



# #PEREMPUAN

ARUM DAYU

ERWIN WINDU PRANATA

MELIANTHA MULJAWAN

OCTORA

PATRICIA UNTARIO

PURI FIDHINI & ETZA MEISYARA

RUTH MARBUN

TANDIA BAMBANG PERMADI

YAYA SUNG

**5 - 14 DEC 2018**

**10 AM - 5 PM**

Space 28, VCA Performing Arts  
30 Dodds Street, Southbank VIC 3006

Published in association with the exhibition

## #PEREMPUAN

In conjunction with Mapping Melbourne

Curator: Santy Saptari

Assistant curator: Mara Sison

Team members:

Resika Tikoalu

Meg Larkin

Freyja Macfarlane

Special thanks to Ibu Melani Setiawan

Design: Huiliana Chandra-Curry

Presented by

**PROJECT  
ELEVEN**

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Event partner



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Indonesia is a longstanding friend of Victoria. To ensure that our relationship continues to grow the Victorian Government looks for opportunities to increase its focus, enhance its understanding and deepen its networks with Indonesia.

Cultural exchange is a key element of the relationship and over many years it has provided a solid foundation for the good relations to flourish. Artists have often led the way, just as they are doing in this exhibition #Perempuan, in which ten emerging artists from Bandung, Jakarta and Yogyakarta address the role of women in Indonesia.

Organisations such as Project Eleven and Multicultural Arts Victoria, and events such as Mapping Melbourne, also play a major role in the good relations between Victoria and Indonesia. Over the last few years, Project Eleven has supported contemporary Indonesian art through commissions, international residencies and exhibitions, and over the next three years, has committed to a further 3 exhibitions of Indonesian contemporary art in Melbourne.

The Victorian Government, through Creative Victoria, is a proud and longstanding supporter of Multicultural Arts Victoria, and Mapping Melbourne. The Victorian Government also has an MoU with the Special Regional of Yogyakarta including the development of collaborative projects across the creative industries.

As highlighted by the recent launch of the Globally Connected: Southeast Asia Trade and Investment Strategy, the Victorian Government is committed to deepening our economic and cultural ties with our closest neighbours, and this exhibition further cements the Government's objective of building on our existing links with Indonesia, one of our most important partners in the region.

I congratulate the artists, Project Eleven and Multicultural Arts Victoria on their endeavours in #Perempuan, which contribute such vitality to the continuing relationship between Victoria and Indonesia.

**Brett Stevens**

Commissioner to Southeast Asia  
State Government of Victoria, Australia

Why 'Perempuan'?

*It is difficult to find an exact translation of the word 'Perempuan', the closest would be 'woman', however it can be also be interpreted as 'she' or 'female'.*

My wife, Monica Lim and I established Project Eleven in 2016 as an initiative to support artists and projects which make an imprint on their field. We are interested in works that push boundaries and explore new ideas. Most importantly, we believe that art can change our perceptions and create better understanding.

Monica and I are blessed with two beautiful teenage boys, but as a child, I grew up in a women-only hairdressing salon in Makassar, Indonesia. My late mother, a true believer in female empowerment, had always tried to provide educational and employment opportunities for young women regardless of their background, ethnicity or religion. Until today, her salon which she opened in 1961, only caters for and is staffed by women. I remember returning home during school holidays about 25 years ago. I noticed that there were some men being trained in the salon. I was incredibly surprised and thought that my mother had changed her policy. She explained to me that the local education department had asked her to train these men in hairdressing as they were transgender, but only dressed as women at night due to the social norms at that time. Most of them were not accepted by their families and without employable skills would end up as sex workers. My mother had to realign her definition of women and accepted them as students. Recently, in a remote village in Makassar, I met a few men who openly live and are accepted as transgender working in a local hairdressing salon. This may not be unusual in Australia, but it is still a very challenging matter in Indonesia.

The role, place and definition of women in Indonesia are full of preconceived views and assumptions, especially given Indonesia's diverse ethnic groups, numerous languages, complex cultures and religions that are slowly moving towards fundamentalism. In this context we invited artists to discuss the issues of women in a frank and honest manner,, without fear of censorship.



I wish to thank the participating artists who have boldly presented their (very) personal perspectives in this exhibition. I know that it would be challenging, if not impossible, to exhibit some of these works in Indonesia.

**Konfir Kabo**  
*Co-founder,  
Project Eleven*

Mapping Melbourne is an initiative of Multicultural Arts Victoria which shines a light on contemporary independent artists across the Asia Pacific region and provides a space for seeding new work, presenting challenging work and establishing collaborative ongoing relationships.

#Perempuan is an exciting addition to the 2018 Mapping Melbourne program which allows Australian audiences to experience first-hand the progressive art movement coming out of the central Javanese cities of Yogyakarta, Jakarta and Bandung. Showcasing emerging talents within the Indonesian art community and demonstrating the breadth of contemporary art being created by our nearest neighbors. This group exhibition features the work of 10 Indonesian artists each with unique aesthetics, mediums and perspectives inspired by the theme of perempuan (women).

Through their work the artists provide insight into the lives of women in contemporary Indonesia and encourage us to question long standing cultural traditions, expectations and stereotypes. Using photography, mixed media and sculpture the artists delve into issues such as the exoticism of women, the influence of capitalism and consumerism on the female identity and taboos which still exist around sexuality.

#Perempuan is about creating discussion, a diversity of meanings and voices and we encourage you to join us at the table for these important conversations.

Multicultural Arts Victoria is delighted to continue our creative partnership with Project Eleven. Through their passion and tireless dedication to supporting Asian contemporary visual arts and music, Project Eleven has created many new pathways and connections between Australia and Indonesia. Special thanks to Konfir Kabo, Resika Tikoalu and Santy Saptari.

Thank you also to the Victorian College of the Arts, all the artists, sponsors and supporters who have made #Perempuan possible.

**Frejya Macfarlane**  
*Mapping Melbourne Festival Producer,  
Multicultural Arts Victoria*



### The Importance of Being Konfir

I visited Indonesia for the first time this year. I'd never even been to Bali, which is unusual for a girl from Perth. I was lucky enough to be part of a trip that was organised by Konfir Kabo, a devotee and patron of all things related to contemporary art and Indonesia.

I was to quickly learn that this was to be no normal work trip. Konfir's deep knowledge and commitment to the contemporary artists and artwork of Indonesia is matched only by his boundless enthusiasm for not being restrained by dull concepts of 'normal' working hours, indeed, normality of any kind. His cheerful and relaxed demeanour belie a laser-beam focus and determination to get as many people experiencing as much Indonesian art as possible in the shortest period of time available; Konfir has an urgency about his passion of all things Art and Indonesia that makes a trip with him to his homeland feel like a mission that is somehow going to save the world.

This force of nature saw us entering the National Museum of Jakarta directly from the airport, after a flight from Melbourne, long after 'normal' operating hours had closed the museum. An installation of a major exhibition was taking place, and there were three artists waiting to talk us through their work. From there, we had an extensive and extraordinary behind the scenes walk through of this exhibition. We then went straight to a bar and danced away what was left of the night, and I don't generally dance in bars, with strangers, these days. Did I mention all this was before checking into our hotel? Two hours sleep, and we were up again, to be at the Jakarta Central train station at 4.30am – all aboard for Bandung, a city full of quite extraordinary artists, where Konfir had arranged for us to meet at least thirty artists, all who presented their work to us; the last talk finished at 11.30pm, in a restaurant. As well, in amongst all this, there were multiple visits to galleries and institutions in and around the very beautiful Bandung.

I took a lot of photos on the trip. Two stand out. One is a picture of Konfir standing at the back of a room in Bandung where a group of artists are taking turns to talk about their work. Konfir is holding a baby, allowing the artist/mother to take her turn to speak. He looks relaxed, and utterly happy to be helping in this way, and indeed looking over the bundle in his arms, taking intense interest in what is being conveyed by the artist to the visitors in the room. It strikes me, he is a like a young father to these young artists, caring and helping them jump up to the next level in their career. The sense of community in the artwork in Indonesia is palpable. It reminds me of dynamic communities I have seen in India, and also in Glasgow and Melbourne in the 1990s. Heart-warming.

The second image is one of Konfir at the airport in Jakarta, where we were all waiting to board various flights home. He needed a book, and the ubiquitous, best-selling 'The Subtle Art of Not Giving a Fu\*k' (by Mark Manson) was his choice. There he is, posing for the camera, holding up the title and it did all seem like a bit of a perfect match. To do what he does, you have to be a bit maverick, and a bit driven, making things happen, pushing against the tide.

Perempuan, collected and bought to Australia directly from Indonesia has been many months in the making and Konfir has been ably supported by Santy Sapturi and Resika Tikoalu in bringing this vision to Melbourne. With a modern and open commitment to enable and allow all artists to thrive, no matter what their gender, Konfir understands the particular complexities of life for Indonesian women better than most; he is close to the traditions and histories and he understands it from the inside, and from the perspective of outside eyes too. Yes, it's a position of privilege, and it's also a genuine position of care.

This is an important exhibition, full of young and experimental artists and so appropriate that it be shown within the grounds of an institution devoted to both art and education. We, as Australians, need to see and listen to new and challenging Indonesian artists, we need to experience and feel their work, and be provoked and shown the complexities and reflections of Indonesian culture. I am so grateful this exhibition can open here soon, and after a big year of change, with so many exciting new developments, being swept into the dynamic orbit of Konfir Kabo and friends is a great way to complete our academic year, and indeed, to welcome the future; an engaged and rich cultural relationship between the VCA and Indonesia

#### **Assoc Prof Kate Daw**

*Head, VCA Arts and Associate Director of Projects and Partnerships  
Faculty of Fine Art and Music,  
University of Melbourne*

## #PEREMPUAN

### Santy Saptari

#Perempuan (or woman in Indonesian) features works by ten emerging Indonesian artists exploring current issues surrounding women's existence, visibility, role and participation in Indonesia. The works were selected from 25 proposals received in response to an open call unlimited by gender. Participating artists: Arum Dayu, Erwin Windu Pranata, Meliantha Muliawan, Octora, Patricia Untario, Puri Fidhini & Etza Meisyara, Ruth Marbun, Tandia Bambang Permadi and Yaya Sung are based in the cities of Bandung, Yogyakarta and Jakarta.

#Perempuan is organised by Project Eleven, a philanthropic initiative supporting artists and projects exploring new frontiers, especially in Asian contemporary visual arts, cultural exchanges and new music. Over the last few years, Project Eleven has supported contemporary Indonesian art through commissions, international residencies and exhibitions. This is Project Eleven's first exhibition under the thematic banner '#' and the first exhibition with a sole focus on the female narrative in Indonesia.

Within the current global context, this exhibition is timely. The 21st century has proven to be a crucial time in the changing conditions for women and the progression of women's rights. I believe there is no better time than now to be a woman. This shift has brought significant change and progress, yet this change and progress might not be the same from one country to the other, or not even applicable in some parts of the world. For some of us who have the chance of living in the countries that embrace this change and progress, we might take

some of the things we have for granted. Things that some other women in different parts of the world can only dream of - the right to vote, access to education or simply having the power to make their own decisions. BBC News conducted BBC's 100 Women series polls where they asked women from all over the world to send their thoughts on what it is like to be a woman in the 21st century. They found differences in how female empowerment is defined around the world. "BBC News users in some African and Middle Eastern cultures view empowerment as the freedom from fear of physical and sexual abuse. Some in Europe, though, stress how they want the freedom to follow a more traditional path, as primary care-giver and mother, instead of being an equal breadwinner".<sup>1</sup> Women all over the world might be facing different issues, but we are all similar in the fact that we are fighting for the betterment of our lives. What matters is the spirit to make a difference for ourselves and other women. In this regard, I think it is important to look at this exhibition within this context. Some of the issues discussed in the exhibition are universal. Many of us despite our background and where we are from can relate to it. While other issues explored in this exhibition might be more relevant within the Indonesian context.



Within the Indonesian context itself, this exhibition is important for several reasons. Until recent years, there were not many exhibitions dedicated to women artists or focused solely on women's themes, despite the abundance of female talent whose art practices discuss ongoing female concerns. Artists such as Kartika Affandi (b. 1934), Lucia Hartini (b. 1959) and I GAK Murniasih (b. 1966) are probably some of the notable few. Their works, each with their own aesthetic and creative expressions, openly express the pain and struggle of women in search of their true identity despite its clash with culturally imposed roles of womanhood. It has only been in very recent years that more recognition and attention are given to women artists in Indonesia. This is evident in the growing numbers of both non-profit and commercial exhibitions, as well as publications on women artists. MACAN Museum in Jakarta, for example, recently opened a survey exhibition on 17 November 2018 on one of the most notable performance artists in Indonesia, Arahmaini (b. 1961), consisting of more than 70 works by the artist from the early 1980s to now, including her seminal art performances and archive materials. She has represented Indonesia in major art events globally, such as Asia Pacific Triennial 2 (1996) and Venice Biennale 50 (2003). Despite her importance in the history of Indonesian art and her global presence, this exhibition is her first institutional exhibition in the country. More and more exposure on works and practices by other important women artists in Indonesia, such as Melati Suryodarmo (b.1969) and Ay Tjoe Christine (b. 1973), are now regularly noticeable both domestically and internationally. This tendency is not only happening in Indonesia. Women artists were generally underrepresented in museum exhibitions all over the world, including in the USA and the UK. Only in recent years we see more and more retrospective exhibitions of important female artists in major art institutions.

#Perempuan celebrates voices and (unspoken) stories of Indonesian women – a platform for artists to discuss issues that matter to them and specifically topics that may not necessarily be possible to discuss openly in Indonesia. Throughout the exhibition, the artists explore subjects relating to politics; social, cultural and gender identities; values and traditions; and the changing roles of women. The works illustrate how these artists respond to challenges and complexities in today's changing social, political and cultural environment that they are living in, in ways that demonstrate creativity, versatility and vitality. They reflect the artists' critical attitude to change and progress, and their adaptability in navigating change and tensions in order to create their own stories and destinies.

<sup>1</sup> S. Peek, '100 Women: Your view on life in the 21st century', <https://www.bbc.com/news/world-24583114>, 2013, (accessed 10 October 2018).



Arum Dayu's suite of four photographs feature the artist herself posing with random male models in formal attire to orchestrate an image of Javanese newlyweds. In Indonesia, becoming a wife and a mother is still commonly believed to be the primary role of a woman and thought to be the best way to achieve 'happiness'. This project was brought about by the pressures Arum personally experienced as an unmarried Javanese woman both from her parents and society. It was Arum's way of communicating to her family that marriage should not be the end goal for a woman. Despite the familial hierarchy in Javanese culture, the project provided the opportunity to have a discussion with her parents about the issue and helped bring them closer. The audio recording accompanying the photographs are informal conversations between the artist and her parents about marriage and each other's points of view and expectations.

#

**ARUM DAYU**

*Kapan nikah? (When are you going to get married?), 2018*

Photo prints mounted on aluminium Dibond, audio recording  
120 x 80 cm each





Erwin's nine standing sculptures feature undergarments owned by nine different women — women he mostly met through mobile dating applications and through friends. He realised that his normal approach to women was by judging their outer appearance and not necessarily scratching the surface any deeper when he was trying to find a person to date. He decided to undertake a project for three months with the aim of understanding women through their undergarments. In this approach of trying to ask a stranger for their undergarments, he would need to gain the person's trust. He would get to know each person individually by chatting with them online and meeting them face-to-face, building a relationship where he would eventually tell them about the project in the hopes of gaining their trust to give him their undergarments. Each undergarment represents a different story and a different type of woman — single, student, married, married with children. Through the project, the artist learns that each woman is different and like any other relationship, trust, understanding and good communication are essential.

#

**ERWIN WINDU PRANATA**

*You can see but you can't touch!, 2017*

Resin, women's undergarments, brass  
25 x 42 x 100 cm each (9 pieces)





Meliantha's installation of stringed objects is a compilation of objects used for Indonesian weddings. Growing up in Indonesia, marriage and family have often been the main topics of conversation when discussing the role of women in society. Meliantha reflects upon the concept of the Indonesian wedding with its traditions and ceremonies which often become so elaborate that it overshadows the 'true' meaning of marriage. Indonesia is comprised of numerous minority ethnic groups and these groups strictly follow wedding traditions as part of preserving their cultural heritage. Weddings continue to grow as lavish and grand affairs to portray a family's social status to the point of overwhelming the couple and their families. These elaborate and often costly affairs observed by Meliantha is confusing the true meaning of marriage. Meliantha's chosen objects are from four ethnic groups: Sundanese, Javanese, Chinese Peranakan and Minang.

#

**MELIANTHA MULIAWAN**

*The truth of happy ending, 2018*

Ink and acrylic in resin, red thread

100 x 500 cm



Octora delves into Indonesian women's identity through her exploration of colonial photography. Colonial images of Indonesian women portray them as the 'exotic other' and despite the change in times, the 'exotic' identity of Indonesian women continue to permeate to women's post-colonial identities. These old images seem to be frozen in time and somehow continue to infiltrate Indonesian women's identities not only through Western perspectives but also through modern Indonesian women today. A Victorian hearse, a Western symbol for the celebration of death and display is decorated with numerous images of the artist's self-portraits. By posing as the sitter, the artist posits herself as 'the subject', challenging and subverting the power relations in colonial photographs in an attempt to free the images from the firmly-believed, unchanging stereotype.

#

#### OCTORA

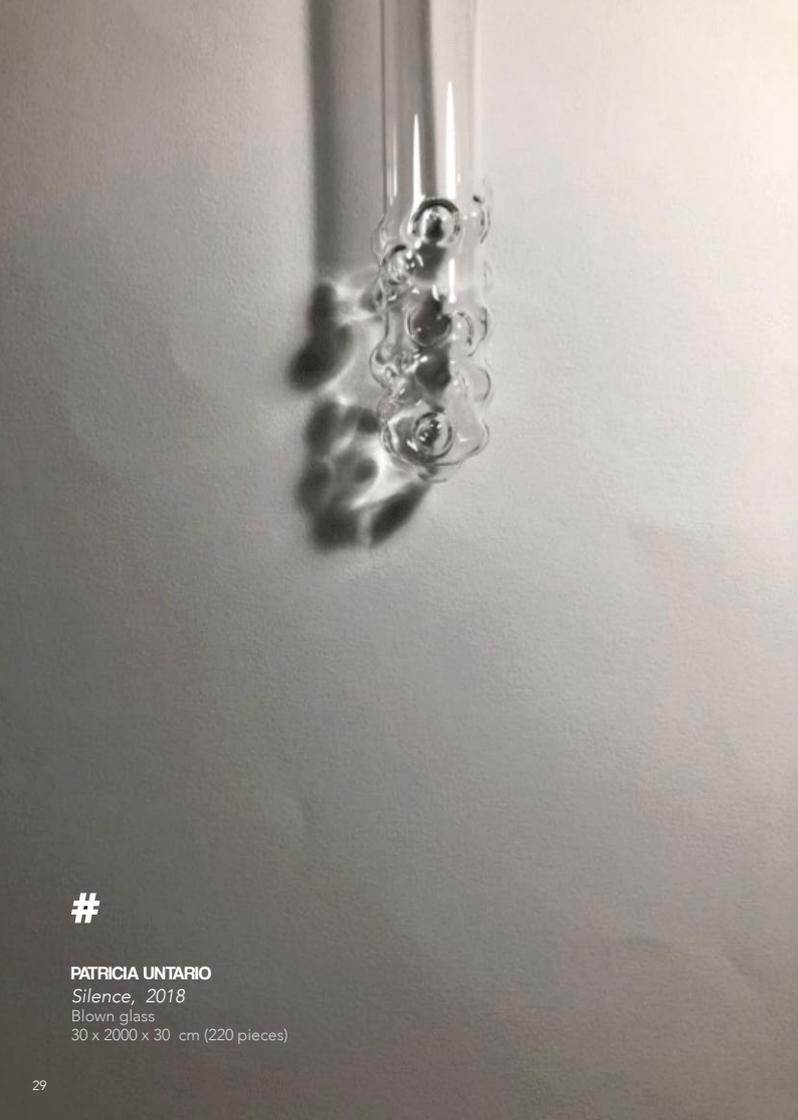
*Take my heart in sweet surrender and tenderly say that  
I'm the one you love and live until the end of time, 2018*

Ambrotype print on steel plates, wood, glass

Variable dimension







#

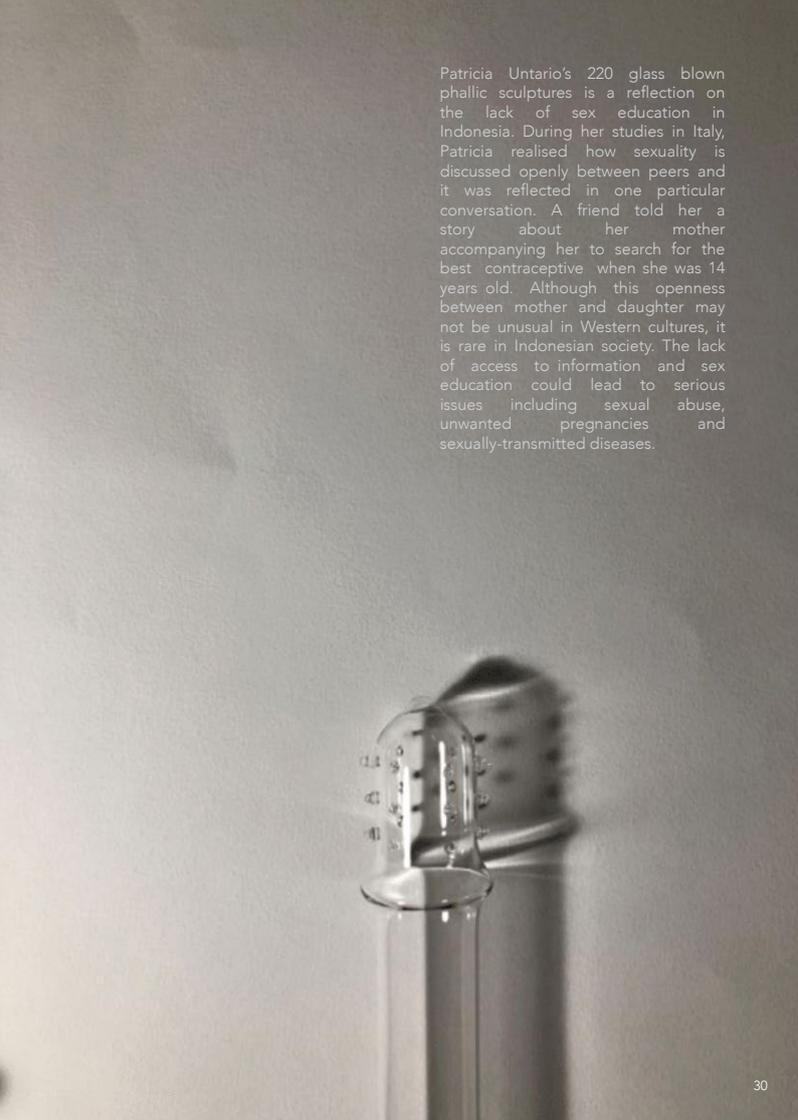
**PATRICIA UNTARIO**

*Silence, 2018*

Blown glass

30 x 2000 x 30 cm (220 pieces)

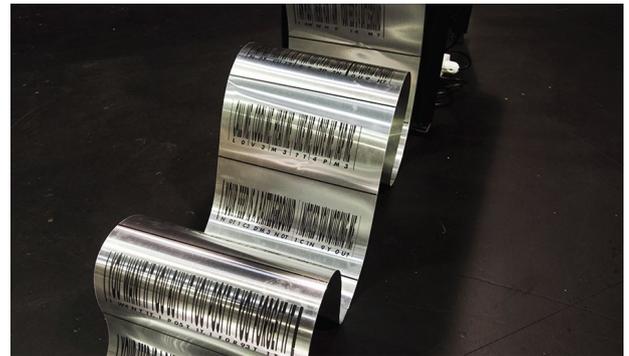
Patricia Untario's 220 glass blown phallic sculptures is a reflection on the lack of sex education in Indonesia. During her studies in Italy, Patricia realised how sexuality is discussed openly between peers and it was reflected in one particular conversation. A friend told her a story about her mother accompanying her to search for the best contraceptive when she was 14 years old. Although this openness between mother and daughter may not be unusual in Western cultures, it is rare in Indonesian society. The lack of access to information and sex education could lead to serious issues including sexual abuse, unwanted pregnancies and sexually-transmitted diseases.





Puri and Etza's mixed media installation explores the influence of capitalism and consumerism on the female identity. A fashion designer and musician respectively, they combined their expertise to create a 'fiction factory'. In recent years, we have been enamoured by fast fashion and our ability to access latest trends at a click of a button. This has been made even easier by being bombarded by advertising all over our smart phones, tablets, laptops or desktops (if you still have one). Buy it — wear it — capture it — post it, and the cycle goes on. The 'fiction factory' is the cycle that these two women cannot get out of despite recognising their 'unavoidable' participation and contribution to this culture of consumption.

Are YOU stuck in a loop?  
Can you cut the habit?



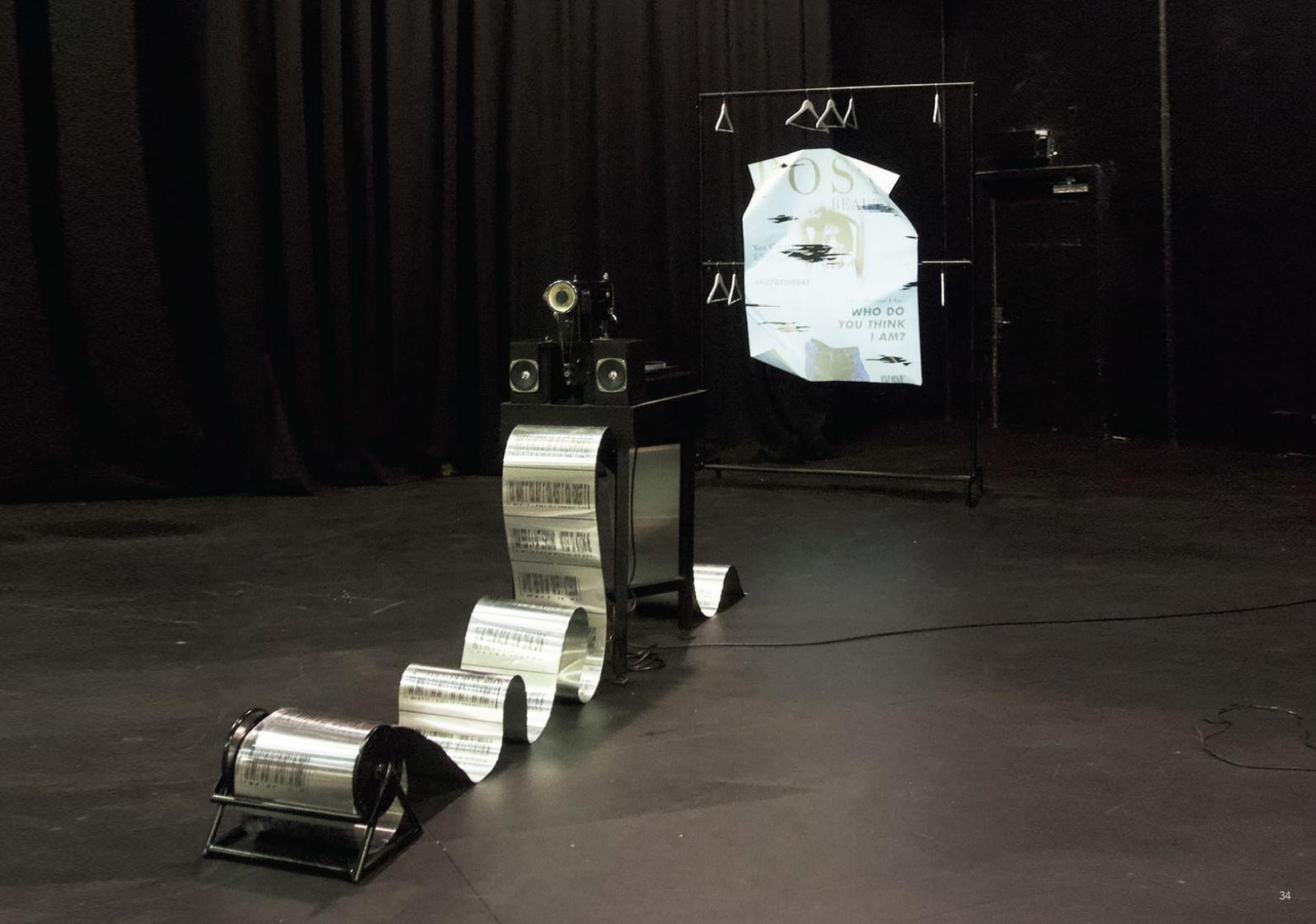
#

**PURI FIDHINI & ETZA MEISYARA**

*Post-beauty, 2018*

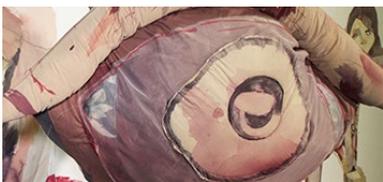
*Sewing machine, vinyl machine and video projection*

*160 x 600 x 220 cm*



OS  
HEA  
WHO DO  
YOU THINK  
I AM?  
PAPA

Ruth Marbun's fabric sculptures and works on paper portray a semblance of human parts. Featuring whimsical forms of body parts including heads, eyes, hands and feet, Ruth's creations are far from the 'perfect' or 'normal' human form. She challenges the views toward women and the achievements they accomplish that are often overlooked. Women take on many roles in life and Ruth would like to acknowledge the trials they go through and their ability to convert pain and struggle into strength and resilience. She finds beauty in women's struggles, vulnerability, and their ability to overcome these challenges.

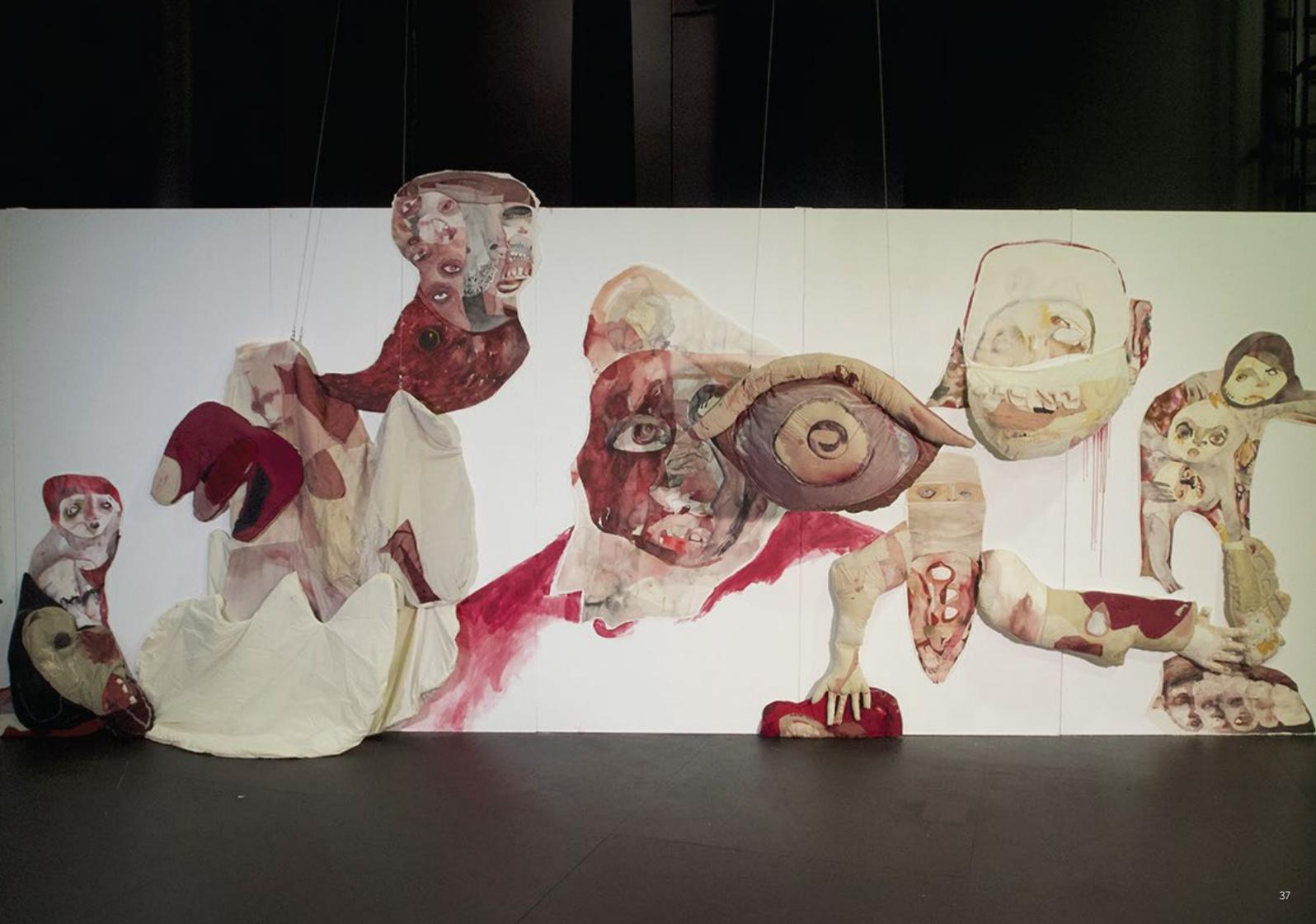


#

**RUTH MARBUN**

*One is a million, 2018*

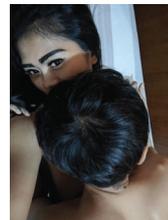
Watercolour, 300gsm cotton paper, cotton fabric, polyester fabric and dacron  
Variable dimension





Tandia is the eldest son of a Javanese family who firmly believe that the first child should be female so that they can take care of their parents when they are elderly. He was raised as a girl and grew up having to navigate between being a woman in a domestic setting and a man outside the home. Confused and bullied throughout his teenage life, he became physically ill and engaged in casual sexual encounters with multiple women. His physical health improved after he started making art. Most of his art projects involve women and talk about the renegotiation of gender roles. In this work, Tandia documents his private interactions with women by requesting his partner to take a 'selfie' with him after intercourse. Although this may have been a seemingly perverse documentation, he questions the idea of women being the 'weaker sex' through these photographs. The act of taking a photo after intercourse provides the person who holds the camera the power of the narrative. Each woman, bright-eyed, smiling and confident, is juxtaposed by the evidently tired and 'weak' Tandia after each interaction.

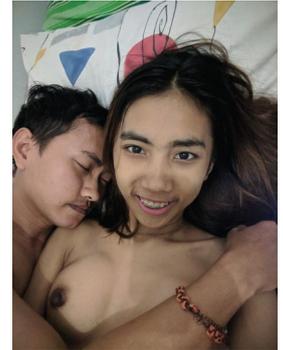
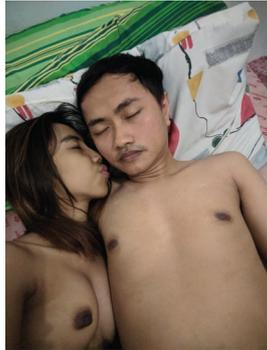
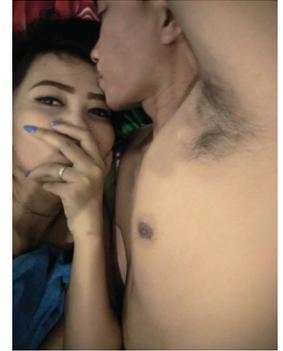
*Note: The women in these photographs have given their consent for these images to be presented for this exhibition.*



#

**TANDIA BAMBANG PERMADI**  
*After-sex selfies, 2018*  
C-print photographs  
50.8 x 40.7 cm each (20 pieces)





Yaya Sung's seven-screen video installation reveals the story of the seven army generals who were murdered during the 30 September Movement (G30S) and the Indonesian Women's Movement, *Gerwani* – a challenging subject in Indonesian history and at present. *Gerwani* was one of the first women's rights organisations established in the 1950s. G30S led to the demise of *Gerwani* (due to the organisation's association with the PKI, the largest Communist party at the time) as their members were accused of torturing and killing the seven army generals. The *Gerwani* women were accused of committing sexual and sadistic acts towards the seven army generals culminating in their murder, which led to *Gerwani*'s reputation as 'violent, deviant and crazed' women. The New Regime Order under Soeharto's government is not only believed to have fabricated *Gerwani*'s involvement, but also to have sensationalised the injuries of the army generals. The New Regime Order advocated for women to take up supporting roles out of public life, and devote themselves to traditional maternal roles. Through this video installation, Yaya displays the injuries of each army general as per the official autopsy reports, which show none of the purported evidence of torture and body mutilation, in the hopes of presenting a different narrative to challenge the fabricated narrative ingrained in society for years about *Gerwani*.



#

**YAYA SUNG**  
*The Future (Lies)*, 2018  
7 channel video  
00:03:00





**ARTISTS' CVs**



ARUM DAYU

Born 1984, Solo

<b>EDUCATION</b>	
<b>2002 - 2007</b>	<i>Bachelor of Communication,</i> Sebelas Maret University, Central Java
<b>2011 - 2012</b>	<i>Diploma of Photojournalism,</i> Ateneo de Manila University, Manila
<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2017</b>	<i>Identity Crisis: Reflection on Public and Private Life in Contemporary Javanese Photography,</i> Johnson Museum of Art, Cornell University, New York
	<i>Singapore Art Book Fair,</i> 7 Lock Road, Gillman Barracks, Singapore
	<i>Acemart,</i> Acehouse Collective, Yogyakarta
	<i>Artist's Proof: Pembuktianku,</i> Artsquare and initiative by Art Stage, Jakarta
	<i>Microgalleries,</i> Kampung Belajaran, Jakarta

<b>2016</b>	<i>Domestic Affair,</i> Omnispace, Bandung
	<i>Synchronize X RURU Shop Artwork Project,</i> Gambir Kemayoran, Jakarta
<b>2015</b>	<i>Getok Tular,</i> Omnispace, Bandung
	<i>Sehat Walafiat,</i> Ruang MES 56, Yogyakarta
	<i>Jauh Dekat 2015: Kumpul Seni, Film, Musik dan Makan, Kaleidoskop Project,</i> Pool Damri, Yogyakarta
	<i>TEMPORAL - Kongres Kesenian 2015,</i> Public Space Response at Simpang Dago Area, Bandung
	<i>Kami Punya Cerita Exhibition Batch 1-10,</i> Bandung Photo Showcase, IFI Bandung
<b>2014</b>	<i>Out of Jakarta, Young Indonesian Photography presented by Gunawan Widjaja from Antara Gallery,</i> Galerie Litchblick, Germany



	<i>Jakarta International Photography Summit #3 City of Waves, Galeri Nasional, Jakarta</i>
<b>2013</b>	<i>Pameran Foto Keliling 5 Kota Pantura, Moving Exhibition, Brebes, Tegal, Indramayu, Cirebon, Tegal, Kuningan</i>
	<i>Jejak Bang Ali, Photo Archive Exhibition and Documentary Film Launching, Hibah Karya IVAA, Salihara Gallery, Jakarta</i>
<b>2012</b>	<i>Goddess of Pantura, Photo Slideshow, Solo, Yogyakarta, Bandung and Jakarta</i>
	<i>Mabuhay Photojournalism, Photo Presentation, Tobucil and Klabs, Bandung</i>
<b>2011</b>	<i>Angkor Hangover, Photostory Slideshows, Philippines, Indonesia and Pakistan</i>
	<i>Indonesian in Bildern: Landshaft und Leben, VHS Frankfurt, Germany</i>
<b>2010</b>	<i>Made in Indonesia, Fisip Fotografi Club, Balai Soedjatmoko, Solo</i>

<b>2007</b>	<i>Ojo Wedi Dadi Abang, Solo Photo Exhibition and Documentary Film Launching about Pasoepati Football Supporter, Balai Persis, Solo</i>
<b>RESIDENCIES</b>	
<b>2017</b>	Cemeti Art House
<b>2016</b>	<i>Village Video Festival, Tuan Rumah, Jatiwangi Art Factory, Jatiwangi</i>
<b>2015</b>	<i>Kaleidoskop Project, Young Artist Biennale, initiated by Ace House, Kedai Kebun, ruang MES 56, Yogyakarta</i>
<b>2014</b>	<i>Ekspedisi Seniman Liwuto Pasi, WWF and Rujak Center For Urban Studies, Wakatobi</i>

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ERWIN WINDU PRANATA

Born 1981, Bandung

<b>EDUCATION</b>	
<b>1999 - 2005</b>	<i>Bachelor of Fine Art,</i> Universitas Pendidikan Indonesia (UPI), Bandung
<b>SOLO EXHIBITIONS</b>	
<b>2017</b>	<i>(Im) Perfection,</i> Artstage, Jakarta
<b>2016</b>	<i>Ketok Majik,</i> Omnispace, Bandung
<b>2013</b>	<i>Empowering Anxiety,</i> Rachel Gallery, Jakarta
<b>2011</b>	<i>We Are Toys,</i> Asia One - Art Hongkong 2011 (HK11), Hong Kong
<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2018</b>	<i>On Traces,</i> Edwin Gallery, Jakarta
<b>2017</b>	<i>Art x Fashion,</i> The Warehouse,

Jakarta
<i>Artrooms,</i> Brightspot PIK Avenue, Jakarta
<i>Indonesia Contemporary Art &amp; Design (ICAD),</i> Hotel Grand Kemang, Jakarta
<i>Bandung Re:emergence,</i> Selasar Sunaryo, Bandung
<i>Triennale Patung #3 Skala,</i> Galeri Nasional, Jakarta
<i>Sydney Contemporary Art Fair,</i> Yavuz Gallery Booth, Sydney
<i>Art Jakarta,</i> Lawang Wangi Booth, Jakarta
<i>ASEAN Students and Young Artist Art Festival,</i> Dongdaemun Design Plaza, Seoul
<i>Kecil Itu Indah,</i> Edwin Gallery, Jakarta
<i>Perupa Pengejar,</i>



	Sampoerna Strategic, Jakarta
	<i>Getok Tular</i> , Omnispace, Bandung
<b>2016</b>	<i>Living with art</i> , Ambiente, Jakarta
	<i>Universe behind the doors</i> , Artotel, Jakarta
	<i>ARTMOSPHERE</i> , Galleries Lafayette, Jakarta
	<i>Domestic Affair</i> , Omnispace, Bandung
	<i>Street Stage</i> , Kawasan bekas pabrik tekstil, Bandung
	<i>Janji Kang Jait - An experiment project of art and fashion</i> , A.P.A. Space, Jakarta
<b>2015</b>	<i>Shout!</i> , MiFA Asian Contemporary Art, As part of Multicultural Arts Victoria's Mapping Melbourne

	Melbourne
	<i>The Wrong Biennale "renegadeOffunct"</i> , Bandung Pavilion, Bandung
	<i>Getok Tular</i> , Omnispace, Bandung
	<i>Hello</i> , Salian Art Space, Bandung
	<i>Perform A stone A di OK video "Orde Baru"</i> , Galeri Nasional, Jakarta
	<i>Pameran A stone A, Pasca Ketuatan</i> , Omnispace, Bandung
<b>2014</b>	<i>Manifesto 2014</i> , Galeri Nasional, Jakarta
	<i>Sea+ Triennale 2014</i> , Galeri Nasional, Jakarta
	<i>Hajat Seni Rupa</i> , Universitas Pendidikan Indonesia (UPI), Bandung
	<i>Indonesia Art Award 2014</i> , Galeri Nasional,

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	Jakarta
	<i>Pembuka Tabir,</i> Galeri Saraswati, Bandung
<b>2013</b>	<i>Bazaar Art Jakarta 2013,</i> Pacific Place, Jakarta
<b>2012</b>	<i>Inaugural Exhibition,</i> Gallery Rachel, Jakarta
	<i>Fantasy Island,</i> Louis Vuitton Exhibition, Singapore
	<i>Karya Sang Juara,</i> Galeri Nasional, Jakarta
<b>2011</b>	<i>Fantasy Island,</i> Louis Vuitton Exhibition, Hong Kong
	<i>Pameran Besar Patung Kontemporer Indonesia: Ekspansi,</i> Galeri Nasional, Jakarta
	<i>Bandung Contemporary Art Award (BaCAA),</i> Bandung
<b>2010</b>	<i>Unity - the return to art,</i> Wendt Gallery,

	New York
	<i>Tribute to S. Soedjojono,</i> SOS, Bandung
	<i>CIMB Niaga Event,</i> The Dharmawangsa, Bandung
	<i>BMW art car,</i> Pacific Place, Jakarta
	<i>Bazaar Art Jakarta 2010,</i> Pacific Place, Jakarta
	<i>Contemporaneity,</i> Galeri Nasional, Jakarta
	<i>Percakapan Masa,</i> Galeri Nasional, Jakarta
	<i>Contemporary Art Turn,</i> SBin Art Plus, Singapore
	<i>Bandung New Emergence,</i> Selasar Sunaryo, Bandung
	<i>20th Anniversary of Plaza Indonesia,</i> Plaza Indonesia

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	Jakarta
	<i>Halimun,</i> Lawang Wangi Artsocietes, Bandung
<b>2009</b>	<i>Art Singapore 2009,</i> Singapore
	<i>Bazaar Art Jakarta,</i> Pacific Place, Jakarta
	<i>Contemporary Archeology,</i> SIGlarts Gallery, Jakarta
	<i>Deer Andry,</i> S14, Bandung
<b>2008</b>	<i>Metaphoria,</i> Galeri Soemardja, Bandung
<b>2007</b>	<i>Aksara Muda Aksara Sunda,</i> Galeri Kita, Bandung
<b>2005</b>	<i>Faces Feces,</i> IF Venue, Bandung
	<i>Adore Me,</i> GDB, Bandung

	<i>Violence taste like shit,</i> GDB, Bandung
	<i>Dance on Fire Performance art with A stone A,</i> Universitas Pendidikan Indonesia (UPI), Bandung
<b>AWARDS</b>	
<b>2014</b>	<i>Finalist,</i> Indonesian Art Award (IAA)
<b>2011</b>	<i>Finalist,</i> Bandung Contemporary Art Award (BaCAA)
<b>2010</b>	<i>1st Prize Winner,</i> The Best Artwork, Juror's Choice Indonesia Art Award 2010
<b>2001</b>	<i>1st Prize Winner,</i> Dago Festival Graffiti Competition

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<b>EDUCATION</b>	
<b>2016</b>	<i>Sound Art,</i> Klang Kunst Hbk Braunschweig, Germany
<b>2015</b>	<i>Master of Fine Art,</i> Institut Teknologi Bandung (ITB), Bandung
<b>2009</b>	<i>Intermedia and New Media Art,</i> Institut Teknologi Bandung (ITB), Bandung
<b>SELECTED EXHIBITIONS</b>	
<b>2017</b>	<i>TILU,</i> Exhibition at HBK University Braunschweig, Germany
	<i>LANG KUNST,</i> Sound Art Festival in Braunschweig, Germany
<b>2016</b>	<i>Titik Temu Art Space,</i> Installation Work, Bandung
	<i>Today's Presence - Sound Performance,</i> Villa Telle Salse, Bandung
<b>2015</b>	<i>TOKYO DESIGN WEEK - Installation Works,</i> Tokyo

	<i>Bazaar Art - Installation Works,</i> The Ritz-Carlton Pacific Place, Jakarta
	<i>TEMPORAL - Installation Works &amp; Sound Performance,</i> Gedung Gas Negara, Jakarta
	<i>VOID,</i> Langgeng Art, Magelang
	<i>I don't need to edit the reality, the reality is always modifying itself,</i> Galeri Gerilya, Bandung
	<i>Outdoor Analog - Sound &amp; Music Experiments,</i> Kent Ridge Park, Singapore
	<i>Constellation #4 - Sound &amp; Music Experiments,</i> Toulon
	<i>Experimental Space - Sound &amp; Music Experiments,</i> Reykjavic
	<i>Aleph - Group Exhibition,</i> Olafsfjordur
<b>2014</b>	<i>Pameran Besar Seni Rupa Indonesia Manifesto #4 "Keseharian: Mencandra Tanda-Tanda</i>



	<i>Masa"</i> - Opening Act: Sound Performance, Galeri Nasional, Jakarta
	<i>Constellations. Kubilai Khan Investigations Satellite #5</i> , Institut Français d'Indonésie
	<i>Kubilai Khan Investigations Satellite #5</i> , Lawang Wangi Creative Space, Bandung
	<i>Terra Clout Union - Experimental Acts &amp; Sound</i> , Singapore
	<i>Gulayu Wants You!! with Gulayu Arkestra - a performance in conjunction with SOUND: Latitudes and Attitudes</i> , Lasalle College of the Arts, Singapore
	<i>05 Seniman, Suara, Ruang - Sound Performance</i> , Gallery Gerilya, Bandung
<b>2013</b>	<i>Space Intruders - Sound Performance</i> , Vanilla Kitchen and Dine, Bandung
	<i>Tips for those who wants to be a spiritual artist in five minutes - Video Performance</i> , Bandung and Germany
	<i>Video Sonic - Video Art</i> ,

	Sunaryo Art Space, Bandung
	<i>Video Killed Radio Star - Video Art Screening</i> , Institut Teknologi Bandung (ITB), Bandung
	<i>Art Act - Sound Installation</i> , Institut Teknologi Bandung (ITB) Art Fair, Bandung
<b>2012</b>	<i>Jakarta Biennale: Maximum City - Collaboration Artwork</i> , Galeri Nasional, Jakarta
<b>SELECTED AWARDS AND RESIDENCIES</b>	
<b>2017</b>	<i>3rd Prize Winner</i> , Bandung Contemporary Art Award #5
<b>2016</b>	<i>Nominee</i> , Sovereign Asian Art Prize
<b>2015</b>	<i>2nd Prize Winner</i> , Young Creator of Tokyo Design Week
<b>2014</b>	<i>Lithus Art Space</i> , Olafsfjordur
	<i>Kubilai Khan Art &amp; Body Performance</i> , Toulon

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<b>EDUCATION</b>	
<b>2010 - 2014</b>	<i>Bachelor of Fine Art,</i> Faculty of Visual Art and Design, Institut Teknologi Bandung (ITB), Bandung
<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2017</b>	<i>ARTMOSPHERE: Road to Art Stage Jakarta 2017,</i> Galleries Lafayette, Jakarta
	<i>Changing Perspective,</i> ARTJOG 10, Yogyakarta
<b>2016</b>	<i>Art for Gift,</i> Lawang Wangi Creative Space, Bandung
	<i>REDBASE Young Artist Award 2016,</i> Jogja Gallery, Yogyakarta
	<i>Beta Test No. 9: Meliantha Muliawan,</i> Gerilya Artist Collective, Bandung
	<i>Reproductive of Art in The Age of Digital Reproduction Vol. 0,</i> Awanama Art Habitat, Jakarta

<b>2015</b>	<i>OUTLINE - Indonesia Drawing Festival,</i> Gedung Indonesia Menggugat, Bandung
	<i>Kumur-Kumur - Laskar Seni,</i> Galeri Soemardja, Bandung
	<i>POP MART,</i> Artotel, Jakarta
<b>2014</b>	<i>Prophet's Hypothesis,</i> Awanama Art Habitat, Jakarta
	<i>'15 x 15 &gt;kecil' KGB Exhibition,</i> Galeri Soemardja, Bandung
<b>2013</b>	<i>Narasi Kala,</i> Galeri Kita, Bandung
<b>2012</b>	<i>'15 x 15 Mind Eye' KGB Exhibition,</i> Galeri Soemardja, Bandung
<b>AWARD AND RESIDENCIES</b>	
<b>2017</b>	<i>Translucent,</i> REDBASE Foundation Residency Program, Yogyakarta
<b>2016</b>	<i>Finalist,</i>



	REDBASE Young Artist Award 2016, Jogja Gallery, Yogyakarta
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**OCTORA**

Born 1982, West Java

<b>EDUCATION</b>	
<b>2016 - 2017</b>	<i>Master of Contemporary Art,</i> Victorian College of The Arts, The University of Melbourne, Melbourne
<b>2002 - 2007</b>	<i>Bachelor of Fine Art (Sculpture),</i> Faculty of Art and Design, Institut Teknologi Bandung (ITB), Bandung
<b>2001 - 2006</b>	<i>Bachelor of Law,</i> Faculty of Law, Parahyangan Catholic University, Bandung
<b>SOLO EXHIBITIONS</b>	
<b>2015</b>	<i>On The Edge of Awareness,</i> Canna Gallery, Jakarta
<b>2012</b>	<i>After Happiness,</i> D'Gallerie, Jakarta
<b>2011</b>	<i>Mimi / Secret,</i> Stock20, Taichung
<b>2007</b>	<i>The Nyonya's Project,</i> Centre Culturel Français Bandung (CCF Bdg), Bandung

<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2018</b>	<i>Medium @ Play,</i> Gajah Gallery, Yogyakarta
	<i>Revising a Collection: Making Paradise (Places of Longing, from Paul Gauguin to Tita Salina),</i> Hamburger Bahnhof - National Galerie Staatliche Museen zu Berlin, Berlin
<b>2017</b>	<i>VCA Master Graduate Show 2017,</i> Margaret Lawrence Gallery, Melbourne
	<i>Power and Other Things,</i> BOZAR (Centre for Fine Arts), Brussels
<b>2016</b>	<i>What Can We All Agree On,</i> VCA Student Gallery, Melbourne
	<i>Kait Kelindan,</i> Salihara Gallery, Jakarta
	<i>Historia Docet Historia Vitae Magista,</i> D'Gallerie, Jakarta
<b>2015</b>	<i>Jakarta Biennale 2015: Maju Kena, Mundur Kena (Neither Forward nor Back: Acting in the Present),</i>



	Jakarta
	<i>Shout!</i> , MiFA Asian Contemporary Art, As part of multicultural Arts Victoria's Mapping Melbourne, Melbourne
<b>2014</b>	<i>Playing with Boundaries</i> , Tetangga Seniman (Temporary art space at Al-Munawir Islamic Education Centre), Yogyakarta
	<i>Di Antara / In Between</i> , Salihara Gallery, Jakarta
	<i>Sculpture Triennale #2: Versi (Version)</i> , Galeri Nasional, Jakarta
<b>2012</b>	<i>Manis</i> , Centre Intermodes, La Rochelle
	<i>The Jakarta 2nd Contemporary Ceramics Biennale: Crafting Identity</i> , North Art Space, Jakarta
<b>2011</b>	<i>Beastly</i> , Touring exhibition; Cemeti Art House and Salihara Gallery, Yogyakarta and Jakarta
	<i>Motion Sensation</i> , Edwin Gallery,

	Jakarta
	<i>Jogja Biennale XI: The Equator #1, Shadows Line, Indonesia Meets India Suman Gopinath</i> , Jogja National Museum, Yogyakarta
<b>2010</b>	<i>Mental Archive</i> , Cemeti Art House, Yogyakarta
	<i>Landing Soon #6 - #11</i> , Erasmus Huis, Jakarta
<b>2009</b>	<i>Asian Art Project: Darimana?</i> , Ma-Sui Gallery, Kawaguchi
	<i>Everything You Know About Art is Wrong</i> , Selasar Sunaryo Art Space, Bandung
	<i>Landing Soon #10</i> , Cemeti Art House, Yogyakarta
<b>2008</b>	<i>Bandung New Emergence Vol. 2</i> , Selasar Sunaryo Art Space, Bandung
	<i>15 x 15 Exhibition: Metaphoria</i> , Soemardja Gallery, Bandung
<b>2007</b>	<i>Jogja Biennale IX: Neo-Nation</i> ,

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	Yogyakarta
	<i>2009 Landing Soon #10</i> , Cemeti Art House, Yogyakarta, Organised by HEDEN, The Hague (ArtoteekDenHaag), Netherlands and Cemeti Art House, Yogyakarta

**SELECTED AWARDS AND RESIDENCIES**

<b>2017</b>	<i>Fiona Myer Awards for Excellence</i> , Faculty of VCA and MCM, The University of Melbourne
<b>2016</b>	<i>Mentorship Award</i> , Faculty of VCA and MCM, The University of Melbourne
<b>2014</b>	<i>ZK/U, Zentrum fur Kunst / Urbanistic</i> , Artist Residency, Berlin
<b>2013</b>	<i>Finalist of Gudang Garam - Indonesian Art Award</i> , Galeri Nasional and Indonesian Visual Art Foundation, Jakarta
<b>2012</b>	<i>Centre Intermodes</i> , La Rochelle
	<i>Bandung Contemporary Art Award #2</i> , Lawang Wangi Art Space, Bandung

<b>2010</b>	<i>Bamboo Culture Studio</i> , Taipei
<b>2014</b>	<i>Finalist</i> , Oita Asian Sculpture Competition, Asaji

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PATRICIA UNTARIO

Born 1984, Bandung

<b>EDUCATION</b>	
<b>2009 - 2011</b>	<i>Vetroricerca Glas &amp; Modern,</i> Bolzano
<b>2006</b>	<i>Tittot Glass Museum Summer Camp,</i> Taipei
<b>2003 - 2008</b>	<i>Bachelor of Fine Art (Sculpture),</i> Institut Teknologi Bandung (ITB), Bandung
<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2018</b>	<i>Sovereign Asian Art Prize 2018 Finalist,</i> Hong Kong
<b>2017</b>	<i>Indonesian Contemporary Art &amp; Design (ICAD)</i> <i>8: MURNI?,</i> Grand Kemang Hotel, Jakarta
	<i>Re: Emergence,</i> Selasar Sunaryo Art Space, Bandung
	<i>Art Jakarta 2017,</i> The Ritz-Carlton Pacific Place, Jakarta
	<i>Perjalanan Senyap,</i> Orbital Dago, Bandung

<b>2016</b>	<i>Art Stage Jakarta,</i> Jakarta
	<i>ARTMOSPHERE,</i> Galleries Lafayette, Jakarta
	<i>Art for Education,</i> Plaza Indonesia 26th Anniversary, Plaza Indonesia, Jakarta
	<i>Janji Kang Jait,</i> A.P.A. Space, Plaza Indonesia, Jakarta
<b>2015</b>	<i>Bazaar Art Jakarta 2015,</i> Jakarta
	<i>UGLY "Palmistry",</i> The Goods, Jakarta
	<i>Sovereign Asian Art Prize 2015 Finalist,</i> Hong Kong
<b>2014</b>	<i>Sculpture Triennale #2: Versi (Version),</i> Galeri Nasional, Jakarta
	<i>Bazaar Art Jakarta 2014,</i> The Ritz-Carlton Pacific Place, Jakarta
<b>2013</b>	<i>OLD NEW,</i>



	Art1, Jakarta
	<i>Everyday Is Like Sunday,</i> Langgeng Gallery, Magelang
	<i>Dis Thing,</i> Gallery Rachel, Jakarta
	<i>Asia Contemporary Art Show,</i> Hong Kong
	<i>Bandung Contemporary Art Awards #3,</i> Lawang Wangi Art Space, Bandung
<b>2012</b>	<i>Renegotiating Boundaries,</i> Lawang Wangi Art Space, Bandung
	<i>Contemporary Ceramics,</i> Museum Seni dan Keramik, Jakarta
	<i>MACEF Milan 2012,</i> Milan
	<i>Bandung Contemporary Art Awards #2,</i> Lawang Wangi Art Space, Bandung
<b>2011</b>	<i>Jakarta Biennale #14</i> Jakarta

<b>2010</b>	<i>Beyond The Dutch,</i> Utrecht Central Museum, Netherlands
<b>2009</b>	<i>Survey 2,</i> Edwin Gallery, Jakarta
	<i>Contemporary Archeology,</i> SIGlarts, Jakarta
	<i>C art show,</i> Grand Indonesia, Jakarta
	<i>Bandung Initiative 3,</i> Roemah Roepa, Bandung
<b>2008</b>	<i>13th Asian Art Biennale Bangladesh,</i> Bangladesh
	<i>Indonesian Art Award,</i> Galeri Nasional, Jakarta
	<i>Bandung New Emergence Vol. II,</i> Selasar Sunaryo Art Space, Bandung
<b>2007</b>	<i>Fictitious Reality,</i> Galeri Soemardja, Bandung
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	Galeri Soemardja, Bandung
	<i>15 x 15 x 15 Scale,</i> Galeri Soemardja, Bandung





PURI FIDHINI

Born 1992, Bandung

EDUCATION	
2009 - 2013	<i>Bachelor of Fine Art,</i> Institut Teknologi Bandung (ITB), Bandung
2015 - 2017	<i>Master of Fine Art,</i> Institut Teknologi Bandung (ITB), Bandung
SOLO EXHIBITIONS	
2017	<i>Semata Artweek,</i> Parlor Gallery, Bandung
	<i>The Gra(n)d Mixture,</i> Gedung YPK, Bandung
2016	<i>Jangan-jangan Pameran,</i> Gedung YPK, Bandung
	<i>The Way I Fest,</i> Lanud Hussein, Bandung
	<i>Titik Temu,</i> Titik Temu, Bandung
	<i>Home is Where I Am, Postcard exhibition,</i> Harlosa, Swedia

2015	<i>LocArt 2015,</i> Hidayat Gallery, Bandung
	<i>Smile is The Answer,</i> Grand Indonesia Mall, Jakarta
	<i>Pameran Ilustrasi Cerpen Kompas,</i> Bentara Budaya Jakarta, Jakarta
2014	<i>Spot Art,</i> MCCI Building, Singapore
	<i>Open House: Garden Art Fest,</i> Goethe Institut, Bandung
	<i>Space Intruders #2: Me and You an All the Talk,</i> Unkl 347 Flagstore, Bandung
	<i>LocArt,</i> Hidayat Gallery, Bandung
	<i>15 x 15 x 15: Kolosal,</i> Soemardja Gallery, Bandung
2013	<i>Pasar Seni Jakarta,</i> Parkir Timur Senayan, Jakarta



	<p><i>Space Intruders - YIFI's debut exhibition, Vanilla Kitchen, Bandung</i></p>
	<p><i>Open House: Visual Art, Lectures and Students Exhibition and Workshop - Faculty of Art and Design, Intitut Teknologi Bandung (ITB), Bandung</i></p>
	<p><i>Natamorta - Pameran Bersama Desain Komukasi Visual, PGN Building, Bandung</i></p>
<b>2012</b>	<p><i>Mix Template - a collaboration project exhibition, Kita Gallery, Bandung</i></p>
	<p><i>15 x 15 x 15: Mind Eye - Mini Art Exhibition, Soemardja Gallery, Bandung</i></p>
	<p><i>Eksperimental Exhibition, Campus Centre ITB, Bandung</i></p>
	<p><i>Autotaksonomi, Kita Gallery, Bandung</i></p>
<b>2011</b>	<p><i>Mutual Art, Maranatha University Gallery, Bandung</i></p>

<b>RESIDENCIES</b>	
<b>2016</b>	<p><i>Pegiat Budaya ke Selandia Baru - art and culture program by Ministry of Education and Culture of Indonesia in co-operation with Auckland University of Technology, Auckland</i></p>

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RUTH MARBUN

Born 1985, Jakarta

<b>EDUCATION</b>	
<b>2008</b>	<i>Bachelor of Fashion Design,</i> Raffles Design Institute, Singapore
<b>2008</b>	<i>Fashion Foundation,</i> London College of Fashion, London
<b>SOLO EXHIBITIONS</b>	
<b>2017</b>	<i>Prologue: Image Not Found,</i> Jogja Contemporary, Yogyakarta
<b>2015</b>	<i>Waktu Tak Pandai Berbohong,</i> Suar Artspace, Jakarta
<b>SELECTED GROUP EXHIBITIONS</b>	
<b>2016</b>	<i>Soul Factory - Interactive Installation,</i> International Puppet Festival Pesta Boneka 5, Yogyakarta
	<i>Understanding Chaos in an Introduction to Beauty,</i> Unknown Asia at Herbis Hall, Osaka
	<i>As Luck Would Do - Exhibition with Yuka Ueda,</i>

	Halo Galo, Kyoto
<b>2015</b>	<i>Manifesto Makanan,</i> Dia.Lo.Gue Exi(s)t 4, Jakarta
	<i>WANITA: Female Artivism - Jakarta!</i> <i>Exhibition,</i> Footscray Community Arts Centre, Melbourne
	<i>Rendering Regime,</i> Dewan Kesenian Jakarta, Jakarta
<b>2014</b>	<i>March for Exhibition,</i> WWF, Car-free Day public space, Jakarta
	<i>Temukan Indonesiamu,</i> Aqua 40th Anniversary, Jakarta

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TANDIA BAMBANG PERMADI

Born 1985, Bandung

EDUCATION	
2004 - 2009	<i>Bachelor of Communication,</i> Universitas Padjajaran, Bandung
2013 - 2015	<i>Masters Degree,</i> Faculty of Art and Design, Institut Teknologi Bandung (ITB), Bandung
SOLO EXHIBITIONS	
2016	<i>Him (a Self Portrait, a Sorry Mother and When it Revealed),</i> Front Windows Gallery, San Diego
GROUP EXHIBITIONS	
2017	<i>Getok Tular #2,</i> Omnispace, Bandung
2016	<i>Mild Encounter,</i> Kapitana Gallery, Manila
2015	<i>All The Fancies...,</i> Lawang Wangi Art Space, Bandung
	<i>Bandung Revisited - Bandung Photo Showcase,</i>

	<i>Selasar Sunaryo Art Space,</i> Bandung
	<i>Sorry Mother,</i> New Delhi Photo Festival, India
	<i>Sehat Walafiat,</i> Galeri MESS6, Yogyakarta
	<i>Getok Tular,</i> Omnispace, Bandung
2014	<i>Reflective Transmission...,</i> Galeri Hidayat, Bandung
	<i>Fair,</i> Stronghold Gallery, Tokyo
2013	<i>Coming Home,</i> Singapore International Photography Festival, The Arts House Gallery, Singapore





YAYA SUNG

Born 1986, Jakarta

EDUCATION	
<b>2009 - 2010</b>	<i>Pre-Master for Fine Art Programme, Cambridge School of Visual and Performing Arts, Cambridge</i>
<b>2004 - 2008</b>	<i>Bachelor of Arts, Visual Communication and Design, Universitas of Pelita Harapan, Jakarta</i>
SOLO EXHIBITIONS	
<b>2016</b>	<i>Panggilan Terbuka: Open Calling, Taipei Cultural Foundation, Treasure Hill Artist Village, Taipei</i>
	<i>57: Lima Puluh Tujuh Tahun Api Kartini, Petak 9 Sektor 9, Tangerang Selatan</i>
<b>2014</b>	<i>Black Umbrella Thursday Memorial, Koganecho Bazaar 2014, Yokohama</i>
<b>2013</b>	<i>Legal Artist Series: Jalan Kemenangan, Ruang MES56, Yogyakarta</i>

SELECTED GROUP EXHIBITIONS	
<b>2017</b>	<i>Exi(s)t 2017: Tomorrow As We Know It, Galeri Nasional, Jakarta</i>
	<i>The History of The Boys: The MES 56 and Beyond, DECK, Singapore</i>
<b>2015</b>	<i>Wani Ditata Project, Jakarta Arts Council, Taman Ismail Marzuki, Jakarta</i>
	<i>WANITA: Female Activism - Jakarta! Exhibition, Footscray Community Arts Centre, Gabriel Gallery, Melbourne</i>
	<i>NOW: Here - There - Everywhere, Semarang Contemporary Art Gallery, Semarang</i>
	<i>Koganecho Passage: Revisited, Koganecho Area Management Center, Yokohama</i>
<b>2014</b>	<i>Afterimage: Contemporary Photography in Southeast Asia, Singapore Art Museum, Singapore</i>
	<i>1 x 25 Jam,</i>



	Cemeti Art House, Yogyakarta
	<i>49 - 39 = 10 th... Menolak Diam,</i> Omah Munir Museum, Malang
<b>RESIDENCIES</b>	
<b>2016</b>	<i>Treasure Hill Artist Village,</i> Taipei Cultural Foundation, Taipei
<b>2014</b>	<i>Fictive Communities Asia,</i> Koganecho Art Management Center, Yokohama
<b>2014</b>	<i>Makan Angin #1,</i> Cemeti - Institute for Art and Society, Yogyakarta

