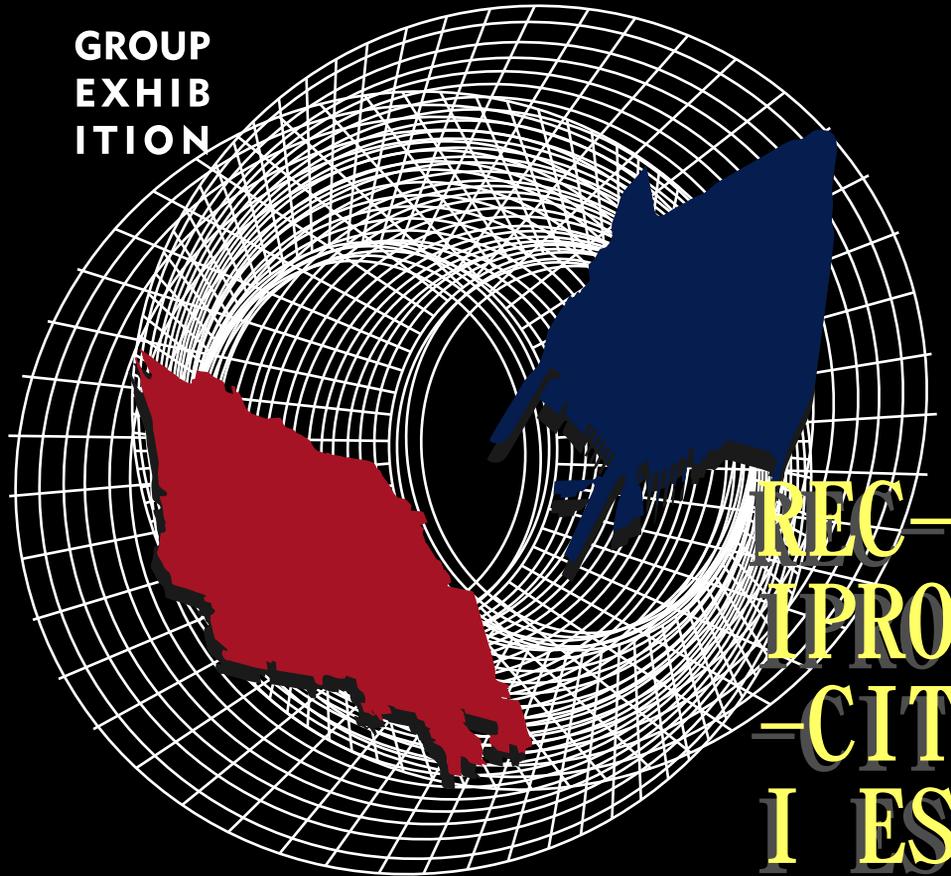


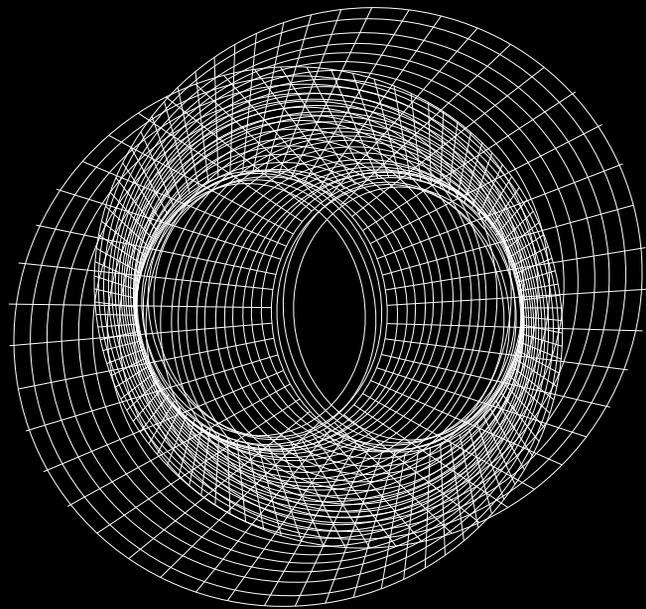
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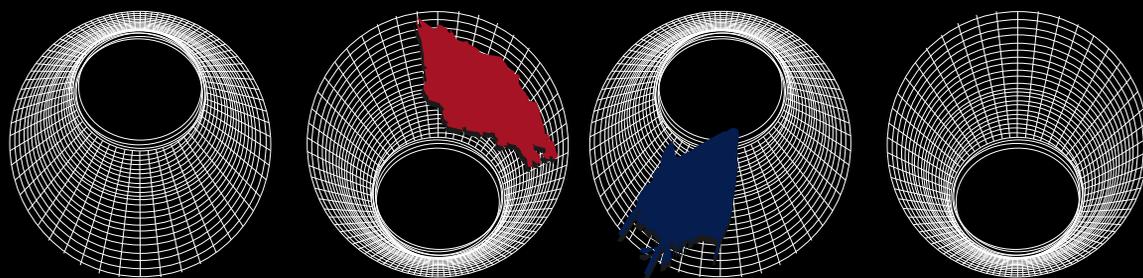


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November 30th, 2019 - January 15th, 2020
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eskinita
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03

GALLERY P R E F A C E

by Kohesi Initiatives and Eskinita Art Gallery

When we decided on Reciprocities for the title of this collaborative group show, it felt like looking back at a glimpse of the past. The premise here is rooted from the connection between reciprocity, an act of fair exchange between two parties, with the value of collectivism.

There was a time in most of the Southeast Asian country when people in common are striving to bring about general welfare, both for them and their fellowmen, through collective actions. There was a sense of commonality which prompted each member of the society to both believe and contribute for the realization of shared benefits. As time goes by, however, we got to notice that the principle of collectivism is being eroded away from the life of modern people. Whether in Southeast Asia or other part of this modern world, people living at present are seems to oblige themselves to think and live in a more individualistic manner.

The idea of collectivism is getting pulled apart by divergent priorities of each individual, as the pace of our life increases. Could it be that people's belief in collectivism diminished because the sense of fairness is not there anymore, as people are not giving each other back the same amount of favor? Or is it the individual perception of fairness itself that has changed, as some might believe that they should receive more for the same amount that they contribute to others?

What we know for sure is that collaboration still holds a prominent position within the contemporary art sphere,

which can be witnessed through the appearances of many flourishing artist collectives around the world. It can even be said that collaboration has been fundamental as the stakeholders of the art scene (which includes both of individuals and the institutions, including art galleries) routinely exchange resources, capabilities and knowledge one with another amid their differing interests and the complex nature of art industry.

While the intriguing subjects of reciprocity and collectivism can continuously be assessed and reflected on, both of Kohesi Initiatives (Yogyakarta, Indonesia) and Eskinita Art Gallery (Manila, the Philippines) still believe in the virtue of fair exchange. This program manifests both initiating galleries' belief towards the shared benefits that can be

reaped through the path of collaboration. It is fair contribution that proven to be the foundation of this program; as participating artists pay a token of respect one to another by fairly contributing fascinating art pieces and the initiating galleries each contributes a fair amount of resources to realize this long planned program. This show also represents how we reciprocate with our audiences; year-end refreshment for those who have supported us during the course of 2019.

We hope that you may find a piece or two at this year-end show that are both soul touching and thought-provoking, as a fuel for you to hit the ground running at first light of 2020.

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05

Interlocking the Memorabilia of Subject: a Working Notes for the Show of Reciprocities

by Hamada Adzani

Meeting the artists who are showing in Reciprocities has encouraged me to re-question the aesthetic nature of art. If aesthetics are often associated with something nice and beautiful, how to categorize the connection built between the darker-themed works and the audience? For me, it is not merely a matter of taste. There are basic things that support such connection.

In general, fine arts and aesthetic studies have developed far beyond what Kantian thinkers have predicted. The modality of art continues to change: from its attachment to the medium (medium-based specific), to become dependent on the discussion (discourse-based specific), and now seems to be largely determined by concrete socio-cultural issues (context-based specific). The focus of the value also changes. Quoting from Bambang Sugiharto (2013) –the focus of value on art has changed from a matter of beauty, to a technical problem, then to a matter of meaning, and then again to the impact of sensation, and finally, to the process of mutual significance between the artist, the work, and the appreciators.

This paradigmatic shift shows the resiliency of art in adjusting itself with social and cultural needs along with their alterations that occur in society. The significance between the artist, the work and the appreciator affect the sense of connection arises when appreciating the work. John Dewey saw a close connection between art and daily experience (*Art as Experience*). For him, art is rooted in the intense and intelligible experience, simply just like experiencing impressive food, as an example. The artwork also helps to formulate and to rearticulate human experience, teaching us how to look and to feel.

Atreyu Moniaga, Ayu Rika, Izal Batubara, Triana Nurmaria, and Valdo Manullang bring up their personal chest of knowledge

about their empirical experience to the public. After being accumulated, they are then presenting the symbolic form. There are times when the symbolic presentation seems subjective, but they also often look universal. In an even more concrete term, the tension within the self-complexity is drawn straightforwardly through the work of Triana Nurmaria and Atreyu Moniaga. Atreyu arranges the emotion among the objects very well in each of the work. He wants that every shape drawn congruously touches the audience. In his work, he carefully measures the composition –so that his medium of objects appear to be like a tangle of endless labyrinths.

Shifting from the self-matter, the body becomes the main focus of Ayu Rika who examines the wounds on the surface of the skin. She sees the surface of the skin as a medium to store the memories as well as the tragedies experienced by women. Ayu Rika attempts to represent a number of events experienced by women. In contrast to Ayu Rika, Izal Batubara and Valdo Manullang seem to try to negate the reality and the will of representation. Izal attempts to detain his work from a single meaning and representation toward the object he assembled or in Kant's study of 'ethical autonomy'.



TRIANA NURMARIA
Pressure • 2019 • acrylic on canvas • 160 x 220 cm



ATREYU MONIAGA
Nostalgia • 2019 • watercolor on paper • 100 x 150 cm

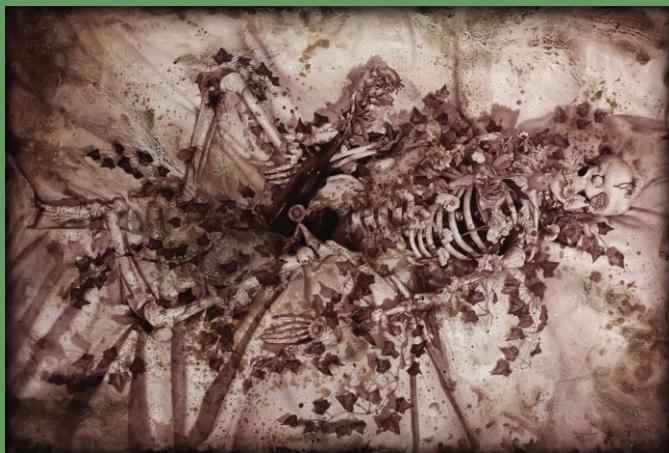
This departs from the experience when he was studying at university, where students must be able to connect their works with the elements of tradition. Izal wants his work to be free from the relationship between norms and values, even from values which originally attached to the object. The issue of negating reality also applies to Valdo Manullang's work. He obfuscates the text and the context in the Holy Bible. The play of a border of the sacred and the profanity in the style of Valdo has actually been practised for a long time, starting from citing the symbols portrayed in the verse to changing the subject.

Looking at the works of the young artists from the Philippines, the four of them present such amazing artistic presentations. Through the 'hyper-realistic' expression presented by Don

Bryan Bunag, Isko Andrade, Mark Leo Gornes Maac, and Marvin Quizon –it portrays their technical capability beyond average. In general, the theme of the works revolves around the relationship within the family and sentimental memories. Bunag and Andrade look at the relationship in the family as a determinant factor which affects their perception in life. Both are collecting the memorabilia artefacts with family, and re-narrating them. Clothing collections are an artefact of memorabilia explored by Andrade –be it girls' clothing, adult women's clothing, military uniform, to wedding dresses. While Bunag emphasizing more on the aspect of time that is playing with human existence. As a child who grew up with his grandparents, he wants to capture the precious moments through his art practice. The images present by Andrade and Bunag show a melancholic feeling caused when the beloved people left us from this world.



DON BRYAN BUNAG
The Day I Discovered the World · 2019 ·
acrylic and charcoal on canvas · 101,60 x 172,72 cm

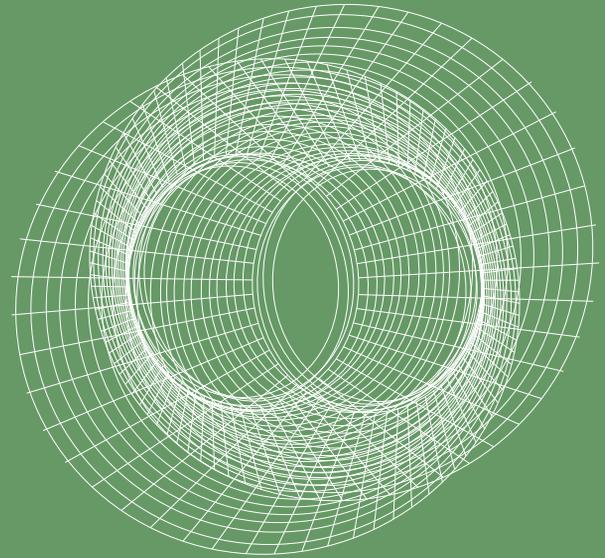


MARK LEO MAAC
Undying Light of Memories · 2019 · oil on canvas ·
182,88 x 121,92 cm

Maac is taking a more personal theme. He highlights the expression of emotion through the metaphor of light. To him, the dynamic of light paves the way for the flexibility of the subject. Maac also consistently embeds the elements of radiant flowers in the grip of a teenage girl with a dress in his work. The details that Maac painted are too realistic that it disrupts the emotional connection between the audience and the work. In the same style, Marvin Quizon also embeds the metaphors which intersect with the themes of love, death, and sentimentality. Then he brushed off the surface of the canvas –raising the impression of vintage photos. Again, he creates memorabilia that build such moody and contemplative atmosphere.

The artworks featured in Reciprocities are collaborative exhibition between the Indonesian and Philippine artists. The selected ones are the young artists who are now practising on

their art career. Unintentionally, everything departs from personal themes which are elaborated into a marker of memorabilia toward the experienced text and context. The trade-offs in collaborative work cannot be seen visibly. However, what is presented is one of many samples of the latest art trend between the two countries. What can be exchanged is the knowledge of the strategy of artistic visualization for the experience. The attachment between personal experiences, sentimental feeling combined with the artistic strategy of each artist has made their artworks becoming more relevant to us. The ideal art is to reach into the depth of intricate experience and is to communicate them through forms and images that hit the imagination, especially our inner senses. Their works are not merely seen as a form of expression which is presented in symbols, but rather to have storytelling and such a tenacious modus operandi.



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Participating Artist

Atreyu Moniaga
Ayu Rika
Don Bryan Bunag
Isko Andrade
Izal Batu Bara
Mark Leo Maac
Marvin Quizon
Triana Nurmaria
Valdo Manullang





ART WOR - K S



Atreyu Moniaga

Nostalgia · 2019 · watercolor on paper · 100 x 150 cm (left)

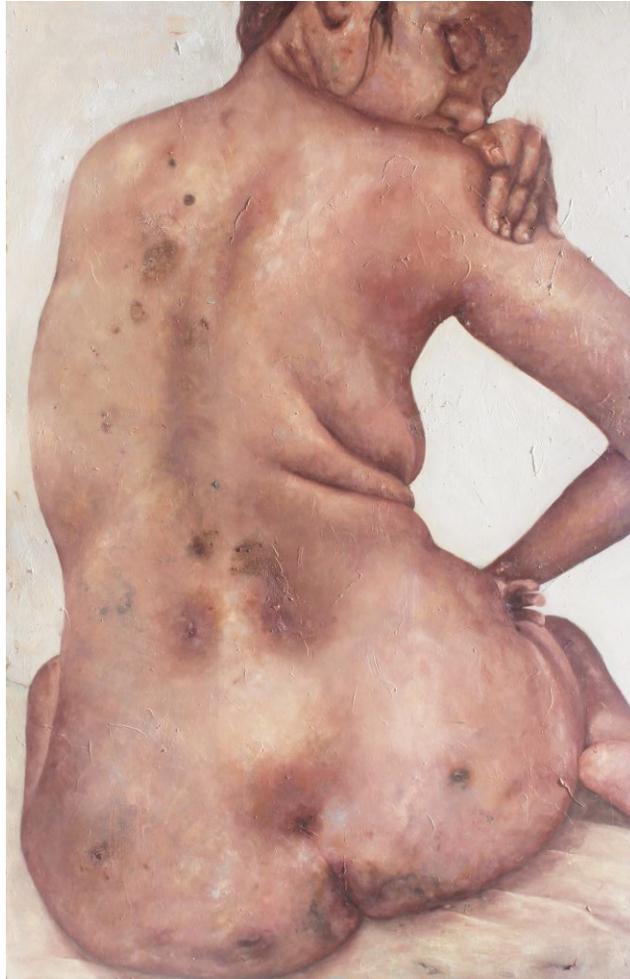
Nostalgia 2 · 2019 · oil on canvas · 130 x 180 cm (right)

ATREYU MONIAGA

As a visual artist, Atreyu Moniaga (b.1987) makes use of art as a media to implicitly convey the way he feels towards the things around him. Raised in Jakarta, Atreyu Moniaga's encounter with the art scheme started ever since he was in college, starting as photographer and illustrator.

Atreyu's works are inspired by life, stories, and sadness. Somehow he found himself inspired and obsessed with dark fantasy, surreal things, and a little bit of creepiness. Looking at the compilation of Atreyu Moniaga's work so far as if we were following the personal emotional seismographic movement. His emotional movements can be categorized through the object he chooses and his calm color composition. He translates all this emotions and thoughts into watercolor and oil paintings which are done meticulously, resulting in both surreal and striking imageries.

The persona displayed in the work gives the impression of sorrow for the audience. Nevertheless, meeting Atreyu daily is in sharp contrast to what he displays in the work. In Atreyu's work, we will often find sun symbols that have eyes, both single and a pair. This symbol he has consistently pinned since his early artistic career. Atreyu's work became impressed by the style of magical surrealism because of the combination of these compositions in one medium. Meanwhile, on the other hand, we can also see Atreyu's work as a form of symbolic confrontation with emotions and people who intersect around him.



Ayu Rika

Backside • 2019 • oil on canvas • 300 x 200 cm

AYU RIKA

Ayu Rika (b. 1996) believes that sometimes (and unconsciously), the body is exposed to direct contact with externalities which makes it more than just a 'vessel' for the soul; it also takes the role as a memory storage device. Based on this presumption Rika then argues that the condition of human's body becomes an interesting issue which inspires her artwork creation process. Through the examination of human's body condition, she tries to convey a feeling from an event that has occurred and affected the body in the past. By showing a varied body conditions, we can then sufficiently get to know ourselves and recollect various kinds of events that had happened as a lesson.

Rika's works are closely related to the spirit of feminism and body positive - where the acceptance of the condition of the body becomes the dominant thing voiced. Rika does not fully approve, but does not completely refuse. Her interest in the body and scars is the accumulation of personal observations which she explored organically from the very beginning of studying.

Oil and acrylic paints are Rika's main materials of choice in conveying such ideas. However, she also experiments through the use of sandpaper, cutter, nail, knife edge and sponges to obtain a faded impression in her painting. In several works, Rika has even gone as further as watering and slicing the paint surface of her canvas to get the impression of a dramatic skin wound.



Don Bryan Bunag

The Day I Discovered the World · 2019 · acrylic and charcoal on canvas · 101,60 x 172,72 cm (left)
Watching From Above · 2019 · oil on canvas · 76,2 x 91,44 cm (right)

DON BRYAN BUNAG

Born in 1993 and a native of Bulacan, Philippines, Don Bryan Bunag combines finesse of execution with daring leaps in figuration in works that tackle a wide array of thematic concerns and a gamut of human experience: from an inward-looking sojourn to the intricacy of the self, to fresh interpretations of the enduring images of the Western art canon, to an unflinching reckoning of one's place in the historical and contemporary moment.

His works characterized by the kind of calm and lucidity that announces a storm, Bunag occasionally intervenes on the canvas by puncturing—both literally and figuratively—the pictorial surface through cutting, burning, and slashing, actions that render conceptual immediacy to his works, revealing ways in achieving expressiveness beyond the materiality of paint. Conversant in acrylic, oil, watercolor, ink, and graphite, he combines various media to fully articulate his vision suffused with a reverberating otherworldly beauty.



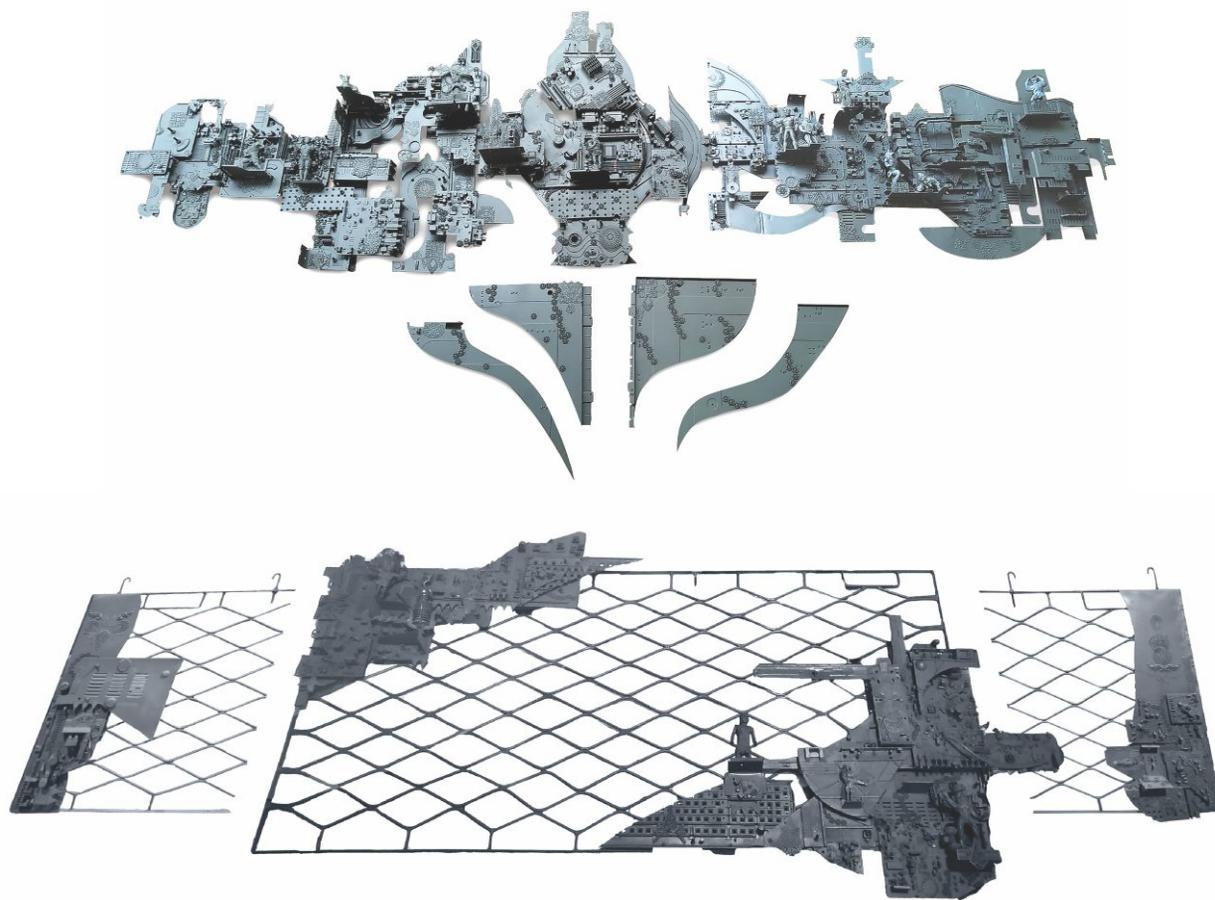
Isko Andrade

Pagtutulungan (*Help*) • 2019 • oil on canvas • 182,88 x 121,92 cm (left)
Kalooban (*Within*) • 2019 • oil on canvas • 101,60 x 76,20 cm (right)

ISKO ANDRADE

Isko Andrade was born in 1996. Since he was in middle school, he started joining various art competitions and got a lot of recognitions and awards for his unique and photorealistic works.

Andrade is known for his bewildering subjects that are represented by a singular object masked with powerful symbolisms in order to confer meaning to its value. Andrade has always been open to the present by constantly making a decision to give meaning to inanimate objects, and bringing forth a remarkable story on how he sees them in his eyes.



Izal Batu Bara

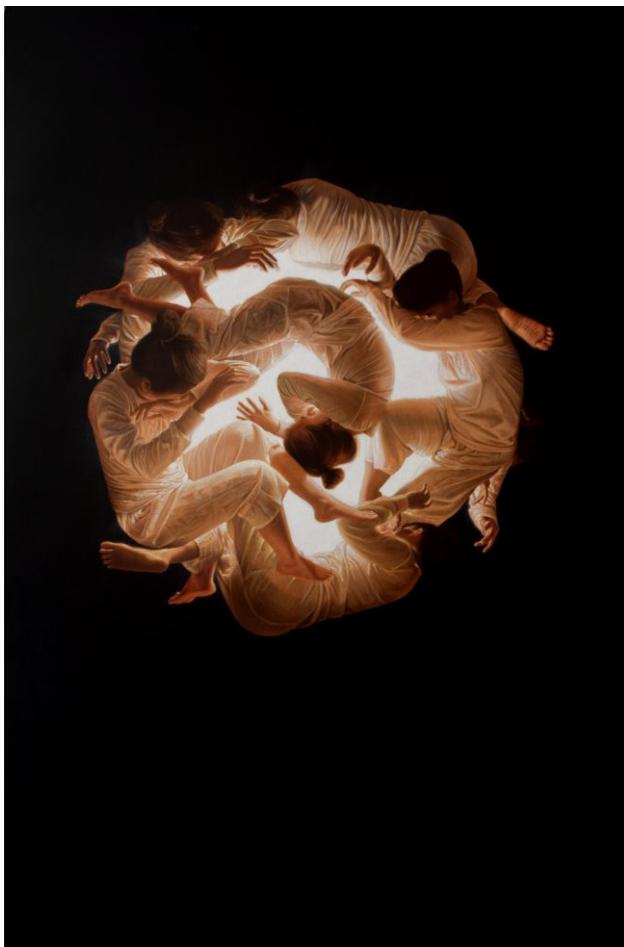
Just Another Playful Image of Self 1 • 2019 • mixed media • 230 x 60 cm (top)
Just Another Playful Image of Self 2 • 2019 • mixed media • 100 x 300 cm (bottom)

IZAL BATUBARA

Avoiding sole representation and interpretation is one of the primary visions in the artwork creation process of Izal Batubara (b. 1995). Interpretation for Izal is a set of consensus about the value embedded in certain objects. Not infrequently, the process of interpreting is also affected by varied group or personal interests.

Izal routinely hunts for objects that once functioned and (perhaps) had a sentimental impression for their previous owners, to be then reassembled into a new narrative. He composes physical devices of communication technology with various types of toys. We can see how Izal arranged the mother board computer, action figures and animal toys into a single unit that seemed to be structured hierarchically. Although he displays such narration in the work, he then notably obscures it with a single color blockade on the entire surface of the work. Here he tried to realize his afore-mentioned earlier. Izal's work can be seen from various perspectives, which invites people to interpret it freely.

Izal's work can be seen from various sides which invite people to interpret freely. Izal postponed people to hastily deduce the meaning from the visuals seen. Izal's own success lies in the differentiation of comments that came out of the audience when they saw his work.



Mark Leo Maac

Undying Light of Memories · 2019 · oil on canvas · 182,88 x 121,92 cm (left)
Throne II · 2019 · oil on canvas · 91,44 x 60,96 cm (right)

MARK LEO MAAC

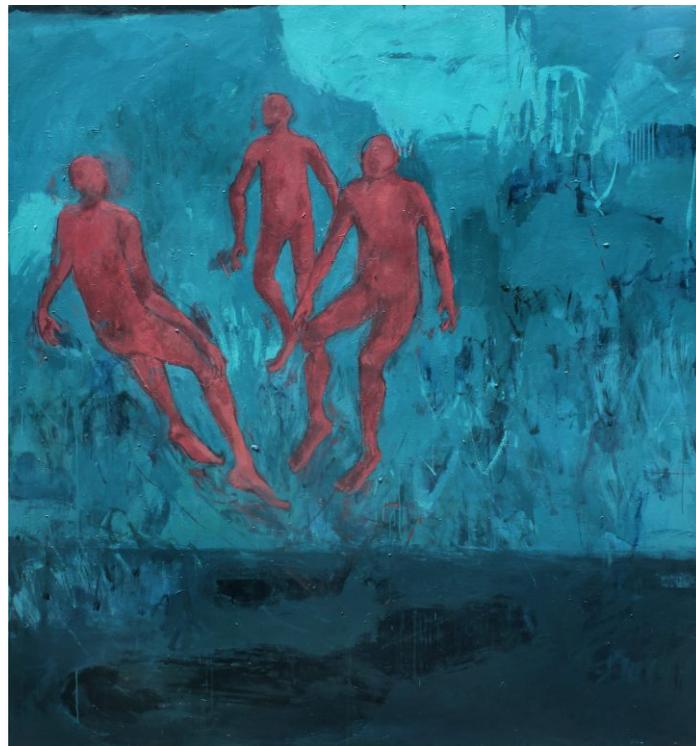
Mark Leo Maac was born in 1993, and has acquired a degree in Visual Communication. Maac showcases his personal fragmentation of experiences and memories through painting light on his canvas. He attempts to intensify his sentiments, hardships, and joy, by putting forward landscapes absorbed in reveries and passion.

**Marvin Quizon**

Remains of a Fool • 2019 • oil on canvas • 121,92 x 182,88 cm (left)
The Nonconformist • 2019 • oil on canvas • 91,44 x 60,96 cm (right)

MARVIN QUIZON

Marvin Quizon was born in 1993. He has a degree in Visual Communication. Quizon likes to dwell on the ambivalence of life. His works mostly pay attention on death and its perplexing appearance and role in the natural world. He takes a close scrutiny into human beings' existential wonder, of that which fills the gap, or that which makes purposeful of the quintessence of life; the certainty of temporality.



Triana Nurmaria

Pressure · 2019 · acrylic on canvas · 160 x 220 cm (left)
Debu · 2019 · acrylic on canvas · 215 x 200 cm (right)

TRIANA NURMARIA

For Triana Nurmaria (b. 1995), an artistic exploration is a quest for self-awareness. Triana attempts to understand the intricacy that arises from within her. In such reflective process, she became more spiritual. At this point she realizes that while self-awareness is the goal, but the process of seeking itself should also be the significant point.

Triana has also started to study the complexities which arise from conscious contacts with other humans, because she believes that in every interaction there is wisdom to acquire in making one more aware. Triana enlivens all of this aspect into her canvas, using acrylic paint to shape seemingly unfinished brush strokes. The longer we see her works, she makes us realize that our personal self is alike a complex network that can be peeled off one layer at a time.



Valdo Manulang

Parade for the Lost Sheep • 2019 • charcoal & oil on canvas • 140 x 300 cm

VALDO MANULLANG

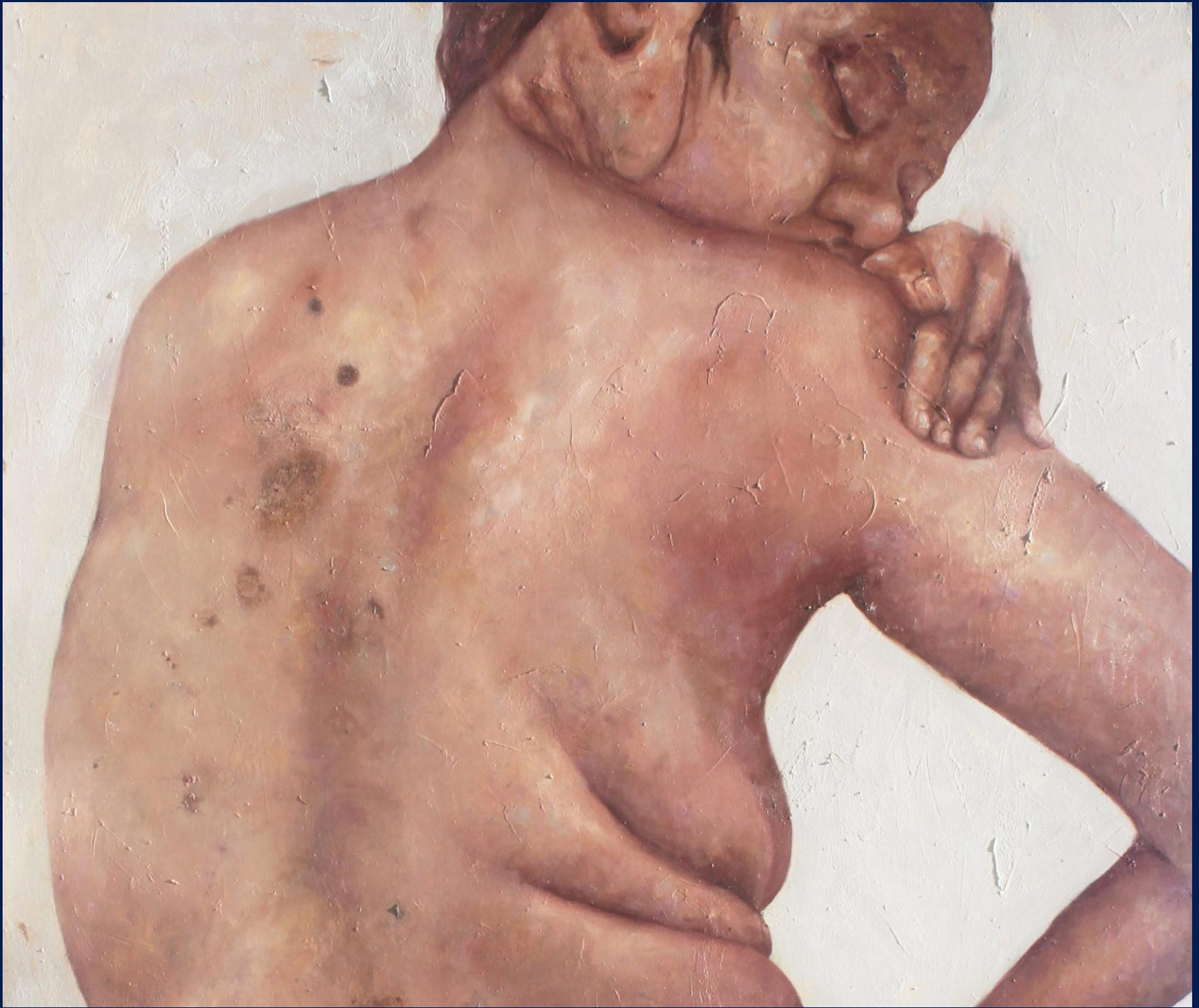
Portrayals of saints in paintings were common in the Baroque era, and indeed this period also becoming a part of the creative strategy used by Valdo Manullang (b. 1990) and which inspired his artistic style up to this point. At the earliest part of his career, Valdo took Christian saints as the vocal point of his painting – but he notably replaced the original imagery of such characters with modern female figures.

Valdo's mode of playing with the line between the sacred and the profane is an interesting thing to note. If in the beginning he replaced the object - now Valdo is interested in re-quoting verses in the Bible. He reverses the logic of syllogism (if = then) in the text of the verse of the Bible and visualizes it with elements of popular culture. In Luke 15: 7 Just so, I tell you, there will be more joy in heaven over one sinner who repents than over ninety-nine righteous persons who need no repentance.

The logic game starts here. If the Bible says so, then Valdo reverses the logic with the question "if there is someone who commits sin, then how many hell-dwellers rejoice?"

Valdo visualizes it by painting sheep and mannequins in uniforms in the Victorian era. The heads of the soldiers are covered with balloons and octopus tentacles. Among the objects are castles, musical instruments and Renaissance ornaments. In Christian belief, sheep are human imagery. While the black color for him is a symbolism of darkness.

The choice of objects, ornaments, and analogy of Valdo in his work this time is closely related to German expressionism. This flow was popular at the beginning of the 20th century which required simplicity of form and dominance of black and white to seem like gothic. Initially, the young artist chose conte powder (charcoal) as the sole material in his artwork creating process, resulting in a striking black & white visual. He then rendered striking realist objects with the help of simple tools; cotton pads and cotton buds. Over time, Valdo's monochromatic works began to include some more colors as he experiments with oil paint. The result is equally striking, but with additional touch of subtlety from the oil colors.



A R T I

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I L E

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ATREYU MONIAGA

Born in Pontianak, 1987

Education : 2014-now : Communication & Visual Design, Jakarta Art Institute (IKJ), Yogyakarta.

Solo Exhibition : 2016 : Pulih (photography) - Qubicle Center | 2014 : Wajah (illustration) - Summon Studio | 2011 : Random Pleasure (Illustration) - Indie Artspace.

Group Exhibition: 2019 : Monster Day, Mogus Lab | Celebration of Compassion - Srisasanti Syndicate | Group Exhibition - with Kohesi Initiative - Art Jakarta | . Toys Group Exhibition - Museum of Toys x Jakarta Sneaker Day | Art Exhibition for Maleficent 02 - Disney Indonesia - Senayan City, October | 2018 : Painting Exhibition - Life 2024 - Jakarta Vintage | Renung (photography) – Unknown Asia – Japan | Group Exhibition - with Kohesi Initiative - Art Jakarta | Group Exhibition - with Kohesi Initiative - Art Expo Malaysia | Deciphering Clothes – Group Exhibition with Hatch Art Project | 2017 : Once Upon A time in China – Arterous | Stance of Youth - Artotek Week | 2015 BirdDays "days to be free" - Summon Studio | 2014 : The Beginning - Sketsa_ku | Silahkan Ambil - Kopi Keliling X Summon Studio | Ranah Fantasi Cipta Kreasi - Summon Studio.

AYU RIKA

Born in Yogyakarta, 1996

Education : 2014-now : Fine Art, Indonesia Institute of the Art (ISI), Yogyakarta.

Exhibition : 2019 : 80 Nan Ampuh: Tribute to OHD, Bentara Budaya, Yogyakarta | KEPANG (komunitas tulang rusuk), R.J Katamsi Gallery, Yogyakarta | KONTRAKSI: Pascatradisionalisme, Galeri Nasional, Jakarta | Kecil Itu Indah Miracle #3, Miracle Prints, Yogyakarta | SALON, Langgeng Art Foundation, Yogyakarta | 2018 : SENSI (komunitas tulang rusuk), Jogja Gallery, Yogyakarta | APIK, gallery R.J Katamsi, Yogyakarta | To Be Known, Indies Hotel, Yogyakarta SENINJONG #3, Plataran Djoko Pekik, Yogyakarta | YAA #3 POSITIONING, Sangkring Art Project, Yogyakarta VARIARTSY, Untidar, magelang | RING ROAD (perupa muda #3), Bale Banjar Sangkring, Yogyakarta.

DON BRYAN BUNAG

Born in Philippines, 1993

Education : 2010 : Visual Arts Major Guiguinto National Vocational High School Guiguinto, Bulacan | 2014 : BFA Major in Visual Communication Bulacan State University City of Malolos, Bulacan.

Solo Exhibition : 2018 : Somewhere Else Art Cube Gallery Makati City | Paghihintay Art Fair Philippines 2018

Makati City | 2017 : Underneath the Fleeting Clouds Art Verite Gallery BGC, Taguig City.

Group Exhibition: 2018 : Deception of the Ideals Art Cube Gallery Philippines, Makati City Fuel Creativity BenCab Museum, Baguio City | Make me Four Masks Galerie Stephanie, Mandaluyong City | 2017 : After Christina's World Galerie Stephanie, Mandaluyong City | Collective Chemistry ManilArt 2017, Presented by Ysobel Art Gallery, Taguig City | Organic Enclosures Art Fair Philippines, Presented by Galerie Stephanie, Makati City | Puntong Hilaga Eskinita Art Gallery , Makati City | Little Creatures Art Underground Manila , Mandaluyong City.

Selected Awards and Citations (selected) : 2018 : Finalist Art Renewal Center, Magic Realism Category, New Jersey, USA | 2015 : Grand Prize Metrobank Art and Design Excellence, Water-based Category, Makati City | 2014 : Special Citation Metrobank Art and Design Excellence, Water-based Category, Makati City | Grand Prize Phil Post Papal Stamp Design Competition, Manila | 2013 : Grand Prize Vision Petron National Students Art Competition, National Museum, Manila | Grand Prize Cocolife National Students Art Competition, Yuchengco Museum, Makati City | Runner Up Vision Petron National Students Art Competition, National Museum, Manila | Finalist Vision Petron National Students Art Competition, National Museum, Manila | Awardee Gintong Kabataan Awards for Visual Arts , City of Malolos, Bulacan | 2012 : Grand Prize Cocolife National Students Art Competition, Yuchengco Museum, Makati City | Grand Prize PNOC National Painting Competition, Taguig City | Grand Prize Kulaysaysayan Painting Competition, City of Malolos, Bulacan | Finalist Shell National Students Art Competition, Ayala Museum, Makati City.

FRANCIS EUGENE “ISKO” ANDRADE

Born in Philippines, 1996

Education : 2017 : Fine Arts Major in Visual Communication, Bulacan State University.

Group Exhibition : 2018 : Epitome of Incarnation, Art Verite | Intimate Paradoxes, Ysobel Art Gallery | The Naked Truth, Provenance Art Gallery | Deception of Ideals, Art Cube | Manila Art, Ysobel Art Gallery | 2017 : A Renaissance Affair, Provenance Art Gallery | Tuklas, Eskinita Gallery | Started at 317, Cevio Art Gallery | Defining Illusion, Ysobel Art Gallery | Beauty Beyond Borders, Provenance Art Gallery | Fashion X Arts, Provenance Art Gallery | Banyuhay, Art Underground | Manila Art, Ysobel Art Gallery | Everything the Same Way, Ysobel Art Gallery | I Give You My Art II, Provenance Art Gallery | 2016 : Art Fair Philippines, Altromondo Gallery | 49th Shell Art Competition, Ayala Museum | I Give You My Art, Provenance Art Gallery | 2015 : 48th Shell Art Competition, Ayala Museum | PNOC, Bonifacio Global City | Album, Picasso Boutique Serviced

Residences | 2014 : Pinta Tula, Barasoain Church | Imagine, GSIS Museum | 47th Shell Art Competition, Ayala Museum.

Selected Awards and Citations : 2016 : Metrobank Art and Design Excellence (MADE), Special Citation Painting Competition, 2018, Semi-Finalist | 49th Shell Art Competition, 3rd Place | 2015 : Philippine National Oil Company, Grand Prize | 48th Shell Art Competition, 2nd Place | 2014 47th Shell Art Competition, Grand Prize | JAV Ngiti Painting Contest, Finalist.

IZAL BATU BARA

Born in Jakarta, 1995

Education : 2017 : Migration and Postcolonial study with Erik Pauhrizi | 2018 : “No Sleep Till Jelekong” Residency in Jelekong | 2019 : Paralaks Institute.

Exhibition : 2019 : “Operasi” Galerikertas, Depok, Indonesia | “Kontraksi: Pascatradisionalisme” Galeri National of Indonesia, Jakarta, Indonesia | “The Things That Precedes Meanings” Ruang Segi Empat, Bandung, Indonesia | “Bandung Art Month Road to 2020” Closing of Bandung Artmonth, NuArt, Bandung, Indonesia. | 2018 : “Remblong#2” Dago Thee Huis, Bandung, Indonesia | “Paradox in Post-Modernity” Lawangwangi Artspace, Bandung, Indonesia | “Festival of Art Indonesia” Cak Durasim Culture Park, Surabaya, Indonesia | “Spectrum Hendra Gunawan: Tribute to 100 Years of Hendra Gunawan” Ciputra Artpreneur, Jakarta, Indonesia | “Visual Attack Awards” Galeri ISBI Bandung, Bandung, Indonesia | “No Sleep Till Jelekong” Orbital Dago, Bandung, Indonesia | 2017 : “15x15x15 Mini Art Exhibition” Galeri Soemardja, Bandung, Indonesia | “Asia International Friendship Exhibition” Shinjuku Eco Gallery, Tokyo, Japan | “Ungsi”, Omnispace, Bandung, Indonesia | “Berpikir Melalui Rasa” Amphitheater University of Education, Bandung, Indonesia | 2016 “Malam Citra Seni” State University of Malaysia, Bangi, Malaysia | “Linkar Semar” State University of Semarang, Semarang, Indonesia.

MARK LEO MAAC

Born in Philippines, 1994

Education : 2012-2016 : Bachelor of Fine Arts Major in Visual Communication, Bulacan State University, McArthur Highway, City of Malolos Bulacan.

Exhibition : 2019 : Confluence, Secret Fresh Art Gallery | 2018 : Epitome of Incarnation, Art Verite' Gallery | Ortigar Art Festival, Eskinita Art Gallery | Art Fair Philippines 2018, Altro Mondo Art Gallery | Art in The Park

Philippines 2018, Ysobel Art Gallery | Make Me Masks, Galerie Stephanie | Deception of Ideals, Art Cube Gallery | Dark | Light, Eskinita Art Gallery | Solivagant, Ysobel Art Gallery | Differentiated Wholeness, Ysobel Art Gallery | BAYLUHANAY, Eskinita Art Gallery | Everything the Same Way III, Ysobel Art Gallery | Pursuits of Happiness, Art Cube Gallery | 2017 : Everything the Same Way, Ysobel Art Gallery | Tuklass Eskinita 2017, Eskinita Art Gallery | Collective Chemistry, Ysobel Art Gallery | Common Ground, Ysobel Art Gallery | Defining Illusions, Ysobel Art Gallery | New Skins for the Old Ceremony, Ysobel Art Gallery | 2016 : PROMDI NORTH 2, Galerie Artest | 2015 : Little Creators, Art Underground | 2014 : #Disenyo, Robinson's Place Malolos } 2013 Natural Expressions, The 9th Art Exhibit of Hugis Sining, Galeria Guillermo Tolentino Sentro ng Sining at Kultura ng Bulacan.

Selected Awards and Citations : 2017 : 3rd Place – MACC National Painting Competition | Eskinita Art Gallery Tuklas Awardee | Semi Finalist Metrobank Art and Design Excellences – Oil Painting Category | 2016 : SININGLANGAN – Singko 2016 Inter-School on the spot Ballpen Art Competition Representative | Kulasaysayan On the Spot Painting Competition - Finalist | Dong - A Doodle Pen Art Competition 2016 - Finalist | 2nd Place CAFAskuhan Lantern Making Competition | Finalist – DPC-PLDT national Art painting Competition | 2015 Grand Prize Winner of Philippines National Oil Company painting Competition | Finalist –DPC PLDT National Photography Competition | SININGLANGAN – Quatro the 2015 Inter-School on the spot Ballpen Art Competition Representative | 4th Place - 48th Shell National Student Art Competition (NSAC) | Recognition of Special Awardee of Bulacan State University | 2014 : Grand Prize Winner – National On the spot 'Papal Visit Stamp' competition (Student Category) First Place – Poster Making I celebration of the Bulacan State University Student's Rights and welfare Month with the Theme “Let the Torch of Rights be the Light.” Finalist - DM9 Advertising Campaign9 (Video Making) | Grand Prize Winner of Philippine National Oil Company painting Competition 2013 “ Celebration” Finalist GSIS National Art Competition | Semi-Finalist Metrobank Art and Excellence Award | 1st Place on the spot painting Inter Campusl Competiton (“Mother and Child”) 3rd Place –National Science Consortium on the Spot Poster Making Contest.

MARVIN ESCOTO QUIZON

Born in Philippines, 1993

Education : 2009-2014 : Fine Arts Major in Visual Communications, Bulacan State University.

Solo Exhibition : 2018 : Bones and Blooms, Eskinita Gallery.

Group Exhibition (Selected) : 2018 : Manila Art 2018, Ysobel Art Gallery Booth, Group Show | Deceptions of the

Ideals, Art Cube Gallery, Group Show | Make me Four Mask, Galerie Stephanie, 4-man Show | Epitome of Incarnation, Art Verite, 3-man Show | 2017 : Tuklas, Eskinita Gallery, Group Show | Broken Flowers, Village Art Gallery, Group Show | Manila Art 2017, Ysobel Art Gallery Booth, Group Show | Symptoms of Achromatopsia, Art Underground, 3-man Show | New Skin for the Old Ceremony, Ysobel Art Gallery, Group Show | Philippine Art Fair 2017, Galerie Stephanie Booth, Group Show | After Christina's World, Galerie Stephanie, 3-man Show | 2016 Leaving Things, Art Underground, 3-man Show | Escaping an Alternate Worlds, Ysobel Art Gallery, Group Show.

Selected Awards and Citations : 2017 : Metrobank Art and Design Excellence (MADE), Grand Prize Awardee for waterbased media on paper category | 2016 : Art and Design Excellence (MADE), Finalist for waterbased media on paper category | 2015 Art and Design Excellence (MADE), Finalist for waterbased media on paper category | 2013 : Vision Petron, 1st Runner-up | Shell NSAC, Finalist | PNOC Painting Contest, Grand Prize Winner | 2012 : Yakap sa Kalikasan Ora Mismo Painting Contest, Grand Prize Winner | 2011 : Barasoain on the Spot Painting Contest, 2nd Place | Magnolia Ice Cream Tub Wrap Design Contest, Grand Prize Winner.

TRIANA NURMARIA

Born in Situbondo, 1995

Education : 2014-now : Faculty of Visual Arts, Indonesia Arts Institute (ISI), Yogyakarta.

Exhibition (selected) : 2019 : Pameran Nurture, Project Bumbon #6, Galery RJ Katamsi, Yogyakarta | Kecil Itu Indah – Miracle #3, Miracle Art Print, Yogyakarta | Tribute to OHD: 80 nan Ampuh, Bentara Budaya Yogyakarta | Pameran Konak Konek, Gallery RJ Katamsi, Yogyakarta | 2018 : Pameran Perupa Muda #3 : RING ROAD, Bale Banjar Sangkring, Yogyakarta | Pameran cover album (Launching Album Ikhlas Experience), Bentara Budaya Yogyakarta | Yogya Annual Art #3 “Positioning”, Sangkring Art Project, Yogyakarta | Seninjong #3, Plataran Djokopekik, Yogyakarta | To Be Known, Indies Heritage Hotel, Yogyakarta | APIK, Pameran Angkatan 2014 #2, Gallery R.J. Katamsi, Yogyakarta | SENSI, Komunitas Tulang Rusuk, Jogja Gallery | 2017 : Estrelass Art Nov, Breeze Art Space, Tangerang | Pameran Perupa Muda #2 : November on Paper, Bale Banjar Sangkring, Yogyakarta | Fragmen Kecil, Nalarroepa Ruang Seni, Yogyakarta | Charity for Brightsize Trio “Malam Membiru”, Sangkring Art Project, Yogyakarta | Menjadi Indonesia, Plaza Indonesia, Jakarta | Upgrade, Lorong Sangkring Art Space, Yogyakarta | Two Bough, Indie Art House, Yogyakarta.

VALDO MANULLANG

Born in Jakarta, 1990

Education : Indonesia Institute of the Arts, Yogyakarta.

Solo Exhibition : 2016 : Valdo Manullang Solo Exhibition with Srisasanti Gallery, Booth B-10 at Bazaar Art Jakarta 2016, Grand Ballroom 1 & 2, The Ritz Carlton, Pacific Place, Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | “New Wave”, 80 Nan Ampuh, Langgeng Art Foundation Yogyakarta, Indonesia | Imagined Generation, Langgeng Art Foundation, Yogyakarta | 2018 : Art Jakarta 2018, Group Exhibition with Kohesi initiatives, Booth F-2, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | Spirit Potret, Basoeki Abdulah Museum, Jakarta, Indonesia | 2017 : Art Jakarta 2017, Group Exhibition with Srisasanti Gallery, Booth A-13, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | “Art Shine”, Ciputra Artpreneur, Lotte Shopping Avenue, Jakarta | “Configuration: Parallel Universe”, GL 13, Ground Floor, Selangor, Malaysia.



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K O - H E S I - I N I TIATIVES

Kohesi (a word-for-word Indonesian equivalent to 'Cohesion') represents our intention to unite varying stakeholders of both contemporary art and other creative scenes together, within the scope of mutually favorable creative programs.

Established as the junior member of Srisasanti Syndicate group of galleries, Kohesi Initiatives aims to persevere the group's passion in nurturing contemporary art prodigies through arrangement of well-presented art programs while encouraging collaboration with practitioners from other creative scenes.

At present, Kohesi Initiatives regularly showcases the group's rooster of artists in both regional and international art fairs. The gallery also hosts various programs at its home base, Tirtodipuran Link. The in-house programs range from shows which includes either Indonesian or international contemporary artists and collaborative programs with international partner art institutions. Both together with and apart from the visual art programs, the gallery frequently opens way for collaboration with various practitioners from the fields of music, culinary and design.

ESKINITA ART GALLERY

Eskinita is an on-going art project founded by Alfredo Esquillo in 2017. It was an alternative platform and an artist intervention that was a collaborative effort by him and his mentor, Sir Renato Habulan.

What must be highlighted here is the series of programs that Eskinita put forward to the art scene. Focusing on the young and promising artists, Eskinita has created a flagship project entitled Tuklas. It is a grant and mentoring program that focuses on the needs of the chosen young artists and provides them with the materials and other resources they would need in order continue their practice.

Finally, the mentoring program spearheaded by Renato Habulan and Alfredo Esquillo is committed to the development of the chosen young artists for them to hone the skills they already have, and further ignite the art they have fired out. The sessions shall foster a contemplative wonder of their personal realizations and centralize them for their art. The program shall also engage the community, and inspire creativity and diversity in the artists.

**ACKN
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ALL PARTICIPATING ARTISTS

ST. EDDY PRAKOSO – SRISASANTI SYNDICATE
 ALFREDO ESQUILLO JR. – ESKINITA ART GALLERY

HAMADA ADZANI
 KAREN TESALONA
 YOHANES ACRUSE MARGO N.
 CLUB CONQUEST
 BENNY WIDYO (EVENT PHOTOGRAPHER)
 ADITYA KRISNAWAN (VIDEO DOCUMENTATION)

SUPPORTED BY

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 SYNDICATE

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