



Indonesian Women Artists #3
**INFUSIONS INTO
CONTEMPORARY ART**

Artists

Arahmaiani

Bibiana Lee

Dolorosa Sinaga

Dyan Anggraini

Indah Arsyad

Melati Suryodarmo

Mella Jaarsma

Nunung W. S.

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Titarubi

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Curators

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Courtesy of the Artists
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Bumi Purnati (Sri Astari Rasjid, Venice Biennale)
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Introduction

Indonesian Women Artists #3 Infusions Into Contemporary Art

BACKGROUND

During the past few centuries, art by women artists has not enjoyed adequate exposure due to a prevailing male dominated society, resulting in a great lack of information and understanding of women artists' contributions to the world of painting, sculpture and other forms of art, leaving huge gaps in the writing of Indonesian art history.

To remedy the lack, *Carla Bianpoen, Farah Wardani and Wulan Dirgantoro* decided it was time to fill the gap in art historical publications which had somehow left the women behind. They undertook a major research into the lives and works of women artists of random ages, resulting in the book ***Indonesian Women Artists: The Curtain Opens***, which was published alongside an exhibition curated by Wulan Dirgantoro. Encompassing 34 women artists, the book was published by the Visual Art Foundation, Yayasan Seni Rupa Indonesia and launched at the National Gallery of Indonesia in 2007.

In 2019, the co-founders of Indonesian Women Artists (IWA) Carla Bianpoen including Inda C. Noerhadi and Cemara Enam Foundation launched the book "*Indonesian Women Artists #2 : Into The Future*", together with the exhibition by 21 young contemporary women artists, aged between 27 until 41 years, at the National Gallery of Indonesia.

In this, the late Professor Dr. Toeti Heraty Noerhadi-Roosseno who founded Cemara Enam Foundation and the Cemara 6 Galeri-Museum on 4 December 1993, was an important patron, whose legacy of ideas, conceptual thoughts and mission stand as an enlightening example that we are committed to fulfill.

Ten artists envision the world as they see it. In this very special exhibition of "*IWA #3 : Infusions Into Contemporary Art*", we will present 10 fascinating women artists who in their careers and spectacular works have been consistently productive during two decades and whose creative works have become well-known nationally and internationally.

The artists are: Arahmaiani, Bibiana Lee, Dyan Anggraini, Dolorosa Sinaga, Indah Arsjad, Mella Jaarsma, Melati Suryodarmo, Nunung W. S., Sri Astari Rasjid and Titarubi.

The exhibition which runs from 29 March through 24 April 2022 presents a world of diverse imaginations in a unity not unlike the national and global understanding of Unity in Diversity.



When the Covid-19 pandemic spread throughout the world, the challenges did not halt the forcefulness of human creativity, let alone of women's enduring energy. In fact many of the 10 selected artists experienced an even stronger urge to bring out their creative prowess, and can be considered as infusions of the feminine energy.

The *Indonesian Women Artists #3: Infusions into Contemporary Art* exhibition will be held from March 29th until April 24th 2022, at A and B Building, of the National Gallery of Indonesia. In addition, a premier documentary film on these artists, which was supported by the Directorate of Film, Music and New Media, Ministry of Education, Culture, Research and Technology, will be shown on Indonesiana TV and channel Budayasaya and Metro Cinema @ Roosseno Plaza.

ACKNOWLEDGMENTS

Special thanks are due to our patrons who generously supported IWA#2 and IWA#3, the late Prof. Dr. Toeti Heraty Noerhadi-Roosseno, Prof. Dr. Saparinah Sadli and Giok Hartono, and Maman Wiryawan. Our high appreciation goes to Drs. Pustanto, the Head of the National Gallery of Indonesia who has been very supportive of this IWA#3 exhibitions and Dr. Hilmar Farid, the Director General of Culture, Ministry of Education, Culture, Research and Technology through his generous support for the exhibition of women artists since the beginning and for Yudi Wahyudin, one of the directors who has updated the status of the exhibition intensively. To the secretary of Director General of Culture, Fitra Arda whose kind assistance we duly recognize.

Many thanks are due to Ahmad Mahendra, Director of Film, Music and Media and Drs. Tubagus Andre Sukmana for their insights into the importance of documenting the creative process of these 10 women artists with a film that is produced for the very first time in history.

I would also like to thank all those who helped to make and support this exhibition: the patrons, the artists, National Gallery of Indonesia, photographers, film documentary, videographers, virtual exhibition 360°, Archival Research Support; Indonesian Visual Art Archive (IVAA),

IWA #3: Timeline Research and Production; Gita Hastarika, Lisistara Lusiandiana (IVAA), Maura Zulfa Rumany.

I much appreciate the efforts of the initiator, especially Carla Bianpoen, as a writer as well as curator who never gave up, curator Citra Smara Dewi and Widia Djatiningrum for her moral support since 2018 to the Cemara 6 Galeri-Museum and particularly Ily Ditanesia who has stood by us from the very early beginning. Many thanks to Restu Imansari Kusumaningrum and Agung Hujatnikajennong as a Co-Curator.

Last but not least, huge thanks to all the women artists: Arahmaiani, Bibiana Lee, Dyan Anggraini, Dolorosa Sinaga, Indah Arsyad, Mella Jaarsma, Melati Suryodarmo, Nunung W. S., Sri Astari Rasjid, and Titarubi. Their involvement and participation sets a defining mark on the importance of this exhibition with its variety of media, from painting, drawing, sculpture, film and performance to photography, installation art, and ancient mythical symbols morphed into advanced science and technology and digital video installations.

NEXT STEP

Let me close with the hope that we will all continue to be blessed with good health and may our next step: an International Women's Biennale, take shape in the not too distant future. ●

Dr. Inda C. Noerhadi

Director, Cemara Enam Foundation
Jakarta, March 2022



Curatorial Notes

HIGHLIGHTING the works of women artists in major exhibitions has been an effort of mine since I first did this together with Farah Wardani and Wulan Dirgantoro in 2007. Gathering 34 artists in an official publication had the major intent of filling the gap in Indonesian art history. It was the first such book, involving 34 women artists of random ages in the official publication **Indonesian Women Artists: *The Curtain Opens*** which was launched at the National Gallery of Indonesia by the Indonesian Arts Foundation, YSRI, then headed by Miranda Goeltom.

In 2019, twelve years had passed without follow up by any other party as we would have hoped. So in 2019, I was able to gather 21 women artists focusing on women artists in the ages between 27 and 41 in the book and the exhibition of the same title **Indonesian Women Artists: *Into the Future***, published and launched by Cemara Enam Foundation, headed by Dr. Inda C. Noerhadi. At that time, we were surprised by the artistic skill and maturity of the young women artists and we were happy to have been able to document such evolution.

When Covid-19 reached our shores early in 2020, we were gripped by a sense of urgency that made us realize our work was not yet done, we had to do more to fill the gaps in Indonesian art history, and we felt the moment was imminent to adequately reveal women's major contributions to Indonesia's flourishing art scene and art history. Such a sense of urgency evoked our project on **Indonesian Women Artists: *Infusions into Contemporary Art***, with a focus on senior women artists of over 50 years of age who had been consistently filling our artistic horizons, and were still actively creating interesting, and even exciting works.

We are extremely thankful that we have all survived the two years of the Covid19 Pandemic and though we had to overcome troublesome challenges, it is with a long sigh of relief that today after a wait of 2 years, we are all still standing and ready to do what we are meant to do.

The issue of age and creativity has some people wondering why we choose to highlight senior women artists. Doesn't creativity decline with age? This question has attracted scientific research for more than a century. In fact, it is said that an empirical study of this issue was published in 1835. It is true that scientists or psychologists who studied creative accomplishments throughout the life cycle generally have found that creativity peaks between the ages of mid- to late 30s or early 40s, but later studies found that peaks in people's creativity vary greatly and other studies admit that peaks can occur at any age.

Remarkably, our selected artists have in fact experienced peak after peak, and there is no telling how many more peaks the future holds for them.

THE ARTISTS

In this sense it is safe to say that advancing in age has not made the artists' creativity decline, but some like **Arahmaiani (1961)** who used to be a passionate activist for the principles she holds dear, is crystallizing her passionate activism into a depth of quality concerning the future of humanity and the future of the earth. A rebel in the eyes of her adversaries, she has turned to traditional wisdoms to explain the inseparable unity of the yin yang, as in her painting *Lingga Yoni* (1994), which has later been acknowledged as the basis for achieving peace in the world. Currently Arahmaiani is devoting her time to collaborating with community groups in Bali and Yogyakarta to help develop sustainable organic farms applying traditional methods and wisdoms.

Similarly, **Mella Jaarsma (1960)** whose works were considered to have opened the eyes of the public to issues deserving critical judgment, such as in the work *Hi Inlander*, now presents shifting issues in the world, such as basic human needs related to ecology, climate change and its impact on the human being, which is exemplified in works like the series *Feeding the Nation*, *In Ravel Out*, and *A Taste of Behind*, among others.

On the other hand, some artists have precisely advanced to daring and bold expressions, like **Bibiana Lee (1956)** whose major work *I Am China* was a mere, albeit comprehensive, chronicle of historical facts. She has now upped her voice in a metaphorical counter-attack following the occurrence of accusations against Asians and Chinese-looking individuals regarding the spread of the virus worldwide. Punches on the punching bags in the interactive installation *I Am Not A Virus* which is covered with derogatory text will automatically return to hit the puncher. On a global level, her running text in blood red color titled *The Human Race* resounds with the global issue of the sameness of blood that marks anyone no matter one's skin color or origin.

There are also those whose works mostly reveal a battle cry. **Dolorosa Sinaga (1952)** for instance, who is known for the fresh wind she has blown into the male dominated world of sculpture, has created sculptures that challenge the unequal standing of women, infusing them with such spirit evoking the term *resistance art*. **Solidaritas**, **Avante** and **I The Witness** to mention just a few. Such a sense is still present in her new work featuring a coffin, made during the Pandemic. With this work Dolorosa bemoans the decree that requires deceased

covid-19 patients to be buried in a special graveyard. Accompanied by the notion of compassion which is revealed in her sculpture titled *Last Hugging*, she brings out the voice of the compassionate who sympathize with the human tragedy.

Dyan Anggraini (1957) stands out for her priceless service to art development and strengthening art institutions, particularly in the Yogyakarta region, and has now added another honor to the city of Yogyakarta.

The only woman artist who spent 24 years of her creative life serving as a bureaucrat alongside being a professional artist (she had 6 of 10 solo shows while in office). Humble but with an inner strength ala Triwikromo, she applied an open policy system that involved artists and the general public, as she steered Taman Budaya Yogyakarta to grow as a progressive institution that was well equipped to face the changing dynamics of the art world at the time. Advancing the institution of TBY to a level that it became daring and ignoring eventual repercussions, she openly portrayed political players as clowns. But in a later stage she was compelled to tone down, and her frustrations are revealed in her series of *Koor Bungkam*, featuring herself with masks covering her mouth.

After retirement she has again honored Yogyakarta with a huge undertaking of an exhibition featuring works and portraits by and of artists and patrons who have contributed to illuminate Yogyakarta as a city of the arts (Maestro Meeting, 2021-22).

Art, science and technology is a fitting description for **Indah Arsyad (1965)** who came from Landscape Architecture and Environmental Technology and advanced in a fairly short period of time to the level of contemporary art. Technology, whether past like the wayang play or advanced technology, opened for her an entire spectrum of visionary imaginations, the realization of which was supported with scientific research, while morphing etched symbols from ancient Javanese mythology into the conceptual. Her latest works, *The Breath* and *The Ultimate Breath* lay bare the infusion of such a variety in digital video installations of the most interesting kind.

An important momentum arose for Long Durational artist **Melati Suryodarmo (1969)** who usually gathers information into her body as a source or resource for her performances, when she moved to conceive a new resource to store information. Applying new technology for the first time and morphing in symbols from ancient Javanese mythology and legends, she created her Sleep Laboratory

as an information resource evoked from the subconscious for her performance *If We Were XYZ*. She performed it jointly with others, in the first performance of the piece. She also broke new ground in the practice of biennales, when she had *bissu*, the androgynous shamans from South Sulawesi, perform prayers and blessings at the opening night, thus introducing a new understanding of contemporary art,

Nunung W. S. (1948) is known for her abstract colored schemes that were inspired by everyday life, or traditional textiles and mosques or whatever she has seen or experienced. Her colors used to come into existence when layer after layer was applied. Speaking of her art as her life journey, she states that it is invoked by the spiritual and the transcendental. Earlier also inspired by calligraphy, she reveals calligraphy inspires her not by what it means but rather as a feeling towards its shape. Lately this feeling may have intensified as revealed by her latest work *An Nisa*, while pushing the boundaries of the painterly into a notion of the sculptural.

Sri Astari Rasjid (1953), who is known to always refer to her cultural background for her contemporary work, has stepped up to a new level of artistic conception, as she created an epic work during the Pandemic lockdown. In a new understanding of the feminine energy by which 9 women from various belief systems and geographical origins are called upon to cleanse the earth from the pandemic virus, and other ills befalling mankind. *Nine Pearls of Heaven* is an installation performed at an archeological site in Yogyakarta, and to be recreated in limited form at the National Gallery of Indonesia. It brings together elements of local wisdom and cherished memory, related to the zeitgeist of today, while revealing an ever moving spiritual and universal energy in the evolution of today's contemporary art.

Colonial abuse has moved **Titarubi (1968)** from the rhetoric to new action. Violence against humanity has been an enduring issue that has moved her from the very beginning. But it is the history of Dutch colonial repression that has taken center stage, evoking works such as *Kisah Tanpa Narasi* with broken body parts in a lorry from the Dutch colonial time (2005). *Shadow of Surrender* (Venice biennale 2013) has school benches similar to those in the Dutch colonial era, to remind of the long lessons in school. *Imago Mundi* (2016), is a cloak of 1100 nutmegs, while *History repeats itself* (2016) consists of three traditional warships in which nutmeg cloaks stand. Eager to know more, she even went back to university, then built a ship that she recreated from an image at the Borobudur Temple. The ship is now at the Adisucipto Airport in Semarang, "to remind us of Indonesia's prowess as a maritime power," she said. ●

*Age and creativity is a non-issue.
After all, age is just a number.
So let's just move on.*

Carla Bianpoen with Inda C. Noerhadi, and Citra Smara Dewi



Foreword

Head of the National Gallery of Indonesia

Assalamualaikum wr. wb.

THE National Gallery of Indonesia warmly welcomes and supports the exhibition of *Indonesian Women Artists #3: Infusions Into Contemporary Art*. Starting from the first event in 2007, then the second in 2019, and now the third in 2022, all are held at the National Gallery of Indonesia. The National Gallery of Indonesia therefore is not only a venue for these exhibitions, but also a witness to the history of *Indonesian Women Artists* for over the last fifteen years.

The fifteen-year period is for sure not short. However, in this long period of time, the *Indonesian Women Artists* is able to maintain their spirit and quality. The artworks presented are always of high quality, in terms of ideas, discourses, techniques, explorations, and presentations. The women artists involved also have significant track records in the world of art, in Indonesia and abroad. The *Indonesian Women Artists* exhibition displays “strong” artworks which then strengthens Indonesian art for sure. This also emphasizes the power of Indonesian art, in this case especially the works created by Indonesian women artists.

In this 2022 exhibition, artworks of ten artists, namely Arahmaiani, Bibiana Lee, Dolorosa Sinaga, Dyan Anggraini, Indah Arsyad, Melati Suryodarmo, Mella Jaarsma, Nunung WS, Sri Astari Rasjid, and Titarubi are displayed. These names are familiar in the world of art because the quality of their works has been proven. Documenting the figures and works of these artists in a documentary film is a good step because it will become an eternal record that can be accessed at any time by the next generations. If the younger generation has a dream to become a great artist, then the ten female artists participating in this exhibition deserve to be idols.

We hope that the exhibition and the entire event series of *Indonesian Women Artists #3* can be a source of inspiration, enthusiasm, and provide benefits for many parties, from the organizers to the participating artists, as well as to the public. Hopefully, this exhibition can be an important note in the journey timeline of Indonesian art. We pray together and hope that *Indonesian Women Artists* can continue to maintain consistency and sustainability in the future. We congratulate and convey our gratitude to all parties who have supported and realized the exhibition and the entire event series of *Indonesian Women Artists #3*. ●

Wassalamualaikum wr. wb.

Jakarta, March 2022

Pustanto



Arahmaiani

Born 1961

ARAHMAIANI is known as the most outspoken and foremost activist artist, whose fame stretches to the corners of Asia and the West. A rebel in the eyes of her adversaries, she has been lauded for her bravery, strength and daring to stand up against injustice, repressive fanaticism and discrimination of any kind.

Arahmaiani is passionate about the principle of balance between all entities in the world, about humanity and peace.

As a child Arahmaiani, who was born in Bandung, loved to listen to stories about the Prophet who became the idol of her early years



TOP
Flag Project
(2006–2022)
The still ongoing community based Flag Proyek was first created in 2006, using art as a means to empower communities to find innovative and creative solutions for local and/or global problems. There are 4 series, respectively Global, Arab Pegon, Nusantara and Eurasia. This art project is being created with communities in Indonesia and abroad.

LEFT
Dutch Wife
2013
Performance and photography, in the photographic row on the wall of the Dutch prominence at the Amsterdam Van Loon Museum, placing her own image as one of them, while reclaiming the place of slaves that helped the ruling Dutch to power.

evoking a desire to become a prophet herself. But that dream was dashed when she was told she could never be one, because she was a girl. It was her first confrontation with the issue of inequality, which she says has haunted her forever.

Early on, (1980s) she went public, marking her first performance protesting the rise in accidents along the main thoroughfare in Bandung. She wrapped the lamp posts along that main street of the city with what looked like blood stained bandages, stopped the traffic to distribute flyers detailing the number and types of rising accidents along this street. She was jailed, expelled from art school at ITB and banned from any exhibition at the time. Increasingly considered a troublemaker, she left the country, becoming a nomad, and sharing the lives of street artists. But she also studied in Enschede/Netherlands and Sydney while enhancing her knowledge of art, culture, and philosophy.

Exploring the issue of her Muslim identity and its diverging ramifications, her works were perceived as provocative and have often drawn the wrath of fundamentalists.

Her work *Do Not Prevent the Fertility of the Mind* (1997, 2014) refers to her experience of being arrested as a student, as well as the Suharto government's birth control policies. The work used sanitary napkins, fluorescent lights, medical equipment, a wooden stool, a vial of blood



TOP
Shadow of the Past
 (2016, 2018)
 Performance art video
 on the forgotten
 heritage, imagining the
 Buddha coming to life,
 made in Lasem (Central
 Java) and Tibet.

and photography.

Greatly inspired by Hindu/Buddhist culture, her *Lingga Yoni* painting of 1994 already aspired to put an accent on the symbolic and philosophically inseparable entities as a sacred union of

the phallus and the vagina. Combined with Arabic letters covering the canvas denoting the phrase "Nature is a book," it became misunderstood as mere feminist activism. But today, she notes, it is recognized as intrinsic to the critical need for balance in the world's power relations to achieve peace.

In 2006 she created her **Flag project** as a means of dialogue and re-building community. The community-based project started with one flag of her own design with the Arabic-derived Indonesian word *akal* (sense or cunning), other designs followed denoting issues of consumerism and capitalist power, such as names of multinational

RIGHT
Lingga Yoni
 Acrylic on canvas
 140 x 120 cm
 (1993, 2014, 2019),
 painting (first in
 1993) rooted in the
 Hindu philosophy
 as found in the
 Borobudur chronicles,
 particularly
 accentuating phallus
 and vagina as
 inseparable equal.



corporations like Freeport and Coca Cola. The project eventually widened from Indonesia to Australia, Malaysia, Singapore, the Philippines, Japan, Thailand and China.

Meanwhile Arahmaiani also worked in Tibet, with Buddhist monks, in an effort to minimize ecological destruction in the Tibetan plateau region. Her work in Tibet impacted on her revived understanding of cultural diversity and spirituality, which she came to understand had traveled to Tibet from their original source in the Borobudur era in Java.

Passionate to show the human face of religion, she created cushions shaping the word Allah in Arabic letters (in *Stitching the Wounds*). These too met with critical commentaries, which she defies insisting that the word Allah for her means Love.

But a quality of calm and peacefulness is tangible in the monochromatic gray color of the *Pillows of Dukkha*, and the paintings featuring women's faces, some crowned with inscriptions in Arabic and Tibetan.

Informed by Tibetan Buddhism, she explored such issues as cultural



TOP
Furious Mother Earth
 Participatory performance, mother earth's fury, refuting man's disastrous behavior, throwing clay balls
 Jakarts, 2013

syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general, which resulted in a project and video titled *Shadow of the Past*. Meanwhile her video titled *Lasem* shows her walking through the empty buildings in the abandoned Javanese town in Central Java that was once part of the Majapahit kingdom and inhabited by ethnic Chinese Indonesians from whom her grandmother used to buy batiks.

Continuing to strive against environmental destruction, Arahmaiani is currently engaged in helping communities in Bali and Yogyakarta to apply traditional methods and wisdoms to develop sustainable organic farms.

It seems her passionate activism has crystallized into a depth of quality concerning the future of humanity and the future of the earth. Coming back to the concept of Yoni Lingga, she reiterates it as a basic principle



TOP RIGHT
The Thread
 2006
 Installation as part of the project "Stitching the Wound"
 Inspired by Arab Pegon and Jawi letters.

for achieving peace in the world.

Arahmaiani has been involved in more than a hundred solo and group exhibitions around the world including the Indonesia Pavilion at the Venice Biennale, the Asia-Pacific Triennial in Brisbane, the landmark 1996 exhibition *Traditions and Tensions* at Asia Society/New York, Gwangju Biennale, Sarjah Biennale, just to name a few. And the *Global Feminisms* show at the Brooklyn Museum (2007) where she spoke out against all kinds of conservatism, fundamentalism and dogmatism, whether coming from religion or from the globalised economy.

Her artworks have appeared in institutions in the United States, Canada, Germany, the Netherlands, Japan and beyond. ●



Bibiana Lee

Born 1956

BIBIANA LEE's professional career as an artist has followed a meandering path through life with art, which began in the early 2000s. It is a path that shows continuous endeavors, experimenting with a plethora of materials and techniques (drawing, painting, collage, digital printing, sculptures in terra-cotta and bronze, video and photography as well as 3-dimensional installations with ready-mades such as ceramic porcelain, glass, and written texts or words incorporated within her works).

Identity and the lot of the less fortunate or the downtrodden and the human condition are themes that run as a red thread through her oeuvre which particularly found its culmination in her preeminent solo show in 2019 (*I Am China*), as part of the *id:Sengkarut Identitas* show. The project was born out of a grave concern with the human condition, particularly

Bibiana's works are about race and discrimination.

BOTTOM

The Human Race
Running text highlighting that among all colors, red is the color of blood shared by every human being.



TOP

I am Not a Virus
Metal chain, synthetic leather, rubber shavings
Variable dimensions
2021

I AM NOT A VIRUS is a participatory installation consisting of 4 punchbags that are used as metaphor for Asians, especially of Chinese descent, who are usually passive in nature, who have been abused (physically and verbally) like the passive punchbags during the pandemic. Xenophobia reared its ugly head all over the world, speared by ignorance and hoaxes about the corona virus and rhetoric by irresponsible people of power.

that of the ethnic Chinese. It was a time when identity politics was a hot topic socially and politically.

Being a Chinese Indonesian and a woman at that, she had faced stereotyping and forms of discrimination towards Indonesians of Chinese descent throughout her life. But it was when the popular Christian Chinese Jakarta Governor Basuki Tjahaja Purnama or Ahok faced rampant racial campaigning and ultimately lost his bid to be re-elected that led to her major show of ceramic porcelain chronicling the entire history of discrimination against ethnic Chinese in Indonesia.

The situation inspired her 'master project' *I Am China (2019)*, using fine fragile porcelain (for which the English word is china), an analogy for the fragile position of the Chinese Indonesian in society. Infused with symbolic tokens and symbolic meaning of colors and with writings on the rim of the ceramic plates as well as the pictorial seeming *peranakan* designs, this extensive, thematically arranged work documents in a series of four, the events *Since 1740* up to the *New Order 1998* tragedy, followed by *Reformasi* and the *2017 Jakarta gubernatorial election*. Revealing the entire history of the Chinese Indonesians to date, it is a first time comprehensive chronicle on porcelain.

The four series were developed into the following sub-themes:
(i) HISTORICAL series, initially appearing as pictorial utensils denoting



birds like the phoenix, but a closer look reveals narratives with titles like: a) *Indonesian Chinese* (telling the history of the early Chinese immigrants in Indonesia); b) *Since 1740* (documenting the years of terror targeting the Chinese); c) *May 1998* (the ultimate violence against Chinese Indonesians); and d) *Orde Baru or The New Order* (the era of repression against the Chinese).

(ii) PEACEFUL TIMES series imaged on three plates dominated by pink peony flowers and titled: a) *Festivals* (Chinese cultural events allowed to be publicly celebrated); b) *Pesta Demokrasi/ Democratic Freedom* (the Ethnic Chinese are allowed to engage in politics); c) *Post 1998* (stories in the era of Gus Dur when ethnic Chinese were freed from the repressive rules of the New Order).

(iii) IDENTITY POLITICS series consisting of one plate and three bowls that are dominated by images of dragons and the green color, and titled: a) *Pilgub DKI 2017* (power struggle between a Muslim indigenous Indonesian and a Christian ethnic Chinese Indonesian); b) *Walisongo* (ironically those who brought Islam to Indonesia were Chinese under the flag of General Cheng Ho from China); c. *A Nation Divided* (social tensions were exacerbated with issues of SARA); *Bhinneka Tunggal Ika* (denoting that ethnic Chinese played a part in the freedom struggle and the establishment of the Indonesian Republic marked by diversity).

iv) WNI KETURUNAN (Chinese Indonesians) series, consisting of a cup and saucer and a small plate with feminine features. But under the seemingly beautiful decorative images lie semi-hidden bad, derogatory words such as *babi* (pig), *kafir* (infidel), *cina*.



TOP
Pieces of May
Digital print on aluminium
60 x 60 cm
2022

PIECES OF MAY is the digital print of the actual porcelain from the I AM CHINA series exhibited at the id: Sengkarut Identitas exhibition at Galeri Nasional Indonesia in 2019. The atrocities against the Indonesian Chinese in May 1998 is narrated in the text that beguilingly look like beautiful motifs that can be found on Peranakan Porcelains.

As the Covid19 Pandemic spread over the world, it brought back the identity issue on such a level that Asians including Chinese or those of Chinese descent had to feel the brunt,

BOTTOM
Scream 5,8,11
Terracotta
Variable dimensions
2007



TOP
A Nation Divided
Digital print on aluminium
60 x 60 cm
2022

A NATION DIVIDED is the digital print of the actual porcelain from the I AM CHINA series exhibited at the id: Sengkarut Identitas exhibition at Galeri Nasional Indonesia in 2019. Upon closer inspection, the narration of how Indonesia, as a country was divided into 2 opposing sides that support opposing political candidates during the Jakarta Gubernatorial Election. The text also narrates how social media was used to spread truths and hoaxes during the political campaigns.

being accused and attacked as those who brought the virus.

This led Bibiana to file a strong protest in the form of an interactive art installation titled **I AM NOT A VIRUS** which will see the light at the exhibition opening of Indonesian Women Artists: Infusions into Contemporary Art (2020-2022). Featuring four yellow punching bags, with quilted text of rhetoric and abusive words used as metaphors to represent Asians, especially those of Chinese descent who have been easy targets due to their passive nature. Why 4 pieces? The number 4 is deemed 'unlucky' by most Chinese/Asians, she says.

Another related new work **The Human Race** is an installation of running text in red color, mimicking the color of blood, which underlines that all human blood has the same color no matter what color the outer skin may be.

Bibiana's concern with identity can be traced to the early 2000s when she designed a series of porcelain tableware with images of 'M'bok

Jamu’ the female street vendors selling herbal drinks. Unbeknownst to her, a friend, representing a producer of fine tableware, submitted the porcelain set for the Indonesian Good Design Selection award of the National Center of Design, and that is how she became, unwittingly, shortlisted for its 2005 Award.

Proficient in various mediums, Bibiana created **The Professionals II** in mixed media and digital print for which she was awarded an Honorable Mention by the Heritage Society in Jakarta as she portrayed one of the essential services of sewage suction in the Metropolitan city of Jakarta.

Always wishing to give a voice to the voiceless, she participated in exhibitions on Jugun Ianfu, the young women who were abducted from their homes in countries under the occupation of the Imperial Japanese Army and forced to become “comfort women.”

These comfort women remained in her thoughts and in 2016 she participated again in an exhibition regarding the comfort women. For the

RIGHT
The Professionals II
 2009
 Painting in mix media
 150 x 100 cm

BOTTOM
Some of my Favourite Things
 (installation)
 2015
 Plates, bowls, and porcelain cups
 Variable dimensions



exhibition *Kitab Visual Ianfu*, she created **IANJO**, an installation consisting of 2 small booths with transparent curtains on which names of the victims had been written and eerily appeared like ghostly and voiceless witnesses of a horrible past. Other works related to the issue included the videos **Bukan Kemauan Saya** (Not My Desire) and the mixed media painting **The Story 1, 2, 3**, all related to the exhibition *Regarding War* in 2009.

To evoke awareness for hidden victims, she also created an interactive video work **Asshole** and interactive installation **Shit** for the *EMPU* exhibition at Bentara Budaya Yogyakarta (2015). To visualize the cultural impact of identity in a personal or global perspective, in her work **Some of my favorite things** for the *Percept-See* exhibition, Bibiana used food, placed on ready-made porcelain ware, adding written text. (**Percept-see** exhibition 2015)

On an anecdotal note, as Bibiana was doing research for her exhibition on the comfort women, she became inspired to use more technical mediums like video, digital prints, and mixed media works at a time when paintings and sculptures were the favored art mediums. Earlier she had already explored other mediums and even had a solo exhibition in 2007 (**Screams**) for which she combined painting with terracotta sculptures. ●



Dolorosa Sinaga

Born 1952

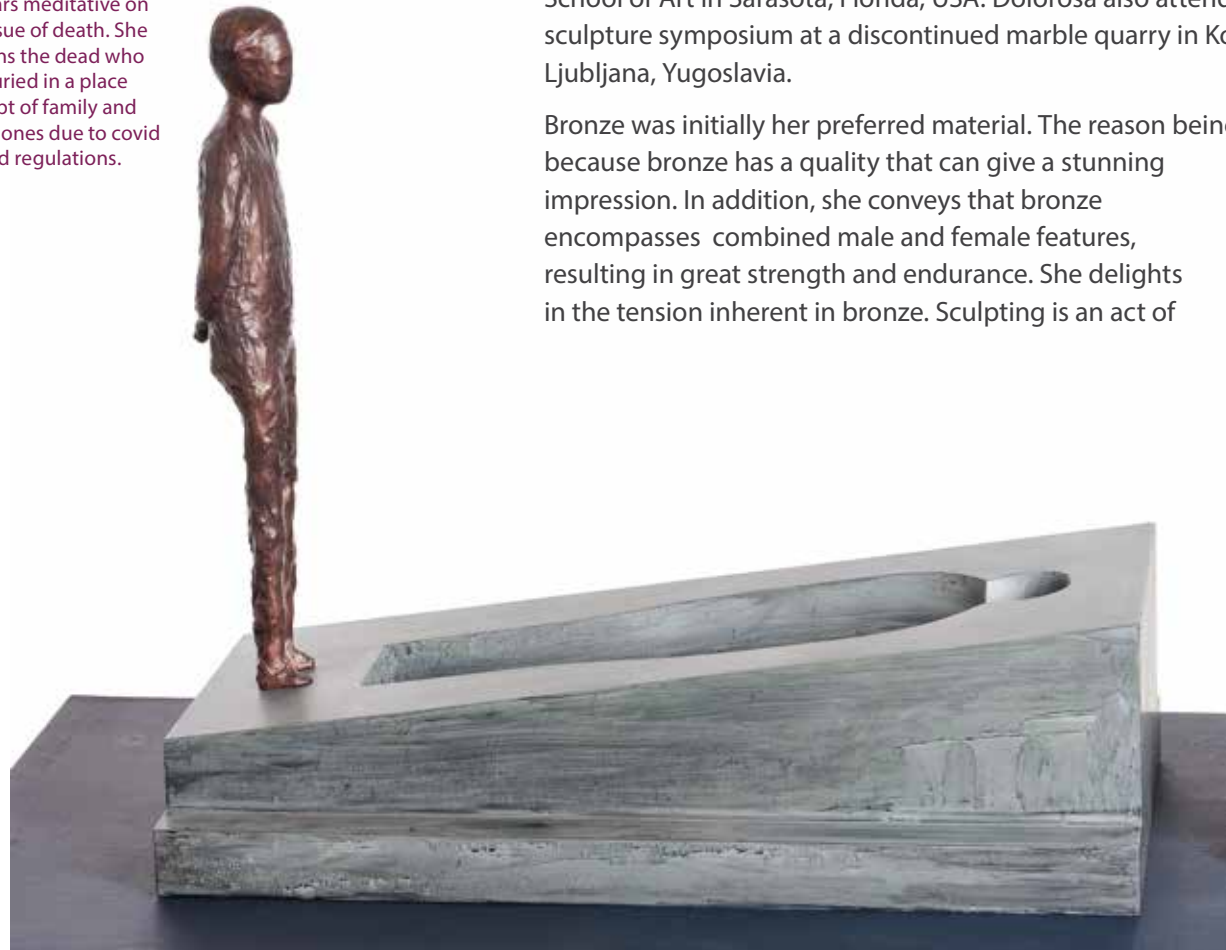
DOLOROSA SINAGA is a sculptor of prominence in Indonesia who has blown a fresh wind into the Indonesian art scene. Born in North Sumatra as the fourth child of entrepreneur Karel Mompang Sinaga and his wife Nur Pinta Sihombing, she came to be known as a strong-willed defender of the marginalized, who broke through the existing social and masculine sculpture art tradition, establishing a new spectrum for Indonesian sculpture.

Much inspired by Kaethe Kollwitz, the German expressionist graphic artist and sculptor whose work expresses compassion for the working poor, Dolorosa revealed "Kaethe Kollwitz inspired me to focus on women as the center of humankind." The female body became Dolorosa's medium of expression and a metaphor for human experience. Through a woman's body, she talks about the condition of humanity, and with a woman's body she also transforms adversity into resurrection and a fighting force. Siding with the downtrodden, the suppressed and the marginalized, infused with a spirit of humanity, her art evoked the term *Resistance Art*.

She received the Citra Adikarya Budaya (1997) Award, and Anugerah Seni Budaya (2009) from the Government of the Republic of Indonesia.

Initially, art was not what she wanted to do, but she felt attracted to the air of freedom with which some kids would draw their images. Even so, she was not yet thinking of going into sculpture. As a sculptor one must have a strong fighting spirit and be able to work hard she said. However, towards the end of her final exam at Jakarta Arts Education Institute (LPKJ, 1971-1980) she had a change of mind, and felt that she would like to work with volume, turning mass into an expression. Since then, Dolorosa studied sculpture at the LPKJ, now known as IKJ or the Institute of Art in Jakarta, where she became the first graduate, then lecturer—until now. She became Deputy Dean

Dolorosa Sinaga who generally infuses women with the strength to stand up against injustices of life, in her latest works appears meditative on the issue of death. She mourns the dead who are buried in a place exempt of family and loved ones due to covid related regulations.



(1988-1992), Dean of the Faculty of IKJ Fine Arts (1992-2001), and also Chair of the Senate of the Faculty of Fine Arts (2008-2016).

She took her postgraduate studies in sculpture at St. Martin School of Art, London (1980-1982), and attended various short courses abroad, learning about the process of casting bronze statues, using a ceramic shell medium to wrap and make sculpture molds where molten bronze is poured into the mold. She also studied the process and techniques of chemical staining on bronze at Piero Art Foundry Berkeley, life-like printing at the San Francisco Art Institute; the foundry building process at Maryland University department of engineering, a process of molding sculptures with glass sand as the medium at Sonoma State University; and techniques and processes for making sculpture models at scale to enlarge dimensions of the sculptures as required at the Ringling School of Art in Sarasota, Florida, USA. Dolorosa also attended a sculpture symposium at a discontinued marble quarry in Kornarija, Ljubljana, Yugoslavia.

Bronze was initially her preferred material. The reason being because bronze has a quality that can give a stunning impression. In addition, she conveys that bronze encompasses combined male and female features, resulting in great strength and endurance. She delights in the tension inherent in bronze. Sculpting is an act of



TOP
The Witness
Bronze
13 x 28 x 38 cm
2002

LEFT
Aku dan Ajal (Me and death)
Fiberglass
95 x 48 x 74 cm
2021

tension, she once explained the emotional and physical tension in her sculpture. Besides bronze, Dolorosa also uses aluminum with a resin coating, which makes her work lighter and more elegant, especially in the dancing women series that she created later in the process of her professional career.

Her early works were marked by the notions of tragedy and sadness as shown in the works of *Olympia*, where a woman is contained within an enclosure. *Tragic Tendency*, in which a lifeless woman is placed against the harsh bars of a cage, and *Wailing* where three women are shown in suppressed suffering (1996).

Her figures subsequently evolved into uncompromising defiance. In *Resistente* for instance she portrays a figure with one hand at her back clenched in a fist while the other hand squeezes her breast, as pain and anger merge in the suffering expression of the woman's



TOP
Image on a Blackboard
 Aluminium strings
 @ 50 x 50 cm
 2016

LEFT
Theme for Us Today The Crisis Perfume River- Hue Vietnam
 Iron rod
 300 x 100 x 475 cm
 1998

BOTTOM
Concise History of the Mass Murdered of 1965 in Indonesia
 Copper colored resin
 40 x 50 x 26 cm
 2015

face. The work reveals the process of transformation of pain into a power capable of liberating women from the shackles of desperation.

While the tendency was already signaled in those early works, it became a prominent signature after the atrocities in 1998, when she created her most known sculpture titled *Solidaritas* (2000). Featuring mostly frail women, but denoting strong expressive facial traits, holding hands to build a strong wall against prevailing power and their feet firmly planted on the ground, their expressive open mouths seemingly shouting out their intent to stand their ground and fight for their existence. It became a symbol of the women's movement at the time and was placed in the office of the National Commission on Violence Against Women (Komnas Perempuan) in Jakarta.

Other works are infused with a strong energy and the will to fight, as seen in the gestural movements of the hands in *Lawan Kekerasan* (1999), *Solidaritas* (2001), *Avante* (2001), *We Will Fight* (2003), *Dance of Solitude* (2002), *Hanya Satu Kata Lawan!* or the minimalist sculpture *I the Witness*.



The fighting spirit was paired with feelings of deep sorrow as revealed among others in her sculpture in **The Grief** (2002), dramatically featuring moving bodies in deep mourning marked by the undulating pleats of their skirts.

Several monuments and installations were also made abroad either as commissioned works or made on invitation, such as **Gate of Harmony** (1987) in Kuala Lumpur - Malaysia, **Theme for us today: The Crisis** (1998) and **At the Border** (2004) in Hue - Vietnam, **Faith and Illusion** (1996), and **Stand in the Queue** (2006) at the Pievasciata Sculpture Park of Chianti - Italy, the **Monument of Sukarno** in Algeria - North Africa, while there is also an earlier monument in Jakarta, **Monumen Semangat Angkatan 66**.

It may not come as a surprise that amid the 600 overwhelming sculptures featuring female figures, there are no more than just 5



TOP (LEFT-RIGHT)
Dance Your Life
Aluminium foil, resin
and silver coating
24 x 0,7 x 45 cm
2018

*Woman Carrying
a Corpse*
Aluminium foil, covered
with resin and silver
coating
22 x 0,3 x 35 cm
2020

*Life is a Long Song
(homage to Jethro Tull)*
Aluminium foil, resin
and silver coating
24 x 0,9 x 49 cm
2018

Dance of Freedom
Aluminium foil
hardened with resin and
silver color coating
21 x 13 x 45 cm
2017

LEFT
Solidaritas
2000
Bronze
110 x 43 x 83 cm

male figures, all having the same characteristics such as **Widji Thukul, Abdurrahman Wahid, Dalai Lama, Multatuli, and Sukarno**, who she considers as staunch warriors of humanity.

As stated in the book titled "*Dolorosa Sinaga: Tubuh, Bentuk dan Substansi*" edited by Alexander Supartono and Sony Karsono in 2019, Dolorosa said that her career was actually a long journey to realize democratic values. For her, the involvement of artists in fighting for democratic values is a must. ●



RIGHT
Last Hug
Copper colored resin
35 x 18,5 x 25 cm
2020





Dyan Anggraini

Born 1957

DYAN ANGGRAINI is a very special figure in the world of contemporary art in Indonesia. A persona who has benefitted the Indonesian art world by closing the gap between artists and the rigid system of bureaucracy. She entered the Taman Budaya Yogyakarta in 1989 in the spirit of idealistic engagement, eager to serve the development and strengthening of art. Starting off as just an employee who was ready to do any job as needed, she became a visionary leader in many ways. In 2004 she was appointed as the head of the institution. Under her leadership until 2011, Taman Budaya

Dyan Anggraini dedicated 24 years as a bureaucrat who strengthened the institution of Taman Budaya Yogyakarta (cultural center). Who at the same time was a practicing artist. If she initially could openly critique her peers, later on she was 'tamed' into the ceremonial of the bureaucracy. But as an artist she continued her critique, as revealed in her drawings featuring her masked self.

LEFT
Bunda
 Metal, cloth
 (155 x 35 x 2 cm each)
 1 – 15, 2018
 The safety pin is a mother's basic support tool to fix what is wrong, unite what is torn apart or open. However a prick with it can be incredibly painful. Dyan states: The position of woman includes a solemn command, but often meets dangerous challenges.



TOP
Koor Bungkam
 The voiceless choir
 Ink on office paper
 (30 x 22 cm each) 1 – 24
 2012
 Auto Critique on the bureaucracy's practice of ceremonial.

The essence of Dyan's endurance is her belief in the mother-figure and her motherly handling of problem solving.

Yogyakarta which was tasked with the development of art and culture in the region, grew into a progressive government institution that was well equipped to face the rapidly changing dynamics in the art world. This was supported by her open policy involving artists and the general public in the planning of activities and developing designs for TBY.

In a further vision for the development of art and culture, Dyan in her position as Head facilitated the founding of the Yogyakarta Biennale Foundation, supported the later popular ArtJog, and instilled in artists the sense of a home at Taman Budaya,



TOP
Perempuan - Ibu
 Oil and pencil on canvas
 150 x 250 cm
 2020
 Woman as the mother of humankind, Woman as the mother of humankind has all the virtues to sustain Life, but her role is rarely highlighted due to the general view that takes her for granted. Until she reaches a boiling point and emotionally explodes as Tiwikrama, the mythical giant from the wayang story.

cofounded 'Anak Kolong Tangga museum of children's toys, initiated the *Mata Jendela* quarterly and 'Art for Children' program for kids, and established the annual event of 'Pasar Kangen Jogja' meant to foster cherished memories of the atmosphere of Yogyakarta's traditional markets.

After Taman Budaya, she became Director of Traditions, Arts and Film of the Yogyakarta Provincial Office of Cultural Affairs. It is impossible to mention all the many ways Dyan Anggraini has contributed to a favorable state of art and culture in the province and beyond. For her services, the government of the Special Region of Yogyakarta presented her **the Culture Award** in 2019 for fostering and sustaining art.

Dyan Anggraini was born in Kediri in 1957 to parents who were both educators in the progressive nationalistic school of Tamansiswa. Going to elementary and middle school at Tamansiswa. Dyan grew up in a spirit of nationalistic modernity which included art and culture and modern principles of humanity and gender justice, while honing the Javanese philosophy of equilibrium and balance.



TOP
Di Tanganmu
 Oil and pencil on canvas
 150 x 250 cm
 2022
 'In your hands' is self explanatory.

In 1978 Dyan Anggraini enrolled at the STSRI "ASRI" (Indonesian Academy of Fine Arts) Yogyakarta, and became part of the art dynamics of the time, experimenting with pop art and the likes of Warhol, but somehow she retained a style of her own and always stood by her principles. Already as a young student she had the courage to defy the mainstream painting-only paradigm by morphing a 3 dimensional collage into her painting. More than just a collage, she added baby dolls and soldier dolls in red plastic making it appear like a 3-D of protest. But she insisted it was just a symbol of humanity. She graduated in 1982.

Then she married and moved to Madura and stayed there for seven years following her spouse, a dentist working in Sampang Regency, Madura Island. After seven long years in Madura and with only sporadic access to art and cultural information, she returned to Yogyakarta in 1989 where she held her first solo exhibition of works created while in Madura. Eager to reconnect, she jumped at a vacancy at the Taman Budaya office. She wanted to serve to strengthen the institution, and worked to narrow the



gap between artists and the rigid structure of bureaucracy. When the position to head the institution became available, she was offered it, but declined in the first instance as she was reluctant to fill that high-level position. Nevertheless, she seemed to be the only person to qualify and she was urged to accept, which she ultimately did in 2004.

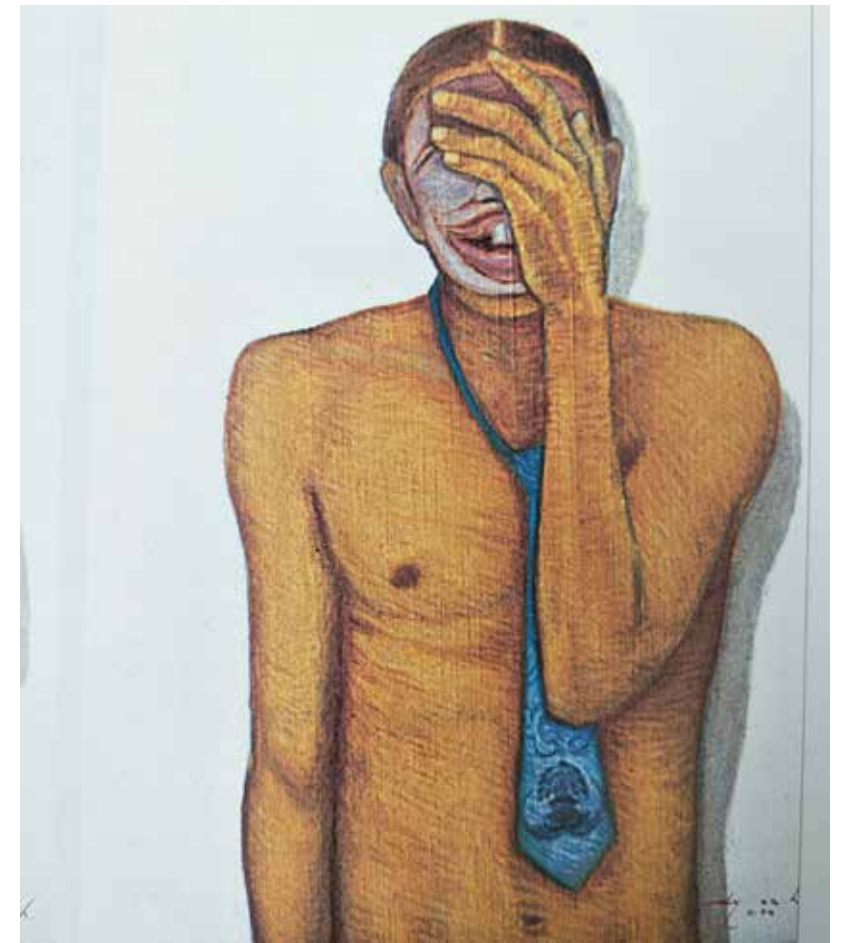
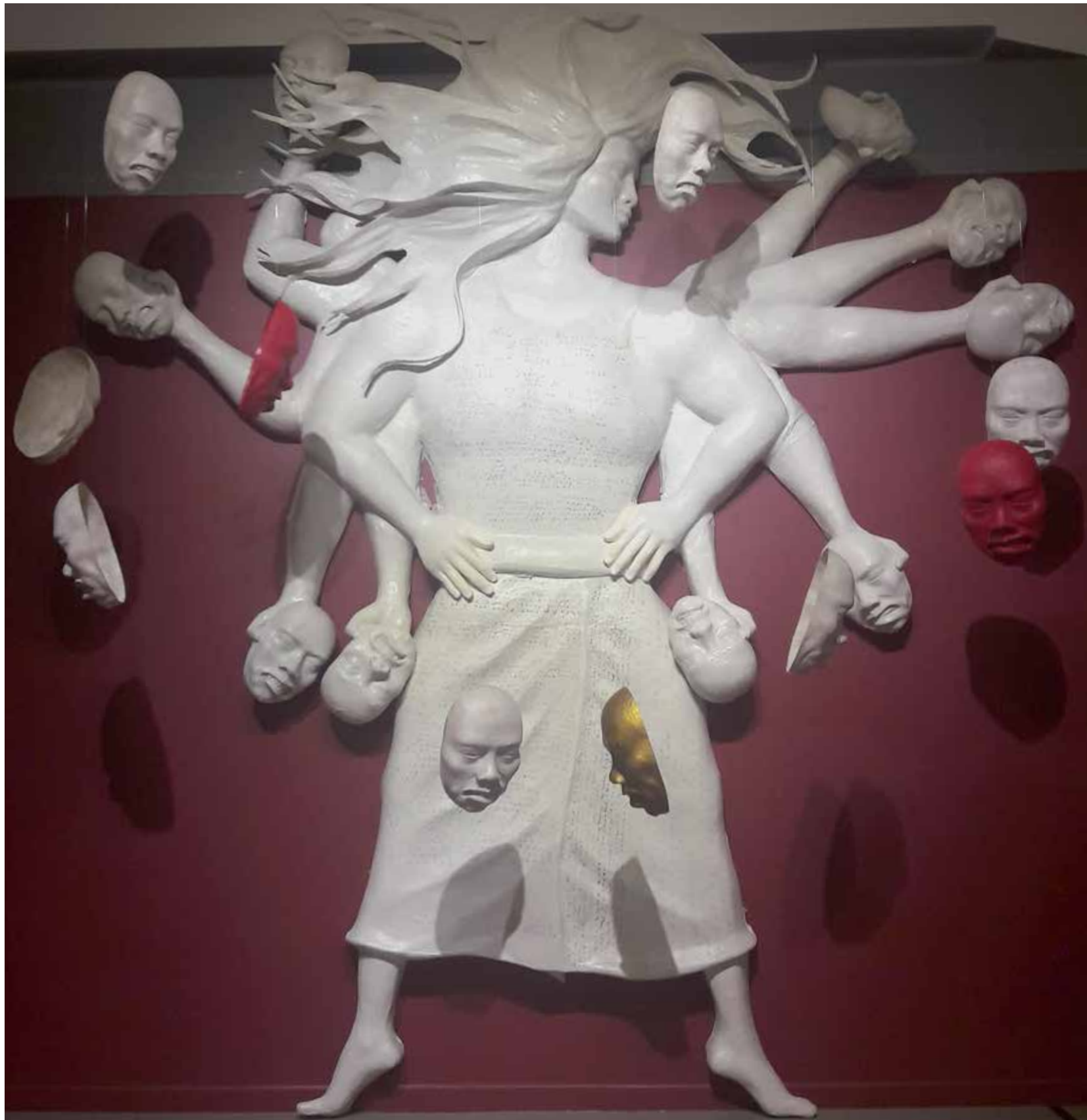
Her experience within the bureaucracy has had a significant impact on her art. The struggle between the values she held dear and the realities of the bureaucracy deeply inspired her artistic urges and saw her initially move to anecdotal caricatures in which masks became a potent vehicle to express critical comments

TOP
Perjalanan
 Resin, metal, ink
 (30 x 50 x 30 cm each).
 1 – 20, 2021
 This installation of walking feet recounts the long and tiring steps that can be painful and full of challenging but moving on with patience and sincerity will result in indomitable strength, according to Dyan.



TOP
Titan
 Oil and pencil on canvas
 145 x 125 cm
 2020
 Following the zeitgeist or spirit of the time women must adjust to changing situations without giving up her basic virtues. Titan is about bridging from one situation to the other.

which she could not express verbally. The importance of masks in her art evolved over the course of her solo exhibitions from 2004 onwards culminating in 2007 with her solo exhibition *DeocraGent*. A humorous tinge evaded eventual repercussions and she went on to make images of what she called 'clowns.' The figure of a bare-chested bureaucrat with only a tie to cover his body is self-explanatory, as is an empty chair with masks on it under the title *Waiting for the Clowns*. A surreal image as if foreseeing no end to the clowns was rendered in *Seribu Topeng di Wajah* (A Thousand Masks on the Face) featuring a male with a cloth tied over his eyes and going out as a long tail laid with masks blows in the wind.



LEFT
Tiwikromo, patience transformed into rage

TOP
Priyayi (nobility), acrylic on canvas, 80 x 60 cm, 2004

If she used masks for critical comments on others, those that marked her series of self with wide-open eyes as if in terror and closed or half open mouths, was a repressed outcry of the almost unbearable torment that she had to endure. Clenching and squeezing fists as well as safety pins emerged in her installations as expressions of frustration or hidden elicitors of pain.

Along with her work as a bureaucrat, Dyan persistently continued working as an artist (6 of her 10 solo exhibitions were held while in office). As she succeeded in fostering Taman Budaya Yogyakarta and its art scene, this is matched by a maturing of her art that makes the intangible tangible, while reaching the level of the sublime.

Meanwhile a qualitative research paper (authors Suardana R Angga Bagus, R Angga Bagus Kusnanto, I Wayan Suardana) titled *Femininity in Painting of Dyan Anggraini and its Implementation of Gender Mainstreaming* was discussed in the International Congress on Art and Arts Education (ICAAE), 2018, highlighting the motherly in her praxis as a bureaucrat and her artistic pursuit. ●



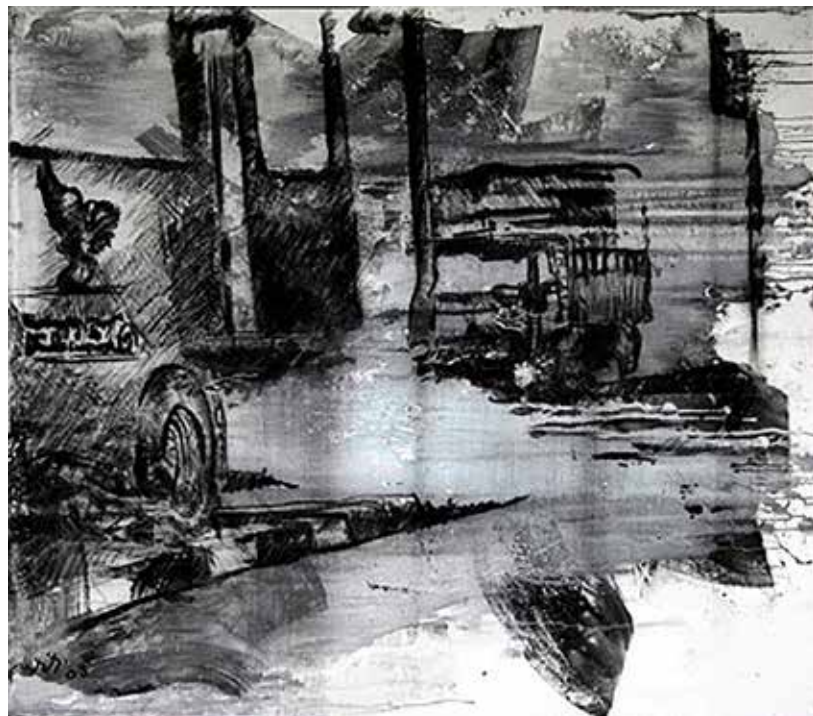
Indah Arsyad

Born 1965

INDAH ARSYAD graduated as a landscape architect before she became a multimedia artist whose works engage with issues of identity within the socio-political, cultural and urban realms. Her background as an engineer of architecture and environmental technology shines through in her paintings, but most of all in her installations where considerations of objects in relation to space are signifying elements. In a later stage, Indah added video animation morphing into science and climate change, relating to human life and future world developments.

The late Chandra Johan who curated the exhibition *Instinct* (2005) at Taman Ismail Marzuki, Jakarta, noted the early signifiers in her abstract expressionist paintings and bronze sculptures. Particularly her bronze sculptures were infused with a sense of passion and drama. Passion

RIGHT
The Ultimate Breath
 About the need for oxygen, climate change, the disastrous impact on human life, the earth, the cosmos, and ancient Javanese wisdoms. Digital video installation, charcoal drawing, sound, immersive digital microscope, digital animation, ancient Javanese mythological symbols, glass vessels with polluted phytoplankton from 3 points in the Indonesian ocean. *Microskope wayang* sound. 3 x 4.5 x 1.5 m, 2021 6'43" (looped) Sound: Wayang: Pitutur Tustho Gumawan dan Sound engineer: Irfan Ksatria. Research collaboration with BRIN Laboratory



LEFT
On the Way & The Traffic
 Charcoal & acrylic on canvas 1.5 x 1.5 m, 2008



and drama became keywords that marked her further artistic path which evolved from personal experiences towards humankind as center stage.

Her solo exhibition at Museum Nasional Indonesia in 2008 was an inevitable outcome of her daily experiences within the endless traffic jams and severe pollution in the capital city. Impressive charcoal and acrylic on canvas paintings and sculptures drew a portrait of the city that put a dramatic accent on the congested traffic in the city and the poor housing in urban neighborhoods.

Then, amid the urban brouhaha she transformed negative thoughts about the city into a futuristic vision. Meshing elements of space, environment and technology her installation titled *Racing Minds* (as part of the exhibition *Second Opinion* at Bentara Budaya Jakarta, 2010) used simple material which in her hands became a fantastic imaginative vision of future transportation. Featuring 21 white resin automobile wheels driven by white wings made of white goose



TOP
Racing Minds
 Installation
 21 car wheels with
 wings made of goose
 feathers
 4 x 6 x 1 m
 Resin, frame of wires
 and goose feathers
 2010

TOP LEFT
 2020
 Multimedia (acrylic on
 canvas and engraving
 on acrylic)
 60 x 60 x 5 cm
 2020

feathers, they infused our imagination of a vehicle that appeared as if it was about to take off towards the ominous skies of the future.

Initially, personal problems evoked her intense attention on identity, particularly that of a woman. This intensified interest in women's lot saw pictures in black and white at the exhibition titled *Percept-see* (2015), denoting a profound sense of emotion captured by a simple hand-phone camera.

The same can be said of *Amarterasu*, featuring a chandelier of 1000 condoms that she created for the joint exhibition *Kitab Visual Ianfu*. Her solidarity with the lot of the comfort women during the Japanese occupation in Asia at the time was expressed with 1000 condoms and petals of 16 chrysanthemum flowers arranged in the form of the Japanese emperor's symbol called *monsho*. An even more dramatic view was rendered with a few condoms coming down from the chandelier hanging from the ceiling appearing like metaphors of blood dripping down from horrifying wounds.

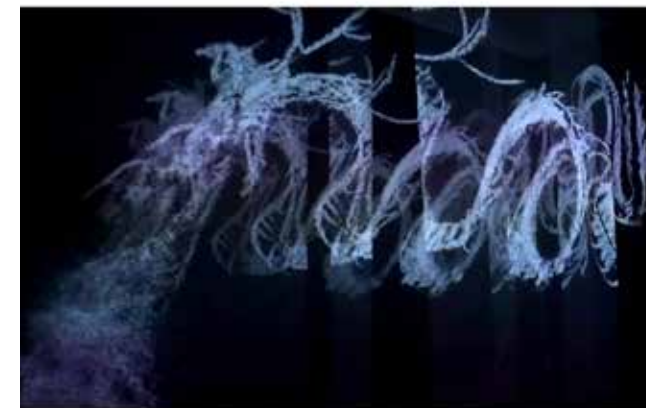
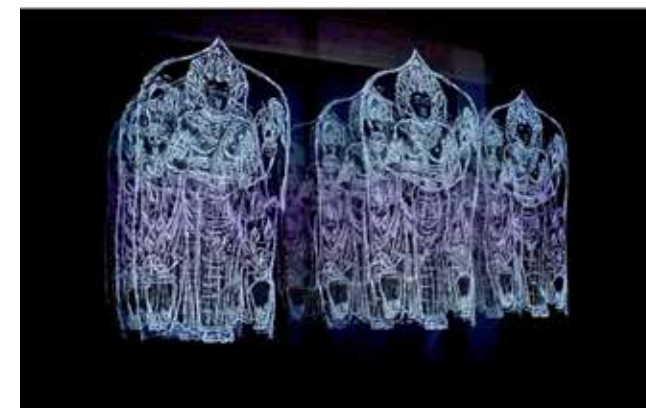
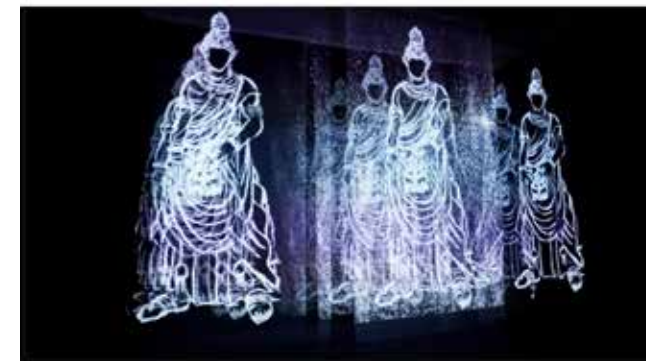
Indah also made a digital video art installation titled *Another Side* for the exhibition *Empu* at Bentara Budaya Yogya in 2017. The work engaged with women workers from the middle class downwards whose lives differed substantially from the urbanites that are usually highlighted on social media and magazines on issues of gender and class shaping realities in urban society.

In 2019 she reached a milestone when she created a giant installation that she made for a duo exhibition that dealt with the quest for identity in Indonesia id *Sengkurat Identitas, 2019*. Questions about herself stretched to the issue of identity experiencing a crisis in urban life.

Her theatrical installation work *Butterfly* was inspired by observations of worrisome cultural changes happening in the urban environment, of which she herself was a part. The use of mixed language by urban youth, and the influx of what was called modern which was changing one's innate character and evoking new identities was like the process of metamorphosis of a butterfly, she found. She felt an urgency to reveal that all artistically.

For her work, she first selected 6 persons from an environment near her house. These persons came from various backgrounds, different classes and socio-economic standings, as well as with different religious and political adherence. What they shared was the impact of changing situations on their lives. First using the camera to make pictures of each person, she then printed the pictures on transparent acrylic, adding engraved symbols of ancient Javanese mythology. The acrylic slabs were then used as screens which an LED flood light and an LED flashlight projected onto the wall, where the blown up images appeared as shadows backing the real image. The entire work appearing as a theatrical stage of sorts. Emanating wayang and ancient Javanese symbols in a contemporary understanding, her poetic and almost sublime presentation challenges our understanding of what art can do in the changing cultural settings of today.

Her work for the IWA3 exhibition is equally awesome. Deeply touched by the tragic image of George Floyd, a black man, who succumbed under a Minneapolis police officer's knee pressed on his neck, as well as the devastating impact of Covid 19 that also denotes a shortage of breath. The dire need for oxygen for human life became the focus of Indah's video installation *The Breath* later renamed *The Ultimate Breath*.



TOP
The Glory of The Land
 Digital Video
 Installation
 Digital Video Projection
 on hologram screen
 3 x 4.5 m
 15 minutes
 2021



LEFT
Monshou
 Chandelier
 Installation
 1000 okamoto
 condoms, fiber and iron
 printer for condom
 1.5 m diameter, 3 m
 high



TOP
The Butterfly
 Multi media,
 photography and
 grefir on acrylic sheet,
 projected with LED light
 and LED flash light
 3.5 x 8 m
 2019



Indah explained that plankton, while existing in the deep waters of the sea, produce 70-80% of oxygen on earth. That is why she deemed laboratory research important, for which she cooperated with the Oceanographic Research Center of Indonesia's Research Center LIPI. To acquire onsite information, she did dialogical interviews with the fishermen in the surrounding environment, and did seawater sampling from several points in Indonesian seas. The resulting revelations included the blooming of algae/phytoplankton because of a polluted sea as well as industrial and household waste found along the coast of the Jakarta Bay and the coast of Cirebon.

Set against a black background covered with abstract scratches and human palms printed with charcoal, the palms denoting human activity, the immersive video reveals both drama and tragedy befalling humankind in a world of disharmony. Nevertheless, such a distressing vision is neutralized as Indah goes back to Javanese ancient culture offering hope and new life, with symbols of Batara Surya, the Kalpataru tree and other symbols of ancient myths denoting life in the universe. Accompanied by a sound score of breath, the chanting of a *dalang* emphasizes a hopeful accent to the work. This work was recreated in a larger format for the exhibition *Infusions into Contemporary Art* with the title ***The Ultimate Breath***, with added small containers filled with water from points in the seas of Nusantara where blooming of phytoplankton had emerged due to pollution.

In **2020** she created a work of the same name **2020**, with the ball of the earth painted against a lush green and with engravings of old Javanese symbols denoting the spread of the Covid virus in the world. In 2021 as part of the National Gallery's overall project on Terra Incognita, she created a video installation titled ***The Golden Land***, featuring a multimedia installation (digital microscope photography and engraving on mica sheet) showing the influx of Western and Eastern figures representing colonial powers into the lands of Nusantara, including the lands of Queen TribuwanaTunggadewi, from the Majapahit kingdom. ●



Melati Suryodarmo

Born 1969

BORN in Solo, Melati Suryodarmo lives and works between her native Solo in Central Java, Germany and the wider world. She is Indonesia’s long durational performance artist par excellence using her body as a container of memories and experiences that with movements is her performance art. “The world that inspires me to move my thoughts is the world inside me,” she once told me. “The body becomes like a home which functions as a container of memories, a living organism. The system inside the psychological body that changes all the time has enriched my idea to develop new structures of attitude and thoughts.”

Originating in her personal experience of cultural bodies between the Western and the Eastern world, and infused with Buddhism,

BOTTOM
Amnesia
Performance Art
Indonesian Women Artists#3
at The National Gallery
of Indonesia, March 2022

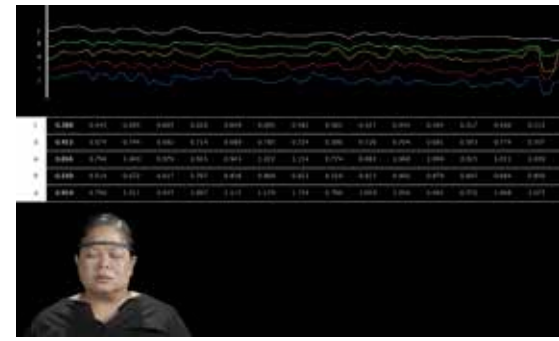
Amnesia, a 5-hour long performance by durational performance artist Melati Suryodarmo, shows her entering the room of the past, then start sewing and counting the histories and pieces of other rooms of the past be it related to personal memory, the nation, or other, that have been forgotten, or erased. Expressing personal regret she incessantly utters ‘I am sorry’ during the entire performance. (First in 2016)

Animism and Islam, her over a hundred works are hybrid with syncretic undertones, evoking human nature in all its facets.

Born to an artistic couple immersed in dance and movement, she was taught to appreciate diverse cultural practices besides practicing Javanese culture. This included the practice of Tai chi in a combined form with Buddhist and Javanese elements. At the same time she learnt to practice diverse forms of meditation such as yoga in addition to the Javanese Sumarah, a local form of meditation that develops sensitivity and acceptance through deep relaxation of the body, emotions and mind, with notions of surrender.

Living between the cultures of the East and the West where she lived for twenty years, Melati’s work has felt the impact of elements of both worlds. She acknowledges the great influences of her tutors, the renowned Butoh dancer and teacher Anzu Furukawa and the long durational performance artist Marina Abramovic, as well as inspiration drawn from the iconic Cuban American artist Ana Mendieta and the German performance artist Boris Nieslony. But it is with her inborn tendency for myth and her own traditional culture that she has created her own authentic performances evoking a new meaning to the understanding of contemporary performance art.





Myths and traditional culture mix to become a powerful source of inspiration for works that fascinate and evoke a spirit that may present itself as alien, surreal and yet firmly related to contemporary culture. In this sense, Melati's continuous research into the traditional has resulted in elements in her works that are rooted in that culture, time and place, but also revisited with the spirit of the contemporary.

One of her bold breakthroughs in the Indonesian art world was when as artistic director of the Jakarta Biennale 2017 she brought in *Bissu*, the androgynous shamans from South Sulawesi, to perform prayers and blessings at the opening night (Fig. 4). The biennale was themed *Jiwa*, a concept that is almost impossible to translate into English, however for the occasion it could be approached as an all-encompassing creative energy that flows from the past – or the memory of it – to the present, and onwards toward future visions. As

TOP
If We Were XYZ
(performance based on exploration of the subconscious through the medium of a Sleep Laboratory)
2019

BOTTOM
Your Otherness - I've Never Been So East
2016
Dance Performance
Performed at the Witch Dance Festival, Sophien Salle, Berlin, 2016

BOTTOM
I'm A Ghost in my own house
A twelve hour performance where the artist crushes and grinds a hundred kilos of charcoal briquettes.

the artistic director she boldly underlined a new understanding of contemporary practice by including the *Bissu* in the contemporaneity of the Jakarta Biennale.

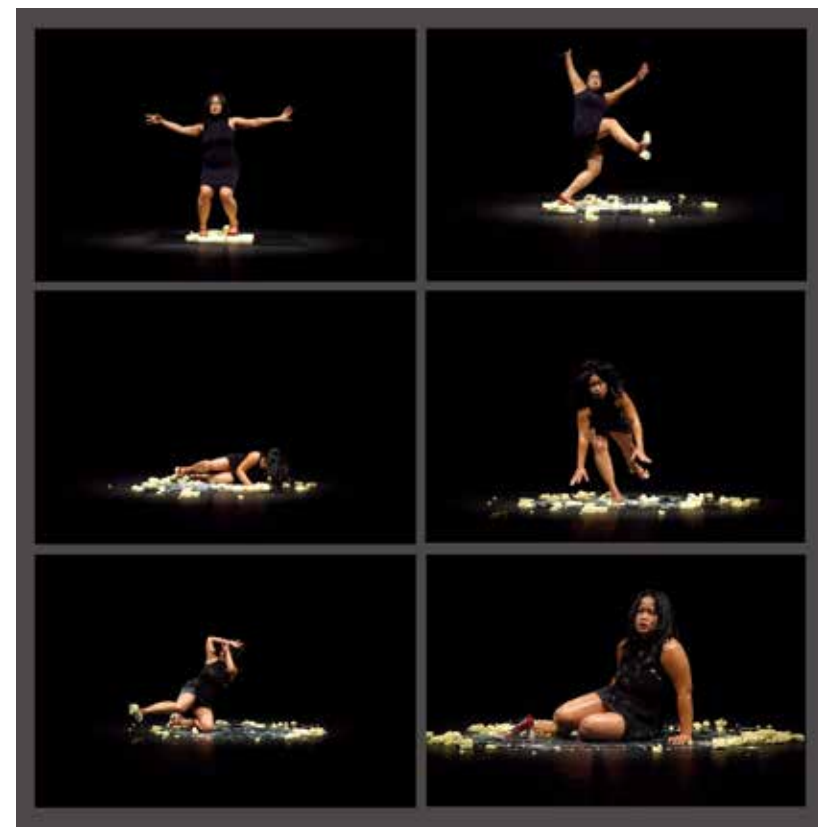
On 28 February 2020 her first solo exhibition of her 20 years practice opened at Museum Macan in Jakarta, featuring part live, part documentary of 12 selected long durational performance pieces that range from 3 to 12 hours. Among these were the most popular *Exergie-Butter Dance* and *I Am A Ghost in My Own House* through which she challenges her own body physically and psychologically in pursuit of a deeper understanding of the self.

Melati is trying to share her experience, knowledge and network with cross-cultural artists and cross national art institutions at Padepokan Lemah Putih and Studio Plesungan in Solo where she has organized an Annual Performance Art Laboratory since 2007.



Acknowledging the changing patterns of culture in 2019 she embarked on a project that indicated an evolution of her usual practice with the 'body as a container of memories and experiences.' Now delving into the subconscious as inspiration, she devised a **Sleep Laboratory** that is able to measure a person's brain waves during sleep. Through a complex process of sound recordings and brainwaves, and drawing upon elements of Javanese mysticism, each dream of herself and a few others, was able to be deciphered and, with added imaginative power, became the basis of a performance titled **IF WE WERE XYZ** (performed at Asia Society in New York). She was supported by Technologist Antonius Oki Wiriadjaja to decipher the data in the laboratory and invited Jessika Kenney to perform the dream notations together with her.

Her works are part of various exhibitions, among others, Re-enacting History: Collective Actions and Everyday Gestures (2017), National Museum of Contemporary Art Korea, Gwacheon, South Korea; SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now (2017), National Art Centre Tokyo & Mori Art Museum, travelled to Fukuoka Art Museum, Japan; AFTERWORK (2016), Para



LEFT
Exergie – Butter dance
2000
Performed at the
VideoBrazil, Sao Paolo,
2005



TOP
Transaction of Hollows
2016
Performed at Lilith
Performance Studio,
Malmö, 2016

Site, Hong Kong, travelled to (2017) Ilham Gallery, Kuala Lumpur, Malaysia; East Asia Feminism: FANTasia (2015), Seoul Museum of Art, Seoul, South Korea; 8th Asia Pacific Triennale (2015), Queensland Art Gallery & Gallery of Modern Art, Queensland, Australia; 5th Guangzhou Triennale (2015), Guangzhou, China; The Roving Eye: Contemporary Art from Southeast Asia (2014), Arter, Istanbul, Turkey; Medium at Large (2014), Singapore Art Museum, Singapore; Luminato Festival (2012), Toronto, Canada; Beyond the Self: Contemporary Portraiture from Asia (2011), National Portrait Gallery, Canberra, Australia; Marina Abramović Presents... (2009), Manchester International Festival, Manchester, U.K.; Incheon Women Artists Biennale (2009), Incheon, South Korea; Manifesta 7 (2008), Bolzano, Italy; Wind from the East: Perspectives on Asian Contemporary Art (2007), Kiasma, Helsinki, Finland. ●



Mella Jaarsma

Born 1960

THE name Mella Jaarsma is intricately intertwined with Cemeti gallery and contemporary art development in Yogyakarta. She and her husband Nindityo Adipurnomo founded the alternative gallery Cemeti in 1988 and became the key to experimental and contemporary art in Yogyakarta. In 2006 the couple was awarded the prestigious John D. Rockefeller 3rd Prize for Professional Achievement and commitment to developing Indonesian arts. As an artist, Mella consistently informs on the ills in society, but she has recently changed from sharp commentary to providing answers for innovation on the ground.

BOTTOM
A Taste of Behind
 Two costumes of barkcloth, acrylic paint, fabric, bamboo
 2018
 Photography: Bert Sacre

'A Taste of Behind' relates to the changing notion or standard of when and if particular parts of the body are appropriate to be seen

or on display and when they are not. I created barkcloth coverings with two holes, one for an armpit and one showing off the butt. Bark clothing has been worn in Indonesia for thousands of years and during the colonial era, mostly covered the genitals. Subjects of the colonies were eventually forced to alter the design of their bark clothing however to cover their bodies more fully and eventually were forced to wear cloth fibers. In 'A Taste of Behind' I seek to start a new trend by displaying a part of the human body that is still typically covered: the butt.

Forging contacts with international institutions, assisting in the selection of Indonesian art compatible with contemporary trends overseas, Mella and her husband became trustworthy resources on Indonesian contemporary art and a qualified bridge to network with the international circuit. In addition, their art space became known as among the best managed of the time.

Mella is widely known as a driving force.

Born in the Netherlands in 1960 and a graduate of the Minerva Fine Art Academy in Groningen, she arrived in Indonesia in the early 1980s where she first enrolled at the Jakarta Arts Institute in 1984, and later moved to the Indonesia Arts Institute in Yogyakarta where she studied visual art. She met and married Nindityo Adipurnomo. Together they set up Cemeti to allow artists creating experimental art to display their works. Conventional galleries denied them such a space at the time. Cemeti was a space and platform that helped now renowned artists develop their art.

When Mella first came to Indonesia, she was inspired by the tropical sun and the shadows it cast on her. She was also impressed by the shadows of visitors in the sidewalk *warungs* (food stalls) cast by the flickering of *lampu templek*, traditional oil lamps. Having previously

studied the philosophy of *wayang* or shadow puppetry, these experiences made her adopt shadows as a metaphor for the human body in all its various forms and positions vis-a-vis space, tradition, culture, religion and politics.

Shadows also represented the border between the seen and the unseen, her works came to signify life and death as belonging to the same cycle. An important work in this sense was *Pralina - A Fire Altar* (1993) featuring a crematorium platform that she constructed in the village of Munduk in northern Bali. In 2009 Mella created an installation for the exhibition *Beyond the Dutch* at the Dutch Centraal Museum. Titled *Square Body-Empat Kanda* (Shadow Gowns), the work, a video installation, used special lights resulting in shadow images, features three shadow dresses or with shadow images in the four corners, based on the Balinese belief that four brothers will surround and protect you during your life time.





TOP & BOTTOM
Wearing the Horizontal
 Barkcloth from the mulberry tree (created by Mufid), fabric, metal
 Three costumes, variable dimensions
 Archival print on Hahnemuhle photo rag satin
 Triptych, 90 x 78,2 cm each
 Ed. 10 + 1 AP, 2020

With the outset of the COVID-19 pandemic, I started to make drawings and paintings on how we all carry the notion of mortality within us. I was inspired by objects of an ephemeral or finite nature, like the 'Lamak' – beautiful woven and stitched panels, made from palm leaves that hang in front of shrines in Bali, which fade after only one day.

The existence of fragile works remains in their concepts, stories, contexts and imaginations. Confronted with our own fragile existence, we are forced to contemplate our core values that forge our notion of life in relation to death, time (present, past, future) and nature. I interpreted these ideas in creating horizontal dresses. This work 'Wearing the Horizontal' depicts a dress that is virtually impossible to put it on, as it is horizontal and not wearable yet. Through the horizontal dress we get a glimpse of what lies ahead of us.



RIGHT
Rakus
 Metal, leather, fabric,
 barkcloth, acrylic paint
 2018





TOP
The Size of Rice
 Four channel video,
 various durations
 Wood, cotton,
 leather, rice plants,
 barkcloth, buffalo
 horn
 2021

LEFT
In Ravel Out
 Leather, stainless
 steel, newspapers,
 soluble plastic made
 of cassava
 2018

Mella's art works have been hailed as opening the eyes of the public to issues deserving critical judgment.

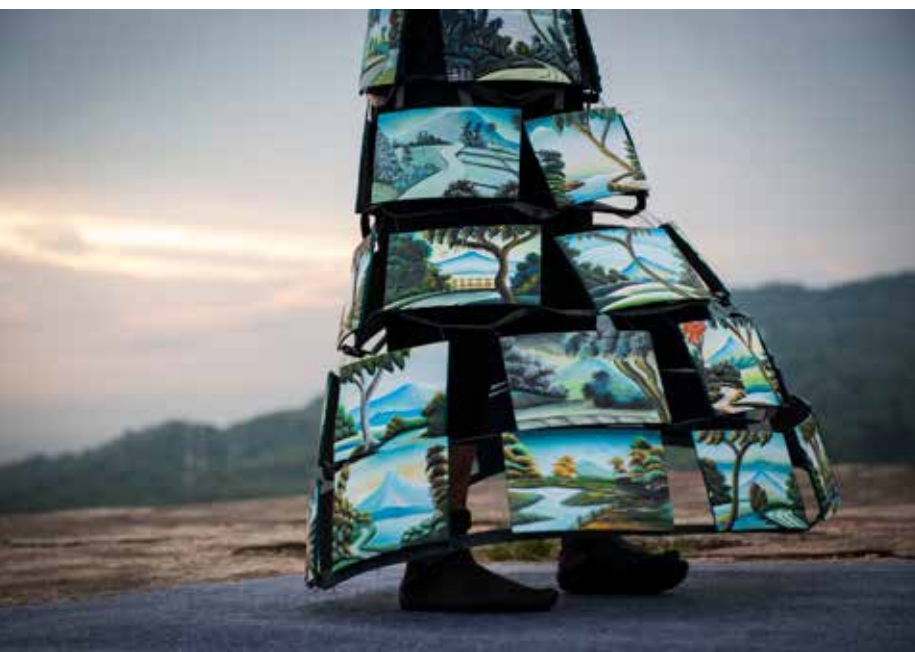
Her work evolved from shadows as a metaphor to installations poignantly commenting on unequal relations and prejudices of race, religion, class, and gender in relation to humanity in society. Her early works have been inspired by the body covering burqa or *jilbab* that appeared in various representations to respond to sociopolitical issues. "I use clothing in my work to question one's behavior and social conditioning," she has said.

One such work was titled *Hi Inlander (1998-1999)*, the term being a Dutch colonial derogatory way to address natives, here used in a cynical manner. It was the first time she used a cloak for her installation that immediately pointed at the issue of intolerance between certain groups. To make the cloak she would for instance, use frog legs, a delicacy for Chinese people but *haram* (unclean) for Muslim people. Mella further responded to contemporary socio-political issues using body coverings, which she considers as a façade in which to hide or appear, inhibit or vacate. She also made them out of squirrels, chicken feet, snakes as well as moth cocoons, water buffalo horns, the bark of banana trees, and more.

Mella has created a massive number of works, including installations and performances based on research and philosophical ideas as a basis for her critical views in thought provoking works. Some of her



LEFT
The landscaper
 2013
 Wood, paint, iron,
 leather, video 3'40"
 wooden panels carved
 by Pengho and painted
 by Anex at Jatiwangi



LEFT
Blinkers
 2017
 Leather, fur, stainless steel,
 fabric, silkscreen
 5 costumes



best known works include *I eat you eat me* (participatory), *Lubang Buaya*, *Dogwalk*, *Binds and Blinds*, and *Animals have no religion, A blinkered view- high tea low tea*.

In 2017 she created *I Owe You*, a work that discusses the power politics in the use of bark cloth, which people were forced to replace with cotton under colonial rule and when Christianity and Islam were introduced. Followers were prevented from using this material because of its relation to traditional ceremonies and animistic beliefs. More recent works with bark cloth include the series titled *A Taste of Behind*. (2018)

In line with the latest issues worldwide, this year Mella has made works to rethink basic human needs related to the issues of ecology,

climate change and its impact on the human being. She visualizes this in a series of works titled *Feeding the Nation*. In the work *In Ravel Out*, which features women in what looks like today's festive dresses, Mella exposes the process of change and regeneration in today's social and cultural patterns. The works are commenting on the current situation where plastic bags are replaced by a material made of cassava which is soluble. These bags carry outdated newspapers, editions of Tempo magazine no longer available due to its digital transformation.

Mella's oeuvre has been presented widely in Indonesia and abroad, including 'Dunia Dalam Berita', Macan Museum Jakarta (2019), Setouchi Triennale, Japan (2019), The Thailand Biennale, Krabi, Thailand (2018), The 20th Sydney Biennale (2016), 'The Roving Eye', Arter, Istanbul (2014), 'Siasat – Jakarta Biennale', Museum Keramik dan Seni Rupa, Jakarta (2013), 'Suspended Histories', Museum Van Loon, Amsterdam (2013), 'Singapore Biennale',

Singapore Art Museum (2011), 'GSK Kontemporer – Sadar: Art Fashion Identity', Royal Academy of Arts, London (2010), 'Mengenal Kembali Identitas', Museum Katonah, New York (2009), 'Fashion Tanpa sengaja', Museum Seni Kontemporer, Taipei (2007), Yokohama Triennial (2005), and many more. Her works are in the collections of among others, Queensland Gallery of Modern Art, Brisbane, The National Gallery, Canberra, the Singapore Art Museum, Ilham Museum, Kuala Lumpur and the National Gallery of Indonesia in Jakarta. ●



Nunung W. S.

Born 1948

NUNUNG W. S., considered to be the only female abstract painter of her time, has dedicated her life to colors as the vehicle of her artistic expression. While her early works were evoked by the dynamics of life and her strong brush strokes denoted the influence of abstract expressionism, she moved further towards the mystique of the supernatural, and a reflection of the depths of her own psyche.

Today Nunung speaks of her abstract work as a life journey invoked by the spiritual and the transcendental based on religion, mystique and the magical. Already in 1989 Nunung had said, **“I try to express with colors what I have seen, experienced, internalized from nature. I am not tied to painting shapes, rather I try to enter via internalizing and abstracting the very shape to see what is behind it.”**

Nunung, or Siti Nurbaya, was born in Lawang, East Java into a family where the grandmother was engaged in batik making and the father made jewelry of stones from his native Kalimantan. Although her father, a *kyai* or Islamic religious teacher demanded she pursue religious studies, Nunung defied his wish and being strong-willed went on to pursue her own destiny, to be a painter. Failing entrance tests in ITB and ASRI, she never gave up what she considered her calling, and when the Surabaya Art Academy opened in 1967, she was among the first to enter.

Nunung was only a fourth-grader when she saw Kartika Affandi’s paintings. Then and there she decided to be a painter too. Sitting under the banyan tree in Yogya’s *Alun-alun*, Nunung did not mind the intense midday sun while looking up at the sky and the grass around her, and she would feel the stirrings of colors all around. She then opened her sketchbook and would leave half a leaf white and half black; white denoting the sky while black denoted the grass where she sat. In an extended experience much later, she experienced the midday sun turn the white limestone mountains in Gresik into a myriad of colors.

Her earlier paintings emphasized a combination of expressive brushstrokes and mostly dark hues as well as occasional experimentations with different media, such as the addition of paper to her composition. Later the expressive brush strokes began to give way to a new visual language that employed rectangles. Inspired by traditional sarong patterns, the shapes were a study in the effect of colors on a surface. Colors became her main vehicle of expression, filling rectangles with their hazy, indistinct and soft contours, devoid of any form, with only a single line indicating where the artist finds herself in the large space of color. Large rectangles and their contrasting hues



TOP
An-Nisa 2021
 Acrylic on canvas
 180 x 500 cm (5 panel)
 2021

RIGHT
Lukisan 2020
 (Painting 2020)
 Acrylic on canvas
 160 x 270 cm (3 panel)
 2020





LEFT
Lukisan Bulan Juli
 (Painting of July 2020)
 Acrylic on canvas
 125 x 155 cm
 2020



TOP
Lukisan 2018
 (Painting 2018)
 Acrylic on canvas
 150 x 150 cm
 2018

became suggestive of spirituality. Her colors are the result of layer after different layer of color, almost an act of contemplation. "Through color I bring myself into the transcendental," she once said.

Some have found her works reminiscent of Rothko, but a closer look would reveal the difference. A fine line along the sides of Nunung's paintings would show the basic layers of color, hinting at batik work she was familiar with through her grandmother, a batik maker. At the same time, the subtlety of the edges where adjacent colors touch gives the appearance of radiating light.

In the further process of her exploration Nunung immersed herself even more into non-matter as she approached the age of 50. Lines increased in her color fields suggesting doors she still had to pass through while her color palette changed to a spectrum of colors that referenced traditional fabrics of Madura, Aceh and Kalimantan. The line that used to indicate her positioning in the space of the canvas is either broken or has disappeared altogether, in one painting even soaring toward a red peak at the top of the work, a metaphor for

the most holy mountain. A series of **Gunungan** was the fruit of her intense immersion in the wayang shadow plays.

At some point in her life, the spiritual gave way to reality. Nunung, who had insisted that her art had to come before anything else, and had made that as a condition when Sulebar, now her husband, proposed, realized she had to give more attention to her husband and only son. **One Flower** in 2000 showed a hesitant line emerging from a spontaneous movement of the hand and denoted her only son. **Red Flower** in 2004 featured three semi abstract shapes denoting her increased attention to her family.

At another time, inspiration and creativity appeared to dry up and Nunung went to contemplate at the Borobudur Temple, letting that special spirit work into her being. Her canvases became larger with more impressive dimensions and appeared as triptychs, inspired by the horizontal and vertical movement of the Buddha statue. A minimalist work focusing on the primary colors of black, red, blue and white, appears like a graphic piece of rectangles.

Consistently working with colors as her major vehicle of expression in large rectangles of color planes, at a later stage her canvases showed multiple squares in various color combinations arranged within the rectangle. She also began to add collages in 2011, adding a subtle but refined sense to the divine. Her paintings are usually entirely colored, and even the title is indicated in the color it entails, such as **Biru di Atas Coklat** (2015). Sometimes, like in **Gerbang Putih**, a vague line indicating a gate emphasizes the state of her journey that may need to go through various more gates to arrive at the place she is heading.

Nunung's last solo exhibition was in 2002, but she has continued to participate in group exhibitions. In her recent selling exhibition at Ciptadana Jakarta, she explained how in the painting **Keindahan Kaligrafi** of 2014 not a single word or *hijaiyah* letter appears, because she does not think of calligraphy as Arabic words, but as a feeling towards its shape and rhythm. Indeed, early on she had already explained that what she sees or experiences is relayed in colors that take her to imaginations of the beyond. Her recent works see an intensified inspiration of the spirit of calligraphy, the geometric shapes of *adat* (traditional) houses, and the weavings worn by women, while collages, both on paper and canvas, are meant to be an intensified accent on the subtle sense of the divine (among others a 5 panel painting titled **An Nisa**). ●



Sri Astari Rasjid

Born 1953

SRI ASTARI RASJID is the only female artist to have been representing Indonesia as an ambassador (to Bulgaria, Macedonia and Albania) while at the same time practicing as an artist.

Reading Sri Astari's oeuvre of over 3 decades is like sensing the heartbeat of her life and its relation to the nation's momentum, as her works are based on life as she experienced it.

Perhaps subconsciously, she was far advanced in time and vision when she started delving into her native Javanese culture some more than three decades ago at a time when her peers were championing

BOTTOM

Armor for Change, a 2.5 meter high kabaya sculpture. Embellished with just one butterfly brooch. Denoting change in life, personally and the nation when President Jokowi had appointed an unprecedented number of 4 female cabinet ministers.



BOTTOM

Dancing in The Wild Seas
Mixed media, 7 carved wooden Wayang Klitik puppets, paint, stainless steel mesh, Cinde sash cloth. Under a reconstructed, repainted red color from old found Pendopo wooden pieces. Indonesia National Pavilion, Venice Biennale 2013



TOP

Contestants
Ladies in the Chinese Cheongsam dress, the Indonesian sarong and Kabaya and the Indian Sari against the background of Borobudur Temple and the Wallstreet Journal with Index notations is like predicting the potential economic powers.

western modern art. Relentlessly she sought to reread and reinterpret the layers of meaning in the culture into which she was born. From her cultural roots she blew a breath of fresh air, creating a contemporary language of sorts.

The *kebaya*, women's traditional blouse, stands out as a revealing barometer of mood and changing situations. In 1998, when the confusing political situation and mass rapes struck the country, and the chastity belt came into circulation, she created her first ever large scale sculpture of the *kebaya*. Appearing lovely, it was made of cold, hard steel, and was cynically named **Prettified Cage**.

Her second large scale *kebaya* **Abandoning Virility** (2002) ponders life and death, and the fallacy of make-believe. Placed against a background of Javanese scripture on a stainless steel screen with a purple shape of a vagina extending from the top, and coming out beneath the lower part, it became a thrilling representation of women's situation at the time.

In 2011, she returned to the idea of amulet or *jimat*, to shield her soul, and made not one, but five *kebayas* using grey aluminum in an installation named **Armors for the Soul**.

At the end of 2015, a new era in the nation had set in with the newly elected president Jokowi, and her appointment as the first



9 Pearls of Heaven

Wood, acrylic paint and iron structure. Costumes and accessories from private collection or found objects from various regions in Nusantara.

The “Nine Pearls of Heaven” is reminiscent of the traditional ‘ruwatan’, a ceremony to heal” Representing women from different religions, beliefs and spiritual backgrounds the installation in 1.5 meter tall Wayang Golek Wooden puppets, wearing various costumes from all over Indonesia can also be understood as the national motto *Bhinneka Tunggal Ika* (Unity in diversity), as well as in its universal understanding.

They take the imaginative guise of the mythical: Dewi Sri, Maryam, the mother of Jesu, Khadijah. The prophet Muhammad’s spouse, Asiah, Faraoh’s spouse, Dewi Saraswati, the mythical goddess of Learning, Fatimah, the prophet’s daughter, Hajar, Abaham’s spouse, Kuan Im the venerable queen in Budhist Konghuju, Thahirah from the Bahai belief, and the (hidden) Javanese Queen of the South Sea, Kanjeng Ratu kidul. The artist has called upon them and their powerful spirit to heal the world from Covid and other disasters plaugueing the country.

female ambassador with an artist’s background was forthcoming. She created ***Armor for Change***, a 2.5-meter-high *kebaya* sculpture embellished with just one enormous butterfly brooch to denote the change taking place in her personal life and the country as President Jokowi appointed an unprecedented number of four female ministers. A sense of urgency was palpable in her retrospective exhibition titled *Yang Terhormat Ibu* (Dear Mother) at the Cultural Centre of Gajah Mada

University in Yogyakarta, which was held from 27 February to 5 March 2016. Here she pointed at the significance of the cultural and the spiritual at a time when urbanity and the influx of social media and the mix of global voices are dampening the inner voice of humankind.

As Astari’s path evolved in the arts, so has her personal ‘becoming’- a term coined in the theory of American psychologist Gordon Allport which denotes that a person evolves or ‘becomes’ after gaining new knowledge and experience. Such was evident in her praxis as ambassador in Bulgaria, Albania and Macedonia, where her cultural diplomacy came to fruition.

Astari’s oeuvre often has in-depth meaning related to the present time. In fact, her works are often visionary. The installation titled ***Home*** for instance, is a huge installation cage that was reworked from the branded Kelly bag and was originally a gender critique on the vision that relegated women to the house. But ironically, today it is the safety symbol for all humankind when the Corona virus is pushing us to stay at home.



TOP
Eling
 (take heed)
 Amid rampant corruption, Astari created this work a tasbeeh (Muslim prayer beads) as a reminder, to take heed.

LEFT
Multicolor Phoenix Rising
 Initially the cage was derived from the mondain Kelly bag, designed with a woman figure in the cage, it was meant to comment to women relegated to the home then the view ironically transformed when during Covid everyone had to stay at home. Today Astari added a multicolored phoenix on the cage, denoting rebirth, when the Pandemic is over.

The same visionary quality comes through in the painting *Contestants* which seems to predict the future world powers as being China, Indonesia and India. The painting features three elegant women each in their national dress, the Chinese cheongsam, the Indonesian sarong and kebaya, and the Indian sari. Painted against a background of images of the Borobudur Temple, and the Wall Street Journal with Index notations, it was like a prediction of the potential economic powers.

Astari has always believed in the power of female energy. For her work in the Indonesia Pavilion of the Venice Biennale 2013 she created a *Pendopo*, a Javanese architectural structure built of columns and open on all sides, it was traditionally a ritual space in the sultan's palace or *kraton*. The *pendopo* in Astari's experience is loaded with *sakti*, the sacred power hidden deep within. It is a metaphor for the deep sea where the intangible power of the Queen, or *sakti*, resides. "We will find *sakti* by going deep into the self," she said.

Astari's latest work again deals with female power that is called upon to pacify the turbulence in the unruly world of the Covid 19 Pandemic. A performance installation, it should work like a *Ruwatan*, the ritual held in Javanese communities to make a better world. Cultural in its execution it is conceptually of contemporary importance, including issues of global unity and plurality. Nine huge two-meter tall *golek* sculptures represent women from various backgrounds: Siti Asiyah, wife of Pharaoh, Mariyam, mother of Jesus, Siti Khadijah, wife of the prophet Muhammad, Saraswati, Hindu goddess of knowledge and creativity, Siti Fatima, daughter of the Prophet Muhammad, Siti Hajar, wife of Abraham, Tahireh, a prominent figure in Bahai religion, Kwan Im, Buddhist goddess. ●



Titarubi

Born 1968

FOR almost three decades, Titarubi has consistently challenged stereotypes and cultural constructions combined and related to social, political, gender and historical repression.

Titarubi works in multiple mediums and her works take many forms, from sculpture, installation, performance art, happening art, paintings, drawing, graphics and photography, often collaborating with musicians, actors, dancers and film makers.

Early on she took part in activist driven events. As a student at the School of Fine Art at the Bandung Institute of Technology she already participated in exhibitions and happenings. Then as the New Indonesian Art Movement was gathering momentum, and the authorities closed down *Tempo* magazine in 1994, in a symbolic likeness she smashed her painstakingly prepared work of small ceramic sculptures for her studio graduation.

When in residency in Dhaka, Bangladesh (2013), Tita responded to a huge demonstration protesting the rapes of 400,000 women in the freedom war of Bangladesh from Pakistan by a performance titled **Setitik Air Mata** (A Drop of Tears). In this performance she slammed herself against a glass wall, then ensued against a brick wall which kept standing until onlookers joined in throwing their own bodies against the wall until it collapsed.

Issues of gender inequality and women's burden found expression in various works, among others in **Round to Shine**, a beautiful dress with a diameter of 300 cm made with beads that made the dress so heavy anyone attempting to wear it would surely suffocate. Violence against humanity has been an enduring issue that has



TOP
Imago Mundi
at van Loon Museum, Amsterdam. A reference to the little nutmeg which was more expensive than gold. Grown only in Banda, the Moluccas at the time it was a hot commodity in the 17th century, so much so that it instigated bloody wars between Spain, Portugal and the Dutch contesting for a trade monopoly. The robe consisting of 11000 nutmegs is gold-layered.



History Repeats Itself
Three traditional ships (sampan), from Aceh, Banten and Madura are imagined amidst the warring ships from Europe with the ruling powers clashing to get the nutmeg, surely relevant to this very day when European powers are clashing over commodities of gas and oil.

moved her from the very beginning. But it is the issue of history and the Dutch colonial repression that has taken center stage fueling her inspiration to dig deep into the past histories of Nusantara. From her research into the spice islands emerged the story of the nutmeg that had become so hotly desired by the Dutch, British, Spanish and Portuguese colonial powers who fought bloody wars to obtain a trade monopoly on the Banda islands, at that time the only place where nutmeg was grown. The harrowing story of the massacre and enslavement in 1621 of the islands' population impressed her deeply, finding it intriguing how the little nutmeg had played a decisive role in the bloody wars. Nutmeg at the time had become such a hotly desired commodity whose worth was weighted in gold.

Visualizing all this are various works around the issue, like her sculpture installation *Imago Mundi* (2013) featuring a large robe made of no less than 11000 gold-coated nutmegs, which returned in various alternative versions, such as *Hallucinogenic* (2014), *History Repeats Itself* (2016) and *Unbearable Darkness* (2016) where it always shared the same roots.



LEFT
Bayang-Bayang Maha Kecil (Shadows of the tiniest kind)

A critique on children having to learn Prayer texts they don't understand, by hard. Each of the 9 ceramic children's head was inscribed with Arabic texts and the children's gesture as in refusal.

RIGHT
Bodyscape
Installation of floating, reclining male figures made of fiberglass clothed in brocade kebaya. Examining and commenting on masculine and feminine stereotypes.



Long before the nutmeg issue, however, Tita's interest in colonial rule's abuse had been expressed with harrowing sculpture installations:

In 2005, for the Yogya Biennale, she made an installation of broken body parts being transported in a wagon from a sugar plant during Dutch colonial time.

In 2013, for her participation in the Indonesia Pavilion themed Sakti at the Venice Biennale 2013, she conceived her installation *Shadow of Surrender*. Featuring school benches reminiscent of those from the Dutch colonial time made from burnt wood with thick, open books placed on them. It served as a metaphor for education and the length of time and perseverance needed to acquire knowledge.

While signifying knowledge, science and education as the most important features of civilization, she also referred to the cycle of life and the national memory of colonial abuse. For the joint exhibition

Suspended Histories, 2013 at the Amsterdam Museum van Loon, she participated with a monumental sculpture titled *Imago Mundi*, the robe of 1100 gold-coated nutmegs.

Much earlier, she showed grave concern about education, opposing the practice that small children should learn Arabic prayers without any understanding of the meaning, she presented *Bayang2 Maha Kecil* (2000), an installation of nine stoneware busts of little children with Arabic script on their tiny heads. The Arabic text seemed mystical, and besides being reminiscent of Muslim prayers, they also reminded one of protective mantras used in various ethnic communities throughout Indonesia.

Regarding gender inequality, she blurred the boundaries between male and female characteristics in her installation *Bodyscape* at the CP Biennale 2005, featuring reclining male figures made of fiberglass clothed in brocade used for *kebaya* (traditional blouses). She also created an 8.5-meter high replica of David, *Surrounding David* (2008) made of fiber glass for the rotunda in the National Museum of Singapore. Covered with typically feminine lace also usually used for *kebaya*.

In 2016 the gold-coated nutmeg robe returned in three-fold at the



LEFT
Shadow of Surrender
Installation
Indonesia National
Pavilion, Venice Biennale
2013

Nine school benches modeled after those from the colonial time and made of burnt wood, referring to the long period of learning as well as to burnt trees in the forest. A thick empty book is on each bench denoting that each and everyone has to search and find the answer himself or herself. The benches are made of burnt wood, referring to the long period of learning.

TOP
From the series
Kisah Tanpa Narasi,
at Manifesta, Galeri
Nasional Indonesia
2006.

5th Singapore Biennale in her work *History Repeats Itself*. Each one stood like ghostly figures on three simple warships modeled after those of yore in Aceh, Madura and Banten, models she found in documents from the Portuguese and Spaniards who visited between the 8th and 16th century.

Questions remained: considering the busy trade of the area, what ships might have plied the waters? She enrolled as a student of history, hoping to find answers. At the Borobudur Temple she found a relief of a model that could well fit the early type of ship of the 8th century. Based on what she perceived from the relief and with added historical knowledge, infused with emotional sentiments, together with a technical team, she crafted a ship, in a giant version. It now stands at the Semarang Ahmad Yani airport where it is placed to somehow testify that once upon a time Indonesia was a seafaring nation.

Titarubi is a founding member of the Indonesian Contemporary Art Network (iCAN) which promotes education and multi-disciplinary work in art, and of Forum Rempah which focuses on the history of spice and its culture in Nusantara. ●



Biodata



Arahmaiani

Born 1961, Bandung

Education

Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia.
Paddington Art School, Sydney, Australia.
Academie voor Beeldende Kunst, Enschede, The Netherlands.

Selected Solo Exhibitions

2020 Politics of Disaster.: Gender, Environment & Religion" PAV (Parte Arte Pivente) Turin, Italy.
2018 The Past Has Not Passed - MACAN Modern & Contemporary Art Museum, Jakarta.
2016 Shadow of The Past" Tyler Rollins Gallery, New York.
2014 Fertility of The Mind", Tyler Rollin Gallery, New York.
2013 The Grey Paintings" Equator Art Project, Singapore.
2008 Slow Down Bro", Jogja Nasional Museum, Indonesia.
2006 Stitching the Wound, Jim Thompson Art Center, Bangkok.
1999 Rape & Rob" Millenium Gallery, Jakarta.
1994 Sex, Religion and Coca Cola", Oncor Studio, Jakarta.
1992 From Pieces to Become One-Homage to Joseph Beuys, Enschede, The Netherlands.

Bibiana Lee

Born 1956, Jakarta

Education

MBus Information Technology, Curtin University, Australia.
Clothing Technology, Post Grad Diploma, Hollings College, UK.
Bsc Textile Economics & Management, UMIST, UK.
Nanyang Academy of Fine Arts (NAFA), Singapore.
Nriyaya Aesthetics Society, Singapore
Bilik3Dharma Studio.
Art training with Teguh Ostenrik, Indonesia.
Barli Sasmitawinata, Zhang Xihua.

Selected Solo Exhibitions

2019 I AM CHINA, id: Sengkarut Identitas', National Gallery of Indonesia.
2015 Some Of My Favourite Things, Percept-See' Cemara 6 Galeri-Museum, Jakarta.
2007 Scream, Galeri Millenium, Jakarta.

Please note that this is a list of selected solo exhibitions while the group exhibitions have been excluded from this listing. Those interested to know more, are welcome to contact the website of the artist in question.

Dolorosa Sinaga

Born 1952, Sibolga

Education

Institut Kesenian Jakarta, Fakultas Seni Rupa.

St. Martin's School of Art, London, UK.

Ringling Art School, Tampa, Florida, USA.

Sonoma State University, USA.

San Fransisco Institute, USA.

Fakultas Seni Rupa Maryland University, USA.

Solo Exhibitions

2013 Menarilah! / Dance Your Life, Galeri Cipta 2, Taman Ismail Marzuki, Jakarta.

2009 Power of Shape, Galeri Kendra, Seminyak, Bali.

2008 Have You Seen a Sculpture from the Body, Galeri Nasional, Jakarta.

2007 Perempuan Perempuan Bicara, Galeri Tondi, Medan.

2003 Via Dolorosa, Galeri Nadi, Jakarta.

2001 Have You Seen a Sculpture from the Body, Galeri Nasional, Jakarta.

Dyan Anggraini

Born 1957, Kediri

Education

ASRI

Solo Exhibitions

2021 Maestro Meeting, Jogja Gallery, Yogyakarta.

2018 Perempuan (di) Borobudur, National Gallery of Indonesia, Jakarta.

2013 AMBANG threshold, Sangkring Art Space, Yogyakarta.

2007 Beyond the Mask, Griya Santrian Gallery, Sanur, Bali.

DecoraGent, Hadiprana Gallery, Jakarta.

2005 Invisible Mask, CSIS, Jakarta.

2004 So(k)-so(k) topeng, Bentara Budaya, Yogyakarta.

2003 Solo exhibition at French Cultural Centre, Surabaya.

1989 solo exhibition at PPIA (Indonesian-American Friendship Association), Surabaya.

Indah Arsyad

Born 1965, Ambon

Education

Architecture Landscape Arsitektur and Environmental Engineering, Universitas Trisakti, Jakarta.

Informal art training with Teguh Ostenrik.

Solo Exhibitions

2019 Butterfly, id Sengkarut Identitas, National Gallery of Indonesia, Jakarta.

2015 Darkness, Percept-see, Galeri-Museum Cemara 6, Jakarta.

2008 On the Way, National Museum Indonesia, Jakarta.

Melati Suryodarmo

Born 1969, Surakarta

Education

PhD Candidate in Artistic Research / Art as Practice Phd. at the Institute of the Arts Surakarta.

Postgraduate Program (Meisterschüler) in Performance Art at the Hochschule für Bildende Künste, Braunschweig, Germany, under prof. Marina Abramovic.

Study of performance art and sculpture under Prof. Anzu Furukawa, and Prof. Marina Abramovic. Degree in Fine Art at the

Hochschule für Bildende Künste, Braunschweig, Germany.

Degree in International Relations Studies, Faculty of Politic and Socio Sciences, Universitas Padjadjaran Bandung.

Solo Exhibitions

2020-2021 Why Let the Chicken Run?, Museum of Modern Art and Contemporary Art Nusantara (MACAN), Jakarta.

2019 Memento Mori, Singapore Tyler Print International (STPI) Singapore.

2018 I Love You, Shanghart Gallery, Beijing, China.

2017 Sunshower, Contemporary Art in South East Asia, National Art Centre Tokyo, Japan.

2016 Melati Suryodarmo, Il Ponte Contemporanea, Rome, Italy.

2016 Melati Suryodarmo, Il Ponte Contemporanea, Rome, Italy.

2012 I am a ghost in my own house, Lawangwangi Art foundation, Bandung.

2008 Solitaire, Valentine Willie Fine Arts at Annexe, Kuala Lumpur, Malaysia.

Please note that this is a list of selected solo exhibitions while the group exhibitions have been excluded from this listing. Those interested to know more, are welcome to contact the website of the artist in question.

Mella Jaarsma

Born 1960, Emmeloord,
The Netherlands

Education

Fine Art Academy 'Minerva', Groningen,
The Netherlands.

Art Institute Jakarta (IKJ), Jakarta.
Indonesian Institute of the Arts (ISI),
Yogyakarta.

Selected Solo Exhibitions (since 2000)

2021 The Size Of Rice, A+ Works of Art,
Kuala Lumpur, Malaysia.

South-South Platform, digital with Roh
Projects, Jakarta, Indonesia.

2017 Bolak Balik, Jendela Art Space,
Esplanade, Singapore.

2016 Carrier, Baik Art, Los Angeles, USA.
Carrier, LA Art Show, Los Angeles, USA.

2013 Male Energy / Tenaga Laki-laki,
Jatiwangi Art Factory, Jatiwangi.

2012 Truth, Lies and Senses, Lawangwangi
Creative Space, Bandung.

Toekar Tambah, with Nindityo Adipurnomo
at Semarang Gallery, Semarang, Indonesia.

2009 The Fitting Room, Selasar Sunaryo
Art Space, Bandung and National Gallery of
Indonesia, Jakarta.

Zipper Zone, s.14, Bandung, Indonesia.

2005 Asal, Etemad Gallery, Tehran, Iran.

2004 The Shelter, Valentine Willie Fine Arts,
Kuala Lumpur, Malaysia.

2001 I Eat You Eat Me III, The Art Center,
Chulalongkorn University, Bangkok,
Thailand.

2000 I Eat You Eat Me II, Cemeti Art House,
Yogyakarta.

I Eat You Eat Me I, Lembaga Indonesia-
Perancis, Yogyakarta, Indonesia.

Nunung W. S.

Born 1948, Lawang

Education

The Academy of Fine Art in Surabaya
(AKSERA).

Informal training with Nashar.

Selected Solo Exhibitions

2002 Ganesha Gallery, Four Season
Resort, Bali.

1997 Pusat Kesenian Jakarta, Taman Ismail
Marzuki (TIM), Jakarta.

1994 Cemeti Art House, Yogyakarta.

1992 Cemeti Art House, Yogyakarta.

1991 C-Line Gallery, Jakarta and Denpasar.

1989 Pusat Kesenian Jakarta, Taman Ismail
Marzuki (TIM), Jakarta.

Pusat Kesenian Jakarta, Taman Ismail
Marzuki (TIM), Jakarta, Indonesia.

Sri Astari Rasjid

Born 1953, Jakarta

Education/Training

Art Course, Royal College of Art, London,
UK.

Art Department, University of Minnesota,
USA.

Lucy Clayton School of Fashion Design,
London, UK.

English Literature, University of Indonesia,
Jakarta.

Selected Solo Exhibitions

2016 Yang Terhormat Ibu, PKKH Art Center,
Gadjah Mada University, Yogyakarta.

2008 His/Hers Exhibition, Vanessa Art Link
798 District, Beijing, China.

2000 Wings & Excursions, Ganesha Gallery,
Jimbaran, Bali.

1999 Recollections, Ganesha Gallery,
Jimbaran, Bali.

Titarubi

Born 1968, Bandung

Education

Faculty of Art and Design, Institut Teknologi
Bandung, Bandung, Indonesia.

Master Program of History, Universitas
Gadjah Mada, Yogyakarta.

Selected Solo Exhibitions

2017 Pekan Maritim Berbasis Rempah,
Gedung Lawang Sewu, Semarang.

2015 Senyap, Salian Art, Bandung.

2014 Discourse of The Past, Philo Art Space,
Jakarta.

2013 Burning Boundaries, Galerie Michael
Janssen, Berlin, Germany.

2008 Surrounding David, a commission
work of the National Museum of Singapore,
Singapore.

2007 Herstory, Bentara Budaya Jakarta,
Jakarta.

Kisah Tanpa Narasi, Cemeti Art House,
Yogyakarta, Indonesia.

2004 Benih. Via-Via Cafe, Yogyakarta,
Indonesia.

Bayang-bayang Maha Kecil. Kedai Kebun
Forum, Yogyakarta, Indonesia.

Bayang-bayang Maha Kecil Puri. Art Gallery,
Malang, Indonesia.

2003 Bayang-bayang Maha Kecil. Cemara 6
Gallery, Jakarta.

2002 Se[Tubuh], Benda Art Space,
Yogyakarta.

1995 Yang Kelak Retak (Will be Going
Crack). Infant-Shelter Promotion for
Tangerang, West Java, Manufacturing's
Labors Exhibition], Senandika Perempuan
Women NGO, Pondok Indah Mall, Jakarta,
Indonesia.

Yang Kelak Retak. Stage Cafe, Ratu Plaza,
Jakarta, Indonesia.

Please note that this is a list of selected solo exhibitions while the group exhibitions have been excluded from this listing. Those interested to know more, are welcome to contact the website of the artist in question.

Curators' CVs



Carla Bianpoen

Education

Studied social sciences. faculty rer.pol.
Wilhelms University, Muenster/Westfalen,
Germany

Experience

Journalist/writer for contemporary art
(1990- todate).

Artistic director, Co-curator and advisor.
Indonesia National pavilion, *Venice Biennale*
2013 and 2015.

Juror at BaCAA Bandung Contemporary Art
Award, 5 editions, from 2009.

Selected other engagements

2019 Author Book Indonesian Women
Artists: Into the Future.

Curator exhibition Into the Future, with
Citra Smara Dewi.

2011 Book (unpublished) on emerging
Indonesian artists, commissioned by
IndoArt Now.

2007-late 2011 Senior Editor, C-Arts
Magazine.

2007 Co-Author Book "Indonesian Women
Artists: The Curtain Opens", with Farah
Wardani and Wulan Dirgantoro.

Article The Cultural Politics of Soekarno
in Dutch museum publication *Beyond the
Dutch: Art and The Nation.*

1986-1998 World Bank, Jakarta.

1986-todate Art journalist, Indonesian and
International publications.

Awards

2014 Anugerah Adikarya Rupa Art Award
from the Government of Indonesia.

2011 Visual Art Award from Visual Art
Magazine.



Dr. Inda C. Noerhadi



Education

1983 Bachelor in Archaeology, Faculty of Letters, University of Indonesia.

1983-1984 Point Park College, Pittsburgh, Pennsylvania, USA.

1986 Master of Arts in Art History, The Faculty of Fine Arts, University of Pittsburgh, Pennsylvania, USA.

2004 Doctoral Degree in History, The Faculty of Sciences and Humanities, University of Indonesia.

2017 Doctoral Degree in Law, University of Pelita Harapan.

Experience

2022-2027 Advisory Council of PPMI (Indonesian Association of Professional Museologists)

2021-2026 Member of the Advisory Council of IKJ (Jakarta Institute of Arts)

2021 General Chairperson of LINGWA (Jakarta Old Town Heritage Circle)

2021-2025 Advisory of Association of Indonesian Fine Arts Gallery (AGSI)

2019 Organized the art exhibition and Book Launching of "Indonesian Women Artists: Into The Future" by 21 Indonesian Contemporary Women Artists at The National Gallery Indonesia.

2017-Present The Central Organizing Committee for The Association of Indonesia Archaeologist (IAAI).

2011-2017 Organizing Committee of the Association of Indonesian Archaeologist.

2009-Present Director & Intellectual Property Consultant of Biro Oktroi Roosseno, Jakarta.

2005 One of AGSI founder (Association of Indonesian Fine Arts Gallery).

2003-2006 & 2013-2015 Committee of Fine Arts, Jakarta Arts Council.

2002-2012 Curator Team at The National Gallery Indonesia.

Lecturer at the Faculty of Sciences and Humanities, University of Indonesia and Jakarta Arts Institute.

1993-Present Director of Cemara 6 Galeri-Museum in Jakarta, Indonesia.

Dr. Citra Smara Dewi



Education

1998 S1, Faculty of Fine Arts, Jakarta Institute of the Arts, Interior Design study program.

2004 Magister Program (S2), Faculty of Social and Political Sciences, Communication Studies program, University of Indonesia with a study of Gender Ideology in the Sculpture of Dolorosa Sinaga: Semiotic Studies.

2021 Doctoral program (S3), Faculty of Humanities, Departement of History, University of Indonesia with the study of the National Gallery of Indonesia in Formation of National Identity: Study of the 2001-2017 Archipelago Art Exhibition at GNI.

Experience

2021 Curator of. Pameran Besar Nusantara, "Terra (In)Cognita", GNI 2021.

2021-2025 Currently as Chair of the IKJ Senate of the Jakarta Institute of the Arts (IKJ).

2020 Curator of Pameran Besar Seni Rupa Manifesto, "Pandemi 2020", GNI.

2019 Curator of Indonesian Women Artist #2, "Into the Future", GNI.

Curator of International Exhibition of Indonesian and Bulgarian Contemporary Art, at National Gallery Kvadrat, Bulgaria.

2013-2021 Currently as Curator Team of the National Gallery of Indonesia (GNI) has experience in curating various domestic and foreign fine arts exhibitions.

2008 Dean of FSR IKJ for two terms 2008-2012 dan 2012-2016.

2000 Lecturer at the Faculty of Fine Arts, Jakarta Institute of the Arts (IKJ).

Documentation



Zoom Meeting:

1. With the Minister of Tourism and Creative Economy Sandiaga Uno, 01 March 2021.
- 2,3. With Dr. Hilmar Farid, the Director General of Culture, Ministry of Education, Culture, Research and Technology, the Curators and Artists, 24 May 2021.
4. Several meetings with Working Teams, Curators and Artists, 10 March 2022.





Meetings:

1. With Iwan Henry Wardhana Head of the DKI Jakarta Culture, 20 January 2022.
2. With Fitra Arda, Secretary of Director General of Culture, 03 February 2022.
3. With Denny JA, 03 February 2022.
- 4,5. Press Conference.
6. Opening of IWA#3 exhibition with Pustanto, the Head of the National Gallery of Indonesia.
7. Opening of IWA 3 exhibition with Inda C. Noerhadi, Chair Person.
8. Podcast by LPROJECT with Inda C. Noerhadi as a curator of IWA#3



A Visit by:

- 1,2,3. With The Minister of Education, Culture, Research, and Technology of Indonesia, Nadiem Makarim.
4. With Mr Pustanto Head of the National Gallery of Indonesia and team of the National Gallery of Indonesia.
5. With the participating Artists, Curator Carla Bianpoen and art prominence dr. Oei Hong Djien.



A Visit by:

1. Erudio School, Art and Science.
2. Indonesian Women Artist's friends.
- 3 With Curator, Team of Cemara 6 Galeri-Museum and Team Exhibition Educator.
- 4 Dr. Hilmar Farid, the Director General of Culture, Ministry of Education, Culture, Research and Technology.
5. Mrs. Kartini Syahrir.
6. Indonesian Women Artist's friends.
7. Darwin Cyril Noerhadi.
(Indonesia Investment Authority's Supervisory Board (LPI)).



(Anno 1951)
BIRO OKTROI ROOSSENO



Committee

Patrons
 Chair Person
 Chief Officer
 Secretary
 Treasurer
 Sponsorship & Public Relation
 Curators
 Exhibition Manager/Co-Curator
 Exhibition Support

Prof. Dr. Toeti Heraty N-Roosseno
Prof. Dr. Saparinah Sadli
Giok Hartono
Inda C. Noerhadi
Widia Djatiningrum
Ily Ditanesia
Lulu Anwar
Ichfa Nursanti
Erni Ernawayanti
Widia Djatiningrum
Diana Gita Akmal
Carla Bianpoen
Inda C. Noerhadi
Citra Smara Dewi
Agung Hujatnikajennong
Selo Srie Mulyadi
Rensi Adi
Rahmat Hidayat
Guritno

Virtual Exhibition 360°
 Archival Research Support
 IWA #3: Timeline Research
 & Production

Graphic Designer
 Web Designer

Photographer & Videographer
 Media Relation

Documentation

Hospitality

Invitation

Accommodation

Logistics

Security
 Health Protocol
 IWA#3 Film Premiere

Conference Press & Press Tour

Andang Iskandar (Humanika Picture)
Indonesian Visual Art Archive (IVAA)
Gita Hastarika
Lisistrata Lusandiana (IVAA)
Maura Zulfa Rumanly
Ardiles Hamzah
Talissa Andhara
Nursyah M. Pulungan
Selo Srie Mulyadi
Fendi Siregar
Public Relations National Gallery of Indonesia
Bambang Asrini
Ily Ditanesia
Lulu Anwar
Rezha Melinda
Selo Srie Mulyadi
Rensi Adi
Narendra Raya
Erni Ernawayanti
Suprianto
Ily Ditanesia
Lulu Anwar
Erni Ernawayanti
Dewi Amalia
Syahrul Jamil
Rahmat Hidayat
National Gallery of Indonesia
National Gallery of Indonesia
Selo Srie Mulyadi
Harry Hariawan
Mokhamad Budi Prasetyo
Curators
Public Relations National Gallery of Indonesia



EPSON



Acknowledgement

Sri Mulyani Indrawati, S.E., M.Sc., Ph.D

Minister of Finance of Indonesia

Nadiem Anwar Makarim, B.A., M.B.A.

Minister of Education, Culture, Research, and Technology
of Indonesia

Prof. Dr. Toeti Heraty N. Roosseno

Philosopher, poet, and feminist

Hilmar Farid, Ph.D.

Director General of Culture, Ministry of Education, Culture, Research,
and Technology of Indonesia

Drs. Fitra Arda, M.Hum.

Secretary of Culture, Ministry of Education and Culture of Indonesia

Ahmad Mahendra S., Sos

Directorate of Film, Music, and New Media

Judi Wahjudin SS., M.Hum

Directorate of Cultural Human Resource and Cultural Institutions
Empowermen

Drs. Tubagus Andre Sukmana

Head of Sub-directorate of Media Arts, Film and Music

Drs. Pustanto

Head of the National Gallery of Indonesia

Iwan Henry Wardhana

Head of the DKI Jakarta Culture

Andhika Permata

Head of The Tourism and Creativity Economy of DKI Jakarta

Jakarta Experience Board (JEB)

Biro Oktroi Roosseno (BOR)

Bank Central Asia (BCA)

United Overseas Bank (UOB)

Bank Pembangunan Daerah Jawa Barat dan Banten (BJB)

Metro TV

Media Indonesia

Med Com

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Fakultas Seni Rupa dan Desain, Institut Kesenian Jakarta (FSRD IKJ)

L Project

Roosseno Plaza

Metro Cinema

Humanika Picture

Indonesian Visual Art Archive (IVAA)

Prof. Dr. Saparinah Sadli

Denny JA

Giok Hartono

Cita Citrawinda Noerhadi

Migni Myriasandra Noerhadi

Darwin Cyril Noerhadi

Nursyah M. Pulungan

Rudi Lazuardi

Fendi Siregar

Margie Suanda

Raharja Waluya Jati

Restu Imansari Kusumaningrum



Rooseno  *Plaza*





**CEMARA ENAM
FOUNDATION**

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