SEMARANG GALLERY

21 AUG –
24 OCT 2021

SENSING SENSATION

a group exhibition

Bunga Yuridespita · Evi Pangestu · Fika Ria Santika · Ines Katamso
Kanoko Takaya · Maharani Mancanagara · Meliantha Muliawan
Natasha Tontey · Natisa Jones · Rega Ayundya Putri · Tara Astari Kasenda

Established in 2001, Semarang Gallery is situated in the center of Semarang, Indonesia.

Behind such establishment laid the commitment to dedicate the venue as an introduction medium to the artworks of Asian contemporary artists, especially those from Indonesia.

The gallery is famous as a gallery that had successfully promoting young talented artists by exhibitions and art events held in this place.

Consistent in the attempts to heighten great appreciation towards arts, the gallery has a well-regarded reputation and simultaneously becoming an alternative indicator of contemporary arts development in Indonesia.

In 2008, the gallery move to a new location, Taman Srigunting Street no 5-6, occupying a cultural heritage in Semarang's old city. It is an area with the characteristic of the Netherlands colonialism architecture, which is ideal to develop local tourism.

The gallery owner, Chris Dharmawan, a collector and art philanthropy, has an unquestionable opinion that the encounter between human, culture, art and idealism in a single space will always resulting in beauty for the whole complete human life.

SENSING SENSATION

Menyadari bahwa nyaris selama tiga dekade belakangan, secara kolektif kita telah menyadari dampak besar dari militerisme, kolonialisme, perang nuklir, polusi limbah, plastik dan penggundulan hutan. Dinamika budaya modern tersebut juga sekaligus menjadi cerminan adanya intervensi manusia yang berubah menjadi dominasi pada lingkungan dan ruang alam. Fenomena yang terjadi secara global ini kemudian berubah menjadi persoalan sosial yang membutuhkan perhatian khusus untuk menemukan jalan rekonsiliasi agar menjadi selaras kembali menjadi harmoni.

Pembatasan aksesibilitas publik dan mobilitas di masa pandemi ini telah mengajarkan kita untuk lebih dekat lagi dengan lingkungan sekitar. Ketika individu di hari ini lebih banyak beraktifitas dari rumah dan wilayah sehari-harinya, kita dapat menjadi menyadari besarnya persoalan limbah plastik yang patut mendapat perhatian khusus. Disaat kita tidak banyak mengakses ruang publik yang telah hadir sebelumnya, kita dimungkinkan untuk memeriksa ulang bagaimana situasi wilayah sekitar kita dipenuhi dengan perubahan yang ekstrim. Hilangnya hutan dan menjadi kota, polusi air hingga lahan tanam yang makin menyempit. Melalui fenomena-fenomena kecil dan dekat ini kita makin didekatkan atas kesadaran bahwa intervensi manusia di dalam ruang alam saat ini telah menjadi dominasi besar di era modern yang sekiranya patut

dibaca ulang. Bagaimana kita memposisikan diri dihari ini untuk dapat turut serta mengatasi persoalan ini.

Melalui berbagai teks, baik teks akademik, teks populer maupun sastra — Secara konsisten telah menyebutkan bahwa perempuan secara biologis dan sosial terkait dengan alam. Hal ini menjadi sebuah pernyataan sosial yang menunjukkan status dan subordinasi perempuan dengan demikian terkait dengan degradasi dan perubahan lingkungan. Yang secara tidak langsung mengetengahkan sehingga penindasan dan degradasi alam dan lingkungan sejajar dengan penindasan dan degradasi posisi perempuan[1] pada lanskap sosial.

Sementara untuk memeriksa ini, kita dapat juga melihat bagaimana perspektif internasional memiliki persepsi gender atas manusia tentang alam, materi gender dan hubungan sosio-kultural dengan lingkungan yang bervariasi dari waktu ke waktu.

Metafora budaya ini membentuk kehidupan individu secara social dicitrakan sebagai sosok Ibu Pertiwi. Ibu pertiwi yang dikontraskan dengan Bumi Pesawat Luar Angkasa, misalnya. Sehingga lahirlah keterhubungan kritik atas gender dan lingkungan yang memberikan wawasan tentang cara alam dan lingkungan digenderkan, dan kemudian menggunakan wawasan ini untuk menganalisis transformasi lingkungan atau merayakan hubungan dalam dimensi spiritualnya. Melaluinya terlahir tawaran untuk mendefinisi ulang nilai maskulinitas dan feminitas sebagai kategori yang dibangun secara sosial. Penilaian yang merugikan manusia dan lingkungan yang terkait dengan proses sosial yang lebih besar seperti kolonialisme dan pembangunan.

Di masa transisi yang terjadi secara global saat ini, kita tengah dihadapkan pada paradox dan kontradiksi atas tatanan pemikiran dan kultural yang telah mapan. Yang salah satunya adalah mendefinisi ulang konteks atas relasi gender dan lingkungan sekitarnya bekerja — Dimulai dari yang paling dekat seperti wilayah domestik, daerah, kota maupun komunitasnya telah mengkonfigurasi Kembali peranan kedua biner kunci menjadi harmoni baru yang didorong oleh kesadaran-kesadaran yang merembes melalui ruang, waktu, dan kesadarannya.

Dalam pameran ini kami mengundang sebelas seniman perempuan

1 *Merchant* 1980

yang bekerja dengan berbagai pendekatan ide, gagasan, tema, riset kultural maupun sains dan teknologi. Para seniman yang diundang merupakan para seniman muda yang bekerja dengan konteks sosial modern yang dihadapinya di masa ini sebagai perempuan melihat sekitarnya. Berbagai eksperimen dan eksplorasi kekaryaan yang dilakukan para seniman melalui karya-karyanya menunjukan adanya upaya mengkomunikasian kembali antara posisi individu maupun manusia secara luas dengan persoalan lingkungan (baik lingkungan alam maupun lingkungan sosial). Presentasi gagasan yang dihadirkan juga merupakan sebuah lompatan untuk menemukan nalar inderawi yang dilakukan perempuan untuk merespon transisi dan transformasi masa peralihan ini. Seperti halnya Natisa Jones yang menalar sensasinya atas perubahan alam dan sosial melalui ekspresi visual abstrak dan figurasi yang menjadi representasi atas deformasi fenomena antroposentrik. Kemudian Meliantha Muliawan yang secara idiosinkretik menyajikan kolase yang tersusun dari puingan *object heritage* yang didalamnya sangat merepresentasikan bagaimana budaya dan etnis sangat turut menentukan posisi perempuan dalam pelestarian budaya.

Keterhubungan dan stereotip perempuan dengan wilayah domestik, kerap digambarkan melalui simbol rumah. Rumah yang direlasikan sebagai wilayah kerja perempuan telah menjadi cara pandang sosial dan kultural yang telah mapan selama ini. Tatapan kultural ini, tengah dibongkar ulang oleh Maharani Mancanagara melalui reposisi instalasi yang berbentuk pintu. Reposisi ini menunjukan kembali tidak hanya posisi perempuan itu sendiri, melainkan juga bagaimana selama ini konsesus budaya sangat berperan dalam mendefinisi makna wilayah domestik yang juga memilki keterhubungan dengan peristiwa penting dan bersejarah.

Pada wilayah diskursus atas lingkungan, kerap kali muncul sebuah pandangan yang merumuskan bahwa inovasi serta upaya manusia dalam mereka ulang alam melalui tatapan sains dan teknologi menjadi awalan dari sederet fenomena antroposentrik dan kerusakan alam. Namun disisi lain, melalui sains kita mendapati cakrawala pengetahuan atas alam, semesta dan seisinya. Berbagai fenomena alam yang terjadi dapat didefinisi, diobservasi dan dipelajari dalam sudut pandang sangat terbuka dan obyektif. Sehingga cara bekerja

secara saintifik juga menjadi sebuah wahana yang mampu memperluas wilayah kerja lainnya seperti praktik seni rupa. Praktik kerja ini dilakukan oleh Natasha Gabriela Tontey dan Ines Katamso. Melalui karyanya, Natasha melakukan pendekatan kerja berbasis riset (research based art) yang dipelintir dalam sebuah fiksi saintifik. Ia menggunakan figur kecoak sebagai sebuah alegori mahluk hidup yang purba dan tidak bergender yang menemukan perannya yang penting dalam wilayah medan sosial. Sementara Ines bereksperimen dengan fungi dalam proses melukisnya. Perjumpaan fungi dengan pigmen warna dan lukis telah melahirkan sebuah perjumpaan produk modern dan rumahan yang secara natural membentuk sebuah visual abstrak yang indah dan harmoni. Dimana proses yang dilakukan oleh Ines cukup memilki relasi dengan cara Fika Ria Santika melihat relasi perempuan dengan alam. Perempuan dan alam kerap kali disejajarkan dengan keindahan, rona warna yang ceria dan hangat, namun dalam proses sehari-harinya sejatinya mengalami deformasi secara terus menerus.

Dalam relasinya antara perempuan dan alam — Kita tengah menyadari bahwa keberadaan manusia modern di hari ini tidak lepas dari posisi rumah dan pemukiman. Keberadaan setiap individu maupun entitas keluarga dapat dinyatakan melalui dimana posisi ia bermukim. Posisi ini juga sangat berkaitan dengan identitas menurut tatapan maskulin. Konstruksi rumah dan pemukiman yang ditentukan dalam bentuk arsitektural yang kokoh dan solid menunjukkan sebuah nilai atas individu maupun identitas keluarga. Oleh seniman Bunga Yuridespita, ia mencoba untuk mengubah cara pandang yang sejajar (linier) antara manusia dengan nilai kultural yang modern ini melaui tatapan non-linier yakni melihatnya dari perspektif udara (birdview) dan mendapati sebuah abstraksi visual yang disajikannya dalam medium lukis.

Subordinasi perempuan dengan alam telah menjadi multitafsir di hari ini terutama bagaimana iklim sosial secara sewenang-wenang mensterotipekan sifat alam yang feminin. Sehingga tanpa sadar kita dipersepsi atas citraan alam sebagai sketsa garis yang feminin. Intervensi kultural atas cara pandang individu atas alam dan gender digambarkan oleh Kanoko dalam karya-karya figurasinya. Kanoko tengah merekonsiliasi perspektif modern dengan kesadaran yang

sangat dasar, bahwa manusia hidup dan dibesarkan oleh alam, tanpa melihat gender secara khusus. Juga seperti halnya yang dihadirkan oleh para seniman lain; Tara Astari Kasenda, Evi Pangestu dan Rega Ayundya Putri.

Tajuk *Sensing Sensation* secara verbal dapat diterjemahkan sebagai sensasi penginderaan. Sekaligus erat keterhubungannya dengan nalar, indera perasa, kesadaran serta akal sehat. Penginderaan sangat erat kaitannya dengan pikiran maupun perspektif atas pikiran. Dengannya kita mengenali, mengidentifikasi stimulus informasi dalam berbagai bentuk yang diterima tubuh dan membentuk pemikiran, perspektif hingga keputusan-keputusan yang termanifestasi menjadi perilaku.

Pada akhirnya, karya-karya sebelas perupa yang hadir di ruang pamer ini menyajikan peristiwa *transformative* atas proses keseharian individu dengan lingkungan sehari-harinya yang sangat ditentukan oleh sensasi penginderaan setiap seniman. Melaluinya kita juga mendapati definisi ulang dan baru atas lingkungan itu sendiri dan persoalan-persoalannya. Begitu banyak dinamika yang terjadi pada ruang-ruang yang sangat kecil yang kerap kali luput dari pandangan kita sehari-hari, seperti ada namun tidak hadir dan samar-samar. Semoga sensasi gagasan yang tersaji pada tiap karya pada kesatuan pameran ini menemukan ketubuhannya masing-masing pada siapapun yang berada dihadapannya.

Tabik,
Ignatia Nilu
Kurator Pameran

BUNGA YURIDESPITA

Bunga Yuridespita (b. 1989, Indonesian) is an artist based in Bandung. Through space, time, and memory, she juxtaposes her practice with an exploration of her life imprints that built her identity as an individual. She graduated from Pelita Harapan University majoring in Architecture, then continued her master's degree in Bandung Institute of Technology, where she majors in Fine Arts. Though she decided to pursue Fine Arts, consecutively after obtaining her Bachelor of Architecture degree, she never let go of her architectural instincts; in fact, it became a significant influence in her creative process and artworks.

Bunga's abstraction depicts pavement lines seen from a bird's point of view (aerial photography); its reduction creates a harmonized composition on the canvas. Visually, it represents shape and color that makes its original object unidentified. Her compositions are achieved using the collage method, which is stimulated by the act of personal meditation, which touches upon ideas of the relationship between humans and spaces. Bunga believes that space is equivalent to the storage of memories of the past, current self (present), and the constant development of our identity (future). Her works cultivate what has escaped from human's daily activities and their responses towards space. It is like a conversation between the human body and space, which leaves a memory that forms the character of an individual. This concept is then interpreted in the form of a collage; Combining her prior architectural knowledge and her sensitivity towards the aesthetics.

SHORT LISTED EXHIBITIONS

2021
- Mode Of Seeing, Group exhibition at Sal Project

2020
- Project Mei, Singapore
- Planes|Spheres, duo exhibition by Bunga Yuridespita & Nunung WS, D Gallerie Jakarta

2019
- Ruang Dalam ArtSpace, Yogyakarta
- ArtJakarta 2019, Jakarta
- Spatial Traces, Duet Exhibition, D Gallerie Jakarta
- Solo Exhibition, Rubanah Hub, Jakarta

BUNGA YURIDESPITA

Gomoro

acrylic on canvas
70 x 70 cm
2021

BUNGA YURIDESPITA

Rougtalio

acrylic on canvas
70 x 70 cm
2021

BUNGA YURIDESPITA

Olimolugv

acrylic on canvas
190 x 165 cm
2021

EVI PANGESTU

Evi Pangestu (b.1992, Indonesia) is a painter who investigates rebellion and control within the parameter of convention. Working mainly in square, she expresses her concerns by creating paintings that stretch limits and adjusting forms as a constructed rebellion. Pangestu is currently based between Oakland and Jakarta. She has lived and worked itinerantly since she graduated from Royal College of Art in 2019.

SOLO EXHIBITION

2021 • Dalam Sangkar / Within Square, Galeri Ruang Dini, Bandung

SHORT LISTED EXHIBITIONS

2021 • Suksesi, ISA Art & Design, Jakarta
• Influx: Inauguration, Ruang Dini, Bandung

2020 • Winter Exhibition, Royal Academy of Arts, London, UK
• Almost There, virtual exhibition of PADA Studios March Residency

2019 • Sekala / Niskala, Kinship Studio, Bali
• Royal College of Art Graduate Show 2019, Royal College of Art, London, UK
• We Can Only Have Fun on Certain Days, Stour Space, London, UK
• MICRO, Air Gallery, Altrincham, UK

EVI PANGESTU

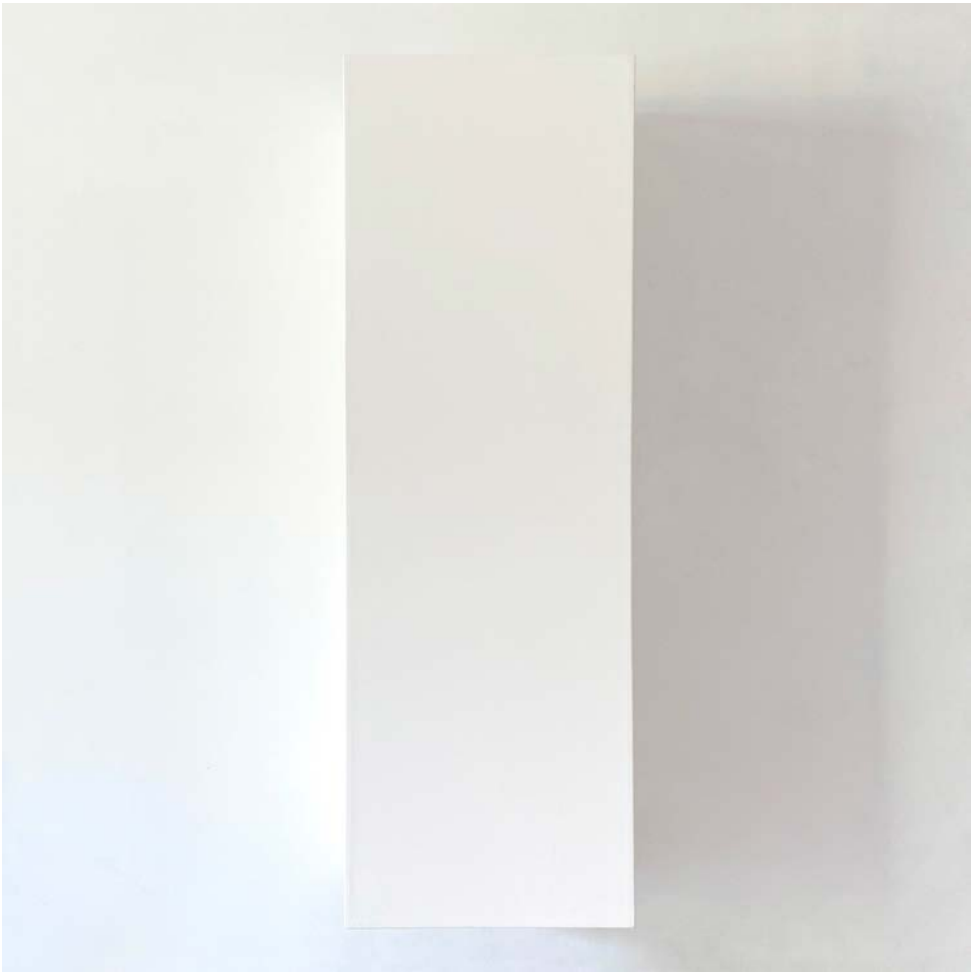
Obvious Settlement

acrylic on canvas
150 x 150 cm
2021

EVI PANGESTU

Stacked Settlement

acrylic on canvas
150 x 50 cm
2021



FIKA RIA SANTIKA

(b. 1987, January, West Sumatera, Indonesia)

For Fika Ria Santika, nature has always been an unlimited source of inspiration. Born and raised in the Minangkabau Highlands of West Sumatra, a society which adopts the nature into everyday life, she seeks inspiration from themes such as unexplained change, cycles of life and inevitable growth. In particular, the phrase 'Alam Takambang Jadi Guru,' which means "Nature is the best teacher," is familiar to most Minang people, but it leaves Fika wondering about its relevance to youths today. Departing from this thought, she makes sure to embrace the essence of Minangkabau as she travels out of Indonesia; always keeping it in mind as she encounters different ways of life.

Despite drawing creative stimulus from organic forms, Fika approaches her artistic practice with technological materials such as resin, acrylic, pigment, digital print, and LED lights. Her installations command presence with their luminous surfaces and sensuously colourful shapes. Upon closer look, one realises her immaculate technique of repeating small cylindrical forms which reminisces the natural subjects such as filaments or plant stalks. With these pieces emanating a fluid personality, Fika then gracefully combines the natural and unnatural, creating a series of works that harmonise seemingly disjunct aspects of the world.

SELECTED SOLO EXHIBITIONS

2013 • [SPACE], Tembi Rumah Budaya Jogjakarta dan, Jakarta
2012 • Melancholia: Voice from the Darkness, Kersan Art Studio, Jogjakarta

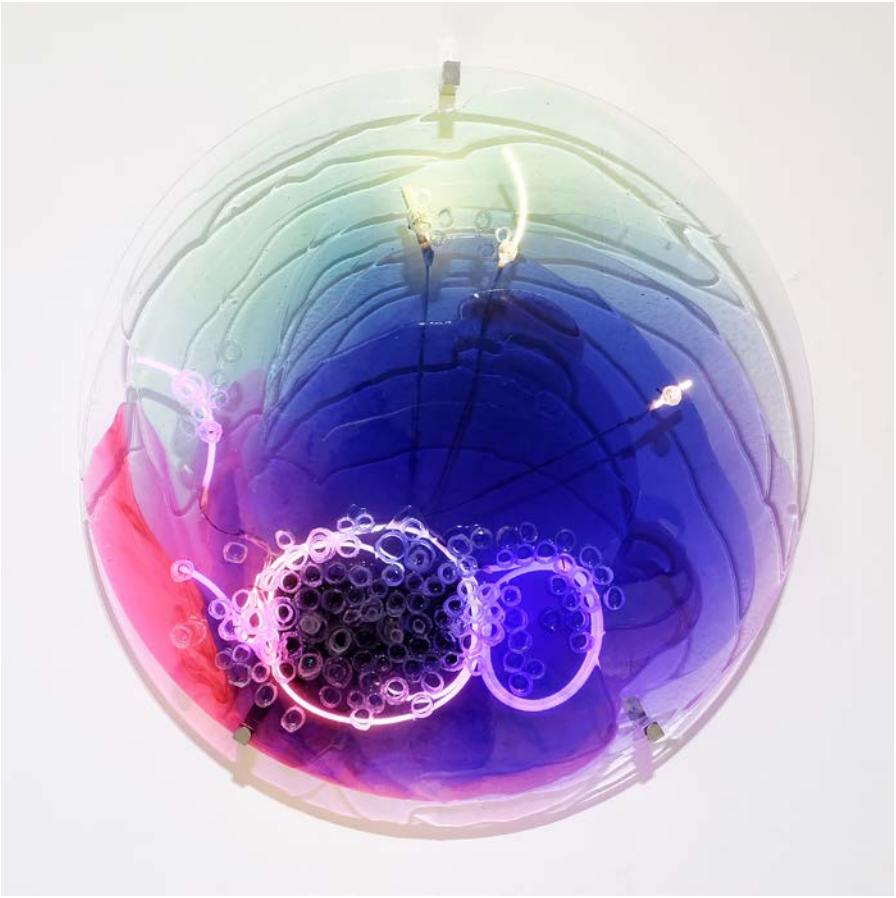
SHORT LISTED EXHIBITIONS

2020 • GG | ABHK 2020, Gajah Gallery, Singapore
• Contemplating Alternatives, Gajah Gallery Yogyakarta
• Shaping Geographies: Art, Woman, Southeast Asia, Gajah Gallery, SG
2018 • Efflorescence, Gajah Gallery Yogyakarta
• Bakaba #7 ZAMAN NOW, Sakato Art Community, Jogja Gallery, Yogyakarta
• Medium at Play, Gajah Gallery Yogyakarta
• Power, Play & Perception: An exhibition by contemporary artists from Southeast Asia, Gajah Gallery and Tabularasa Studio, Kuala Lumpur, Malaysia
• Landscape's Legacies – Visualizing Alam Minangkaba, Yogyakarta Art Lab, Yogyakarta
2017 • Menolak sekaligus merengkuh, Nadi Galeri, Jakarta
• "Knowing Incompleteness", Gajah Gallery, Yogyakarta
• Indonesia, BAKABA, Jogja galeri, Yogyakarta

FIKA RIA SANTIKA

Tumpuk Lapis Tampak Isi: Rona 5

acrylic, resin, pigment, neon lights
Ø 90 cm
2019



FIKA RIA SANTIKA

Tumpuk Lapis Tampak Isi: Rona 8

acrylic, resin, pigment, neon lights
variable dimension
2020

INES KATAMSO

Ines Katamso (b.1990) is a French-Indonesian painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland, where she currently works as an artist and visual designer under her studio named Atelier Seni.

Upon returning to the island, she began her artistic journey creating commission murals before gradually transitioning to more intimate scales and subject-matter. Through her artworks, Ines explores the themes of biology, microbiology, and quantum physics. She is also focusing on pushing her art-making mediums to be environmentally sustainable, from her choices of materials in frames, exploring paper cutting to splicing aside from just painting. Ines' paintings depict abstract and blurred microscopic objects that are fragile but essential to our life, intentionally blown up in proportion to be larger-than-life, reminding us of the importance of these microscopic mechanisms that exist in ourselves as a unit of nature.

SHORT LISTED EXHIBITION

2020 • “Buah Tangan”, ISAA Art and Design / Art Jakarta

2019 • “I.....Therefore I Am” at Can’s Gallery, Jakarta
• “H.E.R”, ISAA ART and Design at Art Jakarta, Jakarta
• “Reinventing Eve”, ISAA ART and Design, Jakarta
• “Tetap Terang”, ISAA ART and Design, Jakarta

2018 • “Self Explanatory”, Dia.Lo.Gue, Jakarta

INES KATAMSO

DUPLICATION 2

non toxic ink painting hand stitched on 300 gsm paper,
organic painting on wooden frame
113 x 94 cm
2021

INES KATAMSO

DUPLICATION 1

non toxic ink painting hand stitched on 300 gsm paper,
organic painting on wooden frame
127 x 97,5 cm
2021

INES KATAMSO

DUPLICATION 3

non toxic ink painting hand stitched on 300 gsm paper,
organic painting on wooden frame
95 x 76 cm
2021

KANOKO TAKAYA / 髙屋　佳乃子

Kanoko Takaya is a born and raised artist from Kyoto, Japan. She was first introduced to Indonesia's vast variety of culture through her mother, who would often visit Bali, Indonesia, alongside Kanoko. Through these travels, her love of Indonesian culture blossomed. After graduating from Kyoto Seika, majoring in Visual Design, Kanoko was longing to return to Indonesia, eventually returning in 2014. She continued her studies at Indonesia University of the Arts (ISI), Surakarta (Solo), Central Java. During her two years residing in Solo, Kanoko touched on traditional Indonesian culture in depth – particularly fascinated by the "Bobung" mask in Yogyakarta (Central Java) and the mask of Malang (East Java). The Indonesian masks fascinate her through the many expressions which she feels represents Indonesians so well – very open and expressive; differing from Japanese masks which show little expression but very detailed. The Indonesian masks at the museum fascinated her, so much so, that she had to return another day and sketched them all day long. In her third year in Indonesia, Kanoko moved to Bali and as an in-house artist for Pithecanthropus under her own brand, Kanokon untill late 2019.

Kanoko continues to create artwork through a variety of representation methods such as acrylic plates, illustration on canvas, paper, and fabric, antique decoration, and other three-dimensional formats. Often inspired by nature e.g. leaves, flowers, the sun, and the moon, her designs are a combination of Indonesian culture and what she feels or sees as a person.

SOLO EXHIBITION

2014 • ‘Lucky Indonesia’ - H2O gallery, Kyoto, Japan

SHORT LISTED EXHIBITIONS

2021 • Project Mei Private Viewing, Jakarta

2020 • ‘Pegang – Pegang’ - Titik Dua, Bali
• ‘OPPO Art Jakarta Virtual 2020’ - Bale Project, Bandung
• ‘OPPO Art Jakarta Virtual 2020’ - RUCI Art Space, Jakarta
• ‘ASMR Autonomous Sensory Meridian Response’ – D Gallerie, Jakarta
• ‘Project Mei Virtual Exhibition’ – Jakarta
• ‘EQUIDISTANT’ – Kohesi Initiatives, Jogjakarta

2019 • ‘ARTSTARTUP100’ - Daikanyama Hill Side Terrace F Building, Tokyo, Japan
• ‘Pluralism’ - Soup n´film, Jakarta

KANOKO TAKAYA

Cocoon

acrylic on stitched foam & filled canvas
48 x 35 cm
2021

KANOKO TAKAYA

Wrap a Star

acrylic on stitched foam & filled canvas
48 x 35 cm
2021

KANOKO TAKAYA

Simbol Magic

acrylic on stitched foam & filled canvas
48 x 35 cm
2021

KANOKO TAKAYA

Flow

acrylic on stitched foam & filled canvas
122 x 88 cm
2021

MAHARANI MANCANAGARA

Maharani Mancanagara is an Indonesian artist who lives and works in Bandung, Indonesia. Graduated from Institut Teknologi Bandung, Faculty of Art and Design, majoring in the printmaking studio. Primarily working in the mediums of drawing, mixed media and installation. Her works explore Indonesia's history, ancient time to present, based on her personal and family experiences.

Ideas occur within our natural consciousness on present happenings, while history then derived as a media, connecting different times through historiography of past occurrences. Aided by a mandatory causal relationship, history is coherently based solely on the writer of the record. This subject is the drive for Maharani to enunciate stories from the outer realm of popular documented history, transforming those to reconstructed monuments. In the last five years, Maharani honed this tendency of devising interruptions as a fragment outside of history's known continuity that affects incidents in the past.

Taking her personal background, Maharani grew her interest upon visualizing the long history of education in Indonesia and for the past years continued to the topic about the exile of political prisoners in Indonesia--a part of history left on artefacts from her late grandfather's possessions. Based on the aforementioned perspective, Maharani then aimed to express these belongings to a work of art, a path she took in identifying herself which she hopes could provide recognition for a larger sphere of people with a similar background.

SOLO EXHIBITIONS

2017 • Parodi Partikelir, Visma Gallery, Surabaya
2018 • Zero Sum Game, Galeri Soemardja, Bandung

SHORT LISTED EXHIBITIONS

2021 • Stories Across Rising Lands, Museum MACAN, Jakarta
• HBdM Exhibition, Ciputra Artpreneur, Jakarta
•#Perempuan2021, Castlemaine Art Museum, Victoria - Australia
• Influx: Extended, Ruang Dini,Bandung
2020 • Axis by Praxis : Global Wave, G13 Gallery, Kuala Lumpur – Malaysia
• Seni Rupa Kontemporer?, Sakarsa Art Space, Jakarta
• Indonesia Calling, 16th Albermarle, Sydney - Australia
2019 • Letter – Callus – Post War, Lorong Gallery, Yogyakarta
• Termasuk, Darren Knight Gallery, Sydney – Australia
• Indonesian Women Artists : Into The Future, National Gallery Indonesia
• Bandung Contemporary Art Award: Assemblage, Lawangwangi Creative Space
• I....Therefore I Am , Cans Gallery
• Letter – Callus – Post War, Kuandu Museum of Fine Arts, Taipei - Taiwan
• Retrospect.Repose.Redefine, dia.lo.gue artspace, Jakarta
• Over Here : Specific Moment, OverLab, Gwangju – South Korea
• Art Bali : Speculative Memories, ABBC Building, Bali

MAHARANI MANCANAGARA

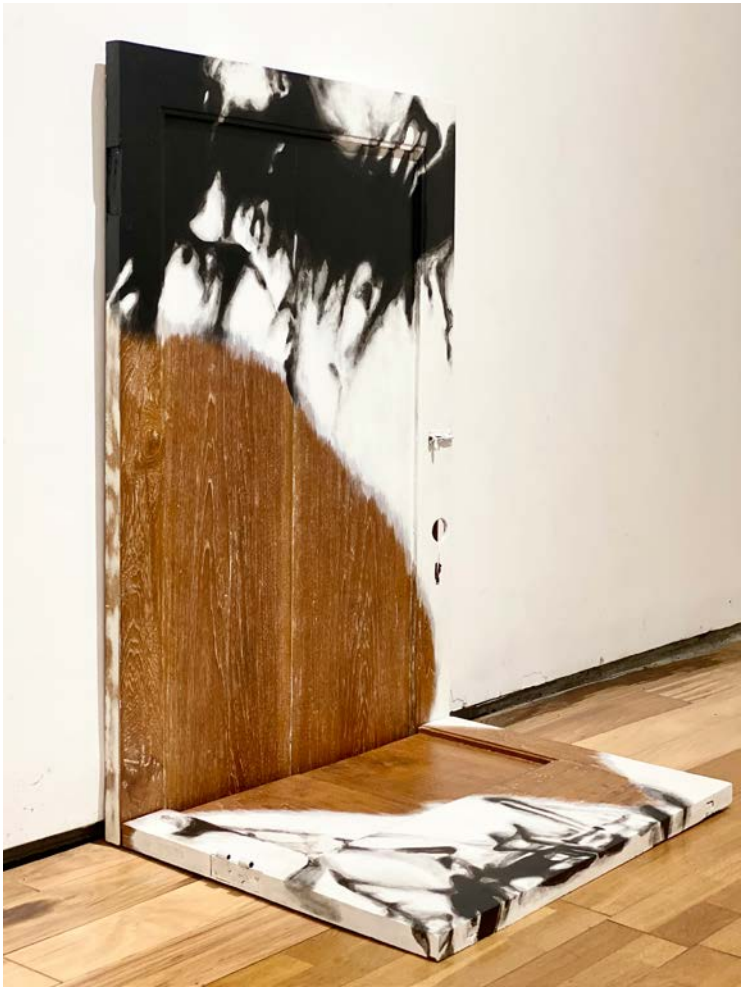
Karut #3

acrylic and charcoal on wood
123 x 126 x 65 cm
2021

MAHARANI MANCANAGARA

Karut #2

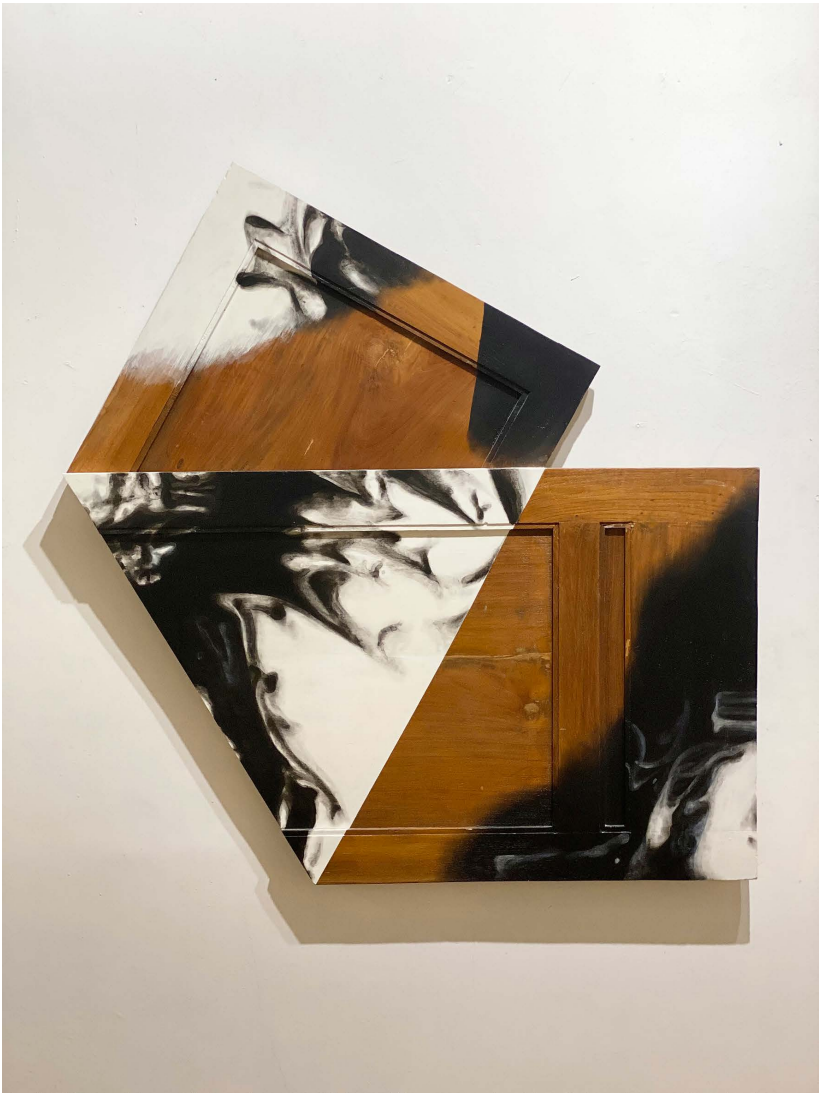
acrylic and charcoal on wood
122 x 82,5 x 65 cm
2021



MAHARANI MANCANAGARA

Karut #1

acrylic and charcoal on wood
141 x 135 x 9 cm
2021



MELIANTHA MULIAWAN

Meliantha Muliawan (b. 1992, Pontianak) artistic practice is centered on her observation of domestic objects in her environment. Her interest is to understand the functions and roles of these objects in our daily lives, in relation to human behavior and the social situations we find ourselves in. Resin and acrylic feature as key mediums of exploration in her practice. Resin allows her to preserve (literally and metaphorically) the state of her subjects, freezing them in a moment in time, while acrylic paint on cloth or canvas works to simultaneously conceal and expose, just as clothes do.

Muliawan graduated with a Bachelor of Fine Art from Bandung Institute of Technology (2014) and is currently working and living in Jakarta. She emerged as one of the top 3 finalists for Young Artist Award at ARTJOG 11 in 2018. She has exhibited in Jakarta, Bandung, Yogjakarta, SIngapore and Melbourne, including the Biennale Jogja Equator 5 2019, Art Jakarta 2018, ART JOG 2018, and ART BALI 2018

SHORT LISTED EXHIBITION

2021
- ‘Hidup Berdampingan Dengan Musuh ’ Virtual Exhibion, Ciputra Artpreneur

2020
- Humdrum Hum ’ ISA Art & Design, Jakarta
- ‘Tomorrow is Tomorrow ’ Virtual Exhibion, Santy Saptari Art Consulting
- ‘Use Your Illusion ’ Edwins Gallery, Jakarta

2019
- ‘Do We Play at the Same Playground’ Biennale Jogja Equator 5, Yogyakarta
- Solo Exhibition ‘Mon-Fri’, at RUBANAH Underground Hub, Jakarta
- ‘I…..Therefore I am’, Can’s Gallery, Jakarta
- ‘Intention, Please!’, Edwin’s Gallery, Jakarta
- ‘Museum of Days’, Sillivan+Strumpf, Singapore

MELIANTHA MULIAWAN

Happy House #1

tyvek, acrylic paint & wood board
90 x 90 x 10 cm
2021

MELIANTHA MULIAWAN

Happy House #2

tyvek, acrylic paint & wood board
50 x 30 x 16 cm
2021

NATASHA TONTEY

Natasha Tontey working and living in Yogyakarta, Indonesia. Her artistic practice predominantly explores the fictional accounts of the history and myths surrounding 'manufactured fear.' In her practice, she observes any possibilities of other futures that are projected not from the perspective of major and established institutions, but a subtle and personal struggle of the outcasted entities and beings.

Her work has been shown at transmediale 2021, Kyoto Experiment 2021, Asian Film Archive (2021), Other Futures (2019), Liquid Architecture (2019) amongst others.

In 2020 she received the HASH Award from ZKM and Akademie Schloss-Solitude, and is currently a fellow for Human Machine of the Junge Akademie at Akademie der Künste Berlin (2021-2022).

SOLO EXHIBITION

2020
- Pest to Power, K4 Gallery of Moving
- Image, Københavngata, Oslo, Norwegia

2018
- ALMANAK, Cemeti - Institut for Art and Society, Yogyakarta

SHORT LISTED EXHIBITIONS

2021
- Transmediale for Refusal, Bettonhale Silent Green, Berlin, German
- State of Motion [Alternate/Opt] Realities by Asian Film Archive, Singapore
- Kyoto Experiment Spring 2021, Kyoto, Japan
- Universal Iterations, Komunitas Salihara, Jakarta

2020
- 'The Wrong Biennale for Digital Arts', the internet
- 're-Imagining Futures', ONCurating Space, Zurich, Switzerland
- 'ArtJog MMXIX Art in Commons', Jogja National Museum, Yogyakarta
- 'Multispecies Experiments', Compagnie Theater, Amsterdam, Netherlands
- 'Indonesian Women Artist' Into the Future, Galeri Nasional Indonesia, Jakarta

2018
- 'THE INSTRUMENT BUILDERS PROJECT - Circulating Echo', Kyoto Art Centre, Kyoto, Japan
- 'MASS' working as collaborator for Auto Italia South-East, Cemeti Institute for Art and Society, YogyakartA

NATASHA TONTEY

Pest to Power

video art
41'50"
2021

NATISA JONES

Natisa Jones (b. 1989). Born in Jakarta, Natisa Jones is a visual artist who works between Bali, Indonesia where she spent most of her childhood growing up – and Amsterdam, Netherlands where she is currently based.
Jones completed a Visual Arts diploma studies in Chiang Mai Thailand and a bachelor's degree of Fine Arts Painting in RMIT University - Melbourne, Australia.

Through the process of writing, drawing, painting, and video, Jones establishes a tightly-knit relationship between her personal experience and her creative practice. For Jones, urgency and candour play a significant role in creating work. Fluctuating between abstraction and figuration, while regularly integrating text within a painting, Jones seeks to emphasize duality as an underlying theme in every aspect of her work. Drawing and text are treated as an exercise of self-reflection in the pursuit to inquire into identity. A process where the private, isolated self, and the self as part of a collective, are able to confront one another.

Jones has held 3 solo exhibitions and participated in international group exhibition in countries that include but is not limited to: Indonesia, Singapore, Philippines, Thailand, Australia, Germany and Amsterdam.

SOLO EXHIBITIONS

2019 • 'Love Is Never Lonely', Tony Raka Gallery, Bali
2018 • 'GROTESK', Galeri Salihara, Jakarta
2016 • 'Tough Romance', RUCI Art Space, Jakarta

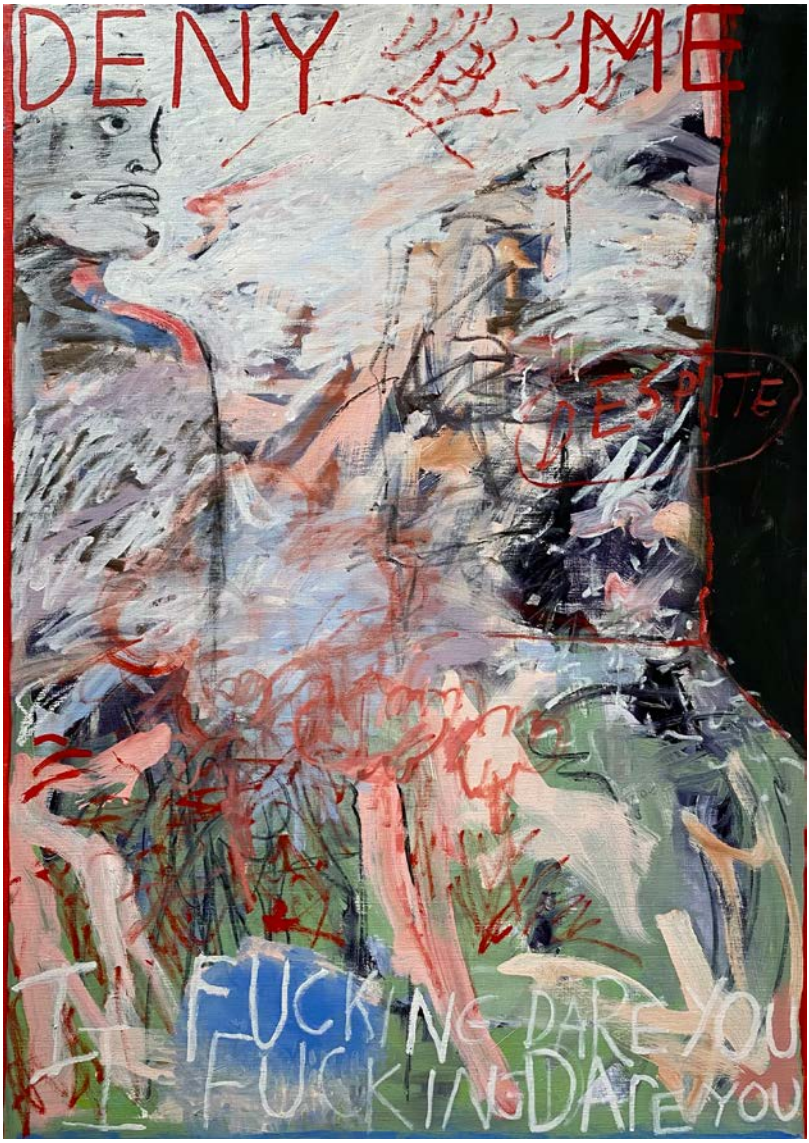
SHORT LISTED EXHIBITIONS

2020 • Oppo Art Jakarta Virtual 2020, RUCI Art Space, Jakarta
• Oppo Art Jakarta Virtual 2020, HATCH Art Projects, Singapore
• HATCH Art Projects, 'Between Analog & Digital', Singapore
• UOB Painting of the Year, Jakarta
2019 • Malaysia Art Fair 2019, G13 Gallery, Kuala Lumpur Malaysia
• 'Untouchables', Ciptadana Gallery, Jakarta
• Art Jakarta 2019, Yavuz Gallery, Jakarta
• Hotel Art Fair Bangkok 2019, G13 Gallery, Bangkok Thailand
• Art Moments 2019, Project Mei, Jakarta
• 'Rising of Eve', ISA Advisory, Jakarta
• South East Asia Focus (STPI Initiative), with Ruci Art Space
Gillman Barracks, Singapore
• Axis by Praxis: A Meeting Place', G13 Gallery, Kuala Lumpur
• 'Celebration of The Future', ABBC Bali
2018 • Art Jakarta 2018, Ruci Art Space, Jakarta
• 'GOT PAPER ?', Ruci Art Space, Jakarta
• 'SPEKTRUM:100 Years of Hendra Gunawan', Ciputra Artpreneur Gallery, Jakarta
• 'Tetap Terang', by ISA Advisory, Ambient Showroom, Jakarta
• 'Voyage To Indonesia', IMF World Bank, Jakarta

NATISA JONES

DENY ME

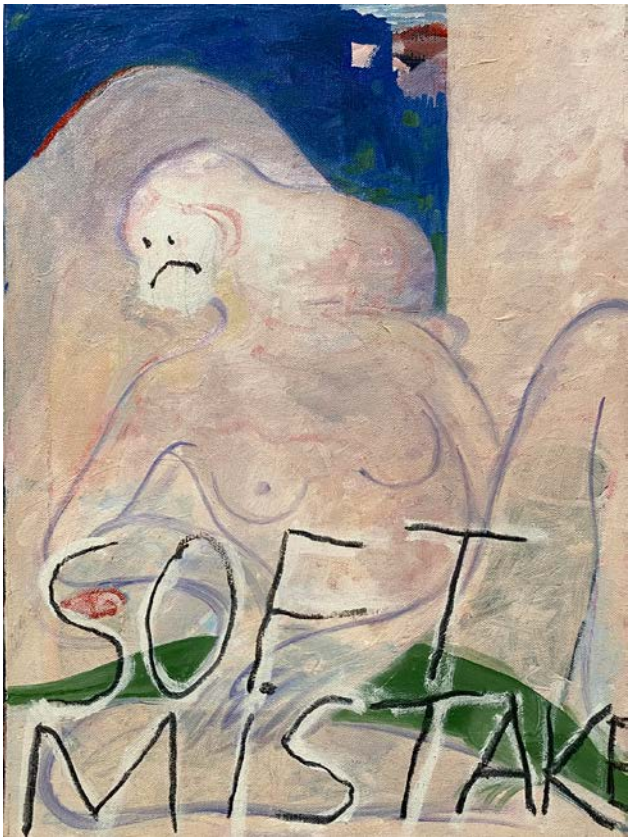
oil, acrylic, charcoal on canvas
130 x 92 cm
2021



NATISA JONES

Soft Mistake

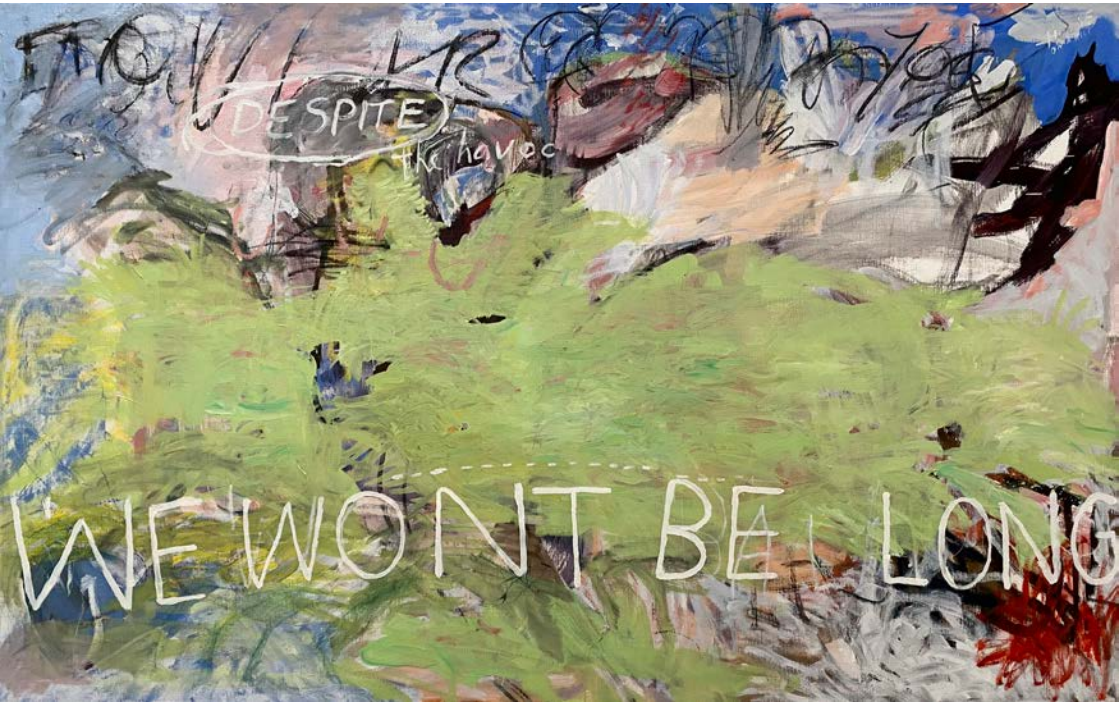
oil, acrylic, charcoal on canvas
40 x 30 cm
2021



NATISA JONES

DESPITE THE HAVOC

oil, acrylic, charcoal on canvas
92 x 147,5 cm
2021



REGA AYUNDYA PUTRI

is an 1988-born Indonesian female artist who graduated from Faculty of Art and Design at Institut Teknologi Bandung , Indonesia.
Though her major study was sculpture, she decided to focus on her drawings, an activity that she had been long attached to, making massive-sized works through her ballpoint strokes on paper. Her piling-up intricate details expose an intimate silent conversation between her and her unconscious mind, a meditation to her erratic mind, making her works as a serene protest to the turbulent contemporary culture.

She now lives in Bandung as a full time artist who works part-time in a local artspace.

SHORT LISTED EXHIBITIONS

2018
- Untitled no.3, Miring by CG Artspace, Jakarta
- On Traces, Edwin's Gallery, Jakarta
- Makers, Galeri Lorong, Equator Symposium Art Jakarta, Pacific Place Jakarta
- Prospect Room, Surabaya Art Center, Lenmarc Mall, Surabaya
- Bukan Perawan Maria, Bandung Creative Hub Bandung
- Phosphene (Solo Show), Omni Space, Bandung
- Women in Art, World Trade Center, Jakarta
- 37th UOB Painting of The Year, Galeri Nasional, Jakarta

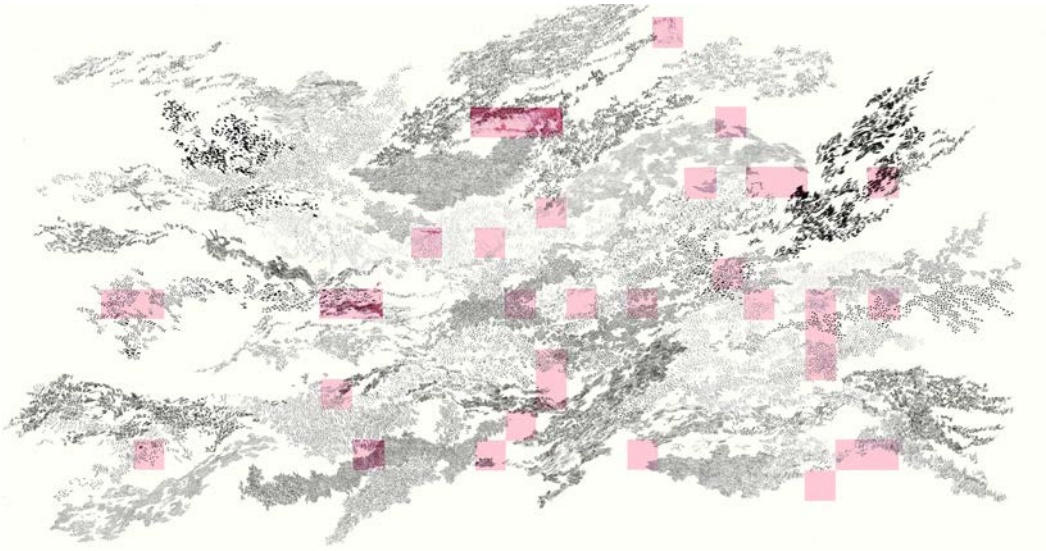
2019
- The Concept of Self: Individuality & Integrity, Galeri Salihara, Jakarta
- Intention Please, Edwin's Gallery, Jakarta
- Reinventing Eve, 1Park Avenue, Jakarta
- 2D|3D: Interraction|Intersection, Ruci Art Space, Jakarta
- I.....Therefore I Am, Can's Gallery, Jakarta

2020
- 30 Under 30: Inter(Subject)ivity, ISA Art & Design, Jakarta
- Debu, Can's Gallery, Jakarta
- Hidup Berdampingan dengan Musuh, Ciputra Artpreneur, Jakarta

REGA AYUNDYA PUTRI

Am I Missing #2

carbon pencil, watercolor & pencil on paper
120 x 170 cm
2020



REGA AYUNDYA PUTRI

Am I Missing #6

carbon pencil, watercolor & pencil on paper
120 x 170 cm
2020

TARA ASTARI KASENDA

Tara 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). She works with oil painting, installation, prints, sculpture, and new media – each of them depicts the spirit of her time while still rooted in the convention of painting.

Through obscureness and soft pastel hues that ties her work together, she emphasizes the issue of identity, perception, and memory. The dream-like quality of her work simultaneously evokes the feeling of ambiguity, paradox, and comfort.

Research is the foundation of Tara's work. She collects data, observes, and investigates the history, theories, and studies on color in correlation to her subject. Her soft color palette offers thresholds of beauty and chaos, the defined and undefined, reality and dream, old and new - that drifts the spectator into a contemplative sphere.

Based in Paris, Tara exhibits her works regularly in South East Asia and Europe. She had three solo exhibitions, one shown as a special section for young emerging artists in Art Taipei 2015, Taiwan. In 2019 Tara was recognized as Forbes Indonesia's 30 under 30.

SOLO EXHIBITIONS

2015 • "WHEEDLED BEINGS", Solo Presentation at Art Taipei 2015 Special "Future" Section for Young Emerging Artist, Taipei, Taiwan
2014 • "SOMATIC MARKERS", Langgeng Art Foundation (LAF), Yogyakarta
2013 • "TAKSA", First Solo Exhibition, Ark Galerie, Senopati, Jakarta

SHORT LISTED EXHIBITION

2020 • "FIRST LIGHT", Yavuz Gallery, Sydney, Australia
• "SALON D'ART CONTEMPORAIN", Maison Contemporain, Bastille Design Center, Paris, France
• "PROLOGUE", Sumi Arts, Milieu Space, Surabaya
2019 • "INTO THE FUTURE", National Gallery of Indonesia, Jakarta
• "SHIFT", Bastille Design Center, Paris, France
• "BEYOND THE DOT", Espace F15, Paris, France
• "BOARD TO BE SOLIDAIRE", Secours Populaire, Agnès B., Paris, France
2017 • "X", Orange Gallery, Bacolod Island, Philippines
• "MURNI", Grandkemang Hotel, Jakarta
• "EQUIDISTANT NIGHT", Provenance Gallery, Shangri-La at the Fort, Manila, Philippines
• "BAZAAR ART JAKARTA 2017", The Ritz Carlton, Jakarta
• "SEKATA LIVING", CASA by Bravacasa, The Ritz Carlton Jakarta
• "SOCIAL TURBULANCE", Edwin's Gallery, Jakarta

TARA ASTARI KASENDA

Quai de Bourbon

acrylic on canvas
100 x 81 cm
2020

Visitors Information

Opening Hours	Tuesday — Sunday 10.00 — 16.30
Closed	Every Monday
Last Entrance	30 Minutes before closing
Direction	Located at Heritage Kota Lama Semarang, behind Taman Srigunting public park. Turn right when you see Spiegel Bistro, and it's located at the end of the street.
Nearest Landmark	Blenduk Church (GPIB Immanuel Semarang)

IN CONJUNCTION WITH

SENSING SENSATION

a group exhibition

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