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GERAKAN UNTUK MENDUKUNG KOMUNITAS SENI INDONESIA			
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ARISAN KARYA			
Edisi Pertama			
TGL: 20-28	BLN: Mei	THN: 2020	
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Bagian Part			
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ARISAN KARYA

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Sebuah inisiatif untuk mendukung komunitas seni di Indonesia



Museum MACAN menghadirkan Arisan Karya, sebuah inisiatif untuk mendukung jejaring dan komunitas seni Indonesia di tengah krisis ini. Proyek ini juga membuka kesempatan bagi masyarakat Indonesia akan berkumpul secara virtual, dan bersama-sama mengapresiasi seni. Dalam Arisan Karya, perupa membuat karya yang akan dijual pada periode 20 – 28 Mei 2020.

Dalam budaya kontemporer Indonesia, arisan adalah sebuah kegiatan berkumpul bulanan di mana setiap pesertanya menabung dan membagi tabungan kepada anggota yang memiliki kebutuhan lebih di bulan tersebut. Kegiatan sosial ini berlandaskan rasa saling percaya di antara anggota, juga kesadaran untuk saling mendukung kebutuhan satu sama lain.

Untuk melengkapi lingkaran dukungan ini, para perupa akan mendonasikan materi online berupa tips berkesenian, lokakarya yang dapat dilakukan di rumah atau program wicara, yang akan ditampilkan pada laman Museum from Home kami. Tim MACAN juga akan berbagi pengetahuan dengan manajer seni terpilih di beberapa kota di Indonesia melalui program Koordinator Regional.

ARISAN KARYA

A drive to support Indonesian art communities



Museum MACAN initiates Arisan Karya (translates to 'artwork raffle'), a drive to boost the Indonesian art community during crisis. This project also provides an opportunity for Indonesians to virtually gather and appreciate local arts. In Arisan Karya, artists submit artworks that are available for purchase between 20 – 28 May 2020.

“Arisan” in contemporary Indonesian culture refers to monthly social gatherings among neighbours, whereby every participant contributes an agreed amount of money that is collected and raffled at each gathering. Participants whose names are drawn at the raffle take home the collected money. Traditionally, arisan encourages combined saving to help participants purchase extra household needs.

To complete the cycle of support, artists will donate online materials in the form of art tips, workshops to do at home or talk programs. All materials will be delivered on our Museum from Home page. Museum MACAN team will also be sharing knowledge with selected art managers in a few cities across Indonesia, through our Regional Coordinators program.



Adi Putra

Adi Putra is a visual artist who mainly workswith photography and film.

Born in Indonesia in 1989, Putra's interest in photography began after he graduated from University of Southern California with BA in Film and Television Production. Stemmed from his love affair with cinema and music, Putra's stylistic imagery is often characterized by an otherworldly and cinematic undertone. His visual expressions are an attempt to create a realm that exists in the imagination and reality simultaneously. Putra plays upon pure sentiment deriving from his own intuition and obsession in materializing what was once only a fleeting vision in one's mind.



Adi Putra

Android Paranoid (2015)

Digital Archival Print on Matte Paper
58cm x 45.5cm
Edition 1/5

Inspired by Radiohead's song titled *Paranoid Android*.

Adi Sundoro

Lahir di Jakarta pada tahun 1992. Adi Sundoro (Asun) menyelesaikan studi Pendidikan Seni Rupa nya di Universitas Negeri Jakarta. Kecintaannya pada seni grafis membuat karya-karya yang dihasilkan memiliki perpaduan berbagai macam teknik seni grafis yang kerap disajikan secara non-konvensional. Karya-karya nya telah ditampilkan baik secara nasional maupun internasional. Pameran tunggal pertamanya yang berjudul 'Bualan Ikan: Narasi-narasi yang Terseret Arus' diadakan di KKF Yogyakarta pada 2019.

Sejak 2014 Asun aktif tergabung dalam Grafis Huru Hara, sebuah kolektif berbasis studio seni cetak yang berfokus pada eksplorasi, eksperimentasi dan edukasi seni grafis. Asun tinggal dan bekerja di Jakarta, sebagai seniman dan professional printmaker.



Adi Sundoro

Grandpa Kitchen: Loving, Caring, Sharing
(No. 4 Round Dining Table) (2019)

Cetak digital olahan drawing, sablon dan bubuk cabai
pada kertas Colorplan Mist 350 gsm
42. x 29.7 cm
Edisi 1/3

Tidak semua orang hidup dengan keadaan yang sama. Ada yang berkecukupan, ada pula yang kekurangan. Saling berbagi merupakan sikap yang dapat ditumbuhkan dalam diri sebagai salah satu solusi atas problema kesenjangan dalam status sosial masyarakat. Makanan yang merupakan bagian terpenting dalam kehidupan sehari-hari manusia, juga merupakan salah satu barometer akan kesenjangan tersebut. Makanan yang mungkin menurut anda biasa saja atau anda merasa bosan karena terlalu sering mengkonsumsinya, bagi sebagian orang mungkin dapat menjadi makanan yang mewah baginya. Karya ini mengapresiasi apa yang telah dilakukan oleh sebuah kanal Youtube: Grandpa Kitchen. Setelah selesai memasak dalam jumlah yang cukup masif, makanan tersebut dibagikan kepada orang-orang (khususnya anak-anak) yang membutuhkannya.



Agan Harahap & Stella Rissa

Agan Harahap memulai karirnya sebagai pelukis dan ilustrator ketika ia masih belajar di STDI Bandung, jurusan desain grafis. Setelah lulus di tahun 2005 ia pindah ke Jakarta dan bekerja sebagai fotografer sekaligus digital imaging artist di Majalah musik bernama Trax. Pada tahun 2008 ia menjadi salah satu finalis dalam Indonesian Art Award. Pameran solo pertamanya diselenggarakan di Ruang MES 56 Yogyakarta. Setelah itu ia mulai berpartisipasi di beberapa pameran seni di Asia Tenggara, Korea Utara, Jepang, Portugis, Kolombia dan Australia. Karya-karyanya mengkombinasikan fiksi dan fakta melalui narasi parodi satir hidup manusia. Karya-karyanya didistribusikan secara masif oleh para pengguna internet, media sosial dan forum online. Karya-karya tersebut menuai banyak perdebatan mengenai realitas dan otentisitas dari para pengguna, korporat media, fotografer, hingga tokoh-tokoh penting yang ditampilkan dalam foto. Persoalan ini telah menjadi perhatiannya dalam mengamati pengaruh budaya cyber pada kehidupan nyata. Ia tinggal dan bekerja di Yogyakarta, Indonesia.



Agan Harahap & Stella Rissa

Gone Too Soon (2020)

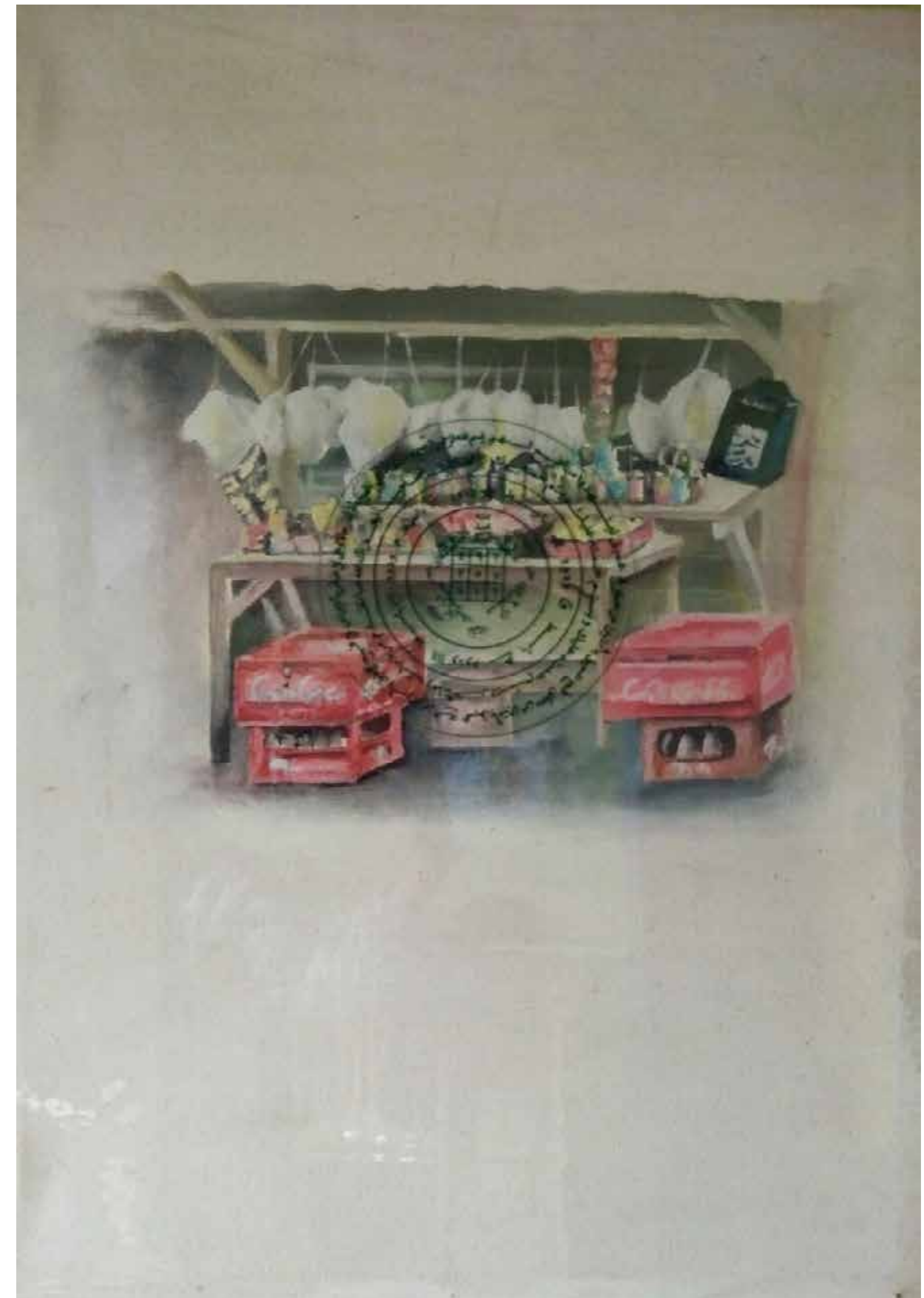
Digital print on textile
Variable Dimension

Tak bisa dipungkiri, Kobe Bryant adalah sebuah ikon budaya dari sebuah generasi. Kematian yang mendadak Januari lalu seolah menjadi sebuah awal dari berbagai kedukaan yang seolah tak putus merundung kita bahkan sampai hari ini.

Kematian Kobe Bryant begitu menyita perhatian dunia sehingga berbagai peringatan tentang covid-19 di berbagai media pun jadi terpinggirkan dan sekarang telah menjelma menjadi bencana dunia. Karya *Gone Too Soon* merupakan sebuah penanda sekaligus pengingat akan berbagai kedukaan yang datang silih berganti yang harus kita hadapi bersama-sama. Karya *Gone Too Soon* ini telah dicetak dalam bentuk t-shirt hitam-putih dan telah terjual sebanyak 24 buah. Dalam kesempatan kali ini, karya ini akan kembali dicetak dalam bentuk t-shirt (*full color*) yang di-custom secara khusus oleh desainer Stella Rissa.

Agung M. Abul

Agung M. Abul lahir di Kuningan Jawa Barat, lulusan Bahasa dan Sastra FKIP universitas kuningan. Selain berkarya seni rupa ia menulis dan menggagas kegiatan seni rupa dan sastra di Kuningan. 2009 ia mendirikan kolektif TudGam bersama istri dan beberapa seniman muda Kuningan, ia juga menggagas Kuningan Biennale yang akan diselenggarakan pada 2021. Pernah menjadi tim riset ruangrupa for sunshower dan menjadi salah satu penulis buku program Pekan Kebudayaan Nasional (PKN). Sejak 2018 - sekarang ia meriset pedagang Kuningan yang ada di Jakarta. aktif mengikuti pameran di beberapa kota di Indonesia.



Agung M. Abul

Tentang kepercayaan (2019)

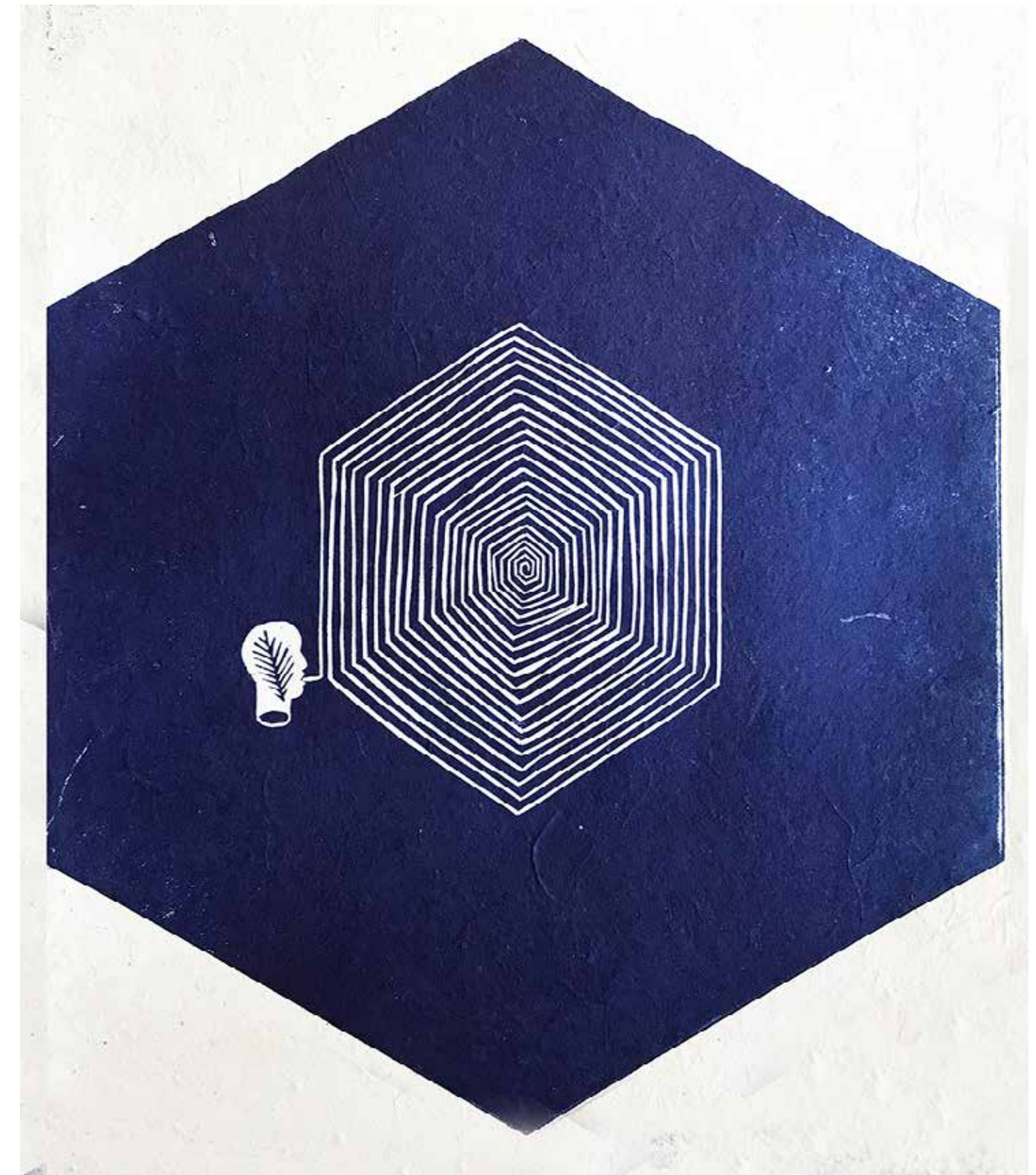
Acrylic, plastik dan stiker transparan di atas kanvas
50 x 70 cm

Karya ini adalah karya yang menceritakan tentang pedagang rokok yang ada di Jakarta yang masih mempercayai hal-hal dunia supranatural.



Agung Prabowo

Agung Prabowo a.k.a Agugn (Bandung 1985) graduated from Graphic Art Major at the Faculty of Art and Design ITB. Been exploring various printmaking techniques, mostly linocuts and has comprised to push the boundaries between printmaking and installation. Fear, nature, and shamanistic cultures has been his drive for making art with anthropomorphic and psycho analysis perspectives. He held his first solo exhibition, 'Natural Mystic' in Bentara Budaya Jakarta, Yogyakarta, Solo, and Bali-as his first prize for Triennale Seni Grafis Indonesia 4 in 2012. His next solo show is in 2015 at Jogja Contemporary, titled 'Unguarded Guards' and in 2016, 'AGUGN:Printing Live in the Cosmos' at Vinyl on Vinyl, Manila. His latest solo show in Mizuma Gallery, Singapore called 'Molasses' held in 2017. He has joined many group exhibition internationally, including 'Termasuk;contemporary art from Indonesia' in Darren Knights Gallery, Sydney in 2019, and 'Multilayered-New Print 2018/Summer', in International Print Centre New York in 2018. Another group exhibition he joined is 'Java-Art Energy' at Institut des Culturesd'Islam, Paris in 2018, where he show his installation that had been displayed in 2017 in 'Re Emergence' at Selasar Sunaryo Artspace.



Agung Prabowo

Self-Measurement #3 (2017)

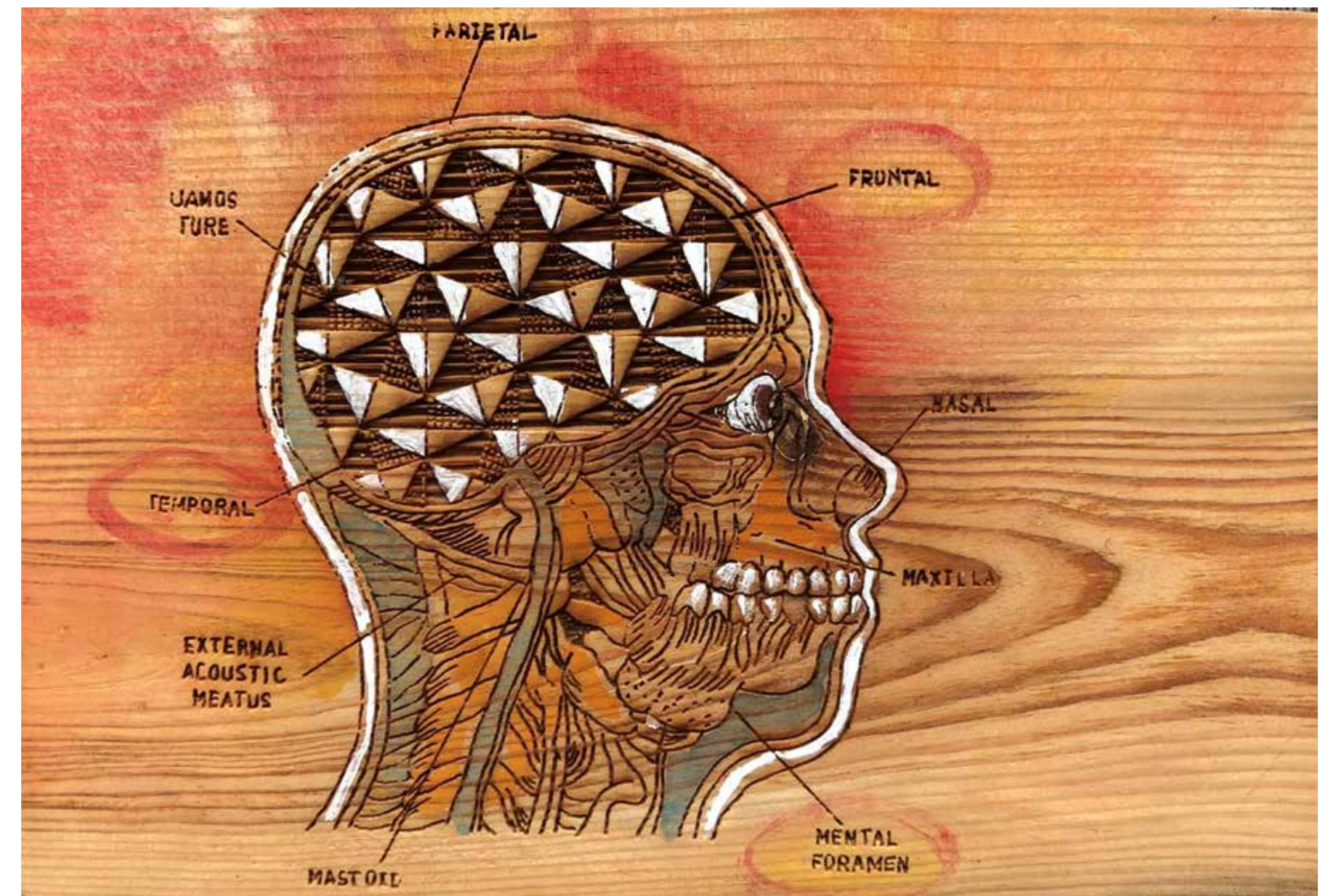
Linocut print on handmade recycled paper
32 x 30 cm
Edisi 1/2

Sejak awal peradaban, manusia selalu berhadapan dengan rasa takut. Hal tersebut mendorong manusia untuk berusaha mengukur segalanya – untuk mengendalikan rasa takutnya. Namun ada hal-hal yang tidak dapat diukur yakni yang bersifat emosional dan spiritual. Yang bagi saya hal-hal tersebut merupakan pengingat akan kehadiran sesuatu yang lebih besar dari diri dan alam semesta. Tiga karya ini merupakan bagian dari karya besar berjudul "Self-Measurement" yang terdiri dari 49 karya.



Agus Suwage

Agus Suwage's works often characterised by the appearance of popular symbols and iconography as a deliberate play between his personal perception and the collective consciousness. His works reveals his obsessive preoccupation towards portraiture, and the cycle of life and death. Suwage is actively engaged in both local and international art scenes since the 1990s. He had his first solo exhibition at Cemeti Art House in 1995, and has been presented his works in major exhibitions such 'The 2nd Asia Pacific Triennial of Contemporary Art' in 1996, 'AWAS! Recent Art from Indonesia' (1999-2002), and Singapore Biennale 2006 'Belief.' In 2009 held a major retrospective exhibition at Jogja National Museum, showing works from the past 25 years, including paintings, sculptures, and installations. 'Still Crazy After All These Years' is the title of his monograph that was published in 2010.



Agus Suwage

Segmented Mind (2015)

Watercolor, laser cut on wood
10 x 15 x 0.9 cm

This postcard-sized work depicts the cross section of human head with a brain that is made of geometrical shape, suggesting the segmentation of the human's mind.

Alexander Sebastianus

Alexander Sebastianus Hartanto uses experiential ethnographic research as a prominent intertwining mode of existence. Work's explores the decontextualization of material cultures and how it is perceived and ritualized in practice. For Hartanto, decolonizing the ontologies of 'art/kunst', is to reclaim Sani, a way of living which involves offering, service and search of the unknown. A recreation of pilgrimages, sacred spaces and woven cloths are products of this practice, et al. Experiences of Sani may or may not be archived, documented or shared. What's left are remnants and evidence of materials that takes place in Sani.



Alexander Sebastianus

Sans Titre (2019)

Woven Indigo Ikat threads
25 x 90 cm
Edition II/IV

Untitled landscape of a blurred memory. (N/A)

Alfiah Rahdini

Alfiah Rahdini (b. 1990) is an Indonesian artist based in Bandung. Alfiah completed her Bachelor Degree in Sculpture, Faculty of Art and Design, Bandung Institute of Technology. The main focus in her work is delivery the relationship of matters that occur in public realm, especially in social and cultural aspects. Alfiah basically uses the principles of sculpture in manifesting her focus, but often expanding it to installation, site-specific, participatory, performance, and others. Alfiah created a movement named Ilubiung, some art projects such as Paku Cinta Padamu, Alfi's Hair Carving, and Akasa Bookstore. She also work with Indonesian Sculptor Association.



Alfiah Rahdini

Apparently Cy Twombly Had Done This Before (2020)

Linocut print
43,5 x 46 cm
Edisi 3/5

Cy Twombly, dengan coretan kekanak-kanakan dan ketertarikannya pada mitologi Romawi dan Yunani membuatnya menjadi salah satu seniman penting di era gerakan seni Amerika pascaperang. Dilansir media Newyork Times, Ia dikatakan menumbangkan Abstrak Ekspresionisme, bermain-main singkat dengan Minimalisme, dan tampaknya nyaris tidak mengakui seni Pop dan mengantisipasi beberapa keprihatinan Conceptualism. Karya ini mencoba mempertanyakan kebebasan seniman dalam berkarya dan tubrukan-tubrukannya dengan beberapa aspek seperti sejarah dan konteks. Cy Twombly mengatakan "I had my freedom and that was nice". Namun, bagaimanakah kebebasan itu menemukan relevansinya?

Aliansyah Caniago

Aliansyah Caniago (1987, Tangerang) menyelesaikan pendidikan seni lukis di Fakultas Seni Rupa dan Desain ITB pada tahun 2011. Alin memperluas praktik seninya di luar studio lukis, dengan membuat karya-karya site specific, dan intervensi di ruang publik, sebagai cara untuk terlibat dengan persoalan keseharian. Melalui praktik seninya, ia berusaha mengajukan pertanyaan mengenai identitas, lingkungan, ingatan, tegangan antara tradisi dan modernitas. Pada tahun 2015, ia menjadi pemenang utama Bandung Contemporary Art Award untuk karyanya yang bertajuk “Titik Balik”.



Aliansyah Caniago

Sleepwalking #2 (2020)

Akrilik diatas kanvas
15 x 10 cm (3 pieces)

Karya ini merupakan penafsiran ulang dari karya performans seniman Vietnam, Trahn Ha, yang berjudul “Sleepwalker”. Saya membuat karya performance ini dengan latar dan pengalaman berbeda: ada pergeseran dalam pola praktik berkesenian di antaranya karena, perpindahan ruang hidup dan keseharian domestik baru.

Dalam fase karantina ini, saya membayangkan hidup sebagai seniman performans pun tidak ubahnya seperti ngelindur: ada ketidakterhubungan antara pikiran dan tubuh. Melalui interaksi maya, saya seperti terhubung dengan dunia, tapi kenyataannya, saya masih di rumah dengan kaos oblong dan kain sarung. Pengalaman ini saya hadirkan dalam bentuk thumbnail, seperti ukuran layar ponsel, yang berisi potongan adegan dalam performans “Sleepwalker”.

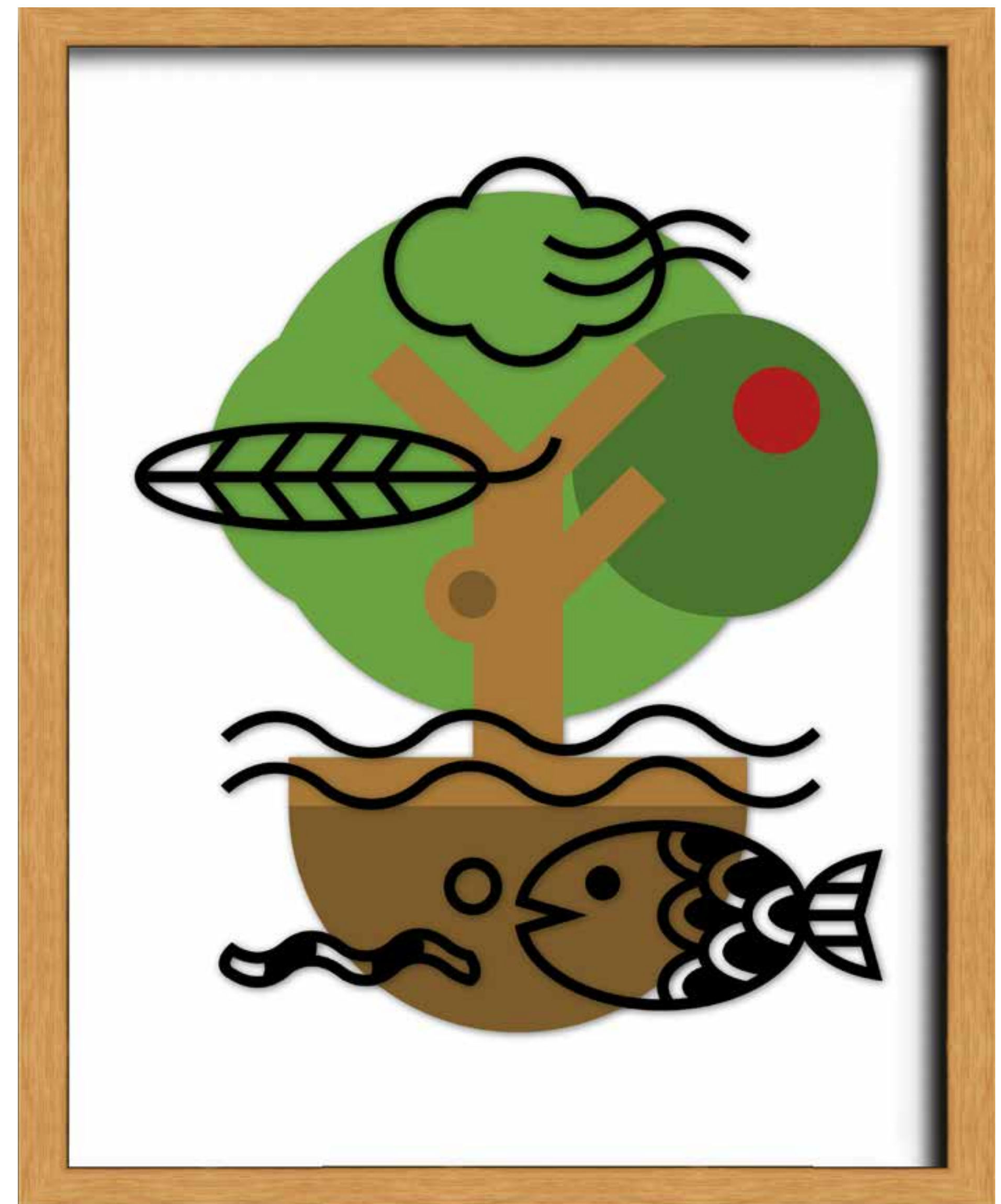
Anang Saptoto

Anang Saptoto, lahir, tinggal, dan beraktivitas di Yogyakarta. Sejak tahun 2000 hingga saat ini, ia memutuskan diri terjun bebas dalam ranah seni dan desain. Ia lulus dari 2 kampus seni di Yogyakarta. Tahun 2005 dia menyelesaikan pendidikan di Jurusan Desain Komunikasi Visual, Akademi Desain Visi Yogyakarta, dan 2009 menyelesaikan pendidikan di Jurusan Televisi, Fakultas Seni Media Rekam, Institut Seni Indonesia Yogyakarta. Selain menjadi seorang seniman dan desainer grafis, Anang juga malang melintang dalam berkomunitas dan membuat proyek-proyek berbasis seni untuk mendukung gerakan pelestarian lingkungan dan menyuarakan persoalan-persoalan sosial di sekitarnya. Ia aktif dalam berbagai organisasi sejak tahun 2002, seperti Greenmapper Jogja, Ruang MES



56, Video Report Jogja, ECOLab Walhi Jogja, dan di jaringan solidaritas yang lain. Tak hanya memproduksi karya seni, produk kerajinan, dan desain pesanan. Melalui berbagai jaringan komunitasnya, ia banyak menginisiasi dan terlibat dalam proyek-proyek penyelenggaraan pameran, diskusi, produksi video, workshop, dan program residensi.

Namanya melekat dan tersembunyi dalam berbagai terbitan buku, katalog, newsletter, dan media publikasi yang di terbitkan dan diproduksi oleh baik lembaga nasional maupun internasional.



Anang Saptoto

River Portraits Environment (2019)

Print di atas kertas garda pat paper, pigura kayu dengan kaca

30 x 40 cm

Edisi 5, artist proof 3

Seri karya ini dibuat untuk mendukung kegiatan Jambore Sungai IV di Yogyakarta. Sebuah kegiatan yang diadakan rutin setiap satu tahun sekali. Gagasan karya ini menyoroti perilaku masyarakat hidup berdampingan dengan sungai. Saya membagi dalam 3 klaster relasi antara sungai dengan tumbuhan, bangunan, dan manusia. Hubungan antar relasi-relasi tersebut harus terus diupayakan agar saling mendukung dan bermanfaat satu sama lain. Sungai adalah wajah kita, harus kita jaga kelestarian dan ekosistemnya.

Andre Wiredja

Andre Wiredja commercial/fashion photographer. Born 1986 in Bandung, West Java. Assisted Nicoline Patricia in 2011 before becoming one of the associates at NPM Photography. Exhibited one of his works in Royal Photographic Society's 156th International Print Exhibition at Shire Hall Gallery, Market Square, Stafford. He shoot numerous fashion spreads and covers for Indonesian and International publishers. Currently he is exploring other branches of photography such as documentation, architecture and food.



Andre Wiredja

Langit (2017)

88 x 59 cm
Canvas

Andre Wiredja mengambil gambar ini dengan kamera Yashica FX-3. Pada awalnya ia berniat untuk mengambil gambar portrait seorang wanita. Ditengah foto ada suara yang lain terdengar dari dalam kamera yang ia gunakan. Ia merasa cemas tapi ia putuskan untuk tetap mengambil gambar. Setelah selesai ia langsung melakukan proses cuci foto dan hasil yang ia dapatkan sangat mengejutkan. Ia melihat dan melihat lagi gambar-gambar ini lalu ia berpikir, sebagai manusia kita mempunyai rencana dalam hidup kita. Terkadang kita tidak mendapat apa yang kita rencanakan, namun pada waktu tertentu hasil yang tidak kita rencanakan itu mungkin akan lebih baik dari yang kita rencanakan dan juga membuat kita lebih bahagia.

Angki Purbandono

Angki Purbandono adalah seniman yang tinggal dan bekerja di Yogyakarta. Lahir di Kendal, Jawa Tengah, kemudian ia menempuh pendidikan seni di Modern School of Design (MSD) Yogyakarta dan fotografi di ISI Yogyakarta. Dia adalah salah satu pendiri Ruang MES 56, kolektif seni media berbasis di Yogyakarta dan juga PAPs (Prison Art Programs), program seni penjara di Yogyakarta.

Angki dikenal sebagai seniman yang secara terus menerus mendorong batas penggunaan medium fotografi dalam berbagai ekpresi dan proyek seni. Salah satu teknik yang dia secara konsisten ia gunakan dalam proses berkaryannya adalah teknik Scanografi. Angki telah berpartisipasi dalam berbagai kegiatan seni nasional maupun internasional.



Angki Purbandono

Angkipu and Son "Happy Face" (2020)

Scanography - Lightbox
20 x 20 x 5 cm
1/5

Seri karya ini merupakan hasil kolaborasi Angki Purbandono dan putranya Daunbumi Purbandono. Karya ini syarat akan relasi antara seorang bapak dan anak, dengan semakin banyaknya waktu yang mereka habiskan bersama di rumah pada masa pandemi ini membuat mereka lebih banyak belajar mengenai satu sama lain. Daun belajar mengenal bagaimana cara Angkipu berkarya. Begitupun Angki, ia lebih mendalami lagi karakter serta cara Daun bermain.

Annisa Rizkiana Rahmasari



Annisa Rizkiana Rahmasari (Nica) is an artist and writer born in Semarang and now lives in Yogyakarta. She began her artistic career as a zine maker. In 2017 Annisa then initiated a 4-panel comic strip project under the name Nicacomica. She loves exploring the idea of personal narratives, and how printed mediums like zines and comics are capable to cheerfully interrupting habits in black and white lives of adults.



Annisa Rizkiana Rahmasari

Everything is Personal Series (1) (2020)

Zines and printed papers
Various dimension

“Everything is Personal” contains Nica’s selected handmade works, ranging from hand folded zines, handwriting letters, tiny things, and everything heartwarming made from her Gulali Bintang studio. Each package is different and signed by her.

Anton Ismael



Menekuni Fotografi dari tahun 1992 di SMA de Britto , Yogyakarta. Di situ mengikuti kegiatan ekstrakurikuler di de Britto Photography Clun (DPC) dan kemudian melanjutkan ke pendidikan S1 di RMIT. Kembali ke Jakarta pada tahun 1998 sebelum mengakhiri pendidikan di RMIT dikarenakan krisis ekonomi yang melanda Indonesia.

Saat ini kegiatan saya adalah sebagai pimpinan perusahaan di THIRD EYE SPACE (TES). Dan telah mensupport banyak kegiatan di bidang Pendidikan dan Budaya. TES adalah sebuah ruang kreasi bagi siapapun yang ingin belajar dunia kreatif, kami membuka ruang bagi siapa saja yang ingin berdiskusi, berkreasi dan mewujudkannya. Sampai saat ini TES memberikan support kepada KELAS PAGI JAKARTA dan KELAS PAGI YOGYAKARTA, yang telah mengajar lebih dari 2000 siswa dalam rentan waktu 10 tahun ini, dimulai dari tahun 2006. Kelas Pagi adalah sebuah komunitas fotografi berbasis pendidikan untuk siapa saja. Kelas dimulai pukul 6 hingga 9 pagi, dan gratis bagi siapa saja. Mengajar lebih dari 9 tahun sangat mempengaruhi cara pikir saya, hingga menjadi tema utama dalam pameran ini, dikemas dengan tema “Rumah”, tempat awal pendidikan itu ditanamkan dalam diri kita semua. Semua berawal dari Rumah. Kegiatan saya sehari-hari adalah mengajar, dan memotret.



Anton Ismael

Batas Gunung (2019)

Acrylic on photo paper
20.32 x 25.4 cm

Lukisan gunung sebagai simbol doktrin di beberapa tembok ruang tamu keluarga. Pendidikan seharusnya membebaskan. Pada awalnya tidak ada batas ruang.

Anusapati

Artist, resides and works in Yogyakarta. Graduate of STSRI ASRI Yogyakarta and Pratt Institute, USA. Actively participates in national and international exhibitions since 1990. Mainly works on sculpture, site specific installations and drawings.



Anusapati

Shadow series #27 (2019)

Charcoal on paper
75 x 100 cm

Depiction of memory of living in the suburb area around the rubber plantation.

Argya Dhyaksa

Seniman keramik paruh waktu.



Argya Dhyaksa

Jimat Clay Won (West)

ceramic, drift bottle
2 x 5 cm (each) 5 pcs
2020
1/1

Benda-benda mistis dipercaya sebagai sumber jalan pintas untuk mendapatkan kekuatan/keberuntungan yang akan diperoleh bila mempercayainya, saya pernah melihat di pasar amulet bangkok beberapa jenis jimat yang menampilkan figur seorang yang populer yang bukan berasal dari mitologi atau kepercayaan tertentu melihat hal tersebut saya tertarik untuk membuat jimat yang berdasarkan karakter populer yang saya ketahui sebagai sumber kekuatan DNA keberuntungan dengan syarat bekerjalah dengan giat dan jimat ini hanyalah untuk pensugesti semata.

Arin Dwiheartanto Sunaryo



Born in Bandung, Indonesia 1978.

Education

Institute Technology Bandung (ITB) Fine Art, Indonesia.
MA (Fine Art) Central Saint Martin's College of Art & Design, London, United Kingdom.

My practice as an artist has been focused on the consistent exploration of pigments and its relation to how resin is able to suspend these pigments in a multitude of permutations in different states — painting, sculpture, photography, video, and installation. I have been seeking, in essence, to investigate the ontological nature of the materials I incorporate into my work. This began by looking at color through more industrial, ready-made pigments in more gestural forms of abstraction. I realized, however, that it was possible to create my own powder pigments through alternative methodologies and through doing so explore a much wider array of possibilities.



Arin Dwiheartanto Sunaryo

Still Life Object (2020)

Pigmented resin
11.5 x 4.5 x 12.5 cm

Bagian dari seri project 'Still Life Object'.
Project yang mengambil referensi dari benda keseharian.

Arman Jamparing a.k.a actmove



Arman jamparing a.k.a actmove (street artist) tinggaldan bekerja di Kota Bandung aktif merespon ruang publik dan pameran, salah satu pameran yan telah dilaksanakan adalah Residensi (Transit) di Selasar Sunaryo.



Arman Jamparing a.k.a actmove

Hibrida (2019)

Mixed media on paper
90 x 120 cm

Hibrida, campur aduknya sebuah pemikiran atau tindakan hasil dari ilmu-ilmu atau pengalaman-pengalaman yang masuk kedalam diri setiap individu berbaur dengan kemurnian pikiran individu itu sendiri dan tertanam dalam dirinya (*original is nothing*)

Bandu Darmawan



Born May 7th, 1989.

Bandu Darmawan is a multimedia artist who lives and works in Bandung. He studied and graduated from Intermedia Art, Faculty of Art and Design ITB (2007-2012) and granted with an art residency as the prize for winning best artist from the latest BaCAA (Sixth BaCAA) in the past 2019. His latest work in the past years confirms that he had a curiosity towards new media, as well as building conjunction and establishing a relationship between daily lives, and technology.

His long tenure in art world concise of several exhibition: Bandung New Emergence Volume 6, Selasar Sunaryo, Bandung (2016), Re-Emergence, Selasar Sunaryo, Bandung Art Bali “Beyond The Myth”(2017), Nusa Dua, Bali (2018), Instrumenta “Sandbox”, Galeri Nasional, Jakarta (2018) and had also achieved a young artist award from Artjog, 2018.



Bandu Darmawan

Dibalik Pandang (2020)

Video
5 minutes

Memori visual bergantung pada titik dimana posisi kita memandang objek. Ketika melihat objek, ada bagian yang tidak terlihat oleh kita, dan bagian ini tidak akan kita ingat karena kita tidak melihatnya. Pada karya ini saya ingin mensimulasikan ingatan sebuah objek dengan pemindai tiga dimensi yang memindai objek secara tidak utuh.



Budi Agung Kuswara

Budi Agung Kuswara (Kabul) is a vanguard Balinese contemporary emerging artist based in his native island of Bali. He views material as a living character and is not limited to objects or subjects, and viewing technicality as a vehicle in representing the character of every material he used including visual archive that speak about Histories. In the last 9 years he's questioning the function of art beyond the object of beauty, led him to several social art experiments with community and the first collaborative work 'Malam dijari Kita' exhibited in The Baba House of National University Museum, 'Mimizu San' at Fukuoka Asian Art Museum, 'Arus Berlabuh Kita' at Asian Civilisation Museum x Singapore art Museum. Negotiation of existence, appreciation and equality that are inclusive to the surrounding social environment is his biggest concern.



Budi Agung Kuswara

The Seekers (2020)

Cyanotype and ink on cotton paper
75.5 x 56.5 cm

Keyakinan cenderung imajinatif, dan ia destruktif kepada realitas. Hanya batasan bisa menciptakan wilayah, tubuh satu dan tubuh-tubuh lainnya. Hubungan tubuh manusia dan tubuh-tubuh kehidupan lainnya di bumi saling berkaitan atas satu tujuan "kehidupan" Bagi binatang jika kebutuhannya di level bertahan hidup eksplorasinya menuju kecukupan ukuran perutnya. Bagi manusia ada kebutuhannya di level bertahan hidup, eksplorasinya menuju eksploitasi. Ini bukan sekedar persoalan perut dan moral, jauh dibalik itu setiap tubuh saling menunjang bagi kehidupan sejak dari unit terkecilnya seperti atom, molekul dan sel.

Christopher Yohanes

Christopher Yohanes adalah seorang seniman dari Jakarta, Indonesia. Sedang melakukan studi di Institut Kesenian Jakarta. Konten dan ide-ide yang biasa dipakai berasal dari kehidupan sehari-hari dan pengalaman pribadi. Pada umumnya ia menggunakan painting sebagai media dalam berkarya, tapi tidak menutup kemungkinan menggunakan media lain untuk mengekspresikan ide-ide dan konten yang mau ia bicarakan. Eksperimen adalah bagian penting dalam setiap proses berkaryanya. Ketertarikannya terhadap eksperimen dalam berkarya dapat menghasilkan pengalaman yang baru bagi prosesnya dalam berkarya dan visual-visual yang beragam.



Christopher Yohanes

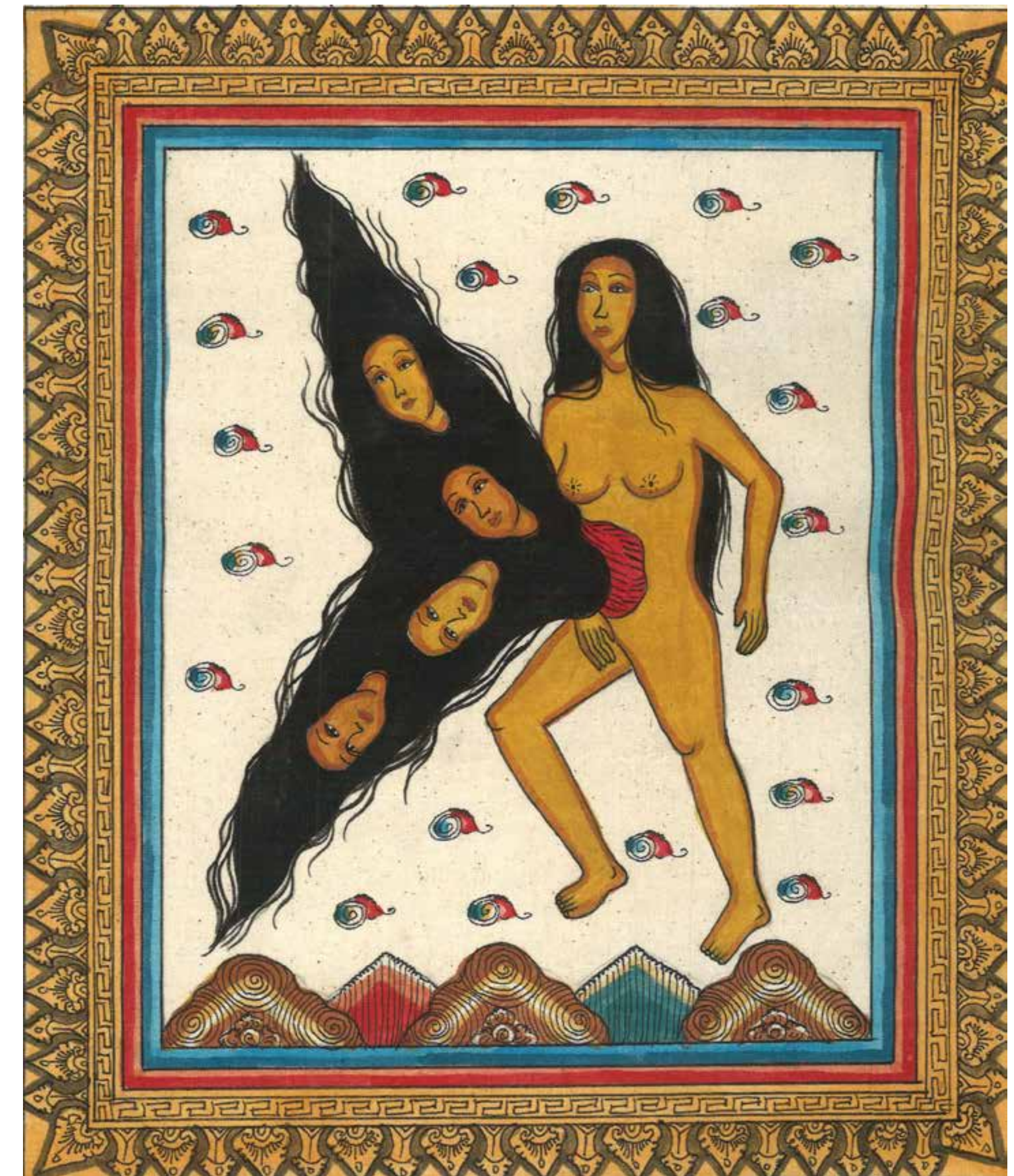
/During Pandemic/Series-2/Bored (2020)

Spray paint, marker, acrylic paint, book paper on skate board
80 x 20 cm

Dalam seri ke-2, bosan merupakan hal yang sangat lumrah terjadi dalam situasi pandemi ini. Hal-hal yang terjadi dengan diri sehari-hari akhirnya bertemu dengan kebosanan, dan memaksa untuk menghasilkan sesuatu dalam keterbatasan yang ada. Dengan menggunakan papan skate yang sudah rusak dan alat-alat seadanya, kebosanan yang terjadi pada pandemi dan serba terbatas memaksa untuk menggunakan apa yang sudah ada menjadi sesuatu yang menarik.

Citra Sasmita

Saya meyakini bahwa dunia seniman tidak hanya terbatas pada studio tempat seniman berkarya namun melingkupi juga realitas sosial yang terjadi diluar dirinya. Aspek-aspek tersebut bagi saya cukup berperan penting dalam membentuk fondasi dan perkembangan proses kreatif seorang seniman. Fondasi dalam sebuah karya seni pun tidak terbatas pada kemampuan teknis mengolah medium menjadi sebuah karya, melainkan kemampuan mengolah gagasan yang diperoleh dari kepekaan sosial dalam memandang dan mengalami realitas yang berlangsung di dalam dan luar dirinya. Bagaimanapun, seniman dan karya seni mewakili jiwa zaman, dan semua itu dapat diperoleh dengan menyerap segala sesuatu yang terjadi, kemudian memilahnya, dan mengolahnya menjadi karya.



Citra Sasmita

Almanak Of The Unknown Spirit: Ritus Kelahiran (2020)

Cat akrilik diatas kanvas kamasan
28 x 33 cm

Saya berupaya mengangkat kembali esensi seni lukis di Bali sebelum mendapatkan pengaruh dari kolonial yang lebih berfungsi sebagai distribusi pesan yang filosofis. Orang Bali memandang seni sebagai ekspresi spiritualitas karena akses terhadap narasi visual yang sakral pada ruang-ruang komunal seperti pada bangunan suci pura. Hal tersebut juga menjadi latar belakang saya sebagai seniman kontemporer untuk membawa gagasan tersebut ke linimasa hari ini dengan membawa medium lukisan lama bergaya kamasan yang anonim, dengan memori komunal dan spiritual yang telah menjadi rekaman pengalaman lukisan tersebut.

Daniel Satyagraha

Tinggal di kota Yogyakarta dan memulai kuliah di Institut Seni Indonesia tahun 2003 Fakultas Seni Media Rekam hingga tidak selesai di tahun 2009, kemudian bergabung dengan Ruang Mes 56 tahun 2007 sebagai kolektive dan seniman bersama 19 anggota lainnya dengan mengembangkan gagasan visual pada isu populer. Seni dan teknologi adalah dua hal yang tidak pernah selesai untuk tetap saya pelajari dengan melihat segala kemungkinan yang terjadi pada lingkup sosial.



Daniel Satyagraha

Memoria (2014)

Digital Print on Aluminium Plat
18 x 30 cm
5 Edition (3 pieces series)

Hanya dalam seperempat abad terakhir bahwa urbanisasi telah muncul di Cina sebagai kekuatan transformasi sosial sementara perpindahan penduduk besar-besaran dari satu negara ke kota lain telah membawa revolusi dramatis dalam budaya, politik, dan ekonomi Tiongkok. Transisi Perkotaan Cina mensintesis penelitian untuk memberikan perlakuan terintegrasi pertama dari proses yang mencakup makna urbanisasi yang sudah ada menjadi sesuatu yang menarik.

Delpi Suhariyanto



Delpi is Bandung-based artist who studied at Intermedia Studio ITB, has been experimenting New Media Art especially video, sound, & performance that seeks relation between hyperreality & social class. His art tends to be more reflective than expressive.

Previously, he joined a new media exhibition with “Arcolabs”, 2019 Media Arts Week in Samarinda & Five Future of Passages at the National Gallery. And active to initiate performance art program with collectives from bandung “Prfrmnc.rar”.



Delpi Suhariyanto

Listen “Purification Matter” #1 (2020)

Tangki GL Series, Speakers, Foley Sound, & Electric Installation
48 x 22 x 24 cm
Edition 1/1

The sound installation work of the found object is a GL Series tank that is modified to be a speaker container and used to make the sound of the motor itself. The chosen object is a container, which serves to hold water, food, gasoline, or other types of fuel. This work is a metaphor of the relationship between fuel and the sound produced, to be able to rethink the cause and effect of an object in our life.

Dina Angeliana Pane



Lulusan Ilmu Komunikasi dari Jakarta yang bekerja paruh waktu menjadi editor disebuah perusahaan media. Pada waktu senggang bekerja sebagai ilustrator amatiran. Bertemu dengan ilustrasi lainnya di: www.instagram.com/port.foliyo



Dina Angeliana Pane

Yang fana pandemi, cinta abadi. (2020)

Adobe Illustrator, Adobe Photoshop
210 × 297 mm

Yang fana pandemi, cinta abadi.

Sebuah karya seni yang terinspirasi dari puisi sastrawan ternama Indonesia, Sapardi Djoko. Beliau memang sering bermain dengan balutan kata-kata dengan makna yang kuat, seperti “abadi”.

Di tengah pandemi, kasih sayang menjadi terang yang rasanya tidak pernah redup. Sebuah ruang yang tidak bisa dipentasi apapun, sekalipun virus. Cinta merupakan iman di tengah pandemi. Walau hanya dapat bertemu melalui sebuah medium.

Dyah Retno Fitriani

Ceramic Artist



Dyah Retno Fitriani

Eve (2020)

Ceramics
13 x 13 x 7 cm

Glazed Ceramic

Eddi Prabandono

Eddi Prabandono (b. 1964 in Jawa) studied Art at Institut of Art (ISI) Yogyakarta. He currently lives in Yogyakarta and Okinawa Japan.

Eddi Prabandono is an artist who involves design, planning and construction in creating his large – scale piece. He does not work on his piece alone. Just like in construction projects, Eddi Prabandono involves many workers: to create designs and even works plans that need [careful] calculation. However, his pieces does not turn into merely structural things, because of the way incorporated the evolution of languages of expressions in creating them.

Through his career as an artist, Eddi Prabandono had attended various residency programs, among other: Nagasawa Art Park Artist in Residence, The Japan Foundation, Awaji City, Hyogo, Japan (1998) Artist Coming Home – Artist Studio Program NAP, Awaji City Hyogo, Japan (2007). He also joined The residency program at Vermont Studio Center, USA (2010) after winning the 2009/2010 Asian Artist Fellowship, sponsored by the freeman foundation for the Vermont Studio Center.



Eddi Prabandono

Scandal, Mixed Media (2017)

10 x 20 x 100 cm
Edition of 5

Suatu persekongkolan dari dua benda yang berbeda



Ella Wijt

Born in Jakarta in 1990, Ella Wijt’s interest in art began in 1993 and actively showing 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 Rumah Tangga.



Ella Wijt

Still Life at Dusk (2020)

Charcoal on raw canvas
16 x 20 cm

Sometimes my work is a true story, sometimes it’s a better-than-my-reality scene I am imagining, sometimes it’s my resting point, but most of the time it is a question that leads to another. Each of these charcoal works is done in one sitting as a study of memories, feelings and forms. When I am in my studio, I am mostly praying. My work then becomes the medium through which I pray and the residue of that prayer is the image of my womanhood.

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 reconstructs the form and uses colour to highlight the modification. Evi is currently based between Jakarta, Denver, and London. She has lived and worked itinerantly since she graduated from Royal College of Art in 2019.



Evi Pangestu

Squaring Square (2019)

Acrylic on canvas
30 x 30.7 cm
Edition 1/1

Squaring Square is part of an ongoing investigation on rebellion and control within the convention of painting. I build, reconstruct the structure of the frame, and use colour as a contrast to highlight the modifications. I am interested in the idea of adaptation in a world that requires one to fit in to survive; how disagreements and disobediences happen but we adjust to stay within it nonetheless.

Faisal Azhari A.K.A palitoperak



Saya lahir di Bukittinggi, Sumatera Barat 1984, menempuh pendidikan di Institut Seni Indonesia yogyakarta di jurusan seni dan disain, aktif mengikuti beberapa pameran dan saya tergabung dalam Komunitas Seni Sakato Yogyakarta.



Faisal Azhari A.K.A palitoperak

Untitled (still life series #1) (2020)

Acrylic on canvas
60 x 80 cm

Karya ini merespon keadaan sekarang, kita di tuntut untuk lebih memperhatikan hal yang paling mendasar dalam proses kita, tentang menjalani kehidupan dan lainnya, saya mencoba memvisualisasikan keadaan tersebut dengan kembali menampilkan hal dasar dalam proses berkarya yaitu gambar bentuk dan saya gabungkan dengan pendekatan abstrak yang saya lakukan selama ini.

Fluxcup

Produk Gagal Industri Hiburan Era Informatika



Fluxcup

I don't laugh you back (2017)

Cetak saring
27 x 27 cm

Sebuah komedi tragis dimana formula komedi yang bisa membuat orang lain tertawa bahagia bukan berarti bisa didapatkan oleh pembuat komedi itu sendiri.



Fonem

Fonem is an video art and photography collaboration project built in the end of 2018 by two guys graduated from broadcasting major Sebelas Maret University, Farhan Rizki Fauzi and Amrul Athabiq.

Fonem was born cause Farhan and Amrul realized that they need somekind a new place for their masterpieces collaboration. The masterpieces based on subjective research that focus on human and everything that has direct correlation on it.

Fonem didn't built only for one collaboration project. Fonem has two men that would be never getting and reduced.

Fonem has no bounded by anything.

Fonem idolized progress.

Fonem response, not gives a solution.



Fonem

Asa, Karsa, Serta Sejadad Semasa (2019)

Photography
50 x 60

Farhan and Amrul trying looking for what kind thing in their inside and found a pattern if its bounding with science it would be fit to Id, Ego, and Superego's theory by Sigmund Freud. He stated, there things (Id, Ego, Superego) is the base function that control human's mind. Id is the subconscious that makes someone to get something, Ego in conscious will looking for the way how to objectify what Id want, and Superego is half of subconscious and conscious that curbs what Id want and forces Ego for do in moral principle.

Asa, karsa, serta sejadad semasa had showed in 'Solo Photo Festival 2019', 9th until 11th November 2019, and be a Fonem material as visual collaborator in solo exhibition of Wiki Walrus, 'Foklor Seniman Bisu' at 2nd January 2020.

FX Harsono

FX Harsono (b. 1948) is a seminal figure in the Indonesian contemporary art scene. His artistic language to the current new social and cultural contexts. From 2000 pointing at the Chinese problem as a minorities in Indonesia. FX Harsono studied painting at STSRI “ASRI”, Yogyakarta (Indonesia) from 1969-74 and at IKJ (Jakarta Art Institute) from 1987-91. He got awarded the 2014 Prince Clause Award, from Prince Clause Fund, Netherlands. 2015 Joseph Balestier Award For the Freedom of Art, from Embassy of the United States of America and Art Stage Singapore.



FX Harsono

Denial of Recognition no. 1 (2020)

Digital print on paper
44 x 50 cm
5 edition

Tentang diskriminasi orang Tionghoa, dimana nama Tionghoa harus diganti dengan nama Indonesia

Gatot Indrajati

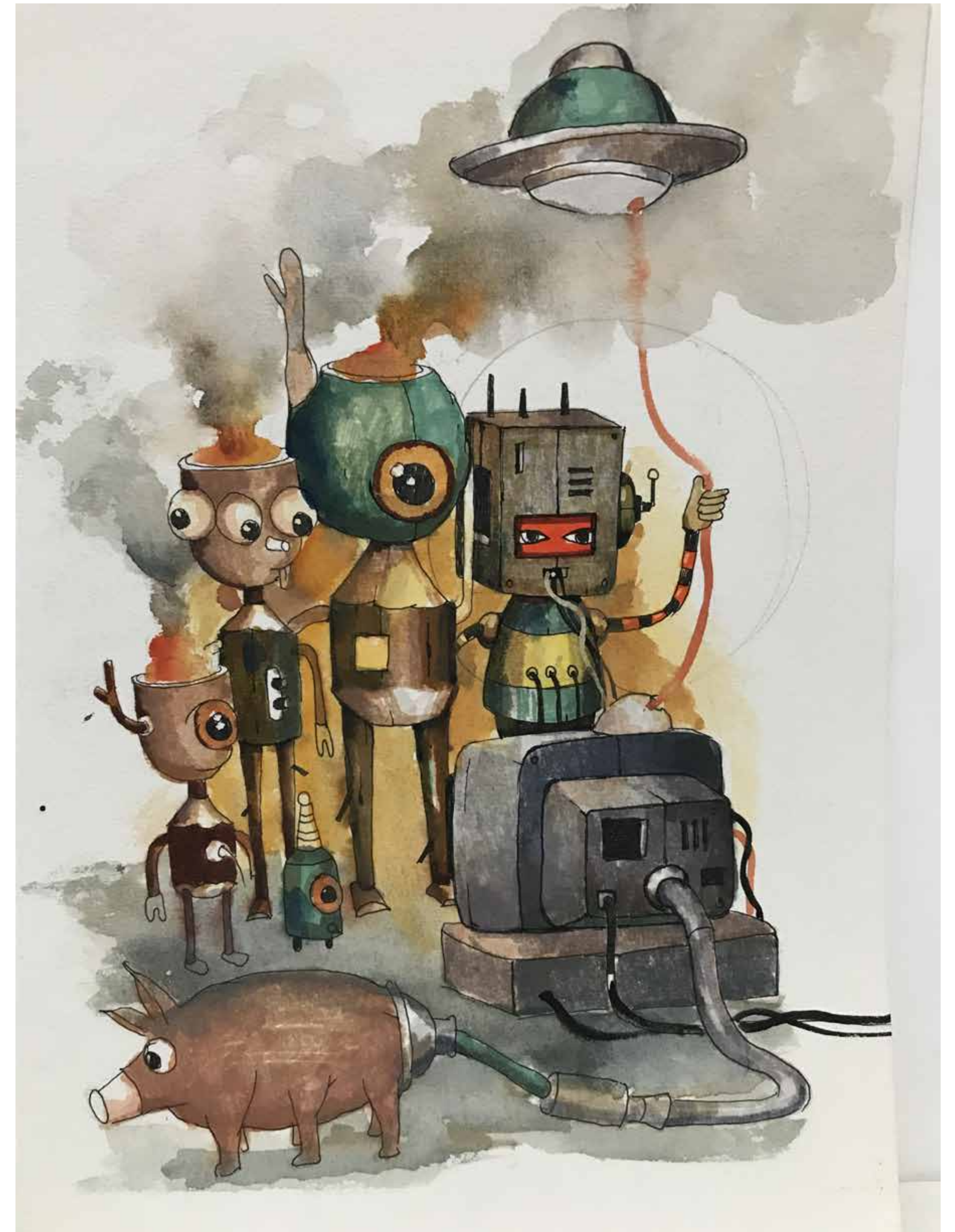
Born: 1980 in Bogor, Indonesia
Bachelor of Fine Art, Institut Seni
Indonesia (ISI), Yogyakarta



Gatot Indrajati was born in West Java, but grew up in Magelang, a major city in the province of Central Java. Since young, he has always had an affinity with wood, fashioning his own toys, not being able to afford the commercially available metal or plastic figures and toys. Instead, he created his own versions of superheroes by his own handiwork.

Pursuing his higher education at the Indonesian Institute of the Arts (ISI), wood became the primary medium for his sculpting work. Gatot is thus far the only artist to have won the UOB Painting of the Year award twice; the first time in 2011, and once again in 2016. Not only did he win the award a second time, but Right or Wrong My Home, the artwork submitted, was selected for the Painting of the Year at the regional level as well.

His depictions of wooden toys on canvas are critiques of society, dolls and toys becoming metaphors for those who become the playthings of others, a phenomenon that exists in society today but not often acknowledged. His works provide a “second life” to these playthings, as well as provide a platform for Gatot to express his opinions about social issues he observes in society.



Gatot Indrajati

Bored (2019)

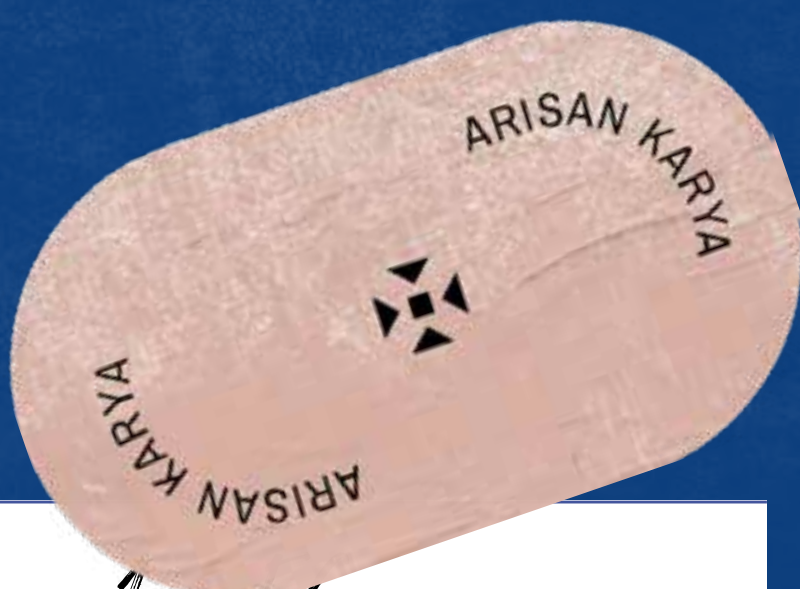
Watercolor on paper
32 x 24 cm

bored at home

Girls Pay The Bills

Girls Pay the Bills were formed in 2018, which initially had only 3 members. Over time we now have 9 young and independent women members ranging from dancers, writers, painters, and musicians.

Our mission is to advocate for how the role of independent women should act and live their life, through art works that should be easily accepted by all levels of society. Girls pay the bills believes that women can take control in anything in their life.



Girls Pay The Bills

Bondage 2 (2020)

Photography
36 cm x 18 cm
Edition of 3

“To make oneself an object, to make oneself passive, is a very different thing from being a passive object.”
(Beauvoir, 1974)

Pernyataan Beauvoir dapat dikaitkan dengan praktek *Consent* yang bisa kita temui dalam relasi BDSM (Bondage, Discipline, Sadism, Masochism). Adanya ‘persetujuan’ menjadikan siapapun yang mengadopsi konsep ini dapat menjadi apapun yang mereka inginkan, bahkan *submissive* sekalipun! Konsep tersebut dilakukan berdasarkan persetujuan kedua belah pihak, dan relasi yang setara senantiasa terjalin dengan baik. *Consent* sudah seharusnya dipraktikkan dalam relasi antar manusia. Seseorang bukan nya diobjektifikasi, namun bebas memilih peran, bahkan pemilihan dirinya sebagai objek pun tidak sama dengan di-objektifikasi.

Hendra Hehe

Working and living as an artist in Jogjakarta. Studied at ISI Yogyakarta graphic arts major (Not Graduated). Since the beginning he's always been interested in working with painting, drawing, resin toys, with premises based on his experiences in everyday life and issues of contemporary culture. In 2011 make a artist initiative called Ace House Collective, based in Yogyakarta. Concern in Indonesian popular culture through possibility collaborated with other community and brand in visual art work.



Hendra Hehe

stay #1 (2020)

Acrylic on canvas
15 x 20 cm

"Stay" adalah seri karya yang dibuat selama masa pandemi, pose figur dalam lukisan adalah mewakili yang seniman rasakan dan lakukan.

Henryette Louise

Louise is a Bandung based painter and freelance illustrator, who loves to explore neglected objects/ materials (debris, rubbish) to be transferred into artworks such as installation and performance. she was graduated from STSI Bandung (now ISBI - Indonesia Art and Culture Institute), and an artistic director for Invalid Urban Arts Community.



Henryette Louise

Berfikir keras di atas Ayam (2020)

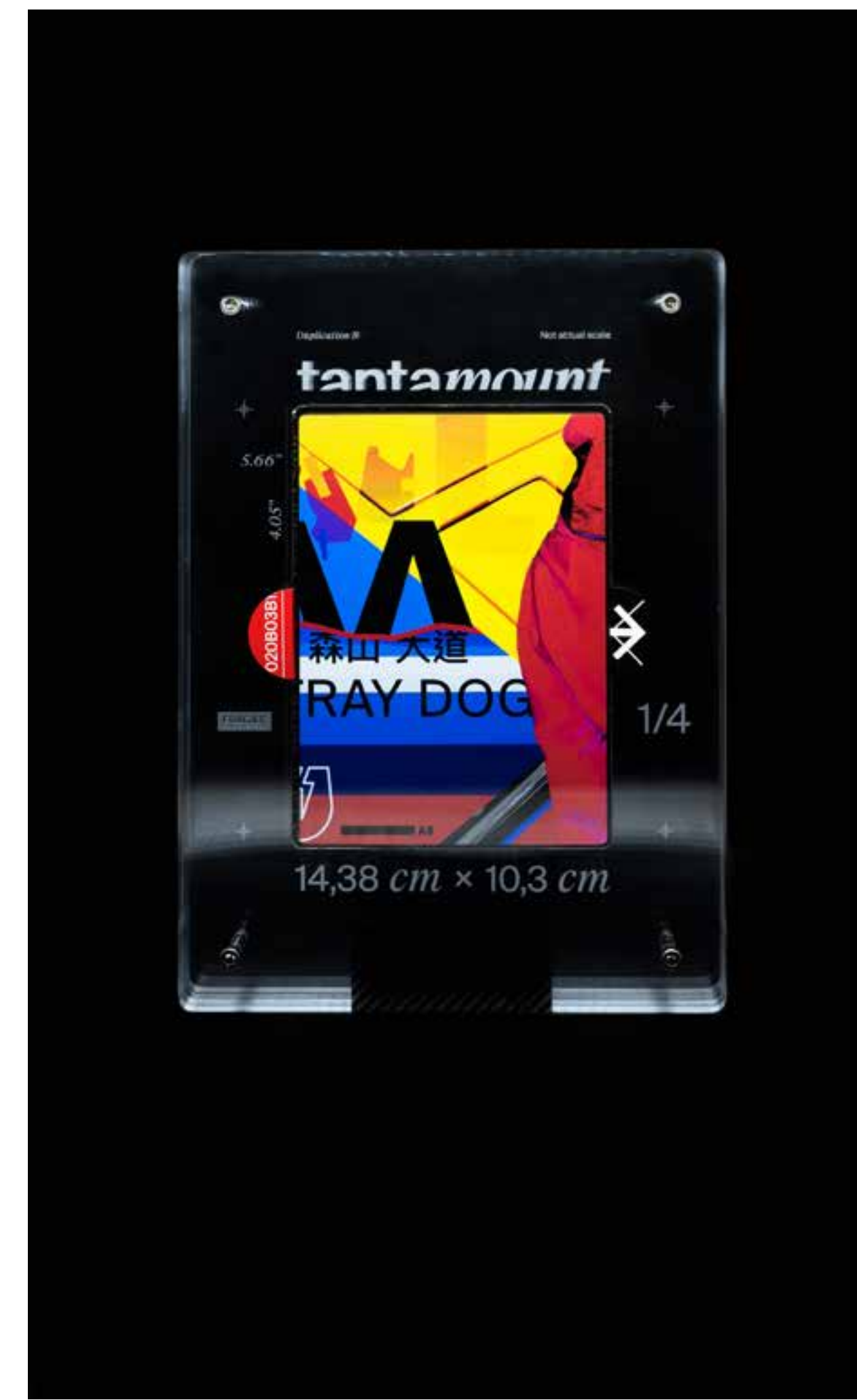
Resin
26 x 17 x 30 cm
Edisi 1/5

Memecahkan celengan memiliki greget debar tersendiri, sensasinya berbeda dengan kartu gesek yang dapat mengetahui isi saldo kapan saja. Ketika seseorang menyimpan “sesuatu” untuk bekal melanjutkan nafas berikutnya, cenderung berhitung jika dapat melihat seberapa banyak atau berkurangnya data “sesuatu” tersebut. “celengan” cenderung lebih ringan, ikhlas, santai dalam perilaku memasukan “sesuatu tersebut tanpa tekanan kalkulasi, spontan dengan senyuman receh sedikit gemericing misterius dirinya untuk kita. “tubuhnya” ia relakan untuk dihancurkan diambil “isinya”. Hal ini mengingatkan akan pikiran kecilku tentang karya-karya seniman besar itu merupakan “celengan” bagi suatu peradaban. “celengan” di sini menjadi ruang “ingatan” yang resonansinya panjang dan ia akan pecah atau meledak dengan waktu yang tepat dan tak terduga.



Hilmy Pratama Soepadmo

Hilmy P. Soepadmo is a 2017 Fine Art Painting graduate from the Institute Technology of Bandung, Indonesia. Working with varied mediums from painting, prints, to Perspex he is working into deconstructing consumerist culture by identifying visual stimulants that drive people's behavior to act on senseless consumption. This practice is informed by his early experience as a graphic designer and in the past two years as the creative director in his experimental design studio, Copyright/Reserved, where they develop marketing communication and strategies for brands. He juxtaposes the elitism of art as luxury goods, by exposing factual labels that are printed and presented on a material associated with ready-made and fabricated mediums, such as Perspex. The works are packaged to bring awareness of individuals buying values and habits.



Hilmy Pratama Soepadmo

Comprehensive Arrangement B (2020)

Printed & engraved perspex, printed label & sticker
18 x 25 x 3,2 cm
Edition 1/4

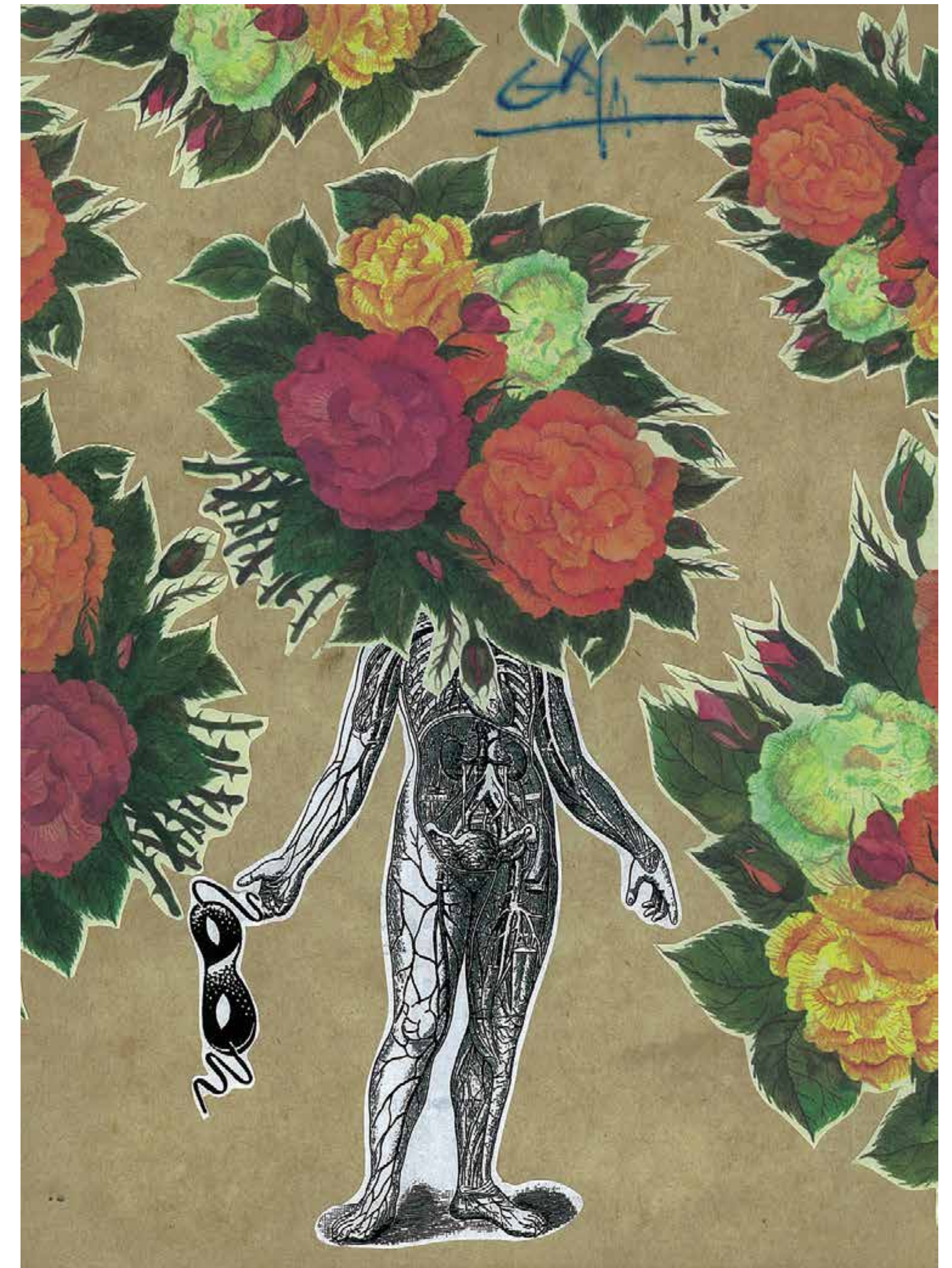
This series of Comprehensive Arrangements consist of two elements: the image element, and the packaging element.

The image presented in this artwork takes the form of fragments or collage pieces from various sources relating to my main concept: "Art as Commodification Object". This concept presents the same imagery expanded into variable forms, one of the versions in this series.

I use perspex as a packaging element as its durable characteristic and serves to protect the object inside, added with the possibility to add notations and information in the outer layer so that it representing as well as the packaging feature.

Ika Vantiani

Ika Vantiani means a woman's house in a mix of Javanese, Arab and Indonesian language. Being the eldest of three daughters, Ika found art and craft like her long lost home due to the long journey she has been taking before deciding to reside here for good. Being a self-taught artist with long communication industry background, Ika mostly works with what's available within and around her being. She tends to start a conversation on topics related with women, media, consumption and art in general through her works. Today, apart of being an artist and crafter, she also curates and organizes events on art and culture. Ika graduated from London Institute of Communications Advance Diploma in Advertising in 1999, and at the moment she is in the middle of taking her project called Kata Untuk Perempuan (Word For Women) where she documented words that represent women in daily life through collage workshops to international level through public submissions after doing it locally from December 2015.



Ika Vantiani

Unmasked (2010)

Kertas
20,5 x 25 cm

Perempuan dan wajah mereka yang dibebani berbagai ekspektasi, baik internal maupun eksternal membuat perempuan seolah mesti mengenakan topeng setiap saat. Dan alangkah leganya apabila akhirnya topeng itu bisa dilepas di akhir hari.

Irfan Hendrian & Rega Rahman (Kris Jo)

Kris Jo was formed by Gerilya Artist Collective in 2015 to experiment a way of looking and producing art through anonymity and collaboration among its own member. This current project was initiated by Irfan Hendrian & Rega Rahman.

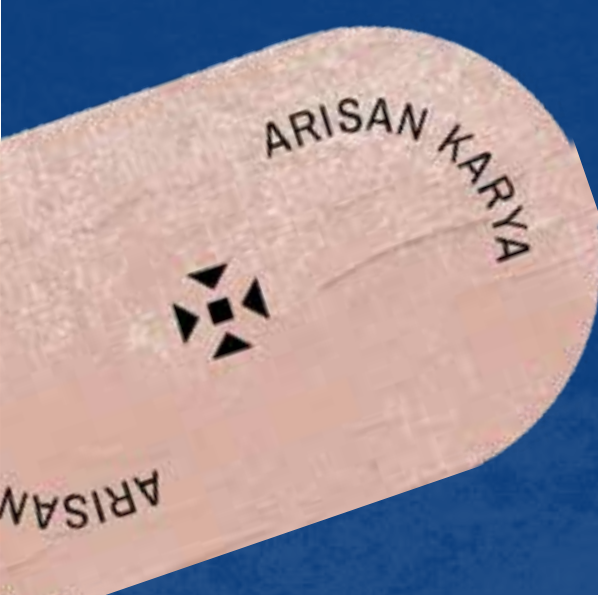


Irfan Hendrian & Rega Rahman (Kris Jo)

Gorengan ala Crispie's (2019)

Flour, oil and acrylic on canvas
15 x 15 x 2.5 cm

This batter-fried painting calls for the pieces to be quickly brined and then dipped in a seasoned batter for a crisp Christie's style crust. Simple as can be. This is the real deal.



Isrol Triono A.K.A Media Legal

Media Legal nama inisial di jalan yang kerap di pakai oleh Isrol Triono, atau biasa di sapa Isrol, seorang pria kelahiran Jakarta yang kini menetap di Jogjakarta menyukai aktivitas menggambar di mulai ketika duduk di bangku Sekolah Dasar. Media Legal ia gunakan sebagai nama aktivitas seni visual jalanan atau street art, selain berkarya di ruang publik kerap membuat karya grafis seperti poster dan merchandise.



Isrol Triono A.K.A Media Legal

Gili Trawangan (2016)

Spray paint on zinc
49 x 29 cm

Destinasi di antara tiga gili (sebut pulau bagi orang sasak) di Lombok, buat saya pengalaman menarik selain sebagai pilihan kota atau pulau untuk tujuan menggambar di jalan, pilihan di gili trawangan ingin tujuan snorkeling, namun kandas lantaran sewa peralatannya lumayan mahal, akhirnya tak kunjung jadi, akhirnya hanya sekedar memenuhi rasa penasaran untuk mengunjungi gili paling besar diantara gili meno dan gili air yang kerap menjadi salahsatu tujuan wisata ketika berada di lombok.

Itsnaini Rahmadillah



Lahir di Medan 30 Oktober 1985. Dila (adalah panggilannya) sudah 20 tahun hidup dan tinggal di Bandung. Ia menamatkan kuliah seni rupa (patung) dari FSRD ITB pada tahun 2009. Di tahun 2014 ia mengikuti kuliah jenjang magister di seni rupa ITB dan lulus tahun 2017.

Setelah lulus (2009), ia aktif di galeri Lawang Wangi Art Space sebagai koordinator penyelenggaraan kompetisi seni rupa; Bandung Contemporary Art Award (BaCAA) untuk yang pertama sampai dengan BaCAA #03, (2009 – 2013).

Itsnaini Rahmadillah sudah aktif berpameran sejak tahun 2007. Pertama kalinya ia berpameran setingkat nasional adalah di Biennale Jogja tahun 2007. Pada tahun 2011, mendapatkan award juara ketiga Sayembara Komodo Eco Park Ancol yang diadakan oleh North Art Space.

Selain berkarya seni rupa, ia juga aktif menjadi asisten pengajar (honorer) matakuliah rupa dasar di jurusan Interior, ITENAS dan tahap persiapan bersama di STDI Bandung.



Itsnaini Rahmadillah

home is... where are you? (2017)

Acrylic on ceramic
40 x 25 x 35 cm

Manusia diandaikan sebuah teracotta yang terbuat dari tanah dan air, dibentuk sedemikian rupa kemudian dibakar hingga matang. Dihiasi warna warna kehidupan yang menjadi sebuah perjalanan kehidupan. Kemudian perjalanan kehidupan itu menjadi sebuah identitas dan eksistensi dirinya, tempat dimana dia berpegang dan pulang, dirinya.

Jumaldi Alfi

Jumaldi Alfi (b. 1973, Lintau) is one of the most dynamic and influential artists on the Indonesian contemporary art scene today. A painter *pur sang*, Alfi came to international attention in the late '90s as one of the founding members of the influential art group Jendela, whose focus on aesthetic and material exploration within a more formalist and personal territory introduced a fresh dynamic into the world of Indonesian contemporary art. Alfi is particularly known for his compelling personal iconography of visual signs, reflecting existential and spiritual experience on both, an individual and collective level. In creating his comprehensive painting series such as Blackboard Paintings or, more recently, the series of Melting Memories, Alfi draws on a scope of references from text to empirical objects of the natural world to Renaissance paintings and his own memories; the effect of his work being at once mysterious and intimate. Alfi lives and works in Yogyakarta, Indonesia and has exhibited extensively in Indonesia as well as internationally.



Jumaldi Alfi

home is... where are you? (2017)

Acrylic on ceramic
40 x 25 x 35 cm

Karya ini di buat saat Alfi Residency di STPI.

Krisna Satmoko

Self studied photographer work as a curator for Instasunda and Museum Kota Bandung



Krisna Satmoko

PLASTIC TOYS (1996)

Photo print on cloth
40cm x 60cm

An analog shot of toys

Kurt D. Peterson

Kurt D. Peterson was born in 1982 in Omaha, Nebraska USA. His first creative endeavors were through experimental music, sound, and performance. After many years as a self taught artist in his home state, Peterson studied at the School of the Art Institute of Chicago, graduating in 2016 with his BFA as well as the Roads Scholarship for Research and Travel through the Roger Brown Study Collection, a house museum and special collection affiliated with the school. With the scholarship, Peterson visited the grottos and folk art sites of the Midwest United States while collecting recordings of the sounds of sacred spaces. He now lives and works in Depok and is co-founder of Rumah Tangga, a museum of living, where he works as caretaker, curator, artist mentor, gardener, and librarian.



Kurt D. Peterson

Dia Datang, Dia Pergi (2020)

Wood, glass, found doll dress
34 x 30 x 6 cm

Typically, frames and vitrines are cases for preservation of objects. I have been interested in methods of preservation where the casing becomes a part of the work itself, so that the object preserved retains and regenerates life. Dolls and toys come alive by the stories a child tells through them and, though I found this small dress on the side of the road, that life so clearly remains inside. The frame then becomes a doorway for her passage, a threshold - it becomes the shining light imbued from a child I have never met. She comes in, she goes out, a seemingly static presence which is a ceaseless liminal becoming.

Lalisa Doniho

Visual Creator, Jakarta. I have many interest in life. Excited about visual art, design, photography, exploration, great movies (mostly thriller, and mystery but not limited to those).



Lalisa Doniho

Connected Lives (2016)

Printed Photo
40 x 40 cm

The people in our lives come and go. Some passed, some stayed, some are only there to taught us something about life and human in general. However it is, they have their own functions for us. So, be grateful for all the people that enter your life.

Lilu Herlambang

Coming from a background in comics and illustration, Lilu Herlambang (@aportofo) is a visual artist that plays around the medium of photography, tattoo, and visual glitch. She graduated from Bandung Institute of Technology in 2019, majoring in Visual Communication Design with her final project being a photography essay titled “cin(ta)ttoo kepadaku” that was exhibited in Galeri Hidayat in Bandung.



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Lilu Herlambang

Berjalan, Bertamu (2019)

Postcards pack of 5
A6 (10,5cm x 14,8 cm)

Berjalan, bertamu. It is a collision of public and personal space as you wander through the streets of South East Asia; a huddle of chairs, a crowd of people, you can find anything on the street. These are not public street bench as they vary in shapes and conditions. Old-broken down sofas, weather conditioned rattan chairs, these are the kind of chairs you have in your house. So, figuratively, as I'm walking through the streets, at the same time, I'm walking through your living room.

Luqi Lukman

For him, the paradox is that the immaterial must be created from material, it must materialize. Material and space bring back his memories, feelings, and thoughts. Working between organic objects and industrial, almost structural, plain materials, his work meanders without preconception to embody subjective memories into the tangible. Each material contains different images, stories, histories, capabilities, capacities, and contexts in the individual viewer's mind. Luqi believes that material is a way to understand the world of the unknown. He tries to understand how material and space evoke our imagination by representing them through personal treatment as combining, matching, arranging, and destructing.



Luqi Lukman

Untitled #37 (2020)

Coconut wooden frame, glass, paper, needle, masking tape, hot glue
42 x 34 cm

Instead of framed conventionally i used one single screw to unite and hold the work directly into the wall.

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.



Maharani Mancanagara

Recollected His Story #5 (2013)

Paper collage
29 x 21 cm

Memori bagi Maharani merupakan sebuah bentuk penegasan atas keberadaan seseorang, kolase peristiwa-peristiwa pada masa tertentu yang memiliki nilai historis tersendiri. Nilai memori menjadi sangat penting bagi Maharani dalam mengenal identitas diri, terlebih perihal pertanyaan seputar asal usul.

Seri karya ini merupakan proses penelusuran Maharani terhadap sosok yang belum pernah ia temui, kakek. Melalui jejak penginggalan buku harian, Maharani mencoba menginterpretasi melalui interupsi visual dari apa yang dialami kakek, yang disandingkan dengan kisah yang terekam di buku sejarah pada umumnya.

Melati Suryodarmo

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany. Her practice is informed by Butoh, dance and history, among others. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are translated into photography, dance choreography, video and live performances. Suryodarmo has presented her works in locations all over the world for more than 20 years. Since 2007, she has been organizing performance art events and laboratories. She founded Studio Plesungan in 2012, a space for performance and performing arts.



Melati Suryodarmo

Study of Movement XI (2010)

Ink on paper (Sumi-E Hahnemühle paper)
24 x 32 cm

In the process of creating her works, Melati Suryodarmo often makes drawings to release some of her imaginary ideas. Study of Movement series are drawings in which she reflects some ideas of actions and movements. *Study of Movement XI* (2010) is one her rare ink drawing series she has created.

Mella Jaarsma



Mella Jaarsma has become known for her complex costume installations and her focus on forms of cultural and racial diversity embedded within clothing, the body and food. She was born in the Netherlands in 1960 and studied visual art at Minerva Academy in Groningen (1978-1984), after which she left the Netherlands to study at the Art Institute of Jakarta (1984) and at the Indonesian Institute of the Arts in Yogyakarta (1985-1986). She has lived and worked in Indonesia ever since. In 1988, she co-founded Cemeti (with Nindityo Adipurnomo), the first space for contemporary art in Indonesia, which to this day remains an important platform for young artists and art workers in the country and region.



Mella Jaarsma

Horizontal Dress 1 (2020)

Gouache, ink, pencil on paper
26 x 23 cm

This series of drawings I made during the quarantine of Covid-19, are studies around DEATH. I was in China a few months ago and came across disks made out of Jade during the Neolithic era. These Jade circles were put on a dead body and found in the graves. Until now it is a question why these shapes were created. It reminded me of the dead culture in Hindu Bali, where they believe that the body after death returns to the five elements of water, air, earth, fire and ether. In Buddhism the five elements play also an important role, but these are different: water, air, earth, fire and metal. I connected the idea of Bi, the name of the jade circle, as representing these basic elements. From these gouache series I start to design 'Horizontal Dresses'.

Mira El Amir

Mira El Amir is an artist who uses artwork to express her grief and loss, find meaning in life, and transcends her own emotional struggles.

Her experiences living in different cities, cultures and lifestyles inspire her artworks.

The abstract in her artworks are shaped in meaningful strokes and a visible attempt of blending with nature.



Mira El Amir

The New Beginnings (2020)

Media campuran di atas kanvas
40 x 70 cm

This year's anomaly, Amusingly strange,
Today's norm, Welcome the new beginnings

Mia Meilia

Mia Meilia merupakan seorang perupa dan pengajar gambar di salah satu tempat kursus gambar untuk anak-anak di Bandung. Ia lulus dari Universitas Pendidikan Indonesia Jurusan Pendidikan Seni Rupa angkatan 2006 dengan tahun lulus 2013. Mia biasa membuat karya tiga dimensi dengan material benang rajut dengan teknik crochet, resin dan keramik. Gagasan di dalam karyanya menceritakan mengenai proses pencarian dan penemuan diri juga mengenai selflove. Ia juga memiliki akun craft yang memproduksi boneka dengan teknik rajut crochet amigurumi di instagram dengan nama brand/akun middlewaybackhome. Belum lama ini, Mia mengikuti pameran bersama “Allthesmallthing#3” yang diselenggarakan di Cans Gallery Jakarta pada Bulan Desember 2019.



Mia Meilia

Growing Naturally with No Demand of Mine (2019)

Benang rajut, fiberfill, resin
30 x 36 x 45 cm

Karya ini berasal dari gagasan mengenai ketidaknyamanan dari pemikiran pemikiran yang tumbuh secara organik namun tanpa pengelolaan dan penataan yang tepat.

Mufti Priyanka

Menempuh studi Strata 1 Jurusan Pendidikan Seni Rupa di Universitas Pendidikan Indonesia, Bandung. Penjurusan studio yang dipilih ialah Studio Seni Murni dengan mayor studio Seni Lukis. Saat ini berprofesi sebagai Perupa, Ilustrator, tenaga dosen luar biasa di Telkom Creative Industries School Bandung, Desainer Lepas dan sekarang tengah menempuh studi Strata 2 Jurusan Seni Rupa & Kebudayaan di Institut Seni & Budaya Indonesia, Bandung mengambil penjurusan penciptaan karya seni rupa.



Mufti Priyanka

Terlalu Bosan (1) (2020)

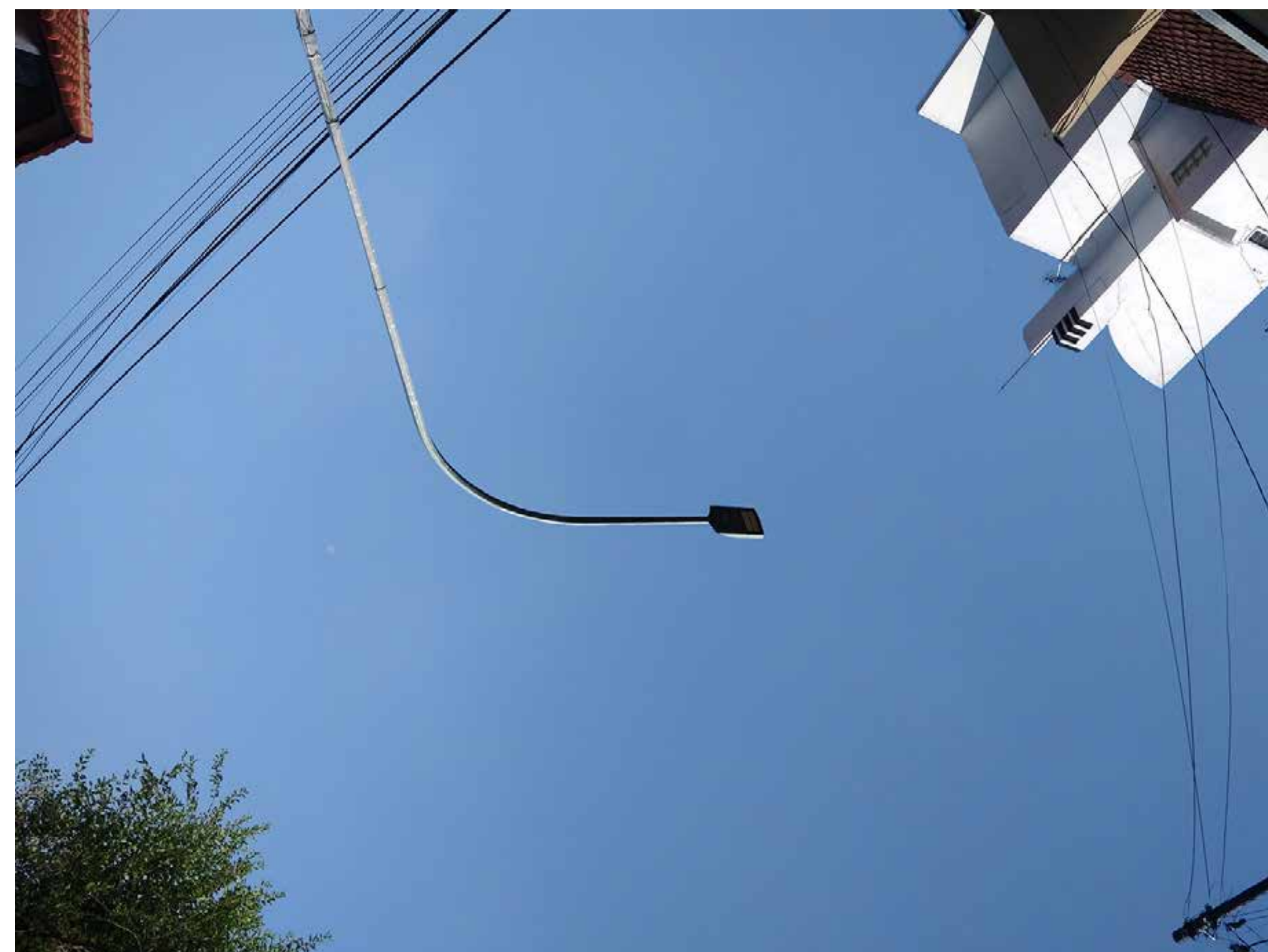
Ink on paper
29,7 cm X 21 cm

Karya ini menyiratkan ekspresi ditengah kebosanan masa karantina atas pandemi covid-19 dan membayangkan kebahagiaan setelah masa ini walau ketidak berdayaan dalam sunyi maupun hampa yang ada.



Muhammad Akbar

Born in Bandung 1984, Bachelor in Education from Universitas Pendidikan Indonesia (grad. 2007) Majoring in French Language teaching, Masters in Fine Art at Institut Teknologi Bandung (grad. 2012). Working primarily through video, moving image & digital imagery, my artistic practice is based on the awareness of the self as viewed by others and as we view others, whilst embedded in our interchanging roles daily as both the spectacle and the spectator. Through the multivalent states of video art, I am able to prompt viewers to question the state of this duality and their awareness of vision as a form of social control.



Muhammad Akbar

Mercur (2020)

Print on photo paper
45 x 30 x 4 cm
Edition 1/3

I always took a walk around my studio every morning, during covid19. While walking i took a picture of the sky if it's on a perfect blue, sometimes with the surroundings beneath it, i do digital collage with the picture in the studio, the blue sky creates perfect blue screen of the object so i can get a perfect cuts on every objects and without horizon the landscape blurring the object position which creates a surreal landscape. Since 2014, I've started taking pictures of blue sky, it shows different flat blue, it reminds me of blue screen (on vfx & computer) and emptying my mind.

Cara Mendukung



- 1 Kunjungi shop.museummacam.org pada tanggal 20 – 28 Mei 2020
- 2 Anda dapat mengakses katalog karya seni oleh para perupa Indonesia yang berpartisipasi. Selanjutnya, Anda dapat membeli tiket bernomor untuk mendapatkan salah satu karya tersebut secara acak. Setiap tiket berharga Rp1.000.000 (tidak termasuk biaya pengiriman dan penanganan karya). Anda tidak dapat mengetahui karya yang didapat, sebelum hari “arisan”
- 3 Selesaikan proses pembayaran, dan simpanlah nomor yang Anda dapatkan
- 4 Pada 29 Mei 2020, kami akan mengadakan sesi Ungkap Karya dalam sesi Instagram Live di @museummacam dan @shopatmacam_id. Temukan karya yang Anda dapatkan sesuai nomor yang Anda miliki.
- 5 Kami akan mengirimkan karya pada Anda setelah sesi Ungkap Karya
- 6 Dukungan Anda akan disalurkan pada perupa atau organisasi sosial pilihan mereka.



How to Support



- 1 Visit shop.museummacam.org between 20 – 28 May 2020
- 2 You will be able to see a catalogue of works by Indonesian artists. Proceed to purchase a numbered ticket to get one of the works at random. Each ticket is priced at IDR1,000,000 (excluding flat rate domestic shipping and handling fees). All artworks are anonymous until sold
- 3 Complete payment for your ticket, and hold on to the number!
- 4 On 29 May 2020, we will host a Live Raffle on @museummacam and @shopatmacam_id. Find out which artwork you've got!
- 5 We will ship your artworks right after the raffle
- 6 Your support will be donated to artists or their charities of choice.



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