

# MEDIA KIT

16albermarle Project Space | Delmar Gallery



# On Tradition

## Contemporary art from Indonesia

Curated by Elly Kent

16albermarle Project Space | 4 May–29 June 2024

Delmar Gallery | 4 May–9 June 2024

**16**albermarle  
project space

**DELMAR GALLERY**



Rizka Azizah Hayati, *Magical Crocodile 2022*, mixed media, 600 x 300 x 200 cm  
Cover: Rizka Azizah Hayati *Magical Crocodile 2022* (detail), mixed media, 600 x 300 x 200 cm

## BALI

Ni Luh Pangestu

Septa Adi

## JAVA

Arie Dyanto

Dias Prabu

Fitriani Dwi Kurniasih

Broken Pitch

Sangkakala

## KALIMANTAN

Rizka Azizah Hayati

## NORTH MALUKU

Juanga Culture

## NORTH SUMATRA

Dewie Bukit

## SUMBA

Nency Dwi Ratna

## WEST PAPUA

Udeido Collective

## WEST TIMOR

Alfred W. Djami

# MEDIA RELEASE

**SYDNEY 28 MARCH 2024** 16albermarle Project Space and Delmar Gallery are pleased to announce *On Tradition: Contemporary art from Indonesia*, an exhibition presenting artists working with traditional art practices in contemporary contexts—both those with contemporary practices that draw on tradition, and those bringing traditional practices into the contemporary art world. The exhibition shows artists addressing the pressing issues of our time—gender justice, ecological threat and systematic inequality—through engagement with traditional art practices.

Esteemed Indonesian art critic Sanento Yuliman penned many essays that identified what he saw as a troubling tendency to place Indonesian visual art on a linear path from tradition to modernity; a path which further led to the division of Indonesian art practices into categories of high and low, old and new, craft and contemporary. In *On Tradition* we see how Indonesian artists today, 30 years after Yuliman's death, take up his challenge to deconstruct these binaries.

Across two galleries, the exhibition includes photography, weaving, multimedia installation, printmaking, soft sculpture, batik and a range of painting practices. At 16albermarle, Arie Dyanto's lush landscapes, figures and patterns painted on *becak* (trishaw) hubcaps recall the everyday visual culture of Javanese life, while Dias Prabu's batik works illustrate folk stories from Natuna Island. Created as promotional material for the Jogja Biennale 2009, a photographic series depicts art-metal band Sangkakala costumed and playfully occupying a *ketoprak* stage set from the great Hindu epics the Mahabarata and the Ramayana. Septa Adi's lushly detailed lino-cut prints depict battles against alien invaders in tropical backgrounds characteristic of classical Balinese painting—interrupted only by an appropriation of Picasso's *Guernica* bull. Dewie Bukit's portraits and documentary film on the ulos weavers of Lake Toba, displayed with their extraordinary works, give faces and names to the "invisible maestros".

Fitri DK's enormous wood-cut prints, shown at both venues, demonstrate her incredible skill, social commitment to the people and environment of Indonesia, and deep engagement with the global traditions of printmaking and visual art. At Delmar Gallery, Rizka Hayati's giant crocodile brings the lore of South Kalimantan's rivers into larger-than-life form, reminding locals to respect the river, but also driving fear into the hearts of colonisers. Broken Pitch have collaborated with Maluku hip-hop artist Presiden Tidore to create a karaoke experience which tells the story of a little-known princess of Ternate, Boki Nukila, so shrewd and powerful a leader that the Portuguese colonists exiled her and her family to Goa. From nearby Papua, contemporary art collective Udeido pair hyperreal painting on canvas with painting on bark-cloth, supplemented with found objects that hint at systemic violence and oppression.

In Timor, Alfred W. Djami collaborates with Atambua weavers to create lively portraits which the women have embroidered with symbols of their lives as farmers and guardians of centuries old spinning, dyeing and weaving practices. By contrast, Sumbanese weaver Nancy Dwi Ratna deconstructs and reassembles local weaving traditions, to foreground motifs from the margins and backgrounds, creating new patterns in which women and non-human beings take centre stage. Ni Luh Pangestu also inverts the patriarchal traditions of her Hindu-Balinese background, reimagining the Ramayana Hindu Epic to grant the female protagonist Sita agency and liberation.

Whether with criticality, nostalgia, documentary precision or whole-hearted embrace, the works exhibited in *On Tradition* show that artists' relationship with tradition is not a straight line from the past to the future, but a vibrant cycle of perpetual reimagining.

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## Media Enquiries

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The band Sangkakala photographed for Biennale Jogja X 2009



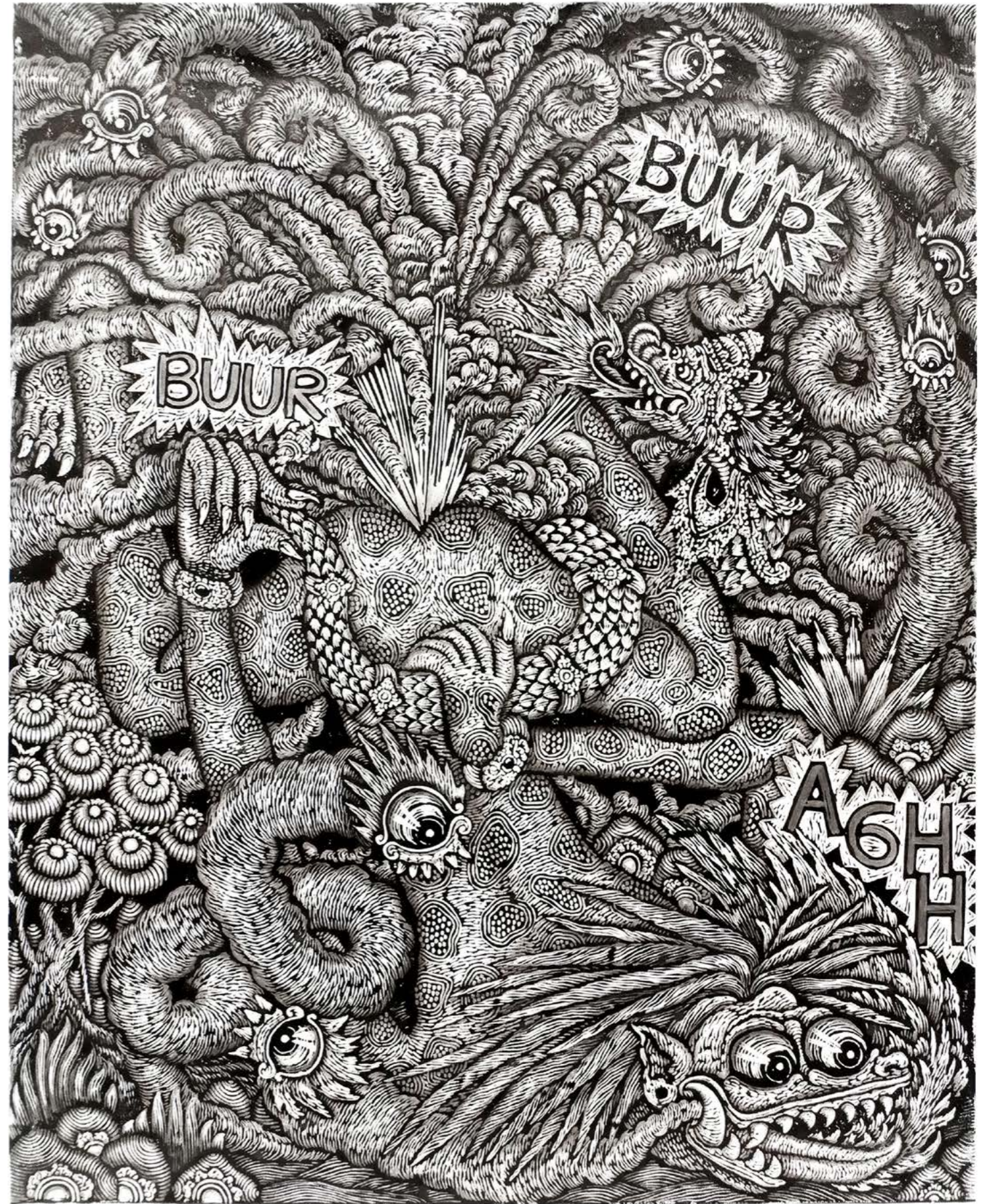
Alfred W. Djami, *Martina* 2022, digital print and yarn embroidery on canvas, 76 x 55 cm



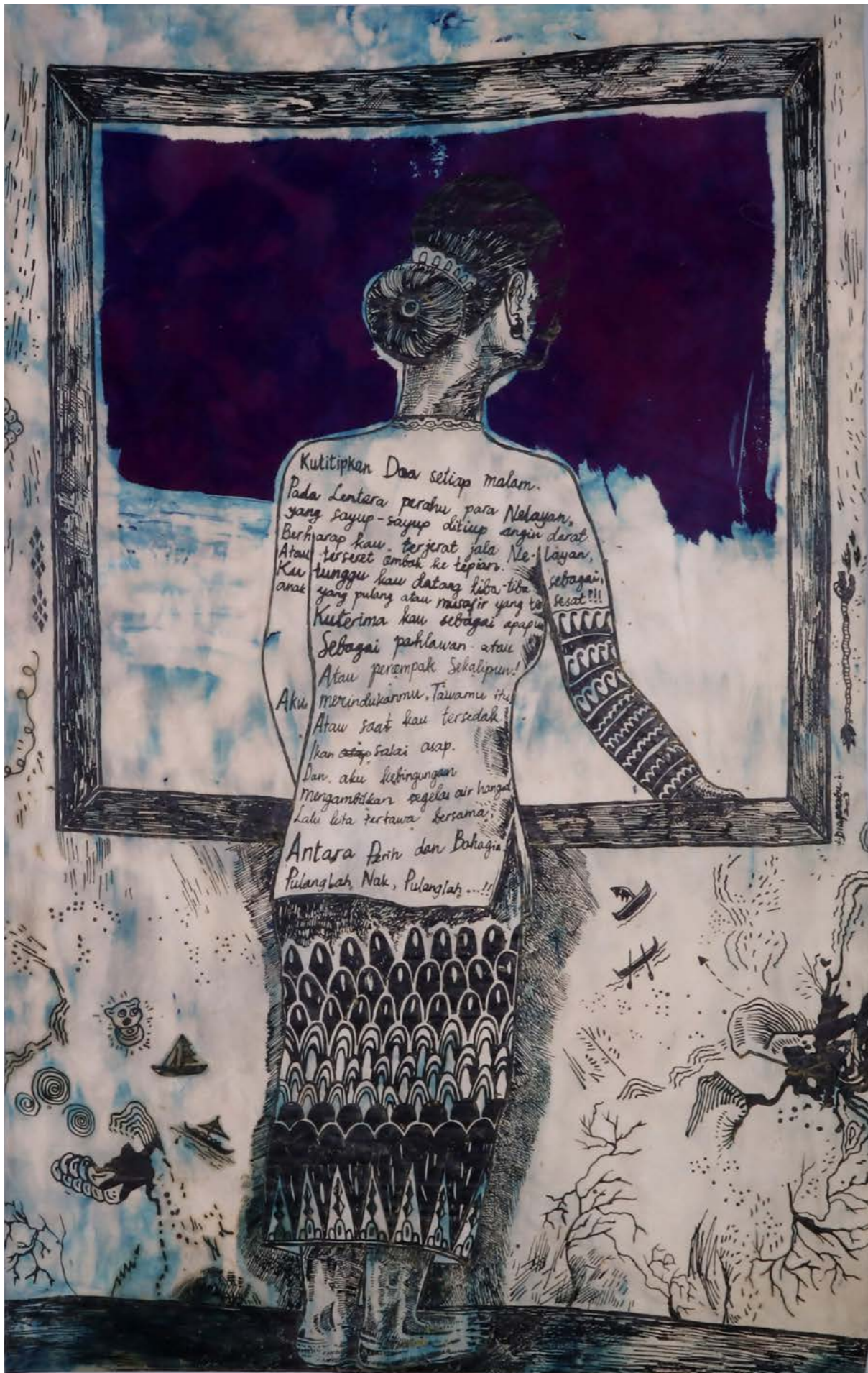
Nency Dwi Ratna, *Kaliuda Kombu Talabba Muru* 2019, cotton with natural indigo and morinda root dye, 314 x 111 cm



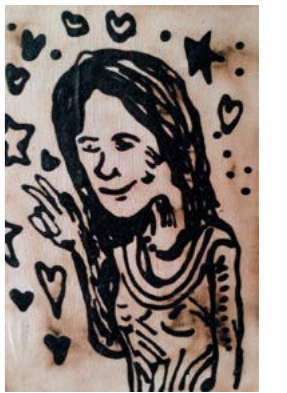
Septa Adi, *Pengendalian Diri #1 2022*, lino cut and hand colouring on canvas, 120 x 100 cm



Septa Adi, *Pengendalian Diri #1 2022*, lino cut and hand colouring on canvas, 120 x 100 cm



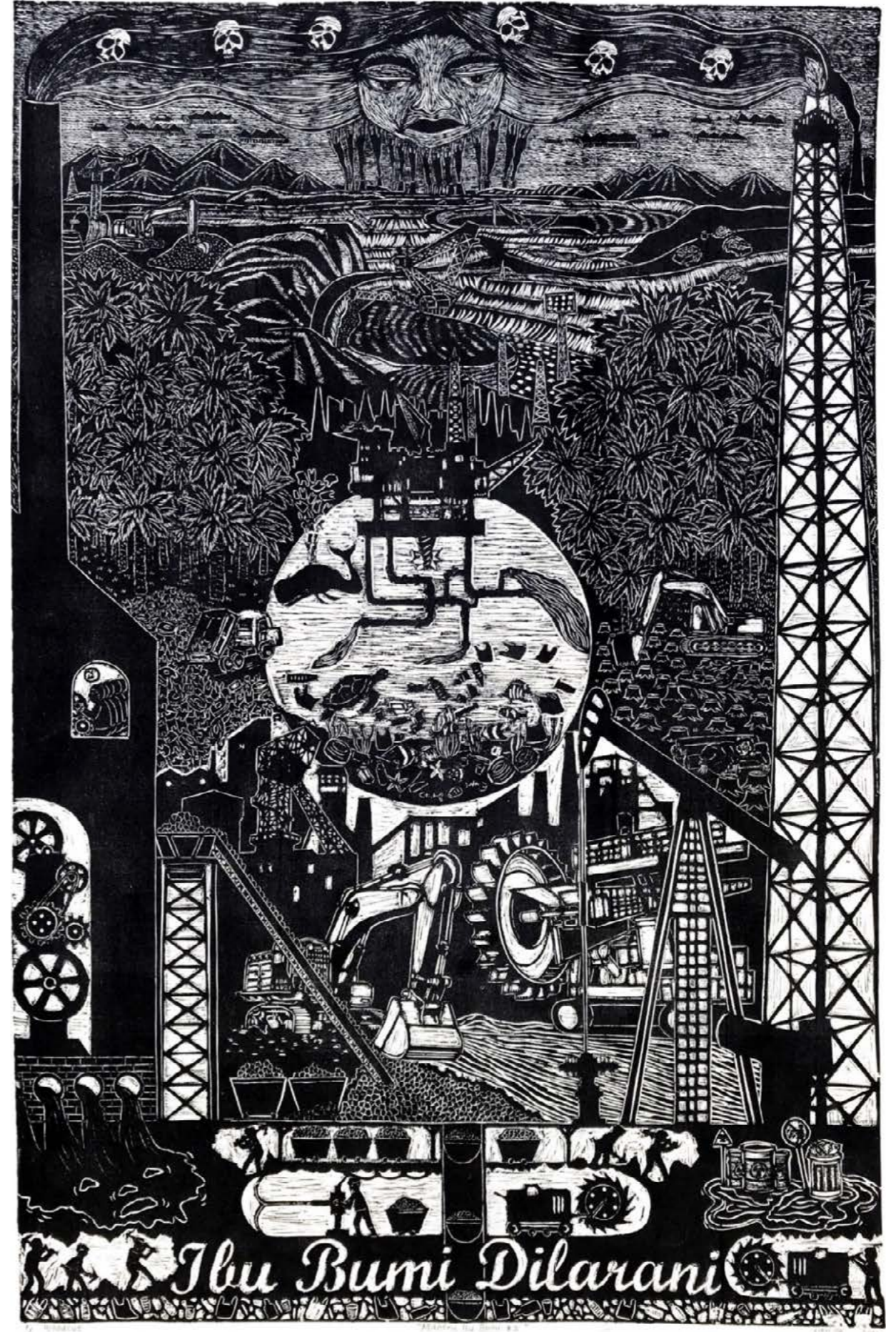
Dias Prabu, *Doa Suci Dari Timur (The Holy Pray from the East)* 2023, drawing batik with batik wax, remasol dye and indigo dye on prima fabric grade A and polyester cotton fabric, 238 x 148.5 cm



Dias Prabu, *Memories Under The Sun* 2023, batik wax and remasol dye on fabric, dimensions variable (18 pieces)



Fitriani Dwi Kurniasih, *Mantra Ibu Bumi #1* 2021, woodcut print on fabric, 146 x 94 cm



Fitriani Dwi Kurniasih, *Mantra Ibu Bumi #2* 2021, woodcut print on fabric, 146 x 94 cm



Dewie Bukit, *Adermina br Pardede* from *Invisible Maestro* 2022, installation, dimensions variable



Arie Dyanto  
*Sabar Sabur* 2023, enamel on galvanised steel, 41 x 93 cm  
*Golong Giling* 2023, enamel on galvanised steel, 41 x 93 cm  
*Lapang Dada* 2023, enamel on galvanised steel, 41 x 93 cm





اللّٰهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَآلِهِ



كسلا طلائع تدوير

# ARTIST BIOGRAPHIES

## Alfred W. Djami

Born 1985, Kupang, West Timor

I am a husband, freelance photographer and farmer living in Atambua City, Belu Regency, East Nusa Tenggara Province. This part of Indonesia directly borders Timor Leste. I started practicing photography and journalism in 2003–2011, when volunteering at a social institution focused on refugee issues in West Timor. I studied photography through communities in Kupang and Jogja. Later I joined a cultural community and became close to indigenous community groups. These spaces are gateways to knowledge of traditions, history, the environment, the history of socio-political conflicts and socio-cultural relations between West Timor and Timor Leste. Realizing that culture has a holistic connection with the environment and the universe, I also studied Permaculture and began farming. These are things that enrich awareness - a visual perspective in seeing the relationship between the environment, humans and the universe as a living ecosystem. My ongoing projects record history, cultural traditions, the environment and their relationship with daily life on Timor: my theme is Timor Observer. The series of portraits of weavers, *Weaving Yang Menuh*, is part of it. I also document daily life with my wife, sentimental personal moments. We are of different nationalities. This project is Sentimental Days.

## Arie Dyanto

Born 1974, Klaten, Central Java

Arie Dyanto was trained in graphic design at the Institut Seni Indonesia (ISI). He was an active member of the art group *ApotikKomik* from 2001–2005. His work reflects street art culture such as graffiti, murals and contemporary pop iconography. He has represented Indonesia in Singapore, Malaysia, the United States, Germany and France, and was part of the publication, *Sama-Sama/Together—An International Exchange Project between Yogyakarta and San Francisco*. He was very active in the art scene in Indonesia until 2011, after which he dedicated his time to custom bicycle designing. In 2022, he reappeared in the Yogyakarta art scene with a solo exhibition called *Banting Stir*, which featured a series of works articulating his life's journey using the bicycle as a metaphor. Arie Dyanto currently lives in Yogyakarta with his partner and son.

## Broken Pitch Collective

Based in Yogyakarta, Broken Pitch is an independent playground utilised by multi-disciplinary artists to collaborate on arts activities. It responds to dynamic contextual and aesthetic developments. Opening its platform in 2020, Broken Pitch now organises various monthly activities, collaborating with a range of individual artists and collectives, in public and private spaces, on exhibitions and performing arts. Like performative playgrounds that rely on collaboration, both artistically and institutionally, Broken Pitch is designed to be open and flexible.

## Juanga Culture

Collective Juanga Culture formed in 2012 as the home of Moloku Kie Raha (North Maluku) culture in Yogyakarta, and a forum for art and cultural workers from North Maluku. The name Juanga was taken from the name of a legendary ship from the Tidore Nation Moloku Kie Raha, which Sultan Al Mansyur gave to two missionaries to help spread Christianity in the land of Papua. Thus, the name Juanga Culture is used to unite the differences in the ship (house). Organising and hosting art activities such as parades, musical performances and recordings, exhibitions and social events, this cultural house is a space for the expansion of North Maluku culture. Their musical performances often feature Presiden Tidore who will be performing in Sydney during the exhibition period.



Ni Luh Pangestu, *Rahwana's Love Language: Celebrating Shita's Birthday 2023*, offset ink on carved linoleum plate, 112 x 90 cm

### **Dewie Bukit**

Born 1981, North Sumatra

Photographer Dewie Bukit lives and works in Yogyakarta. In addition to teaching photography in creative economy communities in Indonesia, this alumni of the Postgraduate Program of Institut Seni Indonesia (ISI) is widely known for her expertise in photographing artworks for art publications and visual documentation, including for artists Handi Wirman Saputra, Jumaldi Alfi, Rudi Mantofani, Abdi Setiawan, Gusmen Heriadi, Dias Prabu, Mulyana and Fika Ria Santika. In 2017 she joined the teaching team in the Artists Teaching in Lake Toba program. During her one month stay in Humbang Hasundutan Regency, she became interested in the development of Batak 'ulos' handwoven textiles. Since 2018 she has researched and documented ulos, leading to the book *Arta Tading Tadingan*, published by craft magazine Garland. In 2022, Dewie was given an award by Dana Indonesiana, part of the Indonesian Ministry of Education and Culture. In 2023, she completed the documentary film *Invisible Maestro: Kisan Perempuan dan Ulos di Tanah Batak*, which was exhibited in Jakarta and Yogyakarta.

### **Dias Prabu**

Born 1987, Malang, East Java

Dias Prabu is a visual artist, painter and muralist who lives and works in Yogyakarta. He graduated with a Bachelor of Art Education from Surabaya State University and continued to Master's program at Institut Seni Indonesia. Dias started his visual art career in 2010. He was selected for a young artist residency in 2011 and in 2014 won a national mural competition initiated by the National Gallery of Indonesia. His work on murals took Dias to many provinces in Indonesia, including Natuna and Selayar Islands, where he worked with local students and residents to make murals based on their stories. In 2018, he worked in a traditional hand-drawn batik village in Wonosari, Yogyakarta, learning batik tulis (hand drawn batik) techniques he could combine with his mural context. This was a turning point which brought him to art projects in Indonesia and abroad. In 2022 he was a founder of Kultura Collectiva, which works and tours collectively with artists in disciplines such as fashion, ethnic music and dance, performance art, photography and video art.

### **Fitriani Dwi Kurniasih**

Born 1981, Yogyakarta

Fitri DK is an art worker from Yogyakarta. She uses many graphic arts techniques, especially woodcuts, to critique and dialogue on social and environmental issues, and is committed to raising women's issues through art. Currently Fitri is collecting and documenting stories of resistance from women and indigenous communities in environmental conservation efforts in her works. Fitri is a member of the collectives SURVIVE! Garage and Taring Padi, and vocalist of the band Dendang Kampungan.

### **Nency Dwi Ratna**

Born 1991, East Sumba

Nency Dwi Ratna grew up immersed in the artistry of weaving, deeply influenced by her mother's dedication to the craft. Observing the intricate weaving process daily shaped her early perceptions of artistry and tradition. Despite this profound influence, Nency's family relocated when she was 7, leaving behind the weaving tradition. In 2019, after years of routine work, Nency embarked on a journey to rediscover her artistic passion. It was a reawakening to her mother's unrealized dreams and a rekindling of her own artistic flame. She found solace and purpose in the ancient art of ikat weaving, seeing it as a profound expression of her being. With renewed vigor and familial support, Nency delved into her craft, embracing its challenges with a sense of excitement akin to the vibrant hues she wove into her creations. Her artistic journey led to work with fellow artists to showcase the beauty of Sumba's cultural heritage. Themes of tradition, youth and the preservation of heritage permeate her work, evident in her contributions to cultural and educational initiatives. Nency showcases the timeless relevance of weaving, displaying its capacity to evolve with contemporary sensibilities while honoring its traditional roots.

### **Ni Luh Pangestu**

Born 1991, Denpasar

Ni Luh Pangestu majored in Printmaking at Institut Seni Indonesia Denpasar, but her explorations in printmaking go beyond the paper as she prefers to investigate relief as her visual language. She delves into the carved linoleum, extracting three-dimensional visuals from a two-dimensional material. Ni Luh reframes the art of Wayang depicted in Kamasan painting and shadow puppetry to reconstruct tales, religious epochs and teachings. Her works convey alternate perspectives on the socio-cultural traditions in the modern-day with the intent of preserving and at times questioning values and norms found in society. Ni Luh has exhibited her work since 2019, most recently in the exhibition *Sekala Niskala* at Footscray Community Arts, Melbourne in 2023.

### **Rizka Azizah Hayati**

Born 1996, Martapura, South Kalimantan

Born and raised in the Martapura area of South Kalimantan, Rizka is closely connected to local culture, including the forest and river of Martapura. The mystical culture of the forest and river is linked to the collective memory of the local community, including Rizka's ancestors who practiced "Moksha" (the freedom from the eternal cycle of life, death and reincarnation) from Kalua (a region in South Kalimantan). This practice is dedicated to the tradition of caring for "a magical crocodile" from the rivers, who has been venerated for decades as the protector of the community when its members trade in the river area.

### **Sangkakala**

Established 2005

Sangkakala is a band that combines heavy metal audio and visuals in live stage performances complete with fireworks. Sangkakala was established in 2005 at the Institut Seni Indonesia, Yogyakarta campus, with members studying fine arts and music. Hence, Sangkakala combines the two elements of these disciplines. Hendra Priyadhani, Rudy "Atjeh" Dharmawan and Riono Tanggul Nusantara bring their visual art skills to life in the form of visual marketing, as well as in live performances and stage sets. Ikbal S Lubys and Andreas Wahyu Kurniawan focus more on the musicality through their audio contributions. As a whole, Sangkakala's art form refers to the golden age of glam metal in the 80s. They stage annual events in the form of concerts and exhibitions, engaging interactively with their fans who are known as Macanistas (tigresses). The covert mission of Sangkakala is to focus on the world of art, culture and education by foregrounding local wisdom as a visual and promotional style packaged in a modern way.

### **Septa Adi**

Born 1989, Bali

Septa Adi majored in graphic print art from Ganesha University of Education, Bali. His coloured linocuts are configured with features of Batuan and Kamasan painting compositions, either separately or in combination. His graphic explorations are a construct of print-painting: combinations of traditional and contemporary techniques including drawing, carving, stamping and colour blocking/painting. Septa's works are framed with narratives referencing Balinese culture and traditions. Norms, values and teachings are transferred through visuals where, although some are universally symbolised and recognised, are much infused with Balinese visual dialects. In his own way, he expands both graphic printmaking and Balinese painting by linking artistic structures and elements in Kamasan painting with comic books and graphic novels: outlines, shading and notably relaying narratives through divisions of scenes (strips/frames). In 2023 he was included in the exhibition *Sekala Niskala* at Footscray Community Arts, Melbourne.

## Udeido Collective

Established 2018

Udeido Collective comprises Nelson Natkime, Yanto Gombo, Andre Takimai, Betty Aadi, Constantinus Ruharusun, Michael Yan Devis and Dicky Takndare. From different parts of Papua, they met in Yogyakarta when most were students, forming together in 2018 to raise awareness about humanitarian issues in West Papua through artistic processes and creations. In West Papua, the easternmost and most problematic region in Indonesia, attempts at development and modernisation are entangled with human rights violations and ongoing conflicts. The name Udeido comes from the word 'ude', which refers to a type of leaf used by the Indigenous Mee to heal wounds. The Collective can be perceived as a healing space for intergenerational trauma, free from fear, oppression and discrimination, which are still very much part of Papuan daily reality. In its work, the Collective has developed a method called Conceptual Reconstruction where ancient and traditional concepts are re-animated within a new body of contemporary works as a means for analysing and discussing issues within society caused by prolonged socio-political conflict.



# EXHIBITION PERSONNEL

## Elly Kent | Curator

Dr Elly (Ellen) Kent is a lecturer in Indonesian studies at the Australian National University. She has worked as researcher, writer, translator, artist, educator and intercultural professional in Indonesia and Australia. Elly is the author of *Artists and the People: Ideologies of Indonesian Art* (2022) NUS Press, and co-editor (with Virginia Hooker and Caroline Turner) of *Living Art: Indonesian Artists Engage Politics, Society and History* (2023) ANU Press. Elly's research focuses on contemporary and historical art, design and cultural practices in southeast Asia, and especially in Indonesia. She is interested in the intersection between social change, politics and art practice.

## 16albermarle Project Space | Exhibition Venue

Established in 2019 by Australian art adviser/collector/curator John Cruthers, 16albermarle presents contemporary southeast Asian art in an intimate space in inner-city Sydney. Its aim is to connect Australian audiences to southeast Asia through art and encourage their deeper engagement with the countries of the region. Alongside this cultural agenda, 16albermarle also promotes the artists it shows and sell their artworks to return funds to them, most of whom live from the sale of their work. Its exhibitions have included artists and artworks from Indonesia, Malaysia, Singapore, Thailand, Myanmar, Cambodia and the Philippines. The focus is on younger and mid-career artists with established practices and reputations in their home countries whose work has not been widely seen in Australia. Exhibitions are accompanied by public programs, catalogues and educational materials for upper secondary and tertiary students. 16albermarle also runs annual art study tours to Indonesia and Thailand.

## Delmar Gallery | Exhibition Venue

Delmar Gallery was established in 1969 and is one of Sydney's longest-running contemporary art galleries. It is part of Trinity Grammar School, an independent Anglican school for boys from Pre-Kindergarten to Year 12. The gallery serves the local community with free admission to exhibitions and associated events. Its ambitious program ranges across the spectrum of the visual arts, with curated exhibitions that engage, inspire and challenge audiences. It aims to provide rich educational experiences for students and teachers, firing imaginations and stimulating critical enquiry. It also seeks to introduce students to artists' ways of working and lay the foundation for a lifelong appreciation of the arts.



The band Sangkakala photographed for Biennale Jogja X 2009

# On Tradition

## Contemporary art from Indonesia

Curated by Elly Kent

16albermarle Project Space | 4 May–29 June 2024

Delmar Gallery | 4 May–9 June 2024

16albermarle Project Space  
16 Albermarle St Newtown NSW 2042  
Thu–Sat, 11am–5pm, or by appointment

Delmar Gallery  
Trinity Grammar School  
144 Victoria St Ashfield NSW 2131  
Wed–Sun, 12–5pm