

# Termasuk including

Contemporary art from Indonesia

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*preposition* **including**  
termasuk, dan ... juga

*adjective* **included**  
termasuk, terhitung  
**inclusive**  
inklusif, termasuk  
**belonging**  
termasuk

*verb* **belong**  
termasuk, tergolong, kepunyaan  
**be included**  
termasuk, dicantumkan, masuk  
**appertain**  
berhubungan, tergolong, termasuk

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Waterloo NSW 2017 Australia



# Foreword

Aaron Seeto  
Director, Museum MACAN, Jakarta

As I gather my thoughts to write this foreword, my news feed is filled with images of the most recent natural disaster in Indonesia. The volcano Anak Krakatau, or 'child of Krakatau', has partly collapsed and a tsunami follows – with few warnings and a sharply rising death toll.

Persisting mental images of natural disasters, along with natural resources and terrorism, may be the limits of the Australian imagination of Indonesia. With a population of over 265 million people and a rich ethnic and religious diversity mixed with a complex colonial and national history, for Australia there is much more to understand.

The same may be said for the art world. Beyond small pockets of interest within museum collections, cohorts of curators and art historians, and specialised collectors, the impact of Australia's geographic proximity on the quality of our cultural understanding of our nearest neighbour is limited. In the late 1990s and 2000s, there was a wave of interest coinciding with the participation of several important artists in exhibitions in Australia, South East Asia and elsewhere – names like Heri Dono, Dadang Christanto, Arahmaiani, Tisna Sanjaya and FX Harsono, who should be better known here, not only because of their participation in exhibitions like the Asia Pacific Triennial, or for some, in projects such as the Artist Regional Exchange in the 1980-1990s, but because their work is fundamental to an understanding of Indonesian art, at a particular social and political moment. Subsequent generations of artists, such as the collective ruangrupa, Melati Suryodarmo, Uji 'Hahan' Handoko Eko Saputro, Eko Nugroho and Tintin Wulia, who have all exhibited significant works in Australia, similarly should be better appreciated. Artists like these participate in the broader South East Asian contemporary art context in which Australia seeks to see itself involved, but Australia has limited understanding of the context of history, society and culture.

This exhibition *Termasuk* includes artists mostly born in the 1970s and 1980s, from a geographical axis of Jakarta, Bandung, Yogyakarta and Bali, and is a curatorial initiative of collector John Cruthers and Lauren Parker from Indo Art Link. As the curators describe: "Termasuk means 'to be included'. By extension it refers to 'being considered, to connect, to take part, to enter into, to belong'. It is an entry point from which to illustrate the vibrancy and depth of current art practices within Indonesia." This exhibition is a step that has been designed to help redress this gap in knowledge. Showcasing the ideas and attitudes of today's generation will benefit the artists and their practices as well as those that see the artworks. The exhibition emphasizes the practice of women as well as the diverse approaches to current social and artistic issues being addressed by younger artists – from the conversation about gender, national and social history, social organisation and the environment. We see this explored through a range of aesthetic modes, from the graphic language of zines, street art and popular culture, through to more formal considerations of abstraction, colour and materials. The generational perspective is important to understand the impact of other regional and international debates on the development of Indonesian art – as well as to better perceive the nuance of localised practices, and the issues that face artists day-to-day.

3

Artist Theresia Agustina Sitompul working in the studio of printmaking collective Grafis Minggiran, 2018. Image courtesy of the artist.

# Introduction

Lauren Parker  
Founder, Indo Art Link

Perhaps there are clearer aesthetic and artistic arguments connecting Indonesian artists from one generation to another, based upon their art schooling and affiliations, which has seen regional tendencies emerge – for instance, and in very general terms – the social critique and practice of Yogyakarta versus the emphasis on abstraction and painting in Bandung. How these things emerge art historically and their relationship with Indonesia’s national history, coupled with other regional and international influences and circulations over more recent decades, makes working with artists in Indonesia fascinating.

The distinctions I made earlier between the two sets of artists from the 1990s and the late 2000s was to illustrate that many of these tendencies, whilst embedded within the history of practice, are evolving from generation to generation, as influences shift and different opportunities emerge. Exhibitions like *Termasuk* provide an entry to a new generation of artists working across the archipelago as well as internationally. The multiple viewpoints and discussion that arise here illustrates that perhaps these tendencies are not so straight forward. Likewise, I hope that by presenting a nuanced exhibition of contemporary Indonesian practice audiences in Australia can be exposed to alternative readings of their neighbours.

4

Each time I ride pass the school in Sembungan and begin to brake as the hill descends, I worry that I won’t be able to recognise the correct path to turn down. Artist Surya Wirawan, or Yoyok as he is known, lives in a very humble home amongst many others just like it, off a gang (laneway) in this relatively quiet and cool neighbourhood on the outskirts of Yogyakarta. A quick check with a woman who is collecting her washing from the line confirms I am close, and I squeeze between buildings then stop under a papaya tree. Yoyok is sitting legs outstretched on the concrete verandah, peeling a mango.

Visiting artist studios in Yogyakarta can take you to the four corners of the city. Those who have had international success will host you in their homes, providing a guided tour of their studio; others simply offer you tea as you are left to sift through sheets of ink drawings, some still wet from the night before. Despite the many changes and challenges seen by artists in Indonesia over the past 20 years, the hospitality and welcome remains constant.

This exhibition presents the work of 12 emerging and mid-career artists, all of who have benefitted from the developing art scene in Indonesia. In 1998, when the dictatorship of President Suharto collapsed after months of public uprising, the artists in this exhibition had not yet begun their careers – some were still in primary school, others in their final years at university. Their careers have developed in the post-Suharto period known as Reformasi – a period which has rejuvenated the role and freedom of artists in Indonesia.

5

As new infrastructure projects commenced in the regions, the art scenes in Yogyakarta, Bandung and Jakarta also grew rapidly, with commercial and not-for-profit galleries opening across the three cities. For instance in Yogyakarta, the forerunner of the Jogja gallery scene Cemeti Art House (established in 1988 and recently renamed Cemeti Institute for Art and Society) was joined by Kedai Kebun Forum (1996), Langgeng Art Foundation (2010), Bale Banjar Sangkring (2007), then Ark Galerie (2007) and soon after the vacant campus of ASRI in Gampingan was re-opened as the Jogja National Museum. Importantly, this site was once squatted by students active in the anti-Suharto protest movement when the school (now the Indonesian Institute of Art, known as ISI) was moved south of the city to its current location in Sewon. It was here in 1998 that the art collective Taring Padi formed, involving three of the exhibition’s artists – Setu Legi, Mohamad ‘Ucup’ Yusuf and Surya Wirawan – and despite many relocations and other challenges the group continues to gain recognition for their socially engaged collective art practice.

Many other collectives have since been established across Yogyakarta, Bandung, Jakarta and elsewhere, playing a formative role in shaping the art scenes of each city and throughout Indonesia. Influential examples include Survive!garage, MES56, and Ace House Collective in Yogyakarta; Common Room and OMNI Space in Bandung; and ruan-grupa in Jakarta. Indeed with little government support, the success of the art eco-system in Indonesia is largely reliant on the enthusiasm and determination of its artists, working together to support one another.





Artist Mohamad 'Ucup' Yusuf speaking at the 20th Anniversary Taring Padi exhibition *Bara lapar jadikan palu (Let hunger be a hammer)* at the RJ Katamsi Gallery, Indonesian Institute of Art, Yogyakarta December 2018. Image credit: Risa Tokunaga

Artist Bayu Widodo, founder of Survive!Garage, with Deni Pancatriatna and Eman Djauhari in the front yard of the collectively run artspace in Bugisan, Yogyakarta, October 2009. Image credit: Lauren Parker

ArtJog 2014: Legacies of Power at Taman Budaya, Yogyakarta – the first ArtJog attended by art adviser and collector John Cruthers. Image credit: Dokumentasi ArtJog 2014

John Cruthers visiting artist Restu Ratnaningtyas in her studio, Yogyakarta May 2016. Image credit: Stephen Shaul

Individual patronage of the arts has also been instrumental, and with equal passion and enthusiasm private sponsorship of arts events and artists has developed exponentially since 1998, making for a thriving art scene. Private collectors – many of whom have become well known art personalities – have built their own venues to service the need for exhibition space while also opening their collections to the public. North of Yogyakarta in Magelang, the OHD Museum (1997), in Jakarta the Akili Museum of Art (2006) and in Bandung, Lawangwangi Creative Space (2012) are three well known examples. The most recent private collection to develop a dedicated exhibition space is Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), which opened in October 2017 under the direction of Aaron Seeto. Founded by collector Haryanto Adikoesoemo, Museum MACAN is the first museum in Indonesia to bring major international exhibitions to Jakarta audiences, presenting international artists alongside Indonesian artists.

Over the past 10 years the support of private collectors has also been influential in developing and sustaining the local art market. In 2008, when the market for Indonesian art experienced a rapid period of growth with surprising prices reached at auction, only to be negatively impacted by volatility in the stock market throughout 2011, it was local private collectors who were able to keep the wheels of the Indonesian art market turning. The rise of the major art fairs within Indonesia is testament to this. Art Jakarta (formally Bazaar Art Jakarta) and ArtJog in Yogyakarta both began in 2008, and were recently joined by two other art fairs, Art Bali and Bandung Unlimited. These fairs are pivotal in facilitating international interest in the vibrancy of Indonesia's art scene.

Back on Yoyok's verandah, admiring the perfectly mouth-sized morsels of mango Yoyok is neatly slicing off the seed with a kitchen knife, one couldn't feel further away from the big events on the Indonesian art calendar. In Australia, these events are only on the radar of a few astute collectors.

7

Exhibitions in Australia over this period that have included contemporary Indonesia art have been sporadic. The relationships forged by Caroline Turner and Christine Clark while producing the Asia Pacific Triennial through the 1990s have been retained by Queensland Art Gallery & Gallery of Modern Art, and many artists from Indonesia have been shown over its 25 year history. This scorecard is difficult to match by any state institutions; however the Art Gallery of South Australia made an impact in 2011 by presenting a solo exhibition *The Eko Chamber* by Eko Nugroho, followed by the National Gallery of Victoria presenting Eko Nugroho and Jompet Kuswidananto in *RALLY: Contemporary Indonesian Art* in 2012-13. Holdings of Indonesian contemporary art within our state institutions are also low, which is arguably the motivation behind the Art Gallery of NSW's 2015 acquisition of Eko Nugroho works, and the NGA's exhibition *Contemporary Worlds: Indonesia*, opening in June 2019.

By contrast, outside these larger institutions scores of Indonesian artists have travelled to Australia as artists in residence and guests of community based artist-run spaces and arts organisations, spread across several states. Similarly, the number of Australian artists, curators and researchers visiting Indonesia in recent years has grown significantly, leading to a steady increase in and understanding of the shared interests and connections between the art networks in the two countries. While the big shows may get our collective attention it is the depth of artists' practice in Indonesia and the strength of person-to-person relationships that is sustaining our connection.

Enter *Termasuk*. As a counterpoint to the upcoming exhibition at the National Gallery of Australia, *Termasuk: Contemporary art from Indonesia* offers a window into the current practice of younger artists from Indonesia as selected by collector and art advisor John Cruthers and myself under the name Indo Art Link – a platform that I began in October 2017 to connect people across my professional networks to artists and curators working in



Agung 'Agugn' Prabowo  
working on a relief print, 2018

In her outdoor studio in Bali,  
Sekar Puti prepares glazes for a new  
ceramic work, 2018

Indonesia. Recently, curator Melissa Burnet Rice has joined Indo Art Link and has assisted in the lead up to this exhibition, including contributing to the catalogue. Together, we have considerable experience visiting Indonesia and despite the very different paths that led us to our understanding of the contemporary art scenes in Indonesia, it is the individual connections and relationships we have with artists in Indonesia that produced this exhibition.

This exhibition presents the work of artists born after 1970 – artists whose names may be relatively unknown in Australia, but whose work is well received in Indonesia. Despite some of the work portraying a strongly Indonesian visual language, the exhibition presents artists who traverse the uneasy chasm between popular contemporary aesthetics and exotic othering. No attempt has been made to dilute the culturally specific context of which these works are a product. Some are complex and demand time and patience from the viewer. The simplicity and beauty of other works mask a deeper meaning and significance.

Thematically, the artworks explore ideas associated with being included or belonging. The Indonesian word 'termasuk' has a greater variety of meanings in Indonesian than the simple English translation 'including' suggests, and therefore as a curatorial rationale it allowed us to bring together a variety of artists whose work discusses their society, their community, their connections, their home life and themselves, while also arguing for a greater variety of artists to be included and to belong in our view of contemporary art from Indonesia.

Identity and inclusivity are central to the concept of belonging within such a diverse society as Indonesia, and the exhibition portrays a variety of views on this theme. For example, the work of Setu Legi (Hestu) and Restu Ratnaningtyas shares a commonality in its portrayal of the human cost of development. Setu Legi questions the future of our humanity when our environment is exploited, while Restu illustrates the physical and psychological disturbance of displacement and dissent.

Mohamad 'Ucup' Yusuf and Theresia Agustina Sitompul's works are wildly different in material and form, however they remind us of the varied role of women in Indonesian society and highlight the tension between the ideal public/Javanese/Islamic woman figure and the multifaceted reality of womanhood as it is perceived in Indonesia.

In the work of Sekar Puti, Ruth Marbun and Fika Ria Santika we see an effort to shape introspection in material form through sculpture – ceramics, textiles and other media – reflecting the artists' interrogation of their own life's journey, through their growth as artists and individuals. For Arwin Hidayat, Mohammad Taufiq (emte) and Agung 'Agugn' Prabowo their reflection is more on the individual in society and our connections to others, to community and to our world. Arwin's drawings and batik are matched technically by the seemingly effortless skill of Emte's watercolours and the precision of Agugn's complex linocut prints.

Positioning themselves as storytellers, both Yoyok and Maharani Mancanagara (Rani) use narrative for social and political commentary. For Rani the subject matter requires allegory and anthropomorphic characters to discuss historical events that affected her family 50 years ago. Yoyok's subjects on the other hand are the very real, lovable yet fallible characters that populate his world.

As I finish catching up with Yoyok and fail in my attempt to politely refuse the bunch of rambutans being offered as a parting gift, I try to picture how John's meeting with Yoyok on this very veranda may have unfolded. Despite never spending time together in Indonesia, John and I have spent over three years now swapping stories and brainstorming ways to share our love and knowledge of contemporary art from Indonesia with Australian audiences. *Termasuk* is the result, and we hope that in some small way it will contribute to furthering connections and discussions into the future.



Agung 'Agugn' Prabowo  
Arwin Hidayat  
Fika Ria Santika  
Maharani Mancanagara  
Mohamad 'Ucup' Yusuf  
Mohammad Taufiq (emte)  
Restu Ratnaningtyas  
Ruth Marbun  
Sekar Puti  
Setu Legi  
Surya Wirawan  
Theresia Agustina Sitompul



# Agung 'Agugn' Prabowo

Bandung native Agung Prabowo, born in 1985, stands out with his complex multi-coloured linocut prints. Known by the moniker Agugn, a deliberate miss-spelling of his name, he first studied art education before turning to printmaking, graduating in 2010 from the Faculty of Fine Art and Design, at the Bandung Institute of Technology.

Agugn's work ethic has seen him produce an extensive portfolio in a relatively short time. His technical skill has earned him the respect of his peers and with a DIY craftsmanship borne from his interest in zine making, Agugn has also perfected the art of making high quality hand-made recycled paper which he has used exclusively for his printmaking since 2012.

A common feature in Agugn's work is that of a lone figure, silhouetted against the built environment. Often passing through architectural features – stairs, arches, doorways – the figure is an active participant in its environment, but what draws our attention is the expressionless inner face, made from dotted eyes, a triangle nose and rectangle mouth. The tension between the blacked out profile of the figure and its coloured face suggests Agugn's works can be read as psychoanalytic narratives, with an expressive symbolism throughout that encourages quiet introspection in viewers.

In Agugn's *At the gate of fate* 2018, we see this figure on the threshold of a building, most likely their home. As they remove pests (a rodent and cockroach), snakes slither between their feet and a gecko crawls up the door-frame, while ghostly apparitions, ghouls, smoke and fire, a flying saucer, a paper aeroplane, fruit and coffee cups populate the scene – representa-

tions of the unconscious mind, busy while the body completes a mundane task. This work was the first print Agugn produced in his studio in Bali, after moving with his wife and two children in early 2018.

Truth, fear, life and the limits of one's knowledge are themes that pique Agugn's curiosity. The contradiction between what is expected of us and the fallibility of human nature have lead Agugn to question his own activities, thoughts and experiences, and it is this inquiry that plays out in his works.

While Agugn is attracted to linocut printing for the refined lines that can be produced, his technical skill is matched by his ability to experiment. Taking risks and abandoning total control, it is via a willingness to proceed without knowing the outcome that results in the distinctive contrasting colour combinations seen in the works. There is also a magical realism to the worlds depicted in many of his prints. For example in *Unravel no. 1-8* 2018, Agugn skillfully plays with perspective, hierarchy and scale to present a tangle of viewpoints under a swirling sky.

Agugn won a Young Artist Award at ArtJog 2014. In the past five years, he has had six solo exhibitions across Jakarta, Yogyakarta, Singapore and Manila and has been exhibited in numerous group shows including in 2018 at the International Print Centre, New York and the Institute des Cultures d'Islam, Paris.

Lauren Parker





# Arwin Hidayat

Most known for his distinctive depictions of birds, serpents and distorted human forms, over the past few years Arwin Hidayat has received increasing attention and praise from within the local Yogyakarta art scene and the wider international art community. His artworks juxtapose everyday objects (buildings, vehicles, musical instruments, animals) alongside the explicit (phalluses and orifices). A single image in his dense batik-patterned tableaux can be a point of departure for a storyline that draws on mythology, spirituality and history to create a contemporary narrative.

While many of his Indo Pop contemporaries imbue a glossy hyper-real veneer, there is depth in Arwin's work and a note of melancholy. Perhaps it's his love of blues music seeping through, which plays in his studio at all times. Currently he is listening to traditional African blues, which Arwin describes as "strange, mystical, like a spirit that is invited to speak." However, even through his examination of societal tensions or personal anxieties, Arwin offers his critical contemporary commentary with a sense of playfulness.

Arwin's work combines local traditional techniques with contemporary popular culture. He employs the batik medium in a contemporary way. Within this exhibition, Arwin also presents a selection of works on paper that employ a batik patterning motif and comic style, and invite viewers to examine his graphic black and white drawings up close.

Born in Yogyakarta in 1983, Arwin has been drawing since childhood. As an alumnus of the Indonesian Institute of Art, Yogyakarta, Arwin has channeled his influences and

memories of childhood stories, told to him by his late father, as inspiration. Visual elements in Arwin's work are drawn from people in his village and an understanding of family as his source of power and spirit. He notes that his personal experiences influence his artistic process – things in daily life such as routine and a sense of responsibility in managing time between work, family and being a father.

Arwin exhibits extensively in Indonesia and abroad, with three solo exhibitions to date. In 2017, Kedai Kebun Forum (KKF) hosted his exhibition *Gombal*, with KKF director Agung Kurniawan noting how Arwin's batik works show the full spectrum of Indonesia's cultural complexities. He has a growing reputation in Australia, having exhibited at Sydney's 4A Centre for Contemporary Asian Art's exhibition *Jogja calling* in 2016 and *Art Prints Asia*, Sydney in 2014. He also spent time in Melbourne as Eko Nugroho's assistant for the installation of *RALLY: Contemporary Indonesian Art* at the National Gallery of Victoria in 2012. Arwin was a finalist in the 2017 'Painting of the Year' award for the Singapore-based United Overseas Bank. He continues to gain international attention, with a display at KunstRAI Art Amsterdam in 2018 and a commission to produce new works, incorporating batik and sewing, for a 2019 group exhibition at the Asia Museum of Modern Art in Taichung, Taiwan.

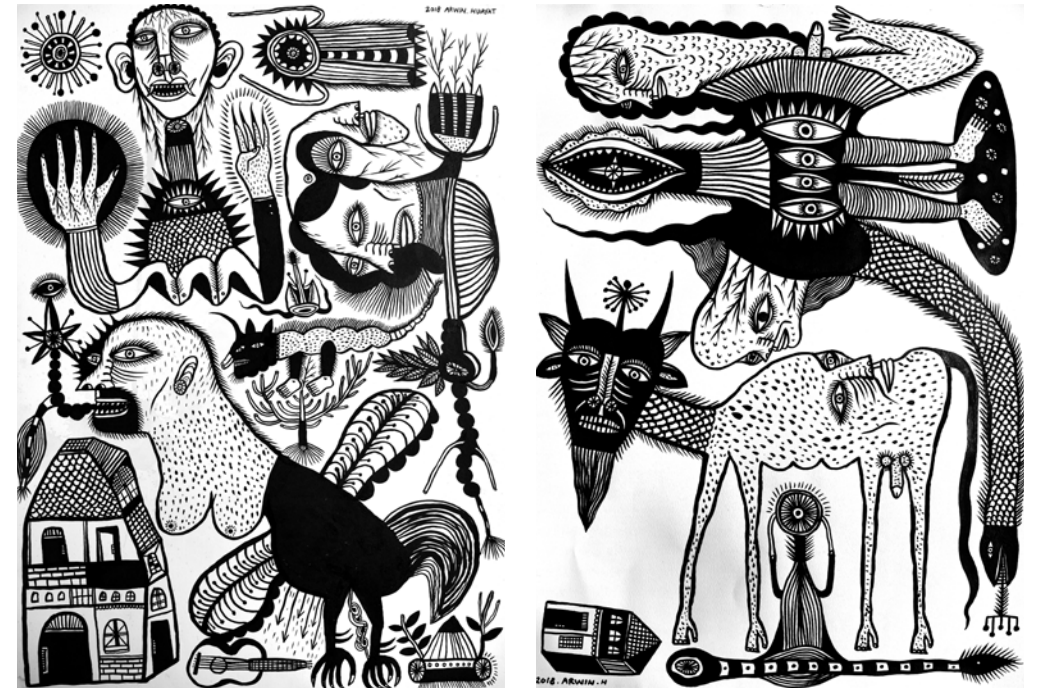
Melissa Burnet Rice

14

top left:  
*Orang orang sakti*  
2018  
ink on paper  
70 x 50 cm

top right:  
*Perjalanan entah  
kemana* 2018  
ink on paper  
55 x 40 cm

bottom:  
*Kampungku*  
(detail) 2018  
batik on primisima  
200 x 146 cm



# Fika Ria Santika

Fika Ria Santika moved from Padang, West Sumatra to Yogyakarta in 2010 to undertake post graduate studies at the Indonesian Institute of Art and has a portfolio spanning photography, video, painting and performance. Fika's recent work however has been sculptural, utilising resin, LED, glass and steel, as well as textiles and woven fabrics. Her skill at manipulating materials and playing with forms is evident in the two works included in the exhibition, which are from her ongoing *Tumpuk lapis, tampak isi* (*Stacked layers, visible contents*) series begun in 2016. In the works *Bayang 1 (Shadow 1)* 2018 and *Laras 3 (Harmony 3)* 2018, delicate objects are combined to make strong statements, while hard man-made materials are used to deliver beautiful and intimate reflections, evocative of natural organic forms. In *Laras 3* the stark felt surface contrasts with the alluring chiffon, folded to suggest topographical contours of steep mountain ridges, dotted with a constellation of bright green beads.

Indeed Fika draws on her deep sense of connection to the natural world as a Minangkabau person in the creation of her work. Key features of the natural world – cycles, growth, layers, change and uncertainty – have become a source of constant contemplation, reinforcing her sense of self throughout her experience adapting to life in a new city. In discussing her work, Fika consciously references the Minangkabau phrase 'alam takambang jadi guru' (nature is the best teacher). Maintaining a connection to home while living in a new cultural environment is a clear motivating force behind Fika's practice, but here lies a paradox – the more Fika creates work as a reflection of her changing environment,

the more she too is being shaped by the push and pull of her surroundings in the (relatively) cosmopolitan city of Yogyakarta. Fika's practice subtly questions the disparity between city living and maintaining an affinity with nature, while also alluding to the inescapable influence our environment has over us.

Despite being busy in her studio, Fika returns home up to five times a year to visit her family in Payakumbuh, in the mountains north of Padang, West Sumatra. One of three children, Fika is the only member of her family to pursue a career in the arts and she has been supported by her parents on this journey. The *Tumpuk lapis tampak isi* series has become transformative for the artist, with each artwork being part personal record of her changing selfhood, and part reflection on a deepening connection to her heritage and home.

Fika's work is frequently shown in group exhibitions with Sakato Art Community in Yogyakarta and has been exhibited in Singapore and the region through Gajah Gallery. Following the completion of her Masters, Fika undertook two major residencies, one in 2013 at Rumah Tembi Budaya in Yogyakarta and the other at Selasar Sunaryo Art Space in Bandung in 2015, both resulting in a body of work that was met with great praise. A finalist in the Redbase Young Artist Awards in 2016, Fika's work is often commissioned for private collections in Indonesia and abroad.

Lauren Parker





# Maharani Mancanagara

"Study the past if you would define the future." Confucius

Maharani Mancanagara (Rani) primarily works in printmaking, mixed media and drawing. *Babad hikayat Wanatentrem (A tale of Wanatentrem)* 2018 is an imaginative work that presents a group of fictional characters within a narrative, executed through a comic-style storybook and sets of wooden figurines. Through this fable, Rani reflects her ongoing research into Indonesia's history of exiled political prisoners of the 1960s-70s and Buru Island specifically.

The book chronicles a sea journey of a group of pirates heading into unknown territory and their encounters with wolves, lambs, mousedeer and birds. The main characters, the mousedeer, endure many hardships through the story, and enlist help to regain their freedom. Rani draws freehand in charcoal on wood. There's an emphasis on the physicality of the object and the sense of being handmade – she gives careful thought to the grain and texture of each surface. The drawings examine issues of identity, freedom, independence, loss and the passage of time as historical references, even as their physicality forces them into the present, into our literal space.

Born in 1990 in Padang, with East Javanese and West Sumatra heritage, Rani's latest works draw on the personal archive of her late grandfather's diaries and family stories, as she never met her grandfather R. Soegriwo Joedodiwirdjo (1910-1987). He was among the thousands imprisoned without trial by the New Order regime – detained in Koblen Prison in Surabaya (1966-1971), transferred to Nusakambangan Prison (1971-1975), and then exiled to Buru Island

in 1975 until finally released in 1978. Her work evokes personal memories, ancestral connections and the collective past. Its impetus is a desire to re-animate a lost history and surround herself with a cloud of fictional characters to replace those who have been forgotten. With *A tale of Wanatentrem*, she is creating a place for herself and others like her in Indonesian history, through an imaginary fable. However personal this aim, it cannot avoid becoming a larger statement about the way a group of people, a whole history, has been systemically re-written or erased by the New Order regime.

Fables have a power to address society in a challenging way: activating the process of self-questioning and the common search for the truth as a dialogue of competing voices. Rani uses the fable as a narrative to reflect the conditions of Indonesia and its history – inviting discussion on difficult subjects such as nationalism, colonialism, feudalism and historical injustices.

Rani lives and works in Bandung and is a graduate of the Bandung Institute of Technology (ITB) with a Printmaking major. She won the 2013 Soemardja Award for the best artwork from ITB art alumni. She has exhibited extensively in Indonesia and in the Philippines, Korea, Singapore, Australia, USA and France. She has had two major solo exhibitions and her works are featured in significant group shows such as *Re:emergence*, at Selasar Sunaryo Art Space, Bandung in 2017, *Java-Art Energy* at the Institute des Cultures d'Islam in Paris in 2018 and in a forthcoming exhibition at the Museum of Contemporary Art Taipei, Taiwan in 2019.

Melissa Burnet Rice





# Mohamad 'Ucup' Yusuf

Born in 1975 in Lumajang, East Java, Mohamad Yusuf, known as Ucup, produces woodblock prints that speak of both local and global socio-political struggles. In 1998, as a recent graduate of the Indonesian Institute of Art in Yogyakarta, Ucup participated in the formation of political arts collective Taring Padi. Today he remains highly involved in Taring Padi's activities, alongside investing in his individual work which has hit new strides over the past three years since he embarked on full colour reduction woodblock prints.

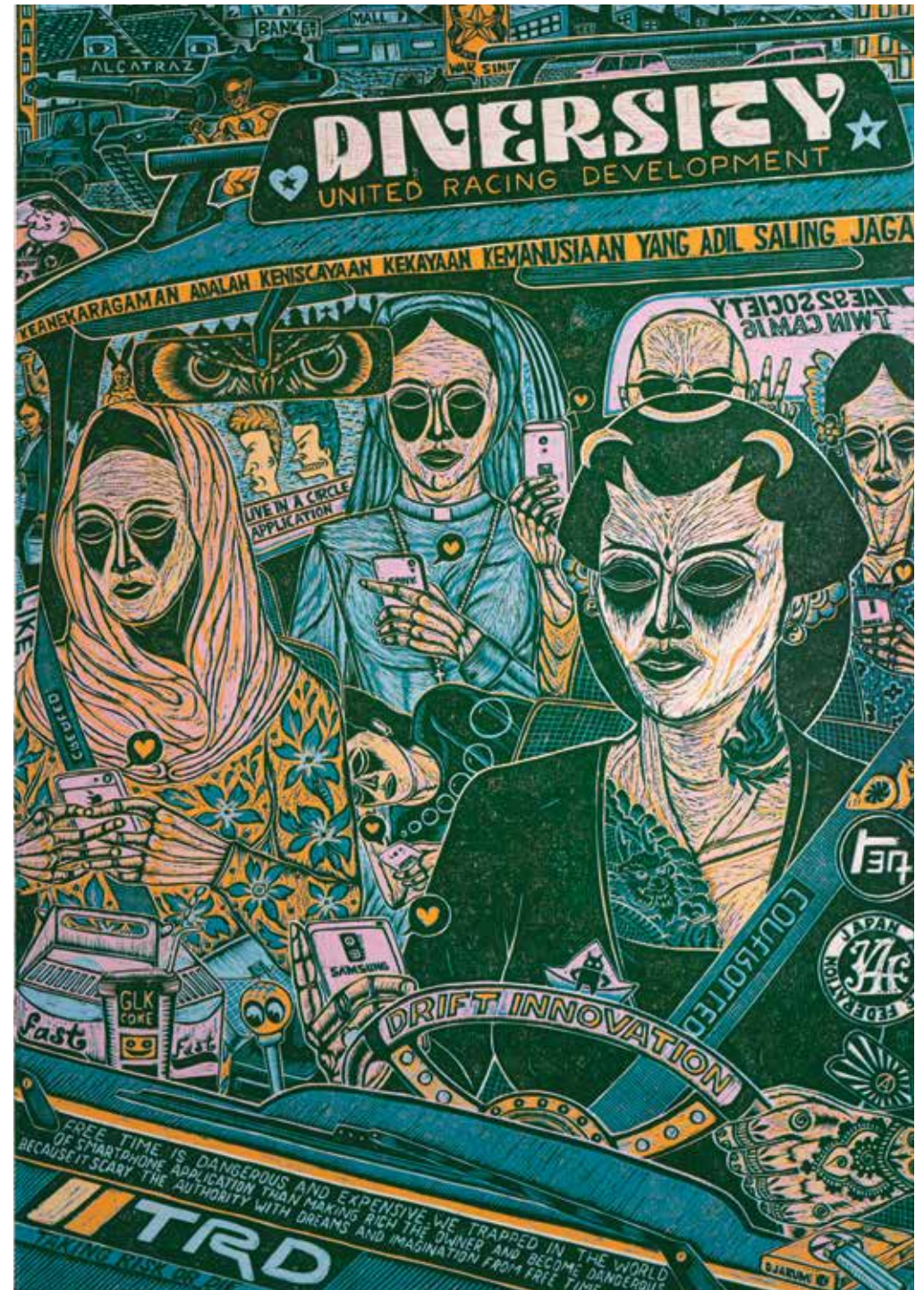
Highlighting the everyday paradoxes of modern life in present day Indonesia, Ucup's recent work in the ongoing *Pengantin (Bride)* series mixes pop culture references with traditional symbolism. The protagonist of the works – a woman whose hair and makeup clearly identify her as a Javanese bride – evokes a domineering presence, while her vacant stare seems somewhat removed from the cacophony of noise and movement in her surroundings. Ucup describes this woman as symbolic of the Javanese, in particular of the beauty and purity of the Javanese culture. The traditional hairstyle and ritual make-up around the hairline is an essential part of a Javanese bride's wedding attire, along with elaborate jewellery and other adornments – all of which have symbolic meaning and represent specific prayers for the future prosperity of the bride as she begins her new life as a married woman.

Placing the woman amongst the wildly diverse influences of various contemporary settings – a hair salon, riding on the street, in a warnet (internet café) – Ucup juxtaposes Javanese cultural values with the myriad of other moralities, beliefs and

standards now found in contemporary Indonesian society. In the artist's words, "social values in the globalised era have become twisted. Personal ethics and state laws collide with one another. The good, the bad, right and wrong, rational and irrational, all overlap and are based on powerful interests, financial benefit and an orientation towards heavenly rewards." The Javanese bride figure therefore represents a simpler way of life, yet one that is caught up in the complexities of a commodity and media-fuelled contemporary society. Just as a wedding ceremony marks the cusp of moving from the old into the new as a rite of passage, these works – overflowing with complex and densely articulated social commentary – deserve to be studied and celebrated for their depiction of everyday Indonesian society in a time of great change.

Ucup has shown widely in Indonesia, including in numerous iterations of ArtJog since 2012. He has had three solo exhibitions in Indonesia, as well as in Singapore in 2015 at Tomio Koyama Gallery, where he was then shown by the gallery at Art Stage Singapore and Art Basel, Hong Kong. His work has been exhibited in France, Germany, the US, Australia and Japan and is in the permanent collections of the Fukuoka Asian Art Museum, Singapore Art Museum and Queensland Art Gallery & Gallery of Modern Art.

Lauren Parker





# Mohammad Taufiq (emte)

Mohammad Taufiq has for over 20 years enjoyed a career as a visual artist, illustrator and designer and is well known by the pronunciation of his initials in Indonesian, Emte – read em-tey, rather than empty, as it would sound in English. Indeed Emte's extensive CV is the antithesis of empty. His practice as a visual artist may only take up part of his studio work, but since 2012 he has been consistently exhibiting, gaining increasing recognition for his natural flair and attention to detail.

Born in 1979 in Jakarta, the middle child of Javanese-Sundanese parents, Emte grew up with the support of his white collar working father and housewife mother who recognised his artistic abilities early on. Like many contemporary artists in Indonesia Emte was drawn to comics and spent his teenage years illustrating for his favourite magazines of the time. Mastering the art of drawing caricatures and street scenes, at the age of 20 Emte had his work exhibited in the *National Comic and Animation Exhibition* held at the National Gallery of Indonesia in 1999.

With a successful commercial career as an illustrator, Emte comes to his visual art practice with a freedom to explore and experiment and a willingness to make mistakes in order to extend his skill in a way that challenges both his hand and mind. Using watercolour as a medium demands a considered and somewhat meditative approach from an artist. It is vulnerable and unforgiving, the pace of brush strokes and time taken between strokes affecting the outcome. Even with significant technical skill, the results don't always match the artist's intention, which is why watercolour is Emte's preferred medium.

Interested in capturing the atmosphere and mood of a scene whether private or public, Emte's most recent work conveys those everyday moments missed in the hustle and bustle of modern life. Work included in the exhibition continues a theme begun in 2015 exploring domestic spaces. Kitchen sinks, food preparation and what is left on your plate after a big meal are familiar scenes, and yet it is the daily rituals of life referred to in these works that most fascinates. Things and spaces between people are discussed by their absence, the subjects of the scene no longer present. The unwashed dishes left behind in the *Domestic distraction* series give meaning to the mundane, referencing both the hurried pace of life and our preferencing of other activities. With sinks full of dirty dishes, we see the remnants of meals shared and time well spent.

With solo exhibitions in Bandung and Jakarta in 2014 and 2015 respectively, Emte's work has been included in Art Jakarta in 2015 and in 2017 and is shown widely in Indonesia. In 2018 Emte was selected to exhibit in the Unknown/Asia Art Exchange in Osaka, Japan and he published his first graphic novel – the illustrated text free adventures of his K9 friend Gugug.

Lauren Parker

22

*Habitual delay*  
2018  
acrylic on canvas  
100 x 80 cm



# Restu Ratnaningtyas

Restu Ratnaningtyas was born in 1981 in Tangerang, an industrial and manufacturing hub on the western fringe of Jakarta, and site of Indonesia's main international gateway, Soekarno-Hatta Airport. It is now the country's sixth largest city, testament to both the urbanisation that has characterised Indonesian society in the last three decades, and the mass migration that fuelled it, as millions moved from the countryside and an agrarian life to urban areas in search of more secure employment and a better future for their children.

So it may not be coincidental that the movement of people, in transit, is one of Restu's most common visual motifs. Typically depicted slightly from above and behind as they course a diagonal trajectory away from us, the people appear to be family groups, and very often carry their possessions with them – or more accurately, the artist creates from them and their possessions an object or construction, a kind of compacted still life arrangement in which can be seen the building blocks of family life, jumbled and awry.

*The line crossers* 2018 includes toys, arms and legs, loose bundles of clothes, leaves, tree branches and random building materials – corrugated iron, timber. Their intriguing composition metaphorically suggests lives and homes disrupted or torn apart, leading to a kind of dislocation and rootlessness. The social impact is heightened by the inclusion of the child's toy, its vacant stare a poignant suggestion of the effect this is having on generations of children.

*Bertahan pelan (Holding on slowly)* 2018 uses a similar visual technique but addresses urbanisation more directly. It suggests a

scene of protest as a group of people carrying placards fight the demolition of their homes and destruction of their farmlands, to make way for the construction of the New Yogyakarta International Airport in Kulon Progo, 40 km west of Yogyakarta. As of June 2018 there were 86 families remaining who, despite being threatened with forced removal, refused to sell their land to the state-owned airport operator.

Restu also works frequently in film, batik and embroidery. In the untitled suite of small embroideries first exhibited in her 2017 solo exhibition at Baik Gallery in Los Angeles, she uses found fabric to refer to aspects of the female body and female experience. Her delicate but unprecious approach in these works, and in her related works where she uses a sewing machine to draw with black thread on white fabric, suggests her determination to use simple and direct means – pencil and watercolour, scraps of fabric, sewing – to suggest the difficulty of holding the family, or even the self together.

Restu studied art education at Universitas Negeri in Jakarta. In 2009 she relocated to Yogyakarta and began showing in group exhibitions. She was included in the Jakarta Biennale XIII in 2009, in ArtJog in 2010, 2011 and 2012 and in Biennale Jogja in 2013. Two residencies at Cemeti Art House were important in her development, as was the support of Cemeti co-founder Mella Jaarsma. Restu has had three solo exhibitions, and her work has been included in curated exhibitions in the Netherlands, Myanmar, Thailand, Australia, Korea, Turkey, Singapore and Malaysia.

John Cruthers





# Ruth Marbun

Ruth Marbun is chiefly interested in imperfections, and how to convert vulnerability into strength. She transforms elements – salvaged materials, cotton thread, hand-embroidery, torn paper, coloured cloth and spontaneous strokes of paint – into layered assemblages that blur the boundary between painting, drawing and sculpture. Through her artwork – populated with disparate body parts such as eyes, legs and arms askew – Ruth defiantly rejects the obviously familiar or lifelike. While the forms created retain some mark of a figure, they become symbolic and poetic expressions, surreal inventions that challenge the idea of one form of perfection or beauty.

Within her mixed media paintings and soft sculptures, Ruth embeds fragments of earlier work. She creates assemblages that often contain past ‘failures’, previously considered unsatisfactory, and incorporates her ‘mistakes’ into new creations. She is drawn to the capacity to salvage and embrace mistakes; past failures inform our present and future successes. It is these failures that she is constantly examining and confronting, as a means of personal growth and acceptance. She does so with heart and a sense of humour, eschewing the anxiety frequently accompanying her process.

There is a considered sincerity that defines Ruth’s approach to her artistic practice. Art making allows Ruth to examine her own life values, relationships, history and education. While her artwork deals with personal narratives, she aims to create works that are relatable and reflect universal themes of family relations, gender, privilege and access. Preferring to leave her

work ambiguous, she often offers clues in her titles, creating a connection between text and image and allowing viewers to develop their own interpretations.

Ruth studied Fashion Design in London and Singapore, and combines her passion for art, fashion and literature throughout her work in a unique style that is ever evolving. She continuously re-examines her process and is fearlessly moving forward in her visual art practice, which formally began in 2012. Ruth’s diverse background informs her work. Born in 1985 in Medan, Ruth moved to Jakarta then abroad. She has lived in the US, England and Singapore, and now finds herself back in the busy capital of Indonesia. She frequently shows in Indonesia and Japan and was recently part of Art Jakarta 2018, with a solo show presented by Clear Gallery Tokyo. She has had three solo exhibitions, and her work has been included in group exhibitions such as *Exi(s)t 4* at Dia.Lo.Gue, Jakarta in 2015 and *On Traces* at Edwin’s Gallery, Jakarta in 2018. Ruth completed a two-week intensive residency at Krack! Studio in Yogyakarta in October 2018 and is constantly challenging herself.

As an artist Ruth is confident and off beat, courageous and hard working, productive and prolific – she certainly keeps herself busy. She has also created set designs for music videos and puppet theatre. Ruth assumes the role of artist with passion and pursues her practice with a joyful exploration.

Melissa Burnet Rice



# Sekar Puti

Born in Jakarta in 1986, Sekar Puti is one of the exhibition's younger artists. But in only a decade she's established a successful ceramics practice while at the same time marrying and starting a family. Recently Puti took up an offer to open a ceramics studio in Bali to scale up her production, relocating with the family in mid 2018, adding the role of businesswoman to a list that also includes artist, wife and mother.

Puti moved from Jakarta to Bandung in 2004 to study in the Ceramic Art studio at the Bandung Institute of Technology. She decided to take ceramics because "when I entered college I wasn't sure whether I wanted to be an artist or an entrepreneur. The only studio that accommodated this doubt was ceramic arts." Her interest in both areas led her to start Derau, a brand of home-made ceramics that could be sold in shops, while also developing a solo practice built around exhibition pieces.

Ideas of home are central to Puti's ceramics, plus a continuing fascination with women and their experiences. Asked what inspires her, she replies: "Girls – women of all ages, ethnicities and tendencies. Their stories, politics and powers. Their magic, beauty and sins." For her, ceramics is a medium closely associated with womanhood. As she says: "The clay remembers your move, pressure and hand humidity."

Like many people, a certain insecurity led Puti to self help books, but the pieces she made after reading them in the series *some reading for self love* 2018 satirise their platitudes and glib solutions. By extension her works encourage self belief and confidence. The ceramic books, complete with covers and titles, are installed

on a wall like a constellation of false hopes.

Puti's newest work in the exhibition is a series of intimate small vases showing women and flowers. She describes its origins:

"Clingy, or in Indonesian "lekat", is the revelation/insight that inspired this series. Many internal factors triggered it – emotional instability, lack of confidence and fear of being alone. Personally, I think lots of people can relate to my situation.

"The wild flowers can be seen as something valuable and precious. It could be another person or living thing, an inanimate object, even some sense of purpose. Some flowers I painted are real flowers that truly exist—like daisy, passion flower, baby's breath—and some are based on my imagination. Somehow I always feel that clingyness is also like that, sometimes it's real, sometimes it's just in our mind."

Puti's final project at art school, a personal reflection on her recent marriage, was a finalist in the Soemardja Art Award in 2010. In 2013 she gave birth to her first child, and the work based on her pregnancy journey was a finalist in the BaCAA: Bandung Contemporary Art Awards. Her work was in the Jakarta Contemporary Ceramic Biennale in 2014, and after her second child in 2017 she was included in *Temperature affect: women ceramicists* at the Museum of Fine Arts and Ceramics, and *Manifesto #6*, a young artists' survey at the National Gallery of Indonesia. In 2018 she had her first solo exhibition, *Derau/tinggal (Noise/stay)* at Studio Eksotika in Bali.

John Cruthers



top left:  
*clingy* 2017-2018  
ceramic  
18 cm

bottom left:  
*homemade  
dream* 2017-2018  
ceramic  
29cm

top right and  
bottom right:  
*some reading for  
self love* 2017  
(details)  
ceramic and wire  
17 pcs, variable  
dimensions



# Setu Legi

Based in Yogyakarta, Setu Legi (Hestu Nugroho) is one of the exhibition's most established artists, with a body of work that critically addresses the inter-connect-edness of culture, capitalism and develop-ment. Born in 1971, Hestu studied Visual Communication Design at the Indonesian Institute of Art in Yogyakarta, graduating in 2000. While at ISI he was a founding member of the political arts collective Taring Padi. Hestu's practice is a deeply considered reflection on the conditions of neocolonial development, environmental destruction and exploitation currently at play in Indonesia.

The new work *Akar peradaban* (*The roots of civilisation*) 2018 was produced espe-cially for the exhibition. It questions where we are heading as a civilisation and criti-cises the rapid development of land and rampant abuse of nature resulting from the prioritising of growth and technolo-gical advancement. The central image is a monument to development, where build-ing upon building rises from the base of a large tree stump. At the top, a crane tow-ers overhead carrying a rocket inscribed with the word 'humanity'. The positioning of the rocket, high above the earth, gives the scene a certain precariousness, for as we develop more and more industries and technologies at the expense of the natural world, our humanity is left hanging in the balance.

The repeated image of a tree stump is a recurring symbol in Hestu's work, used not merely to represent the widespread destruction of deforestation, but to ac-knowledge what remains of the culture and peoples that have been displaced by development. These stumps are the roots

of life and refer both to the past and the knowledge of elders, and the origins of an alternative way of life that could be lived in harmony with the natural environment. In the distance a small figure shouts 'Alam raya milik bersama, mari kita jaga keseim-bangannya' ('The world is ours to share, let's maintain its balance') and Hestu uses the left and right sides of the work to juxtapose the trophies of our civilisation – on the left are extinct and critically en-dangered species, including the head of a West Papuan man, balanced on the right by chainsaws, weapons, computers, steel beams and satellite towers, the tools of development.

Accompanying the painting are six smaller works, simply titled *Akar #1 – #6* (*Root #1 – #6*). While these supporting works clearly outline Hestu's understanding of the roots of the problem, depicting symbols of worship, defence forces and deforesta-tion; being ink on paper drawings they are also emblematic of the roots of Hestu's art practice. Favouring simple materials, he is known for murals that use an experimental earth paint, made by the artist from soil, sand and glue, as seen in his installation at ArtJog 2017.

Setu Legi has exhibited extensively in In-donesia and Europe and undertaken resi-dencies in Berlin, Dresden, Amsterdam and Adelaide. His solo exhibition *Tanah Air* (*Homeland*) at Ark Galeri in 2014-2015 was a major presentation of recent work. He has featured in numerous ArtJogs since 2008, Biennale Jogja 2009, 2011 and 2015, Jakarta Biennale in 2015 and at Art Dubai in 2012.

Lauren Parker





# Surya Wirawan

Surya Wirawan (nicknamed Yoyok) was born in 1973 in Mojokerto in East Java. His childhood love of drawing led him to sit for the entrance exam for the Indonesian Institute of Art, Yogyakarta in 1991. The supervising teacher still remembers Yoyok's radical approach of placing the paper vertical not horizontal, describing him as a phenomenon. He spent nine years at ISI, mastering the techniques of woodcut, linocut and etching, and portrait drawing and watercolour painting. His slow, meticulous approach was noted by other students, who added a second word to his nickname – Komo, from the komodo dragon, a creature slow and considered but full of intent.

In 1998 Yoyok joined the arts and culture collective Taring Padi, along with Mohamad 'Ucup' Yusuf and Setu Legi (Hestu Nugroho). They worked with communities to give them a voice and raise awareness of social issues, using relief prints made collectively and pasted up in city streets. His other life was in the kampung, among working people – street vendors, labourers, truck drivers. He knew their lives, and their experiences formed the basis of many later works.

From 2001 Yoyok produced more personal work. He adopted the comic strip format to develop narratives often peopled with figures that echoed Petruk Gareng characters, the lead male figures in traditional Javanese puppetry, or wayang. The two artists in *Maniak 1 & 2* (Addict 1 & 2) 2011 are examples. The work itself suggests noted art collector Melani Setiawan, known widely as Ibu Melani (Mother Melani), whose project is to seek out artists and take their photographs. In this case the two artists hide from Melani, but

she finds them and asks one to re-enact a war scene in front of his anti-war painting.

*Wedhang asem diombe panas-panas* (Hot Tamarind drink, best drunk hot) 2011 explores a more troubling situation, religious intolerance. Two priests greet a parishioner arriving early for an Easter service in this predominantly Muslim country. He asks if they have seen the security presence, and when they say no, he shows them the view from the back door, saying: "It's comprehensive Father, from the police, the special troops, secret police, anti-terror and anti-riot forces, intelligence agents, spies, civilian guards, snipers down to local watchmen, in total no less than 16,000 personnel!" The priest, dumfounded, replies: "People should be free to go about their activities with no need for guards. As for this, it's secure. But people's hearts are pounding."

Yoyok's recent works are single images of kampung life, such as *Petitah-petitih* 2018, in which two workers stare longingly at plates of food on the head of a woman walking to market. Her reply is short but to-the-point: "No work, no snacks".

Yoyok was included in the Jogja Biennale 2009, ArtJog 2014 and Jakarta Biennale 2015. He has had two solo exhibitions, both in Yogyakarta – at Kedai Kebun in 2008 and *Climen* at Jogja Contemporary in 2012. Yoyok himself named his exhibition *Climen*, which he guessed was an acronym for "Cilik-Cilik yo men"; a Javanese saying for "Just fine, albeit small" – a true but typically understated description of this physically diminutive artist and his humble but perfect work.

John Cruthers



# Theresia Agustina Sitompul

The oeuvre of Theresia Agustina Sitompul (Tere) traverses themes of ethics, morality and gender roles, but the focus on family — and motherhood in particular — is the prevailing touchstone in her current art practice.

Her work incorporates installation and various forms of printmaking including linocut, aluminum plate lithography, etching, intaglio and experimentation with carbon prints. Tere's initial foray with carbon prints came as a practical means to care for her daughter by avoiding exposure to the harsh chemicals used in printing ink. Her work reinterprets the idea of mother and woman, through the depiction of objects including flowers, a female figure, an old tea cup and thermos, roosters and other visual forms that speak to the experience of daily life for women and mothers.

Tere explores the nature of human agency within increasingly complex socio-cultural interactions. Between concepts of maternity and religious or cultural forces, Tere asks to what extent are the decisions we make for our children with intentions of good parenting justified? The mother is central in teaching her children spiritual values and moral codes. Children trust their parents as guardians. In her recent work Tere discusses the nature of this relationship and the idea of child sacrifice as a means to admission into heaven, highlighting a paradox within the imagined role of motherhood as a model of spirituality.

Tere's sculptural installation *Falling flower* 2018 – a cylindrical form with a circular steel structure and coloured printed fabric suspended by interlocking safety pins – acts as a beacon of hope. She uses a

linocut technique to create images of flowers, as if they were cascading down as a tribute or a prayer, to contemplate the nature of the mother/child relationship in an environment where cultural, societal and religious forces continue to press further into extremist views.

Born in Pasuruan in 1981, Tere lives and works in Yogyakarta. She completed her BA and Postgraduate degree in Printmaking at the Indonesian Institute of Art, Yogyakarta, and is co-founder and the only female member of Grafis Minggiran, a printmaking collective established in 2001. She is a printmaking lecturer at the Indonesian Institute of Art, Surakarta.

Widely exhibited in Indonesia, Tere has held six solo exhibitions since 2004, and in 2014-2015 her exhibition *Pada tiap rumah hanya ada seorang ibu (Within each house there is only a mother)* toured Indonesia. Her work has also been exhibited in group exhibitions staged at the National Gallery of Indonesia, such as *SEA+ Triennale ENCOUNTER: Art from Different Lands* in 2016, *Manifesto #4* in 2014 and *Manifesto #6* in 2018.

Tere participated in ArtJog in 2014, 2016 and 2018 after winning an ArtJog Young Artist Award in 2013. In the same year Tere was a Sovereign Asian Art Prize finalist. Her work has been exhibited in Art Jakarta since 2011, and in 2018 she was one of 10 prominent artists included in Art Jakarta's 10 year anniversary presentation.

Melissa Burnet Rice





# List of works

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## Agung 'Agugn' Prabowo

*At the gate of fate* 2018  
linocut print on hand made recycled paper, edition 3  
180 x 120 cm

*Unravel no. 1* 2018  
14 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 2* 2018  
16 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 3* 2018  
19 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 4* 2018  
16 colour linocut print on hand made recycled paper  
58 x 40 cm each framed

*Unravel no. 5* 2018  
16 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 6* 2018  
19 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 7* 2018  
17 colour linocut print on hand made recycled paper  
58 x 40 cm

*Unravel no. 8* 2018  
13 colour linocut print on hand made recycled paper  
58 x 40 cm

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## Arwin Hidayat

*Anak anak setan* 2018  
ink on paper  
70 x 50 cm

*Jalang* 2018  
ink on paper  
73 x 52 cm

*Kadang malam kadang siang* 2017  
batik on primisima  
196 x 147 cm

*Kampungku* 2018  
batik on primisima  
200 x 146 cm

*Mantra* 2018  
ink on paper  
73 x 52 cm

*Orang orang sakti* 2018  
ink on paper  
70 x 50 cm

*Perjalanan entah kemana* 2018  
ink on paper  
55 x 40 cm

*Puisi buat si jalang* 2018  
ink on paper  
55 x 40 cm

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## Fika Ria Santika

*Tumpuk lapis, tampak isi: Laras 3* 2018  
felt, fabric, acrylic, nylon, thread  
240 x 132 cm

*Tumpuk lapis, tampak isi: Bayang 2* 2018  
resin, acrylic, pigment, nylon, beads, spotlight, stainless steel  
25 x 10 cm each (13 pieces)

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## Maharani Mancanagara

*Babad hikayat Wanatentrum #6* 2018  
charcoal on wood  
190 x 240 x 15 cm

*Pelakon pelakon pelakon #2* 2018  
acrylic on wood  
variable dimensions

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## Mohamad 'Ucup' Yusuf

*Hey* 2017  
reduction woodblock print, edition 7  
90 x 62 cm

*Maskulina dan Femina* 2015  
woodblock print and hand colouring, edition 3  
200 x 80 cm

*On the way* 2018  
reduction woodblock print, edition 6  
90 x 61 cm

*Prestige parade* 2018  
reduction woodblock print, edition 5  
90 x 61 cm

*Smart than thou* 2018  
reduction woodblock print, edition 6  
90 x 61 cm

*Sri kembali sri* 2018  
reduction woodblock print, edition 6  
90 x 61 cm

*Tidak hanya dekat* 2017  
reduction woodblock print, edition 6  
90 x 61 cm

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## MohammadTaufiq (emte)

*Domestic distraction 02* 2018  
watercolour on canvas  
30 x 40.5 cm

*Domestic distraction 03* 2018  
watercolour on canvas  
30 x 40.5 cm

*Domestic distraction 05* 2018  
watercolour on canvas  
30 x 40.5 cm

*Especially a heavy one 05* 2018  
watercolour on canvas  
30 x 40 cm

*Habitual delay* 2018  
acrylic on canvas  
100 x 80 cm

*While time is still available* 2018  
acrylic on canvas  
100 x 100 cm

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## Restu Ratnaningtyas

*Bertahan pelan #2* 2018  
watercolour on paper  
75 x 65 cm

*The line crossers* 2018  
watercolour on paper  
65 x 57 cm

*There's a crack, so the roots can get in* 2018  
watercolour on paper  
75 x 65 cm

*Untitled* 2016-2017  
thread on fabric  
variable dimensions

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**Ruth Marbun**

*By the end of the day, it's always a beginning* 2018  
fabric, acrylic paint, watercolour, ink,  
marker, cotton thread, Dacron  
201.5 x 139 cm

*A soldier nevertheless* 2018  
fabric, acrylic paint, watercolour, ink,  
marker, cotton thread, Dacron  
289 x 178 cm

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**Sekar Puti**

*clingy* 2017-2018  
ceramic  
18 cm

*gold sunbathing* 2018  
ceramic  
16 cm

*homemade dream* 2017-2018  
ceramic  
29cm

*pinky (the sisters)* 2017-2018  
ceramic  
25 cm

*some reading for self love* 2018  
ceramic and wire  
17 pieces, variable dimensions

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**Setu Legi**

*Akar peradaban* 2018  
mixed media on canvas  
275 x 158 cm

*Akar #1 – #6* 2018  
ink on paper  
22 x 30 cm

Artist Setu Legi  
working on the  
exhibited artwork  
*Akar peradaban*,  
November 2018.  
Image credit:  
Muhammad  
Halim

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**Surya Wirawan**

*Ganti rego* 2015  
aquarelle on paper  
15 x 20 cm

*Hancur mina* 2011  
aquarelle on paper  
20 x 27 cm

*Ja'ilah* 2011  
aquarelle on paper  
20 x 27 cm

*Maniak (Part 1)* 2011  
aquarelle on paper  
20 x 27 cm

*Maniak (Part 2)* 2011  
aquarelle on paper  
20 x 27 cm

*Petitah - petitih* 2018  
aquarelle on paper  
15 x 18 cm

*Semur* 2018  
aquarelle on paper  
15 x 20cm

*Seni cilaka* 2015  
aquarelle on paper  
15 x 20 cm

*Wedhang asem diombe panas-panas* 2011  
aquarelle and pencil on paper  
20 x 27 cm

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**Theresia Agustina Sitompul**

*Falling flower* 2018  
fabric, pin  
300 x 70 x 70 cm

*Part of memory* 2018  
linocut on hydrophile gauze cotton  
30 x 30 cm (8 pieces)





# Termasuk including

This catalogue was published on the occasion of the exhibition *Termasuk: Contemporary art from Indonesia*, presented by John Cruthers and Indo Art Link in association with Darren Knight Gallery in Sydney, Australia from 19 January – 16 February 2019.

John Cruthers and Indo Art Link acknowledge that Aboriginal and Torres Strait Islanders are Australia's First Peoples and that the Gadigal of the Eora Nation are the traditional custodians of the land on which this exhibition was held.

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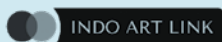
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Inside cover image:  
Fika Ria Santika, *Tumpuk lapis,  
tampak isi* 2018 (detail)  
Courtesy of the artist



Agung 'Agugn' Prabowo  
Arwin Hidayat  
Fika Ria Santika  
Maharani Mancanagara  
Mohamad 'Ucup' Yusuf  
Mohammad Taufiq (emte)  
Restu Ratnaningtyas  
Ruth Marbun  
Sekar Puti  
Setu Legi  
Surya Wirawan  
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