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ArtSociates

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CENTRE INTERMONDES LA ROCHELLE

TRANSCENDENTAL IMAGES:

Self in History

Jim Allen Abel (Jimbo) | Laurent Millet | Made Wiguna Valasara
Mathilde Lefort | Mujahidin Nurrahman

Curated by: Asmudjo Jono Irianto

Exhibition: 3 - 25 Sept '22
Titik Dua Ubud

TRANSCENDENTAL ART

Self Histories

This exhibition was inspired by **Laurent Millet**'s residence plans in Indonesia (Jl Art Studio/Jalan Jang and Ubud/Pita, in Ubud), which are followed by a group exhibition at Pita Duo, Ubud. The exhibition also features four other artists, two Japanese and two French artist who lives in Bali, and three Indonesian artists, **Mujahidin Nurrohman, Jim Allen Abel** and **Made W. Valasara** in their own distinctive approaches with what will be observed in this exhibition departs from the subject of art autonomy. The majority of contemporary artists in Indonesia still adhere to the autonomous art paradigm. Nevertheless, this topic is rarely discussed. It relates to the idea that contemporary art can serve as a critical reflection of the sociocultural-technological context. This assumption encourages contemporary art discourse to focus more on the content and narrative of the artwork. In this case, the discussed topics in contemporary art aspects of aesthetically correct are frequently coopted by politically correct. Issues such as identity politics, ecology, postcolonialism, gender, and the environment frequently dominate contemporary art discourse. In reality, the topics of identity, ecology, and gender are identity politics. There is a matter of choice in art, with all its consequences. Contemporary art, however, is not a moralistic project. The moralistic content for the artist's practice, while his personal experience becomes a matter of not part of his world's identity. This is given by the artist's choice of contemporary art. On the one hand, it is art that anticipates the uncertain future but also has memories and longs for the past.

"Contemporary art is, pervasively, an art to come; it is—in various senses, and increasingly—an art of the unprecedented. It is an art of the contingent that is becoming ever more unpredictable). At the same time, it harbors, often to the point of saturation, memories of previous forms, previous longings—unconscious, residuals, recursions, repetitions, and reconstructions. Contemporary art is neither avant-garde nor retrograde. It goes growing in quantity, complexity, and interest, as researchers reveal more and more about it." (Belting)

Placing art related to ideological and political purposes is, of course, a choice, as is pursuing artistic and aesthetic possibilities that tend to fulfill individual interests. Modernism is a utopian avant-garde art that is driven by the idea of a better future, with its and discovery the past. Presently, contemporary art is obsessed with the present and uncertain about the future.

The autonomy of art grants the artist motive freedom. The artist has no obligations to anyone but himself. In other words, the impetus for every artist to creates, is his/her self. The artist's motivation is autonomy. In an autonomous artist, the most important audience for his work is himself. Self-expression has flourished in Europe since the 19th century. Baudelaire, clearly demonstrates the centrality of the artist in his work. Self-expression is the artist's way of transcending the world. It is to preserve the world differently, and to comprehend his personal requirements through his work. Each artist will have unique desires and objectives.

Ten photographs from Laurent Millet's "Reliquaries of the Diaphanous" series are features in this exhibition. This series has been produced since 2016 and features transparent polyhedron objects. This collection of series relies on the idea that transparency, geometric abstraction, and the model for global modernity, cannot be separated from its roots, notably the Renaissance period, especially Italian culture, with its humanism, anthropocentrism, and science. As humans are the center of the universe, they should develop their knowledge capacity as widely as possible. In that age, exceptional individuals were commonly referred to as "Renaissance Man" or polymaths, i.e., individuals who mastered multiple disciplines. The Renaissance period is a period in Europe's history mentioned example in the fine arts. He was not just a painter but also a scientist, an engineer, and a mathematician.

Laurent Millet is a polymath in his own right. He is well-versed in history, culture, technique, and photography beside as an artist. Wenzel Jamnitzer is a Renaissance polymath. This series has been made by a polymath, is the subject of Millet's examination of mirror art. Jamnitzer was also an artist who studied geometry and created a device for measuring apparatus in addition to being a goldsmith. Millet finds Jamnitzer to be interesting due of its capacity for imagination coupled with knowledge of geometry. In Jamnitzer's book, *Perspectiva Corporum Regularium*, an engraving technique, entitled Perspectiva Corporum Regularium (Perspective of Regular Polyhedra), was first published.

"...that is, a diligent exposition of how the five regular solids, of which Plato writes in the Timaeus and Euclid in his Elements, are artfully brought into perspective with a completely new technique, which technique has never before employed. And appended to this a fine introduction how out of the same solids one can go on endlessly making many other bodies of various kinds and shapes."

Jamnitzer intended for the polyhedron to be constructed as a pedestal for mathematical objects/sculptures, but this never occurred. According to Millet, the geometric abstraction of the polyhedron also inspired architectural mannerism during the Renaissance period.

"These pedestals partly resume the formal vocabulary of mathematical objects and partly anticipate modernity. The Renaissance artists, in fact, have the trivial function to support an object, and the abstract origins of the most ancient Babylonian cities, also of the most modern architectures of their times: these pavilions that begin to adorn the Renaissance gardens, as Francesco Colonna in his Hypnerotomachia Poliphili, describe them in a way that will inspire generations of architects and landscapers."

What Millet said also demonstrates how the most abstract concepts of geometric shapes have been used by artists as the foundation of their art ornamentation. This inspired Millet to reverse the polyhedron's context as an artistic item. Although the polyhedron is the subject of the Italian polyhedron, Millet accomplished this with "full struggle." Millet translated Jamnitzer's polyhedron into a mirror, a photo, and a sculpture with inexpensive plastic peeling and masking tape. It didn't look perfect, the edges were sloppy, and the surface of the glass was not smooth. The polyhedron object was then photographed using the glass plate ambrotype technique, which was invented in the 1850s. It is a technique with a direct/positive image on the surface of the glass, a difficult and complicated process. Millet's choice of photo technique—using a sheet of glass—enhances the impression of transparent polyhedrons.

The "hand touch" quality of a polyhedron-shaped plastic object is transformed into a "touristic" object in the photograph. The light dispersion in the photo, which is a mirror representation, is given an "aura" of ornamentation. This inspired Millet to reverse the polyhedron's context as an artistic item. Although the polyhedron is the subject of the Italian polyhedron, Millet accomplished this with "full struggle." Millet translated Jamnitzer's polyhedron into a mirror, a photo, and a sculpture with inexpensive plastic peeling and masking tape. It didn't look perfect, the edges were sloppy, and the surface of the glass was not smooth. The polyhedron object was then photographed using the glass plate ambrotype technique, which was invented in the 1850s. It is a technique with a direct/positive image on the surface of the glass, a difficult and complicated process. Millet's choice of photo technique—using a sheet of glass—enhances the impression of transparent polyhedrons.

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Another series of Millet's work in this residency and exhibition is about the relationship between photography and technology. For this exhibition, he uses an archaic photographic technique, cyanotype, which is photographic technique that produces sometimes blue-green images. Talking about ornaments and cyanotypes is like going back to the prehistoric era. Although the ancient Egyptians used blue as an ornament, ornaments are no longer an important part of art and architecture. Modern architecture is devoid of ornament. The blue color of the sky goes even harder, saying "ornament is a crime". This important part of Millet's work shows how something that had appeared important in the past, now is not. The cyanotype technique is not the same as the past. However, in the works that appear it looks like deconstructing ornaments. The cyanotype, which is a photographic image, is made to look like it produce a visually synthetical blue floral ornament whose surface glows with gold powder. Although it looks like an ancient artifact, it is actually deliberately deconstructs the resulting "beauty" and technical perfection. As a result, the artifacts' aura of ornamentation is diminished. The aura of the ornament seems to appear as a "dust from the past" in Millet's work.

Jim Allen Abel's (*Jimbo*) works in this exhibition are maybe the most pertinent to the discussion of contemporary sociocultural-technology. Jim Jimbo displayed two images with the titles "Speculative Realism #41 Games" and "Speculative Realism #8and". This piece is quite narrative, a group of five figures, three of which are in the dominant color, while three human figures are depicted playing cards while lighting each other. Two figures are in yellow, however, all is not what it appears, as they were doing, while another, using a VR goggle, stabbed a knife into the tabletop. In the second image, Jimbo's characters appear to have black figures; two figures wearing VR goggles while reading a hefty book, and one figure is a robotic figure. In the foreground, there are two white two figures. The last figure looked down. It was unclear what he was doing.

Through his work, Jimbo is talking about the impact of digital culture and the internet. In contemporary art, works with internet themes and issues are often grouped as post-internet tendencies, meaning they are neither pro-internet nor anti-internet. The internet has become part of the impact of the internet. It is interesting that Jimbo's internet-related photographic work does not depict the internet's physical appearance. The work might be interpreted as an allegory or irony regarding the influence of internet culture. The world is flooded by technology to the point that humans are bombarding us with a tsunami of data. Information technology frapes and distorts the perception of reality. The internet's environment produce a visually synthetical blue floral ornament whose surface glows with gold powder. Although it looks like an ancient artifact, it is actually deliberately deconstructs the resulting "beauty" and technical perfection. As a result, the artifacts' aura of ornamentation is diminished. The aura of the ornament seems to appear as a "dust from the past" in Millet's work.

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Mujahidin appears with his signature works, which are paper cuts with Arabesque geometric patterns, Arabesque motifs morph into freer, more organic patterns in his recent pieces. Arabesque is a decorative pattern, although the symmetrical aspect of the pattern components endures. His organic symmetrical arrangements are a kind of "mandala" and reminiscent of the symmetrical Rorschach ink pattern for psychological tests. Depending on the environment and psychological state of the viewer, the Rorschach symmetry pattern can generate contradicting and divergent interpretations. In this case, the analogy taken by the Mujahidin Nurrohman is the Arabesque pattern of the Kalashnikov AK-47 for those who feel oppressed and hopeless, violence may be an option. In this case, the artist's work is a reflection of his disappointment in the use of violence. The key to the meaning of Mujahidin's work lies in the composition of the Kalashnikov AK-47 rifle, the stock is the key to the weapon. The shape of the AK-47 weapon is disguised in a complex pattern combination. The Arabesque pattern is meant to be busy atmosphere of Arabes pattern appears as a work with a complex yet subtle character. Weapons that are "forced" in the Arabesque pattern are "forced" to throw away weapons and violence and promote peaceful in all the complexities of the world.

Valasara is the only Balinese artist in this exhibition. This is clear from the appearance of his work, "Balinese painting" artwork. Unlike other Balinese, Valasara "painting" are notably distinct from traditional Balinese paintings in general. There is an obsession of empty space in Valasara's artwork. Second, the imagery of the figures in Valasara's painting appears to emerge from the empty space. Third, the imagery of Valasara's artwork depicts a range of Balinese people's daily activities. In Mock Ma Bhal Bali, Mock Ma Bhal means "mock" and Bali is arranged against a background of light gray canvas. Each component has a single monochrome hue, it looks like Bali is the busy atmosphere of people's daily activities. This piece appears serene. Even the background of the canvas in "Alienated Comic" is crimson, it is still quiet. By the artist's choice, he tries to make the viewer feel the quiet in his work from the appearance of traditional Balinese paintings, which, according to Valasara, are not found in Indonesian contemporary paintings. Balinese culture and traditions. The exoticism of Bali is rooted in its past, namely the cultural heritage of the Balinese. Contemporary art in Balisearing, which made Bali into a living museum by preserving the purity of Balinese culture and traditions. This has been a component of tourism promotion from its inception.

As an artist who graduated from college, Valasara can certainly feel how the construction is separated from the reality of modernity in Bali, where individuality has become a part of it. This can be seen from Valasara's statement, "As a Balinese who grew up with modern insight and has individual consciousness, I feel disturbed by the rapid modernization, questions arise in my mind about aspects of individuality in the communal bonds of my ancestors." Valasara's work is a form of expression that his attitude. These paintings, with their emergent reliefs and the dominance of ancient carvings, are a kind of indication that the contemporary Balinese paintings are remnants of some who have left the canvas, moved to sculpture and carvings. It is a kind of expression of modernity in Bali that are outside the canvas. The appearance of Valasara's works is like having part of an "other" world and becoming an anomaly to traditional Balinese painting.

The five artists in this exhibition all share a similar trait—visual strength to awaken the viewer's perceptive side—despite their disparate concepts and working methods. Regardless of the material manipulation, each work has the most political and critical, nonetheless needs visual and form. Images, aspects, manifestations, representations, and forms are the tools that the audience will first come into contact with these elements. Later, meaning or interpretation will follow. Because the audience's first and well, it frequently loses significance. Is the interpretation reverted to the reader or the artist's perspective? After all, the message that needs to be communicated, may not be conveyed because of over the complex process, even for artists. After all, interpreting the works of the five artists in this exhibition is not easy. It is not like "Mona Lisa" or "Starry Night" artifacts explanations are what determine the work's meaning is frequently a detail that the viewer has not yet discovered. Even if the artist's work has long talked about "against interpretation" in an effort to "understand" works of art. Since the work of art is not only a matter of intellect and experienced, related to the body and not (merely) the mind..." Feigh and Maynard add, citing Sontag.

The works in this exhibition can transcendent precisely because of their visual arrangement, and they are not pretentious enough to rely on specific interpretations to build meaning. In the context of contemporary art, which is "not to be seen," the work of the five artists in this exhibition, overlapping with popular art, the display of the works in this exhibition gives the impression of "away from the world." The artists' works in this exhibition emphasize the need for personal expression, not pretentiously "seeking" the "universal." Instead, it "plays" with aesthetic problems. This does not mean that the works in this exhibition are free from human and social problems. But it is done in an introverted way. These works allow viewers to perceive them as an aesthetic and visual experience.

It may be argued that the works in this exhibition are meant to be "experienced and felt," rather than "understood." However, if we consider these works as visual potential that arouses poetic and aesthetic emotions, then, the "experience" and "understanding" result in transcendental objects. It is needed as a catharsis of the current world and daily situations, with hantic digital visual culture. Isn't that one of the benefits of art?

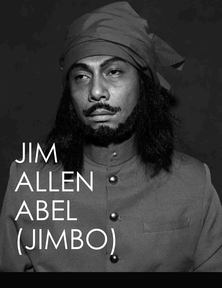
Asmudjo J. Wanto

Late August 2022

i Hans Belting, *Art history after Modernism* (Chicago: The University of Chicago Press) 1995, 1n.
ii Terry Smith, *What is Contemporary art* (London: Duke University Press) 2019, 1n.
iii Frank J. Swetz, *Mathematical Treasure: Ernel Jamnitzer's Platonic Solids* (The Pennsylvania State University: open Mathematical Association of America)
iv Quoted from Laurent Millet artist statement
v Quoted from Mahidin's artist artist statement
vi Quoted from Made W. Valasara artist statement

TRANSCENDENTAL IMAGES: *Self in History*

Pameran ini diawali oleh rencana **Laurent Millet** untuk residensi di Indonesia di Jakarta, Bandung dan Depok, Jawa Barat, di Ubud yang dilanjutkan dengan pameran bersama di Tirtaloka Dua, Ubud. Untuk ke-dua-kali seniman yang mengambil judul pameran dari pameran yang **Mathias Lefort**, seniman Prancis, yang menetap di Bali dan Nya seniman Indonesia, **Mathias Lefort** dan **Alex Alex** dari **Made W Valasara**. Apa yang akan dibincangkan dalam pameran ini berangkat dari soal bagaimana cara dalam konteks seni rupa kontemporer. Sebagian besar seniman kontemporer di Indonesia masih bergerak dalam paradigma "*Self in History*" atau "*Self in Society*" yang merujuk pengertian "*Self*" berkaitan dengan "*superconscious*" dengan "*collective*" dalam kontemporer "*Self*" dengan "*Self*" dengan "*Self*" dengan



JIM ALLEN ABEL (JIMBO)

Speculative Realism
The internet and digital data have formed absolute domination over the modern population today. Both infused in the very essence of modern life and thus rapidly changing the systems and patterns in behaviors, of work, and in everything else known to mankind. The acceleration of change in the era of the internet is so fast that we, as human beings, seem to be grasping and panting in trying to keep up with something that had invented only in recent history. However, we just never truly imagined how reality would become. Consequently, we are caught unprepared while facing the current condition.

What seized my attention was the changes I eventually observed the pattern of human social relations in this whole new era. I noticed how human gestures evolved along with history, and how some of these dominant gestures nowadays did not even exist in the previous era.

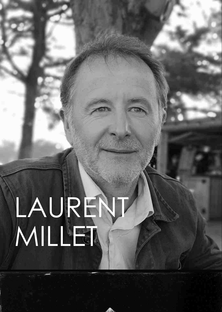
Our social and cultural changes were born from the cradle made by the internet and technology. These changes were then agreed labeled as post-internet. A term that is not emphasizing the scope of a period, but rather on the effects of the internet on human lives and their way of life.

Speculative Realism #41Games
Jim Allen Abel (Jimbo)

100 x 150 cm | 2020
Inkjet Print on Professional Photo Mounted on Aluminium Dibond

Speculative Realism #Banal
Jim Allen Abel (Jimbo)

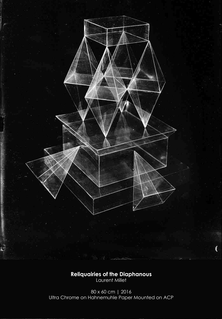
100 x 150 cm | 2020
Inkjet Print on Professional Photo Mounted on Aluminium Dibond



LAURENT MILLET

Reliquaries of the Diaphanous
Laurent Millet

80 x 60 cm | 2016
Ultra Chrome on Hahnemuhle Paper Mounted on ACP



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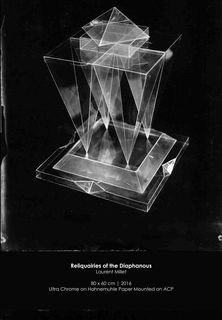

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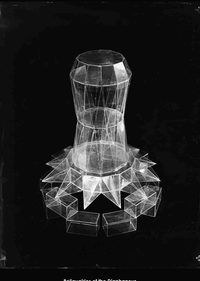

Reliquaries of the Diaphanous
Laurent Millet
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Ultra Chrome on Hahnemuhle Paper Mounted on ACP

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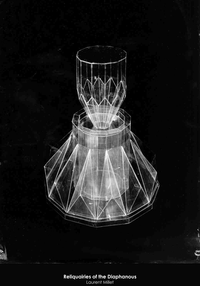

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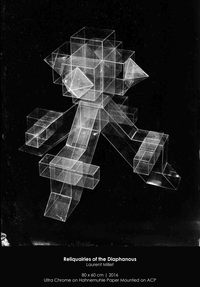

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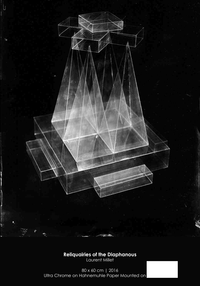


Reliquaries of the Diaphanous
Laurent Millet
80 x 60 cm | 2016
Ultra Chrome on Hahnemuhle Paper Mounted on

Untitled
Laurent Millet
120 x 80 cm | 2022
Cyanotype and Gold Pigment

Untitled
Laurent Millet
120 x 80 cm | 2022
Cyanotype and Gold Pigment

Untitled
Laurent Millet

135 x 90 cm | 2022
Cyanotype and Gold Pigment

Untitled
Laurent Millet

135 x 90 cm | 2022
Cyanotype and Gold Pigment

Untitled
Laurent Millet

135 x 90 cm | 2022
Cyanotype and Gold Pigment

Hesperides
Laurent Millet

41 x 26 cm | 2022
Cyanotype and Golden Gum Bichromate Print on Hahnemuhle Paper

MATHILDE LEFORT

There is in Prophecy (Book I and II) the idea of an incarnation, of magic rituals although no longer the law of reality. A fluid knowledge subject to the interpretation of each and that each can seek in the sensations that awaken.

Close to the contemporary use of oriental calligraphy born by 20th century occidental abstract artists or to the spiritual experience of the Arab modernists of the Hurufiyya, PROPHECY claims the sign as the bearer of a myth yet to be discovered. It evokes a sense of the SUBLIME, a struggle of the mind to grasp something incomprehensible to human reason. It also evokes the Kufic calligraphy, a cursive form of Arabic used in production of abstract expressionists such as Jackson Pollock and Willem de Kooning of a deeper meaning sensed below the surface level of what is "seen". The painting becomes a gateway that opens us to a higher level of knowledge, allowing us to access a hidden and disimulated universe.

In between calligraphy and abstraction, the rythmic organization of the scriptures creates a liquid geometry, in reference with the sacred geometry that exist all around us and creates the fundamental structure of all the universe. This abstract language, this "illegible" language that is a piece of a code a that makes up our whole matrix and the universe at large.

Mixing Gold powder and Iron, the scriptures of PROPHECY are as if corroded by time, already on the way to their disappearance, inspired by medieval illuminated manuscripts, aid auras of kufic tradition and magic books. These two paintings evoke an ancient knowledge that modernity has forgotten. Inspired by the medieval tradition of ornament, the gold powder gives the scriptures a mystical character, a higher knowledge that cannot be read by the mind but felt by the soul.

The absence of representation / the unrepresentable presented, tends to elevate the painting to the rank of sacred object. Freed from any immediate meaning, the painting becomes an idiom, in a world where the letters and the texts are present everywhere, these scriptures reveal themselves as a silent language. It is therefore that the spectator, being mesmerized by the silence of the scriptures, is transfixed and becomes now receptive to a new meaning given by the observer. Failing to be able to decipher them, it is a question of feeling them for their metaphysical and symbolic power. A new universal language based on sensations and on awareness of the spiritual.

Note on the scriptures:
Using meditation to access a specific state of consciousness, the artist channels these scriptures to provide information. A secret language in direct link with higher realms.

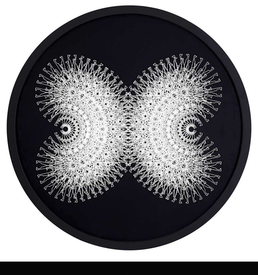
Prophecy (Book 1 - Fire)
Mathilde Lefort

180 x 125 cm | 2022
Iron, Gold Powder and Acrylic on Canvas

Prophecy (Book 2 - Water)
Mathilde Lefort

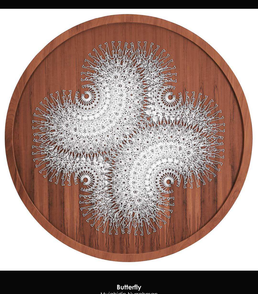
180 x 125 cm | 2022
Iron, Gold Powder and Acrylic on Canvas

MUJAHIDIN NURRAHMAN



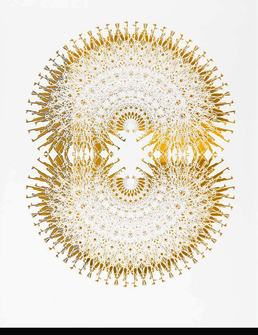
Bali
Mujahidin Nurrahman

D. 118 cm | 2022
Paper Handcut, Multiplex, Paint



Butterfly
Mujahidin Nurrahman

D. 127 cm | 2022
Paper Handcut, Multiplex, Veneer



Moth
Mujahidin Nurrahman

125 x 90 cm | 2022
Paper Handcut, Acrylic Mirror, Wood, Paint

MADE W. VALASARA

By borrowing traditional Balinese painting patterns, which generally depict a series of scenes from the daily life of the Balinese Hindu community and the beautiful scenery, that normally is full of drawings without any negative spaces. Paintings of daily life, various traditional community activities, farmer activities in the fields, market activities, fisherman's life, religious rituals, festive, hectic, and colonial traditional ceremonies that clearly describe the behavior of Balinese people. It looks as if it is a construction of Balinese life which must be done for survival. As a Balinese who grew up with modern insight and has individual consciousness with freedom of thought and expression, the question arises in my mind about the aspect of individuality in the communal bonds of my own society. By choosing the subject matter of the traditional painting style that presents a picture of the communal life and rituals of the Balinese Hindu community, I then present it in a relief canvas as representation. This approach is a subjective method with the aim of raising my problems or questions as a Balinese myself. The image of exoticism that has always been echoed since the colonial era until now, cultural tourism has always been a commodity, living under norms, customary rules, strong communal ties, starting from kinship ties within the extended family as well as tradition ties as part of a strong ritual system, which is bound by social obligations and religious rituals. These ties are expressed by taking fragments from each community activity, separating them from other parts, or moving some figures into other parts of the scene, so as to form compositions that are new to the rules, such as those depicted in traditional Balinese paintings.

Alienated Cosmic
Made W. Valasara

106x 65 cm | 2022
Acrylic, Hand-stitched and Stuffed Canvas, Collage Object

Moal Ball
Made W. Valasara

160x175 cm | 2022
Acrylic, Hand-stitched and Stuffed Canvas, Collage Object

JIM ALLEN ABEL (JIMBO)

Jim Allen Abel (often known as Jimbo) was born in Luwu, 28th of June 1975. His concerns about landscape might have emerged during his interior design study in the Interior Design Department, Modern School of Design Yogyakarta, Yogyakarta (1996-1997). He continued his education in the Photography Department, Indonesia Institute of Art, Yogyakarta (1997-2005). He possesses photography acumen that enables him to convey his social criticism and his investigation of the social (and political) effects on human beings and their surroundings. For Jimbo, the camera, lens, and supporting equipment are not merely a medium. To record landscape events as a social space and event—landscape as a medium—photography is a conscious instrument for "photographic situation" (taken from Mes 56-Newsletter, no. 2/21, March 2003).

He has numerous exhibition, but to name a few: The Mastodon Came in Through My Bathroom Window (2013, Element Art Space, Singapore), The Others (2013, Art Stage Project, SAS, Marina Bay Sands, Singapore), Diverting Politics of (Re)Presentation (2019, Joga Art Lab, Yogyakarta), Pivotal Works from Multi-Generational Artist Who Have Pushed Boundaries (2019, Yeo Workshop, Singapore). He had also participated in Art Jog (2018, 2017, 2016, 2015), several biennials, and Bandung Contemporary Art Award #2 (2012).

LAURENT MILLET

Laurent Millet was born in 1968 in France and lives in La Rochelle.

Laurent Millet composes the chapters of an imaginary encyclopaedia populated with objects made by himself, by photographing them in their natural settings or in his studio. His assemblies are hybrids of traditional, scientific, and architectural objects, including works of artists whose work he loves. Each of these constructions is an opportunity to question the status of the image itself: its history, its place, the physical phenomena associated with it, and its forms of appearance.

His works have been exhibited in the Museum of Fine Arts in Santa-Fe, in the Nicéphore Nièpce Museum (Chalon-sur-Saône, France), during the festival Rencontres Internationales de la Photographie in Arles, in the Hôtel des Arts in Toulon, in the gallery CGAI (La Coruña, Spain), during the festival Rencontres Photographiques de Lectoure, and in the Museum of Fine Arts in Angers. In 2014 and 2015, he was awarded with The Nadar and Niepce Prizes. He teaches at TALM Angers school of art. Millet was also a member of the school Casa de Velazquez from 2007 to 2009. He is represented by the Galerie Binome, Paris.

Laurent Millet's work is included in private and public collections either in France or in the United States : Chicago Art Institute, Los Angeles County Museum, San Francisco mOma, Houston Museum of Fine Arts, Fonds national d'art contemporain, Maison européenne de la photographie, Artsociates Bandung, Bibliothèque nationale de France, artothèques d'Angers, Grenoble, La Rochelle, Lyon, Vitré, Pessac, Caen...

MATHILDE LEFORT

Mathilde Lefort, born in 1992 in Montpellier, France, is a French artist and shaman based in Bali.

Graduated from Master's Degree Arts and Language, speciality Visual Images and Cultures at EHESS Paris (France) in 2017, Mathilde is specialised in war representations and human rights. In parallel with her theoretical studies, she developed an artistic practice around these questions. Using art video, installation and visual publications, she exhibited her work both in Paris and across Europe.

Going back to New Caledonia, she lived in total immersion in a tribe located in the north of the island from 2017 to 2019. There she co-direct EDEN TRIBAL, 52 min documentary produced by Box Fish Productions and sold to France Television. Rejected by the community, Mathilde captured empty landscapes and wrote the ambulations of her mind to reflect on her loss of identity, the meaning of love, the woman's place, racism and colonialism.

Now in Bali, she follows an unpredictable journey intertwining art, death, and magic. Stabbed to death in 2020, she officiates today as a shaman while crafting abstract paintings and sculptures rooted in mystical knowledge. Her art presents itself as a meditation tool for empowerment. Her latest exhibition was in Sika Gallery: Bali Emerging Artist 2022, Bali and in 2020 she received the Award of Merit - Indie Film Festival and Award of Excellence: Documentary Short - Best Shorts Competition.

MUJAHIDIN NURAHMAN

Mujahidin Nurrahman is an artist who was born in Bandung (1982), where he also currently resides and works. He studied and graduated with a BFA degree in printmaking major from Institute Technology of Bandung. During his long tenure in art, that has spanned over fifteen years now, he has regularly participated in many exhibitions around the world. His notable solo exhibitions are namely Dogmatic Desires, ArtSociates, Langgeng Art Foundation, Yogyakarta (2018); The Black Gold, Art Fair Tokyo, Tokyo, Japan (2017); Chamber of God, ArtSociates' booth in ArtStage Singapore, Singapore (2016). He also consistently takes part in group exhibitions; among others are Goirah Seni Rupa Bandung, Semarang Gallery, Semarang (2019); Assemblage, Lawangwangi Creative Space, Bandung (2019); Power, Play & Perception, Gajah Gallery and Tabularasa Studio, Kuala Lumpur, Malaysia (2018); Jangan Sentuh, Visma Gallery, Surabaya (2017); Art Charity, Art Bazaar, Jakarta (2017); Waiting For It To Happen, Nadi Gallery (2016). He won the Bandung Contemporary Art Award #3 in 2013. Mujahidin's works are of immaculate artistry, as he painstakingly cut papers into intricate arabesque patterns from the images of rifles, bullets, and missile rockets. He displays high craftmanship to articulate the notions of anathema and disquietude out of an otherwise delicate and decorative appearance, seemingly free from strife. Born into a devout Islam family, Mujahidin's artworks mostly addresses his concern with Islam and its stigmatized image in the world's eyes, here specifically are branded with acts of violence and terrorism. To quote his statement in the catalog of Bandung Contemporary Art Award #3: "I depict one of the perceptions that the world has on Islam; behind the beauty, there is a strong perception of violence."

MADE WIGUNA VALASARA

1983, Sukawati, Bali, Indonesia [ID]

Education

Bachelor of Fine Art at Indonesia Art Institute [ISI] Yogyakarta, Yogyakarta, ID

Solo Exhibition

2021 Collective Fragment at Art Agenda Jakarta, ID Presented by Bale Project

2016 Playing Balinese at Art Stage Singapore 2016, Presented by Equator Art Projects, Marina Bay Sands, Singapore, Written By Agung Hujatnikajennong

2015 Lukisan, Art:1 Art Space, Jakarta, ID, Curated By Agung Hujatnikajennong
Solo project at Art Central Hongkong, Presented by Art:1 Art Space, ID

Selected Collective Exhibition

2022 Art Jakarta Gardens, Presented by Bale Project, ID
My Life As a Dog, Back Yiri, Presented by Yiri Arts, Taipei
Art Tainan, Presented by Yiri Arts, Taipei

2021 Garden of Dysthopia, Cans Gallery, Jakarta, ID
Hidup Berdampingan Dengan Musuh, Virtual Exhibition, Cipunta Art Preneur, Jakarta, ID
Art Taipei 2021, Presented by Yiri Arts
Art Moments Jakarta Online, Presented by ArtSphere Gallery Jakarta, ID
Art Moments Jakarta Online, Presented by Art:1 Jakarta, ID
TEXO, Presented by Yiri Arts, Taipei

2020 Scope, virtual Exhibition, Bale Project
Art Jakarta virtual Exhibition
UOB Fundraising, Virtual Exhibition
Souvereign Art Prize Exhibition, Hongkong

Artist Residency

2011 Public Vote Winner for the 2020 Souvereign Art Prize

Award

2020 Public Vote Winner for the 2020 Souvereign Art Prize

2013 Winner of Judges Committee, Trimatra Nasional, Komunitas Salihara-KEMENPAREKRAF
Finalists, Indonesia Art Award 2013

2012 Finalists, UOB Painting of The Year 2012

2010 Finalists, Jakarta Art Award 2010
Finalists, Biennale Indonesia Art Award 2010

2009 Best Award : The Dream, Tujuh Bintang Art Award 2009

2007 1st Prize Best Award Painting, Dies Natalis XXIII ISI Yogyakarta

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