly, what this exhibition presents from these two artists is only a partial report of the totality of the city's formal sensibilities and artistic gestures; an intentional decision inevitably contains simplification and generalization. While the spectrum of Jakarta's artistic sensibilities might extend into collectivism and new institutionalism, as recognized by the global forum, this reduction is essential in maintaining the focus on the relation between urban dynamics and its visual culture, where formalism might pose itself as an alternative container²⁷.



²⁴ In his early years, while various characters served as vessels for storytelling in his works, their presence was less prominent compared to his distinctive abstract forms.

²⁵ While street art traditionally leans towards literal and representational narratives, abstract forms are not entirely absent. However, they are relatively less common compared to more straightforward, figurative styles. Stereoflow's departure from this norm by embracing abstract forms makes his work distinctive and less conventional within the street art scene.

²⁶ Borrowing the title of Stereoflow's solo show in 2016, at Salian Art, Bandung.

²⁷ Another noteworthy point of the multivariabilities of institutional influence other than academia is although Jakarta has several art schools, institutional influences are often exercised by the cultural institutions, such as the Jakarta Art Council under the provincial administration, and the National Gallery under the Directory General of the ministry.

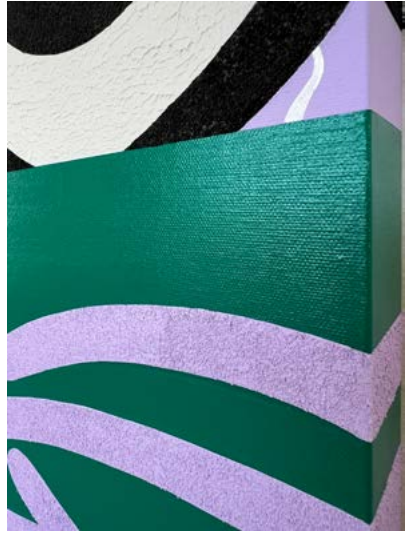


Detail

ADI DHARMA (a.k.a. STEREOFLOW)

People Need To Chill 01 (2024)

acrylic, spray paint on canvas
90 x 30 cm



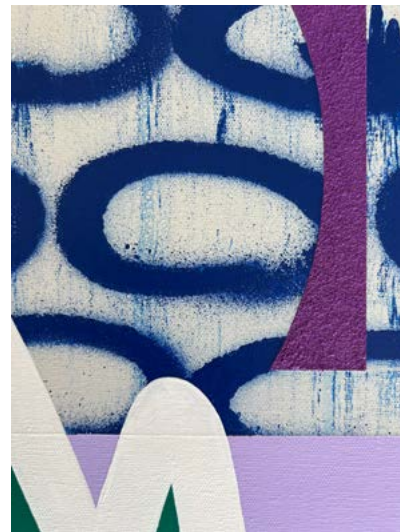
Detail

ADI DHARMA (a.k.a. STEREOFLOW)

People Need To Chill 02 (2024)

acrylic, spray paint on canvas
90 x 30 cm





Detail

ADI DHARMA (a.k.a. STEREOFLOW)

People Need To Chill 03 (2024)

acrylic, spray paint on canvas
90 x 30 cm



MUKLAY

Layer #1 (2024)

acrylic, spray paint, oil pastels on canvas
80 x 80 cm

MUKLAY

Layer #2 (2024)

acrylic, spray paint, oil pastels on canvas
80 x 80 cm



Born 1982, Adi Dharma (a.k.a Stereoflow) started doing graffiti in the late 90s and is heavily influenced by the hip-hop culture. He pursued a professional career around 2008 producing works such as murals, paintings, sculptures and installations. He has exhibited works in France, Germany, Spain, Hong Kong, Taiwan, Thailand, Singapore, United States, Canada and Australia. In Indonesia, he has participated in prestigious exhibitions such as Biennale Jogja and ICAD. Also he has done many commission work with many well known brands throughout Indonesia and Asia.

As his visual style continues to evolve, his graffiti background somehow remains visible in his now more contemporary abstract works. Adi simply hopes people can feel more of the visual vibes rather than questioning the meaning. It is the same when listening to music. just listen and enjoy, he says



ADI DHARMA (a.k.a. STEREOFLOW)

SELECTED EXHIBITION

- 2023 East Meets Streets, at Galerie M, Paris
Prime Pulse [Solo Exhibition], A4 Gallery, Tsim Sha Tsui
Print Season 1, at Krack Studio, Yogyakarta
- 2022 Paper Work 1: Universality, at Artsphere Gallery, Jakarta
berdikari, at Distrik Seni, Jakarta
Slektion Studio, Munich
24 Party, Paradiso, Ibiza
- 2019 Chromaticity, at Can's Gallery, Jakarta
Flashback of Graffiti & Street Art Masters, at Art:1Modern Art Museum, Jakarta

MUCLIS "MUKLAY" FACHRI



SOLO EXHIBITION

- 2020 Perplexity Relation at SH Art Gallery , Ginza, Tokyo
- 2017 See Something Strange at Artotel Jakarta

GROUP EXHIBITION

- 2021 Together V2, Ashta District 8
Encounter Moments, Can's Gallery, Jakarta
- 2020 Use Your illusion, Edwin gallery, Jakarta
- 2019 Intention Please ! Edwin Gallery , Kemang, Jakarta
Celebration of Compassion, Srisasanti Syndicate, Jogjakarta
AGSI Booth, Artmoments, Jakarta

IV.3 - Yogyakarta

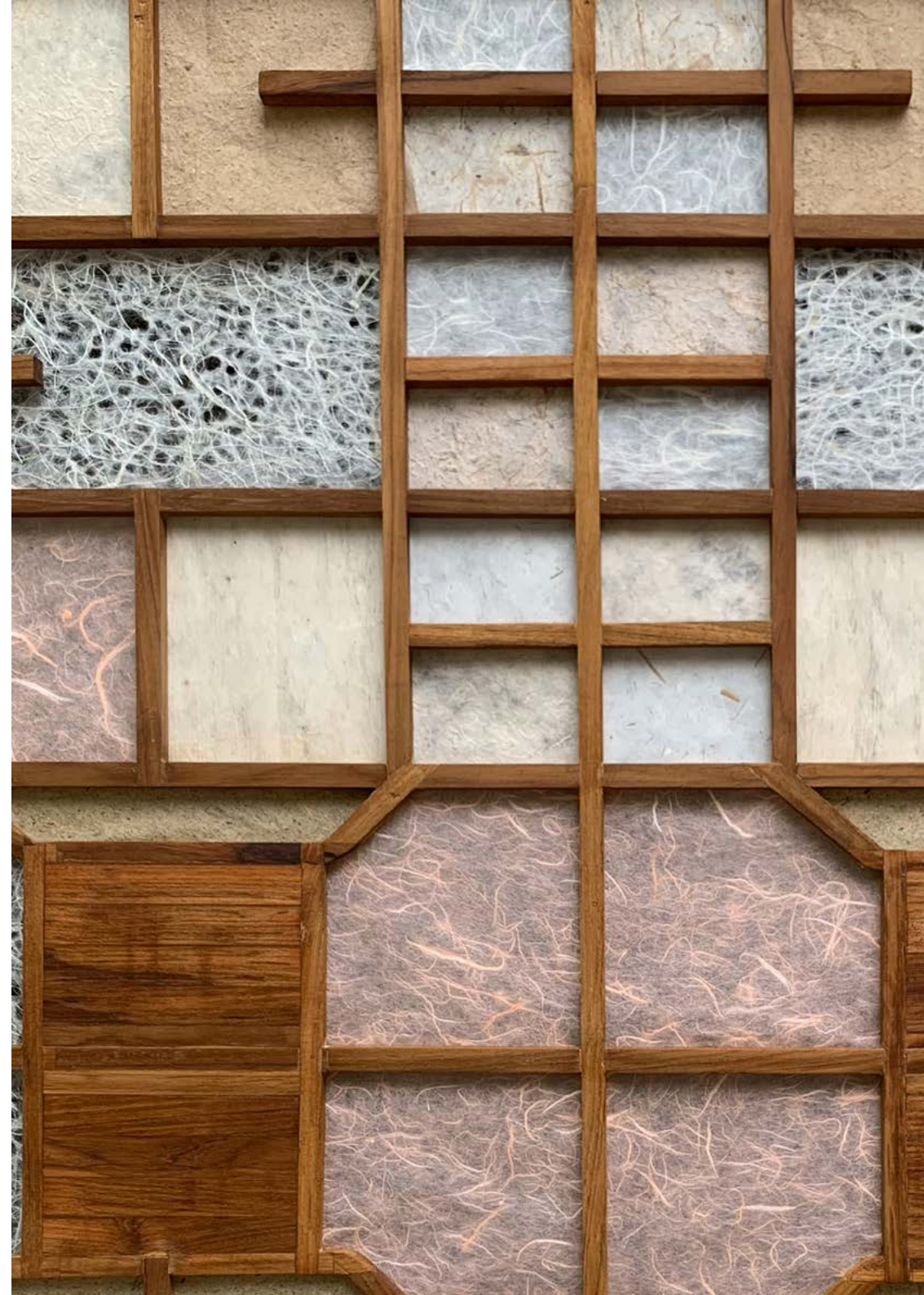
From Yogyakarta, select works from Widi Pangestu and Utami Atasia Ishii are presented²⁸. Widi Pangestu, in this exhibition, introduces his latest exploration of paper-making, expanding his previous emphasis on the formlessness of the medium to a broader consideration of material culture. Previously, Widi engaged with the biomorphic and fragile qualities of paper pulp in an almost conversational manner. Now, he delves into examining the 'conventional' and planar aspects of the paper, both in literal and cultural contexts. This shift marks a departure from his prior abstract trajectory.

Widi's exploration extends to the transnational dimensions of paper culture, investigating the heritage of paper-making. Compared to more 'popular' material cultures like bamboo, terracotta, wood, stone-carving, and tapestry, paper-making occupies a distinct yet somewhat overlooked space. Through his paper-based object-making, Widi transforms from an introverted creative into a conversational anthropologist, weaving intricate connections between the individual and culture, the specific and the general.

Utami Atasia Ishii, a new talent included in this exhibition, exposes her current practices rich with experimentation that broadly expands through various artistic mediums, contexts, and content—commonly found in artists in their formative years. One noteworthy point from her exploration is the emergence of non-representative forms, primarily during transitions and translations to other mediums. This resulting outcome could be a pivotal point for the artists to expand further and configure their distinctive form.

In essence, contemporary formalism deviates quite distinctly from the trajectory of the social functioning of art—or at least appears in some subtle, connotative manners. Although Yogyakarta is known for its prominent narrative content, such as sociocultural concerns and the problem of the vernaculars, the embedded survey exercised in this exhibition might unravel another overlooked finding: the multicultural hub functioning of Yogyakarta that operates—at least—on the national level. Here, differing cultural backgrounds from the included artists might provide novel insights and modes towards contemporary Yogyakarta arts and enrich their variabilities, including exercising contemporary formalism as an idiom. How this sensibility could be traced from artists with differing cultural backgrounds to their native counterparts is interesting to note as well.

²⁸ This selection intriguingly represents how 'multiculturalism' operates on the Yogyakarta scene, which may resonate nationally. The incidental inclusion of non-native Yogyakarta artists confirms the limit of the scope of the survey. However, it results in a serendipity of discussion, offering unexpected insights into the diverse cultural dynamics shaping contemporary Yogyakarta arts.



UTAMI ATASIA ISHII

'Cause I've (2024)

acrylic & oil on canvas
Ø 100 cm





UTAMI ATASIA ISHII

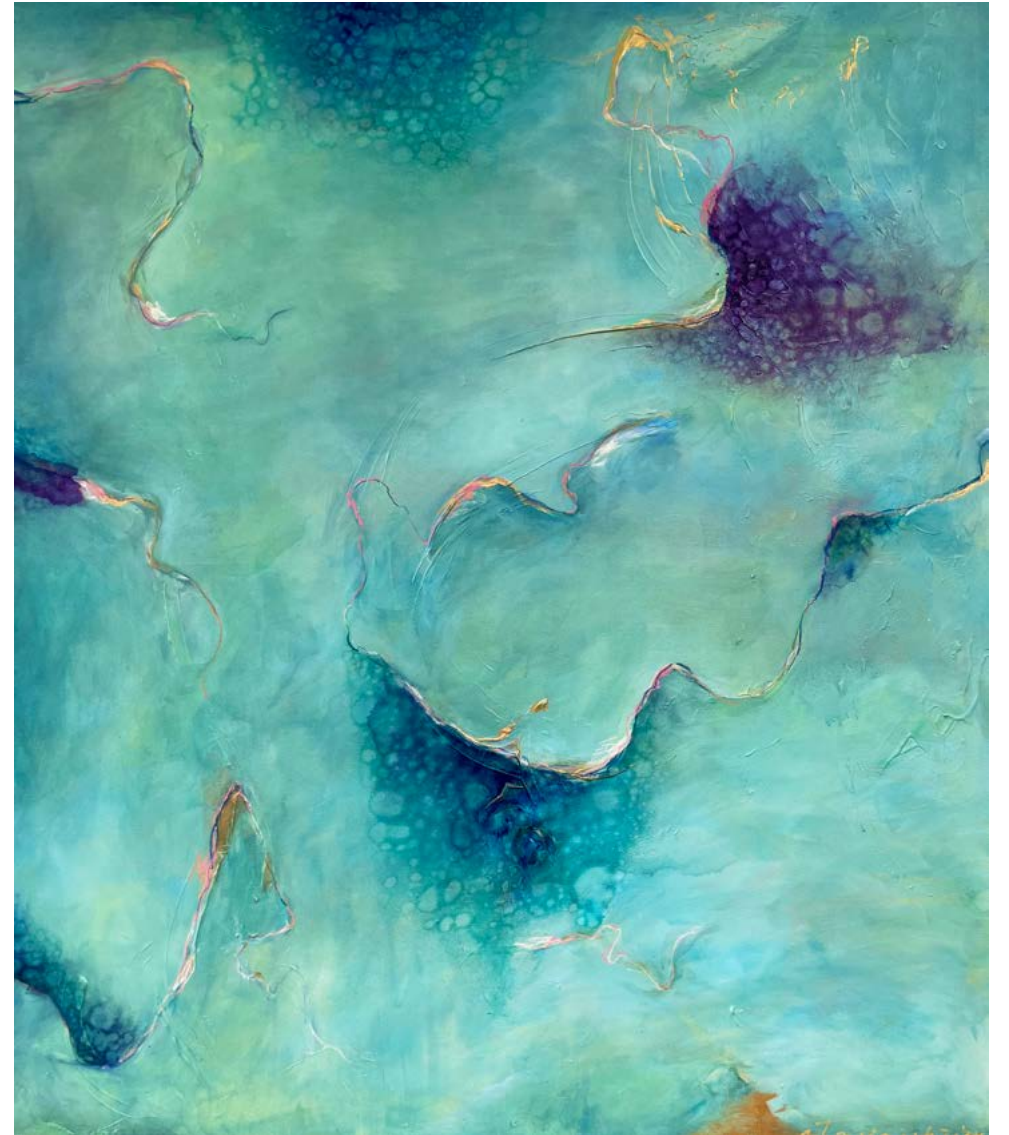
24/7,365 (2024)

acrylic & oil on canvas
91 x 91 cm

UTAMI ATASIA ISHII

How Can I Be? (2024)

acrylic & oil on canvas
140 x 120 cm





Detail

WIDI PANGESTU

Common Roots : Dendrocalamus Asper (2024)

natural handmade bamboo (*dendrocalamus asper*), bamboo and cotton thread embedded
115 x 68 cm



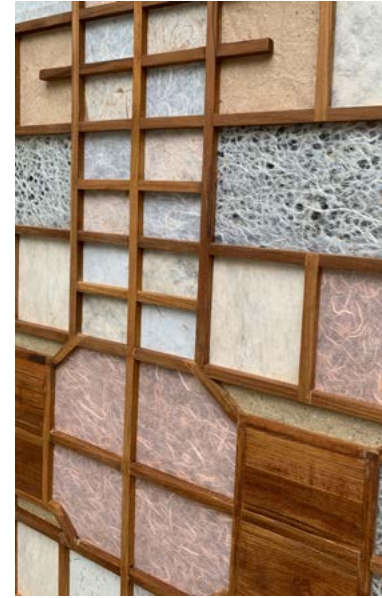
Detail

WIDI PANGESTU

Common Roots : Muxa Textilis (2024)

natural handmade abaca (*muxa textilis*), bamboo and cotton thread embeled
115 x 68 cm





Detail

WIDI PANGESTU

The Horizon Midway (2024)

handmade natural inclusion kozo (*broussonetia papyrifera*) & abaca paper (manila hemp), marble kozo paper with swirling oil color, assorted translucent kozo paper & structured wooden frame
151,5 x 94,5 cm

Utami Atasia Ishii was born in Magelang, Central Java, Indonesia. She moved to Yogyakarta looking for the next opportunity to translate life experiences into art.

Since 2014, she has led a life fully devoted to the arts. She has been painting for many years, but after she trying to capture reality on the canvas, she realize that she can make something else than painting to expressed her feel and mind. That's why she also making of electronic music, video art, and interactive art. This mission was perceived to consist in technological and scientific notions into the human experiences and imagination.

Through a meticulous approach to many kind of arts, she has made a strong and positive impression in the industry.



UTAMI ATASIA ISHII

SELECTED EXHIBITION

- 2024 "Aqua Futura", What the Deck, Porta Hotel, Yogyakarta
- 2023 Bebunyan Sound Art Festival, Space K, Surabaya
ArtJakarta, JIExpo Kemayoran, Jakarta
"Tur Berbisik", Rumah DAS, Yogyakarta
13th UOB Painting of the Year, Autograph Tower Level 77, Jakarta
Artcare Indonesia, ARTJOG – Morif Lamaran, Jogja National Museum, Yogyakarta
"TRANSEE-SEE" Visual Art Exhibition, Sangkring Art Project, Yogyakarta
"EXPRESSION" Philippines x Indonesia Cross-border Visual Art Exhibition, Limanjawi Art House, Magelang
- 2022 Re-Instate from Jakarta, Virtual Exhibition by Connected Art Platform collaboration with Distant Gallery
Broken White Project #13 "CAHAYA", Duo Exhibition by Iyok Prayogo & Utami Atasia Ishii, Ace House Collective, Yogyakarta
Visaraloka "Expanded Media" Indonesia Bertutur, Limanjawi Art House, Magelang
"SPICETOPIA" Media Art Globale, Ars Electronica Festival, Kunstuniversitat, Linz, Austria
Artcare Indonesia, ARTJOG MMXXII – Expanding Awareness, Jogja National Museum, Yogyakarta
Next Feminine 2.0, NA Arthouse, Jakarta
Online Program International Biennale "Art for the Future", The Multimedia Art Museum, Moscow
Digital Art Shuffle Show, M Bloc, Jakarta

Yogyakarta Based artist Widi Pangestu (b.1993) utilizes paper as his primary medium through traditional paper-making techniques. Hand Papermaking allows Widi to take ownership of his materials. Choosing a fiber for paper pulp, making handmade paper, creating the final form papermaking is a mutable art medium that allows for a multitude of options: when used in an interdisciplinary manner, the process can be a way to add context, content, and meaning to an art piece.

Widi works are abstract sculptural forms that reveal the composition and texture of materials by adopting the modernist principles of material simplicity and correctness. For him, a handmade piece of paper produces documentation as well as physical evidence of conversations between humans and nature.



WIDI PANGESTU

SOLO EXHIBITION

- 2021 MAKING SENSE OF SENSE MAKING, Ace House, Yogyakarta
- 2017 EVERYTHING IN BETWEEN, Indonesia Contemporary Art Network (ICAN), Yogyakarta

SELECTED GROUP EXHIBITION

- 2023 Dialogue of Papers, Emiria Soenassa, Taman Ismail Marzuki, Jakarta, Indonesia
FEEL – GOOD, Indonesian Contemporary Art and Design, Jakarta, Indonesia
Toreha, Nonfrasa, Bali, Indonesia
The Unbrittle, Omah Budoyo, Yogyakarta, Indonesia
Broken White Project #17, Acehouse Collective, Yogyakarta, Indonesia
Beneath The Layers, Baik Art Jakarta, Jakarta, Indonesia
- 2022 Warta, Jogja Gallery, Yogyakarta, Indonesia
Formless, Semarang Gallery, Semarang, Indonesia
Tropenwell, Mizuma Gallery Singapore, Singapore
Art Jakarta, Booth Mizuma Gallery Singapore, Jakarta Convention Centre, Jakarta, Indonesia
Beyond Painting, Mizuma Gallery Singapore, Singapore
- 2021 Ruci Art Wall x Broken White Project, Ruci Art Space, Jakarta, Indonesia
Infinity, Media ArtGlobale And Ars Electronica, <https://ars.electronica.art/newdigitaldeal/>
Art Jakarta Virtual, Booth Bale Project, www.artjakarta.com/baleproject
Warta, Jogja Gallery, Yogyakarta, Indonesia
Darah Muda, Kiniko Art Space, Yogyakarta, Indonesia
Silir, Sangkring Art Space, Yogyakarta, Indonesia

IV.4 - Bali

Navigating to Bali, this exhibition invites Kemalezedine and Didin Jiroto to present their latest works. Kemal's artistic practice stands out for its continuous incorporation of tradition into contemporary forms, specifically for him, by merging Balinese heritage with Islamic teachings into his distinctive forms. Employing a lexicon derived from his mastery of particular styles and genres, Kemal utilizes visual vocabularies that can be flexibly exercised to address specific concerns. This stems from his peculiar methods, which emphasize the necessity of mastering specific styles and genres. Within that intersection of influences, as the observant 'eye,' he maintains a certain distance while anchoring them onto his personal alignments and visions. Despite being recognized as a prominent actor and advocator in the Balinese contemporary art scene—addressing their current state while experimenting with various approaches to ensure it remains contemporaneous with the current landscape—it might be seen as the current phase of his artistic journey and particular focus that we may anticipate future shifts and possibilities.

If the previous artist brought about his particular background from diverse backgrounds, perhaps some native insights towards Balinese contemporary scene could be gained from Didin Jiroto's practice. At the surface level, Didin's work appears to expose the vibrancy of industrial artifice, where the planar nature of metal sheets is deconstructed, and its uniform shades are altered as it undergoes heat treatment configured in a dynamic composition. Yet, according to this account, his processes are spiritual, inspired by the volcanic skyline and organic explosions frozen in steel. Despite the previous urbane and industrial qualities, Didin emphasizes lies in the rites of self-reflection in finding faith and spiritual truth through and within his artmaking. He associates his thoughts and feelings with the Balinese Yadnya ceremony, where subtractive and additive principles materialize in folded, bent, and rolled flat material, creating dimensions and volume with positive and negative spaces.





DIDIN JIROT

Actual Occasions (2024)

automotive paint on stainless steel
215 x 140 x 30 cm



KEMALEZEDINE

Yellow Ochre of Kamasan (2022)

ink and oil on canvas
200 x 400 x 5 cm



Detail

KEMALEZEDINE

Untitled (Raw umber, black burnt sienna, green gold) (2023)

acrylic on canvas
150 x 150 x 4.5 cm



Kadek Didin Jiro (b. 1998, Bali, Indonesia)

Didin's artistic practice draws from daily observations and Balinese tradition where he transposes them into contemporary imagery. His body of works that often employ the use of resin, automotive paint and varying strains of metal, are for him tools that help in his communication of aspects of things that are metaphorical; and his practice, a ritualistic procession of self-introspection in navigating faith and spirituality. For him the artwork is a thought actualisation, as something absolute and not to be doubted.



DIDIN JIROT

SOLO EXHIBITION

- 2020 Didin Jiro - Online Showcase, Hatch Art Project, Singapore
- 2022 Actual Occasion by Didin Jiro at Hatch art project, Singapore
- Solo Booth Persentation with Hatch Art Project at Art Jakarta 'Again' JCC, Indonesia

SELECTED GROUP EXHIBITION

- 2023 Pop art store showcase with Dgallerie at Plaza Indonesia, Jakarta
- Art Jakarta with Dgallerie at JIEXPO Kemayoran, Jakarta, Indonesia
- Art Moments Jakarta with Dgalerie at Gandaria city, Indonesia
- SDIXSDI, YAA#8, Sangkring Art Space, Yogyakarta, Indonesia
- CANANG, Galeri R.J Katamsi, ISI Yogyakarta, Indonesia
- ENTANGLEMENT, Jimbaran Hub, Bali, Indonesia
- A Kind Of Blue, Hatch Art Project, Singapore
- Taru Bingin, ISA Art, Wisma BNI 46, Jakarta, Indonesia
- ART Jakarta Garden, ART Serpong, Indonesia
- Art At Sphere, Hatch Art Project, Singapore
- 2022 Lotte Art Fair Busan, Hatch art projet, South Korea
- Bali New Expsression, Puri art gallery, Ubud, Bali
- SDI – Diaspora Kala Patra, Sangkring art space, Yogyakarta
- Stop Making Sense, Hatch art Project, Singapore
- Svaita, Cakravala, Titik dua ubud, Bali
- Allure, ISA Art, Omah Budoyo, Yogyakarta
- Non Frasa Gallery, Ubud, Bali, Indonesia
- 2021 Segi—Tiga, Uma Seminyak, Bali
- Bali Emerging Artist, Sika Gallery, Bali
- Art Moments Jakarta Online 2 with Artsphere Gallery, Jakarta
- Lost in Space, Purga Gallery & Cafe, Bali
- Transboundaries, Yogy Annual Art #6, Sangkring Art Space, Yogyakarta



KEMALEZEDINE

SOLO EXHIBITION

- 2023 'Kemalezedine's Rerajahan : Deconsecrated Mantra', Srisasanti Syndicate Gallery, Yogyakarta
- 2021 'Kemalezedine solo exhibition; Painting-Genic/Synesthesia', CGartspace, Jakarta
- 'Draw Distance virtual exhibition', Santi Saptari art consulting X CGArtSpace, Jakarta
- 2020 'Comparing Perspective', CGArtSpace, Jakarta
- 2016 'Balinese Graphic Art II: Painting and Drawing – Nyoman Ngendon, Pencarian Corak Seni Lukis Baru Indonesia', Edwin's Gallery at Art Stage Jakarta, Jakarta, Indonesia
- 'Balinese Graphic Art: Painting and Drawing' Langgeng Art Foundation, Yogyakarta
- 2012 'Tales of Moving Island' S.14, Bandung

SELECTED GROUP EXHIBITION

- 2024 'Art. SG', Mizuma Gallery, Singapore
- 2023 'Post Tradition : Revisiting and future of balinese painting', Mizuma Gallery, Singapore
- 'Art Basel Hongkong', Mizuma Gallery, Hongkong
- 'S.E.A. FOCUS', STPI project X Mizuma Gallery, Singapore
- 2022 'Erotica', Lano art project X Sika Gallery, Bali
- 'Landscape; Reinvention', 39+ Gallery, Singapore
- 'Art Jakarta', Mizuma Gallery, Jakarta
- 'Art Jakarta', CGArtSpace, Jakarta
- 'Manifesto VIII : Transposisi', Galeri Nasional, Jakarta
- 'Yogy Annual Art #7', Yogyakarta
- 'Warta exhibition #2', Yogyakarta
- 'Ubud Print Fair', Lano Art Project, Bali
- 'Art Garden Jakarta', CGArtSpace, Jakarta
- 'Good news from Bali', Mizuma Gallery, Singapore
- 'Neopitamaha: tradition in translation', Titik Dua, Bali

IV.5 - Diaspora

Lastly, from our fellow diaspora, this exhibition presents the latest work from Tara Kasenda, with her decade-long artistic exploration of the maturation of light and color. Exuding a dreamlike quality that simultaneously evokes tranquility and profundity, her delicate palette offers a threshold between the defined and undefined, also the ambivalent and the ambiguous, guiding the viewer into a contemplative realm. Instead of depicting a specific representation of blurred Parisian skylscapes, Tara's intent never lies solely in exposing the prominence of color as a mere formal feature but in how its formlessness might reveal qualities of being open-ended and free-floating, opening a window of myriad possibilities. Her work then functions as a window to various discussions, inviting reflection, embracing memories, experiencing beauty, and momentarily escaping the everyday. While one might assume the sky and clouds are represented subjects, this formlessness challenges preconceptions, emphasizing the open-ended nature of her art. Her distinctive forms result from the multiplicity of reflection—between deepening one's identity, reflecting on intimate matters, exploring intuition, and experiencing beauty.

The inclusion of Tara enables this exhibition's to expand on multiculturalism, challenging the conventional boundaries of 'Indonesia' as an exclusive parameter. What distinguishes them is their departure from identity politics, a shift away from merely representing social struggles tied to specific contexts. Embracing contemporary formalism allows them to explore personal alignments, actively participating in the global contemporary art scene by choosing matters reflective of individual concerns. Unlike the prevalent archival or mimetic trends, they prioritize their unique perspectives. Through their practices, they initiate nuanced dialogues that enrich the global understanding of contemporary Indonesian art.



TARA KASENDA

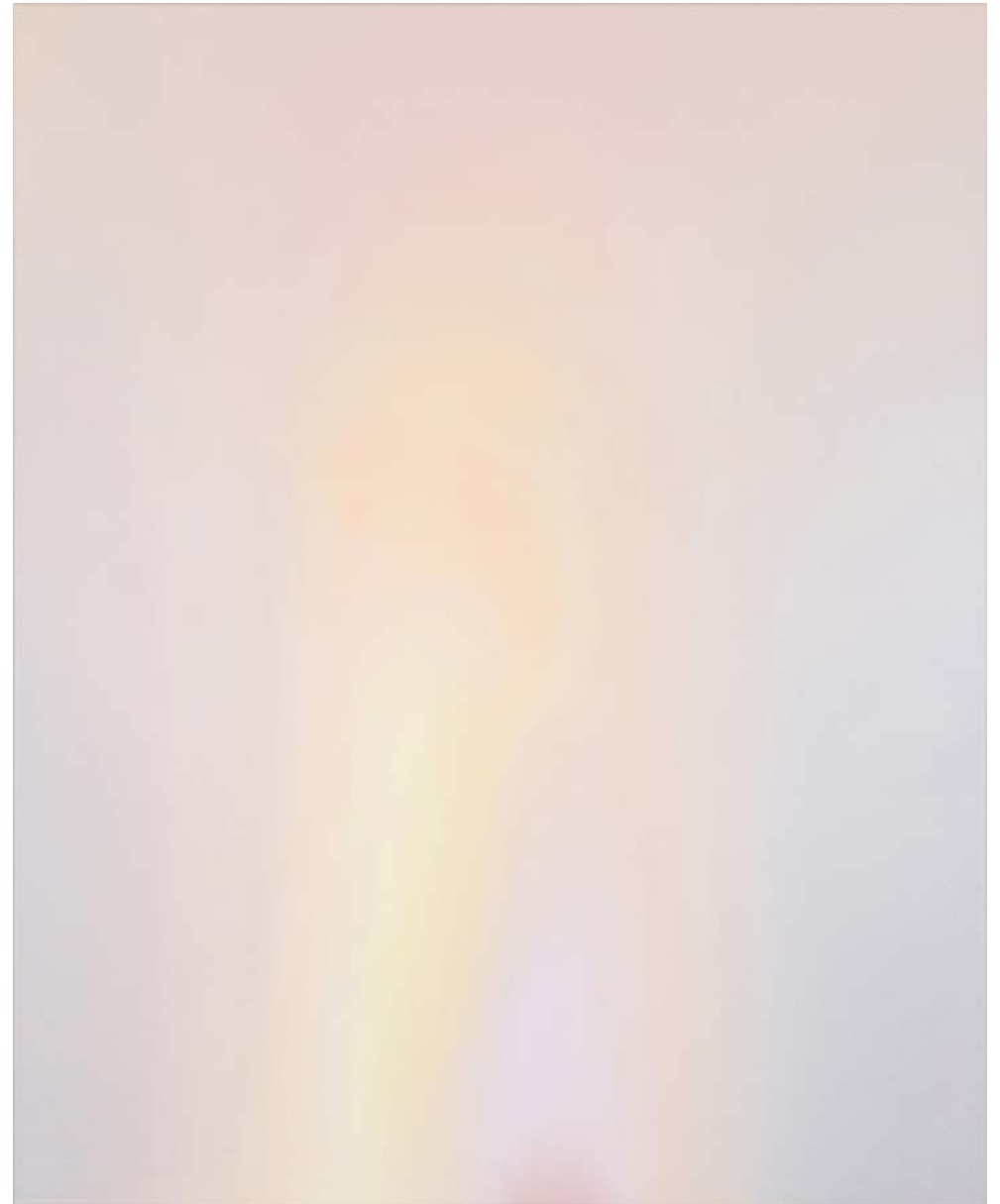
De Fideli I (2023)

oil on canvas
130 x 97 cm

TARA KASENDA

Ora Pro Nobis (2022)

oil on canvas
100 x 80 cm



Tara Kasenda (b. 1990) is an Indonesian visual artist based in Paris, France. She works with oil paints, installations, prints, sculptures, and new media - each of them embraces the notion of color while still rooted in the convention of painting. Kasenda obtained her Bachelor's degree at the Institute of Technology Bandung, Indonesia, specializing in painting (2013), and her Master of Fine Arts degree in Transdisciplinary New Media from Paris College of Art (2019).

In 2019, she was featured in *Into the Future*, a book celebrating 21 of Indonesia's brightest contemporary female artists and recognized as Forbes Indonesia's 30 under 30. Kasenda solo exhibition in Asia are TAKSA (Jakarta, 2013), Somatic Markers (Yogyakarta, 2014), and Wheeled Beings (Taipei, 2015).



TARA KASENDA

SOLO EXHIBITION

- 2023 "SUPERLIGHT", Galerie Virginie Louvet, Paris, France
- 2021 "ETERNAL EPHEMERAL", Galerie Virginie Louvet, Paris, France
- "UNSHUT WINDOWS", Galerie Achez de l'Art, Paris, France

SELECTED GROUP EXHIBITION

- 2023 "Exploited Painting Workshop" in ARTJOG 2023 - MOTIF: LAMARAN
"ART JAKARTA GARDENS 2023", Semarang Gallery, Jakarta, Indonesia
"THE PALETTE AND THE PLATE", Artopologi, Jakarta in collaboration with Semarang Gallery
- 2022 "ON REPRESENTATION (MENYOAL YANG LIRADA)", Galeri Ruang Dini, Bandung, Indonesia
"ART JAKARTA GARDENS 2022", Semarang Gallery, Jakarta, Indonesia
"FRAGMENTS", Galerie Virginie Louvet, Paris, France
"TITICARA", ISA Art & Design with Selasar Sunaryo Art Space, Jakarta - Bandung, Indonesia
"WARTA #2", Jogja Gallery, Yogyakarta, Indonesia
"ART JAKARTA 2022", ISA Art and Design, Jakarta, Indonesia
- 2021 "ART FAIR PHILIPPINES 2021", Yavuz Gallery, Makati, Philippines
"SENSING SENSATION", Semarang Gallery, Semarang, Indonesia
"SUCCESSION", ISA Art and Design, Jakarta, Indonesia

V - Epilogue

As we bring our exploration to a conclusion, the intricate tapestry of 'contemporary formalism' unfold, offering both affirmations and challenges to our initial inquiries. Within the interplay of individual taste formation and its impact on artistic production, we observe the dynamic fusion of individual tastes with the distinct cultural nuances of each locale. The presented artistic gestures and their distinctive forms, whether in harmony, discord, or divergence with the cultural characteristics of the sites, yield various nuanced explorations.

Contemporary formalism, disrupting the conventional, sparks a reassessment of the very essence of realism and its interplay with arts and culture. This reflective journey extends beyond individual introspection, encouraging collective contemplation on a broader scale, echoing the post-linguistic turn's critique of anthropocentric ideals. Our exploration intricately weaves together the strands of contemporary formalism and pluralism, unintentionally affirming the latter while scrutinizing its complexities.

As this exhibition provides a preliminary survey of contemporary formalism's topography, it anticipates various future discussions. Some noteworthy areas include Jakarta's urban formal sensibilities, the multicultural nexus of Yogyakarta, the reinvention and recontextualization of traditions in Bali, and more. Furthermore, expanding the survey's scope to encompass Southeast Asia, with its delicate postcolonial context, promises another intricate dynamic for exploration. These unexplored territories offer fertile ground to deepen our understanding of contemporary formalism and its critical attitudes.

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ABSTRACTION / DISTINCTION

a group exhibition

Condro Priyoaji - Eldwin Pradipta - Nurrachmat Widiasena
Muchlis "Muklay" Fachri - Adi Dharma a.k.a. Stereoflow
Utami Atasia Ishii - Widi Pangestu
Didin Jirof - Kemalezedine
Tara Kasenda

Curated by Gumilar Ganjar

24 February - 14 April 2024

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