

Group Exhibition
CONFLUENCE

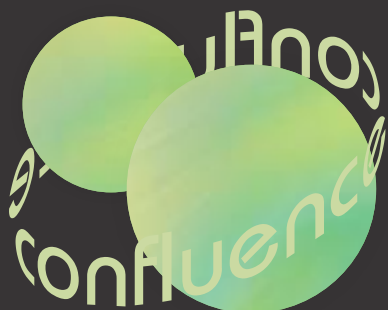


Initiated by
KOHESI INITIATIVES

CONFLUENCE

Confluence - Group Exhibition

Participating Artist



Abenk Alter
Alfredo Esquillo Jr.
Bernandi Desanda
Marvin Quizon
Tommy Wondra
Addy Debil
Anton Afganial
Iskandar Fauzy
Moelyono

Exhibition Period

September 11th - October 11th, 2020

Location

Tirtodipuran Link, Gallery II
Jl. Tirtodipuran No. 50, Yogyakarta, Indonesia

kolesi.initiatives @

www.kohesiinitiatives.com

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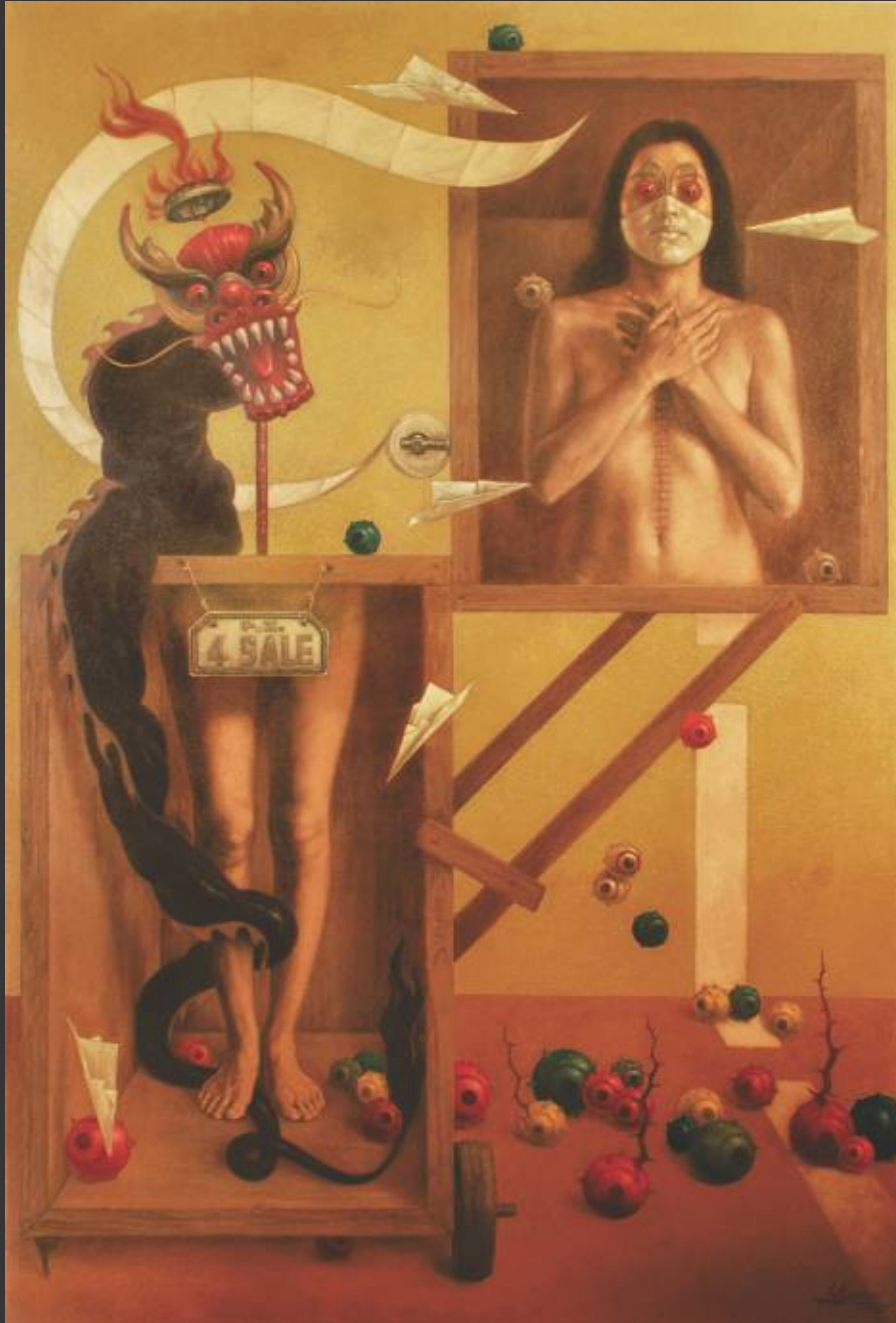
Acknowledgement **40**



GALLERY PREFACE

by Kohesi Initiatives





In each of Kohesi Initiatives' exhibitions, we are inclined to present a selection of artists and artworks that represents our identity as a contemporary art gallery.

Undoubtedly, there are still many other elements that were taken into consideration in the curation process of these exhibitions. But in each program under the auspices of our gallery, it is carried out with one simple principle; to exhibit artists and artworks in which we genuinely and consciously believe in. This belief arises from our trust and fondness towards the artists' identity and character, which is signified in their artworks.

What cannot be separated from the formation of a person's preference towards a certain work of art is the characteristic that represents the visual identity of the artist as the creator of the work. In CONFLUENCE, the senior artists we invited are our closest associates and figures whom we believe have gone far enough in the process of finding and forming their unique individual identities. They constantly display their unique identities through and through, which become easily distinguishable by any art appreciators when they notice a certain character in their artworks.

Correspondingly, the selected group of young artists in CONFLUENCE represents our interest in their potential and process of finding their true identities. While they might not maintain a definitive identity yet at the present, they have started their journey in finding their true identity and starting to show it through the character reflected in their works.

The meeting and gathering between these contrasting generations of artists both seniors and juniors in CONFLUENCE is an embodiment of Kohesi Initiatives' intention in exhibiting artists that have shown their distinctive identity which is reflected through their works.

We sincerely hope that CONFLUENCE can also become a meeting point for various people with different backgrounds and preferences, united within the notion of art.

06/07



08/09



WORDS

by Gatari Surya Kusuma



CONFLUENCE: IN PURSUIT OF GOING BEYOND THE ROMANTICIZED ENCOUNTER

confluence | words by gatarī suryō kusuma

The search for the meaning of an encounter will very likely be romantic. I used to wonder if it is possible to discuss an encounter by going beyond the mere romanticization thereof while preserving the emotions and beauty within. Will it be possible to perceive an encounter as beautiful if the two entities meeting each other come from different origins? If yes, how do we recognize such an encounter not as a mere celebration? It was the latter that actuated my thought to look beyond the romanticized feelings brought forward by an encounter.

To write for this exhibition, I started with finding the meaning of the word 'Confluence', after which this exhibition is named. This is when the thought sparked. In different online references, confluence is a term used to describe the coming together of two streams. Said definition implies that the two streams come from different upstreams, but they head to a single destination. Therefore, they finally meet somewhere.

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Before elaborating the answers to my questions above, I would like to categorize the works displayed in this exhibition into three kinds of encounters. The first encounter brings forward symbols or issues from the past to our present. The second encounter talks about life by looking at its meeting with death. The third encounter communicates personal experiences manifested in solid colors and lines. This categorization is helpful to figure out the meaning of differences.

To Talk about the Present Starts from the Past

One of the underlying ideas of the Confluence exhibition is about providing a space to confer ideas about different identities. These identities are constructed from the artists' backgrounds and experiences during the course of their artistic practices. That is why the selection of artists took the aspect of 'difference' into account.

I will start with two artists, Moelyono from Indonesia and Alfredo Esquillo from the Philippines, because of the proximity of the issues they bring forward. Both speak about power and territory of their respective countries. Indonesia and the Philippines are not much different. Both are located in the same region, Southeast Asia. The works of these artists have many similarities in terms of the elaboration of the relationship between regions and identities. One of the factors that causes such similarities is the aftermath of colonialism. Colonialism operates to, among others, create segregation of different social classes through its particular economic system and repressive expansion of culture.

The local produce trade throughout

colonialism era does not only leave horrifying memories about inhumane oppression, but also stigmatization and stereotyping imposed on certain parts of society, such as ethnic groups and social classes. Those kinds of values are a latent legacy that is hard to break. That is why it is an urgent and important matter to continuously talk about "finding identities" in the context of Southeast Asia.

Other than the complexity of their histories, the reason that urges the conversation about identities is the diversities found within the life, cultures, and daily practices of Southeast Asian societies. Mobilization and solidarities across Southeast Asian countries, including Indonesia and the Philippines, can be easily found anywhere. The said aspects are highly dynamic and continuously changing along with the relevant sociological and political aspects. It goes the same with identities.

Therefore, conversation about identities and cultural products in Southeast Asia will always be relevant. The present cultural and political circumstances will more or less influence each other. Moreover, Indonesia and the Philippines share common experiences and memories of colonialism that shape parts of our present culture and way of life.

The above brief description of Southeast Asian circumstances suggests that identities cannot be examined through only the visible. Identities are never singular and confined to one certain time. Identities are cultural products constructed from various aspects, including histories and political dynamics. Therefore, to define identities, we cannot stop at the tangible. It requires a deeper investigation.

It also applies with the attempt to interpret the encounter of different backgrounds and identities presented in this exhibition. We need to refer to the artists' previous works and even their cultural backgrounds. This is the way to go beyond merely celebrating the difference. By looking deeper, we are heading toward an understanding why this encounter is important and beautiful, going beyond romanticization.

Moelyono is an Indonesia-based artist working with realistic approach and the principle of art for society. His work represents how our present is constructed from our past, when Prince Diponegoro was victorious. He talks about land conflicts as we have now whose occurrences are similar to what Prince Diponegoro faced back then. Employing a realistic approach, he mostly uses prevalent symbols commonly found in Indonesian history. One of which is Ludruk's character. Ludruk is a theatrical performance close to common people since long ago. It tells the everyday life and struggles of the society as a comedy.

Moelyono brings back the character of Ludruk into his realistic painting. To present the issues about land conflict occurring lately, the setting of his painting is the heyday of Prince Diponegoro. The fact that land conflicts remain a recurring issue until now shows that it is a long-lasting and deeply rooted problem related to power in Indonesia.

Meanwhile, Alfredo from the Philippines, talks about equally important matters of land and power conflicts, particularly relevant to the state sovereignty. He uses the metaphor of a split body to demonstrate the possibility of a state being divided into two parts.

He puts a fairytale-ish dragon that is identical to strength and glory. This symbol represents the glorious aspect of what Alfredo calls as sovereignty.

Both artists are trying to convey that the problem of power (either related to figure or territory) is inseparable from the state. Such a problem will always be connected to history and identities. The realistic approach in their works even affirms that those problems are indeed factual and actual.

Talking about Life through Death

The Confluence exhibition presents the works of two Filipino artists, Marvin Quizon and Alfredo Esquillo. Marvin paints mostly semi-imaginary figures and symbols representing birth and death. He always depicts birth and death as vulnerable moments in life.

The similar tone is conveyed in the artwork he displayed in this exhibition, titled Symptom of Healing. He paints a drying corpse of a bird. From the corpse grows flowers. The corpse clearly symbolizes death, while the flowers represent the beginning of life. The artist believes and is trying to communicate his belief to the audience that with an end always comes a beginning.

Marvin pays close attention to every single line that results in a strong texture. His meticulousness in arranging the lines into a shape demonstrates his depth of understanding of the references. He believes that death and life are brought together in a cycle, thus inevitable.

Marvin's concept of death and life is likely similar to the one presented by Ivan Sagita. In one of

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Ivan's works titled *Escaping One Death, Falling Into the Embrace of Another*, he painted an old woman in three different styles, combined with two lifeless bodies. The woman's facial expression shows resignation, surprise, and sadness over something unknown. The two lifeless bodies are represented with a human corpse wrapped in white cloth, but it seems like the burial ritual is not completed just yet. While in another work titled *Earth and Air are His Homebody*, Ivan painted two dead bodies lying on the ground while slowly being decomposed and united with the soil.

Ivan wants to talk about the essence of a human being that is tied to or united with earth. Consequently, death is not detaching oneself from earth. It is returning our physical bodies to earth. Or else, death is in itself the purpose of life. Life will undoubtedly meet death. In his previous research, Ivan investigated the infamous phenomenon of suicide by hanging in Gunung Kidul, the southern regency of the

Special Region of Yogyakarta. It is locally known as *pulung gantung*. It is widely spread across the regency and reputedly contagious. Accordingly, finding hanged bodies becomes a common event for the local people.

During his investigation of suicide by hanging, Ivan kept many memories related to death and loss. These experiences naturally influence him while painting the facial expression of loss or depiction of death. In his two said artworks, he presents one's expression after a loss and lifeless bodies lying on the ground. To depict a clear facial expression is never an instant work. It requires long observation and reflection. It is because expression is a non-verbal body language with multiple interpretations. It is hardly lucid.

Manifestation of Personal Experiences

Other artists make use of solid colors to represent their process of encountering their present selves—the selves that are constructed from previous experiences since childhood. Those personal experiences are manifested in paintings containing solid colors and clear lines. Those artists are Abenk Alter, Addy Debil, Anton Afganial, Bernandi Desanda, Iskandar Fauzy, and Tommy Wondra.

Abenk Alter paints many lines that form certain shapes with solid colors. From several digital references I found, Abenk calls his painting style 'fastline'. His two artworks presented in this exhibition employ 'fastline' technique with warm solid colors. To be able to draw these fast lines requires Abenk to possess strong confidence and connection between heart, mind, hand, brush, and canvas.

However, if we look at the details, the particular speed differs from the one used in expressionistic lines. Abenk's fast lines occupy the canvas under a well-arranged plan, confidence, and connection between heart, mind, hand, brush, and canvas. Abenk might use this chance to imagine the infinite spiritual and mental world. Nevertheless, to be able to reach that world calls for a chance for reflection. Through these paintings, he manages to enter the said world—thanks to his cautiousness, meticulous strokes, and solid confidence.

Anton Afganial and Bernandi Desandra make similar attempts in their artworks. They utilize solid colors and clear lines, just like Abenk Alter. The difference is that Anton and Bernandi reprocess their childhood memories to create figures and shapes within their paintings.

Anton Afganial regards his paintings called *Childhood Memory* and *Spring Waltz* as the opportunities to express his imagination of life as well as the world he imagines. Such imagination rises from despair and anxiety he feels in his present state. The figures and shapes in his paintings are deeply rooted due to the work of his senses. He feels and experiences those memories happily while recalling the feeling of longing for the emotions he had in the past.

Bernandi Desandra does something similar. He employs Dadaism style to paint figures and shapes that look playful, childish, and even terrifying for some shapes. By this style, he describes the world he desires to live in. He is treating his disappointment over humans' bad deeds based on his experiences. He wants to eliminate the dominating human power over the nature by presenting a different reality in the painting. That is the reason for employing Dadaism style. He is scaling down human domination and hands over the power to other entities.

We also have Addy Debil who brings out his two playful and childlike paintings. He paints figures that are closely associated with the imaginary outer space. Just like the three artists mentioned previously, he uses solid colors. By painting his creation of realities, Addy expresses his wish for the utopia.

Unlike Addy Debil who tried to construct new shapes for his utopian space, Tommy Wondra uses his canvas to deconstruct and unshape the established shapes. In his artwork titled *De konstruksi*, Tommy reverse engineered the established shapes into shapeless colors in a very detailed pattern that appears like going downward.

Iskandar Fauzy also applies a realistic approach to illustrate how an artwork is made within a studio. He reflects on the role of the studio for an artist like him. At the same time, he retells the values circulating around his work in the studio that give him his worth.

Going Beyond the Romanticized Encounter

It is safe to say that the artists participating in this exhibition have different ranges of artistic experiences. Borrowing the institutionalized terms, they can be classified as senior and junior artists. The senior ones are associated with more expertise and maturity compared to their counterparts. Such logic may arise because people tend to regard experience as the hierarchy of knowledge. The more experience one has, the more the public believes that one has much knowledge.

One thing to highlight, knowledge is not instantly acquired. It demands a process of internalization. It requires countless trials and errors. Experiences will never be transformed into knowledge unless there are adequate chances to reflect on them. Moreover, the different methods in narrating and creating are also affected by our current circumstances. Moelyono, Alfredo, and Ivan Sagita might have lived in certain socio-political circumstances that drive them to create artworks that are noticeably speaking about social issues since the beginning of their career as artists.

Meanwhile nowadays, when issues related to mental health become prominent and the spreading of information is barely controllable, it is difficult for people to look at the grand landscape of society.

Consequently, people shift to an alternative route that starts at their personal experience. There grows the move to start every single thing from one's self, within one's smallest circle.

This smallest circle is not disconnected from the bigger ones. It is indeed necessary to draw many lines to connect between them. Therefore, the encounter between the senior and junior is no longer a mere celebration or a chance for competition. Instead, it should be a strategic opportunity to connect two different things that should indeed be connected. I hope that the Confluence exhibition can be interpreted as more than just a celebration of an encounter.

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Mulder, Neils. (1997). *Agama, Hidup Sehari-hari, dan Perubahan Budaya*. Jakarta: PT Gramedia.

ARTWORKS

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MARVIN QUIZON 29.
MOELYONO 30.
TOMMY WONDRA 31.

Abenk Alter
MASTERING THE CROUCHING TIGER HIDDEN ANGER

2020 / acrylic on canvas
200 x 180 cm

17.



Abenk Alter
TRANSITION (EXPERIENCING THE GAP)

2020 / acrylic on canvas
200 x 340 cm (2 panels diptych)

18.

artworks | abenk alter





Addy Debil
ENTER YOUR DREAM

2020 / acrylic on canvas
145 x 220 cm

20.

artworks | addy debil



Addy Debil
NEVER STOP DREAMING

2020 / acrylic on canvas
145 x 220cm

21.

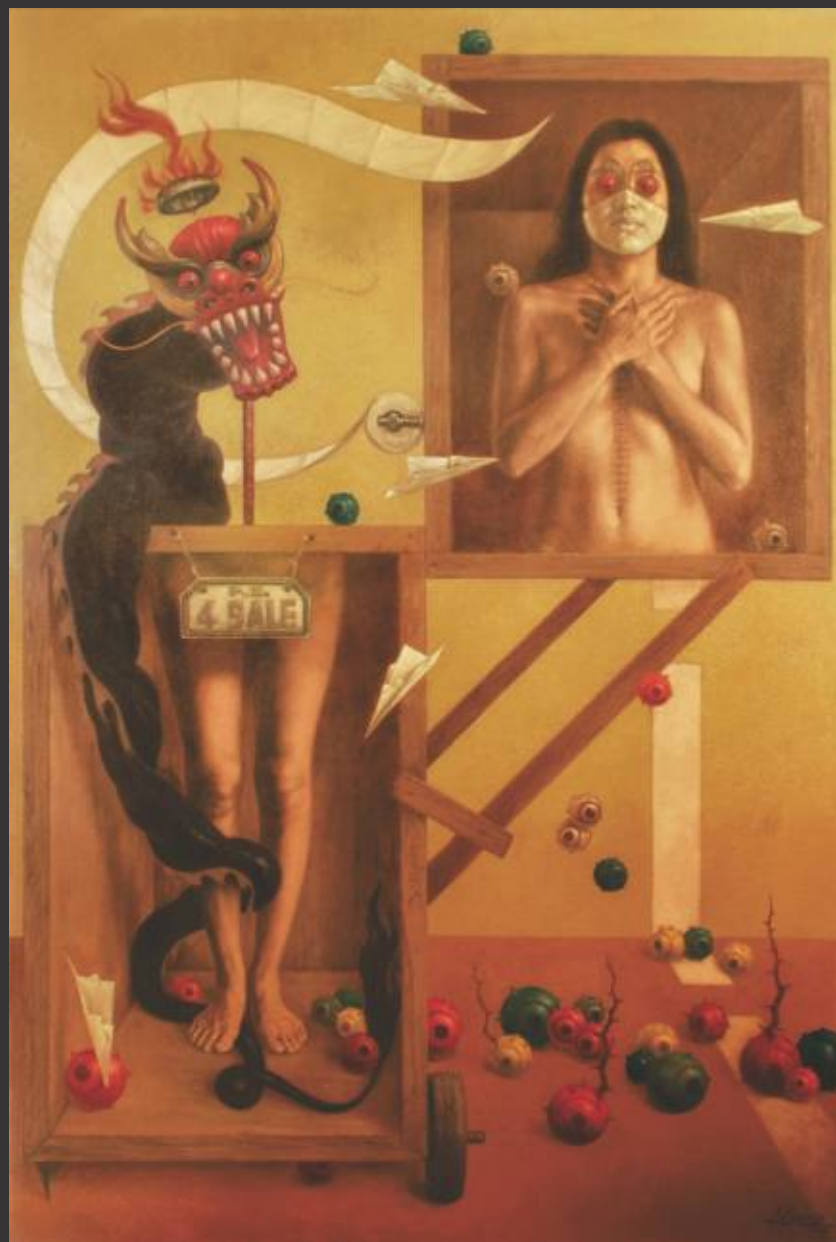


Alfredo Esquillo Jr.
OF HALF-LANES AND HALF-WITS

2020 / oil on canvas
183 x 122 cm

22.

artworks | alfredo esquillo jr.



Due to the limitations caused by COVID-19 pandemic, this artwork is not currently displayed in the exhibition (printed copy of the original artwork will be on view instead)

Anton Afganial
CHILDHOOD MEMORY

2020 / acrylic on canvas
200 x 300 cm

23.



Anton Afgangial
SPRING WALTZ

2020 / acrylic on canvas
200 x 300 cm

24.

artworks | anton afgangial





Bernandi Desanda
AT A LAKE SOMEWHERE IN HIDDEN WORLD

2020 / mixed media on canvas
170 x 250 cm

Iskandar Fauzy
COME TO WHERE THE ART FROM IS

2020 / acrylic on canvas
180 x 350 cm

26.

artworks | iskandar fauzy



Ivan Sagita
ESCAPING ONE DEATH, FALLING INTO THE EMBRACE OF ANOTHER

2011-2020 / oil on canvas
142 x 200 cm

27.



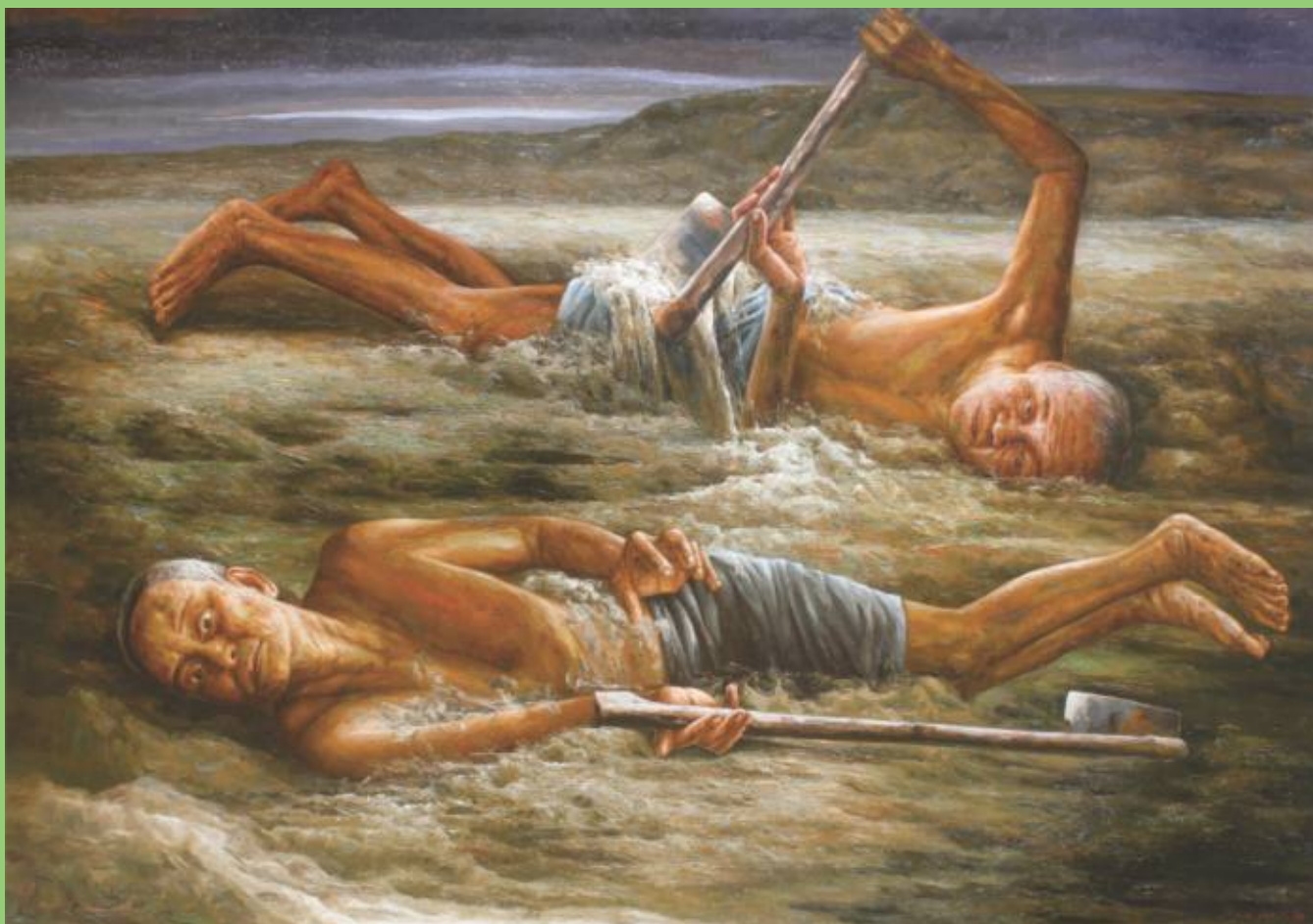
artworks | ivan sagita

Ivan Sagita
EARTH AND AIR ARE HIS HOMEBODY

2019-2020 / oil on canvas
142 x 200 cm

28.

artworks | ivan sagita



Marvin Quizon
SYMPTOM OF HEALING

2020 / oil on canvas
152 x 183 cm

29.



artworks | marvin quizon

Due to the limitations caused by COVID-19 pandemic
this artwork is not currently displayed in the exhibition
(printed copy of the original artwork will be on view instead)

Moelyono
BERKACA DULU

2020 / oil on canvas
170 x 270 cm

30.

artworks | moelyono



Tommy Wondra
DE KONTRUKSI #4

2020 / acrylic on canvas
200 x 180 cm

31.



Tommy Wondra
DE KONTRUKSI #5

2020 / acrylic on canvas
180 x 200 cm

32.

artworks | tommy wondra



ARTIST PROFILE

Abenk Alter

Born in Jakarta, 1985

Education : 2011-2016 : Islamic College for Advance Study. Majoring Mycticism | **2005-2009** : Bina Nusantara University. Majoring Graphic Design.

Solo Exhibition : 2018 : Interplay, RUCI Art Space, Jakarta, Indonesia.

Group Exhibition (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Art Moments Jakarta, Sheraton Gandaria City, Jakarta | **2018** : Bazaar Art Jakarta, Pacific Place Ballroom, Jakarta | Got Paper, Ruci Art Space, Jakarta | A Small Universe in the Field of Meaning, Edwin's Gallery, Jakarta.

Addy Debil

Born in Bandung, Indonesia, 23 January 1993

Education : -

Solo Exhibition : 2019 : HAPPY, Solo exhibition with Rachel Gallery, RuangDuaSembilan, Jakarta | **2018** : Straight Outta Hometown, Mini solo exhibition with UNIQLO, Bandung.

Group Exhibition : 2020 : ASYAAF, Hidden Artists Festival, Seoul, South Korea | Darucan Custom Show, Museum Of Toys, Jakarta | Pameran Dari Rumah, virtual group exhibition from Kememparekraf | **2019** : All The Small Things, CANS Gallery, Jakarta | Monster Day 4, group exhibition, The Mogus Colony, Yogyakarta | ART JAKARTA 2019, with Rachel Gallery, Jakarta | **2018** : semblans exhibition with Rega Rahman De'Braga by Artotel, Bandung | ART JAKARTA 2018, Rachel Gallery, Jakarta | Forever Toys, with Arttoygama, Okendo Culturel Centre, Spain.

Alfredo Esquillo, Jr.

Born in Manila, 1972

Education : 1993 : Bachelor of Fine Arts Major in Painting, University of Sto. Tomas, Manila City, Philippines.

Solo Exhibition : 2019 : PHASE/OUT, Tirtodipuran Link, Yogyakarta,

Indonesia | **2018** : CONTINUING SPIRIT, Ateneo Art Gallery, Quezon City, Philippines | BALIK-LOOB, Silverlens, Manila, Philippines.

Group Exhibition (selected) : 2019 : ART JAKARTA 2019, Booth A12 (Hall B), JCC Senayan, Jakarta, Indonesia | CELEBRATION OF COMPASSION, Srisasanti Gallery, Yogyakarta | SIMULACRA, The Substation, Singapore.

Anton Afganial

Born in Pamekasan, 11 Mei 1990

Education : Institute of the Arts, Surakarta, Indonesia

Exhibition : 2019 : Karya Seni Lintas Generasi, Foyer Ballrom Hotel Pullman Central park, Jakarta | Counter Attack!, LED Studio Project, Bentara Budaya Surakarta Balai Soedjatmoko, Surakarta | Tribute to Oei Hong Djien – 80 Nan Ampuh "New Wave", Gallery 1 Langgeng Art Foundation, Yogyakarta | Salon, Galeri 1 Langeng Art Foundation Yogyakarta | Art Jakarta 2019, JCC Senayan, Jakarta | **2018** : Feetish Bricolage, Galeri Seni Rupa Taman Budaya, Jawah Tengah | Art Artwords Words, Led Studio Plesungan Mojosoongo, Surakarta | Mini Manis, Cangwit, Surakarta | Art Jakarta 2018, Rich Carlton, Pacific Place, Jakarta Pusat | Panji, Balaikota Kota Among tani, Batu. Malang.

Bernandi Desanda

Born in Tangerang, 6 December 1996

Education : 2014 : Indonesian Institute of the Art, Yogyakarta

Exhibition : 2020 : Pop-up Restaurant "Indonesian Artist Inspired Dishes" collaboration with Chef Saskyra Rosano, FEAST by Kokiku, Jakarta | **2019** : Visual Art Exhibition & Launching Studio "KERTAS MEMANGGIL at U Need Studio, Yogyakarta | JAPUIK TABAO 3 "Ngumpulke Balung Pisah" at 8BJ, Jakarta | TRANSPOSISI, Langgeng Art Foundation, Yogyakarta | RANAHKU, Indonesian Night Market, University of New South Wales, Main Walkway UNSW, Sydney | Bantul Art Today 2, Pendhapa Art Space, Yogyakarta | INSIDE & OUT, Greenhost Boutique Hotel, Yogyakarta | 'un (ideal' at Nalarroepa,

Yogyakarta | **2018** : MERAKI Group Exhibition, BANTING STIR at Ruang Atas, Surakarta | Polluted Postcard at Devonport Guildhall, London. Visual Art Exhibition, Bantul Art Today at TembiRumah Budaya. Bantul. Yogyakarta | Submission 2 at Aka, pflügerstr 6, Berlin.

Iskandar Fauzy

Born in Palembang, 1972

Education : **1992** : Interior Design, Indonesian Institute of the Arts (ISI), Yogyakarta.

Solo Exhibition : **2016** : What If, Affinity for Art Gallery, Hong Kong | 2000 : 'Option' Galeri Benda, Yogyakarta.

Group Exhibition (selected) : **2020** : EQUIDISTANT, Tirtodipuran Link, Yogyakarta, Indonesia | **2019** : GRENG : Peringatan 100 tahun Widyat, Museum dan Tanah Liat, Yogyakarta.

Ivan Sagita

Born in Malang, 1957

Education : **2003** : Fellowship Artists in Resident-Vermont Studio Center, USA | **1979-1985** : The Faculty of Art and Design, Indonesian Institute of the Arts, Yogyakarta.

Solo Exhibition : **2014** : They Lay Their Place, Equator Art Projects - Singapore | **2011** : Final Silence, Pulchri Studio, Den Haag - Holland | 2005 : Hidup Bermuatan Mati, cp Artspace - Jakarta.

Group Exhibition (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2018** : Spektrum Hendra Gunawan, Ciputra Artpreneur Museum | Representasi, Pendhapa Artspace, Yogyakarta.

Marvin Escoto Quizon

Born in Philippines, 1993

Education : **2009-2014** : Fine Arts Major in Visual Communications, Bulacan State University.

Solo Exhibition : **2018** : Bones and Blooms, Eskinita Gallery.

Group Exhibition (Selected) : **2019** : Reciprocities, Tirtodipuran Link, Yogyakarta, Indonesia | **2018** : Manila Art 2018, Ysobel Art Gallery Booth, Group Show | Deceptions of the Ideals, Art Cube Gallery, Group Show | Make me Four Mask, Galerie Stephanie, 4-man Show | Epitome of Incarnation, Art Verite, 3-man Show.

Moelyono

Born in Tulungagung, 5 August 1957

Education : **1985** : Indonesian Institute of the Arts, Yogyakarta.

Solo Exhibition : **2018** : Amok Tanah Jawa, Flinders Museum, Adelaide, South Australia | **2017** : Amok Tanah Jawa, Langgeng Art Foundation, Yogyakarta | **2016** : Bara Nyala Tanah Papua, Ark Gallery, Yogyakarta.

Group Exhibition (Selected) : **2020** : GEMES, pameran bersama, Rubanah underground hub, Jakarta | **2018** : Beyond Bliss, Bangkok Art Biennale 2018, Thailand | Noken, Dhaka Art Summit, Bangladesh | Para Site, Hongkong TSI Yangon, Myanmar | Museum of Modern Art in Warsaw, Polandia.

Tommy Wondra

Born in Bukit Tinggi, 1980

Education : **2000** : Indonesian Institute of the Arts, Yogyakarta.

Solo Exhibition : **2012** : Potret Intuisi AJBS gallery Surabaya Indonesia | **2011** : The Chronicle Valentine Willie fine art Singapore | 2011 : In Silence: The Study of Silver Color, Edwin's Gallery, Jakarta | **2008** : Membaca Tanda-Tanda, Edwin's Gallery, Jakarta.

Group Exhibition (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2017** : Art Jakarta The Ritz Carlton, Pacific Place, Jakarta | BAKABA VI Jogja gallery, Yogyakarta | Yogya Annual Art#2 Balai Banjar Sangkring, Yogyakarta.

GALLERY PROFILE

KOHESI INITIATIVES

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Kohesi (a word-for-word Indonesian equivalent to 'Cohesion') represents our intention to unite varying stakeholders of both contemporary art and other creative scenes together, within the scope of mutually favorable creative programs.

Established as the junior member of Srisasanti Syndicate group of galleries, Kohesi Initiatives aims to persevere the group's passion in nurturing contemporary art prodigies through arrangement of well-presented art programs while encouraging collaboration with practitioners from other creative scenes.

At present, Kohesi Initiatives regularly showcases the group's roster of artists in both regional and international art fairs. The gallery also hosts various programs at its home base, Tirtodipuran Link. The in-house programs range from shows which includes either Indonesian or international contemporary artists and collaborative programs with international partner art institutions. Both together with and apart from the visual art programs, the gallery frequently opens way for collaboration with various practitioners from the fields of music, culinary and design.

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All Participating Artists

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