



BUAH TANGAN

An Exhibition of Indonesian Diaspora Artist's

ADAM DE BOER HADASSAH EMMERICH INES KATAMSO IDA LAWRENCE SINTA TANTRA

BUAH TANGAN : AN EXHIBITION OF INDONESIAN DIASPORA ARTIST'S

*"Between these two worlds, my heart is split. And I feel urged to offer both sides my loving thanks" -
Raden Saleh*

ISA Art and Design is proud to present Buah Tangan, a group exhibition of Indonesian Diaspora artists, as part of our exhibition lineup for the inaugural session of Art Jakarta Online Art Fair 2020. Featuring artworks from Adam De Boer (USA), Hadassah Emmerich (NL), Ines Katamso (ID), Ida Lawrence (AU), and Sinta Tantra (UK), their selected works will be available for viewing on Art Jakarta's online platform and the full show will be exhibited at our gallery in Kebayoran Baru.

Buah Tangan features artists that came from Indonesian Diaspora backgrounds; having mixed heritage or living away from Indonesia yet still feeling connected to the culture. While still identifying themselves with parts of Indonesian culture and identity, the diasporic narratives and experiences are different from the mainstream ones.

The artists in this exhibition explore the fluid concept of national identity, locality, and belonging in contrast to the rigid and permanent state narratives. It also explores expressions of topophilia and terraphilia, as well as the sense of space attachment, placement, and displacement.

The title of this exhibition plays on the double entendre of the figure of speech "Buah Tangan", contextually defined as souvenir while at the same time carries the literal meaning of Buah (Fruit) and Tangan (Hands); the fruit of the hand. Fittingly, these artists are also bringing home mementos from places afar, with the "place afar" and "home" being constantly interchanging, or even simultaneous for them. East and West, Self and Other, Foreign and Familiar, whilst at the same time expressing their itinerant experiences through the creations of their hands.

Through this exhibition, ISA Art and Design provides a platform for alternate narratives as a homage and reminder to the dynamism of Indonesian Art history canon and visual tradition.



Adam de Boer

Tabong, 2015

Wax-resist acrylic stain and oil paint on linen

120 cm x 160 cm

Adam De Boer (b. Riverside, California 1984) graduated with a BA in Painting from the College of Creative Studies at the University of California, Santa Barbara (2006), and an MA in Fine Art from the Chelsea College of Art, London (2012). His work invokes his Dutch-Indonesian cultural legacy to address broader themes of cultural hybridity and representations of interpersonal and international power dynamics. Growing up in a diverse community in Southern California as a first-generation American, he adapted with an almost unconscious fluidity to his American Identity. His awareness of the grief and dislocation that birthed this new identity was largely ignored as his family assimilated into middle-class American life.

In 2017, De Boer was awarded the Fulbright research fellowship to Indonesia. Other grants include those from Arts for India, The Cultural Development Corporation, DC Commission on the Arts and Humanities, and The Santa Barbara Arts Fund.

For the past ten years, De Boer has traveled throughout Indonesia to investigate his Eurasian heritage. His recent work employs imagery and traditional crafts from the region as a way to connect his artistic practice with those of his distant cultural forebears. He currently lives and works in Los Angeles.



Hadassah Emmerich

Cancan, 2019

Oil on Linen

180 cm x 135 cm

Hadassah Emmerich (b. Netherlands, 1974), lives and works in Brussels. Body and identity, the sensory and the sensual, the commodification of the erotic and the exotic: these are frequently recurring themes in Hadassah Emmerich's work.

An M.A. in Fine Art, Goldsmiths College, London graduate, the sensuality of her painting resides not only on the surface of the (erotic) image but also in her refined use of color and technical execution. Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper, or a wall.

Referring to the visual language of advertising and Pop art, she creates images that both aestheticize and problematize the female body. She depicts the paradox of simultaneous attraction

and repulsion, intimacy and cool detachment, seduction, and critique. In this way, Emmerich succeeds in making the act of looking truly provocative.



Ines Katamso
Morphogenesis I, 2020
Gouache on raw cotton with recycled plastic frame
196 cm x 146 cm

Ines Katamso (b.1990) is a French-Indonesian painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland where she currently works as an artist and designer (her studio Atelier Seni). The self-described anak-campur from Yogyakarta continues to draw inspiration from her multicultural background and unconventional upbringing in otherwise conservative Java (her father was a musician, her mother a tattoo artist).

Upon her return to the islands, she began her artistic journey by creating commissioned murals before gradually transitioning to more intimate scales and subject-matter. Her recent practice explores the themes of biology, astrobiology, and quantum physics. She is also focusing to push her art-making mediums to be environmentally sustainable, exploring canvas cutting and splicing aside from just painting.

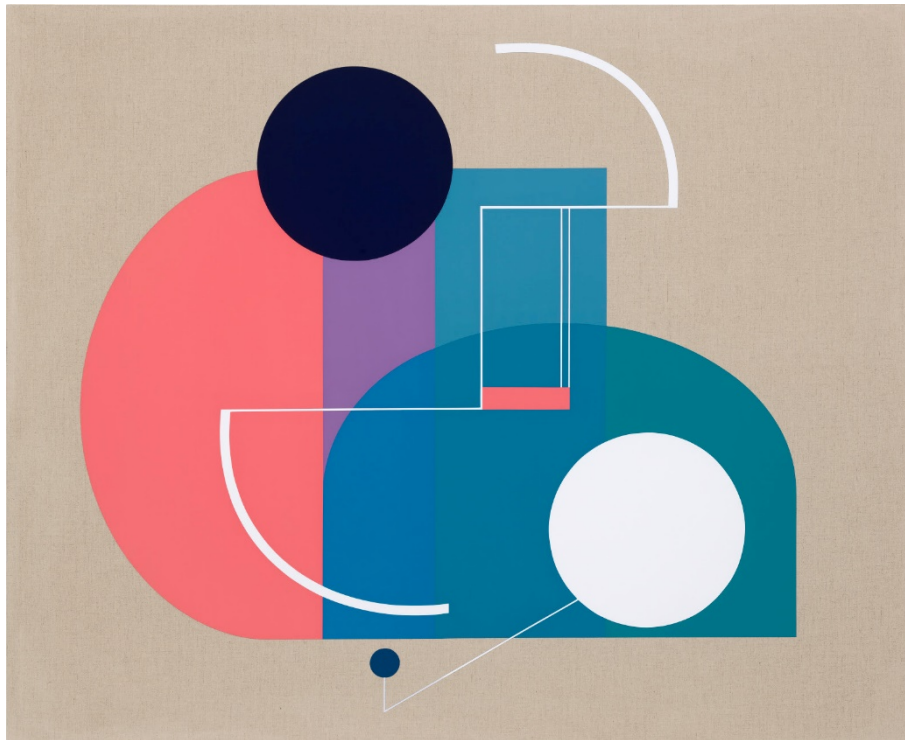


Ida Lawrence
Leaving is a Process I, 2020
 Acrylic on Canvas
 180 x 155 cm

Ida Lawrence (b. 1988 Sydney, Australia) is a visual artist who weaves stories through her art & education projects. Her narrative paintings combine text & images, drawing from daily observations, personal experiences & research. In projects she calls Fabricated Histories, she brings fictions to life through installation, painting, text & collaboration.

In Sydney, Australia, Ida graduated with a Bachelor of Fine Arts in Painting at the art school situated in an old gaol and received First Class Honours in Sculpture located in a former mental asylum. Between 2010-2013 she was based in Indonesia while also studying dance at the Indonesian Arts Institute, Yogyakarta. As of now, she is currently based in Berlin, Germany.

Ida has held solo exhibitions in Japan, Indonesia, and Australia and her work has been included in group exhibitions such as The 15th Asian Art Biennale, Dhaka, Bangladesh (2012), Sculpture By The Sea, Sydney (2013), and looking here looking north at Casula Powerhouse Arts Centre, Sydney (2019). She has been an artist in residence in Japan, Indonesia, Malaysia, and Sydney. Ida is also a member of Woven Kolektif, a group of Australian artists with personal ties to Indonesia.



Sinta Tantra
Bird of Paradise, 2020
 Tempera on Linen
 130 cm x 160 cm

Sinta Tantra (b.1979, New York) is known for her colorful large scale public artworks and geometric paintings. Living and working in between her two studios in London and Bali, Tantra's artwork occupies multiple dimensions and scales. Her canvas shifts comfortably from a bridge slicing through the urban skyline to a stretched linen frame produced within the intimate setting of her studio, with each artwork is an abstract blueprint for her utopian aspirations.

Born in New York to Balinese parents, Tantra grew up in London and studied art at the Slade School of Fine Art (2003) and the Royal Academy Schools (2006). Within her work, motifs derive from Western movements such as Bauhaus, Art Deco, modernism, and abstraction. Her Balinese identity within the post-colonial context is central to her work. The drawings of 20th century Balinese artist, architect, and stone carver I Gusti Nyoman Lempad have informed explorations into two-dimensional lines and three-dimensional space. Her pop-tropical color palette draws from the culture and environment of Bali.

Tantra's site-specific public art murals are "asymmetric-anti-patterns" that respond closely to their surroundings. She describes them as "living paintings that not only exist on a human scale – where the body can become immersed in color – but also on a city scale, where color breaks up the grey architectural blocks of the city. Examples of this can be seen at the Al Majaz Waterfront in Sharjah (2019), Lee Tung Avenue in Hong Kong (2018), and across a 300-meter bridge in Canary Wharf in London (2012).