

Articoro

*An Annual
Women Artists
Exhibition*

Selasar Sunaryo Art Space

13 Aug - 30 Oct 2022

*Aurora Arazzi
Ay Tjoe Christine
Chairin Hayati
Joedawinata
Corinne de
San Jose
Dawn Ng
Donna Ong
Elia Nurvita
Ella Wijt*

*Erna Garnasih
Pirous
Etza Meisyara
Ines Katamso
Kanoko Takaya
Kinez Riza
Leyla Stevens
Maharani
Mancanagara
Melissa Tan*

*Mira Rizki
Patricia Untario
Putri Larasati
Sekarputi
Sidhiawati
Tara Kasenda
Vienasty Rezqina
Yosefa Sulia*

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Titicara

An Annual Women Artists Exhibition

Selasar Sunaryo Art Space
13 August – 30 October 2022

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selasarsunaryo.com

A Closer Look at Women Artists

Last June, ISA Art and Design Jakarta held an exhibition called "Titicara", featuring the works of 17 women artists from Indonesia, Japan, the Philippines, Australia, and Singapore, selected by Syagini Ratna Wulan. The exhibition at Selasar Sunaryo is a continuation of Titicara, designed to fill the four SSAS Exhibition Spaces and Amphitheatre, with the addition of five new artists and several alterations to the displayed works.

This exhibition highlights the importance of technical abilities and understanding material properties as the foundation for the artists' manifestation of their concept, imagination, or artistic expression. These two need to be scrutinised progressively by the artist through study and exploration of various possibilities.

For this reason, Syagini's role involves being a discussion partner and facilitator in this program, especially for young/emerging women artists. They regularly hold appointments and discuss the harmony between ideas, work schemes,

technical quality, and material considerations. Syagini recommends and encourages the artists to try new materials and techniques so that their work continues to evolve. She also facilitated several artists for final finishing, such as input on the use of viable protective materials for the surface of the work, the choice of colour, material, shape, and surface quality of the frame and pedestal.

Along with rich visuals that represent ideas relating to the surrounding social environment, imaginary nature, exploration of various shapes and colours, or personal reflection, we can also ascertain something more technical in "Titicara": the diverse ways women artists present the best display of their work.

Perhaps this is the meaning that we can comprehend from the expression of the sculptor Rita Widagdo which his student, Sunaryo, always remembers; In her work, Rita "does not pursue visually pleasing forms, but rather well-formed ones." This expression is a reflection based on art practice principles that we can learn from a teacher and a woman artist — who has demonstrated precision in terms of technique during her fifty years of career, is aware of the material properties and has the drive to always present works of the finest quality.

Melihat Lebih Dekat Perempuan Perupa

Juni lalu ISA Art and Design, Jakarta menyelenggarakan pameran bertajuk "Titicara", menampilkan karya 17 perempuan perupa asal Indonesia, Jepang, Filipina, Australia, dan Singapura, pilihan Syagini Ratna Wulan. Pameran di Selasar Sunaryo adalah keberlanjutan dari Titicara tersebut, dirancang untuk mengisi empat ruang pameran SSAS dan Amphitheater, dengan tambahan lima partisipan baru serta beberapa perubahan pada karya yang dipamerkan.

Pameran ini menggarisbawahi pentingnya kemampuan teknik dan pemahaman akan sifat material sebagai pijakan perupa dalam mengejawantahkan konsep, imajinasi, atau perasaannya. Keduanya perlu dipelajari oleh perupa secara malar melalui studi dan penjelajahan ke berbagai kemungkinan.

Untuk itu pada program ini Syagini juga berperan sebagai rekan diskusi dan fasilitator, terutama bagi para perempuan perupa muda/baru. Mereka secara berkala melakukan pertemuan, berdiskusi tentang keselarasan antara gagasan, rencana karya, teknis pengerjaan, dan pertimbangan material. Syagini memberi

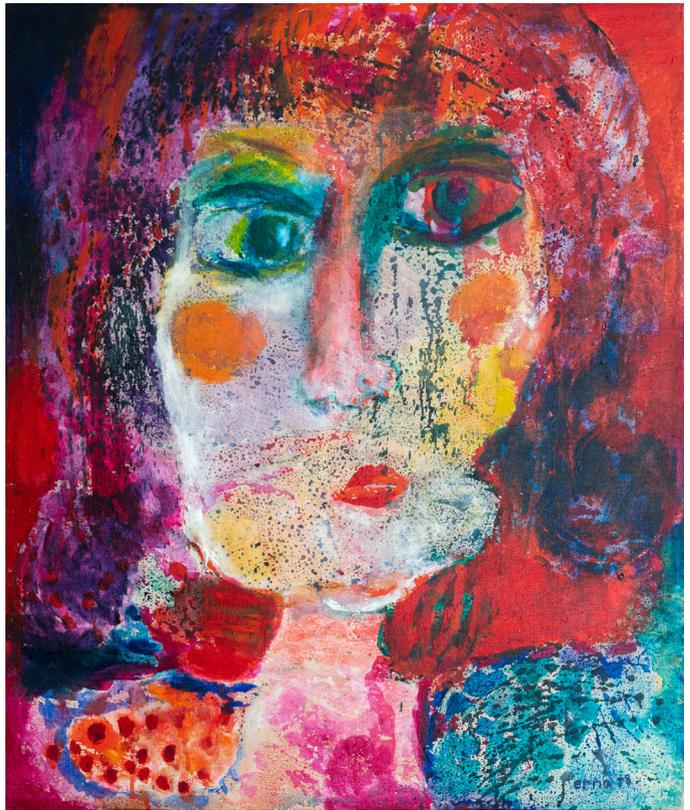
saran bahkan dorongan kepada mereka untuk mencoba material dan teknik baru, supaya karya mereka terus berkembang. Syagini juga memfasilitasi beberapa perupa untuk penyelesaian akhir, seperti masukan tentang penggunaan bahan pelindung yang baik bagi permukaan karya, hingga pada pemilihan warna, bahan, bentuk, dan kualitas permukaan bingkai maupun pedestal. Dalam "Titicara" kita tidak hanya memperoleh kekayaan visual yang menggambarkan gagasan seputar lingkungan sosial terdekat, alam khayal, penjelajahan berbagai bentuk serta warna, atau renungan personal, namun juga hal yang lebih teknis: tentang ragam cara para perempuan perupa dalam menyajikan tampilan terbaik karya mereka.

Barangkali inilah makna yang dapat kita peroleh dari ungkapan pematung Rita Widagdo yang selalu diingat oleh muridnya, Sunaryo; dalam berkarya Rita "tidak mengejar bentuk yang bagus, tapi yang baik". Ungkapan ini adalah cerminan atas prinsip bekerja seni yang dapat dicontoh dari seorang guru dan perempuan perupa—yang selama lima puluh tahun karirnya—telah menunjukkan kecermatan dalam hal teknik, mafhum akan sifat material yang digunakan, serta memiliki dorongan untuk selalu menghadirkan karya dengan kualitas yang terbaik.

Ruang A

Ruang A features two senior artists, Chairin Hayati Joedawinata and Erna Garnasih Pirous, as part of the Titicara Exhibition. Both have had a long track record. The images often presented are human figures, flora, fauna, and landscapes. Demonstrate their eloquence in capturing the essence of form. They all depart from familiarity with the personal environment: family, friends, daily activities, and the surrounding atmosphere.

Ruang A Selasar Sunaryo Art Space menampilkan dua perupa senior, Chairin Hayati Joedawinata dan Erna Garnasih Pirous, sebagai bagian dari Pameran Titicara. Keduanya telah punya rekam jejak panjang. Citraan yang kerap dihadirkan keduanya adalah figur manusia, flora, fauna, juga pemandangan. Menunjukkan kefasihan mereka dalam menangkap esensi bentuk. Seluruhnya berangkat dari keakraban dengan lingkungan personal: keluarga, kawan-kawan, kegiatan sehari-hari, suasana sekitar.



ERNA GARNASIH PIROUS

Wajah Perempuan (1978)

Acrylic on canvas
75 x 65 cm



ERNA GARNASIH PIROUS

Bercermin II (Dangdos)
(2017)

Acrylic on canvas
95 x 95 cm



ERNA GARNASIH PIROUS

Studio Gambar
(1965)

Chinese ink on Padalarang paper
37 x 55 cm



ERNA GARNASIH PIROUS

Studio Patung
(1965)

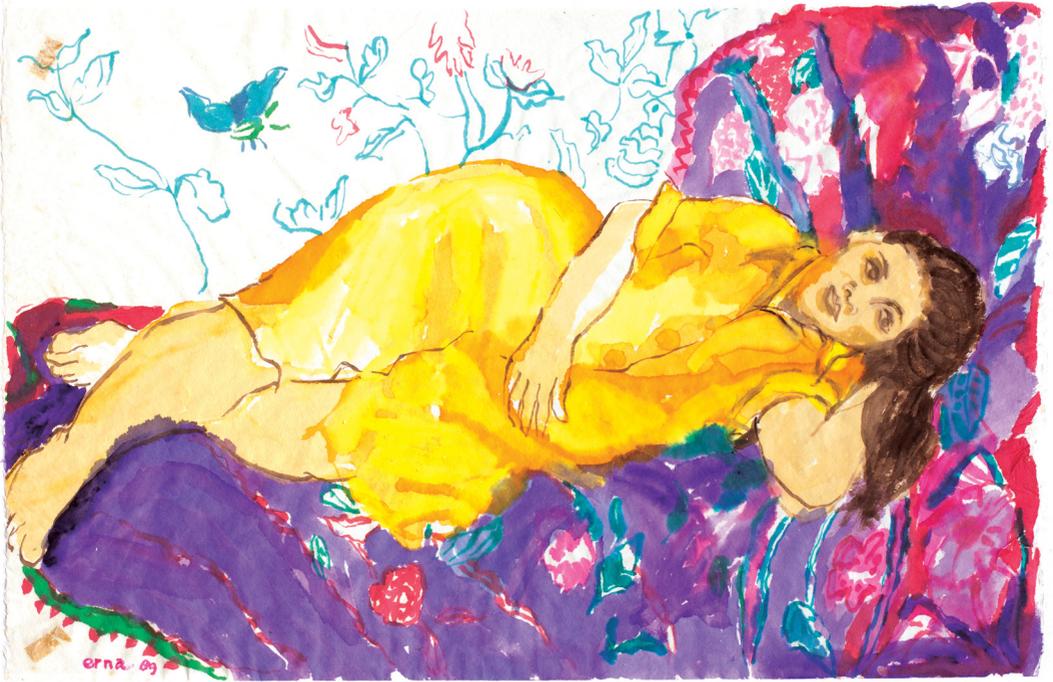
Chinese ink on Padalarang paper
37 x 55 cm



ERNA GARNASIH PIROUS

Me Time (2017)

Acrylic on canvas
145 x 145 cm



ERNA GARNASIH PIROUS

Berbaring (1989)

Acrylic on merang paper
40 x 65 cm



ERNA GARNASIH PIROUS

Priok Malam Hari (1963)

Marker on paper
21,5 x 30,5 cm



ERNA GARNASIH PIROUS

Daun-daun Kering (2003)

Aquatint etching on paper
25 x 35,5 cm



ERNA GARNASIH PIROUS

Rebung Bambu (2003)

Aquatint etching on paper
35,5 x 25 cm



ERNA GARNASIH PIROUS

Daun-daun Kering (2003)

Aquatint etching on paper
25 x 35,5 cm



ERNA GARNASIH PIROUS

Daun-daun (2003)

Aquatint etching on paper
25 x 35,5 cm



ERNA GARNASIH PIROUS

Bamboo Shoot (2003)

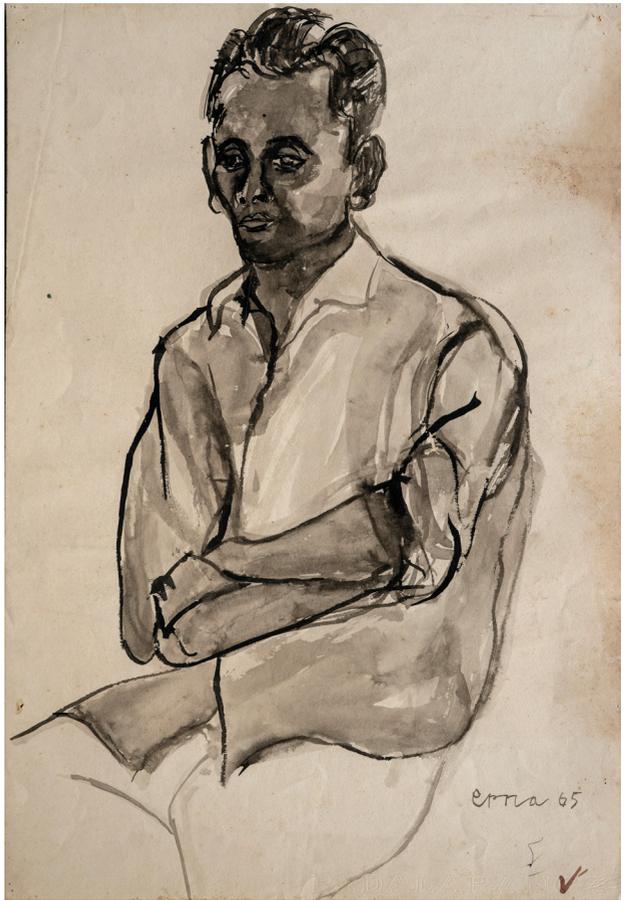
Aquatint etching on paper
25 x 35,5 cm



ERNA GARNASIH PIROUS

Bamboo Shoot (2003)

Aquatint etching on paper
25 x 35,5 cm



ERNA GARNASIH PIROUS

Portrait A.D Pirous (1965)

Chinese ink on paper
54,8 x 37,7 cm



ERNA GARNASIH PIROUS

Rini Ahadiat
(Rini A. Joedawinata) (1989)

Marker on paper
54,5 x 39,7 cm



ERNA GARNASIH PIROUS

Toko Cairo Jl. Mangga (1965)

Chinese ink on paper
36,1 x 53,1 cm



ERNA GARNASIH PIROUS

Tepi Kolam Kebun Belakang

Chinese ink on paper
43,2 x 61,5 cm



ERNA GARNASIH PIROUS

Model (1967)

Chinese ink on paper
50,7 x 51,3 cm



ERNA GARNASIH PIROUS

Heyi (1989)

Chinese ink on paper
55,4 x 72,6 cm



ERNA GARNASIH PIROUS

Kebun Belakang Pot-pot (2012)

Chinese ink on paper
75,3 x 55,2 cm



ERNA GARNASIH PIROUS

Rini (1989)

Chinese ink on paper
55,3 x 75,3 cm



CHAIRIN HAYATI JOEDAWINATA

Keluarga Anjing (1969)

Aquatint etching on paper (AP)
44,5 x 59,5 cm



CHAIRIN HAYATI JOEDAWINATA

Jalan Jalan ke Rumah Aki (1997)

Aquatint etching on paper (4/XV)
50,5 x 57 cm



CHAIRIN HAYATI JOEDAWINATA

Anjing di Bawah Pohon
(1968)

Woodcut on paper
52 x 48 cm



CHAIRIN HAYATI JOEDAWINATA

Figur VI (1992)

Screen print on paper (15/XXV)
68 x 54,5 cm



CHAIRIN HAYATI JOEDAWINATA

Figur IX / Di Depan Pintu
Masa Depan (1992)

Screen print on paper (12/XX)
50 x 60 cm



CHAIRIN HAYATI JOEDAWINATA

The Golden Age I (2019)

Watercolour on paper
46 x 61 cm



CHAIRIN HAYATI JOEDAWINATA

The Golden Age III (2019)

Watercolour on paper
46 x 61 cm



CHAIRIN HAYATI JOEDAWINATA

The Golden Age IV (2019)

Watercolour on paper (I/V)

42 x 59,3 cm

Ruang B

***Titicara* exhibition at Ruang B presents the works of 14 women artists depicting natural objects, playing patterns and colours, stylizing figures, natural images, and even finished goods. They attend, among others, through paintings, mixed media, sculptures, graphics, installations, photos, digital prints, videos, and stained glass. Not only that, some works make sounds.**

The works in this room collect various ideas from social issues, admiration for nature, family memories, spiritual experiences, imagination about natural objects, and processed shapes and colours.

Pameran *Titicara* di Ruang B Selasar Sunaryo Art Space menyajikan karya-karya dari 14 perupa perempuan yang menggambarkan alam benda, permainan pola dan warna, penggayaan sosok, citraan alam, bahkan barang jadi. Mereka hadir antara lain melalui lukisan, media campur, patung, grafis, instalasi, foto, cetak digital, video, kaca patri. Tidak hanya itu, terdapat juga karya yang memperdengarkan bunyi.

Karya-karya di ruangan ini menghimpun berbagai gagasan dari persoalan sosial, kekaguman pada alam, ingatan kepada keluarga, pengalaman spiritual, imajinasi tentang alam benda, maupun olahan bentuk dan warna.

Ruang Sayap

***Titicara* exhibition at Ruang Sayap Selasar Sunaryo Art Space showcases the works of five female artists consisting of ceramics, mixed media, drawing, and glass. Some are interested in women's domestic issues, which are depicted through the transformation of figures, the imitation of objects, sequences of words, and objects. In addition, there were also works made from environmentally friendly materials, showing the artist's interest in material and environmental sustainability.**

Pameran *Titicara* di Ruang Sayap Selasar Sunaryo Art Space menampilkan karya-karya dari lima perempuan perupa yang terdiri dari medium keramik, media campur, drawing, juga kaca. Beberapa tertarik pada persoalan domestik perempuan, yang digambarkan melalui malihan sosok, pengimbaan benda-benda, rangkaian kata, maupun objek. Selain itu, hadir pula karya yang terbuat dari bahan ramah lingkungan, menunjukkan ketertarikan senimannya pada keberlanjutan material dan kelestarian lingkungan hidup.

Bale Tonggoh

***Titicara* exhibition at Bale Tonggoh features two video works by Leyla Stevens and Elia Nurvista. Their works depict imaginations that are intertwined around themes of women, history, and culture. Leyla and Elia present it through the language of motion, narration, object imagery, and dialogue. So that it appears to be present as between documentary and fiction.**

Pameran *Titicara* di Bale Tonggoh menampilkan dua karya video dari Leyla Stevens dan Elia Nurvista. Menggambarkan imajinasi yang berkelindan di seputar tema perempuan, sejarah, dan budaya. Leyla dan Elia menghadirkannya melalui bahasa gerak, narasi, citraan objek, maupun dialog. Sehingga tampak hadir sebagai di antara dokumenter dan fiksi.

Amphitheater

As part of *Titicara* Exhibition, Mira Rizki's outdoor installation work in the form of branching tendrils centred on a hexagonal tridimensional object. This work plays various sounds expected to bring out certain feelings and nuances in the surroundings

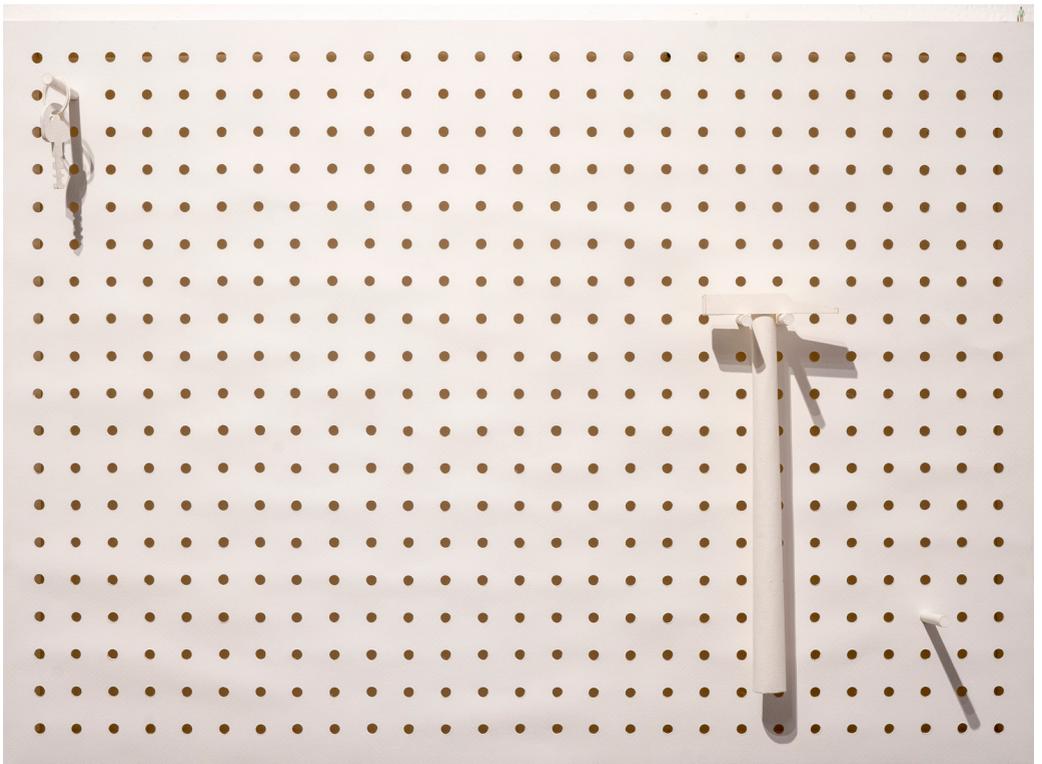
Sebagai bagian dari Pameran *Titicara*, karya instalasi di ruang terbuka dari Mira Rizki menampilkan bentuk menyerupai sulur-sulur bercabang yang memusat pada objek trimatra berbentuk persegi enam. Karya ini memperdengarkan beragam jenis suara yang diharapkan dapat memunculkan perasaan dan nuansa tertentu pada sekelilingnya.



AURORA ARAZZI

Peter Piper picked a peck
of pickled peppers (2022)

Paper, pencil and pen on paper
32 cm x 30 cm



AURORA ARAZZI

The thought I thought wasn't the
thought I thought I thought (2022)

Paper
50x70 cm



AY TJOE CHRISTINE

Two Sentences (2010)

Modified vintage typewriter
40 x 43 x 55 cm,
40 x 43 x 90 cm



CORINNE DE SAN JOSE

I'm Going Out Of My Way (2020)

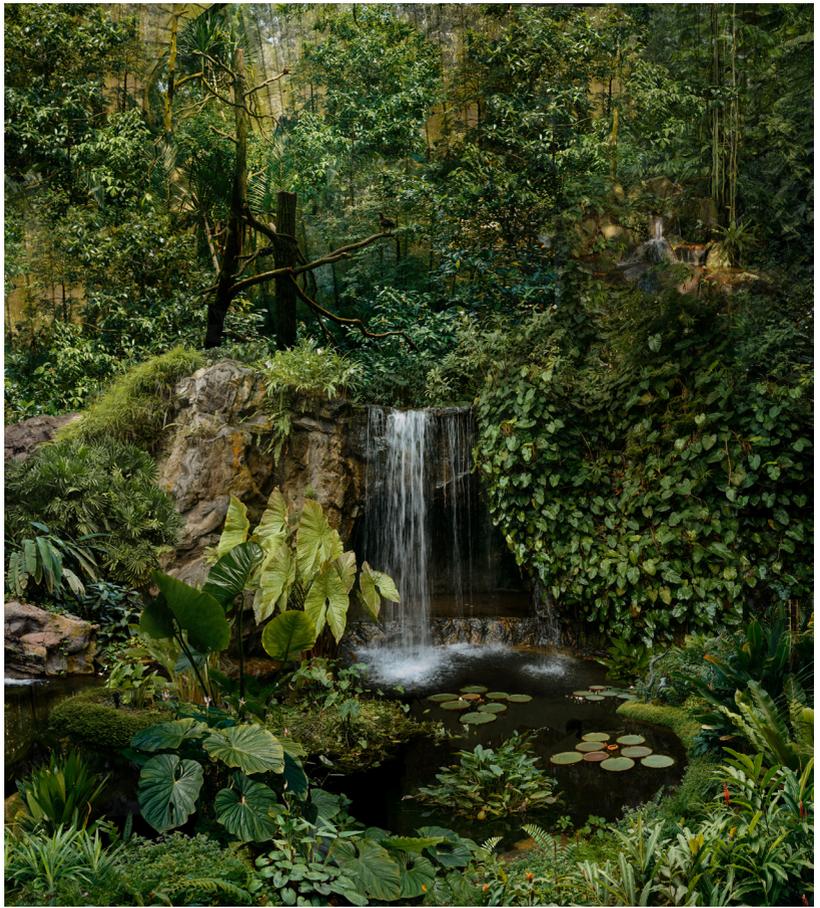
Video
10 mins



DAWN NG

Ice Age Heat Wave
Cant Complain (2022)

CLOCKS, Archival Pigment Print
110,5 x 80 cm



DONNA ONG

My Paradise Lost (2020)

Diasec print

67 x 59.9 x 2.9 cm

Edition of 3 plus 1 AP (#1/3)



ELIA NURVISTA

Rice (2022)

Rice, resin, wood frame
42 x 60 cm



ELIA NURVISTA

Safeguarding the Curry Burger (2018)

Video

#1st Edition from 7



ELLA WIJT

PICNIC GODDESS ALIGHTS IN A
CHERRY TREE AMID HER DANCING
DAISIES, GAZING (2022)

Acrylic on canvas, handmade wooden
teak frame, etched double sandblast glass
with pressed flowers, iron nails.
46.5 x 47 cm



ELLA WIJT

PICNIC GODDESS ALIGHTS IN A
CHERRY TREE AMID HER DANCING
DAISIES, GAZING 1 (2022)

Acrylic on canvas, handmade wooden
teak frame, etched double sandblast glass
with pressed flowers, iron nails.

56 x 41 cm

Rp16,000,000,-



ELLA WIJT

Her Casual Majesty's Dancing Daisy Dangle-Shiner (2022)

Reclaimed brass frame, 14k gold wire, beads, dried
daisies in resin casting, yellow lights, enamel paint,
reclaimed wood, linen

35 x 30 x 30 cm



ETZA MEISYARA

Grand Gift for Silence (2022)

Photo etching, tint & enamel paint
on stainless plate
122 x 122 cm



ETZA MEISYARA

Our Voices Flow Through The Deep Ocean (2022)

Photo etching, audio, tint & enamel paint
on stainless plate
122 x 122 cm



ETZA MEISYARA

Aarth (Arti) (2022)

Photo etching, audio, tint & enamel paint
on stainless plate
122 x 122 cm



INES KATAMSO

Echidna 1 (2022)

mineral pigment on handmade banana
paper, glass, recycled plastic frames
135 x 49 cm

Rp17,800,000,-



INES KATAMSO

Echidna 2 (2022)

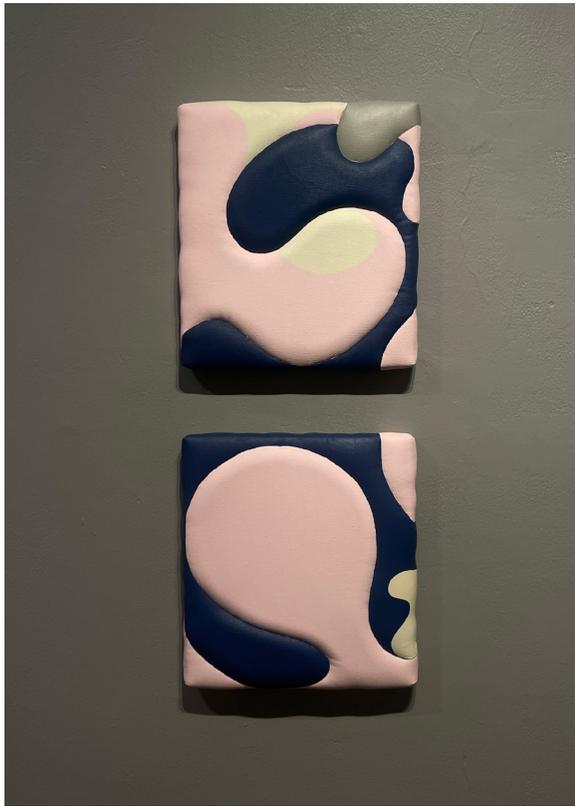
Mineral pigment on handmade banana
paper, glass, recycled plastic frames
110 x 45 cm



INES KATAMSO

Echidna 3 (2022)

Mineral pigment on handmade banana
paper, glass, recycled plastic frames
64 x 55 cm



KANOKO TAKAYA

Kemana-mana 1 (2022)

Acrylic on stitched foam-filled canvas
82 x 38 cm



KANOKO TAKAYA

Kemana-mana 3 (2022)

Acrylic on stitched foam-filled canvas
82 x 38 cm



KANOKO TAKAYA

Hari ini Rasanya Energic
(2022)

Acrylic on stitched foam-filled canvas
118 x 86 cm



KANOKO TAKAYA

Nerve Network (2012)

Acrylic on stitched foam-filled canvas
118 x 86 cm



KINEZ RIZA

Felis Lybica (2022)

19th century egyptian bronze
depiction of Bastet, gold and silver
solar halo on stone plinth
29 x 8 x 14 cm



LEYLA STEVENS

Patiwangi, the death of fragrance (2021)

Two channel 4K Video,
8:57 minutes with sound
Edition of 5 + 2 AP



MAHARANI MANCANAGARA

Tritunggal Darma? (2022)

Charcoal on wood

450 x 200 x 12 cm (configuration)



MELISSA TAN

Arches and Gateways:
7 Iris (2019)

Laser cut stainless steel (mirror finishing)
73 x 49 x 6cm



MELISSA TAN

Iris (2019)

Laser cut stainless steel (mirror finishing)

145 x 96 x 12cm



MIRA RIZKI

Detik Mengerik (2022)

Found iron pipes, speaker
300 x 300 x 45 cm

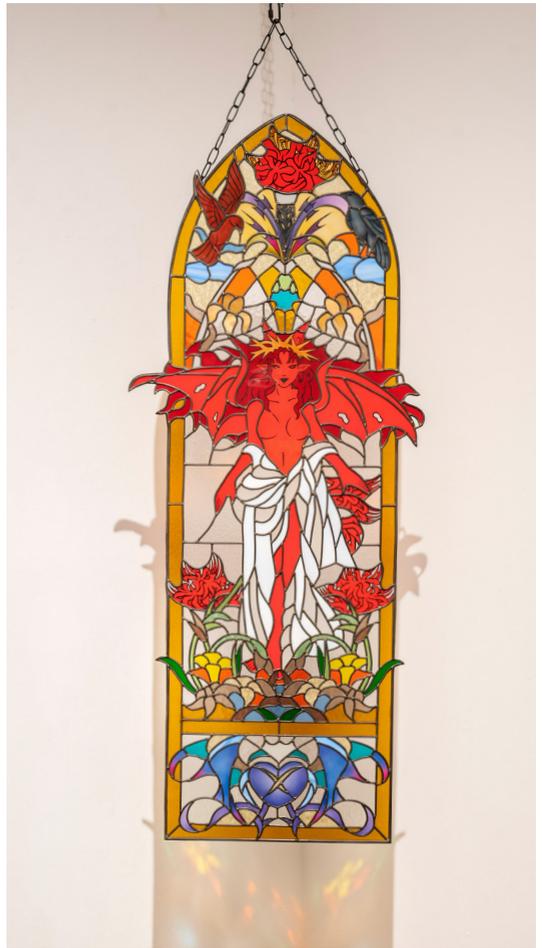


PATRICIA UNTARIO

Journey #3: Just in Time (2022)

Glass

Varied length, 3 cm (height)



PUTRI LARASATI

God, May I Lead a
Thing or Two (2022)

Stained Glass
150 x 80 cm



SEKARPUTRI SIDHIAWATI

New Age of Tenderness (2022)

35 ceramic pieces, wire
Approx. 145 x 138 cm



SEKARPUTRI SIDHIAWATI

Breakable Attachment (2022)

Ceramic, 18k gold lustre
29 x 13 x 12,5 cm



SEKARPUTRI SIDHIAWATI

Looking Out for Our Self (2022)

Ceramic, 18k gold lustre
21,5 x 19 x 9 cm



SEKARPUTRI SIDHIAWATI

The Joy of Stillness (2022)

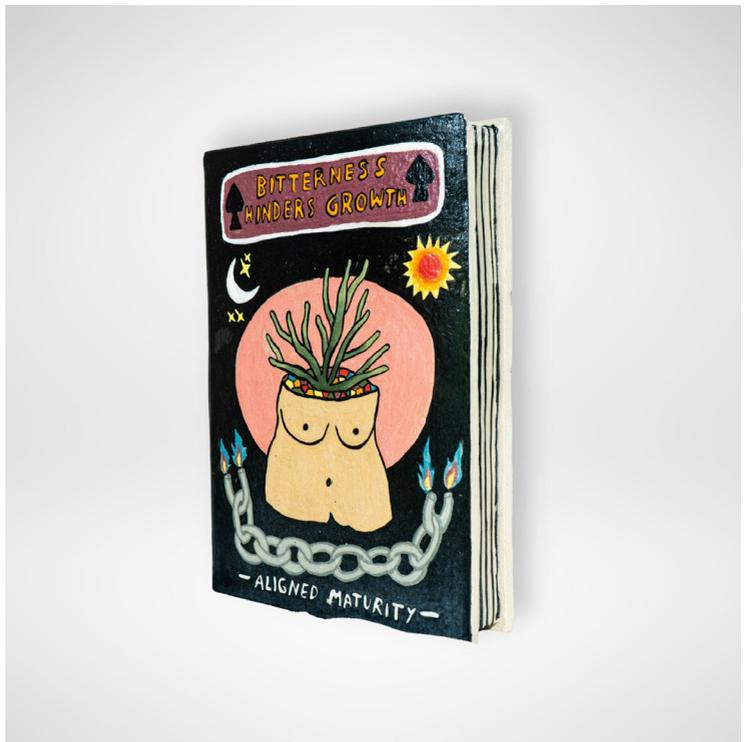
Ceramic, 18k gold lustre
29 x 9 x 6 cm



SEKARPUTRI SIDHIAWATI

Clingy Effort 3.3 (2022)

Ceramic, 18k gold lustre
32 x 24 x 6,5 cm

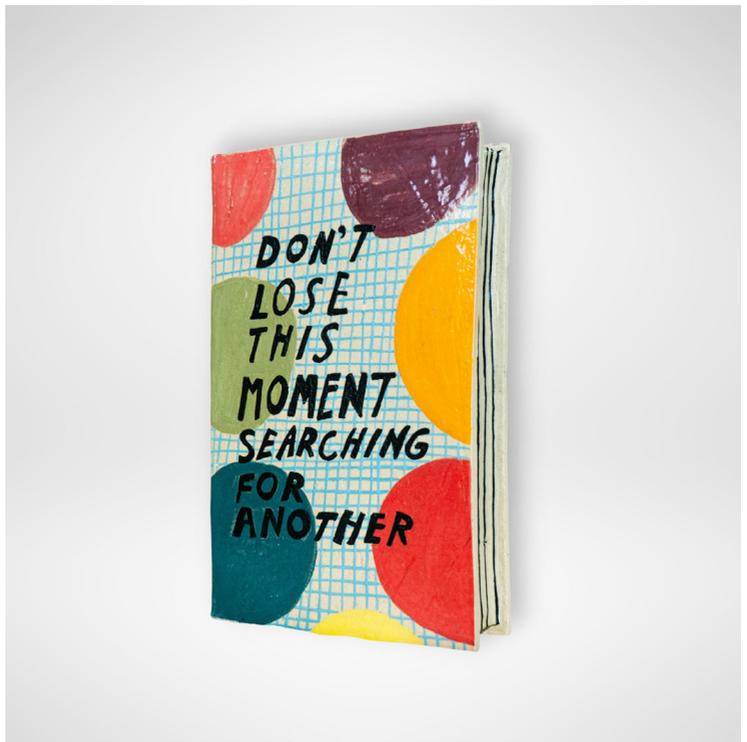


SEKARPUTRI SIDHIAWATI

Growth Looks Good
On Me #1 (2022)

Ceramics

22,3 x 15,8 x 3,8 cm

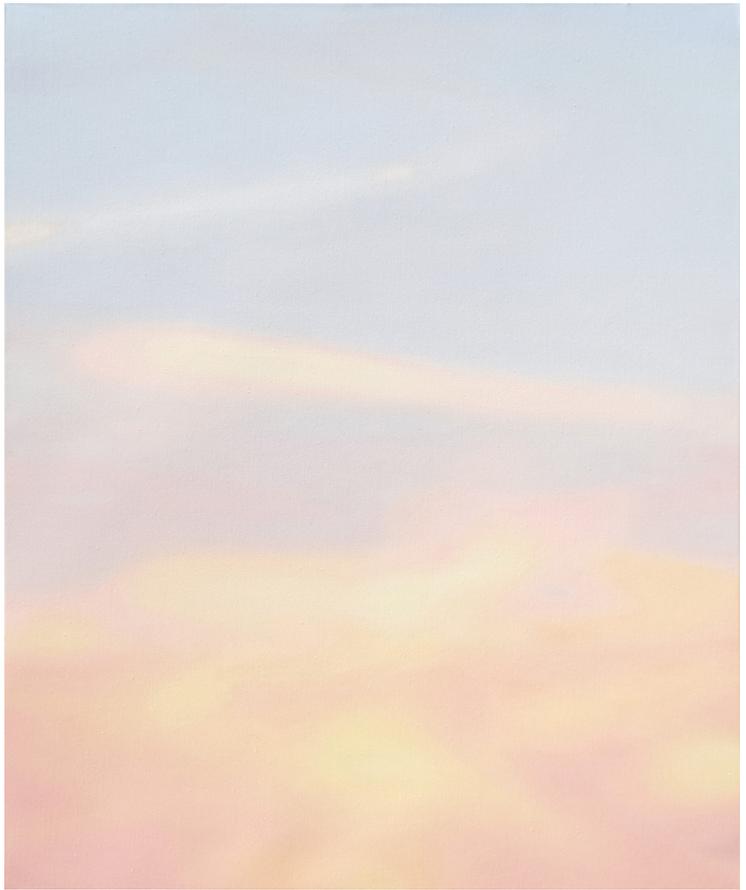


SEKARPUTRI SIDHIAWATI

It's About Time (2022)

Ceramics

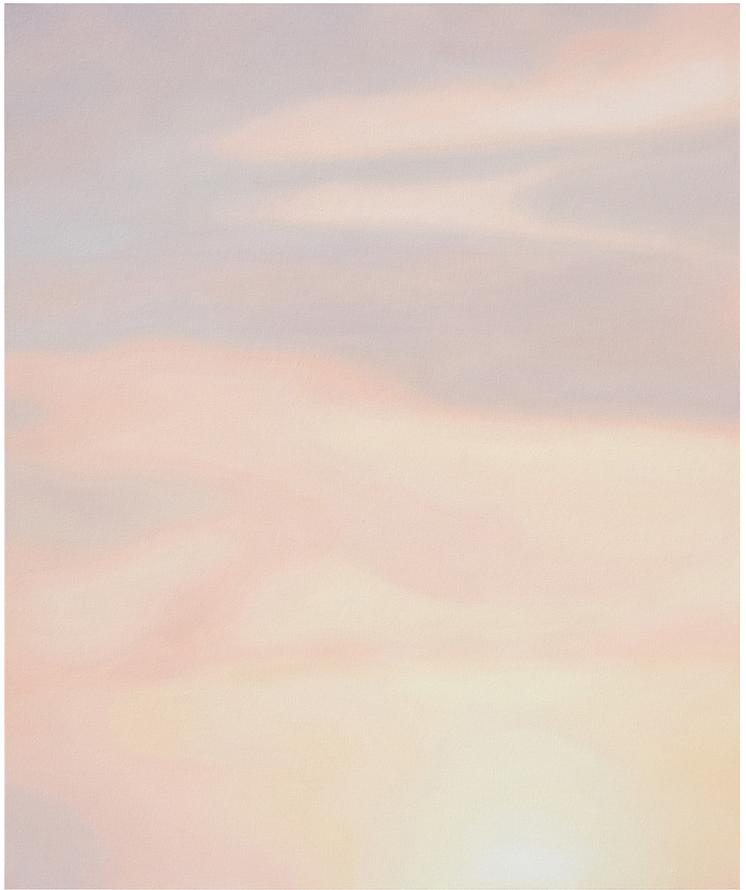
28,5 x 18 x 5 cm



TARA KASENDA

Le Balcon - Rue Monge -
16/10/18 - 7:54 am (2022)

Oil on canvas
120 x 100 cm



TARA KASENDA

Le Balcon - Rue Monge -
16/10/18 - 8:00 am (2022)

Oil on canvas
120 x 100 cm



VIENASTY REZQINA

Libra Sun, Gemini Moon,
Scorpio Venus (2021)

Oil on canvas, wood frame,
resin, acrylic, plastic
125,5 x 103 cm



VIENASTY REZQINA

0, II, II, III (2022)

Digital print on canvas

Edition 1/5

42 x 29.7 cm (four pieces)



YOSEFA AULIA

Mother (2022)

Pencil and marker on paper
109 x 89,5 x 5 cm



YOSEFA AULIA

Siblings (2022)

Pencil and marker on paper

76,5 × 64,5 × 5 cm



YOSEFA AULIA

Father (2022)

Pencil and marker on paper

76,5 × 64,5 × 5 cm



YOSEFA AULIA

V (2022)

Pencil and marker on plester
85 x 60 cm



YOSEFA AULIA

IX (2022)

Unglazed stoneware
11 x 11 x 10 cm



YOSEFA AULIA

IV (2022)

Unglazed stoneware
14 x 12 x 10 cm

AURORA ARRAZI

Aurora Arrazi, who spends time working in a graphic arts environment, makes her see things through the lens of graphics, namely the essence of the 'stages' of work. Arrazi sees objects no longer just as mere forms but looks back at the time when they were designed, made, and assembled so that they become a whole object. Arrazi's imagination made her dissect two-dimensional shapes on paper and then cut and assemble them so that the copy came with a new medium. All components of Arrazi's work are made of paper and resemble the shape of objects in the real world, such as frames, nails, and matches. The title choice of "Peter Piper picked a peck of pickled peppers"(2022) was inspired by a tongue twister game first published by John Harris in his Practical Principles of Plain and Perfect Pronunciation in 1813. When someone mentions this sentence, they can almost indirectly say 'paper' even though the word "paper" is not written in the tongue twister. It's like seeing Arrazi's work; at first, one does not know this work is made entirely of paper until taking a closer look.

AY TJOE CHRISTINE

Ay Tjoe Christine addresses themes of philosophy and spirituality in her work, focusing on the human condition, as filtered through her own subjective experience. Although visually seductive, her expressive work deals with abject subject matter, attempting to connect with our most powerful emotions and deep psychological fears. In her work "Two Sentences"(2010), when the lighted buttonless keys of the old mechanical typewriter are pressed sequentially, each typewriter illuminates a statement that puts a spotlight on every individuals' relationship with their God. The words are repeated with an emphasis and they serve as a beacon of light, both literally and symbolically, for truth, redemption and hope. The knowledge of unconditional love and her relationship with her "Maker" had given Ay Tjoe Christine unassailable joy in the midst of devastating grief in the same way that light shines most brightly when darkness is complete.

CHAIRIN HAYATI JOEDAWINATA

Chairin Hayati was born in Tasikmalaya. She is a senior female artist in Indonesia. Her solo and joint exhibition include Footsteps, a solo exhibition at Cemara Gallery, Jakarta; Contemporary Indonesian Art at TIM Jakarta (1995), Women in the Realm of Spirituality at the National Gallery, Jakarta; Indonesian Women Fine Artists at Gregoriana University, Rome (1998), Realm of the Wood, an exhibition of Contemporary Wooden handicrafts at Edwin Gallery, Bali; Installation Expression Media at the National Gallery; also some exhibitions in Jakarta (1999), Amsterdam (1977); Bandung (1978,1981,1989), and the Kitakyushu Women Fine Artists Group Exhibition (1993). In 1972 she won the Best print of the Year Award from the Department of Fine Arts and Design, ITB.

CORINNE DE SAN JOSE

Corinne is a photographer and sound designer based in Manila, Philippines. "I'm Going Out of My Way" (2020) is a 10 minute animated video of Nikki, a sex doll she has owned for more than a decade. Nikki is a recurring subject revisited every few years. She has always found the design of these dolls amusing, as this was somebody's rudimentary interpretation of what 'makes' a woman. In this piece she becomes breathless, an endlessly long inhaling and exhaling, ebbing and flowing.

DAWN NG

Dawn Ng is a multi-hyphenate visual artist from Singapore. Clocks are large photo portraits of ice pigment blocks at various stages of disintegration. These massive meteorites of colour captured stand as an arresting visual solidification of time. Each block, created by building unique pigment shapes and layers over weeks to form a 60kg mass, is meticulously framed and shot at 10 specific angles every 4 hours till it disappears completely. The particular architecture of different pigments in every block, gives each one a distinct orchestra of hues, forms, textures and melt unique to its own disintegration.

DONNA ONG

Another artist focusing on the natural environment is Donna Ng who created her version of an imaginary environment by combining several places she documented using digital images to produce an image of a lush tropical forest with towering trees and vines flowing over a peaceful pond. Although quite beautiful, this landscape does not exist. This artwork represents Ong's complex relationship with zoos started both as a child and as an adult. Her childhood fascination with the magical world of zoos developed into cynicism born of heightened awareness and concern for animal rights. The artwork represents Ong's longing for a simpler and purer childhood experience.

ELIA NURVISTA

Elia Nurvista is a young Indonesian artist whose practice focuses on food production and distribution and its broader social and historical implications. Food in various forms — from the planting of crops, to the act of eating and the sharing of recipes — are Nurvista's entry point to exploring issues of economics, labour, politics, culture and gender.

"Safeguarding of the Curry Burger"(2018) is a video where an intangible cultural heritage inside a recipe of an imaginary traditional food is discussed. In the video, it starts with a discussion about the genealogy of "Curry Burger," and then the nationality of the dish is determined. Since the burger and curry are common recipes around the world, it inevitably leads to a chaotic debate. And the core idea of the project is to intensify this confusion.

ELLA WIJT

Ella Wijt's Interest in art began in 1993 and actively showed work in public in 2005. She moved to the United States to study at the School of the Art Institute of Chicago (SAIC) where she was awarded a Distinguished Merit scholarship. Working with her advisors in the Advanced Painting Studios, Wijt was able to broaden her work to encompass a variety of media, concepts, and intentions. Wijt graduated from SAIC in 2015 with the Edward L Ryerson Fellowship Award and continued her work in Chicago until returning to Indonesia in 2017. Wijt now lives and works in Depok as a full-time artist and a co-founder and caretaker of RumahTangga. Her work is an interpretation of personal experience, mythology and womanhood expressed through painting and site-specific installation. In the studio she may question, doubt, and come through an intuitive process which is an open conversation. This process of creating moves between memory and possibility, and her work then reveals its story as she lay out forms, lines, colours and composition.

ERNA GARNASIH PIROUS

The most conventional art form is an oil painting which dates back to the middle of the century, but even paintings have different properties and techniques as a medium. Erna Garnasih Pirus (b.1941) is a senior female artist in Indonesia and the wife of AD. Pirus. She consistently painted since she was accepted at the Bandung Institute of Technology in 1960 and was one of the early contributors to the abstraction painting style. This time, Garnasih presents one of the works in the Hibiscus series, also known as the hibiscus flower. The object she depicts represents her creative process of painting on canvas which she treats with various music related to rhythm and composition. In this work, Garnasih displays distorted asymmetrical and disproportionate strokes, which are the imprint of her studies in France.

ETZA MEISYARA

Etza Meisyara is an intermedia artist working with mixed media, sound and installation to explore the interconnectivity of medium and material. She develops the idea of interconnectivity to create her works, incorporating a variety of sound resources, landscapes, and surroundings when working with a particular medium, especially metal. Relying on the notion of metal as a medium to amplify audio and chemical processes, the artist creates works such as Iqra (2012) to convert text into braille and musical notation on the aluminium plate. She has received numerous prizes for her works, including Bandung Contemporary Art Award and Tokyo Design Week. She explored printmaking, sound art, and music during her residencies in Bali, Iceland, France, and England. At her recent solo exhibition "Menala" and Biennale Jogja (2021), she developed photo etching on brass and copper plates by mixing the colours with the chemical formula.

INES KATAMSO

Ines Katamso is very interested in abiogenesis and extinct organisms. Katamso attempts to bring them back to life by drawing their repeating morphology and features like infinite patterns. Katamso sketched on paper, cut, reconstructed, and stitched together these works to create a prototype of an evolutive creature inspired by the Ediacaran biota. She uses mineral pigments and natural banana paper as Katamso's steps to create more eco-friendly works of art.

KANOKO TAKAYA

As a Bali based Japanese artist, Kanoko's encounterance with these elements of Indonesia often amazes her and when these momentare unpacked, it reveals a deeper understanding of the local culture. The copy pasting of tradition into the modern landscape with ease, which at times defies logic, continues to show how the fabric of society unfolds in response to the ever-changing environment. Kanoko Takaya's Indonesian Series captures local places and activities, which has a strong identity to the traditional pass. In the midst of modern landscape these places and activities are visually captivating because of how seriously frivolous they are often conducted or presented.

KINEZ RIZA

Kinez Riza is a multi-disciplinary artist based in Bali, Indonesia. She explores representations of reality and identity in correlation to Nature, Time, and the Sublime. Kinez's works revolve around the realm of film, photography, sculpture, painting and ephemeral installations, often embedding evocative objects and artefacts. She contemplates discourses from the arts and sciences in her work, noting the tension between the two as ways of disseminating ideas regarding identity.

LEYLA STEVENS

Video work has been accepted as an art form since the 1960s, which started with Nam Jun Paik. Australian-Indonesian artist Leyla Stevens works primarily with moving images. In her work entitled Jatiwangi, the death of fragrance (2021), she speculatively cultivates historical narratives through video and photography media that mediate the history of Indonesian women's rituals and their transformation process. Leyla works in a representational mode that shifts between documentary and speculative fiction, restoring counter-history in the dominant narrative.

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 printmaking studio. Primarily working in the mediums of printmaking, mixed media and drawing. Her works explores Indonesia's history, ancient time to present, based on her personal and family experiences.

MELISSA TAN

Melissa Tan is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of the Arts in 2011. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing processes such as paper cutting, painting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Though trained as a painter, she also works with video, sound and objects.

MIRA RIZKI

Mira Rizki started her career when she was a college student at Bandung Institute of Technology in Intermedia Studio in 2013. She is a new media artist who uses sound and its interactivity as her artistic practice. She shows the sound making process and involves the audience interaction into her sound works and to emphasise the sound existence through the aesthetic media. She tried to lead people's consideration of sound to know human existence in this universe. Her works tend to be domestic because of her aim to amplify the ubiquitous event by showing the process of how it sounds. Nowadays, she works as an artist, educator, and musician.

PATRICIA UNTARIO

Patricia is known as an artist who explores glass-making techniques, especially pressing. She creates hanging lamps or chandeliers, as well as domestic objects like kettles, cups, etc; she infuses them with a sense of exploration that turns them into works with unique narratives of the domestic connections between person and memory.

PUTRI LARASATI

Putri Larasati used to struggle with staging photography and would work with artistic creations for her photography works. This time Larasati brought a part of her artistic property, which she usually uses for staging photography works. Larasati presents a stained glass with a blend of colours resembling a church window by adapting Dante's Inferno. Larasati tries to re-appreciate religion with a more widespread culture through the choice of materials and visuals she presents.

SEKARPUTRI SIDHIAWATI

Puti attended her formal education at the Faculty of Art and Design ITB–Ceramic Art studio. She is also known as the founder of the studio Arta Derau, while consistently working in the art world. After working in Bandung, in 2018 she moved to Bali to enlarge her ceramic studio business. With woman related issues, Puti had been a finalist of several fine art awards such as the Soemardja Art Award (2010) and the Bandung Contemporary Art Award 2013. Puti chose ceramics because it was considered a therapeutic medium with a touch, honesty, and formation. The colours in Puti's Work are striking with sentence quotes and doodle-style visuals, making Puti's work interesting and light but with a narrative close to women's issues and facing life.

TARA KASENDA

In contrast, Tara Kasenda, an Indonesian artist based in Paris, uses a traditional oil coating to create an almost three-dimensional painting reminiscent of one of the contemporary versions of the Monet impressionists. Kasenda strokes the canvas very smoothly and meticulously to achieve the desired aesthetic perfection with a sense of comfort that can be transmitted to appreciators.

VIENASTY REZQINA

Combining works on canvas and playing with three-dimensional objects is presented in Vienasty's works. She constantly applies RGB colours and characters to popular cultural themes such as the zodiac, which is considered to have reduced the complex spiritual value of astrology but is more in demand by the public.

YOSEFA AULIA

Yosefa Aulia was born in Palembang, March 31st 1991. She was awarded Bachelor of Art from the Bandung Institute of Technology in sculpture program in 2014. She currently lives and works as a solo artist in Bandung, Indonesia. She draws every day, although most of her published works are known to be in the form of installation art and ceramics objects. Her works usually consist of the visual embodiment of her ideas about individuals and space surrounding them, in which there are also interrelated elements such as interactions between subjects, objects, and their gestures.



SELASAR SUNARYO ART SPACE (SSAS)

Selasar Sunaryo Art Space (SSAS) began as Selasar Seni Sunaryo, the realization of Sunaryo's long standing dream to contribute to, and support, the development of Fine Arts in Indonesia. Today, as an institution, SSAS has become a key player in the arts and cultural landscape of Indonesia. Selasar is also an 'open' space in the sense that the gallery welcomes the broadest possible cross-section of the community. SSAS prides itself on offering opportunities for all to enjoy the arts, and focuses on arts education. SSAS is also responsive to projects and initiatives proposed by others when suitable.

Selasar Sunaryo Art Space (SSAS) aims to support the development of arts and culture, as well as contribute to sustainable cultural infrastructures in Indonesia. It arranges programs with a focus on the visual arts, cultural activities, and educational arts programs for public. Besides presenting permanent collections, SSAS also holds special programs consisting of solo or group exhibitions, workshops, artist residencies, discussions, kids programs, music concerts, theater plays, performing arts programs and other activities selected by the board of curators. SSAS initiates opportunities for both local and international cooperation and network with artists, curators, critics, researchers, conservators, art foundations, museums, galleries, artist initiatives, etc. who have concerns toward developing public education through art and cultural activities in Indonesia.

ISA ART & DESIGN JAKARTA

ISA Art and Design is the ultimate source for holistic artistic curation. With more than 20 years of experience, an expertise in Southeast Asian art and a passion for Indonesian contemporary art, we assist our clients in building their collections by sourcing artwork and providing art consultancy services. We are able to source desirable pieces through ISA's private viewing room, our wide personal and professional network, local and international auctions, art fairs or galleries, as well as recommendation of new and emerging artists. Whilst also working closely with architects and interior designers, we assist private and corporate clients in sourcing artworks into their desired spaces. ISA is a one-stop solution to bridging the two worlds of art and design.



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