

INDONESIAN FEMALE ARTISTS GROUP SHOW

BHINEKA TUNG GAL IKA

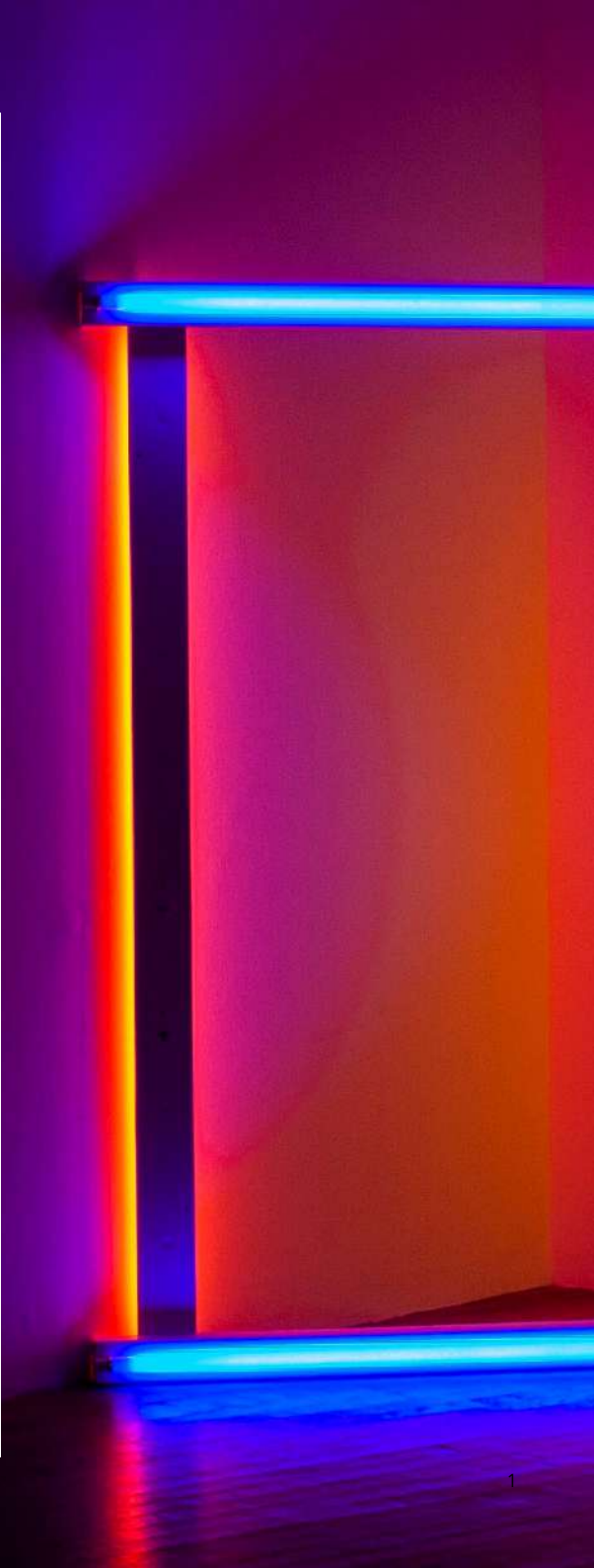
COLLECTIVE EXHIBITION

BENTARA BUDAYA
gallery

24.11 _ 28.11

Menara Kompas, Lantai 8 Jalan
Palmerah Selatan 21
Jakarta, Indonesia

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COLLECTIVE EXHIBITION

In line with its activities linked to the geographical location of the patron Ellipse Projects, the endowment fund is committed to the Indonesian art scene.

On this occasion, ellipse art projects presents a collective exhibition, in collaboration with DeKa Kom, highlighting the work of 12 women artists around a theme based on the Javanese adage "Unity in Diversity", which is also the country's national motto: "Bhineka Tunggal Ika".



The "Bhineka Tunggal Ika" exhibition runs from November 24 to 28, 2023, in Jakarta at the Bentara Budaya gallery, a new contemporary art space created on September 26, 2023 by the Kompas Gramedia group.

Meaning "Cultural Messenger", the "Bentara Budaya" gallery aims to support and welcome artists as "cultural spokespersons" from various backgrounds. This unique collective exhibition bringing together 12 Indonesian women artists is curated by the specialist Farah Wardani.

Embodying the diversity of Indonesia through an artistic language combining tradition and innovation, these young women celebrate the history of the territory and the power of female expression in today's society.

From sculpture to embroidery, including painting and installation, the works exhibited form a perfect visual illustration of "Unity in Diversity", like this abundant Indonesian art scene.



MENTORSHIP PROGRAM

This event is the starting point of a new project which will start in 2024, thus strengthening ellipse art projects' commitment to young foreign artists in France. By promoting their visibility and mobility, the endowment fund allows artists to share their work and meet creators and professionals from different cultures and backgrounds.

To this end, ellipse art projects launches a unique artistic mentorship program dedicated to Indonesian women artists, aged 18 to 40, who practice visual arts.

Among the 12 artists exhibited during the collective exhibition "Bhineka Tunggal Ika" in Jakarta, only one will benefit from the program notably composed of an artistic residency which will be closed by an exhibition in September 2024 in France.

This artistic mentorship program aims to support young female artists in their artistic career, connecting them with experienced mentors to foster a mutual exchange of knowledge and inspirations.

ORGANIZERS



ELLIPSE ART PROJECTS

ellipse art projects is a non-profit organization created in 2020 by Ellipse Projects, a French turnkey infrastructure design and construction company operating in Africa and South-East Asia including Indonesia. Conducting its activities mainly for the benefit of the healthcare and digital sectors, Ellipse Projects is committed to the development and social well-being of all the countries in which it operates.

ellipse art projects wishes to conduct a genuine, respectful dialogue between cultures through art and knowledge sharing by supporting and giving a voice to young artists. In this way, the endowment fund has created the ellipse Prize in 2021, an itinerant competition highlighting artistic creation of a different country in France every year.

With a view to strengthening cultural cooperation, ellipse art projects has also set up exhibitions abroad and wish to extend its activities in favour of emerging artists whose talent must be shared and recognized.



ORGANIZERS

DEKA KOM



Specialized in communication and public relations, DeKa Kom Nusantara distinguishes itself by its holistic methodology, integrating data and technology with the principles of good governance and relationships.

In a world awash with information, DeKa Kom is committed to gaining in-depth knowledge of its core target audience in order to develop precise and eloquent communications strategies. From digital platforms to AI-driven chatbots, the company creates dynamic, interactive experiences, enabling them to establish a close bond with their customers that fosters engagement and sustainability.



Beyond the digital realm, DeKa Kom is committed not only to meeting the needs of its customers, but also to making a positive contribution to the communities in which it operates. Through transparent communication, ethical practices and corporate social responsibility, the company ensures that its customers are seen not just as businesses, but as responsible and conscientious contributors to society.

CURATOR

 FARAH WARDANI



Art historian and passionate curator from Indonesia, Farah Wardani has contributed to several projects highlighting the contemporary creation of South-East Asia. Specialist in the Indonesian art scene, she was the artistic director of the Jakarta Biennale in 2021 and participated to the publication "Indonesian Women Artists: The Curtain Opens" in 2007.

A visionary committed to the younger generation, Farah Wardani has also served as director of the Indonesian Visual Art Archive, in which she is now part of the Advisory Board. She was a member of the Jakarta Arts Council as Chair of Archives & Collections Committee from 2020 to 2023.

"This exhibition serves to reframe the meaning and (re)interpretation of Bhineka Tunggal Ika, Unity in Diversity from the perspectives of new Indonesian generation, as represented by the works of young Indonesian contemporary women artists. The focus is more on the way the spirit of Bhineka is reflected and manifested in their artistic practice, in various interdisciplinary, contemporary approaches.

The selection of the 12 artists for this exhibition is based equally on their artistic merits, accomplishments, and their respective subject matters that are relevant to the current narratives of Bhineka Tunggal Ika and global diversity, which in itself, represented by the diversity of contemporary artistic practices today.

This diversity of artistic practice indicates the artists' aspirations to be involved in the changes of their time, locally and globally, ranging from various medium and subject-matters from painting, sculpture, ceramics, public art, video, sound, organic and renewable materials. These "diversifications" encompass subthemes which are reflected through the artists' works, each one represent the dominant and urgent issues of their generation -and the future."

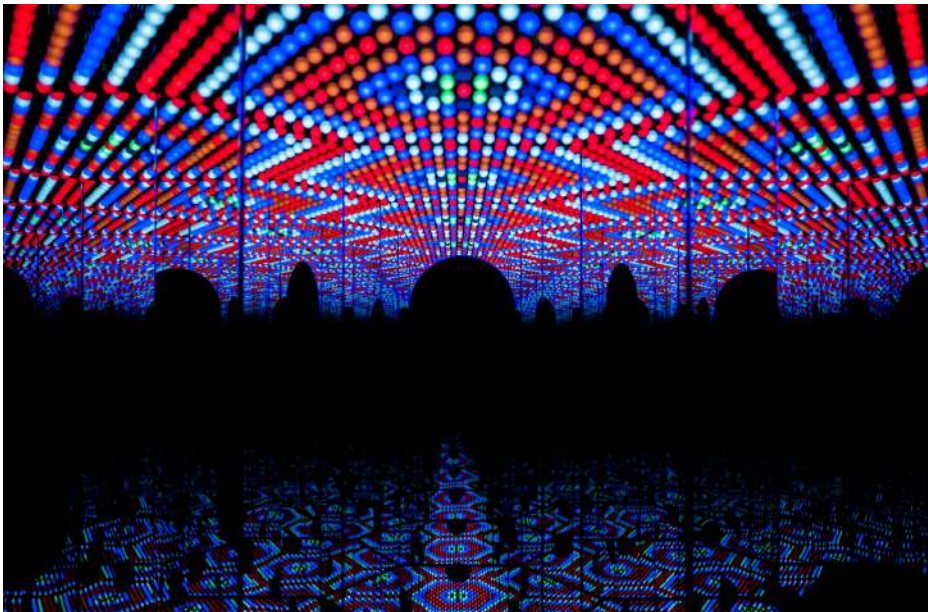
CURATOR

FARAH WARDANI

"We can see strong themes of cultural values and personal identity from the works of Citra Sasmita, Alfiah Rahdini and Sekar Puti Sidhiawati, while Meita Meilita, Audya Amalia, Rahayu Retnaningrum and Yessiow develops their respective medium as means to express community values while inviting interaction and participation. The works of Maharani Mancanagara, Lala Bohang and Mira Rizki present various reimagining of personal, collective and postcolonial history. Ines Katamso composes installations from fossils and organic materials, while Andrita Yuniza Orbandi explores renewable materials and biodiversity, reflecting the new generation's increasing awareness of global ecology and the urgent state of our nature.

As Indonesian Millenials, they grew up with Bhineka Tunggal Ika not only as a national ideology but also as global citizens, embodying Bhineka in their individuality as well as a prominent part of the society, manifesting it in their contemporary artistic practice with a diverse range of medium, experimentations and explorations.

As part of the first global generation, the spirit of Bhineka is not only internalized by them as a national motto, but also in shaping their perspectives as Indonesians in this changing world."



ALFIAH RAHDINI

ARTIST



Alfiah Rahdini is an Indonesian multidisciplinary artist born in 1990. Mixing sculpture, installations and participatory works, her artistic practice is based on the art of sculpture. Her creations explore different facets of society, drawing on socio-political, cultural and religious perspectives, as well as her status as a woman artist. In this way, Alfiah Rahdini materializes complex layers of thought, paradoxes that overlap and harmonize to address contemporary issues.



SRI NAURA PARAMITA, 2021, 176 X 250 X 250 CM, SCULPTURE

This sculpture features a woman wearing a hijab, sitting on a throne shaped as a lotus flower, in a yoga posture. Once exercised by Buddhists and Hindus, yoga is now practiced worldwide by everyone, including Muslim women. Shattering stereotypes, this work of art addresses the emancipation of these religious women and their place in contemporary society.

ALFIAH RAHDINI

ARTIST

This type of stereotyping can reduce the identity of Muslim women to a simplistic and inaccurate portrayal, failing to acknowledge their multi-dimensional nature.

Although all women are subject to societal expectations and roles, a Muslim woman's religious identity further complicates the situation.

Commitment and boldness, like Alfiah Rahdini's sculptures, are necessary to make progress towards a more equal world.



CITRA SASMITA

ARTIST



Indonesian visual artist Citra Sasmita was born in Bali in 1990.

Deeply attached to her culture, the young woman revisits ancient Balinese myths and reinvents traditional techniques and materials to highlight the misconceptions that persist today, particularly concerning the status of women.



TIMUR MERAH PROJECT VIII: PILGRIM, HOW YOU JOURNEY, COMMISSIONED BY NTU CCA SINGAPORE (2023), PART OF SEA AIR - STUDIO RESIDENCIES FOR SOUTHEAST ASIAN ARTISTS IN THE EU (WIELS, BRUSSELS) SUPPORTED BY EU IN SINGAPORE, DOUBLE CHANNELS VIDEO AND SOUND, 2023, VIDÉO

Through this artwork, Citra Sasmita analyzes the impact of national symbols on the maintenance of patriarchal power in contemporary society. In the Malay-Indonesian archipelago, heroic women are completely invisible. The work therefore places them at the heart of Indonesian mythology, creating a fictional post-patriarchal universe.

CITRA SASMITA

ARTIST

This project is based on the testimony of ancestral manuscripts, handed down since the 14th century, in which femininity is limited to procreation and sexualization.

In the Timur Merah project, the artist also reinterprets traditional Kamasan painting mounted on ancient pillars, creating new iconography and protagonists. The work depicts a queen from the kingdom of Klungkung in Bali opposing Dutch colonists. In this work, Citra Sasmita transcribes the oppression and pain suffered by women, by bringing together mythological figures driven by the same desire to escape.

At the same time, Citra Sasmita questions the place of women in the social hierarchy and, through her productions, aims to challenge the normative construction of gender.



MEITA MEILITA

ARTIST



Born in Bogor in 1992, Meita Meilita is a young visual artist. Through her artistic practice, she questions the different roles of women in society and their links with various contemporary issues. To materialize the complexity of these topics, Meita Meilita uses the art of embroidery as a process for maintaining emotions and memory.



(1) MENYULAM KENANGAM, INSTALLATION

Comprising 16 pieces of embroidery, including texts and family portraits, this installation questions the structure and role of the family. This series is both a work of archive and a work of memory.

MEITA MEILITA

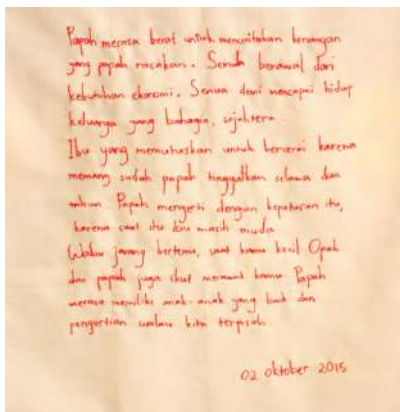
ARTIST

Indeed, cognitive exercises such as embroidery help to delay the process of memory loss, thus helping to anchor family memories in time.

For the artist "what we consume and reproduce can represent the complexities of modern life, the tension between past and future, vulnerability and possibility."



(2) IBU AKU, FABRIC AND RED THREAD



(3) TULISAN PAPAH, FABRIC AND RED THREAD



(1) ME, FABRIC AND WHITE THREAD

AUDYA AMALIA

ARTIST



Audya Amalia is a visual artist born in 1996 and based in Bandung, Indonesia. She began her career in 2014 and trained at the Faculty of Art and Design, where she became familiar with sculpture, installation and textile art.

Interested in history, spirituality and domestic life, Audya Amalia adopts a dialogical approach involving a relational aesthetic to give shape to these themes.



(1) THINGS LEFT UNSAID ON THE EDGE OF HER FINGERS, 2023, 5 X 3,5 M, INSTALLATION

AUDYA AMALIA

ARTIST

This work invites the viewer to take part in the act of braiding, an eminently symbolic and intimate process for the artist. Through this participatory work, Audya Amalia wishes to revive and share the warmth she felt when her mother stroked her hair to braid it.

This artwork is thus destined to evolve and continually take on the memories of all participants.

Through this sensory installation, Audya Amalia aims to provoke reflection concerning identity, femininity and the ties that bind individuals. The act of weaving becomes a true allegory, transcending all boundaries to unite people.



SEKAR PUTI SIDHIAWATI

ARTIST



Sekar Puti Sidhiawati, known as Puti, is a visual artist born in 1986 in Jakarta. As a wife and mother, the artist draws on her own experience to address the empowerment of women in the home and in society. Puti thus creates a narrative in the form of small ceramics depicting the various responsibilities incumbent upon women.



(1) WE'LL WING IT, 2023, 40 PIECES, CERAMIC

Often associated with women and domestic life, ceramics is also a reflection for the artist of herself.

In the form of three-dimensional book covers, this series of 40 pieces illustrates the inner journey of women forced to meet the demands of contemporary society.

ARTIST

For Sekar Puti, creating ceramics is a kind of metaphor, reminding the viewer that what is fragile can become harder and stronger with time.

YESSI NUR MULIANAWATI

ARTIST



After studying graphic design, Yessi Nur Mulianawati, known as Yessiow, became an illustrator and urban artist.

Passionate about art since an early age, the artist now travels the world painting colorful frescoes that tell diverse stories to the inhabitants of the cities in which she paints. Her practice aims to encourage women artists to share their talent and make their voices heard by as many people as possible.

(1) GOTONG ROYONG (REPRODUCTION), 2023, 1,5 X 1,5 M, MURAL

This work, depicting two women sharing their burdens, is inspired by the Indonesian concept "Gotong Yorong" of cooperation and solidarity between members of a community.



YESSI NUR MULIANAWATI

ARTIST



In order to feel at home in her comfort zone and share stories with communities here and abroad, Yessiw depicts antique pots, which have now become her trademark.

A symbol of growth, a fertile environment and tradition, the pot allows the artist to address themes that are close to her heart, such as diversity, cultural unity and the importance of ancient customs in the world of today.

ANDRITA YUNIZA ORBANDI

ARTIST



Born in 1994, Andrita Yuniza Orbandi is a multidisciplinary artist based in Bandung. Exploring the consequences of human behavior on the ecosystem and society in general, the artist creates biodesigns from organic waste. Before becoming scrap, these materials are part of a natural biotope supporting the life of other organisms, notably that of animals and humans.

(1) WHIRLWIND OF TIME (REPRODUCTION), 2023, INSTALLATION, TREE TRUNK WASTE, PLANTS

Hundreds of tree branches and twigs extracted from the ecosystem intertwine, forming a vortex at the center of which is a green shoot. This monumental work illustrates the impact of our own actions and thoughts that can hinder our own inner development.



ANDRITA YUNIZA ORBANDI

ARTIST



(2) MOOI INDIE 21ST CENTURY, 2019, 50 X 50 X 25 CM, INSTALLATION, MIXED MEDIA

Through this installation, Andrita Yuniza reinterprets the pictorial genre "Mooi Indie" to address the environmental cause. The artist denounces the degradation of Indonesian landscapes once represented as idyllic.



INÈS KATAMSO

ARTIST



French-Indonesian multidisciplinary artist Inès Katamso began her career creating murals before turning to smaller formats, giving her access to a more intimate scale to skim her inner world.

Her artistic practice explores the concept of human life. Drawing on both a scientific and spiritual perspective, the artist studies microorganisms and fossils to question the harmony of our environment.

Inès Katamso wants her creations to be a platform for contemplation, inviting the viewers to reconsider their conception of existence.



(1) TELLURIC THOUGHTS 3, 2023, 152 X 151 X 3 CM, MIXED MÉDIA

After extensive research in the fields of geology and biology, Inès Katamso turned her attention to fossils and their influence on the creation of mythological creatures. Considered as symbols in the field of psychology, these chimeras allow mankind to externalize its emotions. In this series, the artist materializes her own monsters as a means of introspection, contemplation and acceptance.

INES KATAMSO

ARTIST

Combining cut-outs, paper collages and paint, Inès Katamso gives life to microscopic objects that are fragile yet essential to human mechanisms. To remind viewers of their importance, the artist takes the approach of assigning them bigger proportions than nature.



(2) TELLURIC THOUGHTS 4, 2023, 98 X 56 X 3 CM, MIXED MÉDIA



(3) TELLURIC THOUGHTS 5, 2023, 307 X 41 X 3 CM, MIXED MÉDIA

RAHAYU RETNANINGRUM

ARTIST



Born in Jakarta in 1994, Rahayu Retnaningrum is a painter and graduate of the Bandung Institute of Technology.

Her artistic practice is inspired by the concept of Pharmakon, implying that every object is pharmacological, and a fortiori both remedy and poison.

Through her paintings, Rahayu Retnaningrum attempts to explore life in all its forms, in search of balance. The young woman's works are inspired by the consequences of the pandemic and by her feelings when she left Jakarta to settle in Cilacap.

Mixing geometric shapes, shimmering colors and organic shapes, the spaces designed by Rahayu Retnaningrum are real doorways to her own memories.



(1) PEACEFUL OF CORNER, 2022, 120 X 90 CM, ACRYLIC ON CANVAS



(2) THINGS THAT RHYME WITH ORANGE, 2022, 150 X 150 CM, ACRYLIC ON CANVAS

RAHAYU RETNANINGRUM

ARTIST

Produced after her move from Jakarta to Cilacap, this work traces the artist's feelings during this transition.

Addressing culture shock, Rahayu Retnaningrum speaks of her own experience through the symbol of the cat. No matter where he goes, he always comes home.

Rahayu Retnaningrum's paintings aim to merge and simplify her surroundings, bringing a new perspective to her environment.



(3) WIND FROM THE SOUTH, 2023, 120 X 120 CM, ACRYLIC ON CANVAS

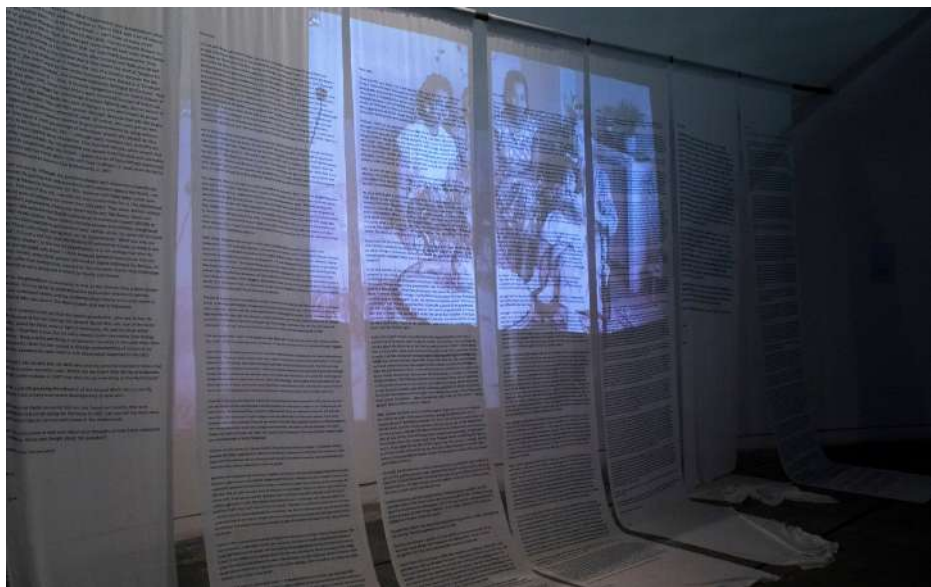
LALA BOHANG

ARTIST



Lala Bohang is an artist born in Makassar and graduated from Parahyangan University in Bandung.

Her artistic practice aims to explore personal stories, routine and mundane things that are often overlooked. Her ability to create a certain style of storytelling through text and drawing has led her to publish several successful illustrated books.



THE JOURNEY OF BELONGING - A HERSTORY BETWEEN TIME AND SPACE, 2020, 100 X 600 CM, INSTALLATION

This installation, featuring a collection of stories, letters, photos and drawings, questions the ties between two Indonesian women.

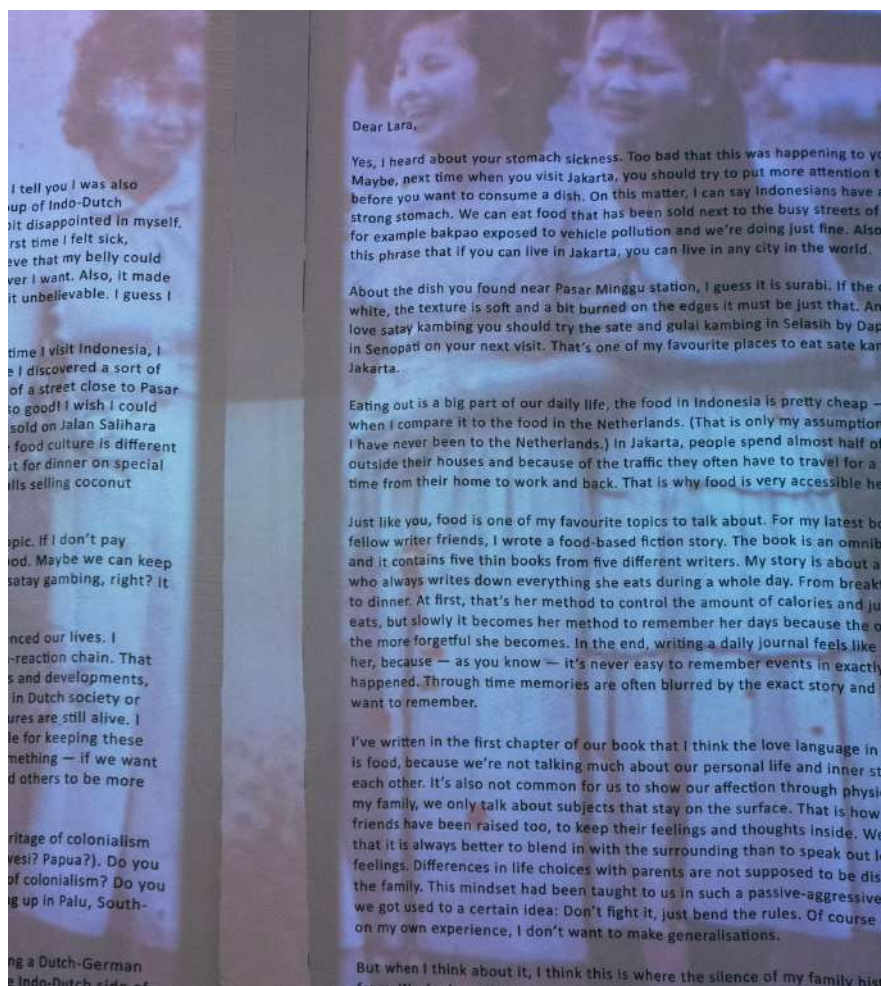
Through this work, Lala Bohang follows the traces of the Indonesian occupation in order to study its possible consequences on current relationships.

LALA BOHANG

ARTIST

Through her work, Lala Bohang approaches history as something other than a simple chronology, as it is taught in schools.

Beyond the consequences on a national or international level, History is also what happens on a more intimate level, in homes and families.



MIRA RIZKI

ARTIST



Mira Rizki Kurnia, born in Bandung in 1994, is an artist who uses new media to create interactive works.

The artist is particularly interested in variations in sound perception depending on the listener's surrounding context. Indeed, listening is triggered by a single stimulus, which in turn depends on auditory memory and the environment.

**NAPAK TILAS (THROWBACK), 2023, INSTALLATION**

Inspired by the events in Gwangju in May 1980 and in Jakarta in May 1998, this sound installation aims to understand how our perception is shaped by past events and influenced by the authorities, media.

MIRA RIZKI

ARTIST



To create this work, Mira Rizki used domestic cardboard from Jakarta and Gwangju and collected ambient sounds from emblematic sites of each city, contrasting them with the "acoustic situation" of the time, using a media database. In this way, the artist creates a new auditory landscape, narrating the walk along the itinerary of these historical events, which ends in silence.

Through this soundscape, Mira Rizki wants the audience to share and exchange their auditory memories.

MAHARANI MANCANAGARA

ARTIST



Maharani Mancanagara, known as Rani, is an Indonesian multidisciplinary artist. During her studies at the Bandung Institute of Technology, the artist began using drawing, printing and installation on wooden surfaces.

Equally passionate about Indonesian history, she creates a fictional narrative depicting the past and current socio-political difficulties her country has faced and still faces.

When she was younger, the artist read her grandfather's diary and distinguished his notes on a past different from what she had learned at school. Thus, her artistic practice aims to approach Indonesian history through each point of view.

THE HIKAYAT WANATENTREM, 2018, INSTALLATION

This work, created during the pandemic, is like a treasure hunt exploring the history of Indonesia. Echoing the massacres of 1965, Maharani Mancanagara relates the past, through personalized works, from a new perspective: that of the victims.

(1) PELAKON PELAKON PELAKON #1, 2018, ACRYLIC ON WOOD



MAHARANI MANCANAGARA

ARTIST

(2) BABAD HIKAYAT WANATENTREM #4,
2018, 170 X 185 X 15 CM, CHARCOAL ON
WOOD



(3) BABAD HIKAYAT WANATENTREM #2,
2018, 160 X 160 X 15 CM, CHARCOAL ON
WOOD



(4) BABAD HIKAYAT WANATENTREM #5, 2018, 130 X 130 X 15 CM, CHARCOAL ON
WOOD



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