THE SECOND JAKARTA CONTEMPORARY CERAMICS BIENNALE

“Crafting Identity”

A Welcome from
The Head of Museum Seni Rupa dan Keramik

Greetings to you,
A museum is a permanent non-profit institution, whose aim is to serve the public by communicating and exhibiting works of historical import, as a place for public learning. It also serves as a center of information and as a place for educational recreation.

As part of the museum's tangible role as a place for knowledge exchange, this year, in 2012, we are proud to present an international-scale exhibition: the Second Jakarta Contemporary Ceramics Biennale (JCCB#2), with the theme of "Crafting Identity". This exhibition has become the Museum's routine two-yearly program. Certainly, we will continue to develop upon the exhibition format and expand our international network.

This exhibition also includes overseas ceramic artists, who will exhibit their works alongside Indonesian ceramic artists. And so we hope that there will be an exchange of skills and knowledge between them. We also hope to encourage and highlight these creative artists so that their works will receive wider recognition, both at home and abroad.

In addition, this exhibition is held with the hopes that the public will be encouraged to visit museums more frequently. We also wish to introduce *Museum Seni Rupa dan Keramik* (the Museum of Fine Arts and Ceramics) to a wider Indonesian public, as well as visitors from abroad.

It is very fitting for the Museum to take an active role in supporting Indonesian ceramic art development. We hope that this exhibition will become an inspiration for creative individuals to continue their work and a chance to highlight the Museum's advantages to the visiting public.

We would like to thank all participating artists, also to North Art Space as our exhibiting partner. We should also like to convey our gratitude to Mr. Sujud Dartanto, curator of this exhibition; and to all parties who have worked very hard to make this exhibition a reality.

We wish you a great exhibition, and we hope that you enjoy the creative and inspirational works presented here.

Jakarta, December 2012

Dra. Dewi Rudiati Kadir

A Welcome from
PT Pembangunan Jaya Ancol, Tbk

PT Pembangunan Jaya Ancol Tbk has supported the Jakarta Contemporary Ceramics Biennale (JCCB) since its inception; beginning with JCCB#1 held in 2009-2010, and with JCCB#2 this year. As venue and main supporter of the first ceramics biennale to be held in Southeast Asia, Ancol continue to affirm its commitment to help foster the development of art in Indonesia and on the international stage.

Within global contemporary art sphere, ceramic artists and practitioners are always met with huge challenges to participate actively in the mainstream of global art, especially with the art's rapid development in Southeast Asia, and to contribute through bringing new discourses to the global art scene. The tradition of ceramics-making within our social culture, or Asian civilization in general, might help explain why ceramic art has continued to grow as a manifestation of its human culture.

The variety of artistic forms and the development of ceramic art concepts can be witnessed here at JCCB#2, titled Crafting Identity. We hope that this event may rearticulate the meaningful presence of ceramic art amongst us, and even internationally. For JCCB#2, we are pleased to be partnering with the Museum of Fine Arts and Ceramics, Jakarta. We hope that this partnership may increase public's appreciation for contemporary ceramics art.

Next, we would like to wish a great exhibition to all the artists. And to all visitors and members of the public: we hope you have an enjoyable time at the exhibition and a renewed appreciation for the highly qualified works presented here.

Budi Karya,
President Director & CEO

A Welcome from The Indonesian Ministry of Tourism and Creative Economy

Assalamu'alaikum wr.wb

Praise be to God Almighty, that now, the public will be able to experience the Second Ja karta Ceramics Biennale (JCCB#2), jointly held by Museum Seni Rupa dan Keramik (the Museum of Fine Arts and Ceramics), and North Art Space.

The prospect of ceramic art has now penetrated into the contemporary art sphere. This is something to be proud of, and is rightly something to be fully supported by all relevant parties, both private sectors and the government—in this case the Ministry of Tourism and Creative Economy. Indonesian contemporary ceramic art is also increasingly recognized internationally, marked by the participation of many leading Indonesian artists on major art stages globally. This development of ceramic art is certainly an important aspect in the development of Indonesia's cultural identity, as well as showing a rise in the creative economic dimension.

JCCB#2 has invited many international artists, as an artistic/cultural exchange that may strengthen friendships between nations. It is also an exchange of knowledge and expertise between artists from Indonesia and abroad.
The development of contemporary ceramic art cannot be separated from the role of traditional ceramic art that grew out of ceramic-producing regions across Indonesia. However, many ceramic art traditions show weakness in terms of design and technical skills; even though traditional art have great potentials and may positively influence regional economic improvements.

Here, the Ministry recognizes its important role in facilitating the development of regional centers for ceramic production, in cooperation with learned and leading artists. Together, we mentor ceramic craftsmen to gain new skills and knowledge, so that they may develop their design aesthetics and the industry as a whole.

Thus, the Ministry certainly welcomes wholeheartedly the JCCB#2, as a way to appreciate and promote our culture, as a valuable event for the art public and all members of the Indonesian creative industry.

To all the exhibiting artists: we wish you a great exhibition. To the committee and all who have made this event possible: thank you for this exciting event.

May this exhibition provide a positive energy for every creative person from home and abroad.

Wassalamu'alaikum Wr.Wb.

Prof. Dr. Ahman Sya
Director-General for Arts- and Culture-based Creative Economy

A Welcome from the Adviser

After some delays, JCCB #2 is finally underway,
and it is certainly something to be very grateful about.

I often say that specific biennial events, those that highlight the identity of specific media—a ceramics biennale, for instance—carry particular risks when seen in connection to contemporary art paradigms. Holding a ceramics biennale seems to highlight ceramic art's position as being outside the developmental trajectory of modern and contemporary art. It appears to be dilemmatic, at first, but I believe that a ceramics biennale is ultimately beneficial for the growth and development of both ceramic art and contemporary art in general. In the Indonesian art world, the dichotomic tension between contemporary craft—often considered as the place for ceramic art—and contemporary art, is not immediately evident. Truthfully, Indonesia is often a welcome haven for ceramic artists—especially those who are cognizant of contemporary art paradigms—allowing these artists to easily break into the realm of contemporary art.

It can even be said that ceramic art's "dilemmatic" position comes from its uniqueness. To hold a ceramics biennale is also to point specifically at the development of discourse and praxis in ceramics, involving ceramic artists from an extensive and varied background. This is certainly beneficial in terms of exposure, for both the exhibiting artists and visiting audiences. In addition, JCCB's uniqueness—compared to other ceramics biennials—lies in the involvement of young non-ceramic artists who are invited to create ceramic artworks. The involvement of these non-ceramists can trigger advanced ceramic art discourses and discussions. Their involvement also demonstrates how contemporary ceramic art is not an inferior category when compared to other art media, at least in Indonesia. The participation of foreign artists is also something to be celebrated, demonstrating JCCB's quality as a biennial event.

As one of ceramic art's "inner circle", I wish to thank everyone who has shown their support for JCCB#2. I am grateful for the support from participating artists, especially those who have come from abroad, who have meticulously arranged to send in their works. If I should hope for one thing, it is for an even greater support for JCCB#3. However, for now, I wish to extend my deepest appreciation to Sudjud Dartanto (curator) and Kurniawaty Gautama (exhibition manager/ coordinator), who have worked tirelessly to ensure that JCCB#2 can be presented as well as it can be.

See you at JCCB#3.

Asmudjo J Irianto

A Welcome from the Manager

Greetings, in the spirit of creativity,

The Second Jakarta Contemporary Ceramics Biennale (JCCB#2) is finally underway. This time, it enjoys the full support of the Museum of Fine Arts and Ceramics, and North Art Space.

We believe that ceramic art deserves serious recognition as artists do have a high interest in ceramic art. However, there is a lack of outlets through which they can express their passion. Yet, there is hope, as ceramic art increasingly finds a space for itself in the international contemporary art sphere. And it is with great pride that we witness how many Indonesian ceramic artists have participated on the world's biggest art stages.

Thus, we warmly welcome the invitation extended by the Museum of Fine Arts and Ceramics to once again hold this international-scale contemporary ceramics exhibition, as initiated by Asmudjo J. Irianto and Rifky Effendy several years ago, and for the JCCB#2 we invited Sudjud Dartanto as the exhibiton curator. We have also found an experienced partner in North Art Space, the organizer of JCCB#1 (2009-2010).

It is certainly not an easy task to organize an international-scale exhibition. It calls for a team of experienced and professional individuals to ensure that utmost care is given to the exhibition. Funding is also a crucial element of any good exhibition. Thus, we do hope to expand our network of supporters and partners, so that future international-scale ceramic biennials may be presented in a better and more extensive way.

Gratefully we acknowledge that through the great passion and dedication shown by the organizing team, and the full support of both partner-hosts, we are finally able to present this exhibition. We also recognize that there are still many aspects that can be improved, and we have taken all inputs and advice to heart, so that we may become better.

On behalf of the organizing team, I would like to convey our deepest gratitude to all supporters, partners, and participants: the Indonesian Ministry of Tourism and Creative Economy, the Museum of Fine Arts and Ceramics, North Art Space, and all the exhibiting artists.

We look forward to working with you again in the next event. Let us never stop creating artworks!

January 2013

Nia Gautama
Exhibition Manager, JCCB#2

Museum of Fine Arts & Ceramics

The Museum of Fine Arts and Ceramics is housed in a neo-classical building built in 1870 by the architect, Hoofdingenieur (lit. Chief Engineer) Jhr. W H F H van Raders.

At the time of Governor-General Pieter Mijer, this building was used as the Raad van Justitie binnen het Kasteel Batavia (lit. Justice Council, within the castle/fort of Batavia). During the Japanese occupation and during the Indonesian war for independence, the KNIL armed forces used this building as a dormitory for the Nederlandse Militaire Missie (NMM; lit. the Dutch Military Mission in Indonesia). After the recognition of the Indonesian independence, this building was handed over to Tentara Nasional Indonesia (TNI; lit. Indonesian National Army) to be used as a logistics warehouse. Then, between 1970-1973, it was used as the office of the Mayor of West Jakarta.

It was renovated in 1974, and was reassigned as the Jakarta Museum and Historical Monuments Bureau Office. Based on an idea by Vice President Adam Malik, the building was repurposed as an art hall (*balai seni rupa*), which was formally inaugurated by President Soeharto in 1976. In 1977, a part of the building was set aside to be used primarily as a ceramics museum, which was inaugurated by Jakarta's then-Governor, Ali Sadikin. It was only in 1990 that the whole building was finally dedicated as the Museum of Fine Arts and Ceramics.

This museum holds some 500 works of art in paintings and sculptures. Its paintings collection consists of works from various eras: the Mooi Indie (1908-1936, featuring works from Wakidi, M. Pirngadi, Ernest Desentje, to Basuki Abdullah); Persagi (Association of Indonesian Draughtsmen; 1938; featuring works from S. Sudjojono, Henk Ngantung, and Emiria Sunassa); the Revolutionary Era or the Studio Era (1945; consisting of works by Sudjono Kerton, Affandi, Barli, Hendra Gunawan, etc); the Academic Era (1950s; works by Abas Alibasyah, Popo Iskandar, Ahmad Sadali, AD Pirous); and Sixties to Nineties works including those by Joko Pekik, Sri Warso Wahono, Dede Eri Supria, and Nasirun. Amongst its collections are such critically-acclaimed works as Hendra Gunawan's *Pengantin Revolusi*, Raden Saleh's *Bupati Cianjur* (1880, also the oldest painting in the collection), Dullah's *Ibu Menyusui,* S. Sudjojono's Seiko, and *Potret Diri* by Affandi. Its sculptures collection includes Balinese traditional sculptures and wood totems with deep spiritual meanings.

The Museum's sizable ceramics collection includes works by Indonesian and foreign ceramic artists. It also includes ceramic works made in traditional ceramics-producing regions in Indonesia, as well as historically-valuable ceramics and potteries dating back to 14th century Majapahit. Diverse foreign styles are quite well-represented here, such as Chinese, Japanese, Thai, and European ceramic forms.

The Museum of Fine Arts and Ceramics, as a national asset, aims to position museums as the center of Indonesian art preservation, in addition to promoting the Museum as a valuable tourist destination, as part of an international cultural sphere.

North Art Space (NAS)

North Art Space (NAS) was established in 2009, located in the center of Pasar Seni Ancol (Ancol Arts Market) that serves as the heart for fine art, craft, music and active performance since 1980s specifically in Jakarta and Indonesia in general. NAS has become a new space for Pasar Seni Ancol based on the response towards the development of contemporary fine arts with numerous exhibition programs in relation with the practice and discourse of the art itself.

The gallery also refers to the history Pasar Seni Ancol that was established on 28 February 1978, mimicking the concept of ITB (Bandung Institute of Technology) Art Fair. Pasar Seni Ancol was permanently built on 5 Hectare area comprises of 114 studios and an arena theater. For a decade, Pasar Seni Ancol has been the orientation center for arts activity in Indonesia. There are masterpiece and great artists born here, to name a few Amrus Natasya, Endros Sungkowo, Erman Sadin, Hatta Hambali, Cubung Wasono Putro.

Since it was first established, NAS has been actively exhibiting prestigious art event notably The First and The Second Jakarta Contemporary Ceramic Biennale (2009 & 2012); Jakarta Art Award-International Painting Competition (2010 & 2012); Affandi's Legacy-The Arts Legacy of Affandi and His Offspring, 2012; Reconsidering Earth-A collaboration of North Art Space and Olympia Fine Art Association 2011; DIVERGENCE: Jakarta International Stencil Art Exhibition 2011.

CRAFTING IDENTITY:
Keramik Seni sebagai Arsip Pengetahuan

Jakarta Contemporary Ceramics Biennale (JCCB) hadir sebagai sebuah bienal khusus untuk membaca perkembangan karya-karya keramik seni dalam kurun waktu dua tahun terakhir. Namun, khusus untuk JCCB#2 ini pembacaan atas perkembangan keramik seni sengaja dilihat sejak JCCB #1 'Ceramic Art: In Between' yang diselenggarakan pada tahun 2009.

Dari Kurasi JCCB#1 ke Kurasi JCCB#2

Pada tema kurasi 'Ceramic Art: In Betweent' pada JCCB#1 kurator Asmudjo Jono Irianto dan Rifky Effendy telah menegaskan posisi keramik sebagai sebuah media representasi. Rifky dalam ulasan kurasinya sedikit banyak telah menyampaikan sejarah perkembangan keramik seni, terutama di Indonesia, sementara Asmudjo mengulas peluang yang bisa diambil oleh pekeramik dalam relasinya dengan ranah 'contemporary craft' dan 'contemporary art'. Pada JCCB#1 seniman yang diundang tidak hanya dari kalangan 'orang dalam' keramik, akan tetapi juga 'orang luar' keramik. Sejumlah peserta dari berbagai Negara terlibat pada JCCB#1. Dengan demikian JCCB telah menjadi sebuah bienal keramik pertama di Asia Tenggara dan bersifat internasional. Keberadaan JCCB ini layak ada dan dibutuhkan mengingat keramik seni telah lama dipraktikkan di Indonesia sejak 50 tahun lalu. Maka tidak berlebihan apabila JCCB menjadi forum penting bagi dunia keramik, mengingat media keramik memiliki pertautannya dengan berbagai sejarah budaya keramik yang panjang.

Tradisi kepesertaan JCCB selalu mengundang perupa keramik dan nonkeramik baik nasional dan internasional, tradisi itu terus dilanjutkan pada JCCB#2 ini. Dengan tema kurasi 'Crafting Identity' JCCB#2 mencoba melakukan pembacaan lanjut dari praktik penciptaan keramik sejak JCCB#1. Diksi 'crafting' mengisyaratkan sebuah proses kerja yang melibatkan aspek keterampilan (*craftmanship*) yang dimiliki. 'Crafting Identity' disini menunjuk pada proses keterampilan menciptakan 'identity'. Tema "Crafting Identity" menjadi upaya untuk menegaskan tumbuh dan berkembangnya berbagai kecenderungan identitas gaya, bentuk dan teknik dalam keramik seni. Keramik seni dalam bingkai kurasi ini dilihat sebagai sebuah objek budaya yang lahir dari berbagai cara mengadanya (situasi ontologis). Perspektif kurasi JCCB#2 ini adalah melihat keramik kontemporer sebagai sebuah arsip pengetahuan. Inilah bingkai kurasi yang dipakai dalam JCCB#2.

Keramik Seni: Sebuah Irisan Perkembangan Tersendiri

Apabila kita menempatkan media keramik dalam sejarah perkembangan budaya keramik maka dari perkembangan evolutifnya akan tampak bahwa media keramik berkembang menuju anak percabangannya yang beragam. Dari bentuk awalnya sebagai wadah, hingga berkembang menjadi berbagai macam bentuk dan tekniknya, termasuk dalam hal ini: berkembang sebagai genre keramik seni. Dalam ilmu arkeologi, keramik menjadi sebuah sumber informasi berharga untuk mengenal kondisi sosial-budaya, bahkan ekonomi dan politik suatu zaman. Nilai guna, nilai tukar dan nilai tanda dalam media keramik pun berkembang dari masa ke masa. Keramik seni yang ditegaskan dalam JCCB#1 dan berlanjut hingga pada JCCB#2 ini ingin membuktikan adanya irisan perkembangan tersendiri dari sejarah budaya keramik secara umum. Sebagaimana yang telah dipaparkan oleh kurator JCCB#1 bahwa pembentukan wacana keramik seni tidak lepas pengaruh dan negasinya dengan tradisi seni modern dan berlanjut ke seni rupa kontemporer. Esai kurasi ini bermaksud melanjutkan pemikiran kurasi JCCB#1 berdasarkan konteks karya pada JCCB#2.

Perkembangan keramik seni di Indonesia khususnya dapat dirunut dari perkembangan keramik dalam tradisi akademik yang muncul setengah abad lalu. Tradisi akademik ini ditandai dengan munculnya studio keramik di Institut Teknologi Bandung (ITB) tahun 1963, Institut Kesenian Jakarta (IKJ) tahun 1976, kemudian Institut Seni Indonesia (ISI) Yogyakarta tahun 1993. Karya-karya dari dosen, mahasiswa dan alumni dari lembaga akademik itu telah ikut memberi kontribusi pada pembentukan keramik seni dari budaya keramik secara umum di Indonesia. Diluar tradisi akademik lahir pula berbagai studio keramik mandiri yang dikelola secara independen diluar tradisi akademik sejak medio 90-an. Karya-karya yang lahir dari studio rumah itu juga turut mewarnai wajah keramik seni. Dapat dikatakan bahwa keramik seni dalam konteks di Indonesia disangga oleh infrastruktur akademi dan non-akademi. Diluar itu juga terdapat manufaktur keramik yang lebih berorientasi pada produk-produk fabrikasi.

CRAFTING IDENTITY:
Ceramic Art as a Knowledge Archive

Jakarta Contemporary Ceramics Biennale (JCCB) is intended as a special event that traces the development of ceramic art within a two-yearly span. However, in the case of JCCB#2, it is especially intended to examine the development of ceramic art since the inaugural event, JCCB#1 "Ceramic Art: In Between", held in 2009.

From the First to the Second Jakarta Contemporary Ceramics Biennale

For JCCB#1, through the theme of "Ceramic Art: In Between", curators Asmudjo Jono Irianto and Rifky Effendy emphasized upon the position of ceramics as a medium of representation. In his curatorial review, Rifky touched upon the history of ceramic art development, especially in Indonesia. Meanwhile, Asmudjo discussed the opportunities available to ceramists in relation to "contemporary craft" and "contemporary art". JCCB#1 did not limit its invitation to ceramic art's "inner circle". Instead, it welcomed the participation of ceramics "outsiders". In addition, JCCB#1 presented works by participants from various countries, making it the first Southeast Asian ceramics biennial event of an international scale. JCCB has become a valuable and much-needed event, considering that ceramic art has been practiced in Indonesia for more than fifty years now. Thus, we do not think it superfluous to say that JCCB serves as an important forum in the world of ceramics, especially when we consider that ceramics as a medium is connected to a long and storied cultural history.

JCCB has a tradition of inviting both ceramists and non-ceramists (i.e. artists whose primary medium is not ceramics), from Indonesia and abroad; a tradition also extended to this current biennale, JCCB#2. With the theme "Crafting Identity", JCCB#2 attempts to continue reading and tracing the progress surrounding the creation of ceramic works since JCCB#1. The term "crafting" signifies a working process that involves a level of skill and craftsmanship. "Crafting Identity" points to the skillful process of creating/crafting one's identity. Thus, the theme "Crafting Identity" stands for our attempt to highlight the growth and development of various identities, in terms of styles, forms, and techniques, as employed in ceramic art. Through this curatorial framework, ceramic art is seen as a cultural object borne out of an ontological situation. The curatorial perspective utilized in JCCB#2 is to look at contemporary ceramics as a knowledge archive.

Ceramic Art: Its Own Developmental Cross-section

When we place ceramics as a medium within the development of ceramics as culture, then we can see how ceramics has evolved and grown into various branches. From its early use as vessels or receptacles, to the variety of forms and creative techniques in use today, we witness the development of diverse ceramic art genres. Within archaeology, ceramic works are invaluable tools to learn about socio-cultural conditions, even the economic and political conditions at a particular time. The utility, value, and significance of ceramic works develop with time. Ceramic artworks, as highlighted in JCCB#1 and JCCB#2, prove that ceramic art stands as an independent cross-section within the general history of ceramic culture. As discussed extensively by the curators of JCCB#1, the development of ceramic art discourses cannot be separated from the influences and negations stemming from modern art traditions, which continue to exist within the contemporary art sphere. This current curatorial essay is intended as a continuation of the rationale of JCCB#1, especially within the context of the works presented here.

The development of ceramic art in Indonesia can be traced back to the Academism from half a century ago. This tradition began with the establishment of ceramics programs (studios) at Bandung Institute of Technology (ITB) in 1963, at Jakarta Art Institute (IKJ) in 1976, and at Indonesian Art Institute (ISI), Yogyakarta in 1993. Works by lecturers, students and alumni from these institutions have contributed to the facade and shape of Indonesian ceramic art, and ceramic culture in general. Outside of the Academies are the independent ceramic studios, which began appearing in mid-1990s. Works coming out of these home-based studios also played a role in shaping the Indonesian ceramic art landscape. We can say that the Indonesian ceramic art sphere is supported by both academic and non-academic infrastructures. In addition to these two pillars, we also recognize ceramic-manufacturing, primarily oriented towards the fabrication of functional products.

Kehadiran pabrik keramik di Indonesia dalam kaitannya dengan praktik penciptaan keramik berbeda konteks dengan di Barat. Pernah ada ketegangan yang terjadi pada abad 18 di Barat yang ditandai dengan gerakan ideologis 'Craft and Art Movement'. Latar belakangan gerakan itu bermula ketika revolusi industri mendirikan berbagai pabrik dan mengambil alih peran tangan dengan mesin. Fabrikasi itu mengundang reaksi seniman kriya, termasuk para pembuat keramik untuk melakukan resistensi dengan mendirikan studio-studio mandiri. Gerakan itu semakin mengentalkan posisi 'craft' yang berhadapan secara diametral dengan 'high art (seni lukis dan seni patung). Sebagaimana yang diurai dalam kurasi pada JCCB#1, 'craft' kemudian terus berkembang menjadi 'contemporary craft', sebuah posisi diskursif yang sekaligus menegasi 'contemporary art'.

Keramik Seni sebagai Arsip Pengetahuan

Dalam konteks di Indonesia ketegangan dan resistensi itu tidak terjadi. Perkembangan keramik seni di Indonesia, secara genealogis mengikuti perkembangan dari tradisi seni modern dan seni rupa kontemporer. Pengaruh seni modern misalnya terasa pada penciptaan keramik seni dalam ranah akademik. Sebagian besar para pengajar berasal dari seni lukis dan seni patung. Pengaruh itu berkembang hingga sekarang pada corak keramik dengan gaya kepatungan (*sculptural*). Pada beberapa kasus, pengaruh seni lukis juga berdampak pada corak formalisme dan absrak seperti pada karya almarhum Suyatna dan Hildawati Soemantri, dua keramikus senior Indonesia pada dasawarsa 80-90-an. Pada era itu kegairan untuk menjadikan keramik sebagai media ekspresi juga cukup kuat. Misalnya di Yogyakarta, pelukis Widayat juga membuat eksperimen dengan media keramik. Era itu dapat kiranya ditandai sebagai sebuah babak keramik modern. Hingga pada perkembangan berikut kontemporerisme sebagai isu yang mencuat pada medio 90-an menghasilkan berbagai corak keramik kontemporer. Dapat dikatakan bahwa situasi diskursif yang terjadi pada medan seni di Indonesia memungkinkan para keramik juga tampil dalam arena seni kontemporer.

Kontemporerisme dalam penciptaan keramik seni nampaknya terus berlanjut sampai sekarang. Pekeramik dan perupa non-keramik secara kritis menyadari watak dan kekhasan materi keramik. Walaupun persoalan 'mastering' dalam keramik yang kerap ditandai dengan karya-karya dengan gaya 'pottery' bukan menjadi perhatian utama bagi perupa kontemporer, tidak menutup kemungkinan untuk dipertimbangkan oleh para perupa kontemporer, seperti pada gejala re kontekstualiasi objek keramik domestik. Sebaliknya perupa 'dalam' keramik juga mengekstensifkan media keramik ke berbagai kemungkinan. Tampilan instalasi, fotografi, seni performans dan seni video dipakai untuk mengartikulasikan gagasan. Inilah situasi diskursif yang berbeda dengan di Barat. Dan barangkali ini juga terjadi diwilayah Asia Tenggara, Australia dan Spanyol.

Kurasi JCCB#2 ini melihat bahwa penciptaan karya-karya keramik seni dalam tiga tahun terakhir banyak melakukan korespondensi dengan pengalaman personal atas memori, penafsiran atas sejarah dan penarasian kondisi sosial-budaya. Dapat dikatakan—dari kecenderungan itu—bahwa karya keramik kontemporer merepresentasi berbagai wacana diluar persoalan media dan kompleksitas teknik penciptaanya. Penampilan karya keramik kontemporer kian digubah ke dalam berbagai bentuk penataan dan pengulangan derajat ukuran, irama dan ritme tertentu. Kecenderungan tersebut menunjukkan sebuah cara baru perupa keramik dalam memperluas media keramik ke berbagai kemungkinan-kemungkinan format dan teknik penyajian.

Melalui JCCB#2 ini kita bisa melihat bagaimana identitas keramik seni terbentuk oleh silang pengaruh kode-kode seni rupa. Dapat dikatakan dengan gamblang bahwa penciptaan keramik kontemporer ini merupakan anak kandung dari seni modern dan seni seni rupa kontemporer. Pada titik itu, bagi saya, perihal 'identitas' layak dikemukakan kembali untuk melihat bagaimana identitas formal keramik kemudian berjumpa dengan berbagai tema-tema wacana, dari wacana spiritualitas, wacana tubuh dan gender, wacana seni dan memori, budaya konsumsi, relasi produksi dalam budaya kerja, referensi sejarah, kondisi poskolonialitas, pengalaman diaspora, lokalitas dan globalitas, dan pengalaman urbanitas dan industrial.

Kurasi JCCB#2 ini menawarkan pembacaan atas media keramik dari problem dikotomis 'art' dan 'craft' menuju ke pembacaan yang setara dengan praktik seni kontemporer yang mengutamakan dimensi narasinya. Pembacaan ini lebih ingin memakai pertanyaan pada pesan-pesan apa yang dikemukakan perupa melalui media keramik, daripada mempersoalkan apakah keramik itu masuk dalam bingkai 'art' atau 'craft'. Dalam sudut pandang pembacaan itu karya-karya keramik kontemporer menjadi sebuah 'objek arkeologis' yang terbuka untuk dibaca. Karya keramik menjadi sebuah 'arsip' pengetahuan yang terbuka.

Transgresi Kreatif

Karya-karya dalam JCCB#2 ini menunjukkan sifat media keramik sendiri yang lentur. Watak media keramik yang juga dekat dengan tradisi seni patung, dan seni lukis memungkinkan keramik terus bergerak menjelajahi berbagai kemungkinan bentuk dan konsep penciptaanya. Dalam rumusan konseptual dapat dikatakan bahwa bahasa rupa keramik memiliki struktur dan sistem relasinya yang khas. Bentuk pengungkapan itu dihasilkan melalui proses memilih satu tipe paradigma "gaya"

In terms of ceramic-production or creative practices, the presence of ceramic factories in Indonesia is contextually dissimilar to those in the West. We know that there used to be a kind of tension in the West during the 18th century, marked by the emergence of the Arts and Crafts Movement. It began with the founding of various factories during the Industrial Revolution that replaced manual craftsmanship with machine-based mass production. This sort of fabrication drew the ire of craftsmen, including ceramists, who showed their resistance to industrialization by setting up independent studios. This Movement solidified "craft" as the diametric opposite of "high art" (painting and sculpture). As discussed extensively in the curatorial essay written for JCCB#1, "craft" soon evolved into "contemporary craft", which occupies a discursive and negative position to "contemporary art".

Ceramic Art as a Knowledge Archive

Such resistance and tension never happened in Indonesia. Genealogically, the development of ceramic art in Indonesia followed a natural development from modern art traditions to contemporary art. Modern art influences can be seen in the creation of ceramic artworks within academic circles, where most of the lecturers began as painters and sculptors. Their influences manifested in sculptural ceramic artworks. In certain cases, painting techniques lend the sort of formal and abstract appearances as seen in works by Suyatna and Hildawati Soemantri, two senior ceramists from the Eighties and Nineties. During that time, many artists showed great interest in ceramics as a medium of expression. Yogyakarta-based painter Widayat, for instance, often experimented with ceramics. This era is marked by modern ceramic artworks. Its next development is marked by contemporary ceramic art as the result of "contemporary" issues emerging in the middle of the Nineties. We can even go as far as saying that a discursiveness of the Indonesian art scene at that time has allowed ceramists to claim a place for themselves in the contemporary art arena.

"Contemporary issues" or contemporaneity within the creation of ceramic artworks seems to endure even today. Ceramists and non-ceramic artists have a critical understanding of the characteristics and uniqueness of ceramics as a creative material. Although the question of "ceramics mastery" tends to point towards "pottery" as a dominant style, this is never the main concern amongst contemporary artists. However, it is not to say that contemporary artists discount it completely, as evidenced by the re-contextualization of domestic ceramic works. On the other hand, ceramic art's "inner circle" tends to intensify or extend the use of ceramics to a variety of possibilities—such as installation, photography, performance art, and video art—in order to articulate their ideas. Such approaches demonstrate a kind of discursive situation unlike those found in the West. Perhaps, these approaches also occur in other places in Southeast Asia, Australia, and Spain.

The curatorial framework of JCCB#2 sees that ceramic-making within the past three years have been conducted in correspondence to personal experiences, or based on memories, interpretations on historical events, or as socio-cultural narrations. We can conclude that contemporary ceramic artworks represent various discourses outside the immediate question of medium and technical complexity. Contemporary ceramic artworks are now composed/created in myriad ways, resulting in diverse constructions, repetitions, degrees of sizes, beats, and rhythms. Such tendencies demonstrate new paths employed by ceramic artists to expand ceramics as a creative medium, so that they may explore further possibilities in terms of formats and presentation techniques.

Through JCCB#2, we can witness how ceramic art's identity is formed by the cross-pollination of art codes. We can clearly declare that contemporary ceramic art is a natural product of both modern and contemporary art. At this point, I observe that the question of "identity" bears discussing once more, in order to examine how ceramic art's formal identity can come together with various discourses: from spirituality, to discourses about body and gender, art and memory, or on the culture of consumption, on the relation between production and work ethics, on historical references or post-colonial conditions, on the experiences of the diaspora, of locality and globality, as well as urbanity and industrial experiences.

JCCB#2 offers a reading into ceramics as medium, away from the art-craft dichotomy, so that ceramics may be discussed on an equal footing with narrative-led contemporary art practices. This way, we may address the questions and substance posed by artists through their ceramic works, rather than questioning the place of ceramics itself: either in art or craft. Through this vantage point, contemporary ceramic artworks are transformed into "archaeological objects" open to interpretation. Thus, ceramic artworks will become an open "archive" for knowledge.

Creative Transgression

Works presented at JCCB#2 show ceramic art's flexible character. A characteristic closeness to painting and sculpture allows ceramics to continue its exploratory movements into various formative and creative possibilities. Within a conceptual framework, we can say that ceramic's visual language retains a unique structure and relational system. Ceramic expressions are

dan penggabungannya dengan tanda-tanda lain yang berbeda. Setiap bentuk pengungkapkan itu pada gilirannya menjadi sebuah struktur karya utuh.

Rumusan konseptual diatas ingin menunjukkan bahwa media keramik sesungguhnya akan terus mengalami transgresi kreatifnya. Itu sebabnya media keramik akan terus mengalami evolusi perubahan bentuk, teknik dan gagasan. Seperti yang luas diurai oleh Asmudjo dalam esai kurasinya di JCCB#1 bahwa posisi keramikus sesungguhnya diuntungkan oleh keadaaan medan seni di Indonesia. Yaitu keadaan dimana konstruksi 'high art' dan 'low art' tidak ketat terjadi sebagaimana di Barat. Karya alm. Hendrawan Riyanto misalnya telah menjadi ikon seni rupa kontemporer Indonesia. Hal yang sebaliknya terjadi tanpa ada tegangan 'art' dan 'craft' saat Dadang Christanto, perupa kontemporer Indonesia membuat ratusan patung instalasi dari tembikar. Bagi saya, keduanya menjadi sebuah kasus menarik dalam perkembangan keramik kontemporer di Indonesia. Bagaimana konteks 'mastering' dan pengutamaan narasi pada karya Hendrawan dan Dadang menjadi unik dalam perkembangan seni rupa secara umum dan keramik khususnya.

Suatu entitas dapat bermakna ketika ia menjadi struktur yang terdiri atas hubungan tanda satu dengan tanda lainnya dalam sebuah sistem perbedaan. Keramik kontemporer telah menjadi entitas tersendiri ditengah berbagai perkembangan seni rupa lainnya. Karya-karya dalam bienal ini tentu tidak muncul dari ruang dan sejarah yang kosong, akan tetapi berasal dari sebuah proses diskursif yang panjang. Dalam proses diskursif itu, karya-karya keramik seni dalam bienal ini juga merupakan hasil dari proses dan perhubungannya dengan berbagai kode estetik. Seperti yang telah diurai diatas bahwa akademisme turut memberikan andil besar dalam penciptaan karya-karya keramik kontemporer.

Kecenderungan gaya, teknik dan orientasi seni dalam praktik penciptaan keramik seni dalam tiga tahun terakhir ini menunjukkan tidak adanya dominasi dari kode estetik tertentu. Corak kepatungan atau bentuk-bentuk 'figurine' muncul bersamaan dengan kecenderungan 'pottery' berikut dengan perkembangan bentuk dan tekniknya. Kecenderungan instalasi juga diproduksi bersamaan dengan pemakaian kode estetik seni performans dan video. Karya-karya monumental juga menjadi wajah tersendiri dari penciptaan karya keramik kontemporer. Selain itu berkembang corak formalisme dalam perkembangan lanjutnya. Berbagai kecenderungan identitas gaya, bentuk dan teknik itu meneguhkan entitas keramik seni yang kini mulai membangun identitas-identitas gaya estetiknya.

Membaca Praktik Penandaan

Corak kepatungan telah menjadi langgam tersendiri dalam tradisi penciptaan keramik seni. Dalam bentuknya yang mono-material, repetitif, instalatif, monumental hingga menggunakan media campur seperti pada karya Albert Yonathan Setyawan, Antonio. S. Sinaga, Andita Purnama Sari, Chitaru Kawasaki (Jepang), Dwita Anjasmara, Evy Yonathan, Henri Saifulhayat Herres, Hary Mahardika, Hendrawan Riyanto, I Made Arya Palguna, Jenny Lee, Kadus Ila, Khaled Sirag (Mesir), Jenny Orchard (Australia), Krisaya Luenganantakul (Thailand), Nurdin Ichsan, Maman Rikin, Michael J. Doolan (Australia), Mohd. Al-Khuzairie (Malaysia), Octora Chan, Ponimin, Tisa Granicia, Trien Afriza, Umibaizurah Mahir Izmail (Malaysia), Sri Hartono, dan Vippo Srivilasa (Australia-Thailand). Demikian juga pada corak 'pottery' yang telah yang telah mengalam ekstensi bentuk, dari yang menonjolkan tekstur tanah liat, glasir hingga bentuknya yang tidak selalu simetris pada karya Ahadiat Joedawinata, Maria Bosch Perich (Spanyol), Nguyen Bao Toan (Vietnam), dan Lisa Sumardi. Penggubahan fungsi keramik menjadi alat bunyi juga menjadi pilihan perupa dalam mengembangkan keramik menjadi media yang interaktif sifatnya, sebagaimana yang terlihat pada karya Kosmik (Konsorsium Musik Keramik) dan Steven Low (Singapura).

Demikian pula dengan kecenderungan melakukan re-kontekstualisasi objek keramik menjadi sebuah presentasi dan konstruksi makna baru dengan media campur dan kecenderungan menggunakan 'found and ready mades object' pada karya Ade Darmawan, Bagus Pandega dan Herra Pahlasari dan Tromarama. Bentuk abstrak-formalis juga menjadi kode estetik yang mengalami perluasannya bersamaan dengan sejumlah kecenderungan bentuk di atas seperti pada karya Natas Setiabudi. Sementara pada kecenderungan karya objek domestik dan alam benda tampak pada karya Antin Sambodo, Bonggal Hutagalung, Dona P. Arissuta, Endang Lestari, Eznur Fauziana, Haryoadiputro Soenggono, Geoffrey Tjakra, Swanica Ligtenberg (Belanda-Jepang), Tok Yu Xiang (Singapura). Apa yang dapat kita maknai dari berbagai orientasi bentuk dan gagasan itu adalah perkembangan keramik seni sendiri berkembang dengan pola yang ekstensif.

Hingga pada bienal keramik yang kedua ini keramik seni telah membuktikan dirinya menjadi sebuah ranah yang produktif dalam meluaskan khazanah seni rupa tiga dimensional. Watak materialnya yang demikian menuntut kepiawaian dalam pengolahannya (*mastering*) ini tidak menghalangi penggubahnya untuk meluaskan daya jangkau keramik ke berbagai kemungkinan bentuk dan presentasi. Pada JCCB#2 ini kita bisa melihat bagaimana berbagai teknik didemonstrasikan oleh peserta, dari

created through the process of choosing a “style” paradigm and then combining it with other signs. Each form of expression will in turn become one, complete creative structure.

The above conceptual equation attempts to show how ceramics will always experience creative transgressions. This is why ceramics as a medium will evolve in terms of forms, techniques, and ideas. As extensively discussed by Asmudjo in his curatorial essay for JCCB#1, the ceramist’s position benefited from the current state of the Indonesian art scene that does not separate “high art” from “low art”, something extensively practiced in the West. Works by the late Hendrawan Riyanto, for instance, have become Indonesia’s contemporary art icons. The reverse happened without any significant tension between “art” and “craft”, such as when Indonesian contemporary artist Dadang Christanto created an installation of hundreds of earthenware sculptures. For me, both have emerged as interesting case studies in the Indonesian contemporary ceramic art sphere. The contexts surrounding [ceramics-]mastery and the importance of narration, in works by Hendrawan and by Dadang, have become unique points within the development of art in general, and ceramics in particular.

An entity may receive its meaning when it becomes a structure comprised of connections between one sign and another within a differential system. Contemporary ceramics has become its own entity in the midst of other art-related developments. The works we witness in this biennial does not appear out of an empty space or history. Instead, they arrive from a long, discursive process. Within this process, ceramic artworks—as exhibited here—are also results of particular processes and their connections to a variety of aesthetic codes. As discussed above, Academism played an important role in the creation of contemporary ceramic art.

The tendency/trajectory of style, technique, and artistic orientation in the practice of ceramic art-making of the past three years has shown a lack of domination by any one aesthetic code. Sculptural patterns or figurines appear alongside earthenware pottery, with a variety of formative and technical developments. An affinity for installation-based works is also evident alongside the application of video- and performance-art aesthetics. Monumental works have claimed their own unique presence within the creation of contemporary ceramic artworks. In addition, formalist patterns also appear in an evolved stage. The rich variety of identities, in terms of style, form, and technique, further cements the entity of ceramic art, which is currently building its aesthetic identities.

Reading the Practice of Signification

Sculptural motifs have become a niche in the tradition of ceramic art-making, with a variety of manifestations: mono-material, repetitive, installation-like, monumental, to the use of mixed media. We can observe them in works by Albert Yonathan Setiawan, Antonio. S. Sinaga, Andita Purnama Sari, Chitaru Kawasaki (Japan), Dwita Anjasmara, Evy Yonathan, Henri Saifulhayat Herres, Hary Mahardika, Hendrawan Riyanto, I Made Arya Palguna, Jenny Lee, Kadus Ila, Khaled Sirag (Egypt), Jenny Orchard (Australia), Krisaya Luenganantakul (Thailand), Nurdin Ichsan, Maman Rikin, Michael J. Doolan (Australia), Mohd. Al-Khuzairie (Malaysia), Octora Chan, Ponimin, Tisa Granicia, Trien Afriza, Umibaizurah Mahir Izmail (Malaysia), Sri Hartono, and Vippo Srivilasa (Australia-Thailand). Pottery-inspired forms have also been given diverse existence and appearances: from those that highlight the textures of clay and glazes, to asymmetrical forms, such as those found in works by Ahadiat Joedawinata, Maria Bosch Perich (Spain), Nguyen Bao Toan (Vietnam), and Lisa Sumardi. Ceramics has also experienced a functional transformation, as they turn into sound-makers in the hands of artists who have developed ceramics into interactive objects, as seen in works by Kosmik (Konsorsium Musik Keramik), and Steve Low (Singapore).

In addition, we can witness a re-contextualization of ceramic-based objects into the presentation and construction of new meanings, via mixed media and the application of found and ready-made objects, as with works by Ade Darmawan, Bagus Pandega, Herra Pahlasari and Tromarama. Abstract-formalist forms have also undergone an expansion of their aesthetic codes, alongside a number of formative tendencies, such as that by Natas Setiabudi. Meanwhile, there are also artists who create works reminiscent of domestic objects and those alluding to the nature of objects, such as Antin Sambodo, Bonggal Hutagalung, Dona P. Arissuta, Endang Lestari, Esnur Fauziana, Haryoadiputro Soenggono, Geoffrey Tjakra, Swanica Ligtenberg (The Netherlands-Japan), and Tok Yu Xiang (Singapore). From such varied orientations of forms and ideas, we may come to realize that ceramic art develops in an extensive way.

At this second contemporary ceramics biennale, ceramic art has proved itself to be a productive arena in which to expand the diversity of three-dimensional art. Its material characteristic that demands particular mastery, does not limit the ceramic-artist or ceramic-composer from extending their reach to various shapes and presentations. At JCCB#2, we can see how participating artists have chosen different techniques and unique presentations to showcase their works: from floor arrangements to the use of

penataan di atas lantai, vustek, dinding, dan dilangit ruang pamer. Karya-karya keramik ini dihadirkan dari keramik yang berglasir sampai non-glasir. Dari gerabah hingga porselain. Dari bentuknya yang singular ke acak. Kreatifitas dalam mengaransemen bentuk dan presentasi menjadi sebuah simulakra tersendiri.

Nampaknya seni kontemporer sebagai sebuah wilayah yang non-dikotomis memungkinkan media keramik seni berjumpa dengan berbagai paradigma seni rupa. JCCB#2 ini diakui tidak membuat suatu pembingkaian secara khusus atas suatu gejala gaya, bentuk dan teknik. Pembingkaian sengaja tetap dilonggarkan untuk melihat sekali sejauh mana media keramik diimajinasikan oleh perupa, dan bagaimana media keramik difungsikan ketika berjumpa dengan kode-kode estetik yang lain. Pembacaan tekstual diambil sebagai sebuah metode pembacaan dalam membaca praktik penandaan yang dibangun oleh para peserta JCCB#2 ini. Yang bisa dicatat dalam perhelatan JCCB#2 ini, *pertama*, perkembangan keramik kontemporer menunjukkan bentuk perkembangan yang semakin evolutif. Keramik seni terus mengeja bahasa bentuknya, baik dalam eksplorasi bentuk dan teknik disamping konsep penciptaanya yang semakin membuka dirinya terhadap berbagai tema-tema wacana.

Kedua, walaupun keramik seni bersikap terbuka pada berbagai tema wacana di atas, keramik seni tetap memperhatikan sejarah material media keramik itu sendiri. Bahwa sejarah material media keramik pada masing-masing negara dari Australia, Belanda, Indonesia, Malaysia, Mesir, Singapura, Thailand, dan Spanyol memiliki konteks diskusifnya yang berbeda. Perkembangan masyarakat dari era industrial ke postindustrial memicu pemaknaan baru atas materi keramik yang kegiatan produksi, distribusi dan konsumsi tanda dalam masyarakat hari ini. *Ketiga,* keragaman bahasa estetik dalam karya-karya keramik kontemporer ini menunjukkan sikap dan pemikiran yang modern. Dalam arti perupa menjadikan media keramik sebagai sebuah pernyataan, sekaligus pertanyaan atas berbagai hal dan persoalan dalam konteks hari ini.

Yogyakarta, 6 Januari 2013
Sudjud Dartanto, *Kurator Pameran*

stands/bases, wall-mounts, and ceiling suspensions. Ceramic artworks are presented in different formats, everything from glazed works to unglazed pieces, from clay pots to porcelain, from singular pieces to random sets. The creativity shown in the arrangement of forms and presentations of works has become their own simulacra.

It seems that contemporary art, as an area without dichotomy, has allowed ceramics as art medium to come into conversation with art paradigms. Admittedly, JCCB#2 is presented without a rigidly prescriptive framework in mind—either stylistically, formatively, or technically. Instead, its framework is loose enough to enable us to see the variety of forms and techniques available to an artist. It also allows us to see how ceramics is functioned in relation to other aesthetic codes. A textual understanding is taken as a method of reading the signs and symbolisms constructed by each participating artist at JCCB#2.

Some impressions from JCCB#2: *Firstly*, we witness how contemporary ceramic art has continued to evolve and grow. Ceramic art continues to define its own shapes and idioms, in the exploration of forms and the use of techniques. Furthermore, its creative concept has opened itself up to various themes and discourses.

Secondly, although it is open to various themes and discourses, ceramic art continues to maintain and pay attention to its own material history. Artists bring their own ceramic history, rooted in their national backgrounds: Australia, the Netherlands, Indonesia, Malaysia, Egypt, Singapore, Thailand, Spain, etc. Each has their own discursive context. The shift from an industrial society to a post-industrial world has triggered new comprehensions on ceramics as material for production, distribution and consumption. *Thirdly*, the diversity of idioms and aesthetic languages found within these contemporary ceramic works shows modern attitudes and viewpoints. It seems that the artists have transformed ceramics into statements, as well as questions, on various contextual issues and problems found in society today.

Yogyakarta, 6 January 2013
Sudjud Dartanto, exhibition curator

Published for
Jakarta Contemporary Ceramics Biennale # 2
"Crafting Identity"

- Museum Seni Rupa dan Keramik
  Jl. Pos Kota 2, Jakarta Barat, Indonesia
- North Art Space, Pasar Seni Ancol
  Jl. Lodan Timur No. 7, Jakarta Utara, Indonesia

Exhibition
December 21, 2012 - January 20, 2013

Cover Image
Natas Setiabudhi
Move # 2
2011

Content

A Welcome from
The Head of Museum Seni Rupa dan Keramik
2

A Welcome from
PT Pembangunan Jaya Ancol, Tbk
3

A Welcome from
The Indonesian Ministry
of Tourism and Creative Economy
4

A Welcome from the Adviser
6

A Welcome from the Manager
7

Museum of Fine Arts & Ceramics
8

North Art Space (NAS)
9

Curatorial
10-17

Artists' Works
20-111

Exhibition Program
112-113

Committees' Profile
114-115

Committee
116

Highest Gratitude
117

Documentation
118-121

Detour
found object - instalation
200 x 200 cm (variable dimension)
2012

ADE DARMAWAN

Born in 1974, Ade Darmawan is one of the founders and director of the artists' initiative, ruangrupa. He also served as a member of the Jakarta Arts Council (DKJ) between 2006 and 2009. He received his formal art education from the Indonesian Art Institute, Yogyakarta, Indonesia and Rijksakademie van Beeldende Kunste, the Netherlands. Since his first solo exhibition in 1997, Ade has participated in countless exhibitions, art projects, workshops, and festivals—both domestically and internationally—either as an artist, curator, programmer, or project director. He has also received grants to support his work, including that of UNESCO and the Dutch Ministry of Foreign Affairs. In 2012, Ade Darmawan co-curated "Manifesto #3", a large-scale exhibition of Indonesian Art held at the Indonesian National Gallery, Jakarta. His most recent solo show was "Human Resource Development", Ark Galerie (2012).

Selected Exhibitions (as artist):

- 2012 – "Human Resource Development". Solo show. Ark Galerie, Jakarta, Indonesia
- 2009 – "Magnetic Power: Contemporary Photography & Media Art Exhibition". Group exhibition. Seoul, South Korea
- 2008 – "Manifesto". Large-scale group exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2007 – "Sisa". Group exhibition. University of Technology Sydney Gallery, Sydney, Australia
- 2005 – exhibiting with ruangrupa at "Istanbul", Istanbul Biennale, Turkey
- 2005 – "Taboo and Transgression in Contemporary Indonesian Art". Group exhibition. Herbert F. Johnson Museum of Art, New York, USA
- 2004 – "Identity vs. Globalisation?" Group exhibition. Chiang Mai Art Museum & The National Gallery in Bangkok, Thailand; and Museum of Ethnology, Berlin-Dahlem, Germany
- 2001– "Big Show". Group exhibition. New International Cultural Center, Antwerp, Belgium
- 2000 – "Seni Rupa Campur: Indonesian Young Artists Exhibition". Group exhibition. Centrum Beeldende Kunst, Dordrecht, the Netherlands
- 2000 – Group exhibition at Lakeeren Gallery, Mumbai, India

Selected Exhibitions (as curator, programmer, or director):

- 2012 – "3rd Manifesto: Order and Conflict" with Rizki A Zaelani (co-curator). Indonesian National Gallery, Jakarta, Indonesia
- 2012 – "Riverscape IN FLUX", Hanoi, Saigon, Bangkok, Phnom Penh, Jakarta, Manila
- 2011 – "City Net Asia". Seoul Museum of Art. Seoul, South Korea
- 2006 – "Fixer: An exhibition of alternative spaces and artist collectives in Indonesia". North Art Space, Ancol, Jakarta, Indonesia
- 2006 – Jakarta Slingshortfest, Southeast Asian Short Film Festival. Jakarta, Indonesia
- 2004 – "Have We Met?" Japan Foundation Forum, Tokyo, Japan
- 2003, 2005, 2007, 2009 – OK. Video, Jakarta International Video Festival. Jakarta, Indonesia

Energi Dalam Rekahan
ferm and glaze, stoneware (1180C - 1230C)
- pinch
25 x 23 x 28 cm
2012

Energi Dalam Ruang
ferm and glaze, stoneware (1180C - 1230C)
- pinch
47 x 25 x 36 cm
2012

Energi Yang Dilipat
ferm and glaze, stoneware (1180C - 1230C)
- pinch
46 x 51 cm
2012

AHADIAT JOEDAWINATA

Ahadiat Joedawinata was born in Cirebon, 31 January 1943. During his high school years (1960-63), Ahadiat spent a lot of his time participating in the varied activities at the Artist's Studio (Sanggar Seniman), Bandung, under the tutelage of leading artists But Muchtar, Srihadi Soedarsono, A.D. Pirous, and Adrin Kahar. He holds a doctorate from Bandung Institute of Technology, where he now lectures.

In addition to his lectures and exhibitions, Ahadiat also pours his passion into designing exhibitions and interiors both at home and abroad. Together with his wife, Rini Chairin Hayati, Ahadiat explores various traditional craft designs, especially wooden, earthenware, and bamboo-based crafts. Ahadiat runs a ceramics studio from his residence.

Selected Exhibitions:

- 2012 – 2nd Southeast Asia Ceramic Conference, Fu Le International Ceramic Art Museum, FLICAM, Fuping, China
- 2010 – "Making is Thinking" JazzCraft Vaganza Art Exhibition, Bale Pare. Exhibition Hall, Kota Baru Parahyangan, Padalarang, Indonesia
- 2009 – "Ring of Fire". 1st Southeast Asian Ceramics Festival. Ayala Museum, Makati City, the Philippines
- 2009 – "The Journey". Solo show. Kendra Gallery of Contemporary Art, Bali, Indonesia
- 2009 – "In Between". 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 – "Critical Point". Solo show. O House Gallery, Jakarta, Indonesia
- 2007 – "Good Design" competition and exhibition. London, UK
- 2005 – "Soil-Man-Space". Solo how. Selasar Sunaryo Art Space, Bandung,Indonesia
- 2005 – "Ceramic". Solo show. Decorous, Jakarta, Indonesia
- 2005 – Gwangju Biennale. Gwangju, South Korea

Dwelling Places
stoneware, decals, wood - slip casting
100 x 19 x 36,5 cm
2010
private collection by Ibu Mida Meutia Pirous

ALBERT YONATHAN SETYAWAN

Albert Yonathan Setyawan was born in Bandung, 17 Juni 1983

Educational Background

- 2002 – 2007 BFA, Ceramic Studio, Visual Arts Program, Bandung Institute of Technology
- 2010 – 2012 MFA, Visual Art Program, Bandung Institute of Technology
- 2012 – present Postgraduate Student in Ceramic Art Department, Kyoto Seika University, Kyoto, Japan

Selected Group Exhibition

2007

- Demi Mas(s)a, Pameran Seni Rupa Nusantara, Indonesian National Gallery, Jakarta
- Inner Object, Potluck Cofeebar and Library, Bandung
- Neo-Nation – Biennale Jogja IX, Jogja National Museum, Yogyakarta

2008

- Invasi Bandung, Galeri Canna, Jakarta
- Bandung New Emergence vol. 2, Selasar Sunaryo Art Space (SSAS), Bandung
- Himpunan Senyap, Emmitan Fine Art Gallery, Surabaya
- Apocalypse Now!, ARK Galerie, Jakarta
- 2009
- Bandung Art Now, The National Gallery, Jakarta
- Revisiting The Last Supper, CG artspace-Plaza Indonesia, Jakarta
- Contemporary Archeology, SIGIarts Gallery, Jakarta
- Survey #2, Edwin's Gallery, Jakarta
- We're All Millionaires, A.O.D Art Space, Jakarta
- POST, Place Gallery, Richmond, Victoria, Australia
- Crossroads [part of residency program from The Japan Foundation], Bungoro Ware House Gallery, Shigaraki, Japan
- Jakarta Contemporary Ceramic Biennale #1, North Art Space – Ancol, Jakarta

2010

- Halimun | The Mist – Inaugural Exhibition for Lawang Wangi Art & Science Estate, Lawang Wangi, Bandung
- 15 x 15 x 15 #3, Soemardja Gallery-Bandung Institute of Technology, Bandung
- Critical Point, Edwin's Gallery, Jakarta
- Tribute to S.Sudjojono – Sang Ahli Gambar dan Kawan-kawan, PLATFORM 3, Bandung

2011

- 1001 Doors, Ciputra Marketing Gallery, Jakarta
- Survey 2.10, Edwin's Gallery, Jakarta
- Ekspansi – Pameran Besar Seni Patung, The National Gallery, Jakarta
- la composition séduisante, Edwin's Gallery, Jakarta
- The Equator – Yogyakarta Biennale XI, Jogja National Museum, Yogyakarta, 2011

2012

- Panorama: Recent Art from Contemporary Asia, Singapore Art Museum, Singapore
- Selected Solo Exhibition

2009

- "I am a bird now", Shigaraki Ceramic Cultural Park, Koka city, Shiga pref., Japan

2010

- Cosmic Mantra, SIGIarts Gallery, Jakarta
- Liminal Being, The Japan Foundation, Jakarta

2011

- Temple of Threshold, Valentine Willie Fine Art Gallery, Singapore

2012

- Sacred Veranda, Sumarja Gallery, Faculty of Visual Art and Design, Bandung Institute of Technology (ITB), Bandung
- Grammar of Meditation, Galeri Canna, Jakarta
- Cosmic Totems, WTF Gallery, Bangkok

Residencies

2009

- Participant of JENESYS Programme – The Japan Foundation, at Shigaraki Ceramic Cultural Park, Japan [July 21 - October 17]

Collection

- Singapore Art Museum, "Cosmic Labyrinth" and "Silent Union", 2010 – 2011

Flying Trees
stoneware - pinch
200 - 230 cm (variable dimension)
2012

ANDITA PURNAMA SARI

Currently living in Yogyakarta, Andita Purnama Sari was born in Jakarta on 14 July 1981. She graduated from IKJ (Jakarta Art Institute) in 2004 and received her postgraduate degree from ISI Yogyakarta in 2008. Her first solo exhibition was “Negara Gemah Ripah Loh Jinawi”, Galeri Biasa, Yogyakarta (2005). She has participated in various group exhibitions and collaborative art projects in Indonesia and abroad, including: J@kArt Mural Project for Cawang Fly-over, Jakarta, Indonesia (2004); CP Open Biennale, Museum Bank Indonesia, Jakarta (2005); 2nd Dumaguete Terracotta Biennale, Philippines (2007); and “Expansion: an exhibition of Indonesian Contemporary Sculptures”, the Indonesian National Gallery, Jakarta (2011). She has also received awards for her outstanding works, including Best Student Artwork IKJ (2004). Most recently, she was chosen as Finalist at the 2012 Bandung Contemporary Art Awards (BaCAA).

Selected Art Activities and Exhibitions:

- 2012 – “Indonesian Contemporary Fiber Art Exhibition #1: MAPPING”. Art:1 Museum Mon Decor, Jakarta, Indonesia
- 2011 – “Maximum City”. Jakarta Biennale. Indonesian National Gallery, Jakarta, Indonesia
- 2011 – “Ekspansi” Exhibition of Indonesian Contemporary Sculptures. Indonesian National Gallery, Jakarta, Indonesia
- 2009 – “#1@empatpuluhtahun.ikj”. Group exhibition. Galeri Cipta, Taman Ismail Marzuki, Jakarta
- 2009 – exhibition of collaborative works by Swiss and Indonesian Artists. Exhibition. Jogja National Museum, Yogyakarta, Indonesia
- 2007 – 2nd Dumaguete Terracotta Biennale. Mariyah Gallery, Dumaguete, the Philippines
- 2006 – “Yang Error”. Group exhibition. Mess 56, Yogyakarta, Indonesia
- 2005 – “Negeri Gemah Ripah Loh Jinawi”. Solo show. Galeri Biasa, Yogyakarta, Indonesia
- 2005 – exhibiting with METROMINI at CP Open Biennale. Museum Bank Indonesia, Jakarta, Indonesia
- 2003 – “Together We Express”. Group exhibition. Japan Foundation, Summitmas, Jakarta, Indonesia

Dreamland 2
stoneware high - firing glaze
22 x 25,5 x 11 cm
2009

Go Green
stoneware high - firing glaze
30 x 23 x 8 cm
2009

ANTIN SAMBODO

Born in Paris on 18 February 1969, Antin Sambodo began not as a ceramist, but as an architect. She discovered her passion for ceramic art at Liem Keng Sien's ceramic course (1998-1999). In 2000, she took an advanced pottery throwing course at Adhi's. She combines her architecture knowledge and pottery to create her unique style. Since then, she has participated in many exhibitions in Indonesia and abroad, including: "Starting from Zero", Japan Foundation, Jakarta (2001); "Young Indonesian Ceramic Artists Exhibition", Indonesian National Gallery, Jakarta (2004); "China-Shanghai International Modern Pot Biennial", Shanghai, China (2010); and "Indonesian Contemporary Ceramic Art-A Progress Report", Jakarta (2012). She maintains her own ceramic studio, Jinjit Pottery, in Jakarta.

Selected Group Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 – "Liat Tanah Liat" (Watching the Clay). Galeri Hadiprana, Jakarta, Indonesia
- 2008 – 1st Korea-Indonesia Cultural Exchange. A Group Exhibition of Indonesian and Korean Ceramic Artists. Senayan City, Jakarta, Indonesia
- 2008 – "Untukmu Perempuan Indonesia' (Dear Indonesian Women). National Archives Museum, Jakarta, Indonesia
- 2007 – "Fire No Fear". Galeri Hadiprana, Jakarta, Indonesia
- 2006 – "Beauty Behind the Flame". Bentara Budaya Jakarta, Indonesia
- 2005 – "Finding Paradiso". Cemara Gallery 6, Jakarta, Indonesia
- 2004 – Young Indonesian Ceramic Artists Exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2001– "Dari Titik Nol" (Starting from Zero). Japan Foundation, Jakarta, Indonesia

Fragmented Masks and Memories (Series)

Fragmented Memory;Family.
C Print. 60 x 90 cm. 2012

Fragmented Masks of Jesuses.
colored body ceramic. 10 mask, each approx 36 x 32 x 12 cm. 2012

Fragmented Self Portrait.
C Print. 60 x 90 cm. 2012

Fragmented Memory;Church.
C Print. 60 x 90 cm. 2012

Fragmented Memory;Social.
C Print. 60 x 90 cm. 2012

Fragmanted Masks and Memories (series)

masks: colored body ceramic (bone china)
press mold 1250C
potograph : c-print
each approx 36 x 32 cm
2012

ANTONIO S. SINAGA

Currently based in Bandung, Antonio Sebastian Sinaga was born in Surabaya, 24 September 1988. He has just completed his undergraduate studies in Visual Art, Faculty of Art and Design, Bandung Institute of Technology (ITB). His final project highlighted various religious interpretations and discourses, communicated using ceramics and photography. His ceramic artworks have been exhibited in Bandung and are well-received.

Selected Group Exhibitions:

- 2012 – Exhibitions “Soemardja Awards #2” Galeri Soemardja, Bandung, Indonesia
- 2011 – “Skin Matters”. Galeri Soemardja, Bandung, Indonesia
- 2010 – “15x15x15, Mini Art Project #3: Recreate x Reality x Represent”. Galeri Soemardja, Bandung, Indonesia
- 2009 – “realer raum bild raum” International Advanced Photography Exhibition with Andreas Rost. Galeri Soemardja, Bandung, Indonesia
- 2007 – “Akar”. GSG ITB, Bandung, Indonesia

Conversation About Memories
bone china tableware, cemen tile and mixed media
variable dimension
2012

BAGUS PANDEGA

Born in Jakarta on 13 June 1985, Bagus Pandega is currently pursuing his Masters degree in Fine Art, at the Faculty of Art & Design, Bandung Institute of Techology (ITB). He received his BFA in Sculpture Art from the same institution in 2008. A passionate and talented artist, Bagus Pandega's works have been shown in many local and international exhibitions. He is also an active participant in many workshops and projects, including "Thursdays" with Edgar Heap, at Galeri Soemardja (2005); an "the Lost of the Real" with Takao Minami and Daito Manabe, at Selasar Sunaryo Art Space (2010). He is a two-time nominee of the Soemardja Awards (2011, 2012), and 3rd Place Winner of the 2012 Bandung Contemporary Art Awards (BaCAA#2). He has just completed his first residency at Le Centre Intermondes, La Rochelle, France (2012).

Selected Art Activities and Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 – "ART JOG 12. Looking East—A Gaze Upon Indonesian Contemporary Art". Taman Budaya, Yogyakarta, Indonesia
- 2012 – "MANIS". Group exhibition. Le Centre Intermondes, La Rochelle, France
- 2011 – "Homo Ludens #2". Group exhibition. Emmitan CA Gallery, Surabaya, Indonesia
- 2011 – "Ekspansi" Exhibition of Indonesian Contemporary Sculptures. Indonesian National Gallery, Jakarta, Indonesia
- 2011 – "Bayang" Contemporary Islamic Art Exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2010 – "Bandung New Emergence vol. 3". Selasar Sunaryo Art Space, Bandung, Indonesia
- 2010 – "Sang Ahli Gambar Sudjojono dan Kawan-kawan". Group exhibition. Galeri Kita, Bandung, Indonesia
- 2009 – "Contemporary Archaeology". Group exhibition. SIGIarts, Jakarta, Indonesia
- 2009 – "Beyond the Dutch". Group exhibition. Central Museum, Utretcht, the Netherlands
- 2006 – "K'ART'INI". Group exhibition. Jakarta State University (UNJ), Jakarta, Indonesia

Deluded as The Next Guy
ceramic 1280C, glaze, engobe
180 x 8 cm
2012

BONGGAL HUTAGALUNG

Born on 28 July 1988, Bonggal Hutagalung received his Bachelors degree in ceramic art from the Faculty of Art and Design, Bandung Institute of Technology. His experience growing up, in a house full of antique and eclectic pieces, has inspired his creative work today. He has participated in many exhibitions since 2009. He final year project piece “Eskapisme & Proses Produksi Konsumsi” was nominated for the 2012 Soemardja Awards.

Selected Group Exhibitions:

- 2012 – “Design/Art”. Lawangwangi, Bandung, Indonesia
- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2011 – “Cerita Kami Tentang Hidup” (Our Stories About Life). CCF, Bandung, Indonesia
- 2011 – “Skin Matters”. Soemardja Gallery, Bandung, Indonesia
- 2011 – “Aroma Kengerian” (Aroma of Fear). Galeri Kita, Bandung, Indonesia
- 2010 – “Fourplay”. Japan Foundation, Jakarta, Indonesia
- 2010 – “Hail to Sail”. Galeri Kita, Bandung, Indonesia
- 2010 – “Middelbare Akte”. Soemardja Gallery, Bandung, Indonesia
- 2009 – “Going Beyond”. CMNK Art Space, Bandung, Indonesia

Wa
ceramics
83 x 90 x 26 cm
2012

Wa Wo Tsukuru
ceramics
91 x 66 x 21 cm
2012

CHITARU KAWASAKI
(JAPAN-INDONESIA)

Kawasaki-sensei is a Japanese artist (born in 1938, Hiroshima) who divides his time between Japan and Indonesia (Klaten, Central Java). Since 1988, he has dedicated almost 25 years of his life to the research and development of terracotta clay in the village of Bayat, Klaten, Central Java with the support from Kyoto Seika University's International Exchange Program. He is well-known for his attention to traditional pottery techniques, especially the angled-wheel technique.

Though he has formally retired from Kyoto Seika University in 2008, he still holds the post of Honorary Lecturer and teaches occasionally. Now, he is focused on educational programs, building and nurturing craft schools in the village, as well as a center for the preservation of traditional pottery. As an artist, he has done a lot of art activities and exhibitions since 1960. His latest solo exhibition was "Knot, Connection, and String Playing", held at the National Gallery, Jakarta, Indonesia (2012).

Selected Art Activities and Exhibitions

- 2012 – "Knot, Connection, and String". Solo show. National Gallery, Jakarta, Indonesia
- 2009 – Inauguration of SMK N 1 ROTA BAYAT (craft academy), Indonesia.
- 2007 – "Keramik Putaran Miring II" (lit. Ceramics of the Angled Wheel). Exhibition and workshop. Bentara Budaya Jakarta, Indonesia.
- 2005 – Established *Pusat Pelestarian Budaya Putaran Miring* (Center for the Preservation of Angled Wheel Ceramic-making Tradition), with funding from Japa in Bayat, Pagerjurang, Klaten , Central Java, Indonesia.
- 2000 – "Keramik Putaran Miring I" (lit. Ceramics of the Angled Wheel). Exhibition and workshop. Bentara Budaya Jakarta, Indonesia.
- 1998 – Indonesia no Nooyaki Dooki (Kyoto Shoin, publisher). Book launch. Japan.
- 1982 – Japan Modern Ceramics. Touring exhibition. Europe.

Selected Awards and Prizes

- 1995 – Grand Prix Award, "The 1st Busan International Exhibition". Busan, South Korea.
- 1983 – Silver Award. Ceramic Design Competition, organized by the Ministry of International Trade and Industry, Japan.

The Abyss Memory Pouring into Cups

plat stoneware, oxide, mixed media

- painting glaze on stoneware

each approx 20 x 20 cm

2012

DONA PRAWITA ARISSUTA

Born in Sleman, 8 June 1976, Dona Prawita Arissuta graduated from the Indonesian Art Institute (ISI, Yogyakarta) in 2005. She received her post-graduate degree in Culture and Religion from the Sanata Dharma University, Yogyakarta.

Since 2000, she has been involved in many art exhibitions, such as: “Age Hibition”, Edwin Gallery (2002); “Exhibition of Yogyakarta Woman: Considering the World of Woman”, Taman Budaya Building (2004); “My Favorite Paintings and Sculptures”, Art Forum, Singapore (2005); “Arafura Craft Exchange: Trajectory of Memories, Tradition and Modernity in Ceramics”, Museum Art and Gallery of the Northern Territory (MAGNT), Australia (2008); “Tribute to Dali”, Art Xchange Gallery Singapore (2011); and most recently the 14th Jakarta Biennale exhibitions at Central Park, Jakarta (2012).

She is a skillful artist who often create works that integrate ceramics, painting, knitting, and installation art. She was finalist at Nokia Regional Awards (2001); Jury’s Favorite at Kedaung Glassware Print Design Competition (2002); and finalist at the young sculptor’s competition ICC Pandaan (2010).

Selected Group Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 – 14th Jakarta Biennale. Central Park, Jakarta, Indonesia
- 2011 – “Origin of the World”. The Art House (at the Old Parliament), Singapore
- 2009 – “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 – “Arafura Craft Exchange: Trajectory of Memories, Tradition and Modernity in Ceramics”, Museum Art and Gallery of the Northern Territory (MAGNT), Australia
- 2007 – “Shout Out”, Yogyakarta Festival of Art XIX. Taman Budaya, Yogyakarta, Indonesia
- 2006 – “Beyond” Jakarta Biennale, Jakarta, Indonesia
- 2006 – “The Young Cotemporary Artists”, Art Forum, Singapore
- 2005 – Summit Event Bali Biennale. Tony Raka Gallery, Bali, Indonesia
- 2005 – “My Favorite Paintings and Sculptures”. Art Forum, Singapore
- 2004 – Exhibition of Young Ceramic Artists. Indonesia National Gallery, Jakarta, Indonesia
- 2003 – “Replay”. Societed Building, Yogyakarta, Indonesia
- 2003 – “Dolanan Boneka” (Playing Doll). Studio Tanah Liat, Yogyakarta, Indonesia
- 2000 – “Exhibition of Woman” ISI Yogyakarta. Benteng Vredeburg, Yogyakarta, Indonesia

Lihat Kami
stoneware - pinch
40 x 25 x 15 cm
2012

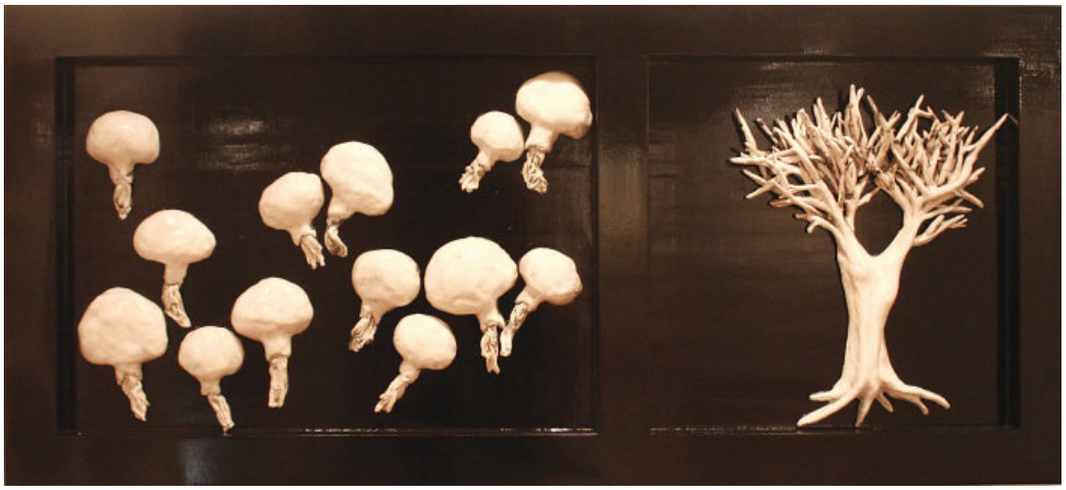
DWITA ANJA ASMARA

Born in Solok, West Sumatra, Dwita Anja Asmara began to study art in Padang's Art High School (SMSR). She received her post-graduate degree in ceramics from ISI Yogyakarta, where she is now a lecturer attached to the Crafts Department. She is also a passionate researcher of Indonesian traditional art, with topics like art creation and the *gonjong* (horn-like roof structure) of Minangkabau's Rumah Gadang. Most recently, she exhibited her ceramic artwork at an exhibition of Southeast Asian art, "Rediscovering the Treasures of Malay Culture", ISI Padang Panjang, West Sumatra, Indonesia.

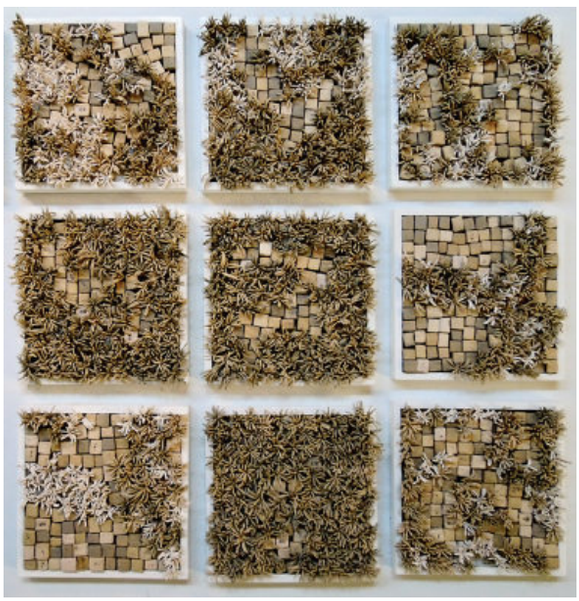
Selected Exhibitions:

- 2012 – "Rediscovering the Treasures of Malay Culture". An exhibition of Southeast Asian Art. ISI Padang Panjang, West Sumatra, Indonesia
- 2011 – "SRIKANDI #2, Menolak Malu (Rejecting Shame)" Group exhibition. Taman Budaya Yogyakarta, Indonesia
- 2011 – "Ketika Keramik Berbicara" (When Ceramics Speak). Group exhibition. Bentara Budaya Yogyakarta, Indonesia
- 2010 – National Exhibition of Contemporary Crafts. Art Gallery, House of Sampoerna, Surabaya, Indonesia
- 2010 – "Exposigns". Large-scale exhibition of Indonesian Visual Art. Jogja Expo Center, Yogyakarta, Indonesia
- 2010 – "Craft Speaks #2: Dari Ikon ke Simbol". Group exhibition. Lerep Art Village, Ungaran, Central Java, Indonesia
- 2009 – "Gawe Besar Jurusan Kriya". Group exhibition. ISI Yogyakarta, Indonesia
- 2008 – "HighLight. Dari Medium ke Transmedia". Group exhibition. Jogjakarta National Museum, Yogyakarta, Indonesia
- 2007 – "Keramik Ekspresi Dalam Simbol. Membangkik Batang Tarandam". Solo show. ISI Yogyakarta, Indonesia
- 2007 – "Gema Wanita" Exhibition of Women Artists. Benteng Vredeburg, Yogyakarta, Indonesia
- 2006 – "Ekspresi-ekspresi Perempuan". Group exhibition. Balai Rupa Tembi Yogyakarta, Indonesia
- 2005 – Group craft exhibition, ISI Yogyakarta & Bantul Regional Government, Indonesia

Titik Tiga
ceramics stoneware 1200C
120 x 40 cm
2012



Ayah Menamaiku Ibu Memimpikanku
ceramic stoneware glaze1200C
10 x 55 cm (two panels)
2012



Beek Gilho Na Leung#2
(Dilarang Menginjak Rumput #2)
ceramics stoneware, wood, acrylic
panels 120 x 120 cm
sculpture each approx 22 x 15 x 10 cm
2012

ENDANG LESTARI

Endang Lestari, affectionately known as Tari to all her friends,was born in Banda Aceh, 27 February 1976. She completed both her undergraduate and postgraduate programs at ISI Yogyakarta, where she studied ceramics. Her ceramics always seem to be able to poignantly reflect her contemplation upon memories, various histories, gender and social issues. Based in Teapot Studio, Yogyakarta, she has been involved in many group exhibitions, as well as presenting her works in solo exhibitions. Her first solo exhibition was “Deformity of Routine Things”, Via Via Gallery, Yogyakarta (2004). Her work, “Bheek Gilho Na Leung” was a subject of extensive research by Dr Barbara Leigh of University of Technology, Sydney of art as a way to neutralize political conflict.

In 2011 her residency at the Shigaraki Ceramic Cultural Park, Japan, and presented a set of related exhibitions: “Electralogy”, Shiga, Japan (2011) and “The Ritual of Presence/Absence”, Japan Foundation, Jakarta (2012). She has received numerous awards and recognitions. She was a finalist at the 2010 Bandung Contemporary Art Awards (BaCAA).

Selected exhibitions:

- 2012 – “The Ritual of Absence/Presence”. Solo show. Mini Gallery, Japan Foundation, Jakarta, Indonesia
- 2012 – “The P(l)e(i)sure Principle”. Group exhibition. DNA Project, Sydney, Australia
- 2011 – “Electralogy: I and Those in Red”. Solo show. Shigaraki Ceramic Cultural Park, Shiga, Japan
- 2011 – “A Story from Underneath a Table”. Solo show. S.14, Bandung, Indonesia
- 2011 – “KARTINI, The Power of Women in Art”. Group exhibition. Koesnadi Hardjoasoemantri Cultural Center, Yogyakarta, Indonesia
- 2009 – “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 – Jogja Art Fair (JAF) #1,Yogyakarta Culture and Arts Festival,Taman Budaya Yogyakarta, Indonesia
- 2007 – “Neo Nation” Jogja Biennale IX. Taman Budaya, Yogyakarta, Indonesia
- 2005 – Bali Biennale Summit Event. Tonyraka Gallery, Ubud, Bali, Indonesia
- 2004 – “Deformity of Routine Things”. Solo show. Via via Gallery, Yogyakarta, Indonesia
- 2004 – Exhibition of Young Indonesian Ceramic Artists. Indonesian National Gallery, Jakarta

Antup
paperclay 1230C
variable dimension
2012

Kelihatan Seni Rupanya
paperclay, 1100-1250C
variable dimension
2012

ESNUR FAUZIANA

Born in Jakarta on 14 January 1991, Esnur Fauziana is currently studying ceramics at the Faculty of Art and Design, Bandung Institute of Technology. Most recently, she received the Gold Award for Innovative Product in Industrial Design Research at the 2012 Indonesia Good Design Selection for her work *"Temaram"*.

Since 2010, she has participated in a number of exhibitions in Bandung and Jakarta, most recently "IJIC 2012" at Bandung Institute of Technology. She has also participated in workshops with leading artists such as Mella Jaarsma & Mirjam Veldhuis (2011) and Victoria Cattoni (2012).

Selected Art Activities & Group Exhibitions:

- 2012 – Experimental art exhibition, East Campus Center, ITB, Bandung, Indonesia
- 2012 – "Kriya Indonesia: Reposisi". Indonesian National Gallery, Jakarta, Indonesia
- 2012 – "IJIC 2012", ITB, Bandung, Indonesia
- 2011 – "Skin Matter" workshop and exhibition with Mirjam Veldhuis & Mella Jaarsma, Gallery Soemardja, Bandung Indonesia
- 2010 – "Art in Public Space". Bandung, Indonesia
- 2010 – "Djamoe #4" UPI, Bandung, Indonesia

A Million Joyous Laugh
mix stoneware 1250C
variable dimension
2012

Zombies Eat My Brain
mix stoneware 1250C
variable dimension
2012

I'm Narcistic Megalomaniacs
mix stoneware 1250C
variable dimension
2012

EVY YONATHAN

Evy Yonathan born in Jakarta, 28 October 1973, Evy Yonathan's formal education background is travel and tourism, but ceramics is her passion. She also spent a year at Liem Keng Sien's ceramic studio (1998-1999). She is an independent artist known for her figurative ceramic works. She often combines ceramics with other media, such as canvas and wood. Since her first exhibition in 2001 ("Dari Titik Nol" at the Japan Foundation, Jakarta), she has participated in a number of group exhibitions and her works have been well-received. Her most recent exhibition was "Liat Tanah Liat" at Galeri Hadiprana, Jakarta, Indonesia

Selected Group Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 – "Kriya Indonesia: Reposisi". Indonesian National Gallery, Jakarta, Indonesia
- 2012 – "Liat Tanah Liat" (Watching the Clay). Galeri Hadiprana, Jakarta, Indonesia
- 2009 – "In Between". 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 – "Untukmu Perempuan Indonesia' (Dear Indonesian Women). National Archives Museum, Jakarta, Indonesia
- 2007 – "Fire No Fear". Galeri Hadiprana, Jakarta, Indonesia
- 2006 – "Beauty Behind the Flame". Bentara Budaya Jakarta, Indonesia
- 2005 – "Finding Paradiso". Cemara Gallery 6, Jakarta, Indonesia
- 2004 – Young Indonesian Ceramic Artists Exhibition. Indonesian National Gallery, Jakarta, Indonesia

Cai Kingdom Artefacts
ceramics, various clay
variable dimension
2012

GEOFFREY TJAKRA

Geoffrey Tjakra (King EpiCai), born in 24 June 1973 in Jakarta, studied Sculpture for his Bachelor in Fine Arts degree at the Mason Gross School of Arts, New Jersey, USA under Prof. Gary Kuehn. In 2007, he completed his Masters degree in Ceramics at California State University, USA, under Prof. Luis Bermudez. In addition to ceramics, he also works with other media such as painting and jewelry. A passionate artists, Geoffrey Tjakra is equally dedicated in sharing his knowledge in many workshops and classes.

His video “Playing with Clay: Face Pots” is in the collection of the American Ceramic Society, Design Chapter, Southern California. His work *“Geo Bird”* has also appeared *in 500 Animals in Clay*, published by Lark Books. He has exhibited his works in Indonesia, China, and the USA.

Selected Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2010 – “2nd Opinion”. Group exhibition. Bentara Budaya Jakarta, Indonesia
- 2007 – “Kingdom of EpiCai”. Solo MFA exhibition. California State University Fine Arts Gallery, LosAngeles, California, USA
- 2007 – The President’s Show. The American Ceramic Society. The Clay Gallery, Venice, California, USA
- 2004 – “Kilnopening.edu. South California Ceramic Instructors and their Students”. American Museum of Ceramic Art (AMOCA), Pomona, California, USA
- 2000 – Foreign Student Exhibition. Beijing Language and Culture University (BLCU), Beijing, People’s Republic of China

In Time We Trust
earthenware and stoneware
250 x 150 cm
2012

HARY MAHARDIKA

Born in Tasikmalaya, 9 August 1986, Hary Mahardika has just completed his Masters in Fine Art at Bandung Institue of Technology. He sometimes use found objects and drawing techniques to complement his ceramic works to better convey his message. His works have been exhibited in Jakarta, Bandung, and Yogyakarta, including: “Hero of the Day”, Benteng Vredenburg, Yogyakarta (2006); 1st Jakarta Contemporary Ceramic Biennale (2009); “Artist Studio”, Paris van Java, Bandung (2011); and most recently “Indonesian Contemporary Ceramic Art—A Progress Report” Art & Ceramics Museum, Jakarta (2012).

Selected Group Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum,Jakarta, Indonesia
- 2011 – “2nd Contemporary Archaeology”, SIGIarts, Jakarta, Indonesia
- 2011 – “Bayang” Contemporary Islamic Art Exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2010 – “Indonesian Contemporary Young Sculpture Competition”, ICC Pandaan, Pasuruan, Indonesia
- 2009 – “ceramic in action“. Aarmuh space, Bandung, Indonesia
- 2009 – “we’re millionaire”. A.O.D Gallery, Jakarta, Indonesia
- 2009 – “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2007 – “us/industry” Galery rumah teh, Bandung, Indonesia
- 2006 – “Hero of the day”. Benteng Vredenburg, Jogjakarta, Indonesia
- 2005 – “Satu” TPB exhibition. Aula barat ITB, Bandung, Indonesia

Api
stoneware
variable dimension
2011-2012

Tanah
stoneware, glaze, slab and throwing
stoneware
variable dimension
2011-2012

Air
stoneware, glaze, slab and throwing
stoneware
variable dimension
2011-2012

HARYOADIPUTRO SOENGGONO

Born in Jakarta, 6 November 1973, Haryoadiputro Soenggono graduated with a civil engineering degree from the University of Indonesia. He studied ceramics at Liem Keng Sien's studio from 1998 to 2000. He now owns and runs his own ceramic studio, Bengkel Keramik Puspa 5, where he created unique tableware and taught various ceramic-related techniques (ceramic making, coloring, etc). His most recent exhibition is "Liat Tanah Liat" at Galeri Hadiprana, Jakarta (2012).

Selected Group Exhibitions:

- 2012 – Indonesian Contemporary Ceramic Art - A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 – "Liat Tanah Liat" (Watching the Clay). Galeri Hadiprana, Jakarta, Indonesia
- 2010 – "Korean Ceramics Beauty" Korea-Indonesia Cultural Exchange exhibition. Jakarta
- 2009 – Jakarta Contemporary Ceramic Biennale. Raku-firing Workshop. Jakarta, Indonesia
- 2006 – Group exhibition. Bentara Budaya Jakarta, Indonesia

Anak dan Ibu Bumi
assemblage (terracotta, bamboo, iron, wall paint)
110 x diameter 60 cm x 23 cm
private collection by Selasar Sunaryo Art Space & Ibu Rini Hendrawan

HENDRAWAN RIYANTO
(1959-2004)

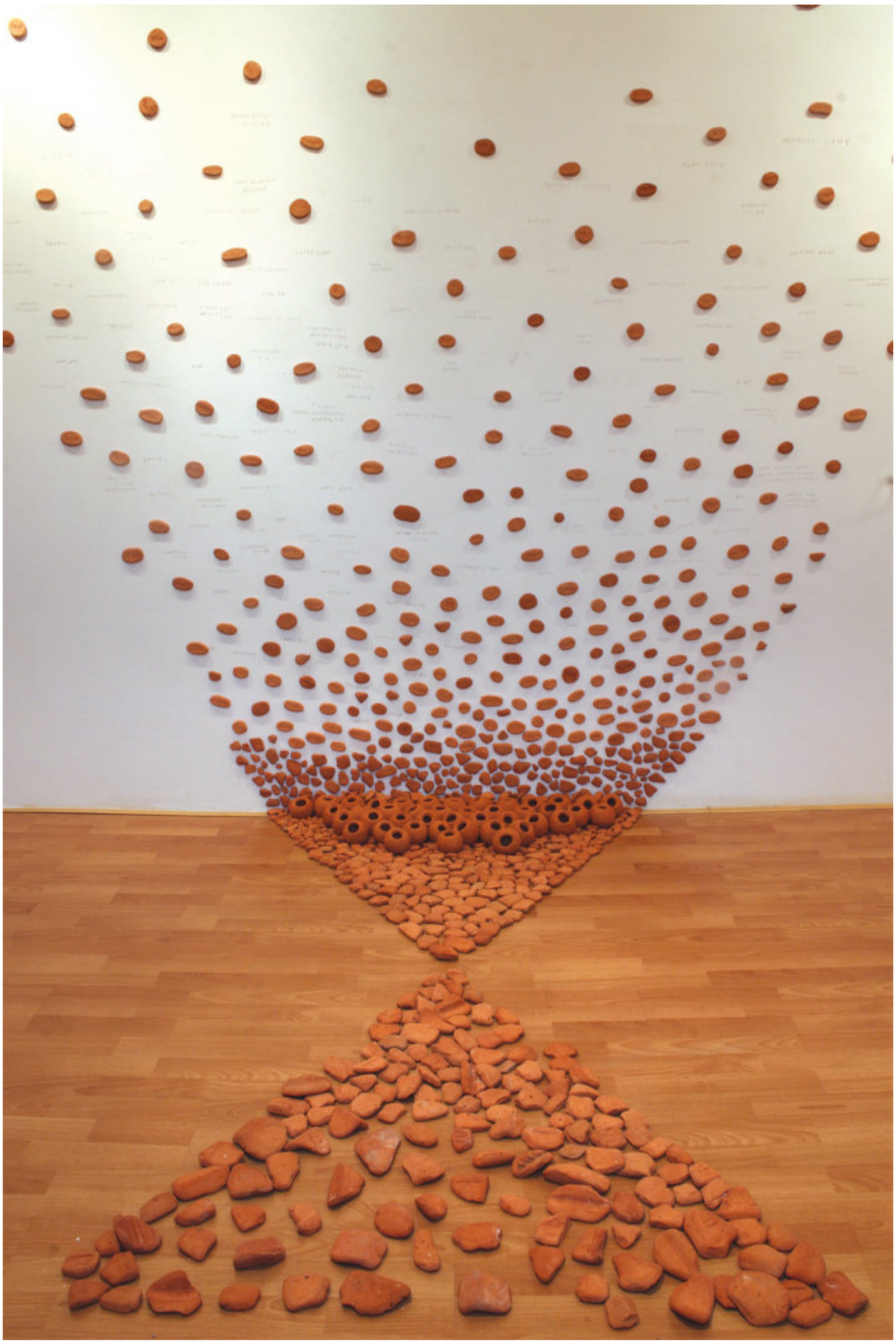
Hendrawan Riyanto was a contemporary sculptor. He was born in Yogyakarta (15 January 1959) and passed away in Semarang (22 May 2004). He enrolled to study ceramics at the Faculty of Art and Design, Bandung Institute of Technology. He would later chair its Fine Arts department. In 1988, he went to Tajimi, Nagoya, Japan to receive further training in ceramics. In 1992, Japan Foundation sponsored him to study ceramics under Prof. Chitaru Kawasaki at Kyoto Seika University. In the same year, he held his first solo exhibition in Japan, "Ceramic Works: on improvisation with string", Beni Gallery, Kyoto. His other solo exhibitions include: "The Marriage of Day and Night", R-66 Gallery, Bandung (1996); and "Naliko Ning Semeleh", Bentara Budaya Jakarta (BBJ, 2004).

He was chosen as an outstanding participant at an international performance art festival in Bandung (2004). He is now widely regarded as a contemporary artist who had succeeded in combining Western knowledge with Eastern contemplation and reflection. His works intertwine intellectual and spiritual explorations. He enjoyed visiting sites of hidden historical values all across Indonesia.

In addition to creating three-dimensional works from pottery with bamboo constructions, he would often combine his works with performance art, which would often resemble a shamanic ritual (at least with him acting like a shaman). Based on his great comprehension of Formalism, Hendrawan would also create wire-bound earthenware objects. Fired altogether, spontaneous cracks would appear due to natural deformations. Yet they would always look perfectly in harmony. It all culminated with the presentation of a life-sized buffalo statue, which he had created out of red clay. Hendrawan's pieces will always invite us to contemplate, once again, Eastern traditions and values with a greater poetic sense in both manner and language.

Selected Exhibitions:

- 2004 – "Naliko Ning Semeleh". Solo exhibition. Bentara Budaya Jakarta, Indonesia.
- 2003 – CP Open Biennale. The Indonesian National Gallery, Jakarta, Indonesia.
- 2003 – "Zahoorul Akhlaq". Group exhibition. Art Gallery of Mississauga, Ontario, Canada.
- 2002 – "Orentatio-2002". Group exhibition. Centre Culturel Français, Bandung, Indonesia.
- 2002 – Asian Art Biennial Bangladesh. Bangladesh Shipakala Academy, Bangladesh
- 2001 – "Shul" International art collaboration. Sika Contemporaray Art Gallery, Ubud, Bali, Indonesia.
- 2000 – "Sharing Time—Soul Boat". Group exhibition. Tejakula, Bali, Indonesia
- 1999 – "A Dialogue with Ronggowarsito". Group exhibition. Gelaran Gallery. Yogyakarta, Indonesia.
- 1998 – "Modernities and Memories. Recent Works from the Islamic World". Group exhibition. Istanbul, Turkey.
- 1998 – "Terra Indonesia Ceramics Exhibition". Group exhibition. The Indonesian National Gallery, Jakarta, Indonesia.
- 1996 – "The Marriage of Day and Night". Solo exhibition. R-66 Gallery, Bandung, Indonesia.
- 1992 – "Ceramic Works—on improvisation with string". Solo exhibition. Beni Gallery, Kyoto, Japan.
- 1991 – 9th Asian Art Exhibition, Taipei, Taiwan.



Rythm on Breath
earthenware 1100C, color pigment, mixed media - pinch
120 x 60 cm
2012

HENDRI SAIFULHAYAT HERRES (HENG HENG)

Bandung-based Hendri Saifulhayat Herres was born on 15 November 1966. He graduated from the Ceramics Department of the Faculty of Art and Design, Bandung Institute of Technology. He has also received informal instruction from the well-known painter, Barli. In addition to ceramics, he has also worked in the field of graphic design, interior, and architecture design. He is also a lecturer at UNIKOM, Bandung and ITENAS, Bandung. He has participated in many workshops exhibitions since 1987. His most recent exhibition was “Ceramic-Music Festival” JAF, Jatiwangi (2012).

Selected Art Activities and Group Exhibitions:

- 2012 - “Ceramic Music Festival” Group exhibition. JAF, Jatiwangi, Indonesia
- 2011 - “Fiberglass and Resin”. Professional workshop. UNIKOM, Bandung, Indonesia
- 2008 - Exhibition of works by students and teachers. ITENAS, Bandung, Indonesia
- 2003 - “Ceramics and Firing Techniques” Workshop. Deptam. Palembang, Indonesia
- 2000 - Exhibition of Industrial Ceramics. Essenza. JHCC, Jakarta, Indonesia
- 1998 - “Recycle Think”. Group exhibition. Essenza. Italy.
- 1995 - “Homogeneous Style”. Group exhibition. Essenza, Jakarta Fairground, Jakarta, Indonesia
- 1992 - “Tempayan”. Group exhibition. Ministry of Education and Culture, Jakarta
- 1990 - Exhibition “Bersama YASRI”. Jakarta
- 1989 - “Keramik Ekspresi Bandung”. Group exhibition. Japan Foundation, Jakarta, Indonesia

Where Are We?
found object, earthenware slip, video,
performance instalation
variable dimension
2012

HERRA PAHLASARI

Herra Pahlasari was born in Canberra, 10 November 1978. She studied at the Art and Design Faculty, Bandung Institute of Technology with a bachelor's degree in ceramic art (2002), and a master's degree in art management (2010). As an artist, she has created many personal pieces, as well as collaborative works with other artists and institutions. In December 2003, she founded VIDEOLAB, a non-profit organization focused in video art collection. Then, in July 2008, she founded s.14, an alternative art space aimed to provide an open space for discussions, video screening, and library to benefit the public. She also works as the operational manager for Platform3 Gallery, Bandung. She also works as curator and project coordinator for numerous exhibitions including the recent exhibition of batik cloths, "La Composition Seduisante", Edwin Gallery, Jakarta (2011)

Selected exhibitions:

- 2011 - "Apa Kabar Ibu?" Galeri Kita Bandung, Indonesia
- 2011 - "Flight for Light" Inaugural exhibition of Art:1, Jakarta, Indonesia
- 2011 - "Beyong the Self. Contemporary Portraitures from Asia" National Portrait Gallery, Canberra, Australia (and Victoria, Adelaide, Darwin, *to Feb 2013*)
- 2010 - "RURU and Friends" Group exhibition for the 10th Anniversary of ruangrupa. Indonesian National Gallery, Jakarta, Indonesia
- 2009 - "Latitudes in Transit" Indonesia-Mexico Artists Exchange Exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2007 - with VIDEOLAB at "Militia" 3rd OK.Video Biennale. Indonesian National Gallery, Jakarta, Indonesia
- 2005 - "Understanding Art Project, lesson no. 1- A collaborative exhibition with Aminudin TH Siregar. Room no. 1, Bandung, Indonesia
- 2004 - "Artifacts" Performance art exhibition. 2nd APAO Meeting, Galeri Kita, Bandung, Indonesia
- 2000 - "Earth Object" Group exhibition with J. Taschendorf. Soemardja Gallery, Bandung, Indonesia

Benih
terracota, wire, and white cement
variable dimension
2012

Linggayoni
terracota, wire, and white cement
variable dimension
2012

I MADE ARYA PALGUNA

Born in 1976 in Ubud, Bali, he first learned painting under his father, I Ketut Sudana, a well-known painter in his own right. He received his Bachelors degree from ISI Yogyakarta in 1996 and he has lived in Yogyakarta since. A versatile artist, his distinctive style appears in his paintings, sculptures and other three-dimensional objects, and installation art, even performance art and murals. He has exhibited extensively in Indonesia and abroad. His most recent solo exhibition was “the Isle of Bliss” at LVS Gallery, Seoul, South Korea (2012). He has received many commissions (for murals and performance art works) and has been invited to various workshops, fellowships, and residency programs, most recently at Muong’s Cultural Museum, Vietnam (2012). He is a two-time finalist of the Philip Morris Art Awards (2011, 2012) and finalist at the Indofood Art Awards (2002).

Selected Art Activities and Exhibitions:

- 2012– “The Isle of Bliss”. Solo show. LVS Gallery, Seoul, South Korea
- 2012 – Changwon Asian Art Biennale, Busan, South Korea
- 2011 – “Avowal”. Solo show. Bentara Budaya Jogjakarta, Indonesia
- 2011 – Asia Art Link. Group exhibition. Philippines Cultural Centre, Manila, the Philippines
- 2011 – “We Art Together”. Kuala Selangor, Malaysia
- 2010 – “Menggali Tulang”. Solo show. Tembi Contemporary Art, Yogyakarta, Indonesia
- 2009 – “Jogja Jamming” Biennale Jogja X, Jogjakarta, Indonesia
- 2009 – Group Exhibition at M Gallery, Daegu, Korea
- 2008 – “Ritus Air”. Solo show. Sri Sasanti, Jogjakarta, Indonesia
- 2007 – “Nostalgia”. Duo exhibition. Komaneka Gallery, Bali, Indonesia
- 2006 – “Atap Langit”. Solo show. Kiridesa Gallery, Singapore
- 2003 – “Fantasi tak Berujung”. Solo show. Mon Decor Gallery, Jakarta, Indonesia
- 2001 – “Premature”. Solo show. Art Centre, Denpasar, Bali, Indonesia
- 2000 – “Anjing!!!” Solo show. Bentara Budaya Jogjakarta, Indonesia

Doa dari Perempuan
stoneware, glaze
batik teknik, slip casting
uk. Patung 14x17x18cm (approx)
2009

JENNY LEE

Born in Surabaya, 8 March 1976, Jenny Lee graduated from ISI Yogyakarta's Ceramics Craft Department and then Wilwatikta Art College Surabaya's Sculpture Department. This two-time Indonesian Art Awards Finalist (2008, 2010) also works tirelessly to promote ceramic art through various exhibitions, arts and crafts workshops and lectures in Indonesia and abroad. For her work, she was recognized as an invaluable contributor and finalist at the Dumaguete Biennale (2007). Her most recent solo show was "My Diary", at Sampoerna House Surabaya (2009). She has also participated in an artist-in-residency program at Museum de Rouen, France (2011), where she introduced Indonesian traditional art and craft (puppetwork and batikwork) to the wider public. She has also worked with many artists for special projects such as Dona Arissuta, and Entang Wiharso (Antena Project). She is a lecturer with the Visual Communication Design Department, Ciputra University, Surabaya.

Selected Art Activities and Exhibitions:

- 2012– Exhibition for the 41st Anniversary of Surabaya Art Council, DKS Gallery, Surabaya,

Indonesia

- 2012– "Paris et Moi" with Agus Koecink. exhibition at AJBS Gallery, Surabaya, Indonesia
- 2011– "Maximum City". Jakarta Biennale. Indonesian National Gallery, Jakarta, Indonesia
- 2009– "my diary". Solo show. House of Sampoerna Gallery, Surabaya, Indonesia
- 2009– "In Between". 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008– "Woman: Not Fade Away". Jenny & Dona's duo exhibition. V-Art Gallery, Yogyakarta, Indonesia
- 2007– "Local Content of Arts" East Java Art Festival. Taman Budaya Jatim, Surabaya, Indonesia
- 2007– Dumaguete Terracotta Biennial Art Festival & Competition. Mariyah Gallery, Dumaguete, 2007– "Neo Nation" Jogja Biennale IX. Taman Budaya, Yogyakarta, Indonesia
- 2006– "City Scape" East Java Biennale. Balai Pemuda, Surabaya, Indonesia
- 2005– "Ayo Ngguyu" Bentara Budaya Anniversary exhibition. Bentara Budaya Yogyakarta, Indonesia
- 2005– "Space & Scape" Summit Event Bali Biennale 2005. Tonyraka Gallery, Ubud, Bali, Indonesia
- 2004– Young Ceramic Artist Exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2004– "a moment in time". Solo show. Via-Via café Yogyakarta, Indonesia

Dogtree
earthenware ceramic
30 x 32 cm
2012

Eating The Dead (King of Weeds)
earthenware ceramic
30 x 40 cm
2012

JENNY ORCHARD
(AUSTRALIA)

Jenny Orchard is a well-known ceramic artist and a lecturer based in Australia, who received her Masters degree from Sydney College of the Arts in 2006, and has been actively exhibiting since 1981. Her works are mostly collected in Australia (the National Gallery of Australia, and other state- or regional- galleries), as well as Japan, England and America. Commissions include works for "Sculpture by the Sea" annual outdoor exhibition (2009-2011); also ceramic murals for hotels in Arlington, USA and Harborside, Australia. Her most recent exhibition was "Progress Report" (2012) at Frances Keevil, Sydney, Australia. She maintains a studio in Sydney.

Jenny's works have been featured in publications such as *Animals in Clay* by Lark Books, *Ceramic Art and Perception, Contemporary Ceramic Art in Australia and*

New Zealand by Janet Mansfield, Craftsmen House. Reviews of her works can be read in Sydney Morning Herald (2011), Indian Ceramic Quarterly Volume 4, and Canberra Times.

Selected exhibitions

- 2012 - "Progress Report". Solo show. Frances Keevil Gallery, Sydney, Australia
- 2011 - "Rusty Vessel Stories". Solo show. Maunsell Wickes at Barry Stern, Sydney, Australia
- 2011 - "Sculpture by the Sea". Group exhibition. Bondi, Sydney, Australia
- 2008 - "Arafura Exchange, Trajectory of memories – tradition and modernity in ceramics, Australian and Indonesian Artists". Group exhibition. Museum and Art Gallery of the Northern Territory (MAGNT), Darwin, Australia (July 08 – Jan 09)
- 2005 - "Chilli". Group exhibition. Cudegong Gallery, Gulgong, New South Wales, Australia (June)
- 2001 - International Ceramics. Group exhibition. Rufford Craft Centre, Nottingham, England
- 2001 - "Australian Dreamscapes". Group exhibition. Bartley Drey Gallery, London, England
- 1999 - Solo show at the Centre for Contemporary Crafts, Customs House, Sydney, Australia
- 1995 - "Delinquent Angel: Australian Historical, Aboriginal and Contemporary Ceramics", Museo Internazionale delle Ceramiche, Firenze, Italy
- 1995 - Group exhibition at SOFA Miami, Florida, USA
- 1994 - Group exhibition at Chicago International New Art Forms Exhibition (CINAFE), Navy Pier, Chicago, USA
- 1992 - Group exhibition at Gallery L, Hamburg, Germany
- 1990 - Group exhibition at Tao Gallery, Tokyo, Japan

Silence Effect
ceramics, iron, sand
-throwing, paint coating
25 x 70 cm
2012

KADUS ILA

Born in Majalengka, 31 July 1977, Kadus Illa is an independent ceramic artist living and working in Jatiwangi, Majalengka, West Java. Through his art, he aims to promote ceramic art and Jatiwangi in general. He has worked and collaborated extensively with many artists, such as Paula Jeanine, Deden Sambas, Natas Setiabudhi, Nurdian Ichsan, and Joacelio Batista.
In 2012, together with the residents of Dusun Burujul Wetan, Jatiwangi, and partly in collaboration with Jatiwangi Art Factory, Kadus Illa established “Sunday Afternoon”. It serves as an informal meeting place for village children to play and learn about art from visiting artists from Indonesia and abroad.

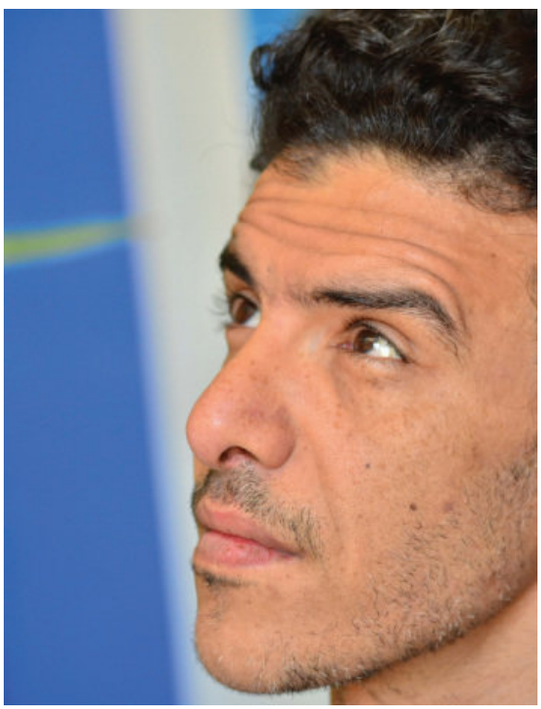
Selected Art Activities & Group Exhibitions:

- 2012 - Mural project with Deden Sambas, Jatiwangi, Indonesia
- 2012 - Ceramic Music Festival. Jaf Gallery, Jatiwangi, Indonesia
- 2012 - “Ayakan” Jatiwangi Artist-In-Residence Festival #4
- 2012 - “Village of One” collaboration with Paula Jeanine. Jatiwangi, Indonesia
- 2011 - “Menengok ke Depan”. exhibition Jaf Gallery, Jatiwangi, Indonesia
- 2010 - “Luruskan” with Jocelio Batista. Village Video Festival. Jatiwangi, Indonesia
- 2010 - Collaborative project with Natas Setiabudhi and Nurdian Ichsan. Jatiwangi Artist-in-Residence Festival #3
- 2009 - “Seni Kreatif berbahan Tanah Genteng”. exhibition Jaf Gallery, Jatiwangi, Indonesia

Unbalance Crucible
white chamot stoneware bodies (smoke fired), normal stoneware colored bodies, and different size (colored body) fragments
variable dimension
2012

KHALED SIRAG
(EGYPT)

Born in 1969, in an oldest region of Cairo, Egypt, Khaled resides in Egypt and works as a lecturer-doctor at the Ceramic Department, Faculty of Applied Arts, Helwan University, Cairo since 2006, where in 1992 he also graduated from the same university. He travels widely and has participated in more than 27 international ceramic syposiums. He began learning about ceramic in 1988, then developed his ceramist career since 1991. In the beginning, he was very much inspired by nature and/or history. Then in 2000, he began to find inspiration in the 'word' that comes into clay. Charmed by the effects created by smoke, in 2007 he started to play with the various firing techniqes such as pit, raku, and smoke firing. As his art develops mostly in the contemporary art sphere, he finds himself exploring conceptual work. In the future, he wishes to open an area of installation art works.



Exhibitions, symposium, and collections:

- More than 50 participations in local and international exhibitions.
- More than 27 participations in local and international workshops and symposiums.
- Won more than 7 prizes in ceramic art competitions.
- Public collections in more than 20 countries around the world.

KOSMIK – Jatiwangi Art Factory
Music Instrument Ceramic

KONSORSIUM MUSIK KERAMIK [KOSMIK]

Konsorsiumusikeramik (Kosmik) is a division of Jatiwangi art factory (Jaf) concerned with the research and development of music and ceramics. They develop and create ceramic musical instruments from Jatiwangi clay—such as clay-bodied guitars and ocarinas—and compose music to be played with these unique instruments. They work closely with the residents of Jatiwangi village, as well as artists, musicians, and art practitioners from Indonesia and abroad.
Members:

Rizal Nugraha (Majalengka,27 juli 1996), Kiki Permana (Majalengka,27 juli 1994), Ahmad Thian Fultan (Majalengka,11 September 1987), Andzar Agung Fauzan (Majalengka,15 Juni 1991), Irpan Sanusi (Majalengka,25 Januari 1992), Tedi Nurmanto (Cirebon,15 Januari 1988)

Musical Experiences

2012
- Hanyaterra, @america , Jakarta.indonesia
- Hanyaterra, opening exibition " Bandung Art Contemporary Award", Bandung .Indonesia
- Hanyaterra, Tempo Institute " Festival Jurnalist Warga ", Jakarta. Indonesia
- Hanyaterra, "Coffe Break" TV One, Jakarta. Indonesia
- Hanyaterra, 1 Abad Jatisura, Jatiwangi . Majalengka
- Hanyaterra, " Pelangi Indonesia " KOMPAS TV , JAtiwangi . Indonesia
- Hanyaterra, Semipalar School, Bandung. Indonesia

2011
- People Clay, 5th Bambu Nusantara Festival, Bandung. Indonesia
- Hanyaterra, Kick Andy Talkshow. Metro tv, Jakarta. Indonesia
- Tedi en, Jatiwangi Art Factory. Jatiwangi. Indonesia

2010

People clay, Indigenous Appearance Culture Festival, Bandung. indonesia
- Pemuda Inisiatif, with Juliyana Yasin , FOI Singapore . Singapore.
- Los Pejosteros, SIPA, Solo, Indonesia.

2009
- Genteng – genteng ensemble, Java jazz – Jakarta. Indonesia
- Genteng – genteng ensemble, Otofest – Bandung. Indonesia
- Genteng – genteng ensemble, 3rd Bamboo Nusantara Festival, Bandung. Indonesia
- People Clay, Taman Budaya Bandung " Pesta Tanah ". Indonesia
- People Clay, #1 Ceramic Biennale, Jakarta. Indonesia
- People Clay, Gedung Merdeka, Bandung. Indonesia
- Hanyaterra, Ruang Putih Tikalika Gallery, Bandung. Indonesia
- Hanyaterra,GBK, Majalengka. Indonesia

Collaboration

2012
- Music project" village of one" with paula jeanine bennet (us) in jatiwangi – indonesia

2011
- Installation Project " Basket of Hope " with Roman Schatz (Switzerland) in Jatiwangi – Indonesia
- Contemporary Music Project "Ritus Gunung"with Daniel Milan Cabrera (Mexico) in Bandung – Indonesia.

2010
- OST "There is Baby "film by Alfie Chan (Taiwan), Village Film Festival, Jatiwangi. indonesia
- OST "Lain Saukur Impenan " film by Haidar Afandi (Singapore) Village Film Festival, Jatiwangi . Indonesia
- OST "Somewhere in The World "film by Yukkun (Japan). Village Film Festival, Jatiwangi. indonesia
- OST "Animation " film by Joacelio Batista (Brazil) Village Film Festival, Jatiwangi. Indonesia
- Shadow Puppet play "Chayamaya"with Kosala Priyam Kumara (Myanmar), Daniel Milan Cabrera (México). Bandung. Indonesia

2009
- Music Department of Literature and Art Faculty UPI Bandung "Song for Persib " Jatiwangi. Indonesia
- Music for Exhibition by Juliana Yasin (Singapore) "Tali Timba "Jatiwangi. Indonesia
- Mukti-mukti Love Concert "Maesaroh"Jatiwangi. Indonesia
- Musical Theater with Bengkel Theater Rendra, Jatiwangi. indonesia

Pride (series)
Stoneware
8 x 8 x 40 cm
2012

KRISAYA LUENGANANTAKUL
(THAILAND)

Born in 1977, Krisaya gained her Master of Fine Arts Degree in 2004 from the Rochester Institute of Technology, Rochester, New York, USA. She presented her first solo exhibition, “Homemade”, in Jamjuree Art Gallery, Bangkok, Thailand, in 2009. Since 2008 she has been actively participated in international exhibitions, biennials, and triennials, such as in Thailand, China, Taiwan, USA, Indonesia, and Hungary. Her most recent group exhibition was “South East Asia Pottery” in Shanxi, China.

Her work is collected by The Wallace Library Purchase Prize Collection, Rochester Institute of Technology, New York, NY, USA. Her work has been featured in many publications including Kanokwan Maison, Artist Interview: Ceramic Way, Daybeds Magazine, Vol. 106: (p.180-183), Thailand.

Selected Exhibitions

- 2012 - “South East Asia (SEA) Pottery”. Group exhibition. Fu Le International Ceramic Art Museum (FLICAM), Fuping, Xi’an, Shanxi Province, China.
- 2011 - “Return to Intimacy”. Group exhibition. The Art Center, Center of Academic Resources, Chulalongkorn University, Thailand.
- 2010 - “Feminist-the other F-word”. Group exhibition. The Humanities Fine Arts Gallery, University of Minnesota, Morris, USA.
- 2009 - “Homemade”. Solo show. Jamjuree Art Gallery, Bangkok, Thailand
- 2009 - 1st Jakarta Contemporary Ceramic Biennale. Group exhibition. North Art Space, Jakarta, Indonesia.
- 2009 - “The Ceramic Road of Southeast Asia”. Group exhibition. Yingge Ceramics Museum, Taipei Country, Taiwan.
- 2009 - “The Watershed Six: Unwrap/Wrap”. Group exhibition. Hyatt Regency Gallery, NCECA, Phoenix, Arizona, USA.
- 2008 - 2nd International Triennial of Silicate Arts Exhibition. Group exhibition. Cifrapalota, Kecskemét, Hungary.
- 2008 - “Dualis”. Group exhibition. The Grand Arts Center, Tracy, California, USA.
- 2008 - “Petal Pushers”. Group exhibition. Krikorian Gallery, Worcester Center of Craft, Worcester, Massachusetts, USA.

Gadis Berkebaya
stoneware 1200C - pinch and coil
60 x 50 x 15 cm
2007

LISA SUMARDI

Born in Malang, 15 May 1964, Lisa Sunardi actually started as an architect, with degrees from Parahyangan University, Bandung, and Georgia Tech, USA. She discovered Liem Keng Sien's ceramic studio. She creates ceramic art pieces, as well as ceramic beads accessories, and dolls. She draws her inspiration from nature and Indonesian culture around her. She has exhibited her works at various group exhibitions in Jakarta, including: "Beauty Behind the Flame", Bentara Budaya Jakarta (2006); "Fire no Fear", Galeri Hadiprana (2007); and most recently, "Kriya Indonesia: Reposisi" at the Indonesian National Gallery, Jakarta, Indonesia.

Selected Group Exhibitions:

- 2012 – "Kriya Indonesia: Reposisi". Indonesian National Gallery, Jakarta, Indonesia
- 2012 – Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2008 – "Untukmu Perempuan Indonesia' (Dear Indonesian Women). National Archives Museum, Jakarta, Indonesia
- 2007 – "Fire No Fear". Galeri Hadiprana, Jakarta, Indonesia
- 2006 – "Beauty Behind the Flame". Bentara Budaya Jakarta, Indonesia

Venus of Jati Nagara
stoneware - altered throwing
variable dimension
2011

MAMAN RIKIN

Supratman (Maman) Rikin was born in Bandung. He was first trained as a portrait artist under the encouragement of his father, a school teacher. But soon, he found himself mostly creating ceramic sculptures and utilitarian ceramic pieces. He holds Masters of Fine Art degrees from Southern Illinois University and Pittsburg State University.

He is currently an Associate Professor in ceramics at the Catonsville Community College, Baltimore. He works tirelessly with students and schools in Baltimore, and the US, in art expression through ceramics. His works have been featured in extensive publications in Indonesia, USA, and South Korea. In 1999, he was commissioned by Baltimore City government to create a 130ft sculptural promenade at Druid Hill Park, Baltimore.

Selected Exhibitions:

- 2012– “Friends”. The Ice House, Morgan Arts Council, Berkeley Spring, West Virginia, USA
- 2008– “Loud but Not Clear”. The Gallery, at CCBC Dundalk, Baltimore, Maryland, USA
- 2004– “1÷3: Blaise DePaolo, Leigh Taylor Mickelson, Maman Rikin”. Baltimore Clayworks, Baltimore, Maryland, USA
- 1998– “Clay: On and Off the Wall”. Villa Julie College, Stevenson, Maryland, USA

Jakarta 1
red clay, low temperature 1030 °C with differents layers of vitrified engobes. Gas kiln, coil, slab, thrown rim
17 x 23 cm
2012

Jakarta 2
red clay, low temperature 1030 °C with differents layers of vitrified engobes. Ga
kiln, coil, slab, thrown rim
39 x 24 cm
2012

MARIA BOSCH PERICH (SPAIN)

Maria was born in 1965 in Sabadell-Barcelona, Spain. She gained her academic degree in Philosophy of Arts (*Filosofia i Lletres*) from Universitat Autònoma of Barcelona, specializing in Art History. From 1996 onwards, she has dedicated her time to develop her personal research in ceramics. Her passion for ceramics transforms her work process into a constant and reflexive practice, which is reflected on her pieces. She actively participates in exhibitions, mostly in France and Spain, and has received awards and prizes for her work.

Not just through her research and artworks, Maria also shares her passion for ceramics through lectures and workshops, including a course on vitrified low-fired underglazes and large-scales at Escola d'Art Ondara (2004). In 1990-1993, she gave ceramics workshops at the the Quatre Camins Penitentiary in La Roca del Vallès (Barcelona). Most recently, in 2012, she has begun teaching ceramics at ILLA School of Art and Design, Sabadell (Barcelona).

Selected Art Activities and Exhibitions:

- 2012 - Group exhibition at Galerie Sepia, France.
- 2012 - Group exhibition at Chantier-Libre, France.
- 2012 - Artist Residency at FLICAM Fuping Pottery Art Village, China.
- 2012 - Exhibition at Galerie Accro-Terre, Paris, France.
- 2012 - "Expression in volume and engobes". Master Class for professionals. Miguel Molet Workshop, Albeda, Spain.
- 2009 - Ceramiques d'Artistes Contemporains. Group exhibition. Charenton-le-Pont, Paris, France.
- 2008 - Exhibition at Foret, Barcelona, Spain.
- 2008 - Exhibition in de Printemps au Couvent à Treigny (France)
- 2007 - "Les 5 Sens" (the Five Senses). Course in Carouge Ceramics Les 5 sens. Geneva, Switzerland

Selected Awards and Prizes

- 2010 - Prize. Terrania, 8th International Ceramics Festival, Montblanc, Spain.
- 2006 - Pot d'Or Milsbeek, Holland.
- 2005 - Prize. Terrania de Montblanc, Catalunya, Spain.
- 2002 - Prize. Ciutat d'esplugues. 12th Biennial International Ceràmica d'Esplugues, Barcelona, Spain.

Putting The Apple Back in The Tree (Chapter 1)
ceramic, wood, steel and auto enamel
30 x 23 x 8 cm
2011

Putting The Apple Back in The Tree (Chapter 2)
ceramic, wood, steel and auto enamel
51 X 40 X 25 cm
2011

Putting The Apple Back in The Tree (Chapter 3)
ceramic, wood, steel and auto enamel
25 X 40 X 25 cm
2011

PHOTOGRAPHY - GRAHAM BARING
IMAGES COURTESY OF KAREN WOODBURY GALLERY, MELBOURNE, AUSTRALIA

MICHAEL. J. DOOLAN. BA, MA.
(AUSTRALIA)

Michael Doolan lives in Melbourne, Australia. He completed both his Bachelor of Arts (1981) and his Master of Arts (2001) at Monash University, Melbourne, where he is currently a PhD candidate in the Department of Fine Arts. He is also a lecturer at Sydney College of the Arts, University of Sydney.

Doolan has presented many solo shows since 1998, and numerous group exhibition since 1997. His artworks have received many awards and grants, including gold medal at 14th International Biennale, Ceramique d'Art, Vallauris, France; premier award at Sidney Myer International Ceramics Award; and Connections Residency, Australia Council for the Arts. His works are collected by many institutions, including Chateau Museum, Vallauris, France; Tasmanian Museum and Art Gallery, Hobart, Tasmania; and Shepparton Art Gallery, Shepparton, Victoria.

Selected Art Activities and Exhibitions:

- 2012 - "Between Wishes and Fears". Solo Show. Jan Manton Art, Brisbane, Queensland, Australia.
- 2012 - "Smash Hits". Group exhibition. Shepparton Art Museum, Shepparton, Victoria, Australia.
- 2012 - "Silver". Group exhibition. Wangaratta Art Gallery, Wangaratta, Victoria, Australia.
- 2011 - "Cautionary Tales". Solo Show. Karen Woodbury Gallery, Melbourne, Victoria, Australia.
- 2011 - "Art for Science". Group exhibition. Moss Green Gallery, Melbourne, Victoria, Australia.
- 2010 - "Once Upon a Time". Solo show. Federation Square, Melbourne, Victoria, Australia.
- 2010 - "Your Move: Australian Artists Play Chess". Group exhibition. Bendigo Art Gallery, Victoria; University of Queensland Art Museum, Brisbane, Queensland; McClelland Gallery & Sculpture Park, Langwarrin, Victoria; Samstag Museum, Adelaide, South Australia.
- 2010 - "Zen to Kawaii: The Japanese Affect". Group exhibition. Queensland University of Technology Museum, Brisbane, Queensland, Australia.
- 2010 - "KORERO". Taiwan International Ceramics Biennale. Yingge Museum, Taipei, Taiwan.
- 2009 - "Art for Science". Group exhibition. Nellie Castan Gallery, Melbourne, Victoria, Australia.
- 2008 - "For Ever For Now". Solo show. Depot Gallery, Sydney, New South Wales, Australia.
- 2008 - "Conversations". Group exhibition. Bett Gallery: Hobart, Tasmania, Australia.
- 2008 - "Trajectory of Memories". Group exhibition. Museum and Art Gallery of the Northern Territory, Australia.
- 2008 - "Bright and Shiny". Group exhibition. Ipswich Art Gallery, Ipswich, Queensland, Australia.

Selected Awards & Prizes:

- 2011 - Small Sculpture Award. Deakin University, Melbourne, Victoria, Australia.
- 2011 - National Artists' Self Portrait Prize. University of Queensland Art Museum, Queensland, Australia
- 2010 - Hobart Art Prize. Tasmania Museum and Art Gallery, Hobart, Tasmania.
- 2009 - Contemporary Small Sculpture Award. Deakin University, Melbourne, Victoria, Australia.
- 2009 - Hobart Art Prize. Tasmanian Museum and Art Gallery, Hobart, Tasmania.

Post Constructed Self Portrait # IV
stoneware, electronic part, nut bolt washer,
wire tube, wood frame and canvas
60 x 47 x 12 cm
2012

MOHD. AL-KHUZAIRIE
(MALAYSIA)

Al-Khuzairie (Ery) was born in 1984, in Pahang, Malaysia. He received his B.A (Hons) in Art and Design (Ceramic) from Universiti Teknologi MARA, Shah Alam, Selangor. Malaysia. Thus far, he has actively participated in numerous exhibitions in Malaysia, as well as in Korea (2011) and Singapore (2011).

His artworks have won some awards. Most recently, he received an Honorable Mention, International Competition,Gyeonggi International Ceramix Biennale 2011, Icheon World Ceramic Center, Republic of Korea.

Ery's works are collected by various institutions and private collectors including National Visual Arts Gallery Malaysia, Universiti Teknologi MARA, and Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia.

Selected exhibitions:

Solo Exhibition

- Platoon, Galeri Chandan Publika, Kuala Lumpur, Malaysia

- 2010 : Binoculars, Threesixty Art Development Studio, Kuala Lumpur. Malaysia.

Group Exhibitions

2012

- TRANSIT A4 Exhibition, House of MATAHATI, Kuala Lumpur, Malaysia.
- "Bright Young Things", Wei Ling Gallery, Kuala Lumpur, Malaysia.

2011

- 18@8 Save the Planet, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- International Competition, Gyeonggi International Ceramix Biennale 2011, Icheon World Ceramic Center, Republic of Korea.
- { rt f (x) } art.effects ar.ti.facts, by Galeri Chandan @Light Editions, Singapore.
- LOCALS ONLY! TAKSU, Kuala Lumpur, Malaysia.

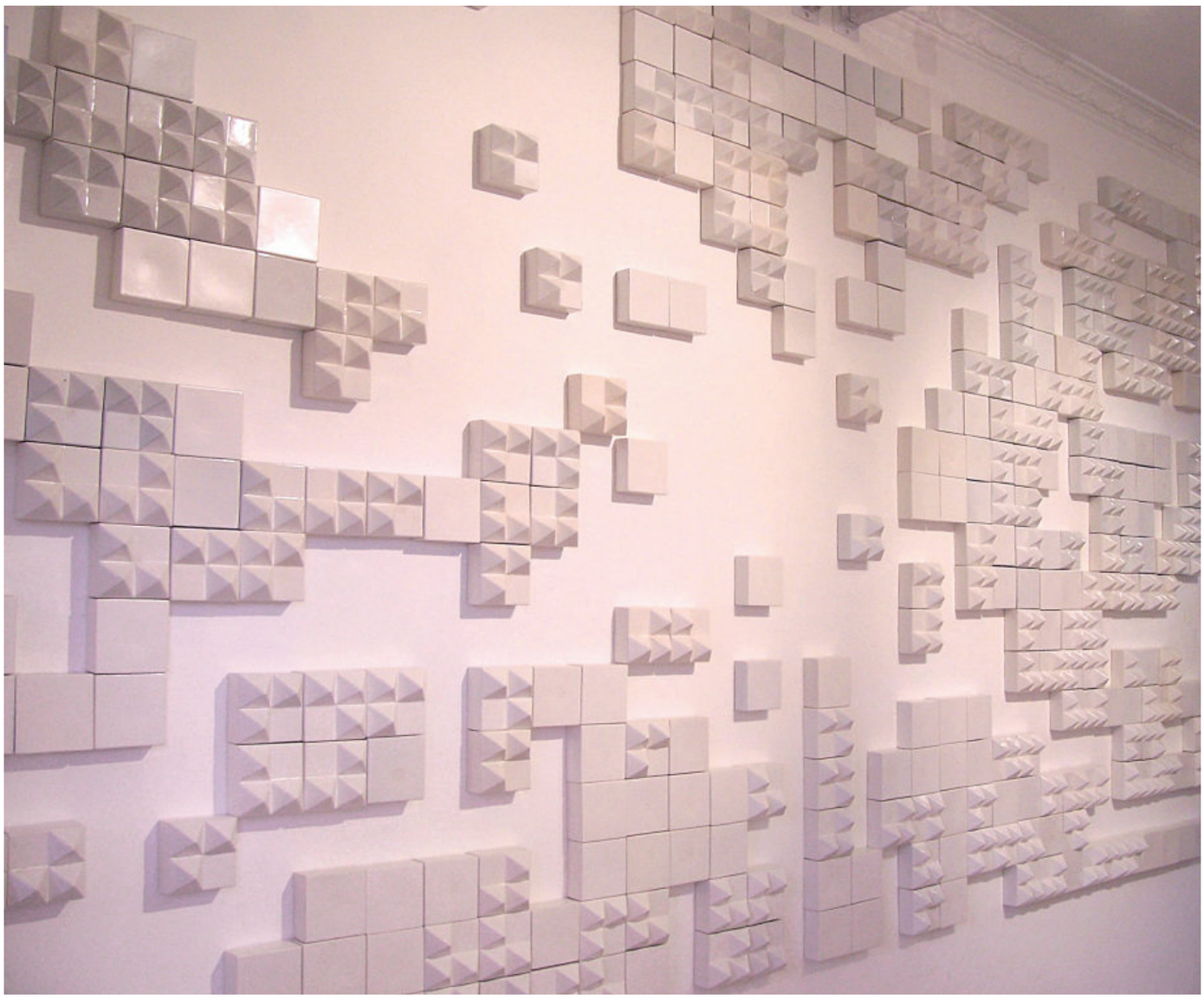
2010

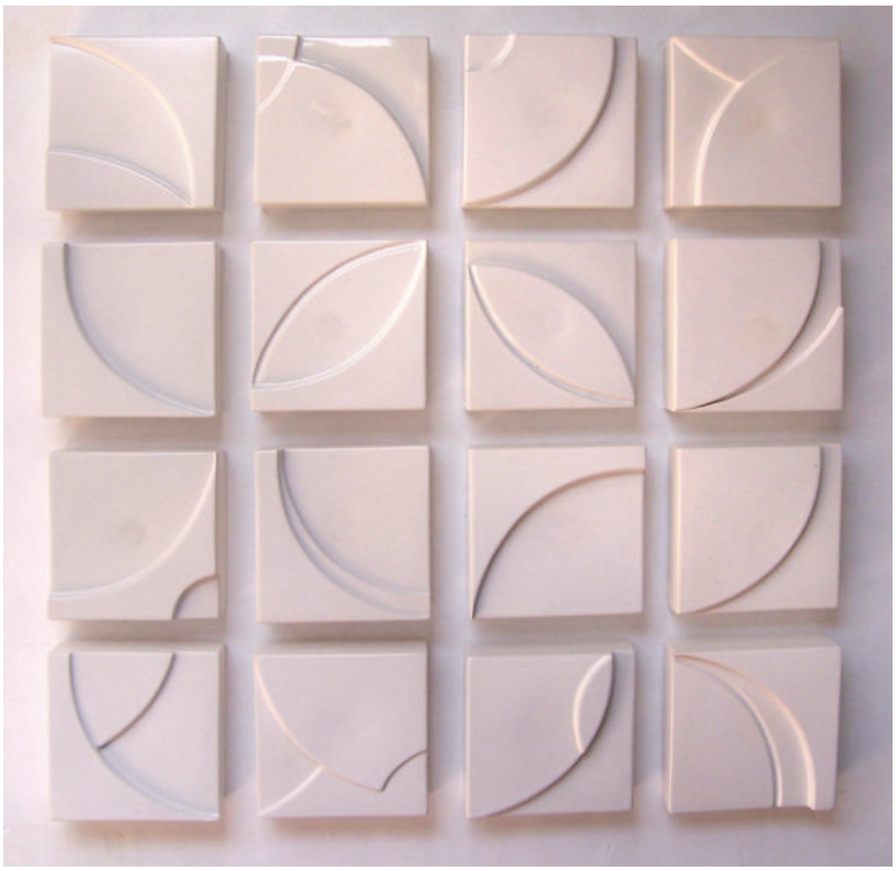
- Merapi Eruption Art Exhibition, House of MATAHATI, Kuala Lumpur, Malaysia.
- TAKSU Singapore's New Space Opening, TAKSU, Singapore.
- LOCALS ONLY! TAKSU, Kuala Lumpur, Malaysia.

2009

- Malaysian Emerging Artists (MEA) Award 2009, Soka Gakkai Malaysia, Kuala Lumpur, Malaysia.
- Iskandar Malaysian Contemporary Art Show (IMCAS) 2009, Danga City Mall, Johor Bahru, Johor. Malaysia.

Landscape#2+1
stoneware clay, zircon glaze 1230C - slip casting
780 x 380 x 10 cm
2012





Move#2
stoneware clay, zircon glaze 1230C
- slip casting and slabbing
69 x 69 x 5 cm
2011

NATAS SETIABUDHI

Born in Bandung, 6 August 1973, Natas Setiabudhi completed his degree in ceramics at Bandung Institute of Technology in 1997. He now runs and manages his own ceramic studio, Kupu Keramik, where he produced tableware and functional ceramic products and interior ceramics. His works are geometric and architectural, with a unique style that makes his works immediately identifiable to him. He has participated in many group exhibitions including: “Keramik Jejak”, Titik Oranje Galeri, Bandung (2009); Jakarta Contemporary Ceramic Biennale (2009); and “Reposisi” at Indonesian National gallery (2012). He has just completed his solo show “Landscape #2” at S.14, Bandung (2012).

Selected Exhibitions:

- 2012 - “Landscape #2”. Solo show. S.14, Bandung, Indonesia
- 2012 - Ceramic Music Festival 2012. Group exhibition at JAF, Jatiwangi, West Java, Indonesia
- 2012 - “Kriya Indonesia: Reposisi”. Indonesian National Gallery, Jakarta, Indonesia
- 2010 - “Bandung INITIATIVE #3: Forming as Attitude”. Roemah Roepa Gallery, Jakarta, Indonesia
- 2009 - “A Moment in Abstract”. Gallery Canna 9th Anniversary Exhibition. Gallery Canna, Jakarta, Indonesia
- 2009 - “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2009 - “Keramik Jejak”. Group exhibition. Titik Oranje Galeri, Bandung, Indonesia

Teapot 01
porcelain clay, fire in temperature 1250C
15 x 15 cm
2012

Teapot 02
porcelain clay, fire in temperature 1250C
18 x 15 cm
2012

Bowl
red soil, fire in temperature
1000C
12 x 6 cm
2012

NGUYEN BAO TOAN
(VIETNAM)

Toan was born in Hanoi, 1950 where he pursued his education in Hanoi University of Industrial Fine Arts Concentration on Ceramic Department.

Besides an artist, he is also a restoration specialist, who restores and repairs antique ceramic art works from the 14th-16th centuries at the Vietnam Fine Arts Museum.

He has received many awards and prizes for his ceramics from Vietnam Fine Arts Association (1994, 1997, 2000, 2001, 2002,2005, 2009).

To date, he has completed 15 solo exhibitions in Hanoi and USA.

In mid 2012, he represented Vietnam in an artist residency at the Fule International Ceramic Art Museum (FLICAM), Xi'an, China.

Selected Group Exhibitions:

- 2009 - 2009 Ulsan International Onggi Competition, ceramic exhibition and awarded The Most Special Prize.
- 2009 Ceramic exhibition in Ayala museum , Manila ,Philippine.
- 2008 - In Korea.
- 2007 - Ceramic Exhibition in Malaysia, December.
- 2005 - The 2005 Asia Ceramic Network in Korea
- 2005 - In New York and Vermont studio September.
  Hon Viet in Canada December.
- 1998 - Vietnam in the twentieth century in Brussels, Belgium and Europe community.
- 1997 - A winding rive the journey of contemporary art in Vietnam in Washington D.C USA.
- 1996 - Exhibition of Asian Art Ceramic in Japan.
- 1995 - Paintings and ceramics Exhibition in Japan, Denmark.

Untitled
ceramics, acrylic on canvas
variable dimension
2009
private collectin by Kendra Gallery

NURDIAN ICHSAN

Born in Bandung, 1971. He studied ceramics at Bandung Institute of Technology, where he completed both his undergraduate (1997) and postgraduate (2002) studies. Currently, he is studying at the Graduate School of Arts, Departments of Arts and Crafts, Faculty of Arts, Kurashiki University of Science and The Arts, Okayama, Japan. Creating mostly sculptural ceramic works, he has participated in many exhibitions in Indonesia, Australia and various Asian and European countries including “Urban/Culture” CP Biennale, Jakarta (2005); Jakarta Contemporary Ceramic Biennale (2009); and international ceramics art exhibition at Faenza’s Ceramic Museum, Italy (2011). In 2008, he received a grant from the Japan Foundation for a residency at the Shigaraki Ceramic Cultural Park. He has also collaborated with many leading artists including John Teschendorff and Yoshihiko Takahashi. In 2009, he presented his first two solo exhibitions: “(di)stance” at SIGIarts Gallery, Jakarta; and “Nowhere Man” at the Japan Foundation, Jakarta.

Selected Art Activities and Group Exhibitions:

- 2011 - International Competition of Contemporary Ceramic Art. International Museum of Ceramic, Faenza, Italy
- 2011 - “The Equator” Biennale Jogja XI. Yogyakarta, Indonesia
- 2010 - “ Contemporaneity”. Indonesian Art Award. Indonesian National Gallery, Jakarta, Indonesia
- 2010 - “Recent Art from Indonesia”. Group exhibition. S Bin Art Plus, Singapore
- 2009 - “(di)stance”. Solo show. SIGIarts Gallery, Jakarta, Indonesia
- 2009 - “Nowhere Man”. Solo show. The Japan Foundation, Jakarta, Indonesia
- 2009 - “New Friends, Art and Adventure: A Ceramic Art Exhibition”. Japan Foundation Gallery, Sydney, Australia
- 2009 - “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta,Indonesia
- 2008 - “Manifesto”. Large-scale group exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2007 - “Where Have All Monkeys Gone?” World Environment Day 2007, the Philippines
- 2007 - “International Contemporary Ceramic Exhibition, Asian Ceramic Network and Selsius”.
- 2005 - ”Urban/Culture” CP Biennale. Museum Bank Indonesia, Jakarta, Indonesia
- 2001 - “Jejak Tanah dan Api”, 3000 years terracotta exhibition. National Museum, Jakarta,Indonesia
- 2001 - “Traditionalle unz Zeitgenossiche Kunst aus Java”. Group exhibition. Postdam, Berlin,Germany

Born China
ready made object
75 x 50 x 30 cm
2012

OCTORA

Bandung-born **Octora** studied law at Parahyangan University, Bandung, before entering the Faculty of Art and Design, Bandung Institute of Technology, majoring in sculpture art. Since her solo exhibition in 2007 “The Nonya’s Project”, CCF, Bandung, Octora has participated in various exhibitions and proects at home and abroad. In 2010, she was invited to Taiwan as artist-in-residence at Bamboo Culture Studio (Taipei) and Stock20 (Taipei). While there, she presented her solo exhibition “Mimi Project”. She has just completed her artist recidency program at Centre Intermodes, La Rochelle, France, which was complemented by an exhibition “Manis”, which she presented together with fellow artist-in-residence, Bagus Pandega.

Selected Exhibitions:

- 2012 - Indonesian Contemporary Ceramic Art—A Progress Report. Art & Ceramics Museum, Jakarta, Indonesia
- 2012 - “Manis”. Duo exhibition. Centre Intermonde, La Rochelle, France
- 2011 - “Ekspansi” Exhibition of Indonesian Contemporary Sculptures. Indonesian National Gallery, Jakarta, Indonesia
- 2011 - “Survey II.10 Edwin Gallery, Jakarta, Indonesia
- 2010 - “Recent Art from Indonesia: Contemporary Art Turn”. SooBinArtPlus, Singapore
- 2010 - “Mimi project” Solo show. Stock20, Taichung, Taiwan
- 2009 - “Darimana? Indonesian Artists Exhibition” Ma-Sui Gallery, Kawaguchi, Japan
- 2008 - Bandung New Emergence Vol. 2, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2007 - “The Nonya’s Project”. Solo show. CCF, Bandung, Indonesia

PONIMIN

Drs. Ponimin M. Hum was born in Jombang in 1965. Currently, he is pursuing his doctorate at ISI Yogyakarta, specializing in art creation. He also lectures at Malang State University's Art & Design Department.
He has represented Indonesia in international contemporary art exhibitions, seminars, and workshops, including the 12th Asian Biennale, Bangladesh (2006); the international seminar "Exploration in Contemporary Terracotta", New Delhi, India (2009); the Shanghai Contemporary Ceramics International Biennale (2010); and the UK International Ceramic Festival, Aberystwyth, Wales (2011).

As a prolific artist, he has received many commissions for tourism-related art pieces from various institutions such as Taman Safari II Malang ("World Cultures" diorama; and theater set-pieces), Jawa Timur Park (replicas of archaic temple statues; and statues of mythological beings), and WBL Lamongan Marine Resort ("7 Architectural Wonders of the World" replicas; and "Journey of Wali Songo").

Selected Art Activities and Exhibitions:

- 2012 - Academic Art Fair. Joint exhibition by Malang State University and Indonesian Art Institute Yogyakarta
- 2012 - UK International Ceramic Festival. Exhibition & Workshop. Aberyswyth Art Center, Aberyswyth, Wales
- 2010 - Shanghai International Ceramic Teapot Exhibition, Shanghai, People's Republic of China
- 2009 - 7th China International Garden and Flower Expo. Exhibition. Jinan/Sandong City, People's Republic of China
- 2009 - "Exploration Terracotta International". Exhibition & Seminar. Habitat Center Gallery, New Delhi, India
- 2006 - 12th Asia Arts Biennale, Bangladesh
- 2006 - 3rd Asna Clay International. Exhibition & Seminar. Karachi, Pakistan
- 2006 - "Reaching of Empty Hope". East Java Culture Park, Surabaya, Jawa Timur, Indonesia
- 2005 - Contemporary Art Exhibition, Group exhibition. Indonesian National Gallery, Jakarta, Indonesia

Cinta Diantara Kesetian dan Kesia-siaan
terracota and mixed media - pinch
2500 x 300 cm
2011

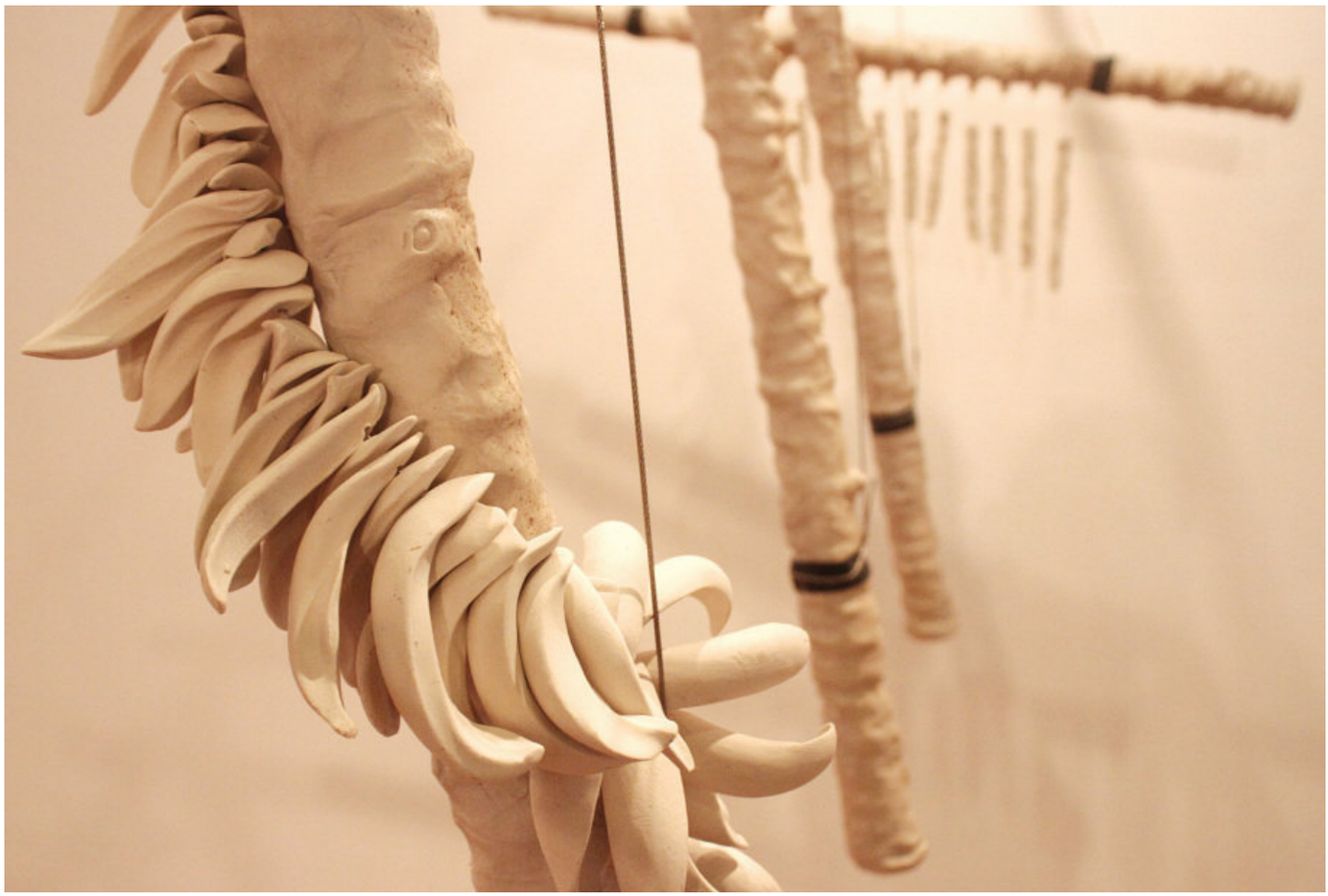
Keris Pusaka Nusantara
stoneware - spin
75 x 40 cm
2012

SRI HARTONO

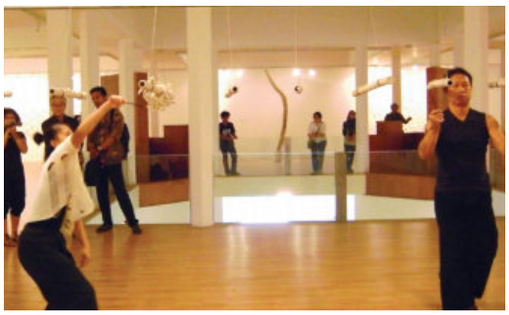
Sri Hartono, or Kang Sri to his friends, was born in Solo (1935), has been creating artworks since 1954, especially together with his friends and painters at the Association of Surakartan Culture. He is an independent artist who graduated from ISI Yogyakarta in 1960. He uses painting and ceramics to express his ideas. He likes to explore the boundaries of medium, overcoming technical challenges, and bridging the differences between art media. His artworks serve as commentary and criticisms of social problems.

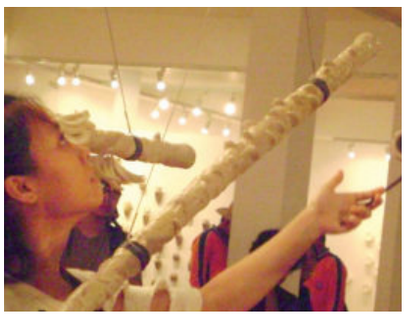
Selected Group Exhibitions

- 2009 - “In Between”. 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 - “Manifesto”. Large-scale group exhibition. Indonesian National Gallery, Jakarta, Indonesia
- 2005 - “Urban/Culture” CP Biennale. Museum Bank Indonesia, Jakarta, Indonesia
- 2005 - “Keramik Kreatif dari 4 Kota” Art and Ceramics Museum, Jakarta, Indonesia
- 2003 - “Keramik Kreatif”, Art and Ceramics Museum, Jakarta, Indonesia
- 2001 - “Save Our Ocean”. Indonesian National Gallery, Jakarta, Indonesia



Sounding Clay : Didgeridoo
White stone ware –wood firing
100 cm
2012





STEVEN LOW THIA KWANG
(SINGAPORE)

A full-time independent ceramist, Steven Low Thia Kwang received his Diploma in Fine Art (with Distinction) from the Nanyang Academy of Fine Arts (1999). He continued his studies at Curtin University of Technology in the Bachelor of Art Bridging Course in Ceramics (1999).

Born in Singapore, 26 April 1966, he now has more than 22 years of experience in this field. He was a Lecturer of the Nanyang Academy of Fine Arts for 12 years and has toured internationally to present his exhibitions.

He has been actively invited as resident artist since 2010, and in 2012 he participated in a residency at FuLe International Ceramic Art Museum, Xi'an, China. He was invited to the 1st Nam Yi Seom International Ceramic Festival by the Korean Professional Pottery Association; and as a guest artist at the 1st Ceramic Music Festival of Indonesia, Jatawangi, Indonesia.

Currently, Steven is an Artist in Residence at Thow Kwang Pottery Jungle. His mission as a ceramist and his passion for the art of Wood Firing have motivated him to re-investigate the Thow Kwang Dragon Kiln, one of the last two dragon kilns in Singapore. He has gone on to construct a minigama to continue his love for exploration in wood firing.

Selected Exhibitions:

Exhibition

Overseas

2012

- 2nd South East Asia Conference and Residency Programme. China Xian, Fuping
- 1st Nam Yi Seom International Ceramic Festival. Korea Icheon 1st Jatiwangi Ceramic Music Festival

2009

- Vermont Studio Center,USA
- "Zen feel, touch and sound"
- The Movement of Beauty, Musee Du Florival Guebwiller, France
- The Potter & the Clay, Discovery Business Centre, Hong Kong
- Singapore, Solo Exhibition, Ceramics

Seascape Series, Amara Hotel

Ceramics at a Garden Exhibition, Steven Low Ceramics Studio

Natural Alchemy- The Beauty of Nature, Utterly Art

Singapore Selected Group Exhibition, Ceramics

- 2012 8th Ngee Ann Cultural Centre 8th Ceramic Exhibition
- 2011 4th Nanyang Clay Group Exhibition 26th Nov 2011

Thow Kwang Clay Artist. Belly of the Dragon. Flash Point #3

Viridian Art House (Exhibiting Items)

Kamakura Red - Flowing River
thrown; bisqued low-fire red clay cone 04;
glazed low-fire red glaze cone 06.
33 x 35 x 8 cm
2010

Kamakura Red - Sakura
thrown; bisqued low-fire red clay
cone 04;
glazed low-fire red glaze cone 06.
36 x 36 x 5 cm
2010

Kamakura Red - Flower of Life
thrown; bisqued low-fire red clay cone 04;
glazed low-fire red glaze cone 06.
47.5 x 47.5 x 5.75 cm
2012

SWANICA LIGTENBERG
(NETHERLAND-JAPAN)

Swanica was born in 1955 in the Netherlands, she pursued her ceramics education at the Ecole des Arts Decoratifs, Geneva, Switzerland, then became immersed full-time in the art of drawing, throwing, forming, decorating and glazing ceramics. She draws her influence from a long family tradition of goldsmiths, painters and musicians.

Swanica finds a connection with Mother Nature and meaning of life through the creation of ceramic art.

Soon after moving to Japan in 2006, she won awards at Mashiko and Mino for her works created using the raku horsehair technique.

Living in Kamakura with its rich culture and its long heritage of wood carving has allowed her to create a unique style, called “Kamakura-Red” ware. The red glaze symbolizes love, passion and strength.

Selected Exhibitions:

Juried Group Exhibitions

- 2010 - Exhibition with goldsmith family in Museum “Het Valkhof” in Nijmegen, The Netherlands.
- 2010 - Shanghai International Modern Teapot Biennale Exhibition.
- 2009 - The Kamakura-Red Peony Vase is accepted at the Jingdezhen International Ceramic Fair, Nov., China.

Solo Exhibitions

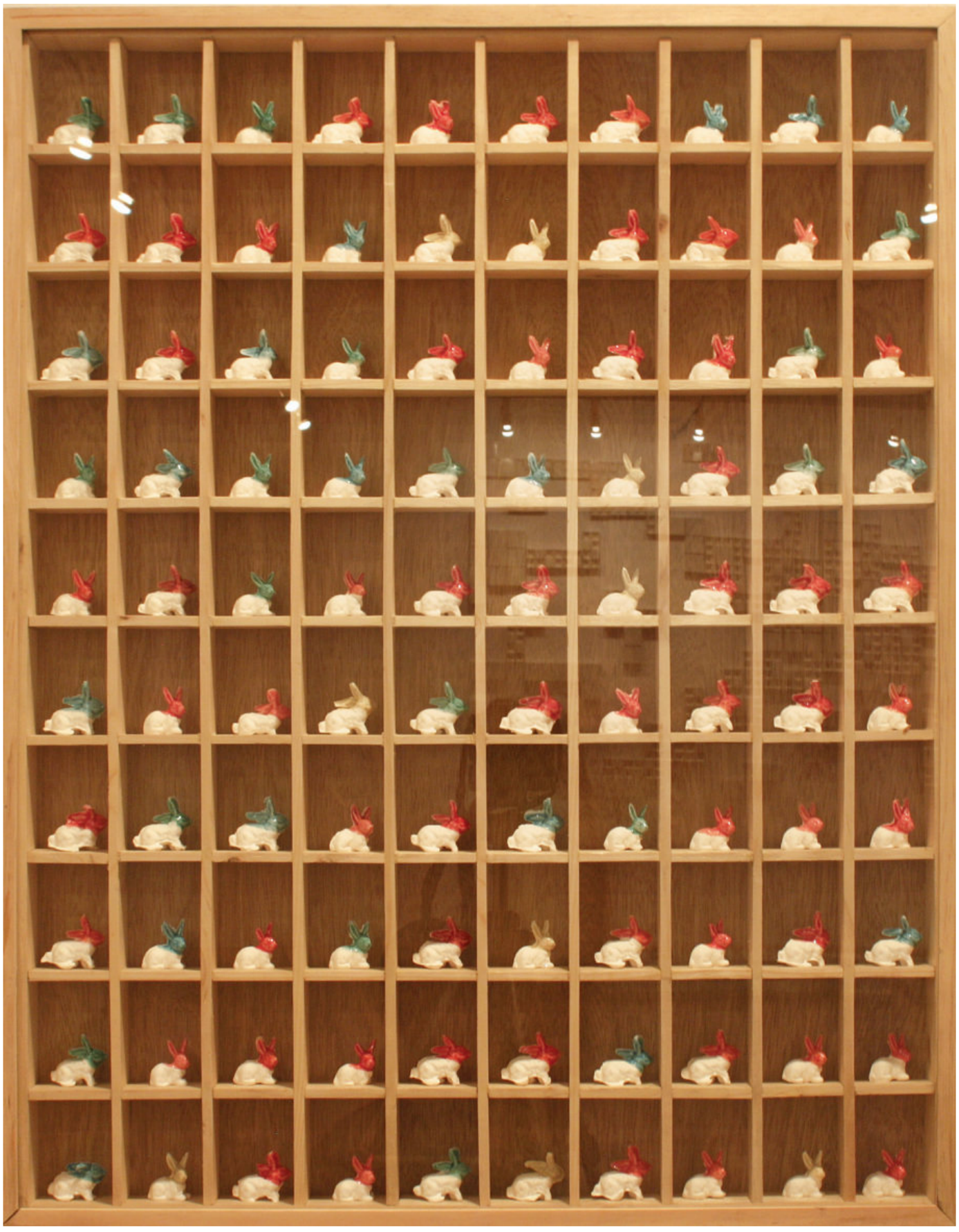
- 2010 - Feature Exhibition: Wings: Love is a bird, she needs to fly Horsehair and Kamakura-Red Exhibition in Toko Gallery in Mashiko.
- 2009 - Ginsuzu Gallery, Horsehair + Kamakura Red, Kamakura, Japan.
- 2007 - Toko Gallery, Horsehair Show, Mashiko, Japan.

Juried Galleries

- 2007 - 2012 Toko Gallery, Mashiko, Japan.
- 2010 - First Light Gallery, Tokyo, Japan.
- 2008 - Yufuku Gallery, Tokyo, Japan.

Japan:

- 2012 - Ginsuzu Gallery, Kamakura-Red Sakura Exhibition, Kamakura, Japan.
  2010 - Feature Exhibition: “Wings: Love is a bird, she needs to fly” Horsehair and Kamakura-Red Exhibition in Toko Gallery in Mashiko.
- 2010 - Ginsuzu Gallery.



Souvenirs #1
stoneware, glaze - slip casting
100 x 120 cm
2012

TISA GRANICIA

Tisa Granicia was born in Bandung, 16 October 1981. A graduate from the Masters of Art program at Bandung Institute of Technology, she now create her art pieces out of her workshop, Kandura Keramik in Bandung, which she founded with two friends. In addition to tableware and accessories, that are highly sought-after amongst the hip urban set, she usually creates larger, conceptual ceramic sculptures. She works with other media to complement her ceramics, such as canvas, found objects, and paints.

She has also worked with some of the world's leading artists, such as Toshihiro Kuno, Azlan McLennan, and Mella Jaarsma. In 2011, her work enters the public colection of IDX, the Indonesian Stock Exchange, Jakarta. Her works have also been shortlisted for various awards including the Indonesian Art Awards (2008), and Soemardja Awards (2010).

Selected Exhibitions

- 2012 - "A Role Play", an exhibition with PARALLAB. Artsphere, Dharmawangsa Square, Jakarta, Indonesia
- 2011 - "Skin Matters". Galeri Soemardja, Bandung, Indonesia
- 2010 - "Recent Art from Indonesia: Contemporary Art Turn". SooBinArtPlus, Singapore
- 2010 - "Sang Ahli Gambar Sudjojono dan Kawan-kawan". Group exhibition. Galeri Kita, Bandung, Indonesia
- 2009 - "In Between". 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2009 - "Bandung Art Now" Indonesian National Gallery, Jakarta, Indonesia
- 2008 - "Refresh: New Strategies in Indonesian Contemporary Art" Valentine Willie Fine Art, Singapore
- 2007 - "Kisah Sang Privat". Galeri Kita, Bandung, Indonesia
- 2006 - "Displacement Project". Common Room, Bandung, Indonesia & Front Room, Singapore

Exact Sentiments (3rd Format)
clay & found objects
variable dimension
2012

TOX YU XIANG
(SINGAPORE)

The young, talented, and energetic ceramist, Tok Yu Xiang, who was born in 1983, gained his Diploma in Fine Arts (ceramics) from LASALLE-SIA, College of Arts. Since 2010, he works as a Workshop Manager at Singapore's School of The Arts (SOTA). His interest in wood firing leads him to participate in some workshops such as Smokeless Wood Kiln Building & Firing with Masakazu Kusakabe; International Ceramics Studios, Kecskemet, Hungary; Anagama Kiln Building & Firing, Gaya Ceramic Art Center, Ubud, Bali. He was also invited as an artist-in-residence for the 2nd Southeast Asia Ceramic Conference, FLICAM, Xi'an, China, 2012.

Selected Exhibitions

- 2012 - 2nd South East Asia Ceramics Conference Exhibiton FLICAM, Fuping, China.
- 2011 - Splendid memories still flows back into Cosmos Wow Really School of the Arts Singapore, Visual Art Faculty Show Smokeless Wood Fired Kiln Exhibition International Ceramics Studios, Kecskemet, Hungary.
- 2008 - IWCAT Participants Exhibition

Inax Tile Museum Gallery, Tokoname, Japan.

- 2007 - "Play" Esplanade, Theatre Street Cones "Pots, Pipes & other pieces." NLB, Lee Kong Chian Reference Library
- 2006 - Launch of Jalan Bahar Clay Studios, Jalan Bahar Clay Studios Gallery
- 2005 - "Stop-Over" Japan-Singapore Performance Art Meeting, Front Room Gallery

Space Imajiner
stoneware, glaze, stainless
12 x 8 x 1,4 cm
2011-2012

TRIEN ‘IIEN’ AFRIZA

Born in Jambi, 16 April 1982, Trien Afriza graduated from the Art High School in Padang before moving to Yogyakarta, where she studied ceramics at ISI Yogyakarta. She still works and resides there. To complement her works, Trien Afriza also works with mixed media materials. However, clay and ceramics are still her main inspiration. She has participated in many exhibitions since 2005 in Yogyakarta and Bandung. Her most recent exhibition was “Bakaba #2” at Sangkring Art Space, Yogyakarta (2006). She has also participated in a workshop and residency program, the “Antena Art Project”, in Kalasan Yogyakarta.

Selected Art Activities and Group Exhibitions

- 2012 – “Ketika Tanah Berbicara”. Bentara Budaya Yogyakarta, Indonesia
- 2011 – “Small-s’mall”. Via-via Cafe, Yogyakarta, Indonesia
- 2010 – “Ruang Berikutnya”. Sangkring Art Space, Yogyakarta, Indonesia
- 2010 – “Bakaba” Sakato Art Community, Jogjakarta National Museum, Yogyakarta Indonesia
- 2009 – “Kundruk Truk”. Kersan Art Studio, Yogyakarta, Indonesia
- 2009 – “Bersama Dalam Ruang Komposisi” 3D exhibition. Jurug Artsociates, Yogyakarta, Indonesia
- 2008 – “HighLight. Dari Medium ke Transmedia”. Group exhibition. Jogjakarta National Museum, Yogyakarta, Indonesia
- 2008 – “Play with 3D” Katalis Art Forum, Jogjakarta National Museum, Yogyakarta, Indonesia
- 2007 – “Neo Nation” Jogja Biennale IX. Taman Budaya, Yogyakarta, Indonesia
- 2006 – “Tanda Tanah”. Bentara Budaya Yogyakarta, Indonesia
- 2005 – Borobudur International Fair, Outdoor Exhibition. Borobudur Temple, Indonesia
- 2005 – “Sentuhan Lembut untuk Rok Rimpel Biru” Women Artistic Skill exhibition. Ministry of Coffee, Yogyakarta, Indonesia

Ons Aller Belang
30 decals on plate, video projection,
animation loop
2012
private collection by ARK Gallery

TROMARAMA

Tromarama a group of artists established in Bandung in 2006, comprised of: Febie Babyrose, Herbert Hans Maruli, and Ruddy Hatumena. Thus far, in addition to their numerous and varied group exhibitions and festival attendence, Tromarama has had three solo exhibitions, most recently in 2011 ("More We Less Me" at Asia One, ARTHK11, Hong Kong).

As a group, they have screened many of their projects on the world stage, in Roppongi, Japan (2012); the Vienna Kunsthalle, Austria (2010); Singapore (2010); and Europe on Screen, European Film Festival, Jakarta, Indonesia (2008). They have also presented well-attended workshops at Cemeti Art House (2012); Mori Art Museum, Japan (2010); and Singapore (2009).

Selected exhibitions:

- 2012 - 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/GOMA, Brisbane, Australia
- 2012 - "Similarities and Differences" exhibition of Asian Contemporary Media Arts from the Daisuke Miyatsu Collection, Busan, South Korea
- 2011 - "Equator#1, Jogja Biennale XI, Jogja National Museum, Jogjakarta
- 2011 - "Medi(t)ation" 3rd Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2010 - "Made in Indonesia" Gallery Christian Hosp, Berlin, Germany
- 2010 - "I will cut thrU: Pochoirs, Carvings, and Other Cuttings" The Center for Book Arts, New York, NY & The Heimbold Visual Arts Center, Bronxville, NY, USA
- 2010 - "Contemporaneity/Contemporary Art in Indonesia" MoCA, Shanghai, China
- 2009 - "In Between". 1st Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
- 2008 - "Wonder" Singapore Biennale
- 2006 - "Bandung New Emergence", Selasar Sunaryo Art Space, Bandung, Indonesia

Marilyn Monroe (series)
porcelain, transfer image, fabric, glass and wood box
each approx 35.5 x 19.6 x 15.5 cm
2012

UMIBAIZURAH MAHIR ISMAIL
(MALAYSIA)

Umibaizurah was born in 1975, in Johor, Malaysia. In 2000, she received her BA Hons in Art and Design (Ceramics) from the Faculty of Art & Design, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia. She has actively participated in numerous group exhibitions in Malaysia, Indonesia, London, Korea, Singapore, China, Japan, Dubai-United Arab Emirates, and Pakistan. Recently she had her solo show, “Tag” at Wei Ling Contemporary, Kuala Lumpur, Malaysia. Her artworks have gained numerous international awards and are collected in private and public collections internationally.

Selected exhibitions:

SOLO EXHIBITION

- 2012 Tag. Wei Ling Contemporary. The Gardens Mall, Kuala Lumpur, Malaysia.
- 2009 Hybrid. Wei Ling Gallery. Brickfields, Kuala Lumpur, Malaysia.

EXHIBITIONS

2012
- NamYi Seom International Ceramics Festival. Korea.
- Conception in Reconciliation .Kembara Jiwa Project 2012. Selasar Sunaryo Bandung & Taman Budaya Yogyakarta, Indonesia.

2011
- World Travel Market 2011. EXCEL London. London.
- Cheongju International Craft Biennale 2011. Korea.
- Refreshingly Different. TAKSU, Bali. Indonesia.
- The Malaysian Rice Plates Project. Convention Centre. Kuala Lumpur, Malaysia.
- Rogue Wave. Fringe Project Art stage, TAKSU, Singapore.

2010
- Two Man Show. Ernst & Young, Singapore
- Thou Art Women:2010 World Expo Shanghai, China.
- Five. Jyugaoka Gallery. Tokyo.Japan.
- Tanah Timur. Kyoueigama gallery, Tokoname Japan.
- TAKSU Singapore’s New Space Opening, Taksu Singapore.

2009
- Jakarta Contemporary Ceramic Biennale #1, North Art Space. Jakarta, Indonesia.
- Malaysia Services Exhibition 2009 (MSE 2009). Dubai United Arab Emirates.
- Asia Ceramics Network 08, Cyber & Catalog Exhibition. Seoul, Korea.

2008
- Cabinet. Valentine Wille Fine Art .Kuala Lumpur. Malaysia.
- Emerging Asia. 2008 Asia Arts Network. KEPCO Gallery Seoul, Korea
- Out Of The Mould The Age Of Statement. Malmo Art Museum, Sweden.

For the Nation
ceramic with muti-firing glaze
44 x 27 x 18 cm
2012

The Eyes for Democracy
ceramic with multi - firing glaze
40 x 27 x 15 cm
2012

PHOTO BY DUSTIN TREY

VIPOO SRIVILASA
(AUSTRALIA-THAILAND)

Vipoo Srivilasa is a well-known Thai-born (1969) Melbourne-based Australian artist, who resides and works in both Australia and Thailand. He gained his Masters degree in Fine Art and Design (ceramics), from the University of Tasmania, Hobart. He has traveled around the world presenting countless (solo and group) exhibitions. He has won numerous awards and grants. He has participated in residencies and has served as presenter and guest lecturer in many events. His artworks are collected internationally, in Australia, USA, Canada. He has been reviewed and cited many times. He works mostly in ceramics, exploring similarities between the cultures of his native home, Thailand and his adoptive home, Australia.

Selected exhibitions:

Solo

2012
- Indigo Tomb, Nellie Caston Gallery, Melbourne
- Thai-Na-Town, Cambell Town street in association with 4A Centre for Contemporary Asian Art, Sydney
- Little-Oz, the Art Centre, Chulalongkorn University, Bangkok

2011
- Symbols, Edwina Corlette Gallery, Brisbane

2010
- Aftermath, collaboration project with the Pottery Workshop, PWS Gallery, Jingdezhen, China

2009
- Indigo Kingdom, Anna Pappas Gallery, Melbourne
- Colonies, Surapon Gallery, Bangkok
- Monster by Hands: collaboration project with Thai Celadon factory, Pong Noi Art Space, Chiang Mai

Group

2012
- Clare Beck at Adrian Sassoon, COLLECT, Saatchi Gallery, London
- Pacific Rim Connection, Azuma Gallery, Seattle, USA
- International Academy of Ceramics, New Mexico Museum of Art Santa Fe, USA

2011
- SOFA Chicago (presented by John Natsoulas Gallery), USA
- Finalist, Manningham Victorian Ceramic Award, Manningham Gallery, VIC
- In Family Unity Unity of the World, Moscow State Institute of International Relations, Russia

2010
- International Ceramics Competition of L'ALcora, L□Alcora Ceramics Museum, Spain
- Elegant Monsters, Gallerie Philosophie, Taipei
- In the Family Unity - Unity of the World, Khanty-Mansiysk city, Russia

2009
- Blue-White, White-Blue, Galerie Handwerk, München, Germany
- The Ring of Fire, Ayala Museum, The Philippines
- At the Crossroad of Civilization, Yingge Ceramic Museum, Taiwan
- Pressing Matter, Cheongiu Biennale, South Korea

2008
- Salute to Ceramic, Fusions Gallery, QLD
- Fierce or Friendly: Humans in the Animal World, Tasmanian Museum and Art Gallery, TAS
- International Teapot Exhibition, Shanghai, China

Finalist, The 4th World Ceramic Biennale, Icheon, Korea

EXHIBITION PROGRAM

Day 1 : Friday, December 21, 2012
Museum Seni Rupa dan Keramik

Clay demo before opening of the exhibition
- 15.00 – 16.00 : Clay Demo by Artists
- 6.00 – 19.00 : Opening Ceremony
- Music Performance by : KOSMIK-Jatiwangi Art Factory (Indonesia)
- Performance Art by : Herra Pahlasari (Indonesia)

Day 2: Saturday, December 22, 2012
North Art Space

a. Artist Talk/Slide Presentation
Session I : 10.00-11.30
- Mohd. Al-Khuzairie & Umibaizurah Mahir Ismail (Malaysia)
- Endang Lestari (Indonesia)
- Chitaru Kawasaki (Japan-Indonesia)
- Ahadiat Joedawinata (Indonesia)

Session II: 12.00-13.30
- Krisaya Luenganantakul (Thailand)
- Tromarama (Indonesia)
- Steven Low (Singapore)
- Jatiwangi Art Factory (Indonesia)

b. Workshop: 15.00-17.00
Free by registration, max 15 persons
- Subject 1: Music Instrument from Ceramic
- Didgeridoo by Steven Low (Singapore)
- Gamelan Keramik by Asep Nata (Indonesia)
- Subject 2 : Mould Making by Natas Setiabudhi (Indonesia)

c. Clay Demo : 15.00-17.00
- Tok Yu Xiang (Singapore)
- Nguyen Bao Toan (Vietnam)
- Maria Bosch Perich (Spain)
- Ponimin (Indonesia)

Day 3: Sunday, December 23, 2012
- Artist Tour : 8.00- finish
- Museums tour : Puppet Museum, Jakarta History Museum, Bank of Indonesia Museum, National Museum, TMII
- Ceramic tour : F Widayanto Cay Studio and Gallery

Day 4 : Sunday, 13 January, 2013
North Art Space

1. Seminar

- Session 1 : 11.00-11.45
  The Position of "Jakarta Contemporary Ceramics Biennale" in the Midst of Other International Ceramics Biennales
  By Rifky Effendy

  Curation "Crafting Identity" : Regarding Contemporary Ceramic Artworks as an Archive of Knowledge
  By Sudjud Dartanto
  Panelist : Heru Hikayat

- Session 2 : 12.30-13.30
  "Contemporary Ceramics through Archeology"
  By Naniek H. Wibisono & Adi Wicaksono
  Panelist : Asmudjo J Irianto

2. Catalog Launch : 13.30 -14.00

3. Workshop : 14.30-16.30
By registration, max 15 persons
- Subject 1: Ocarina-clay whistle by Geoffrey Tjakra (Indonesia)
- Subject 2: Texturing Clay by Antin Sambodo (Indonesia)

4. Demo: 14.30-18.00
Raku Firing by Haryo Soenggono (Indonesia)

Day 5 (last day) : Sunday, January 20, 2013
Museum Seni Rupa dan Keramik

1. Workshop : 14.30-16.30
By registration, max 15 persons
- Subject 1 : Decorating Clay Body by Lisa Sumardi and Evy Yonathan
- Subject 2 : Sculpture by Geoffrey Tjakra (Indonesia)

2. Demo : 14.30-18.00
- Raku Firing by Haryo Soenggono (Indonesia)

COMMITTEE

Adviser

Asmudjo J Irianto

Asmudjo J. Irianto (b. In Bandung 1962, is a lecturer, an independent curator, and an artist. He graduated, and has been teaching at Fine Art Department, Faculty of Art and Design, Bandung Institute of Technology (ITB) since 1990, which was then he got his MA degree at the same university. In 1999-2001, he was the Executive Director and Curator for Soemardja Gallery, ITB and Curator Board Member at National Gallery until 2002.

As a curator he has been actively curated and co-curated national and international arts exhibition such as: Indonesian Contemporary Fiber Art #1: Mapping; Indonesian Craft: Reposition; Indonesia Contemporary Ceramic: A Progress Report, all in 2012, Jakarta; JCCB#1: Ceramic in Beetween, 2009-2010; CP Open Biennale, Jakarta, 2005 ; The Indonesian Young Ceramic Artists, 2004, Jakarta; Under Construction-New Dimension of Asian Art-The Japan Foundation Forum, 2003.

As an artist, he has been actively participated in both solo and group exhibition. The solo exhibition include: Kleptosign 1 – Barak Gallery, Bandung, Kleptosign 2-Lontar Gallery, Jakarta Kleptosign 3-Cemeti Art House, Yogjaarta, all in 2000. Some group exhibition include: Ceramic Exhibition-Part of Ceramic Music Festival, Jatiwangi, West Java, Indonesia, 2012; Mapped, 5 ceramic artists from Singapore, Malaysia, Vietnam, and Indonesia at Esplanade, Singapore, 2008; Biennal Yogja IX, Yogyakarta, 2007; 4th Ceramic Biennal, Icheon, Kyonggi, Korea, 2007; Western Australian Artists Workshop and Exhibition, Australia, 2003; Arafura Craft Exchange-Trajectory of Memories: Tradition and Modernity in Ceramics, Darwin, Australia, 2008.

Adviser

Rifky Effendy

Rifky Effendy (b. Jakarta, 1968), is an independent curator who studied at Art Departement, ITB. Rifky's recent curatorial projects include ""FLOW : Contemporary Art from Indonesia " , Michael Janssen Gallery, Berlin (2012); Fixer," North Art Space, Jakarta, Indonesia (2010); "In Between," The First Jakarta Contemporary Ceramics Biennale, North Art Space, Jakarta (2009); "South East B(L)ooming," Primo Marella Gallery, Milan, Italy (2008); "KOI and TRINACRIA" by Filippo Sciascia and Robert Coda Zabetta, National Gallery of Indonesia, Jakarta (2008); and "Pilgrim Project" by Dadang Christanto, Gaya Fusion Artspace, Bali (2006). In late 2001 he established and directed the 1st Bandung Biennale, and in 2004 became a fellow of the New York-based Asia Cultural Council (ACC). In 2009, he co-founded the Jakarta Contemporary Ceramics Biennale (2009). Along with fellow curators and artists, he established the Bandung-based artspace Platform3 in 2009, while in 2010 he formed Inkubatorasia, a Jakarta-based space dedicated to promoting emerging contemporary artists. He has edited and contributed to several publications including "Tempo," "Visual Arts," and "Art Asia Pacific" magazines as well as Indonesia's newspaper of record, "Kompas." He is now working as curator of Indonesia Pavilion at 55th Venice Biennale, 2013.

Curator

Sudjud Dartanto

Sudjud Dartanto (b. 1976) is a Curator, Lecturer based in Yogyakarta, Indonesia. In 2003, as part of Asialink Australia residential program he was awarded a residency at the Institute of Modern Art (IMA) in Brisbane, Australia, Curator in Residence, Art Initiative Tokyo (AIT), Tokyo, Japan, 2012.

As a curator Dartanto has co-organized several international/regional/national creative projects, solo and group exhibitions over the few last years. Notably, Trajectory, a contemporary ceramic exhibition involving Indonesian and Australian artists in MAGNT (Museum and Gallery of Northern Territory), Darwin, Australia (2008), U(DYS)TOPIA The emergence of myths, fairy tales and legends in contemporary Indonesia and Germany artists, at Hochschule für bildende Künste (HfBK), Gallery, Freies Museum, Berlin, Germany (2010), Immemorial, Reaching Back Beyond Memory, a family history project, a collaboration project between Jogja (Indonesia)-Darwin(Australia)-Manila (Philipina) Artists, organized by 24 Hours Art Space, Darwin, Australia (2011).

His recent activities include research on intercultural production of knowledge through creative cultures that are emerging from the Asian Continent. Dartanto's articles and art review's have been published on numerous occasions in Indonesian domestic news media and art catalogs.

Manager

Nia Gautama

Nia Gautama (b. Jakarta, 1973) is a self-taught artist who currently works and resides in Jakarta. She gained her Bachelor degree in Economic Management in 1996, then worked for some advertising agencies. Her curiosity and passion in art lead her to leave that permanent job with a promising career in advertising to seriously focus in arts.

Since early 2000, she has actively exhibited both at home and abroad, including "Indonesian Contemporary Ceramic Art—A Progress Report", Art & Ceramics Museum, Jakarta (2012); "Indonesia Craft: Reposition", Indonesian National Gallery (2012); "Jakarta Biennale: Maximum City" (2011-2012); "Indonesia Creative Power", a program by the Indonesian Ministry for Tourism and Creative Economy (2012); "2nd Shanghai Modern Pot Art Biennale", Shanghai, China (2010); "The First Jakarta Contemporary Ceramics Biennale (JCCB#1)" (2009); and "The Ceramic Road of Southeast Asia", Yingge Ceramics Museum, Taiwan (2009). Most recently, she appeared at Fu Le International Ceramic Art Museum (FLICAM), Fuping, Xi'an, China (2012), where she was invited as an artist-in-residence. Her works are now collected permanently at FLICAM.

Since her speaking engagement at Yingge Museum in 2009, Nia has started to contribute art-related articles to arts and lifestyle magazines. Her first book "Ceramic for Hobby and Career" was published in 2011 by a leading Indonesian publisher. Her recent activities include creating artworks as an independent artist, designing jewelries, serving as secretary to the Indonesian Art Galleries Association, and assisting the realization of JCCB#2 (2012).

COMMITTEE

Adviser
Asmudjo Jono Irianto
Rifky Effendy
Farida Kusuma Rochani

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Sudjud Dartanto

Manager
Nia Gautama

Assistant
Kristomo Suyoto
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HIGHEST GRATITUDE

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Museum Seni Rupa dan Keramik
North Art Space (NAS), Pasar Seni Ancol
H.E. Mari Elka Pangestu, Minister for Tourism and Creative Economy of Indonesia
Prof. Dr. Ahman Sya, Director General for Creative Economy, KEMENPAREKRAF
Dra. Watie Moerany S, M.Hum, Director for Fine Arts Development, KEMENPAREKRAF
Dra Dewi Rudiati Kadir, Head of Fine Art and Ceramic Museum
Budi Karya Sumadi, President Director of PT Pembangunan Jaya Ancol, Tbk
Farida Kusuma Rochani, Corporate Secretary of PT Pembangunan Jaya Ancol, Tbk
Yudi B. Brotoseno, Gallery Manager of North Art Space
Bogang Suharno
Asmudjo J. Irianto
Rifky Effendy
Sudjud Dartanto
Nia Gautama
Eny Widayanti
Hari Prabowo
Febryanto
Yusmaniar
Uus Ustandi
Endro Wiyatno
Djumari
Kristomo Suyoto
Eira Prameswari
Didi Mugitriman
Jessica Tarore
Sutrisno
Wiedyantoro
Guritno
Kartono
Ade Reza Alfarizi
M. Husni Jamaludin

Seminar

Naniek H Wibisono
Adi Wicaksono
Heru Hikayat

Artists

Ade Darmawan
Ahadiat Joedawinata
Albert Yonathan Setyawan
Andita Purnama Sari
Antin Sambodo
Antonio S. Sinaga
Bagus Pandega
Bonggal Jordan Hutagalung
Chitaru Kawasaki
Dona Prawita Arissuta
Dwita Anja Asmara
Endang Lestari
Esnur Fauziana
Evy Yonathan
Geoffrey Tjakra
Hary Mahardika
Haryoadiputro Soenggono
Hendrawan Riyanto (1959-2004)
Hendri Saifulhayat Herres (Heng Heng)
Herra Pahlasari
I Made Arya Palaguna
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Maria Bosch Perich
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Mohd. Al-Khuzairie
Natas Setiabudi
Nguyen Bao Toan
Nurdian Ichsan
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537