



IT'S COMPLICATED | [greenartspace](#) | Jakarta, 18 February - 27 March 2012

Bestrizal Besta | Budi Asih | Francy Vidriani | Isa Perkasa | Oktianita Kusmugiarti | Sanchia T. Hamidjaja



Drawing Exhibition

It's Complicated

Rifky Effendy

Technique is only a tool that humbly serves the conception – Manifesto of Purism, 1918.

THE 'It's Complicated' drawing exhibition presenting some aspects of recent developments drawing from the works of following artists, Isa Perkasa, Bestrizal Besta, Oktianita Kusmugiarti, Francy Vidriani, Budi Asih and Sanchia Hamidjaja. Instead of how the idiom of drawing is able to provide space articulation in various aspects of the nowadays human life, objectively "It's Complicated" exhibition is to show how the exploration of the current drawing could be significant as a medium for representation or idiom of the artists in representing of the complexity issues surrounding the life. The title "It's Complicated" a phrase borrowed from the social networking phenomenon the internet today, intended to show that there is a complex condition faced by the contemporary people. This phrase is usually used as a public announcement about the nature of the relationship and their personal situation. This expression is a very effective and "efficacious" to explain the situation.

'It's Complicated' also wants to show the various complexities that are often faced by artists when facing local and global senses. In this effort, the artists often found a sure-fire way to represent an artistic solution into art work, especially in the field of two-dimensional works. Thus, how does the drawing that formed by sketch a line of a minimal form and colour are able to provide space for the articulation of diverse expressions of the artists in the midst of diversity and the infinity medium? Western visual art history, has shown how the

drawing technique still used, even got a special place in the world of contemporary visual art practice. Instead as a technique, drawing is still using conventional materials for hundreds of years, such as graphite pencil, crayon, pen, chalk, charcoal, and so on in a field of paper, canvas, cardboard, wood and others.

In current practice, drawing is not only used as a supporting tool or to support the main idea of a painter or sculptor. Drawing gets the main venue which is parallel to the paintings, sculpture and even photography and videos, instead of going against the glorification of this technique. Even in the practice of contemporary visual art in Indonesia, many artists use the drawing, both pure or combine it with acrylic paint, watercolor and oil.

In this exhibition, this practice can be seen through Isa Perkasa, an artist from Bandung, with pastel drawing on brownie uniform, titled "*Kepala Daerah*" (2010 - 2011) and "*Mafia Hukum*" (2012). Both of these works are nuance depiction of inverted or negative resulted from white pastel on dark fabric. The works of Isa often depict human figures, uniformed as government officials, soldiers, police officers and others. If we examine Isa's works, his criticism refers to the various problems of complexity in the implementation of government in this Republic. He used the uniform fabric of local government staff to work "*Kepala Daerah*" and attorney employee uniform fabric in the work of the "*Mafia Hukum*" as an important part of the metaphor that he wanted to convey. Isa also often uses a variety of distinctive symbols of local culture, body gestures and peculiar attributes, and theatrical characters in his works. He is stringing these problems in the sense of a negative picture that could literally or in the context of image formation, in this case is the negative image of the film. Isa has developed social criticism through visual art in a manner that more characterized, distinctive and attractive to be observed.

Two works of drawing Bestrizal Besta of this exhibition presents the relationship between objects and meanings. Bestrizal Besta used the paradigm of natural objects or depictions of still life, in his "*Hot*" and "*Mmm*" (2012). Relations that tied a bunch of chili with spicy

flavor that is represented, although it is shown in shades of black-white solid, turned into a play between the sign with a signified. In the work of "Hot", Besta presents a small red ladybug, but the ladybug is the centerpiece of the picture. The transfer could be the form of his play: color, form and meaning between the lines. Besta is known as an artist who is technically very good at using artistic approach to photo-realistic depiction. Many of Besta's works stems from his cultural reality and immediate environment. By his Minang cultural background, Besta often explore aspects of the language-play into visual form; its connotative aspects and denotative.

The works of Francy Vidriani and Oktianita Kusmugiarti are shows the issue with the portrayal of the complexity of each metaphor associated with them. Francy shows the work of drawing on the canvas in the form of organic forms of odd, like broken bones in the abstract, in a detailed form that form cavities at each connection form a multi-spaces illusion. Two works of drawing entitled "*The World # 2*" and "*# 3*", to be tended to as a series of absurdity forms of imagery in the lyrical senses. Francy's work is heavily influenced by the conditions and situations represent themselves with the different bodies, the otherness, which would set out from the complexity of various problems of everyday life. Instead of a portrayal of the other side of her body, she actually processes it into a series of shades of black and white images of the enigmatic. Francy's works are always set out from what is behind of her invisibility.

Francy's creativity is much less similar to the steps of Oktianita (Tia) which are widely used medium of drawing in the form of serial images of her surroundings life; that is, the people and the image of urban space. Her work on "*Mind Mapping*" (2012), Tia's work shows the map of a city far from over as an angel of view. In this work, she shows the regularity of the arrangement of a town with housing, buildings, playgrounds, soccer stadiums, and others. A glimpse of this picture looks like the drawings of city work-plan for the orderly urban design. Then the on work of "*Brain Works*" (2012), Tia was featuring images of objects such as stacks of industrial equipment, robotic components,

machinery and manufacture. Sometimes Tia's works are also associated with the reality of her inner side. Both works became a pathway for the raging thoughts that is manifested in the composition of the forms by drawing a detail and complicate, and draw it into a neat line.

Two works of Budi Asih that using a ballpoint, looks better colored to suit a naive character and space-play and intricate detail. These detailed and complicated of two works are formed by the formed field that covered by the lines and dots. In Budi's works: "*Perjalanan Bangun...Sudah Fajar*", and "*Mencari Ruang Bermain*" (2012), Budi presenting a piece of mind memories of childhood about play space that has been lost and replaced by residential buildings. Budi's work represents the dreams and memories between urban developments that continue to grow rapidly around his life.

Sanchia Hamidjaja's works present in the series titled "*Digital Social Lader of Self Destruction*" (2012). This work describes a collection of human beings that surround and then hanging on a rope which lies on a black mountain. On the other works that are titled "*Seeking Self Imagery*" (2012) described a man who on his head emerged other headaches and so on. Through her work which is tends to illustrative and narrative, Sanchia describes the problem around the latest social networking phenomenon, where on the one hand could give a positive value and raise the image of a person and have followers, but at the same time have the opposite effect.

Along with the development of new media, drawing is actually excited by many young artists. The involvement of artists in this exhibition can be used as evidence. With the emergence of ideas about aesthetics and the involvement of artists to the problems and realities of contemporary life that the more complex, the drawing as the medium is becoming more interested, both by trades and in practice among artists. Drawing as a medium, is often considered 'primitive', but as eternal and not drowned out by the development of media, and even obtain a special place in the world of art, at least it happened in Indonesia.***

Drawing Exhibition

It's Complicated

Rifky Effendy

Technique is only a tool that humbly serves the conception – Manifesto of Purism, 1918.

PAMERAN drawing *It's Complicated* menyuguhkan beberapa aspek perkembangan mutakhir karya-karya drawing dari para perupa seperti Isa Perkasa, Bestrizal Besta, Oktianita Kusmugarti, Francly Vidriani, Budi Asih dan Sanchia Hamidjaja. Secara objektif pameran *It's Complicated*, ingin menunjukkan bagaimana penjelajahan dengan drawing saat ini, bisa signifikan untuk mengungkapkan atau menjadi idiom para perupa dalam merepresentasikan kerumitan persoalan yang melingkupi kehidupan, alih-alih bagaimana idiom drawing mampu memberikan ruang artikulasi berbagai aspek kehidupan manusia sekarang. Judul “*It's Complicated*”, sebuah kalimat yang dipinjam dari fenomena jejaring sosial internet saat ini, dalam menunjukan suatu kondisi yang rumit yang tengah dihadapi orang-orang kontemporer. Biasanya digunakan sebagai pengumuman pada publik status hubungan dan situasi personal mereka. Kalimat ini menjadi sangat efektif, “sakti” untuk menerangkan situasi tersebut.

It's Complicated juga ingin menunjukan bagaimana berbagai kerumitan yang dihadapi para perupa dalam menghadapi dunia lokal dan tentunya juga global, tapi seringkali para perupa menemukan suatu cara untuk merepresentasikannya secara efektif sebuah solusi artistik kedalam sebuah karya, terutama diatas bidang dua dimensional. Bagaimana drawing yang berupa goresan-goresan garis yang minim warna mampu memberikan ruang artikulasi bagi beragam ungkapan para perupa ditengah keberagaman dan ketakterbatasan medium. Dalam sejarah seni rupa barat, telah ditunjukkan bagaimana teknik drawing tetap digunakan dan bahkan

mendapat tempat khusus dalam praktek seni rupa kontemporer dunia. Bisa jadi sebagai teknik, drawing tetap menggunakan bahan konvensional selama ratusan tahun, seperti : pensil grafit, krayon, pena, kapur (chalk), arang, dan sebagainya. Diatas sebuah bidang kertas, kanvas, cardboard, kayu dan lainnya.

Namun dalam praktek saat ini, drawing tidak saja digunakan sebagai alat penunjang atau menyokong gagasan utama seorang pelukis atau pematung. Drawing mendapatkan tempat yang utama sejajar dengan lukisan, patung dan bahkan fotografi dan video, alih-alih terjadi glorifikasi terhadap teknik ini. Dalam praktek seni rupa kontemporer di Indonesia pun, banyak perupa menggunakan drawing, baik secara murni maupun mengombinasikannya dengan cat akrilik, cat air maupun minyak. Seperti dalam pameran ini, perupa Bandung, Isa Perkasa dengan drawing pastel di atas kain seragam kecocklatan, berjudul *Kepala Daerah* (2010 - 2011) dan *Mafia Hukum* (2012). Kedua karya ini bernuansa gambaran terbalik atau negatif yang dihasilkan pastel putih diatas kain gelap. Tubuh kekaryaannya Isa memang sarat kritik sosial – politik, seringkali menggambarkan sosok-sosok manusia berseragam pegawai pemerintahan, tentara, polisi dan lain sebagainya. Fokus kritiknya bila kita cermati mengarah kepada berbagai persoalan kerumitan di dalam jalannya pemerintahan di Republik ini.

Ia menggunakan bahan kain seragam pegawai pemerintah daerah pada karya *Kepala Daerah* dan kain seragam pegawai Kejaksaan pada karya *Mafia Hukum* sebagai bagian penting dari metafor yang ia ingin sampaikan. Ia juga banyak menggunakan berbagai simbol yang khas dari budaya lokal, maupun gestur tubuh dan atribut yang aneh, teaterikal dalam tiap karyanya. Persoalan – persoalan tersebut ia rangkai dalam suatu gambaran sisi negatif dalam artian yang bisa harafiah maupun dalam konteks bentukan imej, dalam hal ini citra negative film. Isa berhasil mengembangkan seni rupa kritik sosial dengan caranya yang semakin berkarakter khas dan atraktif untuk dicermati.

Dua karya drawing Bestrizal Besta menghadirkan persoalan hubungan antara benda dan makna. Menggunakan logika tradisi penggambaran alam benda atau still life, dalam karya *Hot* dan *Mmm* (2012). Hubungan sekumpulan cabai yang diikat yang tentunya merepresentasikan rasa

pedas, walaupun hal itu ditampilkan dalam nuansa hitam-putih yang kuat, berubah menjadi permainan antara petanda dan penanda. Dalam karya *Hot*, Besta menghadirkan seekor kepik berwarna merah berukuran kecil, namun mampu menjadi pusat perhatian dari gambar tersebut. Pengalihan ini menjadi bentuk permainannya: warna, bentuk dan makna yang tersirat. Besta dikenal dengan karya drawingnya yang secara teknik sangat baik dengan menghampiri artistik penggambaran foto-realis. Karya-karya Besta banyak berangkat dari budaya dan lingkungan terdekatnya. Berlatar budaya Minang, ia banyak menggali aspek permainan kata ke dalam bentuk visual; aspek konotatif dan denotatifnya.

Karya-karya perupa Francy Vidriani dan Oktianita Kusmugiarti menampilkan persoalan kerumitan dengan penggambaran metafornya masing-masing yang berhubungan dengan diri mereka. Francy menampilkan karya drawing diatas kanvas berupa bentuk-bentuk organik yang ganjil, menyerupai pecahan tulang-belulang yang abstrak, dengan rinci yang membentuk rongga-rongga diantara sambungannya membentuk ilusi multiruang. Dua karya drawing berjudul *The World # 2* dan *# 3*, menjadi cenderung sebagai rangkaian bentuk citra yang absurd dalam nuansa yang lirih. Karya Francy banyak dipengaruhi oleh kondisi dan situasi diri dengan merepresentasikan tubuh-tubuh yang berbeda, liyan (the other) yang tentunya berangkat dari kerumitan berbagai persoalan-persoalan keseharian. Alih- alih sebagai penggambaran sisi lain dari dalam tubuhnya, ia mengolahnya menjadi serangkaian citra bermuansa hitam – putih yang enigmatik. Karya-karya Francy selalu berangkat dari apa yang ada dibalik dirinya yang tak tampak.

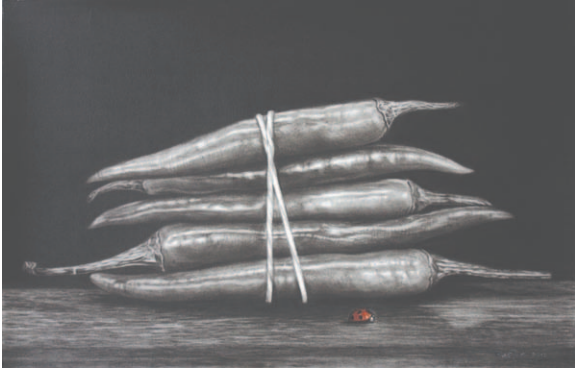
Lebih kurang mirip dengan persoalan perupa Oktianita (Tia) yang banyak menggunakan medium drawing berupa rangkaian citra dari kehidupan sekitarnya; orang-orang, maupun citra ruang urban. Pada karyanya *Mind Mapping* (2012), ia memperlihatkan drawing berupa peta sebuah kota jauh dari atas. Dalam gambarnya ia memperlihatkan keteraturan penataan sebuah kota dengan perumahan-perumahannya, gedung-gedung, taman bermain, stadion sepak bola, dan lainnya. Selintas gambar ini seperti juga gambar kerja perencana kota yang merancang tata kota yang teratur. Tapi citra ini seperti juga memproyeksikan kontradiksi

dengan realita dimana Tia yang hidup ditengah kota besar yang semakin semrawut. Lalu karya *Brain Works* (2012), menampilkan citra tumpukan benda seperti peralatan industri, komponen robot, mesin dan pabrik. Kadangkala gambar-gambar Tia berhubungan juga dengan realita di dalam dirinya. Kedua karyanya menjadi lintasan kecamuk pikiran yang dituangkan dalam susunan bentuk-bentuk dari cara menggambar rinci yang rumit dengan menarik satu garis yang apik.

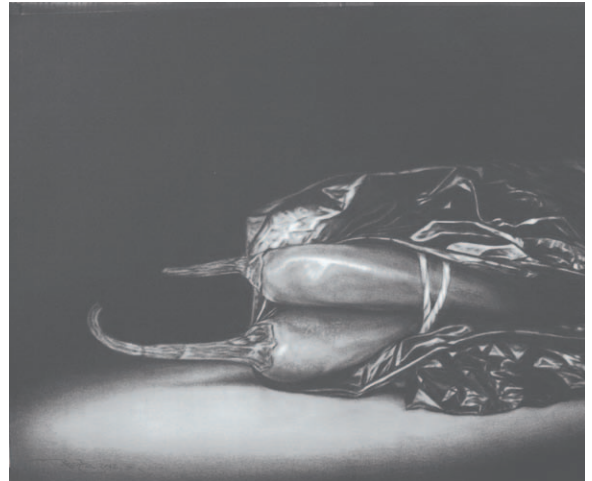
Budi Asih , dengan dua drawing dengan bolpoin ini lebih punya warna, dan corak yang berwatak naif dan permainan ruang dan detail yang rumit, dibentuk dengan bidang-bidang penuh terisi unsur titik dan garis. Seperti karyanya: *Perjalanan Bangun...Sudah Fajar*, dan *Mencari Ruang Bermain* (2012), Budi menyajikan sepotong kenangan ruang bermain pada masa kecil yang hilang digantikan rumah-rumah. Karyanya merepresentasikan impian dan kenangan diantara perkembangan urban yang terus tumbuh pesat disekitar kehidupannya. Karya-karya Sanchia Hamidjaja berupa beberapa gambar seri berjudul *Digital Social Lader of Self Destruction* (2012) sekumpulan manusia yang mengelilingi dan kemudian bergelantungan diseitas tangga tali yang tergantung disebuah gunung berwarna hitam. Lalu pada drawingnya *Seeking Self Imagery* (2012) gambar seorang manusia yang dikepalanya muncul kepala lainnya dan begitu seterusnya. Melalui karya-karyanya yang cenderung ilustratif dan naratif , Sanchia menghampiri persoalan diseputar fenomena jejaring sosial mutakhir, dimana dimana disatu sisi bisa memberikan nilai positif dan mengangkat citra seseorang dan mempunyai pengikut, tapi sekaligus berdampak sebaliknya.

Seiring dengan perkembangan media-media baru, drawing justru diminati banyak perupa muda. Hal ini dibuktikan dengan para perupa yang terlibat dalam pameran ini. Berbagai pemikiran estetika dan pergumulan dengan persoalan dalam kehidupan yang semakin kompleks justru menjadikan drawing justru menjadi medium yang banyak diminati, baik pasar maupun dalam praktek dikalangan seniman. Drawing, sebuah medium yang dianggap 'primitive', tapi seolah kekal tak hilang di makan waktu justru mendapatkan tempat khusus dalam dunia seni rupa, setidaknya itu terjadi di Indonesia. ***

IT'S COMPLICATED



Bestrizal Besta | Hot | Charcoal on Paper | 32,5 x 50 cm | 2012



Bestrizal Besta | Mmm.... | Charcoal on Paper | 32,5 x 50 cm | 2012



Budi Asih | Mencari Ruang Bermain | Ballpoint & Pencil on Paper | 45,5 x 67,5 cm | 2012



Budi Asih | Home Sweet Home | Pencil and Ballpoint on Paper | 65 x 40 cm | 2012

IT'S COMPLICATED



Budi Asih | Perjalanan Bangun, Sudah Fajar | Ballpoint & Pencil on Paper | 65,7 x 107,7cm | 2012



Francy Vidriani | The World #3-1 | Charcoal on Canvas |
130 x 135 cm | 2012



Francy Vidriani | The World #2 | Charcoal on Canvas |
130 x 135 cm | 2012

IT'S COMPLICATED



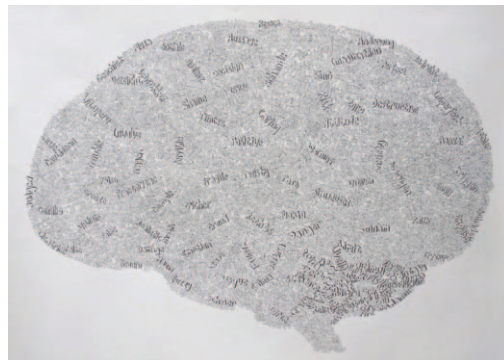
Isa Perkasa | Kepala Daerah | Soft Pastel on Uniform Fabric |
175 x 135 cm | 2011



Isa Perkasa | Mafia Hukum | Soft Pastel on Uniform Fabric |
200 x 135 cm | 2012



Oktianita Kusmugiarti | Brain Work #1 | Pen on Paper |
120 x 76 cm | 2012

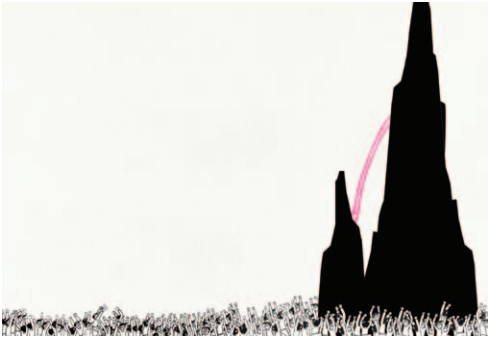


Oktianita Kusmugiarti | Brain Work #2 | Pen on Paper |
120 x 76 cm | 2012



Oktianita Kusmugiarti | Mind Mapping | Pen on Paper |
110 x 76 cm | 2012

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Sanchia T. Hamidjaja | Digital Social Ladder of Self Destruction #1 | Indian Ink and Poster Color on Fabriano Paper | 50 x 70 cm | 2012 (on Progress)



Sanchia T. Hamidjaja | Digital Social Ladder of Self Destruction #2 | Indian Ink and Poster Color on Fabriano Paper | 50 x 70 cm | 2012 (on Progress)



Sanchia T. Hamidjaja | Seeking Self Imagery | Indian Ink and Poster Color on Canson Paper | 56 x 76 cm | 2011



BESTRIZAL BESTA

Born in Padang, 17 July 1973

Lives and works in Yogyakarta

EDUCATION:

Padang School of Arts 1993

SOLO EXHIBITIONS:

- 2009 "Cybernetic Blues" CGartspace Gallery. Jakarta. Indonesia
- 2011 "Changes" Semarang Gallery. Jakarta Art District. Indonesia

SELECTED EXHIBITIONS:

- 2012 Art Stage Singapore 2012
- 2011 Biennale Jakarta #14. Indonesia National Gallery. Jakarta.
Indonesia Art Motoring Exhibition. Indonesia National Gallery.
Jakarta.
Solo Exhibition "Changes" Semarang Gallery. Jakarta Art District.
- 2010 "Almost White Cube" The 12th Anniversary of CGartspace. Jakarta
"Percakapan Masa" Indonesia National Gallery. Jakarta
"Indonesian Art Award" Indonesia National Gallery, Jakarta

- 2009 Art Fair "Semarak Biennale" CGartspace Gallery, Jakarta
C'art Show "Exhibition of Contemporary Art" CGartspace Gallery,
Jakarta
Solo Exhibition "Cybernetic Blues" CGartspace Gallery. Jakarta
"Menilik Akar" Indonesia National Gallery. Jakarta.
- 2008 "SALON YOGYA", CGartspace Gallery, Jakarta.

AWARD:

- 2010 Finalist of Indonesian Art Award



BUDI ASIH

Born in Yogyakarta, 11 September 1983

Lives and works in Yogyakarta

EDUCATION:

Fine Art Department Indonesia Art Institute, Yogyakarta

SOLO EXHIBITION:

- 2009 " Apa Kabar ?? ", Tembi Gallery, Jakarta.
"Kehidupan Manusia dan Lingkungan", ISI Yogyakarta

IT'S COMPLICATED

GROUP EXHIBITION:

- 2003 "Ngrumpi di Mall". Plaza Trio Magelang.
Sketch Exhibition. ISI, Yogyakarta.
- 2004 "Backpacker". Galery 9, Ubud Bali.
- 2005 "Portion". Maharani, Bali.
"Techne", kelompok Mousha, Via- via Kafe, Yogyakarta.
- 2006 "kecil + kecil # kunyit, Gubug Lentera, Yogyakarta.
"Art for Yogya ", Taman Budaya Yogyakarta.
- 2008 "Golden Box 2 ", Jogja Gallery.
"Dedication to the Future". Academy art award #2, Museum Neka Bali.
- 2009 Indonesia-Swiss Collaboration, Jogja National Museum.
Golden Box 3, Jogja gallery Yogyakarta.
- 2010 Bazarat Art Award, Hotel Ritz Carlton, Jakarta
Vanessa Art Link, Jakarta.
- 2011 Rekam jejak perjalanan, Gallery Biasa Yogyakarta.
Perempuan Mahardika UGM Yogyakarta.

AWARD:

- 2008 Academy Art Award #2 Nomination, Institut Seni Indonesia Yogyakarta.
- 2010 Top 20 Bazarat Art Award, Vanessa Art Link.



FRANCY VIDRIANI

Born in Medan, Indonesia, 1975.

Lives and works in Jakarta

EDUCATION:

1993-1998 Visual Communication Design in Art and Design Department,
Trisakti University, Jakarta

SOLO EXHIBITION:

2010 "48 Potret Seseorang Di Dalam Dirinya",
Semarang Contemporary Art Gallery, Jakarta Art District

GROUP EXHIBITION:

- 2011 Bandung Contemporary Art Awards 2010, Lawangwangi Art &
Science Estate
Homo Ludens 2, Emmitan Contemporary Art gallery, Surabaya
- 2010 Room Is Mine, Edwin Gallery, Jakarta Art District
- 2008 Survey, Edwin Galery, Jakarta, Indonesia
- 2005 My Life Without Me, Gallery Gracia, Surabaya
Here and Now, Ramzy Gallery, Jakarta

- 2004 No Name, Galeri Semarang, Semarang
Project #25, Ruang Rupa, Jakarta
- 2003 Indofood Art Awards, Galeri Nasional, Jakarta
Girl Talk, Edwin Gallery, Jakarta

AWARDS:

- 2010 25 Finalist of Bandung Contemporary Art Awards
2003 Finalist of Indofood Art Awards

RESIDENCY:

- 2004 Ruang Rupa Artist Residency

**ISA PERKASA**

Born in Majalengka, 21 June 1964
Lives and works in Bandung

EDUCATION:

- 1985-1993 Graphic Design FSRD-ITB
1997 Artist in residence "Nagasawa Art Park" di Tsuna, Jepang.

- 1999 Artist in residence di Pacific Bridge Gallery, Oakland, CA, USA.

SOLO EXHIBITION:

- 1992 "Nude". Drawing. FSRD ITB
1996 "Bercanda Dengan Cermin" Drawing Instalation. CCF, Bandung
1999 "Kawin" Drawing. Galeri Rumah Teh, Bandung
2000 "Teka Teki Silang Pendapat" Drawing. Koong Galeri, Jakarta
2004 "Drawing Bandung". Common Room, Bandung
2006 "Nada Hitam" Drawing. Galeri Adira, Bandung
2009 "Ingatan Yang Diseragamkan". Selasar Sunaryo Artspace, Bandung
2010 "Seragam Yang Diingatkan". Galeri Canna, Jakarta
2011 "UNIFORMED MEMORIES". Artipoli Art Gallery, Netherland
"TIKUS". Galeri Kebun Seni, Bandung

GROUP EXHIBITION:

- 1993 Jakarta Contemporary Art Biennale IX, TIM Jakarta
1997 Isa Perkasa dan Bunga Jeruk, Cemara Galeri Jakarta
1998 Wood block print making, Sanko Galeri, Kobe, Japan.
"Luka", Galeri YPK Bandung
Phillip Morris Indonesia Art Award. National Gallery, Jakarta
Phillip Morris Asean Art Award. Hanoi Opera House, Vietnam
1999 "Pancaroba Indonesia" Pacific Bridge Gallery Oakland, CA USA
2000 Reformasi Indonesia Protest in Bleed 1995-2000. Nusantara
Museum, Netherland.
Kawan Sebaya. Koong Gallery, Jakarta
2001 Bandung Art Event. GSPI, Bandung
2002 "Mata Hati Demokrasi", Galeri Taman Budaya
"opera". Langgeng Gallery, Magelang
2003 "Intrupsi". GSPI, Bandung
2004 "Shock and Wave". Common Room, Bandung
Seven Bandung Drawing, Bentara Budaya Jakarta
2005 8th Jogja Bienalle VIII, Jogja

IT'S COMPLICATED

2008	Asia Visual Art Exhibition. Selasar Sunaryo Art Space Bandung Global Warming. Galeri GWK, Bali KE'RUH. Naripan, Bandung. Landscape. Galeri Space 59, Bandung Rumah Rupa Jakarta Manifesto. National Gallery, Jakarta Tubuh. Milenium Gallery, Jakarta Seni Grafis kini. Tembi Contemporary, Jogja Ilustrasi cerpen Kompas di Jakarta, Jogja, Surabaya, Bandung Urban. Philo Art Space, Jakarta Exhibition at Galeri Salihara Jakarta	1997 1998 1999	Musik 25 jam with Harry Rusli di TUK Jakarta. Artis Interaction di Hanoi Vietnam. "Bendera Merah Putih". Asian Art Museum, Sanfransico, USA. "Tragedi Buah Semangka". Pacific Bridge Gallery and Sproul Plaza Barkley University, CA, USA
		2000	Jakarta International Performance Festival (JIJPAF). TUK Jakarta. The 5 th asean Performance Art Series. Hongkong, Macau and Japan. Nipaf Shinshu Summer Seminar 2000, Japan. Bandung Performance Art Festival. Galeri Barak. Asiatopia, Bangkok , Thailand.
2009	Exhibition at Ars Longa Gallery, Jogjakarta JAF2 (Jogja Art Fair). Taman Budaya, Jogjakarta Remembering Rendra. YPK, Bandung "JANUS", T-artspace Ubud, Bali "Halimun". Lawang Wangi Artspace Bandung	2001	"Exit" Internatonal Festival of Unusual Live Performance, Helsinki Finland "Japan-Indonesia Performance art Exchange" di Bandung- Jakarta Kolaborasi dengan Wen Tsu Wu (Taiwan). Galeri Rumah Teh.
		2002 2004 2007	IAPAO di Rumah Nusantara Bandung Perpurban #3 Festival. Jogjakarta. KE'RUH. Gedung YPK Bandung Global Warming. Galeri GWK Bali Bumi. Lumpur Lapindo Porong Sidoarjo
2010	"Space & Image", Ciputra World, Jakarta. No Direction Home. National Gallery, Jakarta. Carpe Diem. Philo Art Space, Jakarta Art Jog 10. Taman Budaya Yogyakarta. Critical Points. Edwin Gallery, Jakarta Sang Ahli Gambar dan Kawan-kawan. Tribute S Sudjojono. BARLI Museum, Bandung	2009 2010	Waktu Yang Terbakar. Selasar Sunaryo Mafia Tanah. Pusat Kebudayaan Cigondewah Bandung Menari diatas kanvas. Pasar seni ITB, Bandung
2011	Indie was ons pwadys. Gorcums Museum Gorinhem, Netherland Art Amsterdam. With Artipoli Art Galery Netherland Bayang. National Gallery, Jakarta Homo Luden #2. Emmitan Gallery, Surabaya Keruh. YPK Bandung	AWARD: 1998 1998	Five finalist of Phillip Morris Indonesia Art Award, Jakarta Top five Jurror Choice Phillip Morris Asia Art Award Hanoi, Vietnam

PERFORMANCE ART:

Since 1988 founded and performing with groups: Sumber Waras, Perengkel Jahe and Nyeuneu Nyeni.



OKTIANITA KUSMUGIARTI

Born in Jakarta, 14 October 1987

Lives and works in Jakarta

EDUCATION:

2005-2009 Printmaking Major, Art and Design ITB.

GROUP EXHIBITION:

- 2011 We Are Moving. Platform 3, Bandung, Indonesia
 Long Live Milo Sunda, A retrospective exhibition of Anggi Annisanashif, Galeri Soemarja, Bandung, Indonesia
 Friends & Co. Inkubator, Jakarta, Indonesia
- 2010 Reach Art. Jakarta Art District: Edwin's Gallery, Jakarta, Indonesia.
 Sang Ahli Gambar dan Kawan-kawan. Rumah Proses, Bandung, Indonesia
 Sea Drawing Exhibition. Ark Galerie, Jakarta, Indonesia
 Room is Mine. Jakarta Art District: Edwin's Gallery, Jakarta, Indonesia
- 2009 Love Letter. Rumah Buku, Bandung, Indonesia
 SR 4003, Academy exhibition. Galeri Soemarja, Bandung, Indonesia

- 2008 Apresiasi Grafis, students of printmaking. Galeri Soemarja, Bandung, Indonesia
 Krisis Identitas, Students of fine art, Taman Budaya Bandung, Bandung, Indonesia
 U – Green Poster and Photography Evolution". U-Green ITB, Bandung, Indonesia
- 2007 Scale: Project 15x15x15, Galeri Soemarja, KMSR ITB, Bandung, Indonesia
 Soft Opening of Tera Rupa Gallery, Tera Rupa Gallery, Bandung, Indonesia
- 2006 Ampriori Rembrant Works, Student of printmaking, class 2005, Bandung, Indonesia
 Asa Dhaya Rupa TPB FSRD ITB 2005, academy exhibition, ITB, Bandung, Indonesia
 OMIGARI. TPB FSRD ITB 2005, ITB, Bandung, Indonesia

IT'S COMPLICATED



SANCHIA TRYPHOSA HAMIDJAJA

Born in Jakarta, 9 August 1983

Lives and works in Jakarta

EDUCATION:

2002-2004 Bachelor Degree of Communication Design
Swinburne National Institute of Design, Melbourne, VIC.

SOLO EXHIBITION:

2011 The Yin & Yang Dogs. Inkubator Asia Gallery. Jakarta, Indonesia

GROUP EXHIBITION"

2012 It's Complicated. Green ArtSpace. Jakarta, Indonesia
2011 THE HOWLER TERROR CLUB. INTERSTELLAR ArtistCollaboration
Exhibition at The Goods Department, Jakarta and Family Affair ,
Bandung
FINDING ME. Gallery Semarang, Semarang, Indonesia Curator :Rifky
Effendi
PROYEK BUKU SKETSA. RuangRupa. Jakarta, Indonesia

2010 PMR Cube. The Atrium of Sampoerna Strategic Square. Jakarta, Indonesia. Curator : Jim Supangkat
Money Culture. Garis Art Space, Jakarta, Indonesia
NIKE The Game of Life Photo Challenge. Plaza Indonesia. Jakarta, Indonesia
NIKE AW77 Hoodie&Decal Design Collaboration. Siam Square Soi 1 Bangkok, Thailand & Wisma Atria, Singapore.
Festival Topeng Nusantara. AlunAlun Grand Indonesia. Jakarta, Indonesia
NIKE AW77 More than a Night Run. Capocaccia, Senayan City. Jakarta, Indonesia
2009 FART Art in Cycle Culture. Cyclo Bike Co. Jakarta, Indonesia
Indonesia Harilni. ALUN ALUN Grand Indonesia. Jakarta, Indonesia
The Astromonger Monster Challenge. The Showroom. New York, USA
2008 UNKL347 Custom Skateboard Deck. Galeri Kita. Bandung, Indonesia
NIKE SPORTSWEAR REMASTERED. Senayan City. Jakarta, Indonesia
2007 Superb Ambition. Senayan City. Jakarta, Indonesia
(Female Edition) HALOMONO. Third Eye Studio. Jakarta, Indonesia
2006 Notorious Exhibition. Kemang Icon. Jakarta, Indonesia
SNEAKER PIMPS Sneaker, Art & Culture. Semanggi Expo Centre. Jakarta, Indonesia
Suzuka Toy Custom. Kemang Icon. Jakarta, Indonesia
2005 MEDIUM RARE. National Museum. Jakarta, Indonesia
2004 Degree Exhibition. Swinburne National Institute of Technology. Prahran, Melbourne, VIC, Australia

COMMISSIONED MURAL WORKS:

2007-2010 Developed Murkin&Murkin commission mural works
IKUZE at Epicentrum Walk

greenartspace

GREEN ARTSPACE is not just an art gallery per se. It is an expression of gratitude of the founder to God as the sole source of living and to nature. Green Artspace's vision is becoming an internationally acknowledged art gallery, not only as an ordinary commercial art gallery, but the one that promotes green living through medium of arts. It also has the mission of promoting works of Indonesian artists internationally.

Green Artspace was founded in June 2010 by Sitta Farida Abdullah, and has held numerous exhibitions and art fair participations in Jakarta. In the second half of 2011, Green Artspace went through a restructuring of gallery branding and curatorial focus. The gallery aims to showcase and promote works of arts by emerging and mid-career artists to local and international audience.

Green Artspace is located at a cozy eco house in South Jakarta. Public can visit the gallery to appreciate arts and at the same time learn about green building principles. In addition to organizing art events, the gallery also takes an active role to promote green lifestyle and the advancement of social changes in Indonesia by holding discussions and other activities related to arts, sustainability and social issues.

Green Artspace

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18 February - 27 March 2012

PRESENTING:

Bestrizal Besta
Budi Asih
Francy Vidriani
Isa Perkasa
Oktianita Kusmugiarti
Sanchia T. Hamidjaja

CURATOR:

Rifky Effendy

CATALOGUE DESIGNER:

Bakkar Wibowo

TRANSLATOR:

Olsy Vinoli Arnof

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 @greenartspace

 Green Artspace



Living green is not another lifestyle. It is the only lifestyle.