

PURI ART GALLERY

BALI NEW EXPRESSION:

**INTERTWINED IN
SPACE, LINES, AND COLOUR**

3 Jun 2022 - 31 Aug 2022

Didin Jiro
I Made Surya Subratha
I Wayan Piki Suyersa
Mira El Amir
Putu Sastra Wibawa
Rawraw
Unclejoy

BALI

PURI ART GALLERY X BIJI SENI BUDAYA

Opening

Friday, 3 June 2022 | 18.00 - 21.00 WITA
Biji Seni Budaya, Ubud

Exhibition runs 3 June - 10 July 2022

JAKARTA

PURI ART GALLERY X AMJO 3

Opening

9 - 12 June 2022 | 13.00 - 21.00 WIB
Art:1 New Museum, Jakarta

Online

10 June - 31 August 2022
www.puriartgallery.co.id



BIJI SENI BUDAYA



ART WORKS JAKARTA
TASTE. TRUST.™

PREFACE



Puri Art Gallery upcoming exhibition, presenting 7 artists from and based in Bali, will offer a great insight of how contemporary artists are affected and transformed by Balinese culture and their surrounding. Participating artists of the exhibition include Didin Jiro, I Made Surya Subratha, I Wayan Piki Suyersa, Mira El Amir, Putu Sastra Wibawa, Rawraw, and Unclejoy are presenting 14 amazing new artworks.

Opening to the public starting this 3 June 2022, Puri Art Gallery enhances the exposure of the exhibition by doing it both online and offline in 2 different location, Bali and Jakarta, by collaborating with Biji Seni Budaya, Ubud, Bali and Art Moment Jakarta Online 3, which the latter venue will be held in Art:1 New Museum, Jakarta.

The emphasis of the exhibition remains on the fact that personal experience is essential to driving the creation of art, and one's living environment is an excellent sources of inspiration, where each individual finds a mirror for himself in his relation to the larger social life, and how he himself will place himself in the world.

In this exhibition, the artists exhibiting expertly using their personal experience to have a distinctive worldview which then led them to create their own interpretation of line, color, composition, texture, and efforts to negotiate space.

It is hoped that this exhibition brings the focus back on the working process of the artists, and helps societies to appreciate its beauty and thoughts.

Yuanita Sawitri

BERKELINDAN DI ANTARA RUANG, GARIS, DAN WARNA

Tujuh seniman dalam pameran ini bekerja dengan pendekatan, titik pijak dan narasi-narasi yang berbeda, meski menunjukkan sensibilitas artistik yang saling bertemu dan bersilangan. Sepintas, kita diajak untuk memasuki petualangan atas keragaman material dan warna-warna yang kuat dan terang, juga spirit spontanitas yang dimunculkan dalam komposisi-komposisi yang terjaga. Sejenak, kita seperti diundang untuk menjelajahi unsur-unsur bentuk yang kuat dalam karya, dan membebaskan diri dari konsep-konsep atau narasi-narasi. Bisakah kita memisahkan keterkaitan karya satu dengan karya lain, dan melihat masing-masing sebagai jelajah imajinatif yang mandiri dari para senimannya? Apakah ada benang merah yang sungguh-sungguh bisa menghubungkan kecenderungan estetis dan praktik artistik yang mereka tampilkan? Apakah kita perlu mencari benang merah untuk karya yang dibuat secara bebas oleh para seniman?

Pertanyaan-pertanyaan ini memang menggoda kita untuk melihat konsep dan konteks dalam porsi lebih besar ketimbang bentuk itu sendiri. Pameran ini menjejajarkan beragam narasi dan konteks menjadi ruang yang mempertemukan imajinasi visual secara terbuka, tabrakan yang dinamis antar gaya, atau percakapan antar material yang berbeda-beda. Garis, warna, lengkung, tekstur, semua menunjukkan sensibilitas sebuah generasi yang merangkum pengalaman mereka dalam dunia liminal baru: antara yang nyata dan yang maya, yang natural dan yang rekaan, yang lalu dan yang akan datang, dunia di luar dan dunia dalam, semua dinikmati dan menjadi bagian dari pengalaman dan memori tubuh.

Dalam ruang kota yang gemerlap, citraan dari sejuta pesona di telepon pintar, atau wilayah domestik yang penuh pertarungan, setiap orang membangun cerapan visualnya sendiri dan menerjemahkan dalam bahasa yang menunjukkan cara mereka memandang dunia.

Karya-karya Citra Pratiwi merupakan hasil dari eksperimennya yang panjang terhadap concrete dan pigmen warna akrilik sebagai material utama yang kemudian dilekatkan di atas kanvas. Dalam 'laboratorium'-nya, Citra mengulik kemungkinan bentuk baru dari percampuran keduanya, sembari mencoba menyusun komposisi visual yang dirasanya paling tepat dengan materialitas tersebut. Jika sebelumnya Citra banyak membentuk bidang-bidang geometris dan kesan abstrak yang kuat, maka pada karyanya belakangan kita dapat mengenali bentuk bunga atau beberapa hal lain, yang ditorehkan dengan warna-warna yang terang dan kuat.

Secara Narasi Citra berpijak pada konsep tentang Canang Sari yang merepresentasikan energi yang tak terlihat (niskala), maupun energi yang kasat mata. Bagi Citra bunga-bunga dapat dilihat sebagai transformasi energi kehidupan, dan pada umumnya dilihat sebagai simbol kesempurnaan. Ada sifat kontradiktif antara material semen yang kasar atau keras, yang kemudian bertemu dengan bentuk bunga yang lebih lentur dan feminin, yang menjadikan karya-karya ini menjadi punya daya tarik tersendiri.

Sementara Uncle Joy pada awalnya menunjukkan pendekatan seni jalanan yang kuat dalam kanvasnya, membawa narasi yang dicerapnya dari fenomena kehidupan masyarakat urban menjadi serpih ingatan dalam kanvasnya. Beberapa indeks visual dimunculkan secara random dan nakal, khas karya grafiti yang memberi ruang pada pemberontakan. Pada karyanya kali ini Uncle Joy justru tampak bereksperimen dengan gaya yang sama sekali baru, terutama dengan gagasannya tentang lukisan itu sendiri, yang tampaknya kembali pada bagaimana seniman memperlakukan sebuah bidang kanvas sebagai ruang bermain dalam mengartikulasikan memori sehari-hari. Perpindahan ke Bali membuat terpaan visual yang berkait dengan alam menjadi lebih kuat, dan melalui permainan warna dan bentuk Uncle Joy menuangkan ingatannya atas tetumbuhan, bunga, tanah, batu dan sebagainya dalam bentuk yang berbeda. Warna-warna menjadi stimulus untuk mengartikulasikan ingatan atas lanskap dan detail-detil visual yang setiap hari ditawarkan oleh alam.

Karya-karya Mira El Amir merupakan jalinan garis-garis membentuk gelombang yang dinamis, dengan warna yang pekat dengan merah dan oranye, yang sepintas terbaca seperti api yang membara. Mira menyusun komposisi yang saling bertabrakan, tetapi juga terbaca sebagai pola, memberi batas antara garis dan warna. Tampaknya bagi Mira kerja penciptaan seni menjadi upaya untuk mencari dan menemukan spirit hidupnya sendiri, berdialog dengan jiwa dan pemikirannya, sebuah ruang untuk menuangkan situasi psikisnya yang penuh dan terus bergerak.

Hal senada kita temukan dalam karya Wayan Piki di mana penekanannya terhadap garis dan warna diposisikan sebagai simbol kehidupan; hidup sebagai siklus yang terus berkelanjutan. Dalam kanvas Piki, torehan garis dan warna ini sesekali "diganggu" dengan percikan, membuat perhatian audiens dialihkan dari pola yang mapan menjadi semangat spontan yang tak terduga. Warna-warna pastel yang dipilihnya seperti memproyeksikan sebuah ruang yang tenang dan kalem, menawarkan rasa nyaman, di tengah percikan peristiwa yang acap tak diharapkan.

Surya Subratha tertarik untuk menjelajahi titik temu antara yang fiksi dan yang nyata, apa yang dihidupi di masa kini dan apa yang dimunculkan dalam harapan. Kanvasnya dibuat penuh dengan latar belakang bernada abstrak yang didominasi biru pekat, kemudian ditumpuk dengan gambar yang lebih menunjukkan simbol visual yang terbaca, seperti bunga dalam karya Unreal This Flower, yang tiba-tiba dipertemukan dengan karakter fantasi seperti monster yang membawa pedang, atau dalam Resonation the Fear Surya membawa tokoh superhero dengan reduksi visual menjadi kuat dalam garis figurinya, juga dengan bentuk awan atau pedang-pedang yang bertebaran di sekitarnya. Bagi Surya, yang menarik dari narasi yang saling bertabrakan ini adalah konflik dan cerita yang tak pernah selesai.

Dibanding karya-karya lain, apa yang ditampilkan Putu Sastra Wibawa secara visual menunjukkan karakter dan pendekatan yang sangat berbeda. Di tengah eksplorasi komposisi, garis dan warna yang riuh pada karya seniman lain dalam pameran ini, Sastra justru menonjolkan bidang-bidang putih yang sengaja dikosongkannya, dan hanya ditekankan bidang di bagian tertentu.

Warna putihlah yang menjadi narasi dominan dalam karya-karyanya, yang kemudian jika kita perhatikan secara detil ia menciptakan garis dengan warna tipis, melipat dan menggantung untuk menciptakan tekstur, membentuk kedalaman yang imajinatif dalam bidang yang tampak datar tersebut. Sastra tampaknya lebih tertarik pada elemen dasar rupa—garis, warna, tekstur—sebagai penopang utama dalam usahanya menciptakan narasi non gambar.

Seniman instalasi dalam pameran ini, Didin Jiro, sesungguhnya menegaskan spirit yang sama dengan teman-temannya yang lain dalam pameran ini, hanya dalam bentuk berbeda yaitu tiga dimensi. Instalasinya menunjukkan permainan material logam, sesuatu yang kerap menjadi simbol masyarakat (pasca) industri, di mana ketimbang menunjukkan logam sebagai hal yang keras dan definitif, Didin justru menampilkan aspek kelenturannya. Keadaan material itu sendiri secara fisik merupakan hal yang "Actual", seperti judul karyanya, di mana eksistensi ini kemudian mengisi ruang dan volume, yang acap menjadi esensi bagi seni patung.

Pengalaman personal setiap seniman telah membentuk cara pandang dunia yang khas yang kemudian membawa mereka menciptakan tafsir sendiri atas garis, warna, komposisi, tekstur, dan upaya-upaya menegosiasikan ruang. Dalam kerja-kerja kesenian, setiap individu menemukan cermin bagi dirinya sendiri dalam relasinya dengan kehidupan sosial yang lebih besar, dan bagaimana ia sendiri akan menempatkan dirinya dalam dunia. Tanpa kita sadari elemen rupa itu mencari cara-cara bagi kita untuk bertaut dengan pengalaman personal masing-masing orang.

Dari karya seniman-seniman ini, disuguhkan keragaman bentuk yang dilandasi oleh kesadaran atas karakter material dan bagaimana materialitas bisa membangun konten itu sendiri. Elemen-elemen mendasar dalam penciptaan rupa, yang selama ini dikategorikan sebagai formalisme dalam seni modernis, menjadi definisi yang selalu lentur dan bisa dijelajahi kembali, karena subjektivitas setiap individu seniman akan melahirkan tafsir dan artikulasinya sendiri, yang unik dan kaya akan imajinasi-imajinasi baru.

- ALIA SWASTIKA -

INTERTWINED IN SPACE, LINES, AND COLOUR

The seven artists in this exhibition work with different approaches, starting points and narratives, even though they show artistic sensibility that meet and cross each other. At first glance, we are invited to enter the adventure of the diversity of materials and colours that are strong and bright, as well as the spirit of spontaneity that is raised in the compositions that are maintained. For a moment, we seem to be invited to explore the strong elements of form in the work, and free ourselves from concepts or narratives. Can we separate the interrelationships of one work from another, and see each as an independent imaginative exploration of the artist? Is there a common thread that can truly connect the aesthetic tendencies and artistic practices they display? Do we need to find a common thread for works that are freely created by artists?

These questions really tempt us to see the concept and context in a larger portion than the form itself. This exhibition aligns various narratives and contexts into a space that brings together visual imagination openly, dynamic collisions between styles, or conversations between different materials. Lines, colours, curves, textures, all show the sensibility of a generation that encapsulates their experiences in the new liminal world: between the real and the virtual, the natural and the imaginary, the past and the future, the outside world and the inner world, all enjoyed and become part of the experience and memory of the body. In a glittering city space, an image of a million charms on a smartphone, or a battle-ridden domestic area, everyone constructs their own visual perception and translates it in a language that shows how they see the world.

Citra Pratiwi's works are the result of her long experiment with concrete and acrylic colour pigments as the main materials which are then glued onto the canvas. In her 'laboratory', Citra explores the possibility of a new form of mixing the two, while trying to compose a visual composition that she feels is the most appropriate with this materiality. If previously the image formed many geometric fields and a strong abstract impression, then in her later works we can recognise the shape of flowers or other things, which are inscribed with bright and strong colours. Narratively, Citra is based on the concept of Canang Sari which represents invisible energy, as well as visible energy. For the image of flowers can be seen as a transformation of life energy, and is generally seen as a symbol of perfection. There is a contradictory nature between rough or hard cement materials, which are then met with flower shapes that are more flexible and feminine, which makes these works have their own charm.

Meanwhile, Uncle Joy initially showed a strong approach to street art in his canvases, bringing the narrative he perceived from the phenomena of urban life into fragments of memory in his canvases. Some visual indexes appear randomly and mischievously, typical of graffiti works that give space to rebellion. In this work, Uncle Joy actually seems to be experimenting with a completely new style, especially with his idea of painting itself, which seems to return to how the artist treats a canvas area as a playing space in articulating everyday memories. His moving to Bali made the visual exposure related to nature stronger, and through the play of colours and shapes Uncle Joy expressed his memories of plants, flowers, soil, rocks and so on in different forms. Colours become a stimulus for articulating memories of landscapes and the visual details that nature has to offer every day.

Mira El Amir's works are intertwined lines forming dynamic waves, with deep colours with red and orange, which at a glance read like smouldering fire. Mira composes compositions that collide with each other, but also read as patterns, giving the boundaries between line and colour. It seems to Mira that the work of creating art is an attempt to find and find her own spirit, dialogue with her soul and thoughts, a space to express her full and moving psychic situation.

We find the same thing in Wayan Piki's work where the emphasis on line and color is positioned as a symbol of life; life as a continuous cycle. In Piki's canvas, these lines and colours are occasionally "interrupted" with splashes, diverting the audience's attention from established patterns to unexpected spontaneous passions. The pastel colours she chooses seem to project a calm and calm space, offering a sense of comfort, in gasping for a spark of events that are often unexpected.

Surya Subratha is interested in exploring the intersection between the fictional and the real, what is lived in the present and what is raised in hope. The canvas is filled with abstract backgrounds dominated by dark blue, then stacked with images that show more legible visual symbols, such as the flower in Unreal This Flower, which suddenly meets a fantasy character such as a sword-wielding monster. Or in Resonance the Fear, Surya brings a superhero character with a visual reduction to be strong in the line of the figure, also with the form of clouds or swords scattered around him. For Surya, what is interesting about these conflicting narratives is the conflict and the story that never ends.

Compared to other works, what Putu Sastra Wibawa visually shows a very different character and approach. In the midst of the boisterous exploration of composition, line and colour in the works of other artists in this exhibition, Sastra emphasises white areas which he intentionally left blank, and only accentuated certain areas.

White is the dominant narration in his works, which then if we pay close attention he creates thin lines, folds and cuts to create textures, forming imaginative depth in the seemingly flat field. Literature seems to be more interested in the basic elements of art—lines, colours, textures—as the main support in its efforts to create non-image narratives.

The installation artist in this exhibition, Didin Jiro, actually emphasises the same spirit as his other friends in this exhibition, only in a different form, namely three dimensions. The installation shows the playing of metal materials, something that has often become a symbol of (post) industrial society, where instead of showing metal as hard and definitive, Didin actually displays its flexibility aspect. The physical state of the material itself is an "actual" thing, as the title of his work suggests, where this existence then fills space and volume, which often becomes the essence of sculpture. ***

Each artist's personal experience has shaped a distinctive worldview which then led them to create their own interpretation of line, color, composition, texture, and efforts to negotiate space. In artistic works, each individual finds a mirror for himself in his relation to the larger social life, and how he himself will place himself in the world. Without us realising it, the visual element looks for ways for us to connect with each person's personal experience. From the works of these artists, a variety of forms are presented which are based on an awareness of the material character and how materiality can build the content itself. The basic elements in visual creation, which have been categorised as formalism in modernist art, become definitions that are always flexible and can be explored again, because the subjectivity of each individual artist will produce his own interpretation and articulation, which is unique and rich in new imaginations.

-ALIA SWASTIKA-

BALI

BIJI SENI DAN BUDAYA

DIDIN JIROT

ACTUAL

Sculpture can be defined by the argument of volume and space, whatever fill in a room is a volume, physically and mathematically through formed, arranged or assembled that is present into form.

The objective fact presented are evidence of the mind existence, its actualization and representation as something absolute and unquestionable.



DIDIN JIROT



ACTUAL

2022

50 x 95 x 20 cm

Automotive Paint on Stainless Steel

I MADE SURYA SUBRATHA

DISORDERLAND SERIES

Fiction spaces always give freedom, allowing everything to be done in them. Sequencing stories that have never been completed is a very amusing part, sometimes giving space to express oneself more broadly.

In the disorderland series, the two works entitled "Unreal This Flower" and "Resonation the fear" are reflections of things that happened but did not go as expected.



I MADE SURYA SUBRATHA



RESONATION THE FEAR

2022
75 x 60 cm
Acrylic and Spray Paint on Canvas

I MADE SURYA SUBRATHA



UNREAL THIS FLOWER

2022
75 x 60 cm
Acrylic and Spray Paint on Canvas

I WAYAN PIKI SUYERSA

HORIZON

Interpreting experience by removing the realistic nature of the image into a line symbol with gestural emphasis and colour encounters.

Interpreting the line along with the journey of experience as a life line. Like interpreting life as something that has been outlined by God Almighty. Lines are energy, power, which is symbolised by various kinds of gestural lines and colours

In these new works entitled "Balance Horizontal" and "Horizontal", they express the repetition or balance cycle of human life. Horizon lines are a metaphor for human relationships.

In these lines there is the meaning of life which means we have to be ready.



I WAYAN PIKI SUYERSA



HORIZON

2022
140 x 120 cm
Oil and Acrylic on Canvas

I WAYAN PIKI SUYERSA



BALANCE HORIZON

2022
170 x 140 cm
Oil and Acrylic on Canvas

MIRA EL AMIR

BETWEEN YOU AND GOD

Real life is a process
Sometimes from weakness, helplessness,
low self-esteem
Turned into the voice of man's greatest
power,
What seems like a disaster has given new
energy
The priceless wealth of the soul

"Every hit you get and every jolt you
receive test your courage and prove that
you are really worth it.
Show who you really are, what you have
and your toughness.
Suffering cleanses the heart, opens the
way for the light of God to enter."

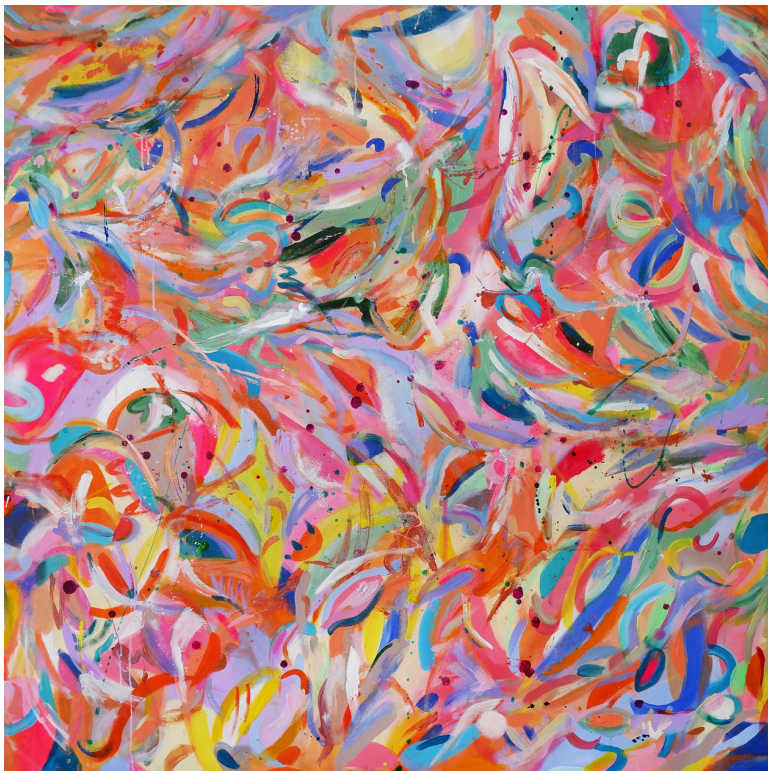


This work is a safe space, a space to continue grow
and pose to know yourself more deeply.

By continuing to know yourself that he is getting
closer to God and His nature, back to the creation.



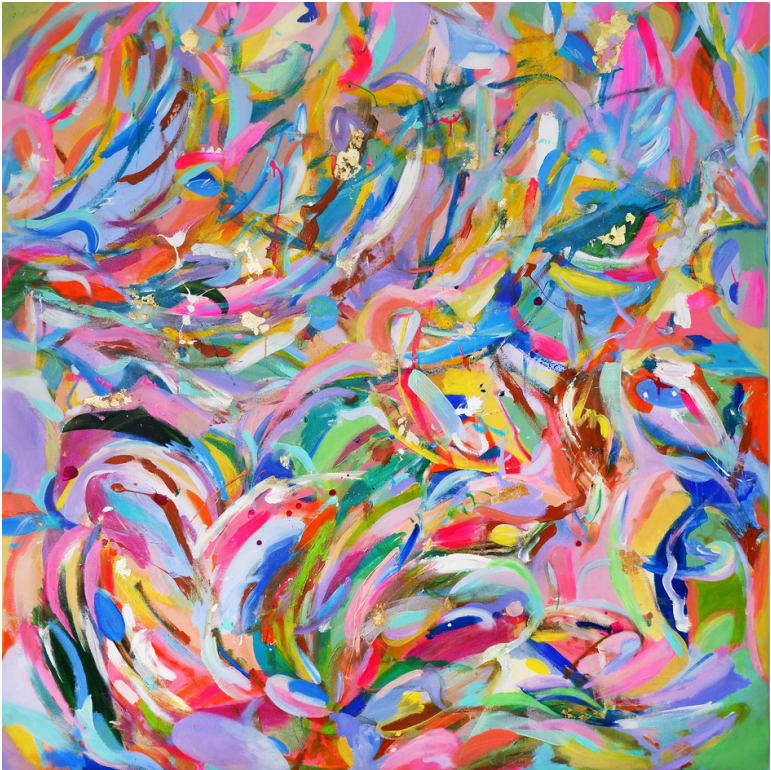
MIRA EL AMIR



BETWEEN YOU AND GOD

2022
150 x 150 cm
Mixed Media on Canvas

MIRA EL AMIR



- Now you have time to miss me -

RINDU DAN DOA

2022
150 x 150 cm
Mixed Media on Canvas

PUTU SASTRA WIBAWA

UNTITLED SERIES

Turning to the most basic elements in painting namely points, lines, spaces, shapes, colours, and textures, I rebuild the negative space of emptiness that will lead to simplicity.

Simplicity will create awareness to realise that what is not seen is just as important as what is seen.



PUTU SASTRA WIBAWA



UNTITLED #1

2022
100 x 100 cm
Acrylic on Canvas

PUTU SASTRA WIBAWA



UNTITLED #2

2022
100 x 100 cm
Acrylic on Canvas

RAWRAW

CANANG SARI

Canang comes from the Old Javanese language or often called the Kawi language.

Canang itself comes from the words "Can" and "Nang". "Can" means beautiful, while "Nang" means purpose or intent. Sari means essence or source.

Canang Sari means to ask for strength or wisdom before God and His Prabhawa or His visible manifestation elements as well as the unseen energy.

These works are the form of gratitude on the beauty of nature by presenting blooming flowers as a symbol of perfection. At the same time, this work also serves as an illustration that perfection in nature has its limits. By creating works by combining materials namely canvas, concrete, and acrylic, these works are also a description of how life is formed, the selected colours are presented to give energy to a form of respect for the power of the universe on this earth.



RAWRAW



CANANG SARI #1

2022
D. 100 cm
Mixed Media on Canvas

RAWRAW



CANANG SARI #2

2022
D. 100 cm
Mixed Media on Canvas

UNCLE JOY

WORK CONCEPT

Starting to work on the streets and doing graffiti using wall paint and spray paint gave me some advantages.

The choice of shape, color becomes the main thing at first. Bright, bright colors that attract attention are an option.

Wall media has always been the target of work, and not an option. Like it or not, the wall becomes a close friend in the work. Smooth, rough, perforated, smooth surfaces are common challenge in my creation.

After living in Bali for a long time, desires, outcomes and processes began to change a lot. From characters inspired by childhood favorites such as Japanese films, robots, and cartoons, they develop into a love for batik, patterns and graphic elements to more detailed 'making' activities. From the unique Balinese drawings, the character of the god statue in the temple, detailed carving patterns and fabrics become absorbed materials in the work process. Outside activities such as the beach, forestry, cycling have a lot to do with the observation process.

Patterns of plant surfaces, walls, plants, corals unknowingly appear in my every drawing. The desire to bring up this pattern is an extension of the 'seeking' activity. Playing with shapes, colors and the unknown becomes a fun journey.

I believe this process will continue with different shapes, colors and media, and cannot be planned. This 'making' activity is a very fun playground to discover and do.



UNCLE JOY

I THOUGHT I KNEW BUT I DON'T

When you are sure and feel this is the right path to take. Around has approved, the heart already likes.

But the universe said otherwise, and pointed in the opposite direction.

Everything that believes becomes empty, black becomes white, light becomes rain.

100 becomes 1.

Should you be stubborn?

What for?

What you know doesn't matter anymore. There are always two sides. I thought I knew, but I didn't.

Reality is broader than that.

Activities 'making' which is always rich with surprises. From drawing on the wall, thinking in a sketch book and meeting the canvas. All journeys are full of encounters, media, ideas, friends, forms, ways. Everything is a provision that was never expected.



THERE ARE NO HAPPY ENDING

Beautiful and colorful surroundings, comfort and enjoyment, giving a momentary cradle, hoping all will end beautifully.

But "the end" is a saddening act.

All that is beautiful will be gone.

Only darkness.

The colours will fade.

Happiness is pleasure in doing.

The fault, the troubles, the falls all is a fun activity in doing. Don't expect the end.

Enjoy the process of creating, with all forms, methods and different medias.

Materials, surfaces, shapes become fun activities that are encountered.



UNCLE JOY



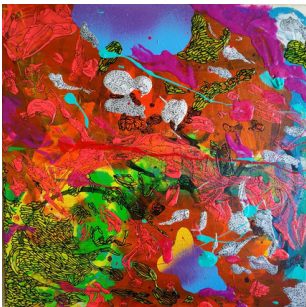
I THOUGHT I KNEW BUT I DON'T

2022

100 x 100 cm

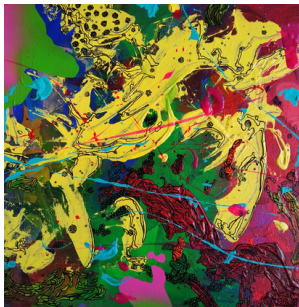
Drawing, Spray Paint, Paint, Collage on Canvas

UNCLE JOY



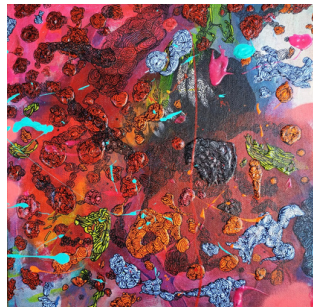
Processing activities, observing and enjoying what is fostered from one day to the next, provide surprises for which we must be grateful. Drawing, playing medium pasting and bright colors remain the main activities. Continuing activities while working on the road. The 'one day' work is part of the surprise that will continue. A process that is always open to errors, materials and results.

ONE DAY



Present, enjoy today's activities with all their shortcomings. Acrylic paints, spray paints, markers remain as playing tools, continuing drawing activities on the road. Always open and accepting.

PRESENT



Worry for the future never arises, because the desire to open up and to enjoy has been formed. We all fail, success only for those who can enjoy their failures. The next day will always be awaited to achieve the pleasure of failure.

THE DAY AFTER

2022
@40 x 40 cm
Acrylic, Paste, Spray Paint, Ink on Canvas

JAKARTA

ART:1 NEW MUSEUM

I MADE SURYA SUBRATHA



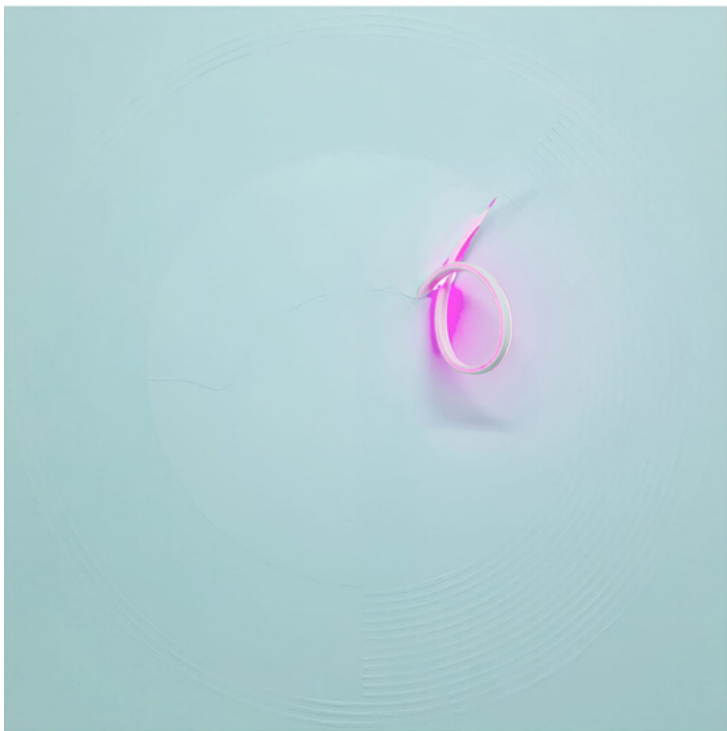
FIGHT WITH PRIDE

2021

70 x 100 cm

Acrylic, Charcoal and Spray Paint on Canvas

PUTU SASTRA WIBAWA



HENING #4

2022

80 x 80 cm

Acrylic & LED Neon Flex on Canvas

RAWRAW



Side View

LOVE ME TENDER

2022
40 x 30 x 25 cm
Pigmented Concrete

UNCLE JOY



THERE ARE NO HAPPY ENDINGS

2022

100 x 100 cm

Drawing, Spray Paint, Paste, Yarn on Canvas

MEET OUR ARTIST



DIDIN JIROT

Bali, 1998

Didin Jirot is an emerging artist currently pursuing his studies at the Indonesia Institute of the Arts of Yogyakarta. He works with the medium of steel sculptures and sculptural paintings. He has had presentations in local exhibitions at Gallery RJ Katamsi, Sangkring Art Space, U Need Studio, Syang Art Gallery, Taman Budaya Yogyakarta, and Nalaruepa Ruang Seni; as well as has participated in art fairs such as the Art Jakarta in 2019.

Didin's artistic practice draws from daily observations and Balinese tradition where he transposes them into contemporary imagery. His body of works that often employ the use of resin, automotive paint and varying strains of metal, are for him tools that help in his communication of aspects of things that are metaphorical; and his practice, a ritualistic procession of self-introspection in navigating faith and spirituality. For him the artwork is a thought actualisation, as something absolute and not to be doubted.

Education

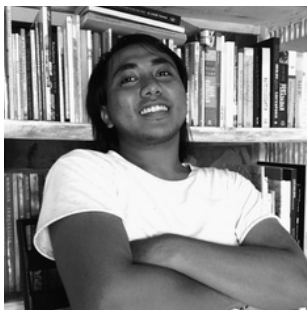
2016-Present - Indonesian Institute of the Arts of Yogyakarta

Exhibition

2022 Group Exh: Svaita, Cakravala, Titik Dua Ubud, Bali
2022 Group Exh: Allure, ISA Art, Omah Budoyo, Yogyakarta.
2020 Solo Exh: Online Showcase, Hatch Art Project, Singapore
2020 Solo Exh: Actual Occasion by Didin Jirot, Hatch Art Project, Singapore

Award

2018 Best 5 Artwork, Arc of Bali, Discovery Mall Kuta, Bali



I MADE SURYA SUBRATHA

Bali, 1995

My works are the simplest things to the most luxuriously in my life, flowing spontaneously and constantly moving the sign in the visual are inspired by social issues, my personal life experience, fashion, and many kind in my life.

Education

2014 Fine Art, Indonesian Institute of Art, Yogyakarta

Exhibition

2021 Random Black, Deus Ex Machina Space, Canggu, Bali

2020 Membentang Ruang, Kulidan Space Sukawati, Bali

Awards

2021 Finalist UOB Painting of the Year 2021

2020 Winner Titan Prize, Titian Art Space, Ubud, Bali



I WAYAN PIKI SUYERSA

Bali, 1996

Education

2014-2021 Indonesia Institute of Art, Yogyakarta (Fine Art)

Exhibition

2022 Solo Exh: Abstraksi Bhawa (Rasa) Melepas/ Menerima, CG Art Space Jakarta.

2022 Group Exh: Silir, Perupa Muda 2021, Bale Banjar Sangkring.

2022 Group Exh: Back to Purity, Art Serpong Galery, Tangerang.

2022 Group Exh: Art Serpong Gallery, Art Jakarta Garden, Jakarta

2021 Solo Exh: Sunia Loka, Langgeng Art Foundation, Yogyakarta.

2021 Solo Exh: Man on Earth, Hatch Art Project Singapore.

Awards

2021 Jafpa's Artist Of The Year.

2019 Finalist Basoeki Abdullah Art Awards #3.

2019 Finalist BaCAA Sixth Bandung

2018 Finalist 2018 UOB painting of The year.

2014 Best Award Art Work Sketsa SMSR Bali

2014 Best Award Art Work "TA" SMSR Bali

2013 Best Artwork "Industry Practice" SMSR Bali



MIRA EL AMIR

Jakarta, 1988

Mira el amir is a full time mom and housewife and also an intuitive painter She spent most of her childhood and adult life living in different cities, cultures, and lifestyle. Her nomadic life has taught her how to think and how to question life. She likes to tell story through artwork. Her art represents beauty behind flaws and ugly behind perfection. She likes honesty and is aggressively expressive in her work and believes art is her way to channel her frustration, emotion, and thought. The abstract in her work are shaped in meaningful strokes and a visible attempt of blending with nature.

She graduated from fashion design at ESMOD Jakarta and Multimedia design at Raffles college in Beijing, China. Mira began her career in fashion and video art. Mira currently focuses her artwork in canvas, the medium of painting has always been a therapy for her and has been actively giving workshops in collaboration with therapist about art healing called #LukisJiwa

Exhibition

2021 Hidup berdampingan dengan musuh, Ciputra Artpreneur, Jakarta

2021 Truth or Dare, Selatan Klub, Langgeng Art Foundation, Jogja

2021 #2madison1x1_TEMU held by Madison Art Gallery, Jakarta

2021 Tak Kenal, Maka, Iluh Bali, Kulidan Space, Bali



PUTU SASTRA WIBAWA

Bali, 1991

Education

2016 Indonesia Institute of Art, Yogyakarta, Bachelor of Fine Arts

Solo Exhibitions

2020 Mise-en-scene, Langgeng Art Foundation, Yogyakarta

2016 Destruksi Alam, RJ Katamsi Gallery, ISI, Yogyakarta

Awards

2019 Finalist Basoeki Abdullah Art Award #3

2015 Best Award 1st Painting Dies Natalis XXXI ISI Yogyakarta

2012 Best Award 1st Painting Dies Natalis XXVIII ISI Yogyakarta



RAWRAW

Bali

Rawraw is a pseudo name as well as an experimental studio that was founded by Citra Pratiwi in 2019. Citra is known as an artist across disciplines and curator. The works that he created are present in various expressions such as paintings, objects, installation, theatre, dance, short videos, and writing. She won Empowering Women Artists from the Kelola Foundation and in 2017 he was the recipient of the ASEAN residency program in Rimbun Dahan, Malaysia.

In the work of art Rawraw conducts material experiments coloring to open up new possibilities for the use of two-dimensional works and three dimension. The possibility of a medium that departs from the Javanese philosophical idea of residence, Rawraw makes materials that are liquid which then in time will settle and harden, through this pattern he then develops ideas artistic visuals on the role of medium, time, and deposition.

Education

Indonesia Institute of Art, Yogyakarta,
Program Magister Ilmu Religi dan Budaya, Universitas Katolik Sanata Dharma, Yogyakarta
Fellowship (History of Modern Art in USA), Jhon F Kennedy Art Centre, USA

Award

Empowering Women Artists, Yayasan Kelola, Biyan, Ford Foundation Hibah karya Inovatif, Yayasan Kelola
ASEAN Residency Program Awardee Rimbun Dahan, Malaysia

Solo Exhibition

2021 Garden Of The Memories, Artotel Yogyakarta
2020 Traces, Langgeng Art Foundation
2017 Finding Stillness, Rimbun Dahan



TRI HARYOKO ADI | UNCLE JOY

Bali-based Artist

Tri is the man behind Unclejoy. Start drawing faces in 2000, in street around Legian, Double Six, and Seminyak.

The face as a reflections of the many people who can be found around Kuta Legian, with various expressions and various nations. After returning to Jakarta in 2004, began actively to draw on the street. In line with the development of street art / graffiti in Indonesia, several mediums such as sneakers, toys, plush dolls became the exploration material of these faces.

After settling in Bali, become more active on create character drawing, doodling and also use more of traditional elements of Bali and Indonesia. Inspired by stories of Mahabharata, batik, Balinese drawing, super hero, Japanese robots and various visual elements from childhood. The character is still developing and studied in the hope of producing art work that represent Indonesia.

Exhibition

2022 Dua Sisi, Unclejoy & Tutu, Titik Dua Ubud, Bali

2021 Visual Dialogue on Art Toys, Sika Gallery, Bali

2021 The Habitat Where Namue Lives, Museum of Toys, Jakarta

2021 Muka Tembok, Museum of Toys, Jakarta

2020 Microgalleries, Online Exhibition, Kenya

2020 Twisting Uncertainty, Titik Temu, Bali

LET'S GET IN TOUCH

Yuanita Sawitri
+62 856 874 6645

puriartgallery@gmail.com
[@puriartgallery](https://www.instagram.com/puriartgallery)

WWW.PURIARTGALLERY.CO.ID

