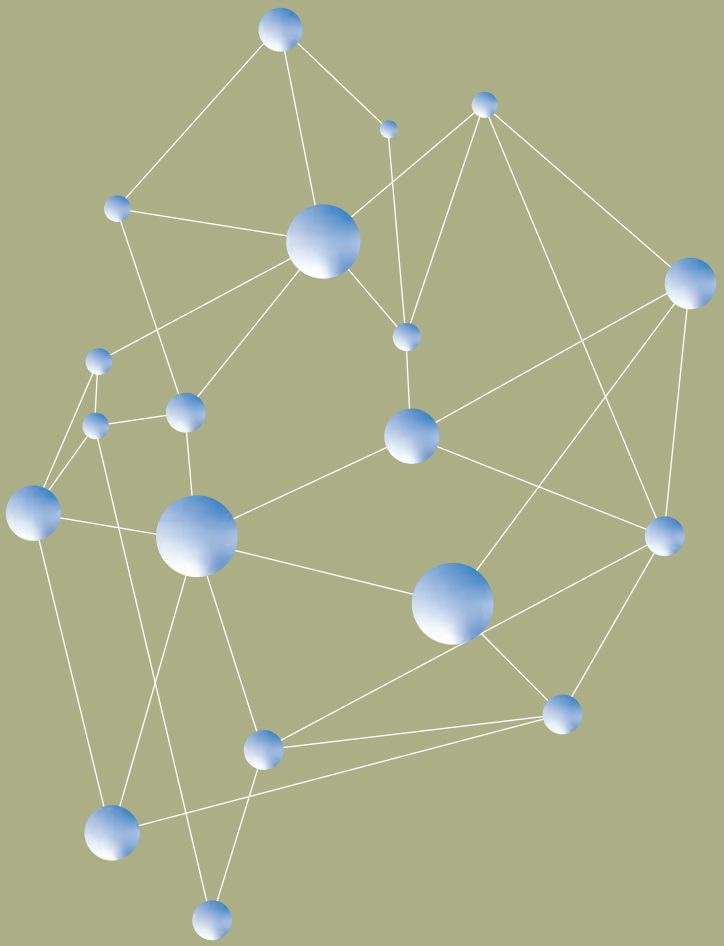
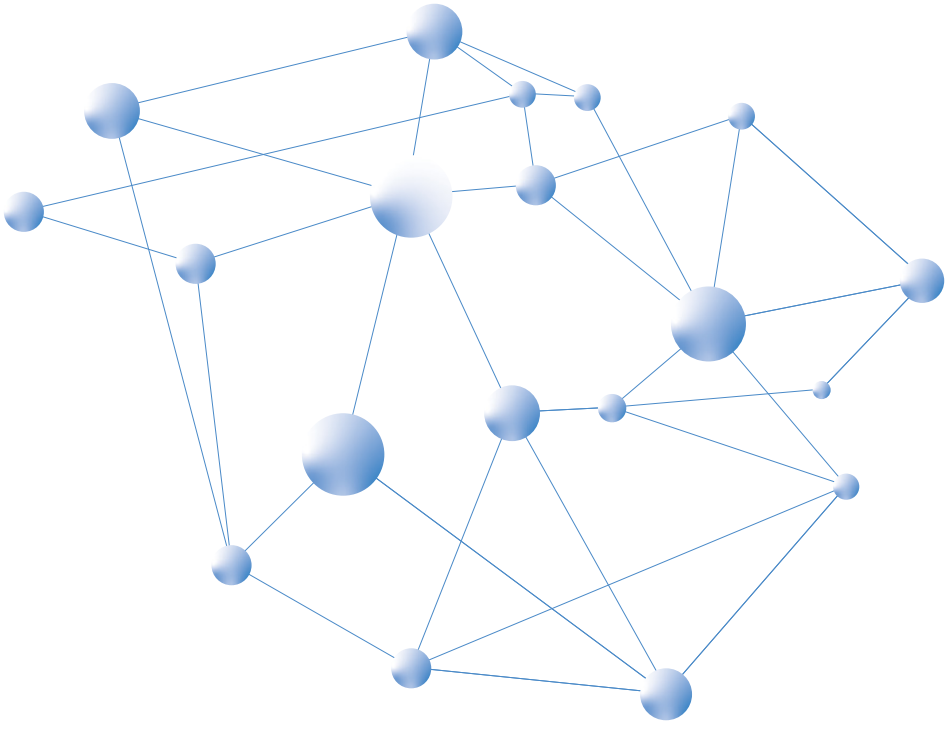
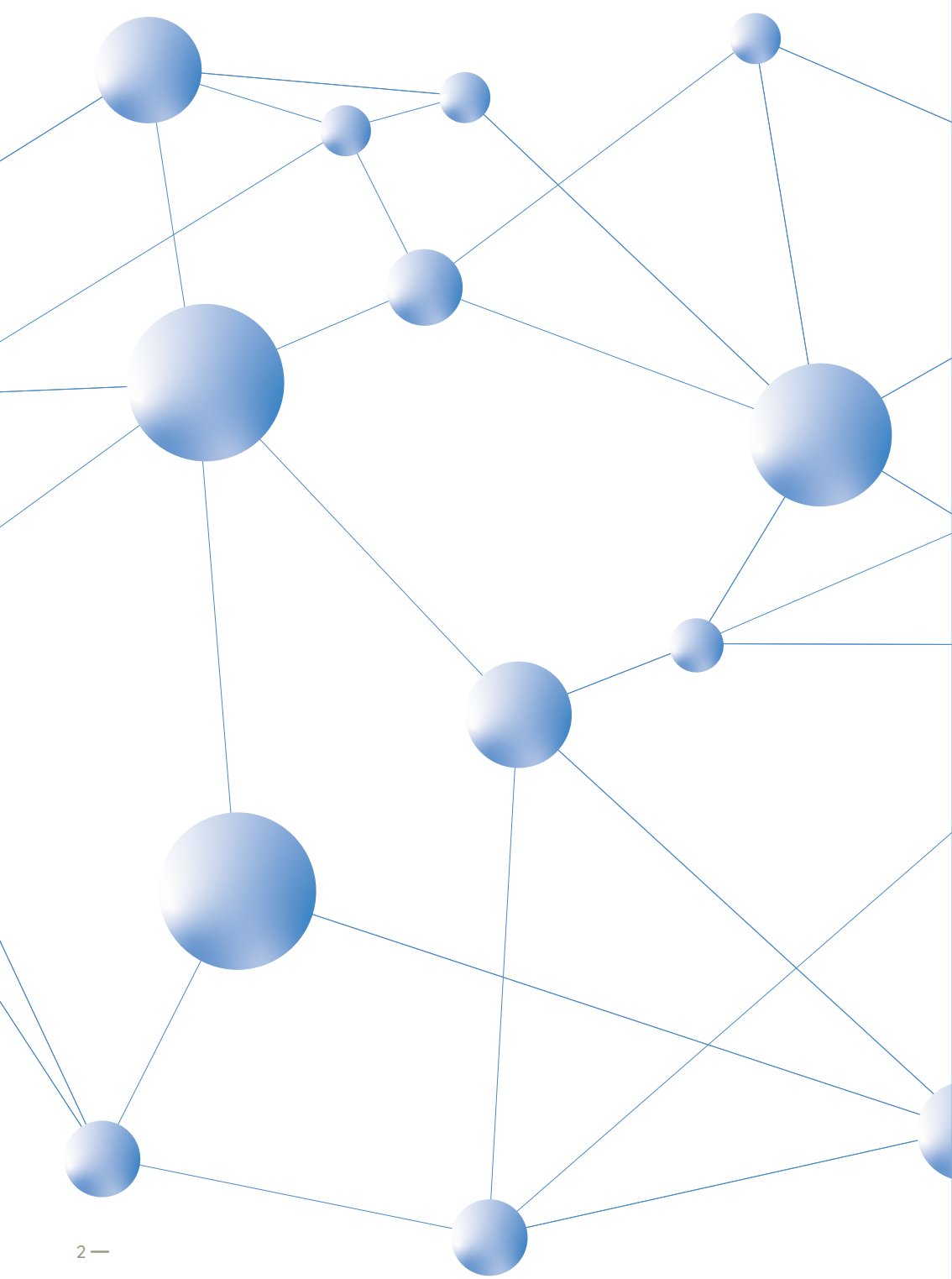


ON CONNECTIVITY





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Dwiky KA
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Evi Pangestu
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Fatoni Makturodi
I Made Agus Saputra
Ipeh Nur
Jim Allen Abel
Laksamana Ryo
Mr. S
Mujahidin Nurrahman
Rendy Raka Pramudya
Riono Tanggul

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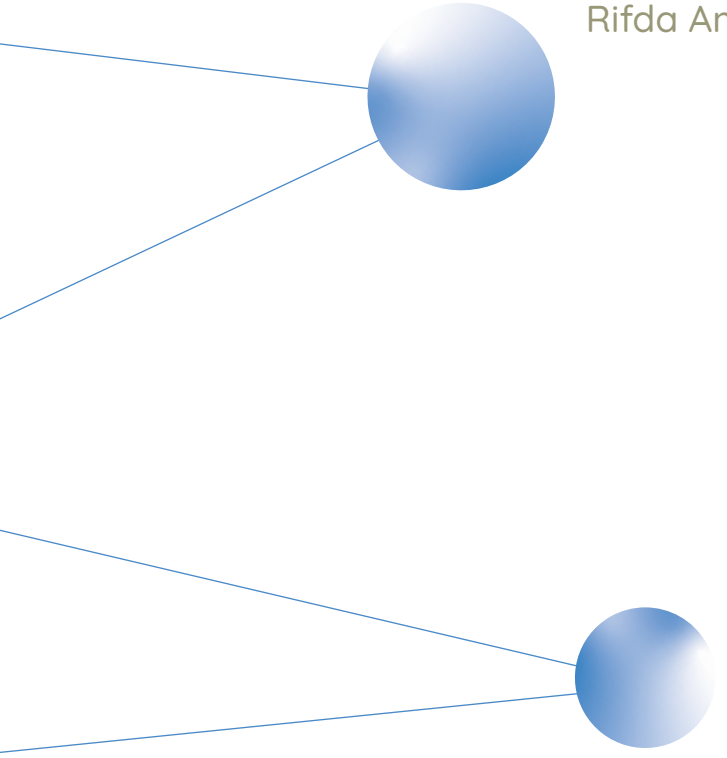
Rifda Amalia



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On Connectivity

Kohesi Initiatives

Presenting diverse generations of artists from various backgrounds together, **On Connectivity** is a testament to Kohesi Initiatives' intention to continuously reach out, collaborate, and establish relationships with artists as practitioners in the art scene through quality exhibitions.

With our limited time in this world, our legacy and existence can be defined by our connection with others. Our connections with others are built through communications, through conversations where words would carry meanings and together form sentences to express our intention together with our emotions. Words help us understand the world we live in as they are able to immortalize what we meant and feel. We are able to connect with others that share our thoughts and feelings through these words as our medium of expression.

Artists, however, can build a connection with other people through a different medium that transcends words, unbound by forms or by few meanings. Through their work, artists stake their proof of existence and legacy, where each carries meaning, emotion, or intention. At the same time, the audience can perceive and interpret it openly depending on their own feelings and contemplation, making it a limitless medium that can urge people to establish a connection with the work and subsequently the artist, without any misunderstanding.

With 25 artists participating, most of whom never worked with us before, **On Connectivity** is not only the gallery's largest group exhibition to date but also a sign of commitment and a form of hope at the beginning of a long-term relationship in working together on taking on various possibilities in the future. The works presented in this exhibition stand as layers of connection between the artists, the gallery, and hopefully the audience.

Making Sense by Making Connections

Rifda Amalia

Much of humanity's perpetuance can be attributed to our nature to connect with others. Indeed, it is more advantageous to face a threat or the unknown with a group of individuals rather than to stick with oneself. However, this behavior is not limited to people. We do not only form relations with one another but also attach ourselves to objects, ideas, and concepts. These bonds form meanings and understandings that can help us make sense of the world around us, and as they develop into knowledge, we must accept that the backdraw of our tendency—the habit of forming social bubbles—can lead to knowledge illusion.

The concept of knowledge illusion, as postulated by cognitive scientists Philip Fernbach and Steven Sloman, proposes that we have a penchant for affiliating one or another dogma that is shaped and shared by a group of peers, allowing us to not only operate communally but also let that same group think for us. The eventual effect of knowledge illusion is bias, fact disparity, and prejudice. The advent of modern technology—transportation, social media, and teleconferencing software—have enabled us to connect more efficiently with people across the globe, especially in times of the ongoing pandemic, but it has also strengthened the potency of collective mindset. It is not uncommon for us to encounter

intense polarity in, for example, political ideologies or confidence in the scientific method, as if the wide array spectrum of ideas have washed out to a dull contrast of black and white. As we connect with diverse and opposing individuals less and less, the illusion of knowledge exacerbates.

Art steps in to fill in the gaps created by social bubbles by humanizing us, though it cannot cure bias and prejudices nor change our behaviors. It could, however, invest people in deconstructing their own knowledge and in turn connect with others. Art takes time to seep into people's psyche, but this slow and long process of dialogue is something that art can provide to bridge one community and the other.

On Connectivity examines select connections between men and the various subjects around them, such as the collective mindset, their habitats, history, and even the universe. The hope is that connections will be built upon observing the artworks presented; the more we connect with others that are unlike us or think differently from us, the less the gap that divides us, and the more we understand the world.

Expressing Collective Consciousness

The collective consciousness is a collection of ideologies, concepts, and mindsets that are shared by a group of individuals and works as a force that unites people in a society. It is shaped by shared thoughts and experiences that have been reinforced—accumulated, preserved, and proliferated—many times, which can happen in a short or long period of time. The collective consciousness can often be observed with the naked eye, such as the way we assign clothes and behavior based on gender, define what is right and wrong, and hold certain rituals.

By configuring geometric shapes into dynamic compositions, Abenk Alter is able to convey collective consciousness into a narrative that tackles multiple perspectives and aspects at once, which allows him to highlight scenes—and connections—of his subject simultaneously. He captures people's power of mysticism and spirituality in *Observing the Observer* and *Jagat-Jagat* as well as the familial kinship of communities in *Warm Season*. These elements would otherwise be missed in real life, but Abenk compiles the essence in his artworks for audiences to connect with.

There are shared thoughts and experiences that exist in the metaphysical realm, ones that can be observed and quantified, but cannot be seen. In *Boo! Rex*, *Roar! Stego*, and *Fire! Raptor*, Addy Debil anthropomorphized the figurative idea of mass opinions into dinosaur-like figures. He argues that, like the extinct species, most people often have a false understanding of the world. One misconception might be thought to be true for a long time by many people that, at one point, it became a fact—much like how many of us thought that dinosaurs were reptilian-like when they looked much closer to avians.

In *Who is South, North, and Lord*, *Hidden Terms of Compliance*, and *Be Mad The Pain Deepens Us,* Dian Suci Rahmawati ruminates on the mistakes of the authorities and their series of neglect and oversight during the COVID-19 pandemic. Through symbolized representations of power, she asserts that the forceful passing of adverse bills that only benefit the elites, missteps in controlling the contagion, and communication inconsistencies resulted in the worsening of Indonesia's economy and health. Despite all this, Dian is hopeful through her witnessing the communal power of the people. The color red that dominates her paintings and the images of people lifting an empty chair portrayed the collective power of the people that surfaced in times of crisis, even with the lack of support from the state.

Strike a Nerve is Darbotz's take on our connection with each other through issues brought about by miscommunications, relationship dramas, and even traffic jams—that despite the challenges we face to connect with each other, we can always find a way to still relate to each other in the banality of everyday lives.

Inhabiting Spaces and the Environment

In *Architecture of Happiness*, Swiss-British philosopher Alaine de Botton argues that we look to our surroundings to shape our thoughts and feelings, as if the spaces that we occupy are psychological templates that could communicate to us our identities. This assertion can be seen in where we spend most of our time and how much we invest in building our habitats as they can represent our qualities, beliefs, and personalities—or at least project how we'd like to be perceived. Impression is a two-way connection; as one creates a meaning within the space, it imprints the individual's mind.

Bunga Yuridespita and Etza Meisyara envision our connection to the spaces that we inhabit as leaving metaphysical footprints in the world. In Bunga's *Living Room's Labyrinth*, she proposes that we leave behind atmospheric impressions in the spaces that we occupy frequently. Much like how Carl Jung would describe color psychology, Bunga stamps hues to describe hints of meanings and perceptions that we build into our spaces. In *Suluban*, Etza contemplates our connection with spaces as a vivid superposition of tokens from our memory into places—that when we revisit such locations, specters of intimate memory will appear as if coexisting with the living world.

Can art help settle the definition of private rooms and public spaces when the people demand it? This is a question that Riono Tanggul attempts to answer in the *Many Sources* trilogy. Superimposed and stacked on top of each other, the subject matter of Riono's artworks appears to be ever-changing and mutating, which is fitting for his ceaseless attempt to give one absolute meaning to the spaces he seeks to make connections with. Through his paintings, he asks the audience to examine the abilities of art to pacify the opposing; between private and public spaces, and between the physical and non-physical world.

When she visited Mandar in West Sulawesi, Ipeh Nur went on a quest of self-discovery by leaving her personal space and connecting with a new one with different culture, customs, traditions, inventions, and even sets of problems. She documented her journey in *Ke Luar Untuk Ke Dalam*, where objects of her memory and after images of the experience merge into an intricate artwork. Ipeh laments the state's thoughtlessness for building concrete structures along the coastline, cutting off the people's connection with the open water and essentially suffocating the regency's marine culture and tradition, and agonizes over the eventual loss of a civilization that historically not only built the famous giant ships Jung Jawa but also conquered the spice trade of Southeast Asia.

What happens when we sever the connection between people and their surroundings? Andy Dewantoro argues that it might just be the ecological solution to the world. In his two paintings, *Stiff* and *Come*, Andy demonstrates that nature quietly flourishes in the absence of human activities, which offers an insight into how much our actions in the world today can have lasting impacts on the environment and perhaps moments of reprieve is what nature needed to recover.

Observing Changes in Time

Time's indifference towards living things is one of the ruthless realities in this world. As an immovable force of nature, it advances without stopping at anyone's request or mercy. Perhaps, this is why we preserve stories, artifacts, and knowledge to fight against time because the value of culture and history is as important as keeping humanity alive. However, advancements and hindrances in our civilization cannot simply be attributed to the passing of time itself. Indeed, upon closer inspection, human intervention plays a prominent role in the paradigm shifts.

In *Pencuri Arca*, Enka Komariah demonstrates the ways in which culture and history change in three time periods. The transitions are stark—religious artifacts are rolled out by what appears to be poachers, perhaps symbolizing the erasure of Indonesia's culture and history by its own people's actions. While Enka confronts the perversion of people's actions at moments in time, I Made Agus Saputra is able to make peace with the changes in culture and history by compressing time into a single moment in order to observe culture and history throughout time simultaneously. *Tradisi Budaya & Masa Depan* and *Menyama Braya (Gotong Royong)* examine the harmonious anachronism of milestones by removing time out of the equation. Even though the elements look out of place next to one another, they appear to be in dialogues and play on each other, providing a more fluid, multidimensional narration for audiences to connect with.

Preserving culture and history isn't the only way to combat the unforgivable nature of time. If time is a fixed variable, then we look to the ones we can manipulate—the stories and knowledge we choose to share with others. In *Transhistorism of Kalatidha*, Eddy Susanto cautions us about the many times those in power have changed culture and history to suit their needs. As time goes on, whatever is filtered and altered becomes the truth. As a result, those who are silenced—whose stories do not connect with the general public—get buried and become lost in time's ruthless advancement.

> This is further shown in Citra Sasmita's work. Through her research on *kakawin* (Balinese literature tradition written in Old Javanese, mostly in the form of epic tales), Citra discovered that the most popular and known *kakawin* in Balinese history were mostly written by and about elitist men and their ideologies, without representing the life of the common people and female perspective. In the *Ghost in Paradise series,* Citra imagined a recontextualization of Balinese Kakawin from the previously marginalized and absent narration, showing us stories about rite of passage, war, and sexuality with a female as the main character. She attempts to give spotlight to the omitted voices that were historically lacking or almost absent.
>
> While some artists reflect on history's progress and its effects on culture, others swim along in the stream of it. Farley Del Rosario, Laksamana Ryo, and Mr. S create artworks that are inspired by the contemporary zeitgeist. Their connection with pop culture allows them to tap into what general audiences can effortlessly digest and admire.

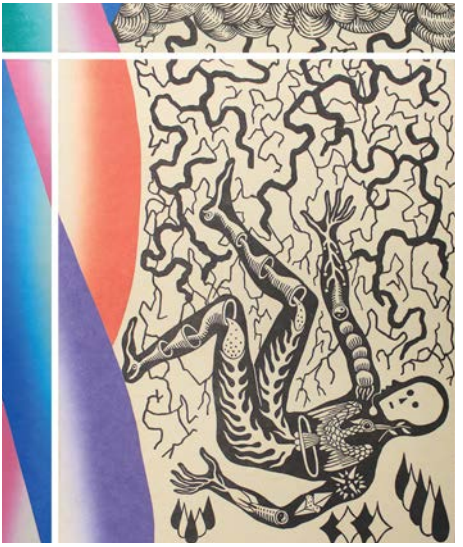
Since the beginning, humanity has always embraced the supernatural aspects of the universe.

We innately look towards otherworldly powers to guide our paths and provide answers to our problems.

Communing with the Cosmos

Since the beginning, humanity has always embraced the supernatural aspects of the universe. We innately look towards otherworldly powers to guide our paths and provide answers to our problems. Whether it comes from organized religions or decentralized belief systems, we have always believed in the designs of a power outside of the physical realm giving meaning to our living experiences. Building a connection with the universe via art is not something that modern men started; prehistoric people in South Sulawesi captured their anima through cave paintings as means of communication and communion.

The act of being self-aware about our existence in the cosmos transcends worldly rituals and activities, providing a sense of comfort as it tethers our mind and body to where we belong. This is an affirmation that Fatoni Makturodi presents in his monolithic pieces *INHALE, Riuh Meruah* and *EXHALE, Derau Berderai*. He also touches on the entropy and enthalpy of nature; we can elevate our consciousness by embracing—connecting with—chaos and order in the universe. A similar interpretation of cosmic energy is also tackled by Dede Cipon in *Cosmos—Chaotic Work—Subtle Order*, *Unity In Polarity*, and *Cycles / Interconnected Circles*, which are three tableaus of knowledge that represent the artist's understanding of how the world works; the universe manifests itself in masculine and feminine energies, writes humanity's fate which flows like an ark on a river, and begets the cyclical nature of chaos and order. Similar in appearance to the Voyager Golden Record, the art pieces may perhaps act as not only a proof of human's attempt to connect with the cosmos but also with life beyond Earth.



The reason why people attempt to commune with the universe is not always grand; it is often for personal guidance. Tarot readings have long been used as a tool for fortune-telling since the late 18th century. Occultists and believers take to the deck of arcane cards to learn about themselves, seek knowledge of their future, or solve a problem that is known and unknown. In *The Lovers* and *The Tower*, Agugn Prabowo doesn't necessarily swear by the revelations of tarot cards, but he connects his life experiences to the symbolic elements of the cards. Through the creation of these artworks—a process he would call a synergy—Agugn reconnected with the past and found learnings for his personal growth.

Engaging the Audience

Art is scientific in its approach; it doesn't act immediately and requires multiple observations and analysis to produce a meaning—that is, an alternative scheme of thinking. More often than not, though, general audiences find it difficult to connect with art; they dismiss it at first glance for lacking an accessible and clear meaning. Then, how else can artists engage with their audiences? Perhaps, instead of jumping ahead to art's meaning, we can start with the techniques employed.

Evi Pangestu is known for her neon yellow squares. Bright and vulgar, *Forced Interaction 1* and *Forced Interaction 2* screams for the audience's attention. The novelty of Evi's artwork doesn't end there, though. Straight on and from a distance, the squares look even-sided, but upon closer inspection, swellings and protuberances distort the flat surface. It appears that some kind of objects had been forced to fit the structure by enclosing it with a thin wrap. To cover up those deformities, Evi paints a clean swath of neon yellow on top of the square composition. Then, the allegory becomes clear—a silenced rebellion in the confines of a rigid construct.

Bursting and screaming with extreme visuals, *Crossing the Border* series by Dwiky KA forces the audience to confront their perception of many artworks' clean and articulate compositions with asymmetrical maximalism. The edges of his works are not a usual square-shaped frame, rather, those hard edges are shaped like an explosion that appear in the after-effect of the clashing of two opposing matters, and these explosions would create necessary reactions, new understandings and possibilities of connecting with perspectives that we will not otherwise encounter before. With this in mind, each facet of Dwiky's artworks, especially the unevenness of them, provide new stories to tell to the audience.

Rendy Raka envisions himself as God in *Kehendak Dalam Penciptaan #12* and *Kehendak Dalam Penciptaan-Perjalanan Baur #2*. Rightfully so, he creates universes through his artworks with contemplative craftsmanship as the sole act of painting itself is a divine creation. By meditatively brushing, pouring, washing,

splattering, stippling, and dabbing his paint, Rendy believes that the abstract shapes come to him by providence, and they are representative of the turmoil and harmony creation. Despite being different, these "living things" exist in tolerance to create one composition, and each layer represents the passing of time. Rendy wants his audience to sink themselves into the biome and imagine as if the aliens live among them.

Mujahidin Nurrahman explores the intimacy of interaction between artworks and audiences in *The Piles* when he realized that, in the upcoming face-to-face exhibition *On Connectivity*, Mujahidin would no longer be constrained by a virtual engagement. Now that his artwork and audiences will coexist in the same space, he incorporates the room's temperature, lighting, and scent as part of the interactivity—that at different positions, the artwork will spark new conversations. One thing for certain is that the ornately complex papercut will entice the audience to run their fingers through his artwork. With high intensity in technique, Mujahidin speaks nothing about grand ideas; he simply asks his audience, through his artwork, to share their experiences and connect with each other.

Artworks

Abenk Alter
Addy Debil
Agugn
Andy Dewantoro
Bunga Yuridespita
Citra Sasmita
Darbotz
Dede Cipon
Dian Suci Rahmawati
Dwiky KA
Eddy Susanto
Enka Komariah
Erwin Windu Pranata
Etza Meisyara
Evi Pangestu
Farley Del Rosario
Fatoni Makturodi
I Made Agus Saputra
Ipeh Nur
Jim Allen Abel
Laksamana Ryo
Mr. S
Mujahidin Nurrahman
Rendy Raka Pramudya
Riono Tanggul

Abenk Alter

Observing the Observer

2022
Acrylic, pastel, and pencil on canvas
120 x 120 cm

Warm Season

2022
Acrylic, pastel, and pencil on canvas
120 x 120 cm

Merayakan

2022
Acrylic on hide (Wayang)
61 x 41 cm

Lingkaran Kecil

2022
Acrylic on hide (Wayang)
57,5 x 42 cm

Jagat-Jagat series
(1 - 14 pcs)

2022
Acrylic pastel on canvas
variable sizes

Jagat-Jagat #1
2022
Acrylic pastel on canvas
25,5 x 27 cm

Jagat-Jagat #2
2022
Acrylic pastel on canvas
55 x 49 cm

Jagat-Jagat #3
2022
Acrylic pastel on canvas
63 x 39 cm

Jagat-Jagat #4
2022
Acrylic pastel on canvas
44 x 52,5 cm

Jagat-Jagat #5
2022
Acrylic pastel on canvas
52,5 x 36 cm

Jagat-Jagat #6
2022
Acrylic pastel on canvas
32 x 59 cm

Jagat-Jagat #7
2022
Acrylic pastel on canvas
41 x 49 cm

Jagat-Jagat #8
2022
Acrylic pastel on canvas
37,5 x 32,5 cm

Jagat-Jagat #9
2022
Acrylic pastel on canvas
34 x 47,5 cm

Jagat-Jagat #10
2022
Acrylic pastel on canvas
43,5 x 43,5 cm

Jagat-Jagat #11
2022
Acrylic pastel on canvas
31,5 x 46 cm

Jagat-Jagat #12
2022
Acrylic pastel on canvas
49 x 31 cm

Jagat-Jagat #13
2022
Acrylic pastel on canvas
70 x 51 cm

Jagat-Jagat #14
2022
Acrylic pastel on canvas
63 x 55,5 cm

Addy Debil

Fire! Raptor

2022
Acrylic on canvas
120 x 90 cm

Boo! Rex

2022
Acrylic on canvas
120 x 90 cm (left)

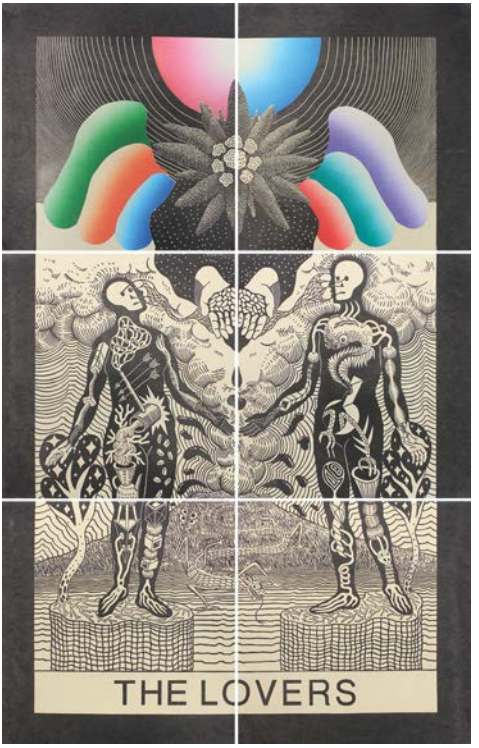
Roar! Stego

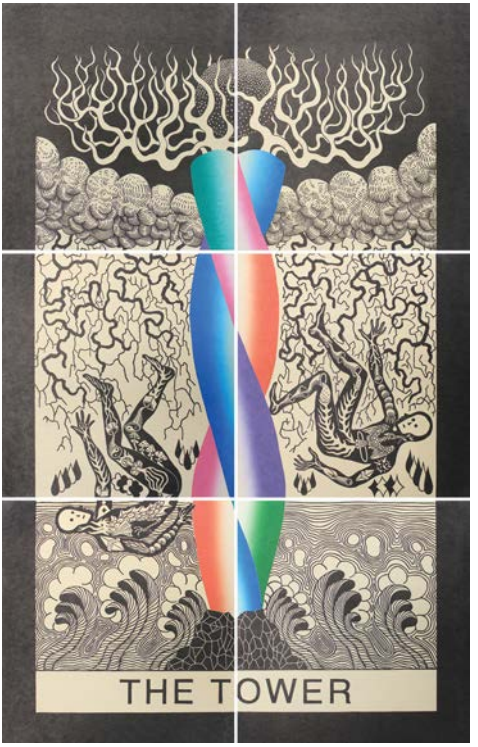
2022
Acrylic on canvas
120 x 90 cm (right)

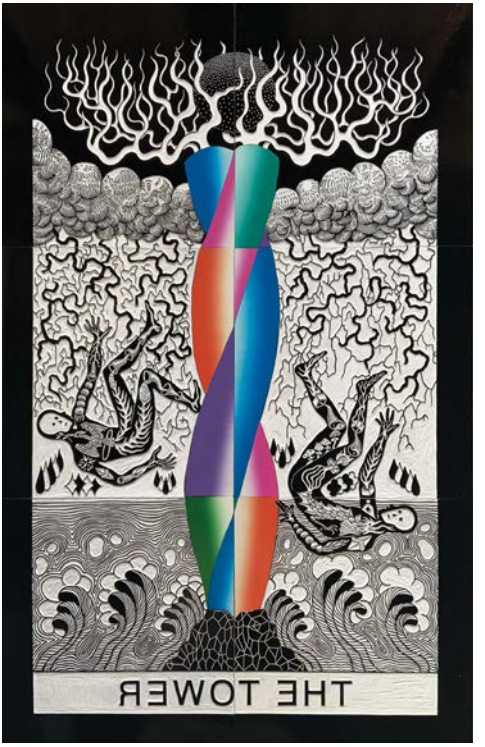
Agugn

The Lovers
2022
Linocut reduction print
on handmade paper
111 x 70 cm | edition 1 of 3 (left)

The Lovers
2022
Linoleum Plate
111 x 70 cm (right)







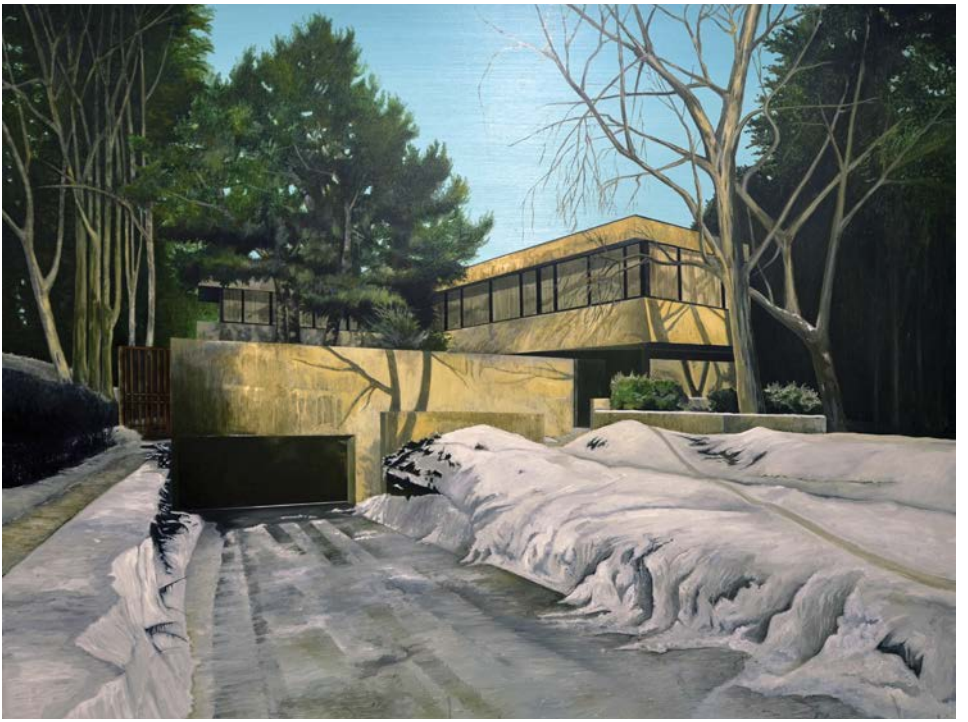
The Tower
2022
Linocut reduction print
on handmade paper
111 x 70 cm | edition 1 of 3 (left)

The Tower
2022
Linoleum Plate
111 x 70 cm (right)

Andy Dewantoro

Come

2016
Oil on canvas
180 x 240 cm



Stiff

2016
Oil on canvas
170 x 200 cm

Bunga Yuridespita

Living Room's Labyrinth

2022
Acrylic on canvas
200 x 200 cm

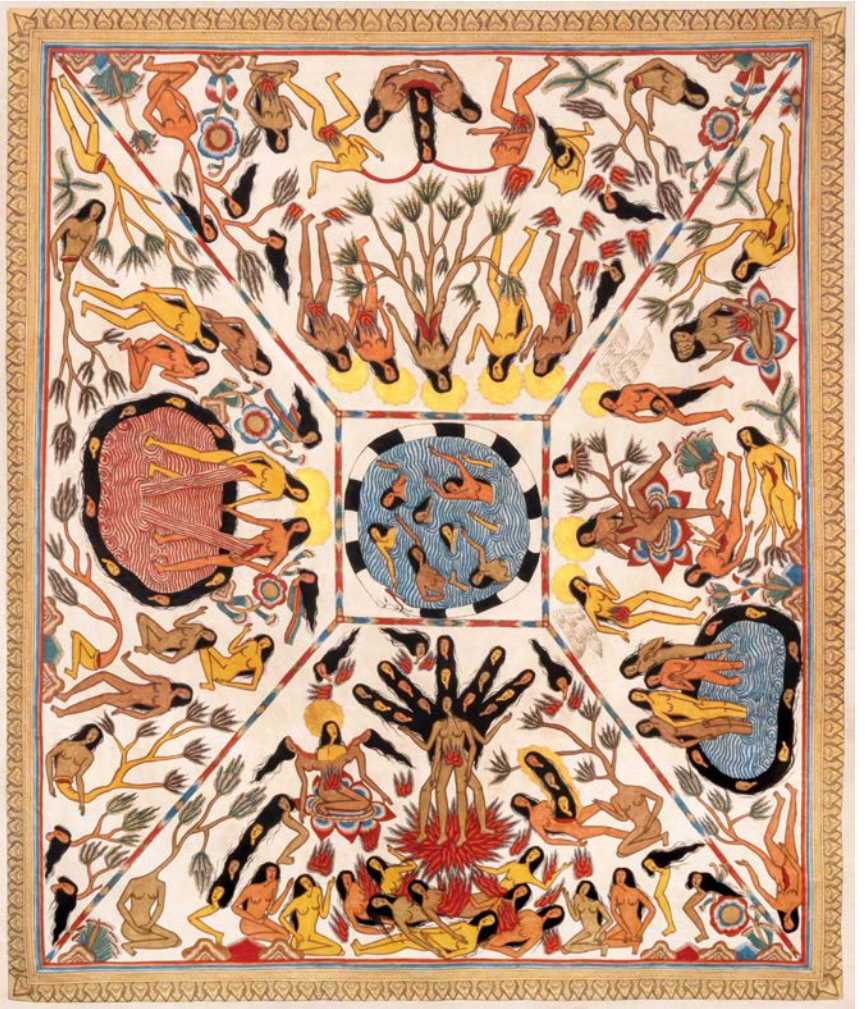
Citra Sasmita

Ghost of Paradise

2022
Ink, acrylic on kamasan traditional canvas and antique wood
150 x 40 cm

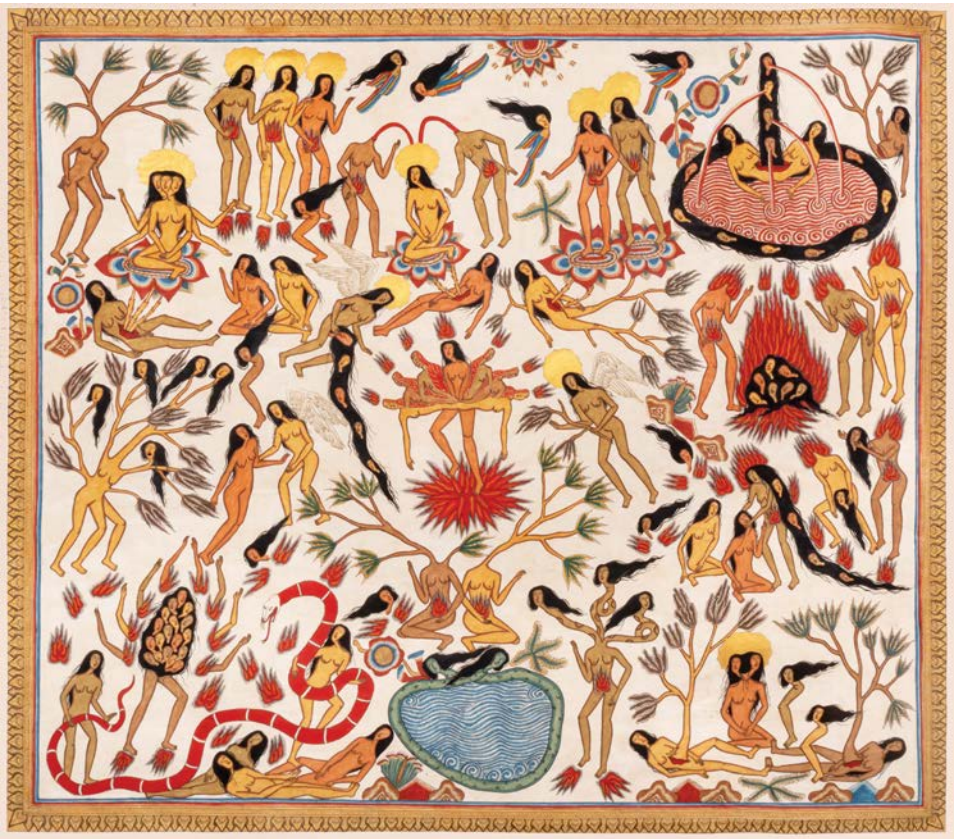
Oracle of the Sea

2022
Ink and acrylic on kamasan traditional canvas
154 x 134 cm



Peculiar Garden

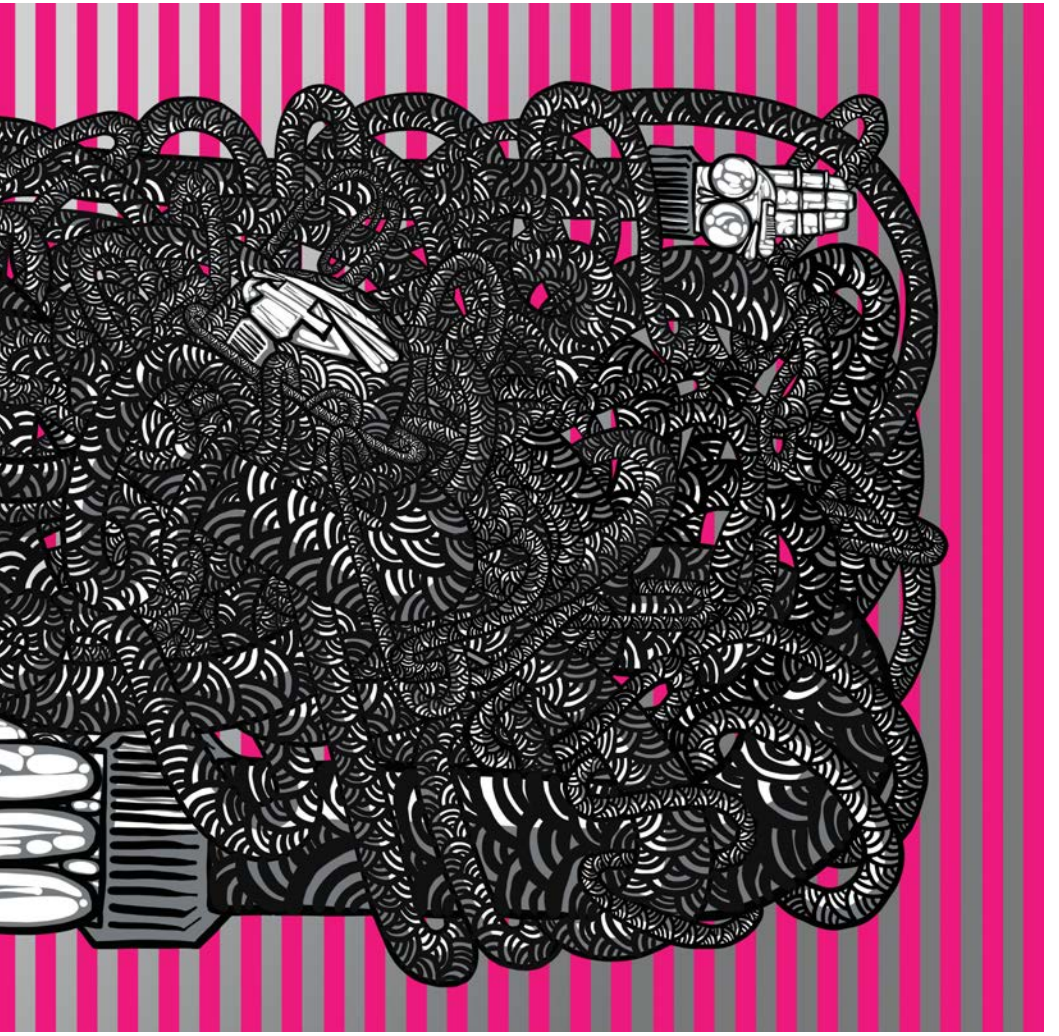
2022
Ink and acrylic on kamasan traditional canvas
135 x 150 cm



Darbotz

Strike a Nerve

2022
Mixed media on canvas
200 x 300 cm



Dede Cipon

Cosmos - Chaotic Work - Subtle Order

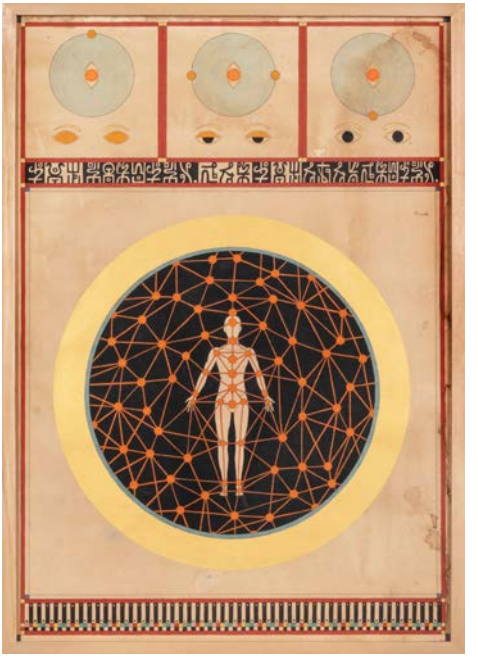
2022
Acrylic and marker
on stained canvas
150 X 120 cm

Unity in Polarity

2022
Marker, ink, acrylic, and pencil on stained paper
52,5 x 76 cm (left)

Cycles / Interconnected Circles

2022
Marker, ink, acrylic, and pencil on stained paper
52,5 x 76 cm (right)



Dian Suci Rahmawati

Who is: South, North, and Lord

2022
Oil on canvas
60 x 150 cm

Hidden Terms of Compliance

2022
Oil on canvas
60 x 150 cm

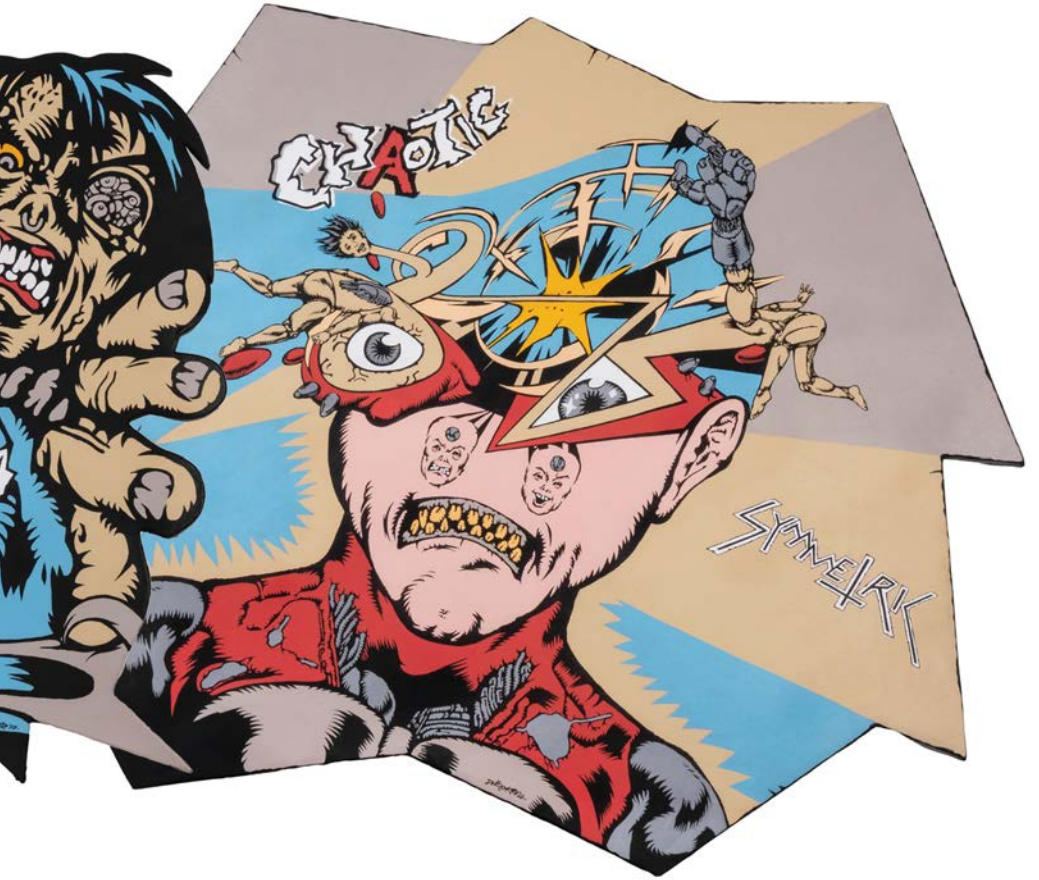
Be Mad: The Pain Deepens Us

2022
Oil on canvas
60 x 150 cm

Dwiky KA

Crossing the Border (Series)

2022
Acrylic on canvas
105 x 294 cm


CHAOTIC
SYMMETRY

2022
Acrylic on canvas
103 x 113 cm (left)

2022
Acrylic on canvas
90,5 x 66 cm (middle)

2022
Acrylic on canvas
105 x 115 cm (right)

Eddy Susanto

Transhistorism of Kalatidha

2022
Acrylic and drawing pen on canvas
190 x 400 cm

Opinio
Stultus mundanus

Enka Komariah

Pencuri Arca

2022
Oil on paper
89 x 119 cm (top left)

2022
Oil on paper
86 x 68 cm (top right)

2022
Oil on paper
89 x 119 cm (bottom)

Erwin Windu Pranata

Unintentional Common Space

2021
Polyurethane paint
on galvanized iron sheet
155 x 140 cm

Etza Meisyara

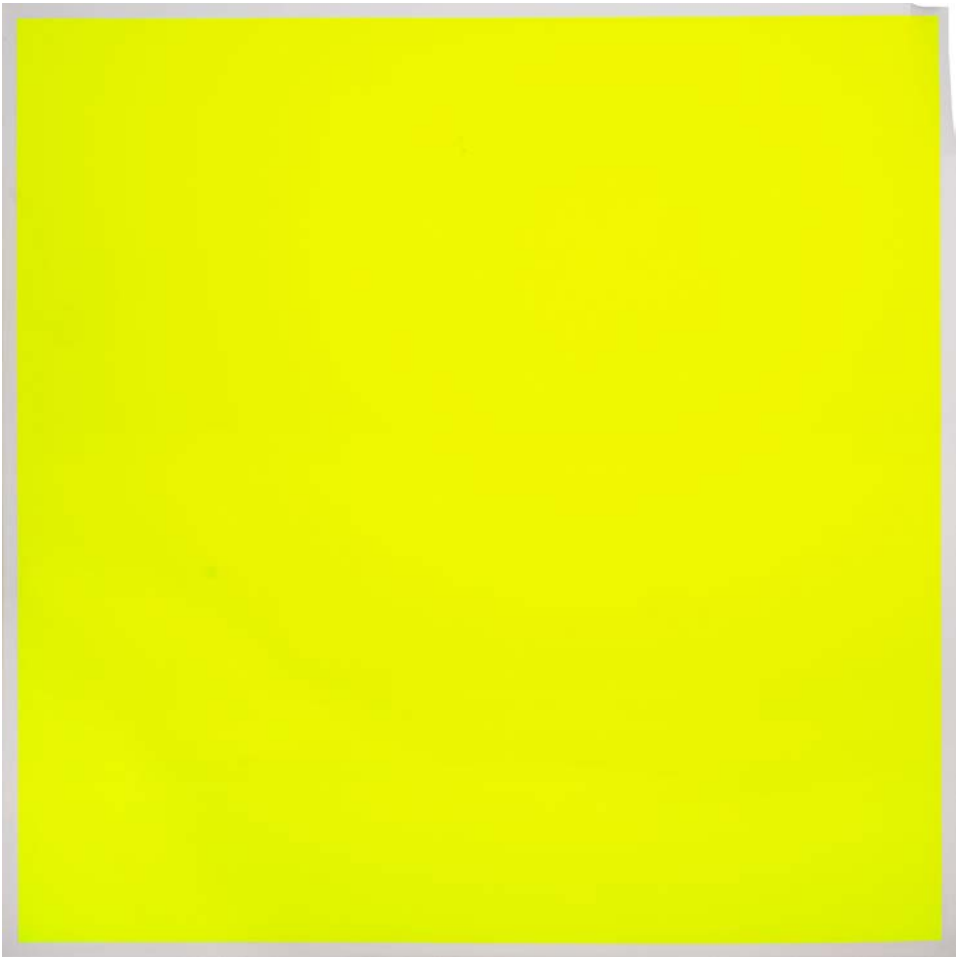
Suluban

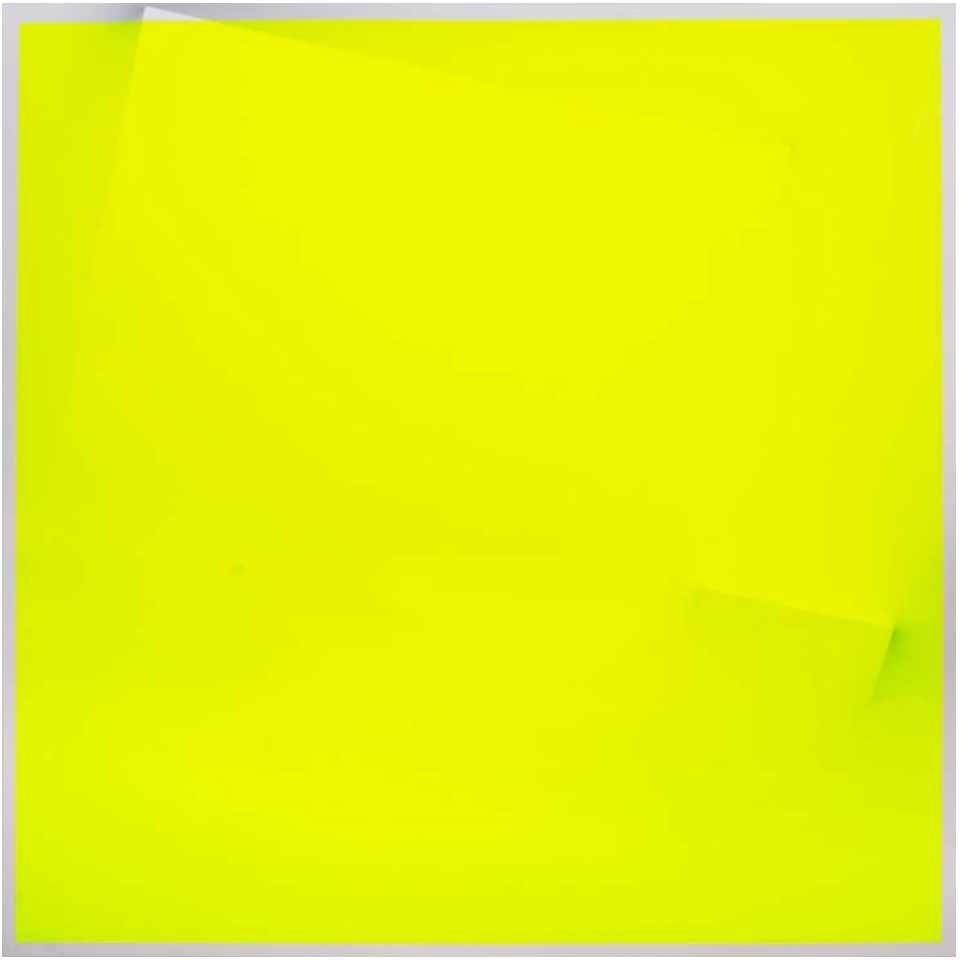
2022
Photo etching and patina on brass
100 x 60 cm (each)

Evi Pangestu

Forced Interaction 1

2021
Acrylic on canvas
150 x 150 cm





Forced Interaction 2

2021
Acrylic on canvas
150 x 150 cm

Farley Del Rosario

Marriage of Stories

2022
Acrylic on canvas
121.92 x 91.44 cm

Sweeney Gogh

2022
Acrylic on canvas
121.92 x 91.44 cm

Fatoni Makturodi

EXHALE, Derau Berderai

2021
Acrylic and paint marker on canvas
D-200 cm

INHALE, Riuh Meruah

2021
Acrylic and paint marker on canvas
D-200 cm

I Made Agus Saputra

Menyama Braya (Gotong Royong)

2022
Oil on canvas
180 x 180 cm

Tradisi, Budaya &
Masa Depan

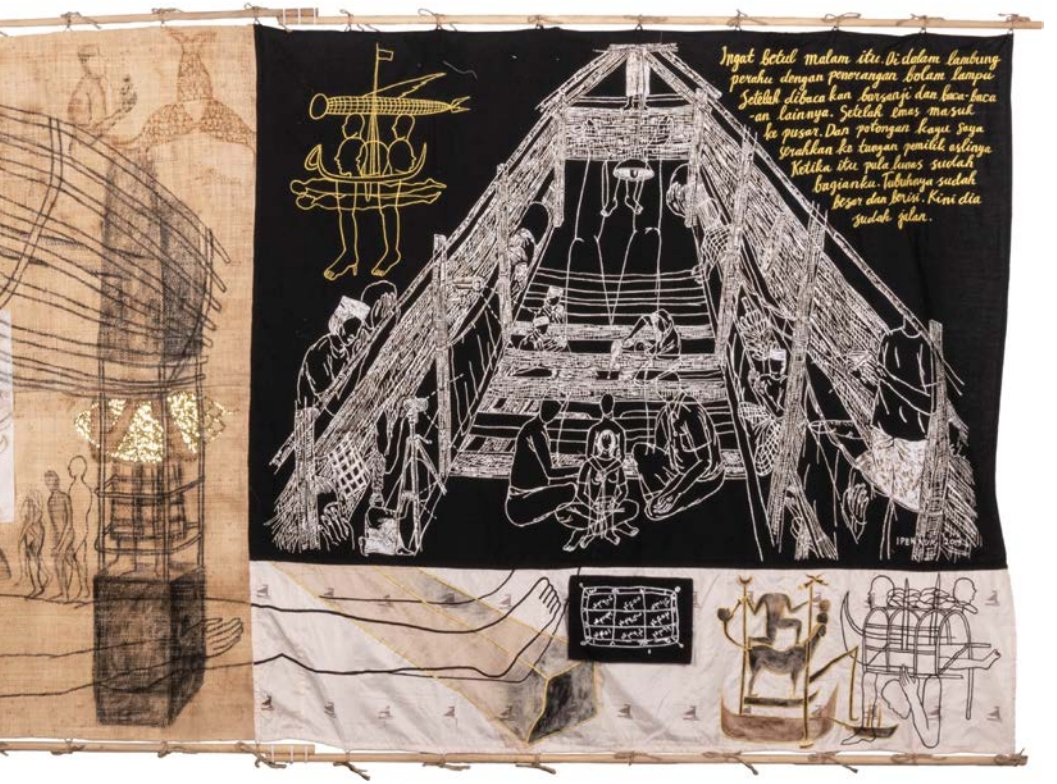
2022
Oil on canvas
180 x 180 cm

Ipeh Nur

Ke Luar Untuk Ke Dalam

2022
Acrylic, wood and iron
Variable size (left)

2022
Sailing cloth made of woven gebang leaves, cloves, stone, charcoal, cassava paper, Batik, embroidery, and silk weaving (lipa saqbe)
300 x 147 cm (right)



Jim Allen Abel

Domestik Limbo

2022
Inkjet print on professional photo paper mounted aluminium diBond
150 x 200 cm - edition 1 / 5 + 2 AP

Laksamana Ryo

Depth

2022
Acrylic on canvas
120 x 90 cm

Mr. S

Strong Boy

2022
Acrylic on canvas
121.92 x 91.44 cm

What is Pain

2022
Graphite on paper
26.67 x 16.51 cm

Mujahidin Nurrahman

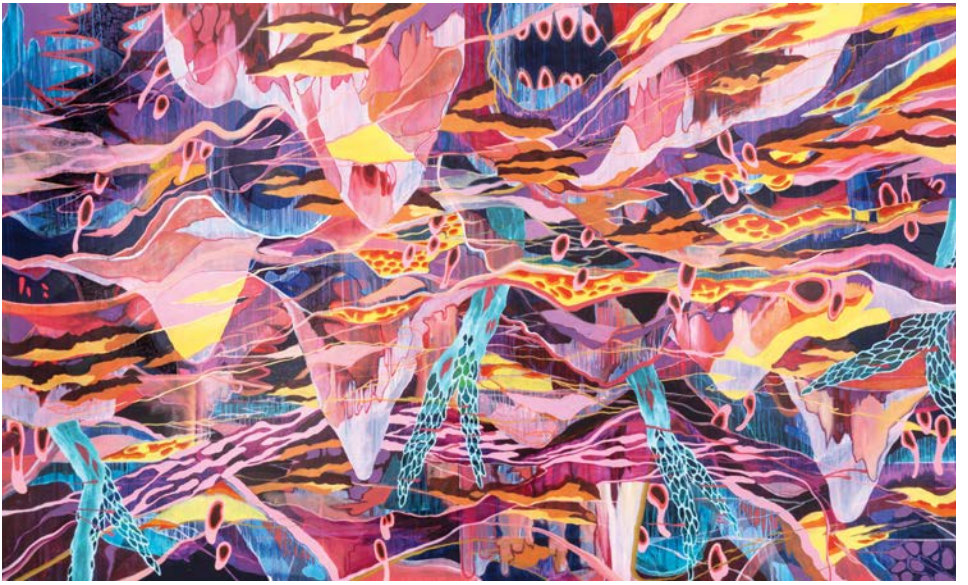
The Piles

Handcut paper, wood, multiplex, paint, plexiglass
126 x 126 cm

Rendy Raka Pramudya

Kehendak Dalam Penciptaan #12

2021
Acrylic, oil, and crayon on canvas
150 x 250 cm



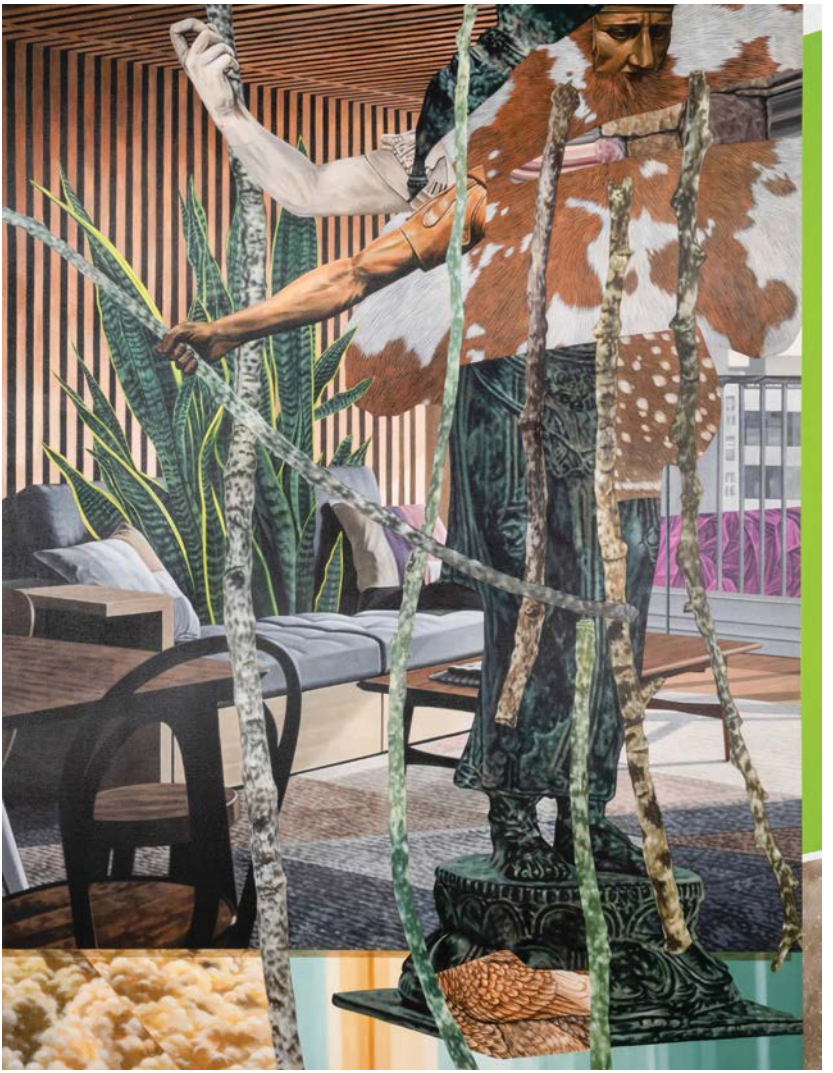
Kehendak Dalam Penciptaan
Perjalanan Baur #2

2021
Oil and nitrocellulose on canvas
150 x 250 cm

Riono Tanggul

Many Sources #1

2021
Acrylic on canvas
200 x 150 cm



Many Sources #2

2022
Acrylic and spray paint on canvas
200 x 150 cm

Many Sources #3

2022
Acrylic and spray paint on canvas
200 x 150 cm

Artists CV

Abenk Alter

Education : 2011 - 2016 : Islamic College for Advance Study. Majoring Mysticism | 2005 - 2009 : Bina Nusantara University. Majoring Graphic Design.

Solo Exhibition : 2021 : "Ritual Merilis", Kohesi Initiatives, Yogyakarta, Indonesia | 2018 : "Interplay", RUCI Art Space, Jakarta, Indonesia.

Group Exhibitions (selected) : 2021 : Project Mei Private Viewing | Art Moments Jakarta Online 2, Tony Raka Gallery - Bali, Indonesia | 2020 : "Confluence", Kohesi Initiatives, Yogyakarta | 2019 : "Celebration of Compassion", Srisasanti Syndicate, Yogyakarta | Art Moments Jakarta, Sheraton Gandaria City, Jakarta | 2018 : Bazaar Art Jakarta, Pacific Place Ballroom, Jakarta | "Got Paper", Ruci Art Space, Jakarta | "A Small Universe in the Field of Meaning" Edwin's Gallery, Jakarta | "Place of Belonging", Ruci Art Space, Jakarta | 2017 : "Connection", Stein Egerta, Liechtenstein | Bazaar Art Jakarta, Pacific Place Ballroom, Jakarta | "#PlayinProgress", Plaza Indonesia, Jakarta | "REST AREA", Galeri Nasional, Jakarta | "The Journey Exhibition", Artotel x Tokyo Bike, Jakarta.

Addy Debil

Exhibition : 2021 : Art Moments Jakarta with Kohesi Initiatives (Online) | Eyes Shut Fantasia Solo Exhibition at Kohesi Initiatives Yogyakarta | The Habitat Group Exhibition by MoT Jakarta | 2020 : RASA Group Exhibition with Kita Art Friend at Alila Seminyak, Bali | OPPO Art Jakarta Virtual 2020 in booth Rachel Gallery & Kohesi Initiatives | CONFLUENCE Group Exhibition at Kohesi Initiative Yogyakarta | ASYAAF Hidden Artists Festival – group exhibition at Seoul South Korea | Darucan Custom Show – group exhibition at Museum Of Toys Jakarta | Pameran Dari Rumah, virtual group exhibition from Kemenparekraf | 2019 : All The Small Things group exhibition at CANS Gallery, Jakarta | Monster Day 4 group exhibition at The Mogus Colony Yogyakarta | ART JAKARTA 2019 with Rachel Gallery, Jakarta | HAPPY Solo exhibition with Rachel Gallery at RuangDuaSembilan, Jakarta

Agugn

Education : 2010 - 2005 : ITB, BFA Visual Art Faculty, Graphic Art Studio, Bandung | 2005-2004 : UPI, Art & Language Education Faculty, Visual Art Education, Bandung.

Solo Exhibitions : 2020 : Imprint Machida 2020 "From Stranger to Neighbor", Machida City Museum of Graphic Arts, Tokyo | Mental Adjustment, online exhibition published by artist, www.agugn.com | 2019 : Do It For Peace, Deus Temple of Enthusiasm Gallery, Canggu, Bali | 2017 : The Immeasurable trip, solo project in Teras Print Fair, Sangkring Art Project, Yogyakarta | Molasses, Mizuma Gallery, Singapore | 2016 : AGUGN: Printing Life in the Cosmos, Vinyl on Vinyl Gallery, Makati City, Manila | 2015 : unguarded guards, Jogja Contemporary, Yogyakarta | we went wild, Krack Studio, Yogyakarta | 2013 : Natural Mystic, Bentara Budaya, Jakarta, Yogyakarta, Bali, and Solo.

Group Exhibitions (selection) : 2022 : Present for You: New Acquisition 2020-2021, Machida City Museum of Graphic Arts, Tokyo | 2021 : Artjog Time to Wonder, Jogja National Mu-

seum, Yogyakarta | 12: Printmaking, Devfto Printmaking Institute & Sika Gallery, Bali | 2020 : Pancaran Citra Lokal, Bale Tonggoh Selasar Sunaryo Artspace, Bandung | Printmakers Assembly 2020, online exhibition published by STPI Gallery Singapore, Indonesia Calling, 16 Albermarle Project Space, Sydney | Artjog Resilience, Jogja National Museum, Yogyakarta | 2019 : Termasuk (Including), Contemporary Art from Indonesia, Darren Knight Gallery, Sydney. | 2D 3D: Interaction| Intersection, Ruci Artspace, Jakarta.

Andy Dewantoro

Education : 1995 - 2000 : Institut Teknologi Bandung, Faculty of Fine Art and Design, Majoring in Interior Design

Solo Exhibition : 2011 : Half Full Half Empty, Valentine Willie Fine Art, Kuala Lumpur, Malaysia | 2010 : empty – space – landscapes, Semarang Gallery, Semarang, Indonesia | 2008 : Silent World, Ark Galerie, Jakarta, Indonesia

Group Exhibitions (selected) : 2021 : Influx : Extended, Galeri Ruang Dini, Bandung, Indonesia | 2020 : OPPO Art Jakarta Virtual 2020, Rachel Gallery, Jakarta | Konstelasi Benda-Benda, Semarang Gallery, Semarang | 2019 : ART JAKARTA 2019, Rachel Gallery X LISTIA, Jakarta, Indonesia | 2018 : Spektrum Hendra Gunawan, Museum Ciputra Artpreneur, Jakarta, Indonesia | 2017 : ART STAGE JAKARTA 2017, Pearl Lam Galleries, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia

Bunga Yuridespita

Education : 2008 – 2013 : Bachelor of Architecture Universitas Pelita Harapan (UPH) : Department of Architecture | 2015 – 2017 : Master Degree Student in Fine Arts Institut Teknologi Bandung (ITB) : Fakultas Desain dan Seni Rupa

Group Exhibitions : 2020 : Project Mei, Singapore | Planes|Spheres, duo exhibition by Bunga Yuridespita & Nunung WS, D Gallerie Jakarta | 2019 : Ruang Dalam ArtSpace, Yogyakarta | ArtJakarta 2019, Jakarta | Spatial Traces, Duet Exhibition, D Gallerie Jakarta | Solo Exhibition, Rubanah Hub, Jakarta | 2018 : XYZ, Bandung Art Fair – Braga | Precursory two dimensional media : Painting and its derivatives Purwokerto Pameran Bersama Dosen ITHB Bandung | 2017 : Grab Indonesia x Brightspot Market | ArtDept Indonesia Artist | 2016 : The Grand Mixture Galeri Hidayat Bandung | Jangan – Jangan Pameran. Gedung YPK Bandung | Titik Temu Bandung | Mereklamekan Pelem | an imaginary poster. APA Space, Jakarta | 2015 : Gallery Tie Dye Artist Jakarta | Time after Time art exhibition featuring the musical journey of rumah sakit band, Jakarta | Smile is the answer Catalyst arts & Kopi Keliling | Rendering Regime, Pameran Besar Seni Lukis Jakarta

Citra Sasmita

Education : 2009 : Faculty of Mathematics and Sciences, Ganesha University of Education, majoring in Physics Education | 2008 : Literature diploma, Udayana University

Solo Exhibition : 2020 : Ode To The Sun, Yeo Workshop-Gillman Barracks, Singapore | 2018 : Under The Skin, Redbase Foundation, Yogyakarta | 2017 : Beauty Anatomy, Laramona, Ubud, Bali

Group Exhibition (selected) : 2021 : Post Identity, Bali Contemporary Art Now, Artsphere Gallery , Jakarta | Passion Of Three Kingdoms, Redbase Gallery, Sydney | ARTJOG MMXXII, Time To Wonder, Jogja National Museum | Transboundaries Yogya Annual Art, Sangkring Art Space , Yogyakarya | A Life Beyond Boundaries, JWD Art Space, Bangkok | #Perempuan, Castlemaine Museum of Art, Sydney | Host, Edel Assanti, London | Hidup Berdampingan Dengan Musuh, Ciputra Artpreneur, Jakarta | Art Jakarta Virtual, Booth Bale Project | 2020 : Indonesia Calling 2020, Sixteenalbermarle, Sydney | Art Jakarta Virtual, Booth Makassar Biennale | UOB Indahnya Berbagi dalam Berkarya, Dari Seniman Untuk Seniman | Pekan Kebudayaan Nasi-

onal “Ketahanan Tubuh” | Semesta Perempuan, Museum Basoeki Abdullah, Jakarta | ARTJOG Resilience, Jogja National Museum, Yogyakarta.

Darbotz

Solo Exhibition : 2020 : Look into the eye of monster, Kala kini nanti space, Bandung, Indonesia | 2016 : Monster in Disguise #2, bazaar art, Pacific Place, Jakarta, Indonesia | 2015 : Beatifull mess, Secret fresh. Manila, Philipine | 2013 : Monster Inside Us, Mifa. Melbourne, Australia | 2012 : The Boy Who Became A Monster, Vivi Yip Art Room. Jakarta, Indonesia | 2011 : Monster Goes Out At Night, D’gallerie. Jakarta – Indonesia | 2009 : Monster In Disguise, Geseho Garage. Singapore

Group Exhibitions (selected) : 2020 : Half & Half, Samwon Gallery, Seoul Korea | Happy Together, Museum of Toys, Jakarta Indonesia | 2019 : Off The Wall, France and Indonesian graffiti, Artmoments Jakarta |
Celebration of Compassion, Srisanti Gallery, Jogjakarta | 2017 : Off The Wall, France and Indonesian graffiti, Artstage Singapore | 2016 : Off The Wall, France and Indonesian graffiti, National Museum of Indonesia, Jakarta Asia Young 36, Jeonbuk Museum of Art, Jeonju, South Korea | Monster Club, Asia Cultural Centre, Gwanju, South Korea

Dede Cipon

Education : 2021 – 2014 : BFA - Institut Seni Indonesia Yogyakarta.

Exhibition : 2021 : 2014 Visual Art Exhibition
Galeri R.J. Katamsi, ISI Yogyakarta | Mereka Rekam Pameran FKY 2021, fky.id - Online | YAA #6 : Transboundaries, Bale Banjar Sangkring, Yogyakarta | 2020 : Confusing Power Grid, confusingpowergrid.amebaownd.com - Online | Cosmic Dreams, Electric Reflections, Space Hanjeom, Changwon, KR | Between Identity, Awor Coffee, Yogyakarta | 2018 : YAA #3 : Positioning, Sangkring Art Project, Yogyakarta | APIK, Galeri R.J. Katamsi, ISI Yogyakarta.

Dian Suci Rahmawati

Education : Architecture, Islamic University of Indonesia

Exhibitions : 2020 : OPPO Art Jakarta Virtual 2020, artjakarta.com | Art Taipei, Taipei world Trade Center Exhibition Hall, Taipei | 2019 : Art Jakarta, JCC Senayan, Jakarta |
Anatomy Of Experience Group Exhibition at Uma Seminyak, Bali | Do We Live In The Same Playground? Biennale Jogja XV at Jogja National Museum, Yogyakarta | Nurture Bumbon Project at Galeri RJ. Katamsi ISI, Yogyakarta | Obah Gumregah Keep The Fire On #5 at Survive! Garage, Yogyakarta | Art Of The Islamic World Exhibiton at World Trade Center building, Jakarta | 2018 : Celebration Of The Future Art Bali, AB.BC Building, Bali | yang Tersingkap Proyek Seni Perempuan Dewan Kesenian Jakarta, Taman Ismail Marzuki, Jakarta.

Dwiky KA

Education : Visual faculty, Surabaya

Solo Exhibition : 2021 : LABRAX, Shibuya Tokyo | 2019 : Mantra Loop Generator, Yogyakarta.

Group Exhibitions (selected) : 2021 : Pekan Seni Grafis Yogyakarta | Current Festival, Stuttgart | Time Capsule, Cans Gallery Jakarta | 2020 : Keep the Fire On, Yogyakarta | 2019 : Indonesia UFO Network, Yogyakarta | Nandur Srawung, Yogyakarta | Instrumenta Festival, Galeri Nasional Jakarta | Yagiboy, Shibuya, Jepang | 2018 : Transformaking, jogja | Indonesian Art Awards, Jakarta | ï Spatial, Yogyakarta | VICE:belive what you see, jakarta | Pameran Besar Seni Rupa, batu | Beringas 3, Yogyakarta | Parade of bizzare, jakarta | 2017 : Thursday Noise 11, Jakarta | resistance is futile, Yogyakarta.

Eddy Susanto

Education : 1996 : Graphic Design, Indonesia Institute of Art (ISI), Yogyakarta | 1994 : Graphic Design, Modern School of Design, Yogyakarta.

Solo Exhibition : 2018 : Project 10 +3, Baik Gallery, Seoul, Korea | 2016 : Teosofi, Sukhavati Studio, Yogyakarta, Indonesia | 2015 : JavaScript, Indonesian National Gallery, Jakarta, Indonesia | 2014 : Albert Durer and the Old Testament of Java, Galerie Michael Janssen, Singapore | Panji: Encounter World Stories, Lawangwangi, Bandung | 2013 : Panji: Encounter World Stories, Rumah Topeng dan Wayang, Setia Darma, Gianyar, Bali

Group Exhibitions (selected) : 2019 : JAVA Art Energy, Institut des Cultures d'Islam, Paris, France | 2017 : Singapore Bienalle, Atlas of Mirror, Singapore Art Museum, Singapore, Singapore | 2016 : ArtJog 9, Universal Influence, Yogyakarta, Indonesia | Art Project [Wonder Way of Wallacea], Lombok, Indonesia | 2015 : The Next Insight, The Sahid Rich Hotel, Yogyakarta, Indonesia | 2014 : Southeast Asian Platform, Art Stage Singapore, Singapore | 2013 : Indonesian Art Award 2013, Galeri Nasional Jakarta | ArtJog, Maritime, Yogyakarta.

Enka Komariah

Education : Institut Seni Indonesia

Solo Exhibition : 2017 : Cebolang Minggat, Kedai Kebun Forum, kkf Yogyakarta, Indonesia

Duo Exhibition : 2016 : Poster Horror With Ipeh Nur, Krack Studio Yogyakarta, Indonesia

Group Exhibition (selected) : 2021 : Rotten TV, Cemeti.Institute, Jupiter Artland, Casa do Povo, British Council, coordinated Daniel Lie. Broken White Project Touchdown Jakarta, Ruci Art Space | Broken White Project #4 Ace House/Ace.cbd | Artjog Time to Wonder, Jogja National Museum | Keep the Fire On, Survive Garage | 2020 : UOB Painting of the Year 2020 | Indonesia Calling 16albermarle Sydney Australia | Artjakarta virtual 2020, Cemeti both | Artjog Resiliance, Jogja National Museum Yogyakarta | Keep The Fire On #6, Survive Garage Yogyakarta | International Mural By Mail Project, Gegerboyo Group Elisabeth Art Center USA | Ponti Fest Jakarta.

Erwin Windu Pranata

Education : 2018 - present : Soon to be MFA, Fine Art Major, Bandung Institute of Technology, Bandung, Indonesia | 2005 : BFA, Fine Art Department, University of Education Indonesia, Bandung, Indonesia

Solo Exhibition : 2019 : Biro Estetika Nirlembaga, Studio Batur, Bandung, Indonesia | 2016 : Ketok Majik, Omnispace, Bandung, Indonesia | 2013 : Empowering Anxiety, Rachel Gallery, Jakarta, Indonesia

Group Exhibitions (selected) : 2019 : Assemblage, Lawangwangi Creative Space, Bandung, Indonesia | Liber Primus, Galeri Semarang, Semarang, Indonesia | 13 Artniversarry, Senayan City, Jakarta, Indonesia | Spatial Traces, D Gallery, Jakarta, Indonesia | 2018 : Museum of Creators, GWK, Bali, Indonesia | On Traces, Edwin Gallery, Jakarta, Indonesia | Duet Exhibition: Interlude, Pullman Hotel, Jakarta, Indonesia | Perempuan, Victoria College of Art, Melbourne, Australia | Celebrating of the Future, Art Bali, Gedung AB BC, Bali, Indonesia | Art Unlimited XYZ, Gedung Gas Negara, Bandung, Indonesia.

Etza Meisyara

Education : 2009 : Bandung Institute of Technology

Solo Exhibition : 2018 : Passing By, Artsocietes | 2017 : Hochschule für Bildende Künste Braunschweig, Germany | 2016 : Master Program in Art, FSRD ITB, Bandung | 2009 – 2013 | Intermedia Art Studio, FSRD ITB, Bandung

Group Exhibitions (selected) : 2017 : Spiritualitas Dalam Seni Rupa Indonesia Pameran & Lelang Amal R.S. Salman Hospital | Bandung Contemporary Art Award #5 | 2015 : Jogja Art Moment, Jogjakarta National Museum, Jogjakarta | Tokyo Design Week, Tokyo, Japan | 2014 : Pameran Besar Seni Rupa Indonesia Manifesto #4, "Keseharian: Mencandra Tanda-tanda Masa", Galeri Nasional Indonesia, Jakarta | Constellations, Institut Français d'Indonésie.

Evi Pangestu

Education : 2019 - 2017 : MA Painting, Royal College of Art, London, UK | 2017 - 2015 : BA (Hons) Fine Art, Birmingham School of Art, Birmingham, UK | 2015 - 2011 : Fine Art – Painting, Indonesian Institute of the Arts, Yogyakarta, Indonesia.

Solo Exhibition : Solo Exhibition: 2021 : Dalam Sangkar, Galeri Ruang Dini, Bandung, Indonesia

Group Exhibition (selected) : 2022 : On Representation - Galeri Ruang Dini, Bandung, Indonesia | 2021 : Selected Finalist - UOB Painting of the Year, CAN'S Gallery, Jakarta, Indonesia | UOB Painting of the Year, Art Moments Jakarta Online II | Sensing Sensation, Semarang Gallery, Semarang, Indonesia | Suksesi, ISA Art & Design, Jakarta, Indonesia | Influx: Inauguration, Galeri Ruang Dini, Bandung, Indonesia | 2020 : Winter Exhibition, Royal Academy of Arts, London, Indonesia | Touch Me, virtual exhibition curated by Veronika Neukirch | 2019 : Sekala / Niskala, Kinship Studio, Bali, Indonesia | Royal College of Art Graduate Show 2019, Royal College of Art, London, UK.

Farley Del Rosario

Exhibition : 2021 : Screentime Slang, Galerie Stephanie | We Are Outdoor Beings, Galerie Stephanie | Starry Starry Wars, Space Encounters Gallery | The Vincent Van Gogh Show, Space Encounters Gallery | Depp Kaws, Space Encounters Gallery | 2020 : Fifteen-day Favorites, Galerie Stephanie | 2019 : Analog Obscura, Galerie Stephanie | The Warhol Show, Space Encounters Gallery | 2018 : Synthetic Visions, Galerie Stephanie | Utopia, Galerie Stephanie

Fatoni Makturodi

Education : 1999 – 2003 : Indonesia Institute of Art, Yogyakarta, Indonesia | 1998 – 1999 : Modern School of Design, Yogyakarta, Indonesia

Group Exhibitions (selected) : 2021 : If Walls Could Speak, at MayinArt Gallery, Yogyakarta | Daya Hidup, at Museum Dan Tanah Liat, Yogyakarta | Sejangkauan Tangan, at Sayap Ruang Seni, Bantul, Yogyakarta | Discover The Undiscovered, at The American Club, Singapore | 2020 : ATARAXIA, Jogja Gallery, Yogyakarta. | Wiwitan, Restart/ NandurSrawung #7, with Barbaradoz Art Collective, Taman Budaya Yogyakarta | Virtual Group Exhibition "Manifesto #7 /PANDEMI" with Barbaradoz Art Collective, GaleriNasional Jakarta | RuangUntukKawan, KawanUntukRuang/ KTFO #6, Survive Garage Yogyakarta | Virtual Group Exhibition "VIRTUE", at Abdurrahman Wahid Centre for Peace & Humanities- Universitas Indonesia (AWCPH-UI), Jakarta. | 2019 : Negativity/Positivity, with Barbaradoz Art Collective at Sesama Art Space, Yogyakarta | Between Ngoyo And Nrimo at Studio Kalahan Yogyakarta.

I Made Agus Saputra

Education : Indonesian Institute of the Art Denpasar

Solo Exhibition : 2020 : Once upon a time, CG Artspace, Jakarta

Group Exhibitions (selected) : 2022 : Neopitamaha, Tradition[in] translation, Titikdua, Ubud, Bali | 2021 : Small thing, great meaning Offerings, Apel Watoe Contemporary art Gallery, Magelang | The Milestone, LabX, Arotel Sanur, Bali | Unfolding the Current Ripple, Puriart Gallery, Titikdua, Ubud, Bali |
Hope, Alila Seminyak, Kuta, Bali | 12, Sika Gallery, Ubud, Bali | 2019 : Drawing Bali Today, Sika Gallery,Ubud, Bali | 2018 : Balinese Abstract Nu- Absatrak, Orbital Dago Gallery | Balinese Abstract" Nu- Absatrak, Art Bali.

Ipeh Nur

Education : 2016 : Department of Printmaking, Indonesian Art Institute

Solo Exhibition : 2018 : Salimah, Redbase Yogyakarta | Banda, Kedai Kebun Forum Yogyakarta

Group Exhibition : 2022 : Risographmania, Perc Tucker Regional Gallery, Townsville, Australia | 2021 : Silir, Bale Sangkring Yogyakarta | Cerita Nyah Lasem, Pabrik Tegel LZ Lasem | Kebun Sejarah, Zone2Source, Amstelpark, Amsterdam Netherlands | Dhomala Dhawu/ Macassan Sail Story, The Cross Art Projects, Sydney Australia | Keep the Fire On #7, Survive Garage Yogyakarta | Layar Berkembang Kemudi Putar, Gulung Tukar, Tulungagung | 2020 : Art Jakarta Virtual 2020 | Indonesia Calling, Sixteenalbermarle, Sydney Australia | Keep the Fire On #6, Survive Garage Yogyakarta | On the Nature of Botanical Gardens, Framer Framed Amsterdam

Jim Allen Abel

Education : 1997-2005 : Photography Department, Indonesia Institute of Art, Yogyakarta | 1996 - 1997 : Interior Design Department, Modern School of Design Yogyakarta, Yogyakarta

Solo Exhibition : 2019 : Vertikal Horizon, ArtSociates, Indonesia

Group Exhibitions (selected) : 2019 : Diverting Politics of (Re)Presentation, Jogja Art Lab, Yogyakarta | Pivotal Works from Multi-Generational Artist Who Have Pushed Boundaries, Yeo Workshop, Singapore | 2013 :The Mastodon Came in Through My Bathroom Window, Element Art Space, Singapore), The Others, Art Stage Project, SAS, Marina Bay Sands, Singapore

Laksamana Ryo

Education : Isi Yogyakarta, Indonesia

Solo Exhibition : 2021 : A Letter of My Own Destiny by Galerie Geraldine Zberro, Paris | 2019 : OCEAN EYES by Langgeng Art Space, Yogyakarta | 2018 : PERSOALAN GENDER by ISI YOGYAKARTA (Exhibition for Final Task To Achieve Bachelor Degree), Yogyakarta | 2015 : EFFORT by LAKSAMANA RYO Feat. Lawas Gallery, Yogyakarta.

Group Exhibition (selected) : 2021 : Kawai Art Group Show By Artox, Taipei | Back From Holiday Group Show By City Of Talent X Waluso Gallery, London The Very Nice Group Show By Galerie Geraldine Zberro, Paris | Lax/ Ord Iii: Growing The Focus By Thinkspace X Vertical Gallery, Chicago | Visual Exhibition Warta By Jogja Gallery, Yogyakarta | 2018 : Impian Indah Sang Juru Taman, Masriyadi Art Space Yogyakarta 2017 : Bazaar Art Jakarta | Artstage Singapore 11-17 Januari, Singapore

Mr. S (Mark Jeffrey Santos)

Education : 2007 - 2003 : Mapua Institute of Technology, BS Multimedia arts and Sciences

Solo Exhibition : 2021 : Don't Worry, I'm Fine, CCGallery, Taiwan | We are animals, Vinyl on Vinyl, Makati | Men-yoroi, Village Art Gallery, Alabang | 2020 : In the confines of my own bowl, Village art gallery, Alabang
Group Exhibitions (selected) : 2021 : ART TAICHUNG, CCGallery, Taiwan | ART FAIR PHILIPPINES, Canvas Ph, Makati | We are outdoor beings, Galerie Stephanie, Ortigas | ONE ART TAIPEI, CCGallery, Taiwan | 2020 : Adaptive Continuity, Vinyl on Vinyl, Makati | WOW x WOW volume IV, wowxwow.com, UK | Position Paper, Gallery Stephanie, Mandaluyong | Living things, Art for space Gallery, Alabang | Camping trip 2, Qube Gallery, Cebu city | Everyday, Vinyl on Vinyl, Makati |
Sampayan, Pinto Art Museum, Antipolo | Small by Small, tumbatumba.ph | 2019 : SALAMIN, Secret Fresh, San Juan | Bigkis, Terminal 240, Alabang | Bugkos, Urban Chic/Art for Space, Alabang.

Mujahidin Nurrahman

Education : BFA degree in printmaking major Institute Technology of Bandung.

Solo Exhibition : 2020 : Trajectory: A Decade of Lawangwangi, Lawangwangi Creative Space, Bandung, Indonesia | 2018 : Dogmatic Desire | 2017 : Spiritualitas Dalam Seni Rupa Indonesia : Pameran & Lelang Amal R.S. Salman Hospital | 2014 : Soft Power >< With All

Reasons and Decisions | 2013 : Bandung Contemporary Art Award #3

Group Exhibitions (selected) : 2014 : The Language of Human Consciousness, ATHR Gallery, Jeddah | Melihat Indonesia, Ciputra Artpreneur, Jakarta, Indonesia | BaCAA #3, Lawangwangi Art Space, Bandung, Indonesia | SEA+ Triennial 2013, Galeri Nasional Indonesia, Jakarta, Indonesia | 2012 : Yunnan International Prints 2012, Yunnan, China

Rendy Raka Pramudya

Education : 2010 : Fine art department, Institute Technology of Bandung.

Solo Exhibition : 2016 : Transvertere at ROH Projects, Jakarta.

Duo Exhibition : OUTLANDISH, at Lawangwangi Creative Space with Restu Taufik Akbar.
Group Exhibitions (selected) : 2021 : Hidup Berdampingan Dengan Musuh, Ciputra Artpreneur, Virtual Exhibition | Garden of Dystopia, Can's Gallery, Jakarta | Pameran WARTA, Jogja Gallery, Jogjakarta | 2020 : EQUIDISTANT, Tirtodipuran Link, Yogjakarta | Poetical Vector, ArtSociates, Lawangwangi Creative Space, Bandung | Indahnya Berbagi dalam Berkarya, dari Seniman untuk Seniman, Pameran Digital Bersama, 25 UOB(POY) winners and finalist alumnae | Seni Rupa Kontemporer?, SAKARSA Art Space & ArtSociates, Bekasi.

Riono Tanggul

Education : 2010 - 2003 : Painting, Bachelor of Art, Indonesia Institute of the Arts, Yogyakarta
Solo Exhibition : 2017 : Back To The Future #5: Slow, Perfect, and Joy, at Ace House, Yogyakarta | 2015 : Untitled, at Kedai Kebun Forum, Yogyakarta

Group Exhibitions (selected) : 2021 :Dapur Umum Mes 56, Biennale Jogja, Jogja National Museum | Touchdown Jakarta, Ruci Art Space, Jakarta | Broken White Project #1, Ace House, Yogyakarta | Art Jog Time To Wonder, Jogja National Museum, Yogyakarta | 2020 : Art Jakarta virtual 2020 | Art Jog Resilience, Jogja National Museum, Yogyakarta | Manusia-manusia, Galeri R.J. Katamsi, Yogyakarta | 2019 : Artjog MMXIX, Jogja National Museum, Yogyakarta | Festival Kebudayaan Yogyakarta, Museum Sonobudoyo, Yogyakarta | Showcase, at Artotel Jakarta | 2018 : Art Jakarta with Rachel Gallery, at Ritz Carlton Ballroom, Pacific Place Jakarta | After All These Years, at Ace House, Yogyakarta

Writer Profile

Rifda Amalia

Rifda Amalia graduated from New York University in 2018 with a master's degree in Museum Studies, after obtaining her bachelor's degree in Fine Arts at the Bandung Institute of Technology (ITB) in 2013.

She was an assistant lecturer for the Study of Aesthetics and Art Theory in ITB (2014-2015) while assisting curators in art spaces such as the National Gallery of Indonesia and Art: 1 New Museum in Jakarta. In 2015-2016, Rifda was the arts and creative economy program officer at The British Council Indonesia. She contributed in Art Jakarta 2019 as part of the event's creative team. Rifda is now working at Amnesty International Indonesia while writing and planning exhibitions.

Rifda's research and writing focuses on the intersection of art, activism, and social justice. Her writing, Kampung as Living Museum: Curating Network in Tengok Bustaman Festival, was published in the seminar proceedings of the 36th Dies Natalis of ISI Yogyakarta. Rifda co-wrote a biography about Trijoto Abdullah, the first professional female sculptor in Indonesia, which was sponsored by The Ministry of Education and Culture and published at the end of 2020.

Gallery Profile

Kohesi Initiatives

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.

At present, the gallery consistently hosts various programs at its home base, Tirtodipuran Link. The in-house programs range from exhibitions that include either Indonesian or internationally emerging artists to collaborative programs with partnering international art institutions. Kohesi Initiatives also participates in both regional and international art fairs. Both together with and apart from the visual art programs, the gallery frequently opens the way for collaboration with various professionals and practitioners from the fields of music, design, culinary, and fashion.

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All Participating Artists
Kohesi Initiatives Team

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