

JAKARTA ^{3rd}
CONTEMPORARY
CERAMICS
BIENNALE

COEFFICIENT OF EXPANSION







Kementerian Pariwisata dan Ekonomi Kreatif
Republik Indonesia

Indonesia kreatif



GALERI
NASIONAL
INDONESIA

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COEFFICIENT OF EXPANSION
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PENGANTAR



SAMBUTAN

MENTERI PARIWISATA DAN EKONOMI KREATIF

The Third Jakarta Contemporary Ceramics Biennale

Galeri Nasional Indonesia, 23 September 2014

Salam sejahtera untuk kita semua.

Puji syukur kehadirat Tuhan Yang Maha Esa atas segala puji dan rahmat-Nya sehingga kita dapat menyaksikan *Jakarta Contemporary Ceramics Biennale* yang ketiga kali digelar di Jakarta, Indonesia". Pameran keramik kontemporer dua tahunan ini, mengambil tema "Coefficient of Expansion" dengan menampilkan beragam karya keramik sebagai medium maupun pokok gagasan karya dari para seniman dari dalam dan luar negeri yang telah diseleksi secara khusus oleh kurator.

Keramik telah mengalami sejarah dan perkembangan yang panjang dengan berbagai faktor yang mempengaruhi dan merangsang kreatifitas manusia untuk berkreasi dan berinovasi untuk menciptakan berbagai macam karya baik fungsional, estetis hingga aplikatif yang bersinergi dengan teknologi.

Keramik di Indonesia memiliki potensi yang menjanjikan untuk dikembangkan, apalagi didukung oleh kekayaan sumber daya alam dan seni budaya Indonesia yang melimpah. Potensi tersebut harus didukung dengan sumber daya manusia kreatif yang memahami bidangnya sehingga dapat mengembangkan dan memanfaatkan potensi yang dimiliki sebagai kontribusi nasional dan dunia global untuk kehidupan yang lebih baik.

Untuk itu, pemerintah dalam hal ini Kementerian Pariwisata dan Ekonomi Kreatif menyelenggarakan *The Third Jakarta Contemporary Ceramics Biennale* sebagai wahana bagi para seniman dan pelaku kreatif bidang keramik untuk memunculkan potensi karya-karya keramik kreatif dan inovatif sebagai representasi kemajuan dunia keramik Indonesia khususnya serta secara umum menjadi tolak ukur perkembangan keramik di tingkat dunia. Terakhir saya mengucapkan terima kasih kepada *Steering Committee*, Kurator, Peserta, seluruh panitia serta berbagai pihak pendukung yang telah bekerjasama mengawal dan mewujudkan kegiatan ini. Semoga *The Third Jakarta Contemporary Ceramics Biennale* dapat memberikan kontribusi positif bagi perkembangan ekonomi kreatif di Indonesia.

Terima kasih.

Selamat berpameran dan salam kreatif !



MARI ELKA PANGESTU
Menteri Pariwisata dan Ekonomi Kreatif



A WELCOME MESSAGE

MINISTER OF TOURISM AND CREATIVE ECONOMY

The Third Jakarta Contemporary Ceramics Biennale

Galeri Nasional Indonesia, 23 September 2014

Greetings.

Praise and thanks to God Almighty for His grace and blessings that we may hold the Third Jakarta Contemporary Ceramics Biennale in Jakarta, Indonesia. This two-yearly contemporary ceramics exhibition, with the theme “Coefficient of Expansion” presents a diversity of artworks created using ceramics as either medium or main idea, by artists from Indonesia and abroad, all of whom have been hand-selected by the curators.

Ceramics has a long history and development, with numerous factors that influence and stimulate human creativity to make and innovate, leading to a wide variety of works—from the functional, to the aesthetic and applicative in its synergy with technology.

Ceramics in Indonesia has a very promising developmental potential, especially when supported by the abundance of Indonesia’s natural resources and the wealth of its artistic and cultural heritage. Such a potential must have the support from creative people who understand their respective fields, so that they may further develop and utilize existing potentials to contribute, both nationally and globally, to a better future.

Therefore, the Indonesian Government—in this

instance represented by the Ministry of Tourism and Creative Economy—proudly presents the Third Jakarta Contemporary Ceramics Biennale as a way for artists and the creative community to showcase the potentials found in innovative and creative ceramic works, as a way to represent the progress of Indonesian ceramic art in particular, and as a benchmark of global ceramics development in general.

Finally, I would like to thank the Steering Committee, Curators, Participants, Organizers, and Supporters who have worked together to ensure the realization of this event. I hope that the Third Jakarta Contemporary Ceramics Biennale can provide a positive contribution to the development of Indonesia’s creative economy. Thank you.

Best wishes for the exhibition, in the name of creativity,



MARI ELKA PANGESTU

Minister of Tourism and Creative Economy

PENGANTAR

**DIRJEN PENGEMBANGAN SENI RUPA BERBASIS BUDAYA
KEMENTERIAN PARIWISATA DAN EKONOMI KREATIF
REPUBLIK INDONESIA**

Assalamualaikum wr. wb

Salam sejahtera untuk kita semua.

The *Third Jakarta Contemporary Ceramics Biennale* merupakan bagian dari rangkaian program kegiatan Direktorat Jenderal Ekonomi Kreatif Berbasis Seni dan Budaya, Kementerian Pariwisata dan Ekonomi Kreatif yang dirancang dengan tujuan untuk mendukung dan memberikan ruang kreatif bagi pelaku seni keramik.

Biennale ini menampilkan potensi dan kemampuan para seniman dan pelaku seni keramik dalam menghasilkan berbagai variasi jenis, fungsi dan bentuk karakter penciptaan karya keramik yang khas serta kreatif dan inovatif. *The Third Jakarta Contemporary Ceramics Biennale* menampilkan karya yang dikelompokkan ke dalam tiga bagian: *Art* yang menampilkan karya keramik seni non fungsi, *Design* yang menyajikan keramik fungsional dengan estetika tinggi (*one of a kind*) dari industri maupun studio individu, dan *Craft/Pottery* yang berisi karya keramik yang masuk ke dalam kategori “kriya” dari studio individu maupun industri.

Masyarakat luas dapat mengapresiasi tidak kurang dari 60 karya keramik dari 60 seniman, terdiri dari seniman Indonesia sebanyak 25 orang dan luar negeri sebanyak 35 orang antara lain dari Negara USA, Argentina, Canada, Belgium, Germany, Hungary, Netherlands, Norwegian, UK, Switzerland, Australia, India, Pakistan, China, Japan, Korea, Taiwan, Hong Kong, Malaysia, Philippines, Singapore dan Thailand. Seniman yang diundang telah diseleksi secara khusus oleh

Kurator dan telah memperoleh pengakuan baik secara lokal maupun internasional untuk merespon keramik sebagai medium eksplorasi karya.

The Third Jakarta Contemporary Ceramics Biennale diharapkan dapat meningkatkan kreatifitas dan inovasi sehingga tercipta karya baru yang berkualitas dan mempunyai nilai ekonomi bagi peningkatan kesejahteraan. Selain itu Pameran ini akan menjadi tolak ukur perkembangan seni keramik dan memberikan dampak positif bagi ekonomi kreatif di Indonesia.

Kami mengucapkan terima kasih dan penghargaan kepada Galeri Nasional Indonesia, *Steering Committee*, Kurator, Panitia pelaksana dan para peserta atas kerjasamanya yang baik sehingga kegiatan ini dapat terselenggara.

Terima Kasih,
Wassalamu'alikum Wr. Wb.

Jakarta, 23 September 2014



PROF. DR. HM. AHMAN SYA
Direktur Jenderal Ekonomi Kreatif
Berbasis Seni dan Budaya

PREFACE

**DIRECTORATE OF VISUAL ART DEVELOPMENT
DIRECTORATE GENERAL OF CREATIVE ECONOMY
BASED ON ART AND CULTURE
OF REPUBLIC INDONESIA**

Assalamualaikum wr. wb
Greetings.

The Third Jakarta Contemporary Ceramics Biennale is part of a series of programs by the Directorate-General for Creative Economy Based on Art and Culture, of the Ministry of Tourism and Creative Economy, especially designed to support and provide a creative space for ceramic art practitioners.

This Biennale showcases the potential and abilities of ceramic artists and practitioners to create a wide variety of forms, functions, and characters that show the uniqueness, creativity and innovation in ceramic works. The Third Jakarta Contemporary Ceramics Biennale categorizes works into three groups: Art, for non-functional ceramic works; Design, for functional ceramic works with high (one-of-a-kind) aesthetic content created by industrial-scale producers or individual studios; and Craft/Pottery, for craft-based ceramic works created by individual studios or industrial-scale producers.

The public is invited to evaluate/appreciate no less than 60 ceramic works by 60 artists—comprised of 25 Indonesian artists and 35 foreign artists from, amongst others, USA, Argentina, Canada, Belgium, Germany, Hungary, the Netherlands, Norway, UK, Switzerland, Australia, India, Pakistan, China, Japan, Korea, Taiwan, Hong Kong, Malaysia, the Philippines, Singapore and Thailand. Invited artists have been specially selected by the Curators, reflecting each artist's good standing and recognition both locally and internationally for

his or her work using ceramics as the medium of creative exploration.

We hope that the Third Jakarta Contemporary Ceramics Biennale can elevate creativity and innovation, to make new works of high quality and with good economic value that can help improve the welfare of many. In addition, the Biennale acts as a benchmark to measure the development of ceramic art, thus providing a positive impact on Indonesia's creative economy.

We convey our thanks and appreciation to the Indonesian National Gallery, the Steering Committee, Curators, the Organizing Committee, and all participants for their concerted effort to ensure that this event can be held in the best possible way.

Thank you,
Wassalamu'alikum Wr. Wb.

Jakarta, 23 September 2014



PROF. DR. HM. AHMAN SYA
Direktur Jenderal Ekonomi Kreatif
Berbasis Seni dan Budaya

SAMBUTAN
KEPALA GALERI NASIONAL INDONESIA

Galeri Nasional Indonesia sebagai salah satu lembaga museum seni, sekaligus sebagai pusat kegiatan seni rupa acapkali memamerkan karya seni rupa modern dan kontemporer terpilih dari seniman Indonesia dan mancanegara. Oleh karenanya kami menyambut baik prakarsa diselenggarakannya kembali *3rd Jakarta Contemporary Ceramics Biennale* (JCCB#3) yang mengambil tema COEFFICIENT OF EXPANSION. Pameran yang menampilkan karya seni keramik kontemporer ini berangkat dari gagasan yang menarik dan aktual, karena mewadahi atau mepresentasikan berbagai katagori media dan fungsi, baik sebagai medium utama maupun sebagai medium pilihan dalam berkarya, seperti keramik non fungsi dengan desain yang menghadirkan estetika tinggi atau sekedar karya kriya (*craft/pottery*) pada umumnya, baik yang diproses dan dihasilkan oleh industri maupun oleh studio individu.

Sebagaimana diketahui dunia seni rupa di era global, dalam satu dekade terakhir ini, telah menunjukkan hasil-hasil perkembangan yang luar biasa, tidak saja pada meningkatnya jumlah seniman/pelaku seni, tetapi juga pada tingkat keragaman bentuk dan pencapaian artistik serta nilai ekonominya yang juga turut berkembang. Eksistensi seni rupa, khususnya perkembangan seni keramik kontemporer, tak jarang menunjukkan segi-segi penjelajahan medium, tematik dan eksperimentasi teknik, sehingga dihasilkan bentuk karya yang bersifat interaktif atau menyapa pengalaman

publik secara lebih universal. Pameran *3rd Jakarta Contemporary Ceramics Biennale* (JCCB#3) yang diikuti lebih dari 20 negara ini tentu ada yang menunjukkan kecenderungan tersebut. Karya-karya yang ditampilkan lebih variatif dan berkualitas yang kami yakini telah memperoleh pengakuan baik secara lokal maupun internasional.

Galeri Nasional Indonesia, Kementerian Pendidikan dan Kebudayaan sebagai salah satu infrastruktur seni rupa tentu selalu berupaya untuk mewadahi sekaligus mensosialisasikan perkembangan seni keramik mutakhir bagi kalangan masyarakat luas. Semoga pameran itu bisa memberi inspirasi bagi penjelajahan seni kontemporer Indonesia yang lebih kaya, bervariasi, dan berkembang di masa mendatang.

Akhir kata, kami mengucapkan terima kasih atas kerjasama yang baik kepada Direktorat Pengembangan Seni Rupa, Kementerian Pariwisata dan Ekonomi Kreatif, Pemerintah DKI Jakarta, lembaga kebudayaan internasional terkait, serta kepada para seniman, kurator, dan seluruh panitia yang telah terlibat dalam mewujudkan pameran dua tahunan ini. Selamat dan sukses!

Jakarta, September 2014

TUBAGUS 'ANDRE' SUKMANA
KEPALA GALERI NASIONAL INDONESIA

FOREWORD

DIRECTOR OF THE INDONESIAN NATIONAL GALLERY

The Indonesian National Gallery, as an art museum and a center for art activities, often exhibits selected modern and contemporary works by Indonesian and foreign artists. Therefore, we gladly welcome the 3rd Jakarta Contemporary Ceramics Biennale (JCCB#3), “Coefficient of Expansion”. This exhibition, showing contemporary ceramic works, began from a very interesting and current idea or concept, facilitating or representing a variety of functional and media categories, where ceramics act either as the primary medium or as an artist’s preferred/chosen medium—for instance, non-functional ceramic works with high-aesthetic designs, or perhaps the humble craft- or pottery-works processed and created by industries or individuals.

For the past decade, the art world in our global era has shown great strides not only in the number of artists or art practitioners, but also in the diversity of forms and artistic achievements as well as an increase in the economic value of artworks. The existence of art, especially the development of contemporary art, will frequently demonstrate an exploration of media, themes, and technical experimentations, leading to interactive works or works that reach out to the public in a universal manner. With participants from more than 20 countries, the 3rd Jakarta Contemporary Ceramics Biennale (JCCB#3), will certainly showcase this inclination. Works on display appear more varied and exude quality; we believe that they are works

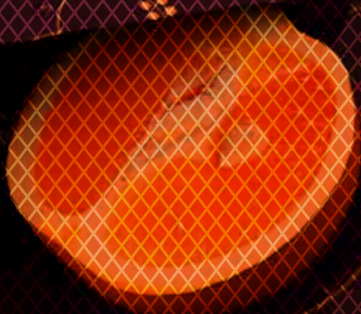
that have received good recognition both locally and internationally.

As an art infrastructure, the Indonesian National Gallery, under the auspices of the Ministry of Education and Culture, strives to facilitate, and disseminate to the greater public, the most recent developments of ceramic art. We hope that this exhibition will inspire a richer, more varied, and greater development of contemporary art in Indonesia.

Finally, we wish to convey our gratitude for the cooperation of the Directorate for Art Development, the Ministry of Tourism and Creative Economy, Jakarta Regional Government, related international cultural centers and institutions, participating artists, curators, and the organizing committee involved in the realization of this biennial event. Congratulations and best wishes!

Jakarta, September 2014

TUBAGUS ‘ANDRE’ SUKMANA
DIRECTOR OF
THE INDONESIAN NATIONAL GALLERY



Baller



Millionaire

COEFFICIENT OF EXPANSION

Sebuah Pengantar

oleh Nia Gautama,

Direktur Eksekutif Organisasi JCCB

Jakarta Contemporary Ceramics Biennale (JCCB), sebuah perhelatan seni kontemporer internasional, telah memasuki putaran ketiga pada September sampai Oktober 2014 ini. Penyebutan seni kontemporer internasional dalam hal ini, adalah untuk memperkenalkan bahwa seni keramik atau keramik sebagai medium dalam pemahaman kami, diperlakukan secara bebas dan terbuka untuk berkolaborasi dengan seni lainnya dari berbagai disiplin seni dan medium.

Indonesia, sejak 2009 menjadi salah satu pusat perkembangan seni keramik kontemporer di Asia Tenggara dan merupakan negara Asia Tenggara yang pertama kali menyelenggarakan bienal keramik kontemporer internasional, dimana pesertanya melibatkan seniman luar Asia Tenggara.

Perkembangan praktek seni keramik di Indonesia menunjukkan perkembangan yang positif dan kian menarik. Pemerhati, pengkoleksi, pendidik dibidang keramik masih terbilang sedikit. Hal ini menyebabkan jumlah seniman keramik yang belum banyak. Namun lambat laun semakin terasa perkembangannya di mana beberapa seniman keramik mulai diakui keberadaannya dan aktif berpartisipasi dalam berbagai pameran seni rupa kontemporer baik nasional maupun internasional.

Forum-forum internasional seni keramik bermunculan dan berbagai kesempatan residensi internasional, semakin memberi ruang bagi

seniman keramik. Perbedaan mendasar ajang seni keramik di negara lain dengan yang dilakukan di Indonesia, yaitu JCCB mengundang perupa keramik dan non-keramik serta cenderung melebarkan konsepsi medium keramik dari batasan disiplin keramik.

SEJARAH

JCCB digagas oleh Asmujo Jono Irianto (dosen seni rupa ITB, kurator) dan Rifky Effendy (kurator) pada tahun 2009, dimana ketika itu menjadi The First Jakarta Contemporary Ceramic Biennale (JCCB#1).

Penyelenggaraan pertama mengusung tema Ceramic Art : in Between, diselenggarakan di North Art Space, Jakarta, yang saat itu berperan sebagai sponsor utama. Pada penyelenggaraan perdana tersebut, dengan mengundang seniman internasional, JCCB telah berani menampilkan karya beragam yaitu *pottery*, keramik modern, patung, video, *performance*, dan instalasi. Program pameran terdiri dari seminar dan workshop.

Penyelenggaraan yang kedua (JCCB#2), dilaksanakan pada tahun 2012, dengan mengundang Sujud Dartanto (dosen seni rupa ISI, kurator) sebagai kurator dan mengusung tema Crafting Identity. JCCB#2 disponsori oleh Museum Seni Rupa Keramik bekerja sama dengan North Art Space, dimana keduanya juga sebagai tempat dilaksanakannya pameran. Seniman-seniman yang terundang juga lintas internasional

dengan program yang masih sama yaitu seminar dan workshop, tetapi dengan tema seminar yang lebih serius dan workshop yang lebih spesifik. Karya-karya yang ditampilkan lebih beragam, berani dan spontan, dimana lebih banyak karya instalasi, video serta performance yang semakin menarik.

Kedua bienal tersebut mendapat apresiasi yang positif dari berbagai pihak, sehingga pada penyelenggaraannya yang ketiga (JCCB#3), para penggagasnya memberanikan diri untuk menggandeng Kementerian Pariwisata dan Ekonomi Kreatif (KEMENPAREKRAF), yang ternyata mendapat sambutan yang sangat positif, bahkan JCCB#3 menjadi program unggulan dari KEMENPAREKRAF.

THE THIRD JAKARTA CONTEMPORARY CERAMICS BIENNALE (JCCB#3)

Penyelenggaraan JCCB#3 kali ini dikemas berbeda dengan kedua bienal sebelumnya, dimana karya-karya diklasifikasi menjadi seni (art), desain, kriya (craft) dan tradisi. Tema yang diangkat oleh kurator Asmudjo J Irianto dan Rifky Effendy adalah COEFFICIENT OF EXPANSION ⁽¹⁾, suatu metafora terhadap praksis keramik termutakhir yang kian ekstensif.

Keterlibatan seniman internasional lebih banyak dibanding kedua penyelenggaraan sebelumnya, juga keterlibatan seniman Indonesia baik seniman keramik dan seniman lintas disiplin yang lebih beragam. Selain itu berpartisipasi pula industri keramik ⁽²⁾ dan studio-studio keramik perorangan ⁽³⁾.

Program yang berbeda dengan penyelenggaraan kedua bienal sebelumnya, yaitu pemberian kesempatan residensi kepada beberapa seniman

(terseleksi) baik nasional maupun internasional. Seniman-seniman tersebut berkarya di beberapa lokasi yaitu di industri keramik Tanteri di Pejaten Bali, di desa gerabah Pager Jurang, Bayat, Klaten, Jawa Tengah, di komunitas seni Jatiwangi Art Factory di Jatiwangi, juga di perguruan tinggi ITB di Bandung, Jawa Barat.

Program pendidikan masyarakat (edukasi publik) yaitu simposium, bincang seniman, dan lokakarya, pada JCCB#3, dikemas lebih matang. Simposium kali ini dengan tema *Friction within Cohesion*⁽⁴⁾, mengundang kurator internasional sebagai salah satu narasumber.

PENUTUP

JCCB#3 selain bekerja sama dengan KEMENPAREKRAF sebagai penyelenggara utama, juga melibatkan lembaga-lembaga budaya internasional yang mendukung seniman internasional dalam pemberian bantuan pendanaan (*grant* atau *arts fund*) untuk bisa berpartisipasi dalam JCCB#3. Lembaga-lembaga seni tersebut umumnya membantu seniman dalam membantu membiayai kedatangan dan kepulangan seniman. Sementara untuk transportasi karya seniman, selain beberapa seniman membiayai sendiri pengiriman karyanya, JCCB#3 juga bekerja sama dengan jasa logistik internasional.

Tentunya semakin besar suatu perhelatan seni, kendala yang dihadapi juga semakin besar. Kendala-kendala tersebut bukan tanpa penyelesaian, tetapi kami semua, pihak-pihak yang terlibat, bekerja keras dan bekerjasama untuk mensukseskan terselenggaranya pameran ini. Masih banyak hal yang harus dibenahi yang kami temui selama persiapan pameran. Semoga kami banyak belajar dari pameran ini untuk kedepannya menjadi lebih baik.

Akhir kata, saya mewakili organisasi JCCB mengucapkan terimakasih banyak kepada: Kementerian Pariwisata dan Ekonomi Kreatif, Galeri Nasional Indonesia, korporasi pendukung, lembaga-lebaga budaya dan bantuan dana seni, rekanan media, donatur, para peserta pameran, para pembicara terundang, moderator, kedua kurator, serta kepada teman-teman panitia yang juga bekerja keras demi terselenggaranya pameran ini.

Bandung, September 2014

NIA GAUTAMA

Direktur Eksekutif Organisasi JCCB

-
1. Penjelasan tentang Coefficient of Expansion, bisa dibaca di penjelasan kurasi
 2. Industri keramik yang dimaksud adalah industri yang masih melibatkan sumber daya manusia (pengrajin) bukan mesin (pabrik)
 3. Studio perorangan yang dimaksud adalah para seniman keramik baik yang terdidik di perguruan tinggi seni maupun yang otodidak (sanggar), yang dengan tekun berkarya dan memproduksi di studio pribadinya.
 4. Friction within Cohesion - friksi atau gesekan adalah yang terjadi ketika mengkombinasikan keramik dengan media lainnya, dimana hal teknis menjadi pertimbangan artistik dan konsep seniman.



COEFFICIENT OF EXPANSION

An Introduction

by Nia Gautama,
Executive Director, JCCB

Jakarta Contemporary Ceramics Biennale (JCCB), an international contemporary art event, holds its third edition from September to October 2014. By describing it as an international contemporary art event, we hope to convey how ceramic art, or ceramics as medium, can be treated freely and openly, in collaboration with other art forms, from other disciplines and media.

Since 2009, Indonesia has emerged as one of the centers of contemporary ceramic art development in Southeast Asia. It is the first Southeast Asian country to hold an international-scale contemporary ceramics biennial, involving artists from outside Southeast Asia as well.

The development of ceramic art praxis in Indonesia continues to show a positive and interesting trend. There is still a dearth of ceramic art observers, collectors, and educators, leading to the lack of ceramic artists. However, there is also a slow but encouraging development where several ceramic artists have begun to gain recognition for their works, actively participating in various contemporary art exhibitions in Indonesia and abroad.

There are now many international ceramic art forums as well as an increase in international residency opportunities, thus providing more creative spaces for ceramic artists. The most fundamental difference between ceramic art events abroad and JCCB in Indonesia, is that JCCB invites the participation of both ceramic artists

and non-ceramists. JCCB also attempts to widen the concept of ceramics as a medium, pushing the boundaries of ceramics as a discipline.

HISTORY

JCCB was conceived by Asmudjo Jono Irianto (curator and art lecturer at ITB) and Rifky Effendy (curator) in 2009, which led to the First Jakarta Contemporary Ceramics Biennale (JCCB#1).

This inaugural event was themed “Ceramic Art: In Between” and was held at North Art Space, Jakarta, which also acted as JCCB’s main sponsor. During that event, with the participation of a number of foreign artists alongside home-grown talents, JCCB was able to present a wide variety of works, from pottery, modern ceramic works, sculptures, to video works, performance art pieces, and installations. The exhibition program also featured seminars and workshops.

The second edition (JCCB#2) was held in 2012, inviting Sujud Dartanto (curator and art lecturer at ISI) as curator with the theme “Crafting Identity”. JCCB#2 was sponsored by the Museum of Arts and Ceramics in cooperation with North Art Space, with both places serving as co-venues of the exhibition. It once again featured a number of local and foreign artists, with seminars and workshops to complete the program. This time, the seminars dealt with more serious themes, and the workshops were more specifically targeted. Exhibited works were more diverse, displaying a

higher degree of bold gestures and spontaneity, with a higher number of installations, video works, and more interesting performance art pieces.

Both editions were so well-received, that the organizers of JCCB#3 decided to seek the support of the Indonesian Ministry of Tourism and Creative Economy (KEMENPAREKRAF). The Ministry responded with great confidence, even naming JCCB#3 as one of its premier programs.

THE THIRD JAKARTA CONTEMPORARY CERAMICS BIENNALE (JCCB#3)

JCCB#3 is constructed differently from its two predecessors. Works are now classified into three groups: art, design, craft and tradition. Co-curators Asmudjo J Irianto and Rifky Effendy chose the theme COEFFICIENT OF EXPANSION⁽¹⁾, as a metaphor for the most recent developments of ceramic art praxis that have become more extensive.

There is an increase in foreign artists' participation, compared to the previous two biennials, as well as a greater diversity in local artists' involvement, either ceramic artists or cross-disciplinary artists. In addition, we welcome the participation of industrial-scale ceramics producers⁽²⁾ and individual ceramics studios⁽³⁾.

Unlike the previous two biennials, JCCB#3 has provided residency opportunities for (selected) local and foreign artists. Residencies were held in several locations, including at the industrial-scale ceramics producer Tanteri in Pejaten, Bali; the pottery village of Pager Jurang, Bayat, Klaten, Central Java; the art community Jatiwangi Art Factory, Jatiwangi; and at Bandung Institute of Technology (ITB), Bandung, West Java.

Public education programs—symposiums, artist's talks, and workshops—are better-prepared as well. The symposium program, titled Friction within Cohesion⁽⁴⁾, invites a prominent international curator as one of its key speakers.

IN CLOSING

In addition to its cooperation with KEMENPAREKRAF as main sponsor, JCCB#3 is also delighted to work together with international cultural centers, who have supported our foreign artists through their grants or art funds, thus allowing the artists' participation in this event. Generous assistance from these cultural institutions ensure that the artists can travel to and from the event, enabling them to fully take part in JCCB#3. Aside from several artists who have independently arranged for the shipment of their works, JCCB#3 has the assistance from an international logistics company, to ensure the safe transportation of each artist's precious artwork(s). The greater the event, greater too are the problems that the organizers have to face. However, they are not without solutions, and we are grateful to all parties involved for their hard work and cooperation to ensure the success of this exhibition. Certainly, we have found many aspects that still need to be addressed. We hope that our experience will inform and help us to be better next time.

Finally, on behalf of JCCB, I would like to thank: the Ministry of Tourism and Creative Economy, the Indonesian National Gallery, supporting corporations, cultural centers and art foundations, media partners, donors, exhibition participants, invited speakers, moderators, co-curators, and fellow organizers who have worked hard in the realization of this event.

Bandung, September 2014

NIA GAUTAMA

Executive Director, JCCB

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1. More on Coefficient of Expansion can be found in the following curatorial essays.
 2. "Industrial-scale ceramics producers" refer to those employing, or relying on, a good number of craftsmen or artisans to create their products, not machine-worked factories.
 3. "Individual studios" refer to formally-educated artists (university-graduates or institution-trained) or self-taught artists (trained in an apprenticeship- or studio- environment), creating and producing works out of their own studios.
 4. Friction within Cohesion refers to friction that occurs when combining ceramics with other media, where technicalities become the foremost concern in one' artistic consideration and concept.



COEFFICIENT OF EXPANSION:

Ceramic Art in Context

Oleh Asmudjo J. Irianto

Istilah *Coefficient of Expansion* dalam teknik keramik berkaitan dengan inversi kuarsa, atau juga dikenal dengan *ceramic change*—yaitu titik perubahan kimiawi dari tanah liat menjadi keramik pada suhu 573°C—dalam proses pembakaran keramik, hal itu diikuti pemuian (*expansion*) badan keramik. Sebagai tema dalam biennial ini, *coefficient of expansion* dilepaskan dari konteks teknisnya, dan beroperasi sebagai metafor dari praksis keramik masa kini yang kian ekstensif. Sebagai tema, *Coefficient of Expansion* dengan sendirinya juga merujuk pada upaya memetakan keragaman dan keluasan lingkup seni keramik. Tentu saja “pemetaan” bukanlah tema yang spesifik dan khusus, hal ini harus diakui berkaitan dengan kondisi seni keramik tempat biennial ini diselenggarakan: Indonesia. Kendati terkesan stereotip dan telah menjadi persoalan laten, namun tidak bisa disangkal bahwa pemahaman publik di Indonesia terhadap seni rupa kontemporer masih sangat minim, termasuk seni keramik kontemporer. Hal ini berkait dengan minimnya saluran informasi dan pengetahuan mengenai seni rupa, baik dalam sektor pendidikan formal, informal maupun infrastruktur seni rupa. Hal ini tentu berpengaruh pada kapasitas apresiasi dan penghargaan publik terhadap seni rupa. Di sisi lain arus informasi yang semakin mudah dan cepat menyebabkan para seniman, termasuk seniman keramik di Indonesia dapat dengan mudah mengakses dan mengikuti arus perkembangan seni keramik kontemporer global. Sebagai seniman, para pekeramik ini bisa dianggap sebagai para spesialis yang memahami

perkembangan wacana dan praksis seni keramik global, yang boleh jadi tak dimiliki oleh kebanyakan publik.

Jakarta Contemporary Ceramic Biennale (JCCB) yang pertama sesungguhnya juga menunjukkan upaya memetakan seni keramik kontemporer—yaitu paradigma seni keramik dalam bentuknya yang paling mutakhir. Tema yang diusung pada JCCB #1, yaitu *Ceramic Art: In Between* berupaya memetakan posisi dilematis seni keramik kontemporer yang berada pada irisan atau persimpangan antara *contemporary art* dan *contemporary craft*. Para seniman keramik memang kerap terombang-ambing di antara kedua kutub tersebut. Di sisi lain, JCCB #2 dengan kurator Sudjud Dartanto dengan tema *Crafting Identity* berupaya menunjukkan bagaimana seniman keramik pun merujuk pada tema yang cukup populer dalam seni rupa kontemporer: politik identitas, sebagaimana diutarakan olehnya:

“The aim of the Jakarta Contemporary Ceramics Biennale II, through the theme ‘Crafting Identity’, is to attempt to engage in a discourse about identity. ‘Crafting’ refers to the practice of creating works using one’s craftsmanship abilities. Here, ‘Crafting Identity’ is intended to mean any craft practice exercised to create an ‘identity’ ..., the issues of identity within the curatorial of “Crafting Identity” can be specified further. Issues range from identity and its connection with discourses of spirituality, discourses of body and gender, discourses of art and memory, the culture of consumption

(consumer culture), its relation to production in work culture, historical reference, postcolonial condition, diaspora experience, locality and globality, and urban/industrial experience.”ⁱ

Namun demikian, harus diakui sampai saat ini pun para seniman keramik masih memiliki persoalan dengan identitasnya sendiri: “identitas seni keramik kontemporer”. Kesempatan untuk menyelenggarakan JCCB #3 di Galeri Nasional Indonesia dan dukungan dari Kementerian Pariwisata dan Ekonomi Kreatif menyebabkan kami, kurator pameran ini, memutuskan untuk kembali melakukan pemetaan seni keramik, tidak hanya dalam konteks seni rupa kontemporer, sebagaimana dalam JCCB #1, namun memperluas konteksnya serta jangkauan pesertanya, yaitu para seniman keramik mancanegara.

Diharapkan pemetaan yang komprehensif ini akan membantu publik untuk memahami adanya berbagai kemungkinan sub kategori dalam seni keramik, yang dapat kita sebut sebagai konteks. Menampilkan berbagai konteks tersebut dirasakan penting, sebab kendati setiap wilayah memiliki kekhususannya sendiri namun batasan di antara wilayah/kategori tersebut tidaklah *clear cut* dan pasti. Perkara tersebut menjadi hal yang melatari penyelenggaraan JCCB #3 ini. Sebagai upaya pemetaan, maka apa yang telah disampaikan dalam teks kurasi JCCB #1 sedikit banyak akan terulang dalam tulisan ini.

Salah satu perkara yang kerap terbawa dalam perbincangan seni keramik kontemporer adalah perdebatan *art* versus *craft*. Banyak seniman keramik di Barat yang sudah cukup bosan dengan perdebatan tersebut. Namun menyadari posisi seni keramik yang berada pada persimpangan jalur *art* dan *craft*, maka membicarakan kembali persoalan tersebut dan penyebabnya dirasakan perlu, terutama dalam konteks seni keramik kontemporer di Indonesia. Dengan memahami berbagai kemungkinan konteks, maka terbuka peluang bagi seniman keramik untuk memiliki *double identity* atau bahkan *triple identity*, tanpa harus menjadi bingung pada saat berkiprah di masing-masing wilayah identitas. Dengan

memahami peta seni keramik, setiap seniman keramik memiliki peluang dapat pulang pergi di antara wilayah/kategori seni keramik tanpa harus takut tersesat. Mereka dapat mengambil keuntungan memiliki identitas ganda, tanpa harus terjebak dalam dilema. Demikian pula mereka bisa menetapkan tujuan yang pasti (*firm*) dengan memahami segala konsekuensi dan risikonya. Tema bienal ini sama sekali tidak bertujuan mendebatkan paradigma *craft* versus *art*—sebab keduanya memiliki paradigmanya masing-masing—namun lebih diarahkan untuk melihat perbedaan dan tumpang tindih di antara keduanya.

(Lagi-lagi) Persoalan Kategori

Pengertian “seni” dalam istilah “seni keramik” bisa cukup cair untuk melingkupi baik keramik tradisi, fungsional, dekoratif sampai seni dalam konteks seni otonom (*self expression, art for arts sake*). Hal ini menunjukkan bahwa istilah “seni” dalam “seni keramik” cenderung mengacu pada pengertian seni yang umum, dan dalam kamus biasanya diartikan sebagai ketrampilan atau *skill*. Dalam kamus pun seringkali istilah *art* bersinonim dengan istilah *craft*. Sementara itu pengertian “seni” dalam term “seni rupa kontemporer” jelas telah meninggalkan jauh pengertian seni yang umum dan dalam pengertian kamus. Karena itu istilah seni keramik tak segera mengacu pada wilayah seni dalam *sense* seni rupa modern atau seni rupa kontemporer. Dalam tulisan ini saya menyebut para pekeramik itu sebagai seniman keramik (dalam pengertian cair), terlepas dari apapun keramik yang dihasilkan, apakah itu karya keramik fungsional, dekoratif maupun karya seni. Sebab kendati mereka bekerja dengan arahan seperti desainer, *craftsman* ataupun seniman, mereka semua diikat oleh kesamaan: mementingkan karakter personal dan kualitas estetika.

Cairnya pengertian seni keramik tentu tidak lepas dari peranan benda keramik dalam perjalanan sejarah peradaban manusia. Di satu sisi keramik sampai saat ini terus memainkan peranan penting dalam kebudayaan material, namun di sisi lain karena itu pula seni keramik seperti menjadi “anak tiri” dalam seni rupa kontemporer. Seni

keramik tidak menjadi bagian dari perjalanan seni rupa modern. Seni keramik di Barat umumnya berada dalam infrastruktur *craft*, mulai dari pendidikan, galeri, museum, jurnal maupun pasarnya. Infrastruktur tersebut kepalang terbentuk dan kerap memiliki relasi dikotomis dengan infrastruktur seni rupa kontemporer. Hal ini dilatari oleh trayek seni keramik yang berbeda dengan seni rupa kontemporer yang menyebabkan dikotomi antara *art* dan *craft* menjadi langgeng. Selain itu, paradigma dan gagasan yang mendasari kedua kategori tersebut memang cukup berbeda. Prinsip dan gagasan seni rupa modern dilanjutkan oleh seni rupa kontemporer memang bisa dikatakan berbeda dengan prinsip-prinsip yang mendasari praktek seni keramik saat ini.

Genealogi seni keramik yang bisa menjadi benang merah sampai seni keramik kontemporer bisa dianggap bermula dari semangat *Arts and Crafts Movement*, sebagaimana dikatakan oleh Bruce Metcalf,

"In fact, I could reasonably claim that modern craft was invented by William Morris...I would suggest that Morris created a new category of objects. These things were not only luxury interior décor, nor were they only the products of a trade. They are craft in the fully modern sense. They were fleshed out over the next forty years of the Arts and Crafts Movement... First of all, they were theorized. They were both the product and subject of discourse... With Morris, craft entered a world of theory." ⁱⁱ

Arts and Crafts Movement merupakan gerakan menentang revolusi industri yang dimotori oleh William Morris yang dipengaruhi oleh pemikiran John Ruskin yang mengidealkan kondisi kebudayaan material dan situasi sosial di zaman pertengahan. Kendati menjadi semacam kesadaran baru dan diteorikan, namun lingkup baru *craft* tersebut tetap mengacu pada prinsip-prinsip prinsip-prinsip egaliter *Arts and Crafts Movement*. Individuasi dan ekspresi estetis pada *craft* baru tersebut berbeda secara mendasar dengan individuasi dan ekspresi estetis pada seni modern, sebagaimana ditegaskan oleh Bruce

Metcalf,

"Ruskin's genius was to move attention away from a 'disinterested' contemplation of an artwork and toward a broader examination of the society from which the work emerges. Before the fact, Ruskin challenged the doctrine of Greenbergian modernism and the whole concept of the autonomous art object." ⁱⁱⁱ

Dari apa yang diutarakan oleh Metcalf tersebut jelas bahwa "seni keramik modern" diawali oleh sikap yang berbeda dengan seni rupa modern. Kita dapat menyebut seni keramik setelah *Arts and Crafts movement* sebagai "seni keramik modern" semata-mata karena aspek waktu kemunculannya, kurang lebih semasa dengan cikal bakal seni rupa modern dan bersamaan dengan munculnya masyarakat modern. Namun seni keramik modern memiliki prinsip dan sikap yang berbeda dengan seni rupa modern yang mengagungkan atonemi seni dan sikap avant garde, sedangkan seni keramik modern kendatipun merupakan ekspresi personal, namun didasari sikap *low-profile*, idealisasi hand-made dan *craftsmanship*.

Kendati memasuki abad ke-20 gerakan *Arts and Crafts Movement* menyusut, namun dalam konteks seni keramik semangat tersebut dilanjutkan oleh Bernard Leach yang menggabungkannya dengan filsafat keramik Timur (Jepang dan Korea). Bagi Bernard Leach seni keramik yang baik merupakan kesatuan antara fungsi, estetis dan ketrampilan, atau kurang lebih menunjukkan kepaduan antara rasio (akal), hati dan (ketrampilan-) tangan. Gagasan Bernard Leach tersebut menjadi kredo para seniman keramik yang tumbuh sesudahnya sejalan dengan pertumbuhan studio keramik, khususnya di Inggris, namun juga menyebar ke penjuru dunia. Perubahan radikal dalam seni keramik terjadi ketika Peter Voulkos dan kawan-kawannya pada tahun 50an di Pantai Barat Amerika mulai mengadaptasi prinsip-prinsip seni rupa modern—dalam hal ini abstrak ekspresionisme—pada medium keramik. Peter Voulkos dianggap sebagai *rebel ceramic artist* dan keberadaan karya-karyanya memicu reaksi keras dari para seniman keramik konservatif, "*The outrage stemmed from the fact that the work of*

Voulkos group represented the antithesis of the Western pottery aesthetic. The conservative canons of the ceramics community were under attack.”^{iv}

Voulkos menjadi titik penting yang mengilhami seniman keramik bahwa mereka dapat menjadi bagian dari medan seni rupa modern dan kontemporer. Melalui Voulkos wajah dan gagasan seni keramik tak pernah sama lagi dengan masa sebelumnya. Namun Voulkos juga menyebabkan lahirnya “perpecahan” dalam dunia seni keramik. Sebagian seniman keramik menganggap seni keramik sebaiknya menghindari gagasan seni dalam *sense* seni rupa modern dan kontemporer, sebagian lagi berkeinginan menjadi bagian di dalamnya. Apa yang ditunjukkan oleh dinamika seni keramik kontemporer merefleksikan gagasan yang diwariskan oleh *Art and Craft Movement*, Bernard Leach dan Peter Voulkos dalam persinggungannya baik dengan *contemporary craft* dan *contemporary art*.

Saat ini seni keramik boleh dikatakan cukup populer dalam skala global. Di kota-kota besar dunia cukup mudah kita temui studio-studio keramik yang dikelola oleh senimannya secara mandiri. Mereka mewarisi semangat pendahulunya. Faham Bernard Leach dilanjutkan oleh sebagian dari mereka, Namun tak kurang yang memiliki semangat seperti Peter Voulkos, berjuang untuk menjadi bagian dari dunia seni rupa kontemporer. Namun sebagian besar dari mereka lebih intens untuk menjawab tantangan yang mereka hadapi—sebagai seniman keramik—dalam situasi global. Mereka tak lagi dibatasi oleh warisan sejarah seni keramik, namun mereka melihat segala potensi yang mereka bisa masuki. Hasilnya adalah ekspansi seni keramik dalam kebudayaan (-material) kontemporer. Begitupun sebagai upaya meninjau kemungkinan seni keramik saat ini, maka dibutuhkan peta yang dapat menjelaskan keberadaan dan konteks seni keramik. Untuk itu akan dipetakan dalam tiga konteks: *contemporary craft*, *contemporary art* dan desain.

Peletakkan sebuah karya keramik dalam salah

satu konteks tersebut akan sangat dipengaruhi oleh intensi, motif dan cara seniman keramik menjustifikasi wilayah pilihannya. Hal ini akan banyak diulas pada seni keramik dalam konteks seni rupa kontemporer. Perbedaan antara ketiga kategori tersebut kadang memang samar dan membingungkan, disebabkan oleh adanya tumpang tindih di antara ketiganya.

Seni Keramik dalam Konteks *Contemporary Craft*

Karena perjalanan Seni keramik berada dalam trayek *craft*, maka praksis paling dominan dalam seni keramik memang berada dalam wilayah *contemporary craft*. Seperti telah diuraikan bahwa perjalanan seni keramik yang cukup panjang—sejak era *Arts and Crafts Movement* sampai era seni keramik kontemporer—dengan terutama didasari oleh sikap dan tujuan yang berbeda dengan seni rupa modern pada akhirnya menyebabkan seni keramik memiliki infrastrukturnya sendiri. Namun demikian tidak seperti seni yang memiliki *art world*, seni keramik sebagai bagian dari *contemporary craft* tidak membutuhkan istilah *craft world* untuk menunjukkan ruang lingkup produksi dan konsumsinya. Hal ini menunjukkan bahwa *contemporary craft* masih menyatu dengan masyarakat—berbeda dengan seni rupa kontemporer yang membutuhkan mediasi untuk sampai ke masyarakat, seperti galeri dan museum dan para penjaga gawangnya, serta konstruksi sejarah, teori dan wacana, sebab itu membutuhkan medan tersendiri: *art world*.

Karya-karya keramik—dan material craft lainnya—secara dominan tetap menjadi bagian dari wilayah *craft*, tak semata-mata disebabkan oleh trayek sejarah dan attitude dari para pelakunya, tetapi karena *craft* memang dibutuhkan oleh masyarakat dan terutama *craft* memang berbeda dengan seni rupa (kontemporer). Hal ini menunjukkan bahwa kategori *craft* bertahan dan populer tentu disebabkan oleh kekhususannya dan limitasinya,

“That is to say, craft has inherent limits. Craft must remain a sense of the object; craft must be substantially handmade; craft might engage its own traditions, but craft cannot fully partake of the openness of contemporary art. Craft cannot be just anything at all.”^v

Sampai saat ini, para pekeramik yang bekerja secara mandiri di studionya masih menghasilkan barang-barang keramik fungsional dan dekoratif buatan tangan. Tak hanya itu, apa yang disebut sebagai kriya kontemporer juga meliputi karya-karya keramik sebagai ungkapan personal dan lebih mementingkan aspek estetik. Lihat saja majalah dan galeri *craft* umumnya lebih banyak menampilkan karya-karya non-fungsional seperti obyek, patung dan bahkan instalasi. Namun seperti dikatakan oleh Metcalf, karya-karya keramik tersebut tetap menunjukkan identitas *craftsmanship* dan *beauty* yang kental—dua hal yang tak menjadi sasaran seni rupa kontemporer. Secara umum karya-karya keramik non-fungsional tersebut tetap berbeda dengan aura karya-karya seni rupa kontemporer. Umumnya karya-karya seni keramik tampil sebagai karya yang dapat membela dirinya secara mandiri sebagai obyek estetik—tanpa harus dibela oleh wacana dan teori. Dominannya kecenderungan karya bebas dalam *contemporary craft* menyebabkan banyak pengamat yang beranggapan bahwa saat ini sudah runtuh batasan antara *contemporary craft* dengan *contemporary art*. Para pengamat tersebut meyakini bahwa perbedaan antara art dan craft bersifat artifisial dan dikonstruksikan. Namun Bruce Metcalf menampilkan anggapan tersebut,

"In the past fifteen years, many observers of contemporary craft have suggested that art and craft have merged, or should merge. Implicit in such assertion is that, philosophically, craft as we know it and art as we know it are the same thing. But in an atmosphere wherein art is regarded, in essence, as a conceptual activity—as the embodying of meaning—I think that arguing that art and craft are the same thing is wrong."^{vi}

Harus diakui ada perbedaan kecenderungan artistik antara *contemporary craft* dengan *contemporary art*. Berbeda dengan karya-karya *contemporary craft*, karya-karya *contemporary art* kerap membutuhkan penjelasan mengenai keberadaannya. Pertanyaan "But is it art?" setidaknya menunjukkan bagaimana karya-karya seni rupa kontemporer kebanyakan

tidak difahami—mungkin juga tidak disukai—oleh masyarakat awam. Karya-karya seni rupa kontemporer adalah *contingent object*, yaitu karya-karya yang bergantung pada penjelasan (wacana dan teori) mengenai eksistensinya, baik dari sisi konten (representasi), metode maupun tampilannya.

Dengan demikian, sesungguhnya, seni keramik dalam konteks *contemporary craft* akan meliputi pula keramik dalam konteks seni rupa kontemporer maupun desain, sebab rumah besar bagi seniman keramik adalah lingkup *contemporary craft*. Sebagian dari senimannya kadang berjalan-jalan ke dalam wilayah seni rupa kontemporer, dan ada yang seterusnya menetap di situ, sebagian pulang-pergi antara dua rumah besar.

Dalam JCCB #3 ditampilkan para seniman keramik yang memiliki studio dan menghasilkan karya-karya baik fungsional maupun dekoratif. Beberapa diantaranya bahkan menghasilkan karya-karya ekspresi personal, seperti figurin. Kebanyakan studio-studio keramik tersebut mengusung nama senimannya, sebagian lain lebih cenderung pada produksi dan mengusung nama studionya. Beberapa studio produksi tersebut cukup besar, dan dapat dimasukkan dalam skala industri kecil. Selain seniman-seniman keramik yang memiliki studio, maka dalam bienal ini juga ditampilkan beberapa keramik tradisi yang masih bertahan di pulau Jawa, seperti keramik dari desa Bayat di Klaten, Provinsi Jawa Tengah dan keramik di desa Bumi Jaya Ciruas, Serang, Provinsi Banten.

Seni Keramik dalam konteks Seni rupa Kontemporer

Menetapkan seni keramik dalam konteks "seni" tentu kurang berarti jika "seni" yang dimaksud mengacu pada pengertian umum atau leksikal, karena hal itu akan kembali pada pengertiannya yang cair. Maka yang perlu dilihat adalah keberadaan seni keramik sebagai bagian dari seni rupa kontemporer. Tak mudah menetapkan pengertian seni keramik dalam konteks seni rupa kontemporer. Jika dilihat seniman-seniman keramik yang mendapatkan rekognisi dari medan seni rupa kontemporer akan kita jumpai berbagai

kemungkinan dan kecenderungan seni keramik. *Pertama* adalah karya-karya wadah/*pottery* seperti karya-karya Gwyn Hanssen di Biennale of Sydney ke-12 dan karya Grayson Perry yang memenangkan penghargaan Turner Prize tahun 2003—penghargaan yang sangat bergengsi dalam seni rupa kontemporer. Kendati karya-karya kedua seniman tersebut didasari bentuk wadah (*pottery*), namun *attitude* dan sikap keduanya sangat berbeda. Gwyn Hanssen adalah seniman keramik dengan falsafah seperti Bernard Leach—kendati bentuk karya-karya wadahnya sangat minimal dan modern—sedangkan Grayson Perry memiliki sikap seperti umumnya seniman kontemporer, *high profile* dan dengan semangat menerobos. Grayson Perry terkenal dengan gayanya *cross-dressingnya*. Bejana-bejana keramik Grayson Perry penuh gambar dan grafiti bernuansa masa kini.

Selain *pottery*, karya-karya seniman keramik berupa patung dan instalasi cukup kerap menjadi bagian dari pameran seni rupa kontemporer. Karya-karya keramik yang “menyingkirkan ketrampilan” (*de-skilling*) juga menjadi perhatian medan seni rupa kontemporer seperti karya Rebecca Warren, berupa patung tanah liat figuratif yang tampak kasar dan tidak dibakar. Seni keramik dalam konteks seni rupa kontemporer juga diisi oleh seniman-seniman kontemporer (non-keramik), seperti karya-karya keramik Antony Gormley dan Ai Weiwei.

Keberadaan seniman keramik dalam medan seni rupa kontemporer dipengaruhi oleh baik *attitude* dan intensi seniman maupun pihak-pihak dalam medan seni rupa kontemporer. Grayson Perry jelas seniman keramik yang memahami paradigma seni rupa kontemporer, sehingga dia berhasil menembus lingkaran dalamnya. Demikian pula, kebebasan dalam medan seni rupa kontemporer menyebabkan mudah saja misalnya seorang kurator memasukkan seorang seniman keramik menjadi bagian dari pameran yang dikurasinya, seperti dicontohkan oleh kesertaan Gwyn Hanssen dalam perhelatan Biennale of Sydney. Harus diakui memang tak mudah menjadi seniman yang *recognized* dalam medan seni rupa kontemporer,

tak hanya bagi seniman keramik, juga bagi para seniman kontemporer. Kendati beberapa seniman keramik mendapatkan apresiasi dan penghargaan dai medan seni rupa kontemporer, namun tentu tak seberapa jumlahnya dibandingkan seniman media baru, fotografi, lukis, patung yang nota bene adalah para seniman turunan tradisi *fine art*. Seni keramik sebagai bagian dari seni rupa kontemporer bagaimanapun tidak bisa dilepaskan dari keterbukaan seni rupa kontemporer. Jika seni rupa kontemporer bisa berupa apapun (*anything goes*), tentu saja karya keramik pun bisa menjadi bagian darinya. Namun tak mudah bagi para seniman keramik untuk menjadi bagian dari medan seni rupa kontemporer. Peter Dormer menunjukkan apriori medan seni rupa kontemporer di Barat terhadap para seniman keramik yang ingin menjadi bagian di dalamnya,

“Ceramicists want to join this enclosed, increasingly private realm of art—an art that has successfully disconnected itself from responsibilities to the outside world and whose practitioners deny any role to do with design or function or common meaning. But artists, curators and other priests of art are not keen to embrace clay workers.” vii

Dalam pandangan yang sama Bruce Metcalf berujar,

“The conceptualist bent of contemporary art is blind—utterly blind—to some of the most important attributes of modern craft. The artworld has no use for the fact that craft objects are made by hand, and that learning a craft is difficult and demanding. Nor does the artworld value the many histories of craft, except when a certified artist might condescend to call attention to them. Although these many dismissals of craft attitudes and craft values are breaking down, they are still commonplace in artworld capitals.” viii

Dari sudut pandang para seniman keramik tentu timbul pertanyaan apa signifikansinya menjadi bagian dari medan seni rupa kontemporer? Tentu sajalah ini akan berpulang pada kebutuhan personal para seniman keramik. Seni rupa kontemporer memang secara paradigmatik berbeda dengan kriya kontemporer. Seni rupa kontemporer

merupakan wilayah seni dengan orientasi kritis terhadap budaya dan ideologi dominan. Seni rupa kontemporer merepresentasikan segala persoalan hidup manusia dan dunia saat ini. Sebagai turunan seni rupa modern, seni rupa kontemporer mementingkan konsep, wacana dan teori dalam operasinya. Aspek-aspek ketrampilan dan keindahan tidak diharamkan, namun hanya muncul jika dibutuhkan—dan seniman kontemporer bebas untuk meminjam tangan pihak lain untuk melakukan bagian tersebut.

Sebagai praksis seni yang erat dengan teori kritis (*critical theory*) berbagai isu yang relevan dengan situasi dunia saat ini menjadi tema penting dalam seni rupa kontemporer seperti lingkungan, poskolonial, multikultur, gender dan gaya hidup. Hal itu menunjukkan bahwa seni rupa kontemporer bertujuan membangkitkan kepedulian dan kesadaran (*awareness*) pemirsanya pada berbagai persoalan—melalui karya-karya yang ditampilkan. Tentu saja sebagai karya seni, tak semata-mata tema yang menjadi penting, namun bagaimana tema tersebut disampaikan melalui karya-karya yang juga menunjukkan pendekatan atau metode baru. Dalam beberapa kemungkinan bahkan obyek seni tak lagi penting, melainkan survey, proses, keterlibatan dan performatif menjadi bagian utama. Hal ini menunjukkan bagaimana wilayah seni rupa kontemporer memang bukan wilayah yang mudah ditembus oleh para seniman keramik. Begitupun, tentu selalu ada seniman keramik yang memang memiliki arah sebagaimana paradigma seni rupa kontemporer. Bagaimanapun keramik adalah medium yang dapat dikendalikan dan diarahkan sesuai kebutuhan senimannya. Namun dalam konteks seni rupa kontemporer, menjadi seniman di dalamnya barulah bernilai jika senimannya mendapatkan “penghargaan” dari komponen-komponen di dalamnya (kritikus, kurator, kolektor dan apresiator).

Dalam medan seni rupa kontemporer di Indonesia upaya seniman keramik untuk muncul dalam seni rupa kontemporer tidak seberat di Barat. Beberapa seniman keramik merupakan seniman yang cukup dikenal dalam medan seni rupa

kontemporer Indonesia. Albert Yonathan, seorang seniman keramik muda menjadi salah satu seniman yang terpilih dalam paviliun Indonesia dalam Venice Biennale tahun lalu.

Dalam kaitan dengan JCCB #3, Kategori Seni berisi seniman-seniman keramik yang bertujuan menghasilkan karya seni. Namun, harus diakui bahwa konteks seni yang dimaksud memang tak langsung mengacu pada paradigma seni rupa kontemporer. Bisa dikatakan kesadaran estetika mereka bervariasi antara kesadaran estetika yang mengacu pada *contemporary craft* dan *contemporary art*. Untuk menguatkan gagasan seni keramik dalam konteks seni rupa kontemporer juga diundang seniman-seniman kontemporer non-keramik untuk menyajikan karya-karya “seni keramik”. Bahkan beberapa di antaranya menggunakan material non-keramik untuk bicara keramik.

Seni Keramik Dalam Konteks Desain

Barang-barang keramik dalam konteks desain, dapat dibagi ke dalam dua metoda yaitu *craft-based design* dan *factory-based design*. Dalam pameran ini maka penekanannya diarahkan pada *craft-based design*. Para seniman keramik dalam konteks ini juga bisa disebut sebagai *designer-maker*. Mereka merancang dan sekaligus mengeksekusi karya keramiknya. Jika bicara mengenai keramik fungsi buatan studio, maka wilayah yang ditunjuk sepertinya akan mengacu pada lingkup *functional-craft*. Bisa jadi demikian, namun dalam perkembangannya ada arah yang cukup berbeda antara keduanya. Di era sebelumnya *functional craft*—dipengaruhi oleh estetika Bernard Leach—lebih menekankan pada aspek hand-made, kejujuran pada material, crude dengan glasir yang umumnya earthy dengan warna-warna natural. Sementara *craft-based design* dalam perkembangannya yang mutakhir lebih menekankan pada aspek perancangan yang seksama dengan bentuk-bentuk yang lebih *clean* dan *perfect*, bahkan mendekati perfeksi/kesempurnaan pabrik kendati kerap meninggalkan jejak buatan tangan. Barang-barang keramik desain saat ini tampak *sleek*, dengan bahan-bahan tanah liat berwarna terang seperti *white*

stoneware, porselen dan *bone china*. Dalam beberapa hal tampilannya seperti keramik buatan pabrik, namun dengan sentuhan personal dan kekhasan desain serta diproduksi terbatas. Hal ini juga tidak lepas dari semakin mudahnya—di negara-negara maju—para seniman keramik mendapatkan material yang berkualitas setara material yang dipergunakan di pabrik.

Keramik dalam konteks desain tak terbatas pada barang-barang fungsional, seperti *table ware*, namun juga meliputi barang-barang perlengkapan interior maupun keramik dekoratif seperti *jewelry* dan berbagai kemungkinan lain. Sebagaimana telah diutarakan bahwa tidak ada batasan yang tegas antara sub-kategori dalam seni keramik, sehingga karya-karya keramik desain pun dalam beberapa kemungkinan bisa masuk atau tumpang tindih dengan kategori keramik *craft*, bahkan bisa menembus wilayah seni rupa kontemporer. Seringkali seniman keramik memanfaatkan barang-barang keramik buatan pabrik yang mereka olah kembali, kerap memperlakukan piring-piring keramik sebagai kanvas untuk menerapkan sentuhan artistiknya. Adakalanya karya tersebut tetap tinggal sebagai barang pakai, namun dalam kala lain menjadi karya seni. Dalam JCCB #3 ini ditampilkan beberapa karya-karya keramik desain, mulai dari *tableware* sampai *wall treatment*. Rata-rata karya desain ini mengusung nama senimannya, kendati ada yang menggunakan *brand* studionya.

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- i Katalog JCCB#2
- ii Bruce Metcalf, "Contemporary Craft: A Brief Overview", dalam *Exploring Contemporary Craft, History, Theory & Critical Writing* (Toronto: Harbourfront Centre, 2002), hlm. 14-15
- iii Ibid, hlm. 16.
- iv Garth Clark, *American Potters, The Work of Twenty Modern Master* (New York: Watson-Guption Publication, 1981), hlm. 20
- v Metcalf, op.cit., hlm. 21.
- vi Ibid, hlm. 22
- vii Peter Dormer, *The Art of The Maker, Skill and Its Meaning in Art, Craft and Design* (London: Thames and Hudson, 1994), hlm. 169.
- viii Metcalf, op.cit.





COEFFICIENT OF EXPANSION:

Ceramic Art in Context

by Asmudjo J. Irianto

The term *coefficient of expansion* in ceramics is related to quartz inversion, also known as *ceramic change*—the point where clay undergoes a change into ceramic at 573 °C—in ceramics firing, this process is followed by the expansion of the ceramic body. As a theme of this biennial, ‘coefficient of expansion’ has been detached from its technical context to serve as a metaphor for today’s increasingly extensive ceramic praxis. As a theme, “Coefficient of Expansion” refers to an attempt to “map” the diversity and expansiveness of ceramic art. Admittedly, “mapping” is not a specific or special theme, especially when considering the state of ceramic art in the place where this biennial is being held: Indonesia. Despite coming across as stereotypical, or as something that has become a latent problem, we cannot deny the lack of regards or perception given by the Indonesian public to contemporary art, including contemporary ceramic art. This is in part due to the lack of information channels and knowledge about art, either in formal and informal education sectors or in our art infrastructure. In turn, it affects the public’s capacity to appreciate and value art. On the other hand, information flows easier and quicker each time, allowing artists—including ceramic artists in Indonesia—to access and follow the developments of global contemporary ceramic art. As artists, these ceramists can be considered as specialists who understand the development of global ceramic art praxis and discourses at a level not enjoyed by the wider public.

The First Jakarta Contemporary Ceramic Biennale (JCCB#1) was also about an effort to map contemporary ceramic art—a paradigm of

ceramic art in its most current form. The theme of the inaugural biennial, “Ceramic Art: In Between” showed our attempt to map the confounding position of contemporary ceramic art that occupies the intersection between contemporary art and contemporary craft. Ceramic artists tend to find themselves adrift between the two poles. On the other hand, JCCB#2 curated by Sudjud Dartanto, titled “Crafting Identity” attempted to show how ceramic artists also make references to a popular theme in contemporary art—identity politics. He wrote:

“The aim of the Jakarta Contemporary Ceramics Biennale II, through the theme ‘Crafting Identity’, is to attempt to engage in a discourse about identity. ‘Crafting’ refers to the practice of creating works using one’s craftsmanship abilities. Here, ‘Crafting Identity’ is intended to mean any craft practice exercised to create an ‘identity’ ..., the issues of identity within the curatorial of “Crafting Identity” can be specified further. Issues range from identity and its connection with discourses of spirituality, discourses of body and gender, discourses of art and memory, the culture of consumption (consumer culture), its relation to production in work culture, historical reference, postcolonial condition, diaspora experience, locality and globality, and urban/ industrial experience.”¹

However, we must admit that even today ceramic artists are still faced with problems of identity, i.e. the “identity of contemporary ceramic art”. An opportunity to hold JCCB#3 at the Indonesian National Gallery with the support of the Ministry of Tourism and Creative Economy, has encouraged

us, the curators of this exhibition, to rehash our efforts to map ceramic art not only in the context of contemporary art (as in JCCB#1), but to expand its context and participants to include a greater diversity of foreign ceramic artists.

We hope that a comprehensive mapping can help the public to better understand the possible existence of many sub-categorization in ceramic art, which we can refer to as *context*. We feel that it is important to highlight these diverse contexts because, despite each region or category having their own area of specialization, we recognize how the boundaries between them are far from clear cut and definite. Such problems form the background of JCCB#3. In our effort to map the issue comprehensively, some points from JCCB#1 will inevitably be revisited here.

One of the questions that often emerge in a discussion of contemporary ceramic art is the debate between art and craft. Many ceramic artists in the West are understandably weary of such debates. However, with an awareness of ceramic art's position in the intersection between art and craft, we feel that it is important for us to discuss once again such problems and their causes, especially concerning ceramic art in Indonesia. By understanding the diverse contextual possibilities, there will be opportunities available to ceramic artists to retain double identities, or even triple identities, without any confusion when working in each identity. By understanding the ceramic art map, each ceramic artist has the opportunity to travel between the different ceramic art categories or regions without fear of getting lost. They can enjoy the benefits of having double (multiple) identities, without being trapped inside a dilemma. In the same way, they can also plot out a firm destination by understanding all the consequences and risks involved. The theme of this biennial is not intended to open a debate between the paradigms of craft vs. art—as they have their own paradigms. Instead, it is intended to help direct the way for us to see the differences or overlaps between the two.

(Once Again) A Question of Categories

The understanding of *seni* 'art' in *seni keramik* 'ceramic art', is fluid or loose enough to encompass ceramics in the traditional sense, or the functional, decorative, even art in the sense of autonomous art (i.e. self-expression, or art for art's sake). This demonstrates how *art* in *ceramic art* tends to refer to art in the general sense; in dictionaries, it is often defined as *ketrampilan* 'skill'. Art is often synonymous to craft. Meanwhile, *art* in *contemporary art* has clearly diverged from this dictionary definition. As such, the term *ceramic art* does not immediately refer to art in the sense of *modern art* or *contemporary art*. In this essay, I refer to ceramists as ceramic artist (loosely termed), regardless of their works—be it functional ceramics, decorative or art works. Even if they do work with, or under, directions—as designers, craftsmen, artisans, or artists—they are unified in their regard for personal characters and aesthetic quality.

The fluidity or looseness of ceramic art's definition cannot be separated from the role of ceramic objects in the history of human civilization. On the one hand, ceramics still play an important role in our material culture today; but on the other hand, ceramic art has become the "step-child" of contemporary art. Ceramic art is not considered as part of modern art's journey. In the West, ceramic art is generally placed under craft, from education institutions, galleries, museums, to journals and target markets. Such infrastructures emerged regardless, and they are often placed in a dichotomic relationship against contemporary art infrastructures. It began due to the difference in trajectories between ceramic art and contemporary art, thus preserving the dichotomy between art and craft. In addition, the paradigms and ideas (concepts) that form the basis of these two categories are quite different. The principles and concepts of modern art, further extended in contemporary art, are certainly quite different from the principles basing today's ceramic art practices.

The genealogy of ceramic art leading up to

contemporary ceramic art can be considered as having its beginning in the Arts and Crafts Movement, as explained by Bruce Metcalf,

“In fact, I could reasonably claim that modern craft was invented by William Morris...I would suggest that Morris created a new category of objects. These things were not only luxury interior décor, nor were they only the products of a trade. They are craft in the fully modern sense. They were fleshed out over the next forty years of the Arts and Crafts Movement... First of all, they were theorized. They were both the product and subject of discourse... With Morris, craft entered a world of theory.” ⁱⁱ

The Arts and Crafts Movement was a movement that acted in resistance to the Industrial Revolution. It was driven by William Morris, who in turn was influenced by John Ruskin’s idealized version of Medieval material conditions and social situations. Despite emerging as a new awareness and theory, this new scope of Crafts remained faithful to the egalitarian principles of the Arts and Crafts Movement. Individuation and aesthetic expressions in crafts were considered as fundamentally different and distinct from the individuation and aesthetic expressions of Modern Art, as emphasized by Bruce Metcalf,

“Ruskin’s genius was to move attention away from a ‘disinterested’ contemplation of an artwork and toward a broader examination of the society from which the work emerges. Before the fact, Ruskin challenged the doctrine of Greenbergian modernism and the whole concept of the autonomous art object.” ⁱⁱⁱ

From Metcalf, we can clearly surmise that “modern ceramic art” began with a different attitude than those practiced by modern art. We can name Ceramic Art that came after the Arts and Crafts Movement as Modern Ceramic Art merely based on the timing of its emergence, i.e. around the beginning of modern art and coinciding with the emergence of modern society. However, modern ceramic art had a different set of principles and attitudes compared to modern art that exalted artistic autonomy and avant-gardism. Despite its

concern with personal expression, modern ceramic art was based on taking a low-profile attitude, idealizing handmade works and craftsmanship.

Although the Arts and Crafts Movement began to fade toward the 20th century, within the ceramic art context, its spirit was kept alive by Bernard Leach who combined it with Eastern (Japanese-Korean) ceramics philosophy. For Bernard Leach, a good ceramic art is a union between function, aesthetics and skills, more or less showing the cohesion between rational thought (mind), heart, and hand (skill). Bernard Leach’s exposition became the creed of all ceramic artists who came after him, following the growth of ceramic studios, especially in England, but also around the world. A radical change swept through the ceramic art world when in the 1950s, Peter Voulkos et al. based in the West Coast of America, began to adapt modern art principles—in this case, abstract expressionism—onto ceramics. Peter Voulkos was considered a rebel ceramic artist, and his works sparked strong reactions from conservative ceramic artists, *“The outrage stemmed from the fact that the work of Voulkos group represented the antithesis of the Western pottery aesthetic. The conservative canons of the ceramics community were under attack.”* ^{iv}

Voulkos became an important turning point that inspired other ceramic artists, by showing that they too could become part of the modern- and contemporary- art scene. After Voulkos, the face and ideas of ceramic art was never the same again. However, Voulkos also caused a “discord” in the ceramic art world. Some ceramic artists thought that ceramic art should avoid art concepts in the modern- or contemporary- art sense, while others desired to become part of them. The traits shown by today’s contemporary ceramic art dynamics reflect the ideas inherited from the Arts and Crafts Movement, from Bernard Leach and also from Peter Voulkos, in its intersection with either contemporary craft or contemporary art.

Today, ceramic art can be considered as quite popular on a global scale. In large cities around the world, we can easily encounter ceramic

studios run independently by their artists. They are the heirs of their predecessors. Bernard Leach's ideology lives in some, while others follow Peter Voulkos's path as they fight to become part of the contemporary art world. However, most of them concentrate their intensive efforts to answer an immediate challenge—as ceramic artists—in a global situation. They no longer want to be restricted by ceramic art's historical legacy. Instead, they look at all the potentials available to them, resulting in the expansion of ceramic art into contemporary (material-)culture. The same must be done with our attempt to consider the possibilities of ceramic art today, where we need a sort of map to explain the presence and context of ceramic art. Therefore, we will map them into three contexts: *contemporary craft*, *contemporary art* and *design*.

How we place a particular ceramic work into one of those contexts, is very much influenced by the intent, motif, and manner with which each ceramic artist justifies his or her chosen context or area. This will be explored in greater detail in ceramic art within the context of contemporary art. The differences amongst the three categories can often be quite hazy, indistinct, and confusing, due to the overlap between the three.

Ceramic Art in the Contemporary Craft Context

Because ceramic art's journey exists within the craft trajectory, the most dominant praxis in ceramic art can be found in the realm or context of contemporary craft. As discussed previously, the lengthy journey of ceramic art—since the Arts and Crafts Movement to the Contemporary Ceramic Art era—especially the one based on attitudes and goals that are different to those of modern art's, finally led to a separate and distinct infrastructure for ceramic art. However, unlike art with its own art world, ceramic art as part of contemporary art does not require a [separate] craft world to demonstrate its scope of production and consumption. This shows how contemporary craft is still rooted in society; unlike contemporary art that continues to require mediation to be able to reach the public, through museums or galleries or its custodians for example, as well as various

historical constructs, theories, and discourses—thus justifying its need for a designated 'art world'.

Ceramic works—and works of other material crafts—mostly remain within craft, not only due to their historical trajectory and attitudes of their practitioners, but also because society needs craft, and that craft is truly distinct from (contemporary) art. This demonstrates how craft's persistence and popularity is surely based on its specificity and limitations,

"That is to say, craft has inherent limits. Craft must remain a sense of the object; craft must be substantially handmade; craft might engage its own traditions, but craft cannot fully partake of the openness of contemporary art. Craft cannot be just anything at all." ^v

Even today, ceramists working independently in their own studios continue to produce handmade functional and decorative ceramic pieces. Furthermore, what is known as contemporary craft also encompasses ceramic works created as personal expressions that emphasize upon aesthetic aspects. Look at the number of craft-centric magazines and galleries that have a tendency to show non-functional works such as objects, sculptures and even installations. However, as posited by Metcalf, these ceramic works continue to demonstrate a strong sense of beauty and craftsmanship identity—two aspects that are not the aim of contemporary art. Generally, non-functional ceramic works exude a different aura compared to contemporary art works. Ceramic art works tend to appear as works that can defend themselves independently as aesthetic objects—requiring help from neither discourse nor theory. The dominant tendency toward free-form works in contemporary craft has led many observers to believe that the wall separating contemporary craft from contemporary art has fallen. They believe that the differences between art and craft are artificial and constructed. However, Bruce Metcalf seems to disagree,

"In the past fifteen years, many observers of contemporary craft have suggested that art and craft have merged, or should merge. Implicit in such assertion is that, philosophically,

craft as we know it and art as we know it are the same thing. But in an atmosphere wherein art is regarded, in essence, as a conceptual activity—as the embodying of meaning—I think that arguing that art and craft are the same thing is wrong.”^{vi}

We must admit that there are differences in artistic inclinations between contemporary craft and contemporary art. Unlike contemporary craft works, contemporary artworks often require lengthy explanations for its presence or existence. Questions like “But is it art?” can somewhat show how contemporary artworks tend to be unfathomable—even disagreeable—to the wider public. Contemporary artworks are also contingent objects, i.e. works that depend on explanations (discourse or theory) for their existence, from either content (representation), methods, or appearance.

Therefore, in reality, ceramic art in the context of contemporary craft will also encompass ceramics in both a contemporary art and a design context, because the ‘main house’ for a ceramic artist will be found within the realm of contemporary craft. A number of these artists will ‘visit’ the contemporary art scene, where some will then choose to remain permanently; others move back and forth between those realms.

JCCB#3 features ceramic artists who own studios and create works both functional and decorative. Some of them also create works as their personal expressions, such as figurines. Most ceramic studios carry the name of their artists, other studios emphasize upon production centered on the studios’ name or reputation. Some of these production studios are quite large, and can be considered as a small-scale industry.

In addition to studio-owning ceramic artists, this biennial also features works representing traditional ceramic forms still surviving in Java, such as the traditional ceramic works from Bayat, a village in Klaten, Central Java, and ceramic works from the village of Bumi Jaya Ciruas, Serang, Banten.

Ceramic Art in a Contemporary Art Context

Placing ceramic art in an art context will be less meaningful if we take ‘art’ in a general or lexical sense, as it will only return to a loose sense of the term. Therefore, what we need to examine is the position of ceramic art as part of contemporary art. It is not easy to place ceramic art within the context of contemporary art. When looking at the names of ceramic artists who have received recognition from the contemporary art world, we will discover the different possibilities and inclinations of ceramic art itself. Look at, for instance, the vessels or pottery-works like those created by Gwyn Hanssen presented at the 12th Biennale of Sydney; or alternatively, a Grayson Perry creation that won the 2003 Turner Prize, one of the most prestigious contemporary art awards in the world. Although works by both artists are based on pottery (vessel-form), their attitudes and execution/behavior differ greatly. Gwyn Hensson is a ceramic artist who follows Bernard Leach’s artistic philosophy—despite the minimalist and modern forms of his works. Meanwhile, Grayson Perry demonstrates an attitude common to most contemporary artists: high profile, with a great spirit and desire to break through boundaries. Grayson Perry is also famous for his cross-dressing. His ceramic vessels are full of pictures, images, and graffiti of the present-day.

In addition to pottery, works by ceramic artists in the form of sculptures and installations are also frequently featured in contemporary art exhibitions. Deskilled ceramic works have also commanded the attention of the contemporary art world, such as Rebecca Warren’s figurative sculptures that appear rough and unfired. Ceramic art, in a contemporary art context, is also populated by (non-ceramic) contemporary artists such as Antony Gormly and Ai Weiwei.

The presence of ceramic artists in the contemporary art scene is influenced by an artist’s attitude and intention, in addition to the various stakeholders of contemporary art. Grayson Perry is clearly a ceramic artist who understands the contemporary art paradigm,

a knowledge that enables him to push into its inner circle. Likewise, the anything-goes nature of contemporary art makes it easy for a curator, for instance, to include works by one or more ceramic artists in an exhibition, as demonstrated by the inclusion of Gwyn Hanssen at the Biennale of Sydney. Admittedly, it is not so easy to become a recognized artist in the contemporary art scene, not only for ceramic artists, but also for contemporary artists in general. Although there are a number of ceramic artists who have gained recognition and accolades in the contemporary art scene, their numbers pale in comparison to the ranks of new media artists, photographers, painters, and sculptors who are the 'natural' heirs of fine art tradition.

At the end of the day, ceramic art as part of contemporary art cannot be separated from the open nature of contemporary art itself. If contemporary art can take any kind of guise (anything goes), then ceramic works can also become part of it. Yet, it is not a simple task for ceramic artists to become part of the contemporary art scene. Peter Dormer points to the prejudiced view held by the Western contemporary art scene toward ceramic artists who wish to be part of it,

"Ceramicists want to join this enclosed, increasingly private realm of art—an art that has successfully disconnected itself from responsibilities to the outside world and whose practitioners deny any role to do with design or function or common meaning. But artists, curators and other priests of art are not keen to embrace clay workers." vii

Echoing this view, Bruce Metcalf states,

"The conceptualist bent of contemporary art is blind—utterly blind—to some of the most important attributes of modern craft. The artworld has no use for the fact that craft objects are made by hand, and that learning a craft is difficult and demanding. Nor does the artworld value the many histories of craft, except when a certified artist might condescend to call attention to them. Although these many dismissals of craft attitudes and

craft values are breaking down, they are still commonplace in artworld capitals." viii

From the ceramic artists' point of view, a question arises as to why it is significant or important for them to become part of the contemporary art scene. The answer depends on each artist's personal needs. Contemporary art is different in paradigm from contemporary craft. Contemporary art is an art world with a critical orientation toward dominant cultures and ideologies. Contemporary art represents all facets faced by humanity and the world today. As a continuation or derivative of modern art, contemporary art places an importance on concept, discourse, and theory in its operation. Aspects related to skills and aesthetics are no longer forbidden, but they only appear when necessary; and contemporary artists are free to borrow the skills or hands of others to achieve them.

As an art practice closely connected to critical theory, numerous relevant issues found in the world today have become important themes in the contemporary art scene, such as environmental issues, postcolonialism, multiculturalism, gender issues, and lifestyle. It demonstrates how contemporary art aims to increase the public's concern and awareness of the many issues/problems through works shown. Themes are not the only important aspect of artworks. Rather, there is an emphasis placed on how these themes can be conveyed through works that also show new methods or approaches. Even further, in some instances, the art object is no longer as important as the survey, process, involvement, and performance that form an artwork's main components. This demonstrates how and why the realm of contemporary art is not a place easily accessible to ceramic artists. Even so, there will always be ceramic artists who already share the same trajectory as the contemporary art paradigm. Despite everything, ceramics is essentially a medium that can be controlled and directed according to the artist's requirements. However, in a contemporary art context, an artist's position will only become valuable when he or she is able to gain "recognition" from all of

its components (art critics, curators, collectors, and art lovers/appreciators).

In the contemporary art scene in Indonesia, the challenges faced by a ceramic artist in his or her effort to enter the contemporary art world are not as dire as that in the West. Several ceramic artists have become well-known figures in the Indonesian contemporary art world. The young ceramic artist Albert Yonatan, was one of the artists selected to display his works in last year's Venice Biennale.

At JCCB#3, the *Art* category is populated by ceramic artists who aim to create artworks. However, we must admit that the 'art' in question does not immediately refer to the paradigms of contemporary art. We can say that they vary in levels of aesthetic awareness, between contemporary craft and contemporary art. To strengthen the concept of ceramic art in a contemporary art context, we have invited non-ceramic contemporary artists to present their "ceramic art" works. Several of them have even elected to use non-ceramic materials to discuss ceramics.

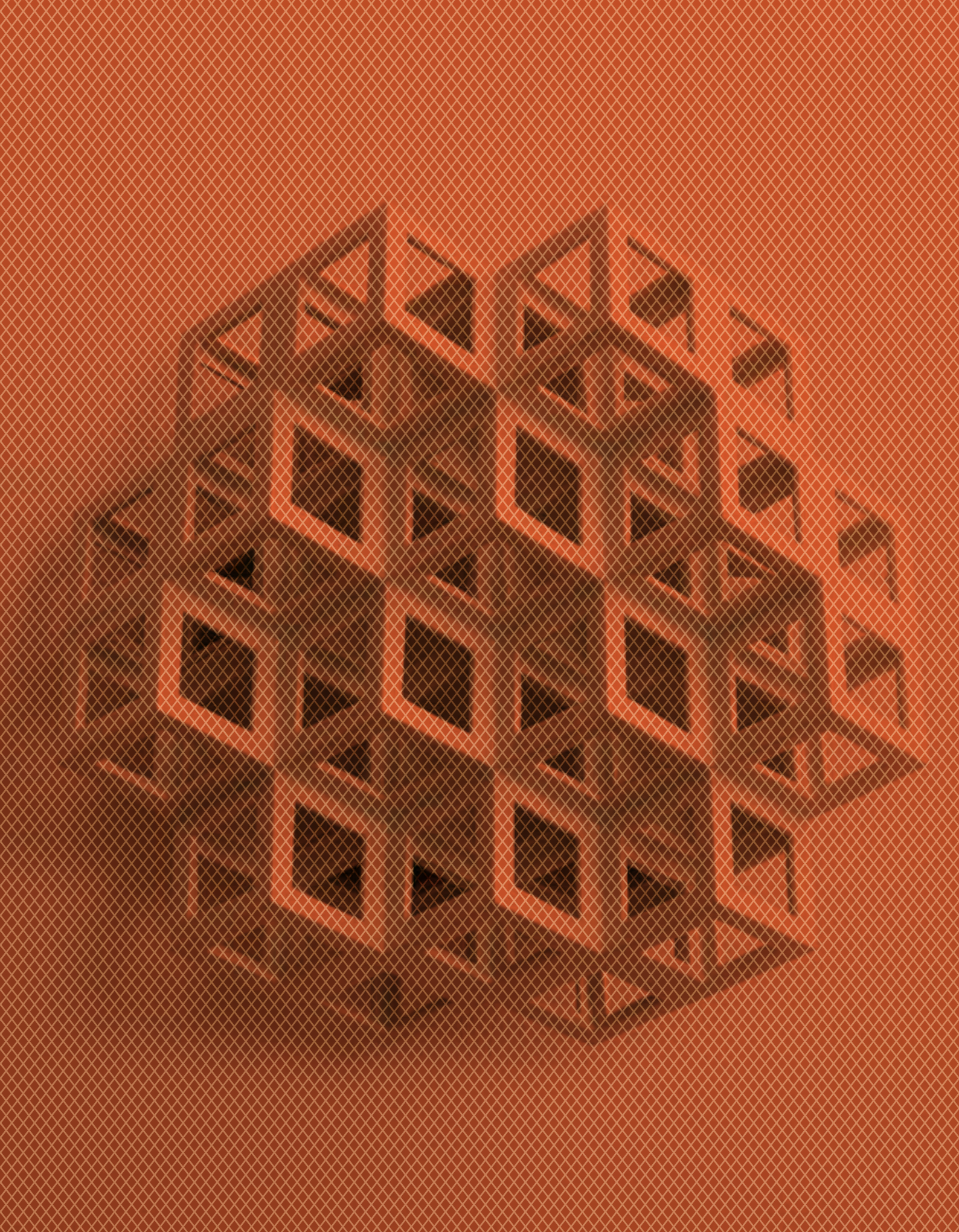
Ceramic Art in a Design Context

Ceramic works in a design context can be divided into two further categories based on their methods, craft-based design and factory-based design. In this exhibition, the emphasis is on craft-based design. In this context, ceramic artists can also be called *designer-makers*. They design and execute their ceramic works. The term *studio-made ceramic works* will most likely refer to functional-crafts. Though they appear similar, the two of them do follow different paths/trajectories in their developments. In the previous

era, functional craft—influenced by the aesthetics of Bernard Leach—tended to place more emphasis on handmade aspects, on material truthfulness, crude qualities with earthy glazes and natural colors. Meanwhile, craft-based design in its more current form tends to place emphasis on closely-regarded design aspects with cleaner and more perfect forms, even comparable to factory-made perfection or exactness, despite still leaving handmade traces. Today's design ceramics appear sleeker, made using light-colored clay such as white stoneware, porcelain, and bone china. In several aspects, they do look like factory-made ceramics, although they do exude personal touches and design exclusivity, in addition to their limited production number. This is related to the fact that, in developed countries, ceramic artists are able to obtain materials of the same quality as those used in ceramics factories.

Design ceramics is not limited to functional objects such as tableware, but also includes interior furnishing objects and decorative ceramic objects such as jewelries and many other possibilities. As previously stated, there are no set boundaries between sub-categories in ceramic art, enabling design ceramics to be included in, or have overlaps with, craft ceramics, or even becoming part of the contemporary ceramic art scene. Oftentimes, ceramic artists will utilize and rework factory-made ceramic objects, for example, by treating ceramic plates as canvases for their artistic touches. Sometimes, these works remain as functional items; other times, they turn into artworks. JCCB#3 presents several design ceramics works, from tableware to wall-treatments. Generally, design ceramics are directly attributed to their respective artists, but some of them are presented under studio brand names.

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- i JCCB#2 Exhibition Catalogue
ii Bruce Metcalf, "Contemporary Craft: A Brief Overview", in *Exploring Contemporary Craft, History, Theory & Critical Writing* (Toronto: Harbourfront Centre, 2002), pp. 14-15
iii Ibid, pg. 16.
iv Garth Clark, *American Potters, The Work of Twenty Modern Master* (New York: Watson-Guption Publication, 1981), pg. 20
v Metcalf, *op.cit.*, pg. 21.
vi Ibid, pg. 22
vii Peter Dormer, *The Art of The Maker, Skill and Its Meaning in Art, Craft and Design* (London: Thames and Hudson, 1994), pg. 169.
viii Metcalf, *op.cit.*



KERAMIK SEBAGAI TANDA - TANDA

oleh Rifky Effendy

Kuratorial JCCB ke-3, "Coefficient Of Expansion", berupaya merengkuh perkembangan seni keramik secara luas, baik dari sudut penjelajahan material tanah liat maupun bentuk, serta berupaya jauh masuk ke dalam alam gagasan atau melampaui secara konsep (seni) keramik sebagai objek tiga dimensional. Dunia keramik yang telah hadir dalam peradaban manusia mungkin saja telah menjadi memori kolektif sebagai material dan bentuk, bahkan kemudian membentuk citra mental (*mental images*) dari pengalaman melihat manusia yang berinteraksi dengan objek, alam, atau pemandangan yang terjebak di dalam 'gua Plato'. Kita bisa serta-merta menyebut benda-benda seperti contohnya: batu bata, cangkir, genteng, kendi, vas—dan yang muncul adalah *imej* atau citraan bentuk-bentuk tertentu dari material tanah liat yang dibakar, baik berupa tembikar terakota, maupun porselen.

Keramik menjadi *sub-lingua franca* dari perbendaharaan bahasa maupun sebagai arketip budaya post-modern. Kemapanan material keramik sebagai bagian dari budaya material (*material culture*), tentu melebihi apa yang disebut "seni keramik"; dalam beberapa artikelnya, Asmudjo J. Irianto selalu mencatat bahwa istilah seni keramik dalam artian sekarang masih terbilang baru, karena kemunculan revolusi industri dan seni modern (di Barat) yang terkotak-kotak atau *rigid*. Sedangkan di wilayah non-Barat apa yang dimaksud dengan istilah seni masih tumpang tindih antara praktek seni

modern, seni halus dan seni kerajinan. Persoalan seni sebagai institusi ini, di dalam praktek seni rupa dan medan sosialnya, menjadikan seni rupa modern beserta nilai-nilainya tak lagi universal dan problematik ketika menjangkau khalayaknya. Seni rupa ditafsirkan beragam, dan bagi beberapa pemikir estetik (post-modern), hal ini menjadi modal pembacaan baru bagi praksis seni global.

Image yang stereotip terhadap bentuk seni keramik terutama yang bersumber dari kehidupan sosial-budaya sehari-hari atau domestik, bagi seniman muda Bonggal Hutagalung (l. 1988) dari Bandung, menjadi tafsiran yang bisa di-rekreasikan dan direproduksi sebagai gagasan karyanya. Ia mengambil citra guci keramik porselen dari Tiongkok dengan gambar biru-putih untuk membangun guci versinya pribadi, yang merepresentasikan semangat *low-brow*, dengan gambar-gambar dan tulisan yang cenderung mengadaptasi artistik seni jalanan. Badan gucinya dibentuk dengan cubitan (*pinching*) kasar dan menggunakan bahan lokal yang tersedia. Kadang ia menambahinya dengan elemen lain seperti kayu maupun lampu neon. Karya Bonggal merepresentasikan bagaimana ledakan (implosi) barang-barang konsumsi dalam keseharian telah membentuk mental yang menyandarkan identitasnya kepada budaya baru, yakni budaya konsumtif atau post-industri. Khususnya di wilayah negara yang ekonominya sedang berkembang seperti di negara-negara Asia Tenggara, persoalan budaya konsumsi ini mengubah karakter budaya masyarakatnya. Barang-barang industri dan

kebutuhan yang diimpor juga mengubah pola produksi industri, seperti industri keramik lokal. Khususnya di Indonesia, banyak sentra kerajinan dalam perkembangannya menurun jumlahnya. Sedangkan benda-benda keramik yang diimpor dari negara lain seperti dari negara China terus masuk secara masif.

Perkembangan ini terepresentasikan pada karya seniman Norwegia, Kjestri Lunde yang dengan tak ragu dan dengan sengaja menggabungkan benda-benda porselen temuan dengan benda temuan lainnya untuk tujuan pencarian makna baru. Lunde menyatakan dalam wawancara yang dimuat di situs <http://www.ceramicsnow.org/kjerstilunde> :

“Every day we are surrounded by objects of different character. Objects we either know from before or new things we’ve never seen. Created by nature or shaped by human hands. We distinguish between the known and unknown, and make new discoveries. What is known from before we often find in our home environment and community, and the more unknown objects we find when traveling or in new surroundings. I approach the objects in the exposition with different artistic strategies, and a transformation process that examines functional, sculptural and cultural issues. In the selection of an object to work with, I look for what exudes a certain history and experience. By my hand, the objects are then transformed into new stories, and re-created objects. The original objects emerge as raw materials, in which their parts are recreated into wholes, with a desire to capture the time between past and present. The intention is to add something new and different to an object’s inherent character. Together these objects link together as small elements in a storytelling collection, and reveal a hidden story.”
(1)

Pendekatan yang dilakukan Lunde tentunya merujuk kepada perilaku seniman *avant garde* Marcel Duchamp, yang juga menjadi muasal kecenderungan gejala seni modern.

Di era perkembangan seni kontemporer yang

tanpa batasan, keramik sebagai *lingua franca* atau *mental image*, bagi beberapa seniman telah menjadi sebuah gagasan yang bebas ditafsirkan dari berbagai pakem atau menjadi perbendaharaan gagasan yang tak terbatas. Keramik telah menjadi material dan citra yang ajeg dan tak tergoyahkan sebagai bagian budaya material, menjadi lokus eksperimentasi maupun pusat dekonstruksi ataupun re-kreasi, seperti karya patung keramik yang *kitsch* dari Jeff Koons, Ai Weiwei, maupun karya Grayson Perry yang fenomenal. Keramik dan porselen dijadikan penanda maupun material yang kritikal untuk menghasilkan suatu citra yang terhubung pada suatu konteks yang ingin dihadirkan oleh sang seniman. Para perupa ini memanfaatkan karakter keramik sebagai suatu strategi, dengan membuat struktur ‘tanda/bahasa’ untuk menyampaikan suatu ekspresi.

Karya seniman China Wan Li Ya (l. 1963, di Qingdao, China) menghadirkan situasi yang ambigu antara bentuk dari barang keseharian yang disejajarkan dengan imej lukisan klasik tradisi China yang mapan. Ia mereproduksi wadah objek industrial dari berbagai macam produk minuman kemasan dengan porselen berdekorasi pemandangan biru-putih yang khas, dalam karya berjudul *Thousands of Kilometers Landscape* (2012). Benda-benda industri yang memenuhi kehidupan menyatu dengan aspek kekuatan tradisi, walaupun kontradiktif. Suatu pemandangan jukstaposisi yang lazim di dalam perkembangan budaya masyarakat tertentu, di mana tanda-tanda kehidupan modern dan nilai-nilai warisan budaya berdampingan di dalam satu konteks ruang dan waktu. Perbenturan berbagai nilai tersebut menghasilkan realitas yang tumpang tindih di dalam budaya masyarakat kontemporer China.

Strategi lain yang menarik terepresentasikan pada karya perupa perempuan Yee Sookyung (l. 1963, di Seoul) yang berasal dari Korea Selatan, berupa *biomorphic sculpture*. Dalam serial karya-karya *Translated Vase*, Yee Sookyung mengumpulkan pecahan vas keramik berdekorasi tradisi budaya Korea yang diproduksi di pedesaan penghasil

benda-benda keramik konvensional. Ia lalu merangkai kembali pecahan tersebut dengan struktur bentuk yang lebih bebas dan organik, dengan tambahan elemen pengikat yang terbuat dari emas 24 karat pada bagian sambungannya. Hal ini dilakukan sehingga membentuk patung yang tak beraturan dengan karakter mozaik yang atraktif dan memancarkan semangat kekinian. Sookyung yang berlatar pendidikan seni lukis mampu menerjemahkan bentuk dan nilai sejarah ke dalam ruang-waktu hari ini. Lebih jauh ia juga berhasil membentuk makna baru bagi benda keramik itu sendiri. Menciptakan bentuk dari pecahan seperti mozaik seolah merespon nilai suatu sejarah masa lampau, tapi mungkin sesungguhnya itulah cara menghargai dan memahami makna tradisi maupun sejarah saat ini.

Keramik sebagai penanda budaya material maupun sosial masyarakat tertentu dalam perkembangan praktik seni juga menjadi wilayah eksplorasi para seniman. Seperti karya seniman Dadang Christanto (l. 1953, di Tegal), berjudul *Java*, berupa instalasi tumpukan patung kepala. Karya ini merupakan re-produksi dari karya Christanto sebelumnya tahun 1995-an berjudul *Kekerasan*. Ia membuat bentuk kepala-kepala manusia yang tak sempurna dengan menggunakan tanah merah yang dibakar rendah (*low firing*). Kepala dari tembikar itu ditumpuk, dengan latar patung kepala yang sama terbuat dari cor aluminium di dalam kotak yang disusun huruf J A V A pada dinding. Tumpukan kepala itu menjadi alegori yang menyimbolkan ketak-berdayaan. Secara citra material, terakota dekat dengan citra kelas material yang cenderung rendah, dihubungkan sebagai metafor 'orang-orang' pinggiran. Bagi sang seniman, material tanah liat terakota menjadi pilihan yang paling cocok. Karya *Java* menjadi pernyataan sosial-politik dalam menanggapi persoalan-persoalan kekuasaan yang dialami oleh sebagian masyarakat di Indonesia.

Secara radikal, fotografer asal Korea Selatan Kim Joon (l. 1966, di Seoul) mengolah imej/citra benda-benda porselen melalui simulasi teknologi fotografi digital. Kim mampu membangkitkan

benda-benda tersebut seolah hidup, dengan sentuhan keahliannya merekayasa imej. Karyanya menampilkan jukstaposisi tubuh manusia bertatoo dengan imej materi dan permukaan porselen dalam benda-benda seperti piring, cangkir, guci, vas, mangkuk, poci yang badannya penuh dekorasi yang khas. Kim seolah menemukan kualitas simbolik porselen yang *fragile* (atau rapuh) *vis a vis* simbol tubuh manusia. Simulasi merupakan kata kunci dalam menandai jaman di mana cara pandang dan nilai budaya tersirkulasikan melalui teknologi informasi. Rekayasa digital mampu menciptakan berbagai ilusi yang melahirkan realitas baru, karya-karya foto Kim juga merepresentasikan persoalan tersebut. Begitupun dengan karya foto instalasi Antonio Sabastian Sinaga dan Ahmad Abu Bakar menggunakan imej, benda atau material keramik sebagai suatu rangkaian simbolisme.

Sedangkan perilaku seniman Indonesia, Yuli Prayitno (b.1974) dengan karya instalasi objek dindingnya memanfaatkan karakter material *silicon rubber* untuk membuat imej permukaan porselen biru-putih khas negeri Tiongkok. Ia memang dikenal sebagai seniman tiga dimensi yang sering mengangkat dan mengeksplorasi citra material untuk mempermainkan persepsi atas kemapanan nilai materi, dan karyanya menjadi kritik atas cara pandang tersebut. Sebaliknya, karya instalasi benda-benda keseharian dari seniman Asep Maulana berjudul *Memories of Childhood* (2014), merepresentasikan bahwa kombinasi material tanah lempung dan keahlian mimesis mampu menyerupai material lain. Maulana memimesis benda-benda kenangan masa lalu: keranjang, cangkul, kursi dan lainnya dengan material keramik, dengan keahlian membentuk dan menaklukkan karakter material tanah dan glasir. Karya seniman Wasinburee Supranichvoraparch (l. 1971, di Ratchburi, Thailand) berjudul *Untitled* (2014), yang berbentuk buah durian secara realistis berwarna keemasan, lebih mengesankan suatu keambiguan antara nilai kemuliaan dan suatu sindiran atau hiperbola. Karya ini merepresentasikan permainan tanda melalui bentuk dan nilai simbolik.

Keramik memberikan pesona khusus bagi

para seniman kontemporer. Walaupun proses pembuatannya membutuhkan pengetahuan dan keahlian khusus, namun pola produksi karya seni yang telah berbeda atau membebaskan, saat ini membuat dunia keramik kembali terakses oleh para seniman. Dalam artian para seniman diperbolehkan menggunakan tenaga ahli di luar kemampuan sang seniman sebagai bagian dari proses kreasi. Misalnya, penggunaan tenaga ahli seperti pelukis, pematung, fotografer, dan lain sebagainya. Maka proses kreasi suatu karya seni tidak lagi harus dilakukan oleh sang seniman saja, tetapi bisa bekerja sama dengan pihak lain, baik sebagai subordinat di dalam rantai produksi maupun dalam konteks kolaboratif. Dengan kata lain, hubungan-hubungan proses sebuah karya seni menjadi terbuka, tidak berpusat pada diri sang seniman, seperti juga rantai atau jejaring proses produksi dalam logika industri modern.

Di sisi lainnya, para praktisi seni keramik diperbolehkan untuk mengadaptasi perilaku para seniman kontemporer. Seperti yang dilakukan oleh pekeramik asal Argentina, Alfredo Eandarde (l. di Haedo) yang menggabungkan antara keramik dengan proyeksi video di dalam suatu instalasi. Perilaku ini menunjukkan bahwa beberapa praktisi seni keramik sudah mempraktekkan perkembangan seni rupa mutakhir, walaupun masih melibatkan prosedur produksi karya yang konvensional. Sedangkan seniman Wales, Sarah Younan (l. 1986, di Laichingen-Germany) memasukan unsur makhluk hidup ke dalam 'kandang burung' keramiknya. Unsur humor juga muncul dari karya instalasi 'kandang burung' yang ia buat dalam kurun masa residensinya di Bandung selama satu bulan.

Perilaku penggabungan material sebagai struktur yang menyatu dalam sebuah karya dalam praktek seni keramik sangat kental pada praktek bidang desain, seperti karya perhiasan *Vulantri*, karya kriya Ahadiat Joedawinata (l. 1943, di Cirebon), atau karya-karya patung keramik F. Widayanto (l. 1953, di Jakarta) yang menggabungkan keramik dengan metal, bambu, dan lainnya. Komunitas Jatiwangi Art Factory (JAF) dari

Majalengka bereksperimen dengan membuat berbagai aktifitas termasuk menciptakan alat-alat musik dari terakota, baik instrumen modern maupun tradisional. Mereka mencoba memberi warna kepada daerah penghasil industri genteng dan batu-bata dengan kegiatan budaya dalam kehidupan masyarakat disana.

Teknologi industri keramik yang semakin mutakhir dan canggih, apakah di wilayah industri *tile*, sanitari, ataupun teknologi tinggi lainnya, direpresentasikan pada karya seniman keramik dari Jepang, Yeichiro Kamei (l. 1974, di Kagawa) , dengan kepresisian bentuk tiga dimensional yang secara proses melibatkan teknologi industri keramik modern. Begitupun karya arsitek dan seniman Elena Goray, *Softiles*, yang menampilkan karya rancangan alternatif untuk *tile* dinding. Berbeda dengan arsitek Budi Pradono (l. 1971, di Salatiga) , yang menggunakan batu bata tradisional untuk membangun instalasinya.

Pada JCCB ke-3 kali ini pemilihan para seniman yang tak berlatar seni keramik atau tembikar/ gerabah (*pottery*) menjadi suatu tantangan tersendiri. Adalah para seniman seperti Bagus Pandega (b. 1985, di Jakarta) yang menggabungkan dengan elemen elektronik gerak dan suara. Eldwin Pradipta (b. 1990, di Jakarta) dengan *video mapping*, yang menghadirkan proyeksi video yang menggabungkan animasi diatas permukaan guci, atau karya Radi Arwinda (b. 1983, di Bandung) yang mengadaptasi benda-benda ritual keseharian dalam tradisi budaya sebagian masyarakat di Asia Tenggara. Praktisi *performance* (seni pertunjukan) seperti Rudi Abdallah (b. 1982, di Jakarta), juga mencoba benda-benda keramik gerabah sebagai simbolik material untuk bagian dari aksinya. Benda-benda keramik menjadi tanda atau metafora suatu simbol tertentu. Pilihan untuk melibatkan para seniman non-keramik diharapkan bisa memberikan warna dan mencari dimensi baru bagi praktek seni keramik di masa depan.

Tak dipungkiri, perkembangan seni patung kontemporer banyak mempengaruhi praktek seni

keramik. Karya-karya keramik yang menggunakan unsur-unsur seni pop juga terepresentasikan oleh karya-karya seniman muda Argya Dhyaksa Nindita yang memasukan unsur-unsur seni yang cenderung bernuansa *low-brow*, dengan bentuk-bentuk patung yang ganjil, diselingi beberapa teks yang mengingatkan kepada konteks sosial tertentu. Atau karya-karya seniman Rosanto Bima Pratama (l.1991, di Kebumen) yang membentuk karakter kartun, sehingga ekspresi dalam seni keramik menjadi tak terbatas, mengikuti arah perkembangan dunia seni rupa umumnya. Oleh karena itu karya-karya berbasis *pottery* dan studio-studio kriya pun mengalami perkembangannya tersendiri. Karya dari studio Kandura Keramik - Bandung dan Jenggala - Bali misalnya, mampu menciptakan benda-benda domestik yang bermain dengan bentuk-bentuk dan warna yang menggabungkan antara tradisi *pottery* konvensional dengan yang industrial.

Beberapa seniman membuat karyanya di Indonesia; mereka ditempatkan di beberapa lokasi. Selain Sarah Younan dari Wales yang berkarya di studio keramik Fakultas Seni Rupa - Institut Teknologi Bandung, ada pula Kristina Rutar dari Slovenia dan Amornthep Mahamart dari Thailand, keduanya bersamaan berkarya di desa gerabah Bayat, Klaten, Jawa Tengah. Mahamart (l. di Chang Mai) menghasilkan karya instalasi berjudul *The Heart of Java*. Karya tersebut muncul melalui pengalaman tinggal di Bayat, ia menyatakan melalui akun Facebooknya, <https://www.facebook.com/topamornthep/>:

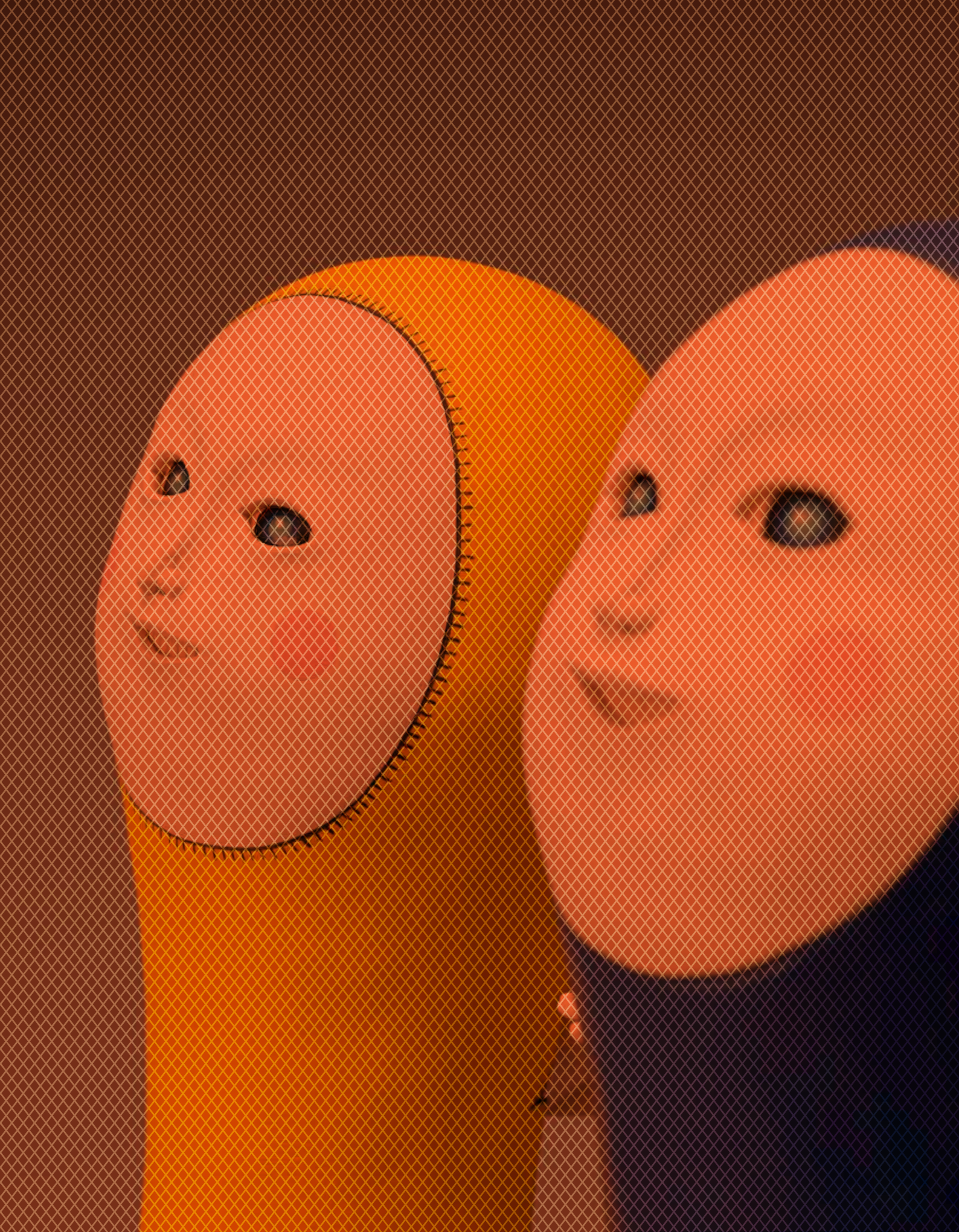
"Being with the rice straw on black sand, something wonderful happened to me. I've come here not only to create an art piece, but also to learn about lives, social and natural surroundings, belief, and faith. To understand and receive warm friendship gratefully, while adjusting myself towards everything with open mind. Walking to the studio each day, I feel my feet on the soft land and straw. Everyday I sleep, eat, and live with happiness. One morning I woke up, feeling good spirit within myself. I could see the pictures of my work clearly in my head. Not just the finished

piece, but the whole process. They were so clear that I couldn't forget. So I sketched them in paper and started this work. This is new and surprising experience. This piece of work represents my appreciation for everything I've got from friends and people in this land."

Di lain pihak, Kristina Rutar (b. di Lubjana) mencoba putaran miring khas Bayat dan merangkai instalasi bentuk-bentuk bola yang digabung dengan silinder mirip dengan bentuk kendi. Beberapa bulan sebelumnya, pekeramik Steven Low Thian Kang dari Singapura, beresidensi di studio Tanteri Ceramics - Bali. Seniman muda, Bonggal Hutagalung beresidensi di Jatiwangi Art Factory, Majalengka, Jawa Barat. Sedangkan Linda Sormin, perupa kelahiran Bangkok, yang tinggal di Toronto-Canada, secara terpisah bersama Antena Art Project beresidensi di SaRang artspace di Yogyakarta. Selama kurun masa tersebut, mereka tak hanya bisa berinteraksi dengan medan sosialnya dan menyerap gagasan baru, tetapi juga memberi tantangan tersendiri menghadapi persoalan dunia keramik di Indonesia. Di tengah keprihatinan atas meredupnya kehidupan sentra-sentra keramik di Indonesia, para seniman tersebut mampu beradaptasi dengan fasilitas peralatan yang serba sederhana.

Maka melalui JCCB3, diharapkan publik tidak hanya diperlihatkan soal perkembangan praktek seni, desain dan kriya keramik kontemporer, tetapi juga membuka berbagai persoalan sosial, budaya, dan ekonomi yang menyelimuti dunia keramik terutama di wilayah desa sentra keramik yang pernah hidup subur. Diharapkan dengan terselengganya bienal keramik ini, persoalan tersebut mendapat perhatian dari khalayak luas.

RIFKY EFFENDY



CERAMICS AS SIGNS

by Rifky Effendy

The curatorial for JCCB#3, “Coefficient of Expansion”, attempts to encompass the development of ceramic art in a wider sense, be it through the exploration of clay as material, or through an exploration of forms, as well as an attempt to delve deeper into the realm of ideas, or even to transcend the concept of ceramic art as three-dimensional object. The world of ceramics that has existed throughout the history of human civilization has perhaps become a collective memory, in terms of material and forms; it has even created a series of mental images gained from the way people see the world as they interact with various objects, with the natural world, or the landscapes found within ‘Plato’s cave’. We can name the following objects: bricks, teacups, tile, the earthenware jug ‘*kendi*’, or vase—and immediately think of particular forms or objects created from fired clay, either terracotta pottery or porcelain.

Ceramics has become a *sub-lingua franca* of our vocabulary or an archetype of post-modern culture. The establishment of ceramic materials as part of our material culture certainly transcends what we call “ceramic art”; in a number of his articles, Asmudjo J. Irianto notes how the term *ceramic art* in its current understanding is relatively new, due to the segmented/rigid emergence of (Western) modern art and industrial revolution. Meanwhile, in the non-Western world, the term *art* itself is entangled in an extensive overlap in the practice of modern art, fine art, and craft-art. The question of art as an institution within the

practice of art and its social domain is such that modern art, and its attendant values, is no longer universal or problematic in its attempt to reach the masses. Art now has plural interpretations; for several (post-modern) aesthetic thinkers, this is considered an asset, or capital, to engage in new ways of reading the global art praxis.

For the young Bandung-based artist Bonggal Hutagalung (b. 1988), the stereotypical images of ceramic art-forms, especially those from everyday socio-cultural or domestic realities, have become a source of interpretation that can be re-created and re-produced as ideas for his works. He has taken the image of Chinese blue-and-white porcelain urn to create his own version of the urn, representing a low-brow aspiration, using texts and images adapted from street art aesthetics. The body of the urn is created with a rough pinching technique using available local materials. Sometimes, other elements—like wood or neon lights—are added. Bonggal’s works represent a reality where the implosion of consumer goods has formed a mentality that aligns its identity with a new culture, i.e. post-industrial or consumerist culture. Especially in developing countries, such as the various Southeast Asian nations, this consumerist culture has wrought changes in the cultural character of its people. Imported industrial- and consumer-goods have also changed the production patterns of, amongst others, the local ceramics industries. In Indonesia, centers of craftsmanship continue to diminish in number, while imported ceramics from countries

like China flooded the market on a massive scale.

This sort of development is also highlighted by Norwegian artist Kjestri Lunde. She has unflinchingly and deliberately combined porcelain objects with other found objects to discover new meanings. Lunde stated, in an interview with *Ceramics Now* (<http://www.ceramicsnow.org/kjerstilunde>):

“Every day we are surrounded by objects of different character. Objects we either know from before or new things we’ve never seen. Created by nature or shaped by human hands. We distinguish between the known and unknown, and make new discoveries. What is known from before we often find in our home environment and community, and the more unknown objects we find when traveling or in new surroundings. I approach the objects in the exposition with different artistic strategies, and a transformation process that examines functional, sculptural and cultural issues. In the selection of an object to work with, I look for what exudes a certain history and experience. By my hand, the objects are then transformed into new stories, and re-created objects. The original objects emerge as raw materials, in which their parts are recreated into wholes, with a desire to capture the time between past and present. The intention is to add something new and different to an object’s inherent character. Together these objects link together as small elements in a storytelling collection, and reveal a hidden story.”
(1)

Lunde’s approach is a reference to the actions of the avant garde artist Marcel Duchamp, from whence modern art tendencies also originated.

In the boundless era of contemporary art development, ceramics—as lingua franca or mental image—has become, for some artists, either an idea to be freely-interpreted using various conventions or a set of limitless ideas. Ceramics has become a stable material and image as part of material culture. It has become a locus of experimentation, as well as a center

of deconstruction or re-creation, as seen in Jeff Koon’s kitsch sculptures, Ai Weiwei’s works, or Grayson Perry’s phenomenal creations. Ceramics and porcelain has become the device/hallmark or critical material that can be used to produce images according to the artist’s desired context. Artists have utilized ceramic’s characteristics as a strategy, by creating a structure of ‘signs or languages’ to communicate particular expressions.

Chinese artist Wan Li Ya (b.1963, Qingdao-China) presents an ambiguous situation suspended between the forms of everyday objects and established Chinese classical paintings. In *Thousands of Kilometers Landscape* (2012), he has reproduced various packagings of ready-to-drink beverages and household products in porcelain, decorating them with distinctive blue-and-white landscape pictures. His works demonstrate the connection between common industrial products and the strength of tradition, despite contradictions. This is a common juxtaposition seen in the cultural developments of certain societies, where signs of modern livelihood and traditional cultural values come together and live alongside one another within one unified context of time and space. The collision of values has caused an overlapping reality inside the culture of Chinese contemporary society.

Another interesting strategy can be witnessed in the biomorphic sculptural works of South Korean artist Yee Sookyung (b. 1963, in Seoul). In her *Translated Vase* series, Yee Sookyung has taken broken pieces of ceramic vases decorated with Korean traditional motifs—produced by villages known for their conventional ceramic works—and pieced them together using a binding element made from 24-carat gold to create forms that are freer and more organic. Thus, she has created irregular mosaic-like sculptures that are attractive and contemporary. Sookyung, with her formal background in painting, skillfully translates the forms and values of history into the current time and space. Furthermore, she has successfully constructed a new meaning for each ceramic object. Creating new forms from these mosaic-

like pieces seems to be a way of responding to the values of our past or our history, but perhaps it is truly a way to appreciate and understand tradition and history today.

Ceramics, as a hallmark/indicator of material culture or certain levels of society, is also the chosen realm of exploration for several artists. See for instance, *Java* by Dadang Christanto (b. 1953, in Tegal), an installation comprised of a pile of busts. This work is a reproduction of his previous work, *Kekerasan*, created around 1995. He has created imperfect busts using low-fired red clay. They are then piled up in front of the same bust created from cast aluminum stored inside a box arranged to spell out the word J A V A against the wall. The pile of busts is an allegory symbolizing helplessness. As material, terracotta has a low-class image, thus serving as a metaphor for marginalized 'people'. The artist views terracotta as the most suitable material. *Java* is a socio-political statement in response to the problems of power as experienced by a section of Indonesian society.

Radically, South Korean photographer Kim Joon (b. 1966, in Seoul), has developed images of porcelain objects through simulation technology using digital photography. With his skill in image manipulation, he is able to make life-like images of these objects. His work juxtaposes tattooed bodies with the material image and porcelain surface of 'common' objects such as plates, teacups, urns, vases, bowls, and teapots covered in unique decorations. He seems to have found the symbolic quality of fragile porcelain vis a vis the human body. 'Simulation' is the keyword that marks an era where our viewpoints and cultural values are circulated through information technology. Digital manipulation has the ability to create a variety of illusions that lead to new realities—problems that are also represented in Kim's works. Similarly, photo installations by Antonio Sabastian Sinaga and by Ahmad Abu Bakar also use ceramic materials, objects, or images to create a series of symbolisms.

Meanwhile, Indonesian artist Yuli Prayitno (b.1974) has created his wall installation object using silicon rubber, utilizing the material's character to create the surface image of Chinese blue-and-white porcelain. Indeed, he is known as an artist who creates three-dimensional works, who often highlights and explores material images to play with our perception of the stability of a material's value. His works serve as critiques on such viewpoints. On the other hand, Asep Maulana's installation of everyday objects, *Memories of Childhood* (2014), represents how the combination of clay and mimetic abilities help objects to look like other materials. Maulana has applied mimesis on childhood objects: basket, hoe, chair, and other things using ceramic materials, in combination with his skill of creating and mastering the distinctive characteristics of earth and glaze. Meanwhile, Wasinburee Supranichvoraparch (b. 1971, in Ratchaburi, Thailand) has created *Untitled* (2014), shaped like a realistic durian fruit with its golden hues, communicating a level of ambiguity between a noble value and satire or hyperbole. It represents a play of signs through form and symbolic value.

Ceramics has a special kind of attraction for contemporary artists, and although its creative process requires specialized knowledge and skills, its production patterns have been greatly altered and liberated to allow greater access. As part of their creative process, artists are now able to employ skilled workers or experts—in painting, sculpting or photography, etc—to meet the gap of the artist's own abilities. An artwork's creative process is no longer a solitary undertaking. The artist can elect to cooperate with, or solicit the involvement of, other parties either as subordinate(s) in the production chain or as (equal) collaborators. In other words, the connections in the process of creating an artwork have expanded, no longer centered on the artist; in other words, it is now similar to the process chain or network found in modern industrial logic.

On the other hand, ceramic art practitioners are allowed to adopt, or adapt, the behavioral

patterns of contemporary artists. For instance, the Argentinian ceramist Alfredo Eandarde (b. in Haedo) has combined ceramic work and video projection in a unified installation. It demonstrates how ceramic art practitioners have applied the most current art development to their works, while still employing conventional production methods. Welsh artist Sarah Younan (b. 1986, in Laichingen, Germany) has inserted a living being into her ceramic 'bird cage'. There is also a kind of humor emerging out of her 'bird cage' installation, which was created during her month-long residency in Bandung.

The act of combining materials as a unified artwork structure in ceramic art praxis is also a common occurrence in design practices, as seen in *Vulantri*, a jewelry piece created by Ahadiat Joedawinata (b. 1943, in Cirebon) or the ceramic sculptures of F. Widayanto (b. 1953, in Jakarta) that combine diverse materials such as metal and bamboo, amongst others. The community of Jatiwangi Art Factory, from Majalengka, conducts experiments by putting together a number of projects or activities, including the creation and use of terracotta musical instruments, both modern and traditional. They try to infuse vigor and color in the region well-known for its tile and brick production, through diverse cultural activities for the local populace.

The increasingly sophisticated ceramics industry, either in the production of tiles, sanitary ware, or other high technology products, is represented in the work of Japan ceramicist Yeichiro Kamei (b. 1974, in Kagawa) that demonstrates a high level of precision in the production of three-dimensional ceramic works involving modern technologies. Similarly, *Softiles*, by architect-artist Elena Goray presents an alternative design for wall tiles. On the other hand, architect Budi Pradono (b. 1971, in Salatiga) has elected to use traditional brickwork to create his installation.

For this third edition of JCCB, we are faced with a new challenge of selecting non-pottery or non-

ceramic artists. Amongst these artists are Bagus Pandega (b. 1985, in Jakarta) who incorporates electronic elements of movement and sound; Eldwin Pradipta (b. 1990, in Jakarta) with his video-mapping work, presenting a video projection of animation over an urn's surface; or Radi Arwinda (b. 1983, in Bandung) who has adapted commonplace ritual objects found amongst the peoples of Southeast Asia. Performance artist Rudi Abdullah also tries to incorporate pottery objects as symbolic materials in his performance art piece. Ceramic objects serve as signs or metaphors of particular symbols. We hope that our choice to involve non-ceramic artists can provide a different nuance, as well as a way to discover new dimensions for future ceramic art praxis.

Undeniably, the development of contemporary sculptures has a strong influence on ceramic art practices. Ceramic works that show pop art sensibilities are represented in the works of young artists like Argya Dhyaksa Nindita, who infuses low-brow art elements into oddly-shaped sculptures interweaved with textual details, thus reminding us of certain social contexts. Or, look at the works of Rosanto Bima Pratama (b. 1991, in Kebumen), that take the form of a cartoon character, allowing ceramic art to gain limitless expressions, following the developmental trajectory of the art world in general. Works based on pottery and works created by craft studios also demonstrate their own developments. Kandura Keramik-Bandung and Jenggala-Bali, for instance, have created domestic objects that play with forms and colors, combining conventional traditional pottery with industrial production.

Some artists created their works at various locations in Indonesia as part of their residencies. In addition to Welsh artist Sarah Younan who worked out of the ceramic studio of ITB's Art Faculty, there are Kristina Rutar from Slovenia and Amornthep Mahamart from Thailand, who both worked in the pottery village of Bayat, Klaten in Central Java. Mahamart (b. in Chang Mai) created

an installation piece titled *The Heart of Java*. This work is inspired by his life in Bayat. In his Facebook page, <https://www.facebook.com/topamornthep/>, he wrote:

“Being with the rice straw on black sand, something wonderful happened to me. I’ve come here not only to create an art piece, but also to learn about lives, social and natural surroundings, belief, and faith. To understand and receive warm friendship gratefully, while adjusting myself towards everything with open mind. Walking to the studio each day, I feel my feet on the soft land and straw. Everyday I sleep, eat, and live with happiness. One morning I woke up, feeling good spirit within myself. I could see the pictures of my work clearly in my head. Not just the finished piece, but the whole process. They were so clear that I couldn’t forget. So I sketched them in paper and started this work. This is new and surprising experience. This piece of work represents my appreciation for everything I’ve got from friends and people in this land.”

Meanwhile, Kristina Rutar (b. in Lubjana) tried her hand at Bayat tilted wheel technique to create an installation of kendi-like objects of spherical-cylindrical shapes. Singaporean ceramist Steven Low Thian Kang completed his residency at Tanteri Ceramics in Bali a few months earlier, while the young Indonesian artist Bonggal Hutagalung had his residency at Jatiwangi Art Factory, Majalengka, West Java. Bangkok-born Toronto-based artist Linda Sormin conducted a separate residency at SaRang artspace in Yogyakarta, with Antena Art Project. Throughout their residency period, these artists not only interacted with the social sphere of their residency areas and absorbed new ideas, but they also provided their own challenges as they came face to face with the problems of ceramics in Indonesia. Despite concerns over the diminished lives of Indonesia’s centers of ceramic production, these artists were able to adapt to modest tools and facilities available to them.

Thus, through JCCB#3, we hope to provide the public with not only a view of the practical developments of contemporary ceramic art, design, and craft, but also with an insight into various social, cultural, and economic problems surrounding the ceramics world—especially in the once-prosperous villages and centers of ceramics industries. We hope that, through this ceramics biennale, these problems can receive due attention from the wider public. ***

RIFKY EFFENDY

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JAKARTA ^{3rd}
CONTEMPORARY
CERAMICS
BIENNALE

**COEFFICIENT OF
EXPANSION**

ART



BLACK HORSE
 earthenware
 25.5x7x32.5 cm
 2014



BLACK HORSE
 earthenware
 25.5x7x32.5 cm
 2014



BLACK HORSE
 earthenware
 25.5x7x32.5 cm
 2014

AGUNG IVAN / ID

Besar di lingkungan keluarga Bali yang kental dengan kultur keseniannya, Agung Ivan (lahir 1974) telah terbiasa melihat kakeknya, seorang arsitek lokal, bekerja mengolah banyak material seperti kayu, batu, dan emas semenjak kecil. Tahun 1997 Agung meneruskan pendidikan formalnya dengan fokus jurusan keramik di Box Hill TAFE, Melbourne, Australia, yang membekalinya ilmu dalam mengepalai Departemen Research Analyses and Development di Jenggala Keramik sekembalinya ia ke Bali. Setelahnya, tahun 2005 Agung memulai usaha studio keramik sendiri di Tuban, dengan produksi karya seni yang terinspirasi dari seniman kontemporer seperti Tatsuzo Shimaoka, Malcolm Davis, Ken Matsuzaki, Deborah Butterfield, dan lainnya. Agung telah memamerkan karya sebelumnya di JCCB#1 tahun 2009. Untuk event JCCB#3 tahun ini, seri karya 'Horses'-nya bermain dengan finishing slip dan oksida pada keramiknya, menghasilkan tekstur yang khas dengan gurat-gurat warna karat di permukaannya, dan mengeksplorasi aspek-aspek pada visual akhir keramik yang berkontribusi menupkan ruh pada objek seninya.

Growing up in a Balinese family, v Ivan (b. 1974) was enriched with artistic culture since his early childhood—especially seeing his great grandfather, who mastered architecture and materials as wood, stone, and gold. In 1997, Agung advanced his study to learn in the Ceramic major at Box Hill TAFE, Melbourne, Australia, which led him to manage Jenggala Keramik's Research Analyses and Development Department from 2000 to 2005. He then set up his own pottery studio at Tuban, Bali, where he create artworks inspired from many international contemporary artists, such as Tatsuzo Shimaoka, Malcolm Davis, Ken Matsuzaki, Deborah Butterfield, and more.

Agung has previously included his past artworks on the Jakarta Contemporary Ceramic Biennale #1 (2009). His "Horses" artwork series for JCCB#3 will play on slab-built ceramic with slip and oxide finishing, creating a manifold of distinct textures with rustic colors on its surface—a seamless exploration on various aspects of the ceramic's visuals to put soul to the lifelike, yet naked artworks.



INI TANAH AKU PUNYA #3

250 x 250 cm

2 pcs of photograph 100 x 100 cm

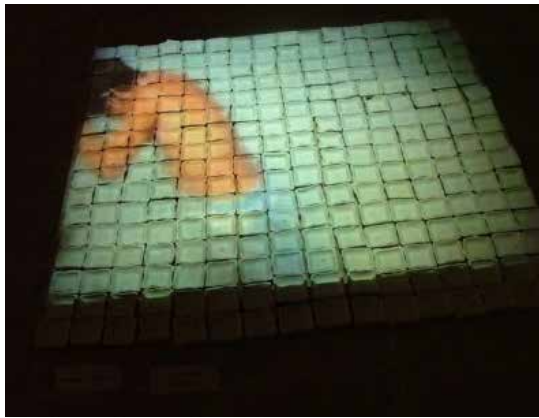
2 pcs ceramics objects approx-40x20 cm each

2012

AHMAD ABU BAKAR / SG

Sebagian besar dari hidup Ahmad Abu Bakar dihabiskan di Singapura, walaupun ia mengantongi paspor Malaysia dan izin tinggal permanen di Singapura secara bersamaan. Fakta ini menjadi benang utama yang menghubungkan praktik kejanya, yang bercerita mengenai tanah air, identitas, dan keyakinan. Karya-karya Abu Bakar memainkan objek-objek dengan beragam nilai sejarah dengan media instalasi. Seri 'Tanah Ini Ku Punya' yang ia ajukan untuk JCCB#3 adalah sebuah proyek berkelanjutan dari dua tahun lalu, dan berfokus pada penceritaan hubungan antara Abu Bakar dan tanah air yang seharusnya ia warisi dalam darahnya.

Ahmad Abu Bakar grew up almost entirely in Singapore but holds a Malaysian passport and Singapore Permanent Resident permit at the same time. This arrangement has been a major thread in his practice that deals with issues of land, identity and faith. His artworks mainly put various objects with history values on installation. The 'Tanah Ini Ku Punya (The Land I Owned)' has been an ongoing project for the last couple years and it speaks of the relationship between Ahmad Abu Bakar and the land he inherited from his mother.



FLOOD OF TEARS

video projection on ceramic

variable size

2011

ALFREDO EANDRADE / AR

Lahir dan berkarya di Haedo, Argentina, Alfredo Eandarde menengahkan media siap pakai dari porselen hingga tekstil untuk karyanya, yang kemudian dilebur dengan proyeksi rekaman otobiografis Super 8mm melalui proses digital. Hasil karyanya ditujukan untuk memicu rasa gelisah mengenai identitas, waktu, dan definisi diri. Tema-tema yang Eandarde angkat berkisar pada stigma yang berputar pada anak usia sekolah, label dari pria yang terpatri pada kiprah wanita di ranjang, hingga kosakata pers yang tampak semakin mencair.

Menurut Eandarde, usaha meredefinisi dunia yang selalu berubah akan menghadirkan rasa keraguan yang ia yakini sebagai hasil terbaik. Proses ini bahkan menjadi paradoks baginya, ketika ia menemukan bahwa curahan paling personal pada karyanya malah menyampaikan pesan yang paling universal bagi semua apresiator.

Alfredo Eandarde was born and currently still lives in Haedo, Argentina. He works in a range of media from ready-mades and porcelain to textile and Super 8mm autobiographical footage, using both digital and hand-made processes to create a body of work that triggers uncertainty about identity, time and (self) definition. His creative practice explores themes of foundational elements such as adjectives that brand kids with stigmata at school age, labels used by men in private to rank women bed performance and deliberately-picked press

Eandarde stated that taking time to re-define the ever-changing world around us, allowing doubt to play a crucial role on this venture, may be the most hard-won achievement imaginable. The process is the very practice he found paradoxical, as he has to be the most of himself in order to put the most universal message in his works. vocabulary.



THE HEART OF JAVA

local clay, wood fired 1250 °C

h 2.8 m, d: 2.33 m

2014

AMORNTHAP MAHAMART / TH

Amornthep Mahamart mengangkat kerinduannya akan memori dan rasa yang lalu dari dua hal: karya-karyanya dan kesukaannya untuk berjalan kaki. Baginya, setiap momen unik dalam konteks tersendiri, walaupun seringkali hanya terjadi karena kebetulan. Karya terbarunya terinspirasi dari momen ketika ia mengunjungi kampung halamannya. Ia dapat kembali menapak jejak masa kecilnya dan memori-memori menyenangkan di dalamnya, bahkan merekonstruksi saat ia berjalan dengan ayahnya dengan stimulasi wangi manis dari tanah yang basah karena hujan atau sekedar nasi hangat yang berpendar di hidungnya.

Ia secara spesifik mengangkat elemen lingkungan, pikiran, dan kesehariannya sebagai pembentuk mutlak dari karya-karyanya.

From time to time, Amornthep Mahamart's memory and feelings become clear from a long walk and from creating artwork. To him, each time is unique in its own merit and circumstances, and sometimes it is just a coincident of life. Amornthep's recent work is inspired by another incident of his personal life when he visited his hometown. Having spent months working hard and living in familiar environment, it was a surprisingly pleasurable moment to catch, cherishing the lovely memory and relived one's joyful childhood. The picture of his father and him walking hand in hand on their expeditions was so vivid with stimuli from the sweet smell of soaked earth from the rain or the fragrance of warm rice lingering in his nostril. Amornthep exclusively points out the elements of environment, mind, and his daily life and work as a mandatory composition for his artworks.



TETRARC- COMPANIONS

Stoneware clay, Anagama fired
9 x 8 x 9 inches x 2 pieces
2013



TETRARC- DANCE

STONEWARE CLAY
ANAGAMA FIRED
2012

ANTRA SINHA / IN

Menyelesaikan program sarjana dan magister seni rupanya di Maharaja Sayajirao University, India, Antra Sinha mengembangkan kecintaannya pada medium tanah liat berkat keikutsertaannya di Golden Bridge Pottery bersama Ray Meeker di tahun 2002. Karya-karya keramikny menghadirkan bentuk-bentuk esensial seperti bola dan piringan, sembari menghasilkan geometri baru yang ia namakan 'tetrarcs', yang hadir di banyak serial karya barunya.

Ketertarikannya pada beragam bentuk artefak kehidupan dan alam, objek-objek yang dihasilkan Sinha memicu banyak kemungkinan yang ia terus asah dalam proses berkaryanya. Selanjutnya ia memulai eksplorasi bentuk dasar tiga dimensi yang menghasilkan tetrarcs hanya dari tekanan tangan senimannya sendiri.

Finishing both her Bachelor and Masters degree in Fine Arts at Maharaja Sayajirao University, India in the millennium's early years, Antra Sinha developed her love towards the medium clay briefly after her work with Ray Meeker at the Golden Bridge Pottery in 2002. Her ceramic work explores the essence of 'root forms' like discs and spheres, and casting new ones such as what she later called 'tetrarcs'.

Due to her fascination with varied forms of life and nature, the basic nature, shapes, and colors of her objects seemed to evoke something in her which then evolved into her various latter sculptures. Later on, she started exploring with basic forms of three-dimensional figures up to the point where she discovered her signature 'tetrarcs'.



EXCURSION WITH THE CONCUBINES

Chromogenic print mounted on aluminium composite board

120 x 80 cm

2014

ANTONIO S. SINAGA / ID

Bermukim di Bandung, Antonio S. Sinaga atau biasa dipanggil Nino lahir di Semarang, 24 September 1988. Ia baru saja menyelesaikan program sarjananya di jurusan Seni Keramik, Fakultas Seni Rupa dan Desain, di Institut Teknologi Bandung (ITB). Karya tugas akhirnya berporos pada diskursus dan interpretasi beragam atas menjadi seorang yang religius, dan mengkomunikasikannya melalui medium keramik dan fotografi. Bagi Nino, beriman kepada Tuhan tidak lebih dari sekedar identitas yang alpa menawarkan kedamaian dan kecintaan ketika namanya disebut. Tumbuh besar di keluarga religius, Nino telah sangat akrab dengan beragam aktivitas dan cerita agama yang ia coba interpretasikan ulang dalam karyakaryanya, dengan beragam bentuk dan citra yang lama menetap di kepalanya.

Currently based in Bandung, Antonio S. Sinaga, nicknamed Nino, was born in Semarang, 24 September 1988. He has just completed his undergraduate studies in Visual Art, Faculty of Art and Design, Bandung Institute of Technology (ITB). His final project highlighted various religious interpretations and discourses, communicated using ceramics and photography. For Nino, being faithful to God is nothing more than an identity now where there are no longer peace and desire when His name is mentioned. Growing up in a religious family, Nino is acquainted very well with various religious activities and stories that he recreated in many of his works. The religious stories are served in various images and shapes, taking permanent residence in his mind. The very same stories are now the sources of his inspiration in making artworks.



KNOWING EVERY PARTICULAR OBJECT (KEPO)

Glazed stoneware 1250 C
4,2x 1,5 m
2014

AGHYA DHYAKSA / ID

Seorang lulusan jurusan kriya keramik dari Institut Teknologi Bandung (ITB), Argya Dhyaksa (b. 1991) dikenal sebagai seniman dengan karya yang penuh rasa bermain. Objek-objek buaatannya memainkan ide kreasi bentuk-bentuk hewan dan tumbuhan dengan bentuk kasar yang surealistik. Argya telah berkontribusi untuk beragam skala pameran semenjak dari bangku kuliah. Karyanya untuk JCCB#3 menyusun beragam figur-figur keramik kecil pada sebuah instalasi tergantung, dan berkuat pada ide mengenai bagaimana interpretasi kita terdistorsi oleh keinginan untuk terlihat mengetahui semua hal, teristilahkan oleh judul karyanya, 'KEPO' (*Knowing Every Particular Object*).

An ITB (*Bandung Institute of Technology*) graduate majoring in ceramic craft, Argya Dhyaksa (b. 1991) is known for his spirited and playful approach in making artworks. His past works explore the creation of small animal and plant figures with surrealistic and raw forms. Argya has contributed to various scales of exhibitions from as early as his college years. His work for JCCB#3 exhibits an array of his distinctive small ceramic figures on a wall installation, which speaks about the concurring issue of KEPO (*Knowing Every Particular Object*) spread in today's contemporary society.



MEMORIES OF CHILDHOOD

Stoneware & glasir, pinch, pilin, dan slab
variable size
2014

ASEP MAULANA HAKIM / ID

Sebagai satu dari sedikit seniman keramik di Indonesia yang mengembangkan teknik *coiling* dalam setiap karyanya, Asep Maulana Hakim (dikenal pula sebagai Asep Pijet, lahir di Garut, 1983) menyelesaikan studi formalnya pada 2012 di Institut Seni Indonesia, Yogyakarta. Partisipasinya dalam beragam pameran dan kegiatan seni mengukuhkan teknik *coiling* ini sebagai ciri khasnya, hingga menciptakan sebuah figur patung buatan tangan yang utuh dalam salah satu karyanya.

Karya terbaru Asep untuk bienal keramik ini berjudul *'Memories of a Childhood'*, mengunjungi ulang masa kecilnya di Garut yang banyak terdorong oleh karya kerajinan penganyam bambu lokal. Ia menerjemahkan memorinya dalam keramik dengan bentuk produk anyaman bambung, mengkomunikasikan apa yang ia tangkap dari masa lalu dengan medium yang ia anggap sebagai masa depannya.

As one of the few ceramic artists in Indonesia who develops and explore coiling technique in most of his works, Asep Maulana Hakim (also known as Asep Pijet, b. Garut, 1983) finished his formal study in ceramic at Institut Seni Indonesia, Yogyakarta, in 2012. Having participated in several art events and exhibitions, Asep worked on his exceptional fondness to the coiling technique as a signature, one of them formed to a fully handbuilt sculptural figure.

Asep's latest artwork for the biennale is titled *'Memories of a Childhood'*, where he revisits his early years in Garut that much influenced from delicate local crafts produced by the local bamboo weaver. He translates his memory to a ceramic form that entices him as much as the weaving, communicating his extensive mind over the past with a slight peek on what he sees as his future.



PROFITIOUS 13

ceramic cup (found objects), steel. Spoon, acrylic, wood, electronic mechanic system
variable dimension
2014

BAGUS PANDEGA / ID

Bagus Pandega (lahir 1985) dikenal sebagai pematung yang mengintegrasikan fungsi gerak dan suara dalam berbagai komponen elektronik, mengkategorikan seninya di antara patung kontemporer dan seni instalasi. Interaksi karya-karyanya langsung dengan apresiator juga menjadi hal penting dalam proses berseninya. Menyatukan aspek dan mekanisme yang berbeda, Pandega menghasilkan karya yang kinetik dan interaktif. Ia memenangi kompetisi dan program residensi di Centre Intermondes La Rochelle, Perancis, yang menginspirasi untuk bereksperimen dengan objek temuan yang terkoneksi dengan memori kolektif.

Bagus Pandega (b. 1985) is known as a sculptor with interest in finding sound and motion functions within a variety of electronic components. The interaction with visitors is also one of the aspects that have always been an important part in his works. Pandega's work categorization hovering between contemporary sculpture and installation. Combining different mechanism, his works are mostly interactive and mostly based on his interest on kinetic aspects. After winning an award and passed an international residencies in Centre Intermondes La Rochelle, France he tends to experimenting with found object that is able to connect with collective memories.



UNA PASION ES UNA PASION

plt 60x60x90 cm to 80x80x90 cm (3 pcs)

mixed media

2014

BONGGAL HUTAGALUNG / ID

Rumah masa kecil Bonggal Hutagalung (lahir 1988) banyak terisi oleh objek-objek antik dan eklektik yang membangun impresi mendalam atas cara pandanginya sekarang sebagai seorang seniman. Dorongan bermainnya yang tinggi, tergambarkan dalam bentuk dan material serta konteks yang menyelubungi karyanya, menciptakan hasil yang membedakan karyanya dengan karya seni lain. Dikenal dengan kreasi-kreasinya atas figur dan bentuk keramik yang diambil dari banyak referensi populer, mitos, dan tradisi dengan beragam ukuran dan penyusunan, Bonggal juga menghabiskan waktu berkaryanya untuk mengeksplorasi dekorasi wadah keramik, terlihat dari vas-vasnya yang hadir dalam bermacam bentuk—dari penempatan pin keramik, tulisan dan coretan, dan instalasi mix media—di pameran solonya *Pottrippin'* di tahun 2013.

Karya Bonggal untuk JCCB#3 berbicara mengenai isu yang jarang terangkat mengenai fungsi produk bagi pengrajin keramik yang terbutakan oleh pola konsumerisme di antara kita. Seri karya yang diciptakan dengan tangannya secara intuitif ini kemudian menawarkan bentuk lain yang tidak terpikirkan oleh pasar, dan menjadi arena eskapis baginya sebagai seorang seniman dan keramikus

Growing up as a child in a house filled with antiques and eclectic pieces left Bonggal Hutagalung (b.1988) a deep impression that formed his creative paradigm as an artist. His rich tendency to play, in both the underlying context and the applied form and material, creates a distinctive output that made the works easily recognizable. Mainly known for his creation of ceramic figures and forms derived from many mythical, traditional, and popular references that come in various sizes and shown in an intriguing array, Bonggal also explores the endless surprises surrounding vessel decoration, as he created a series of ceramic vases with numbers of finishings—one as simple as equipped pinched ceramic badge, others have intricate textures and installed mixed materials—to state his incomparable way of thinking at his solo exhibition *Pottrippin'* (2013).

Bonggal's artwork for JCCB #3 speaks the overlooked issue on the role of functional product for ceramic makers in contrast to the consumerism act within today's society, where his intuition-driven creation of shapes and figures serve as an escape from demands in industry.



THREE RING BACCHANALIA

Ceramic

200 x 150 x 100 cm

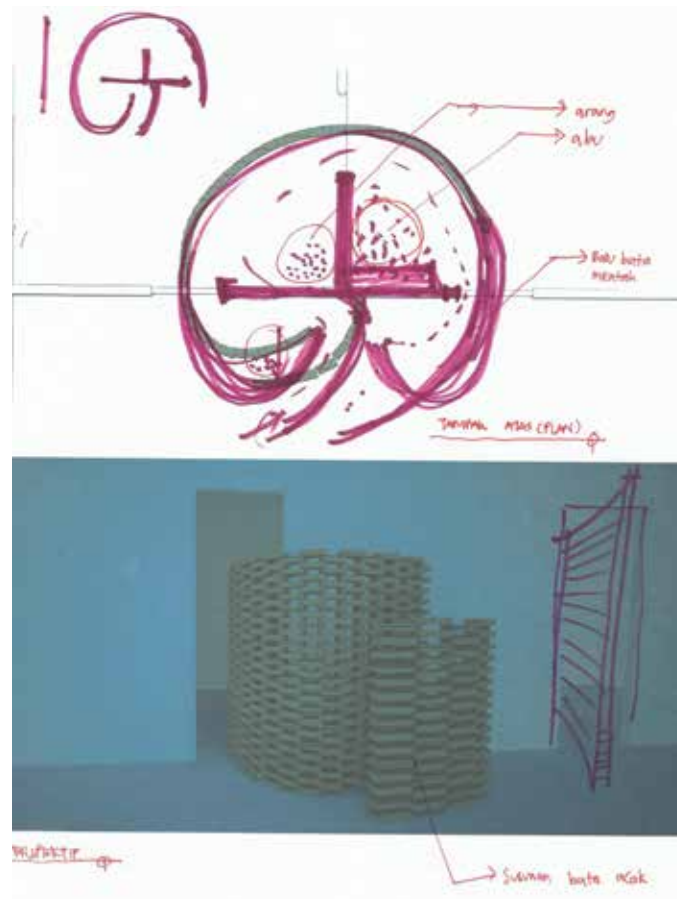
2011

BRETT ALEX THOMAS / US

Brett Alex Thomas menjadikan kombinasi antara harapannya dan ketakutannya sebagai dorongan untuk berkarya. Eksposur terhadap ide 'tubes of transit' di Amerika, baik dalam bentuk berkendara kereta barang sepanjang semenanjung timur maupun hitchhiking menuju Chicago, membuatnya mempertanyakan kembali ide peradaban barat. Gersangnya bahu-bahu jalanan tanpa ujung terkontraskan dengan kesibukan konsumsi domestik manusia di baliknya. Itulah sumbu ketakutannya atas Amerika yang luas, kemungkinan yang terus dicari untuk menggulingkan diri ke dalam kenyamanan, tapi didominasi oleh komodifikasi kebahagiaan yang tersubstitusi.

Karyanya yang berjudul 'Three Ring Bacchanalia' adalah sebuah ekspresi atas kultur sirkus yang penuh dengan hubungan alegori. Tarik menarik resonansi kultural menjadi cara eksperimennya dengan data yang begitu dekat dengan kulturnya, dengan bentuk gajah merah muda bersayap yang menjadi objek halusinasi Brett dari stimulus animasi yang ia tonton di masa kecilnya.

The way Brett Alex Thomas sees himself as an artist is connected to what he hopes for, and what he fears. Exposure to the great American "tubes of transit," whether it was riding freight trains down the East coast or hitchhiking toward Chicago, led him to meditate on the underpinnings of the western civilization. The bareness of those highway shoulders and of the massive freight yards offered stark contrast to the hectic clutter of consumer domesticity. He is afraid of the bland landscape of Middle America; the opportunity we all have to slide into comfort and obscurity—a place dominated by canned happiness and vicarious living. His submitted work, titled 'Three Ring Bacchanalia', is an expression of his examination of cirque culture and use thereof by means of allegorical relationships. Pushing and pulling with cultural resonance is how he experiments with data relative to his culture. Winged pink elephants are expressive of the hallucinatory visions from early animations he saw as a kid.



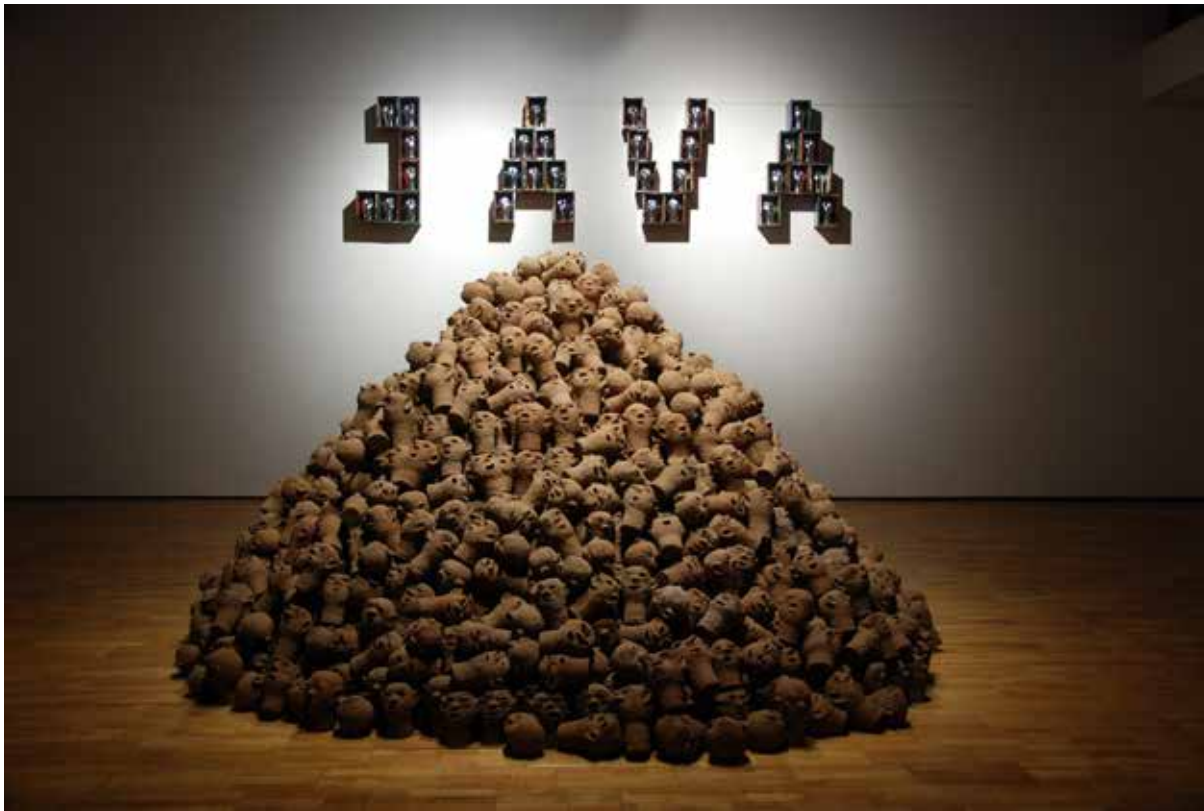
CLAY CITY

Batu bata
variable size
2014

BUDI PRADONO / ID

Budi Pradono (lahir di Salatiga, 1971) adalah seorang arsitek dan pendiri dari sebuah studio multidisiplin bernama BPA (Budi Pradono Architects). Pendidikan arsiteknya di Universitas Kristen Duta Wacana tahun 1995, dilanjutkan dengan magister di Berlage Institute, Rotterdam, Belanda, menunjang prestasinya sebagai arsitek, dengan banyak karya yang diulas dan dipublikasikan di media internasional. Ia juga telah meraup banyak penghargaan lintas negara, seperti Honorable Mention di AR Awards for Emerging Architecture, London, 2005; dan pemenang shortlist untuk World Architecture Festival Award, Barcelona, 2008. Sebelum mendirikan biro arsiteknya sendiri, Budi bekerja di banyak studio prestisius seperti Beverly Garlick Architect, Sydney, dan Kengo Kuma & Associates di Tokyo. Ia juga menyempatkan waktu untuk mengembangkan keseniannya dalam beragam pameran seperti 'Mountain of Hope' di Venice Architecture Biennale, Italia, dan 'Beyond Furniscape' di Desain Kriya Indonesia, Galeri Nasional Jakarta.

Budi Pradono (b. Salatiga 1971) is an Indonesian architect and a founder /principal of a cross-disciplinary studio of BPA (Budi Pradono Architects). He studied architect at Duta Wacana Christian University in 1995 (BA), and studied degree at Berlage Institute, postgraduate laboratory of architect, Rotterdam, Netherlands (2002-2003). His design and works have been published and exhibited worldwide with many awards and prizes already in his pocket; Honorable mention of AR Awards for Emerging Architecture, London, 2005, and short listed for World Architecture Festival Award, Barcelona 2008. Budi has had many working experiences across many countries, such as at Beverly Garlick Architect, Sydney; International Design Consultants; and Kengo Kuma & Associates, Tokyo. He also participated in many art exhibitions and shows. Some of his recent portfolio were: "Mountain of Hope", exhibited in Venice Architecture Biennale, Venice, Italy, 2014; and "Beyond Furniscape", exhibited at Design Kriya Indonesia in Jakarta National Gallery, 2013.



JAVA

tanah liat dan logam
variable size
2011

DADANG CHRISTANTO / ID / AU

Dadang Christanto (lahir 1957) adalah seorang seniman kontemporer Indonesia terdepan yang melihat dirinya sebagai aktivis seni, sebuah bidang yang mempunyai kekuatan subversif dalam membuka kesadaran publik yang ingin ditekan oleh agresor. Namanya banyak terasosiasikan dengan awal keruntuhan rezim Suharto, yang terangkat pula di ranah internasional setelah praktik oposisinya di era tersebut tersuar di berbagai perbincangan.

Karya berjudul 'Java' yang dipamerkan Dadang menempatkan pulau Jawa, tanah tumpah darahnya, sebagai sebuah subjek refleksi. Dengan seluruh suka-duka pergulatan sosial, politik, dan ekonomi di dalamnya, ia tetap melihat Jawa sebagai pembentuk eksistensinya hari ini, persis seperti bagaimana ia membentuk keramik-keramiknya.

Dadang Christanto (b. 1957) is a leading contemporary Indonesian artist who sees his role as an art activist. Although it is often stated that art cannot stop war or save lives, it does in fact have a remarkable subversive power; it can bring public awareness that governments try to suppress. Dadang Christanto's name is closely associated with the beginning of the end of Indonesia's Suharto regime. And though the artist was already active in the 1980s, it is his dissident practice of the middle 1990s that generated international interest as his work, along with that of a handful of Indonesian artists, reflected and commented.

His exhibited 'Java' piece places his homeland, the island Java, as a subject of reflection for him and the larger sphere he reaches. He honestly regards that the island he depicted, with all its unending social, political, and economic struggle, is a place of identity that molds his existence to this day, a treatment similar to him and his artworks.



EPHEMERAL BODY

durational installation, unfired clay in water

170 x 30 x 30 cm

2014

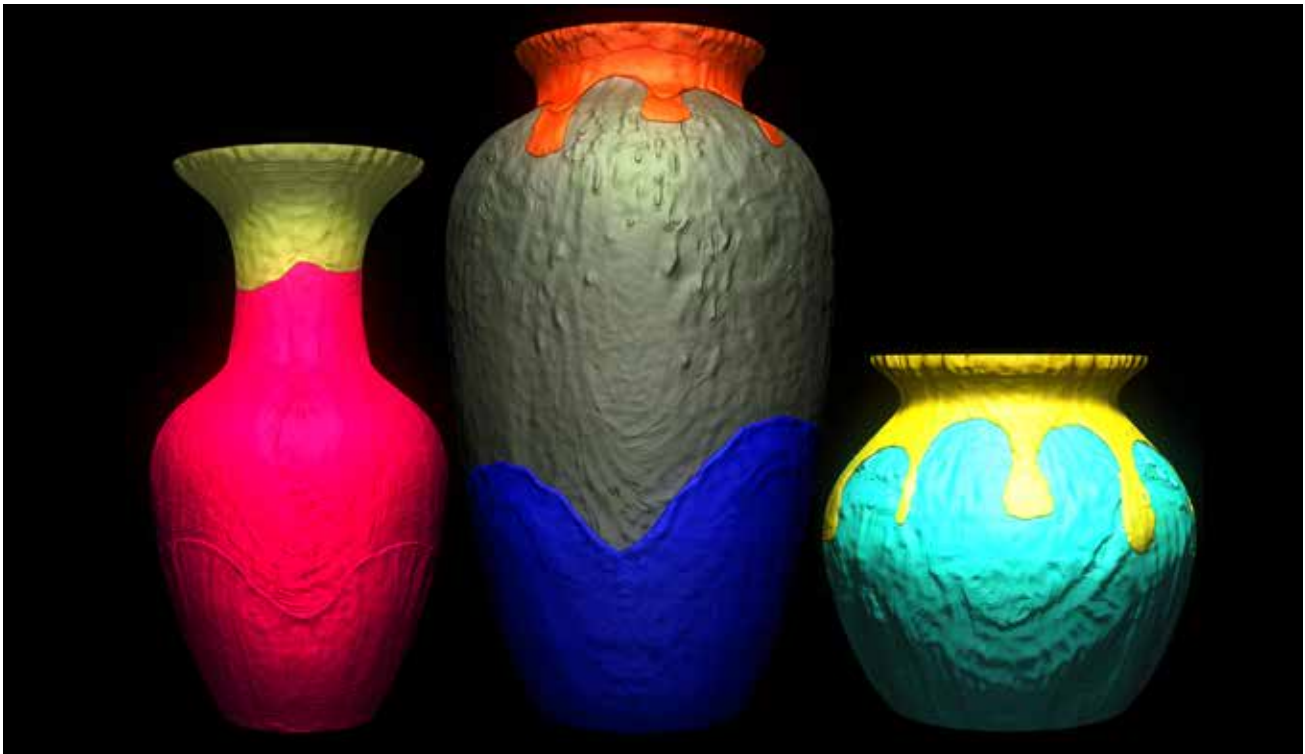
DEA WIDYA / ID

Karya Dea mengeksplor tentang kesementaraan-ephemerality-yang terjadi dalam proses kehidupan manusia, suatu proses yang menunjukkan ketidakberdayaan kita terhadap waktu. Bagi Dea, aspek ini membuatnya tertarik untuk memahami bagaimana sebetulnya manusia menyangkal eksistensinya, sejalan bertambahnya waktu dan usia menuju suatu kefanaan. Ephemeral sendiri memiliki definisi yang mengungkapkan sebuah bagian dari alam yang lekang dimakan waktu. Artinya, ephemerality berkaitan dengan aksi - reaksi pada alam yang sifatnya pasif, alami tanpa adanya intervensi dari manusia/faktor luar.

Gambaran tentang vitrine, air dan posisi patung yang melayang, memiliki sebuah sentuhan emosional yang rapuh, mistis dan transparan. Peluruhan menggambarkan betapa eksistensi sebuah raga, sesungguhnya ada pada jiwa. Efek luruh dan hilangnya tanah, berubah menjadi debu yang bercampur dengan air dan cahaya. Proses percampuran ini bercermin pada idiom "when spirit immerses into thin air" dan "ashes to ashes, dust to dust".

Dea's work series explore the ephemerality that occurs within human lives, a process that prove our powerlessness towards the hands of time. For her, this aspect pushes her to comprehend that humans tend to deny its existence along their journey to nothingness. The word ephemeral, defined as an inevitable part of nature that goes two-sides in action and reaction without any external intervention.

The visuals of the work that displays vitrine, a body of water, and floating sculpture, give a somewhat fragile, mystical, and transparent emotion. Discharged sculpture portrays how the existence of physical demands a control from the mental part, changing molded clay into ashes scattered within water and light, reflecting on the idioms "when spirit immerses into thin air" and 'ashes to ashes, dust to dust'.



UNTITLED #3 (AFTER AI WEIWEI'S COLORED VASES)

video projection on white vases, 2 minutes (loop)

variable size

2014

ELDWIN PRADIPTA / ID

Sebagai seorang seniman, Eldwin Pradipta selalu tertarik untuk menggali kemungkinan baru dalam new media art, yang didasari dari keakrabannya dengan teknologi dan media-media yang tidak konvensional. Keakraban ini membawanya untuk banyak melihat banyak bentuk seni populer, yang juga biasa dianggap 'seni rendah'.

Karyanya untuk JCCB#3 juga mempertanyakan nilai yang membungkus objek-objek seni, berdasar pada seri karya 'Colored Vases' (2006-12) oleh Ai Weiwei yang mewarnai wadah-wadah keramik dari era Dinasti Han dengan cat murahan untuk menurunkan nilai kultural dan ekonominya. Alih-alih, ia malah menciptakan sebuah nilai kontemporer baru yang tidak kalah tinggi. Eldwin bermaksud mengkritik kondisi ini dengan karya yang memproyeksikan visual pada keramik pengrajin yang tidak bernilai tinggi untuk membuktikan penambahan nilai bisa membawa objek lumrah ini pantas dipamerkan di galeri dengan karya-karya 'seni tinggi' lain.

As an artist, Eldwin Pradipta always interested in working with new media art. This interest is based on the his familiarity with technology and unconventional mediums. In addition, as an art student that comes from an environment that is not close to the art world, Eldwin is more familiar with the various forms of popular art or commonly also referred to as low art.

Eldwin's work for JCCB#3 also questions the nature of values in art. He based his urge from Ai Weiwei's Colored Vases (2006-12) series, where Weiwei nonchalantly covered pricey Han Dynasty vases with cheap colorful paints to show the value regression on the objet d'art, yet he uncontrollably created another value to the newborn contemporary piece. Intending to criticize the condition, Eldwin projects visual to regular traditional vases to prove that the additional value enables the ordinary piece to be exhibited in high art galleries.



COEFFICIENT OF REPRODUCTION

stoneware

12x12x13 cm (each), 480x125x75 cm (total)

2014

FAUZI ADHIKA / ID

Karya seni Fauzi merespon pada dorongan dalam diri manusia untuk selalu membuka jalan atas permasalahan hidup yang ditemui. Paradigma ini diekspansi dengan mempelajari perkembangan artefak-artefak yang membantu keseharian kita, dan menghasilkan bentuk kelinci metaforikal untuk menggambarkan siklus reproduksi artefak dalam sebuah lingkaran utuh. Kelinci, dengan sifat reproduksi tingginya, merefleksikan beragam ide yang keluar dari kepala manusia untuk mencari solusi permasalahan, dan penyusunan berbentuk cincin berperan sebagai analogi siklus penciptaan dan penghancuran secara terus menerus.

Gaya artistik yang dikembangkan Fauzi berporos pada penilikan dalam terhadap perihal keseharian material, yang kemudian mentranslasikan material, teknik, dan proses finishing sebagai cara penyampaian pemikiran tersebut.

Fauzi's artwork responds to human's most innate urge to provide solutions for his problems. He expands his paradigm in learning the broad development of artefacts that help humans' lives, and puts a series of metaphorical rabbits to reflect on the way we reproduce the artefacts in a circular pattern. Rabbits, known for its high rate of reproduction, represent the role of human's myriad approach toward problems, and the ring arrangement speaks as a whole cycle that involves the unavoidable creation and destruction.

The artistic manner that Fauzi developed goes around an in-depth look on the existing matters surrounding daily human life, and translates the vivid and planned material, technique, and finishing as a means to deliver the thoughtful snap.



MUSICAL ARTIFACTS

various clay, various dimension, various finish, glaze, pit-fired, painted and super-glued, alteco 2 part-putty, etc.
200 x 200 cm



ROYAL FAMILY POTRAIT ARTIFACTS

Stoneware with white slip and red iron oxide, toner transfer, etc.
200 x 200 cm

GEOFFREY TJAKRA / ID

Bertemu dengan ribuan, mungkin jutaan manusia dari beragam ras dan latar belakang sepanjang hidupnya menciptakan impresi mendalam pada Geoffrey Tjakra. Dengan nama seniman King EpiCai yang ia bayangkan sebagai raja bagi realitas barunya, mempertanyakan ulang pluralisme dan penilaian dasar terhadap seni, Geoffrey menarik inspirasi untuk artifak kreasinya dari banyak impuls, termasuk bagian tubuh manusia yang terdekonstruksi. Ia kemudian menyusun objek-objek ini dalam instalasi yang merefleksikan jalan pemikiran manusia yang dinamis mengenai fetish, kegigihan, dan semangat. Ide-ide itu ia hadirkan dalam setiap figur kecilnya yang tersusun rapi.

Geoffrey melihat keramik memiliki kemampuan untuk menjadi material yang aditif sekaligus reduktif dalam konteks fisik dan figuratif. Material ini juga tampil sebagai adaptasi yang tepat untuk menyampaikan subjek-subjek kekaryanya yang mendorong insting ketimuran dan logika kebaratannya terus bekerja.

Having met various people from different races and backgrounds all his life puts the deepest impression inside Geoffrey Tjakra. Working his artwork under the moniker King EpiCai, where he builds his own reality of a kingdom that questions pluralism and human judgment on art, Geoffrey collects artefacts of his creation from every inspiration, including deconstructed parts of human body. Afterwards, he juxtaposes the small effigies in an installation to reflect dynamic human way of thinking including spirits, perseverance, and fetishes; each figure plays a particular role that works figuratively.

He utilizes ceramic that he regards as a compound material, having the ability to be an additive as well as a reductive medium in both physical and mental manner. Clay made their way as a smooth adaptation of the conveyed subject under Geoffrey's hands, which challenge both his eastern instincts and western logic.



**AFTER THE STORM.
PALAFITO HOUSE I**

Keraflex porcelain printed with silkscreem decal. Stoneware. Cone 8, oxidation.
25 x 33 x 27 cm.
2014



**AFTER THE STORM.
PALAFITO HOUSE 2**

Keraflex porcelain printed with silkscreem decal. Stoneware. Cone 8, oxidation.
25 x 33 x 27 cm.
2014

GRACIELA OLIO / AR

Graciela Olio membangun praktik artistiknya dari identitasnya sebagai seorang ras campuran Pre-Kolumbia, Hispanik-Amerika, dan imigran Eropa. Ia memusatkan karyanya pada medium keramik, memecah dikotomi antara seni dan kriya sekaligus pembatas antara seni tinggi dengan yang populer. Kerumitan identitas ini diangkat Olio melalui gabungan kultur yang beragam dengan kompleksitas era modern ini, dan mencampurkan topik kebaratan dengan referensi Hispanik-nya yang menciptakan keselarasan yang 'menggangu' antara memori masa kecil, laju sejarah, fantasi, hingga kitsch populer dan objek-objeknya, yang diaduk dengan sentuhan humor, ironi, dan nostalgia.

Seri karya "After The Storm" menceritakan peristiwa badai besar di daerah tinggal Olio, La Plata, yang telah membawa tragedi pada penduduk, lingkungan, hingga infrastrukturnya. Olio berangkat dari refleksi sepeninggalan badai ini, ketika transformasi materi dapat menciptakan fenomena yang begitu destruktif.

Graciela Olio's artistic practice is built from a poetics anchored in a cultural mixed race identity shaped by a Pre-Columbian, Hispanic-American and European migratory past. Exceeding the anachronistic dichotomy between art and craft, she works on ceramics, breaking the barriers that oppose fine arts to popular arts. Olio gives account of this complex identity by gathering in it multiple cultural contributions, opening it to the most diverse significations, to the complexities of the present time, to the mixing of different cultures by inserting and combining western topics with referents in our territory so as to articulate the most disrespectful combinations between historical events, memories of our childhood, games, power, childhood-fantasy, popular kitsch and the bestiaries, all of which are infected with a touch of humour, irony and nostalgia.

The "After the Storm" series try to account for the tragedy that meant a severe storm in Olio's regions. In the city of La Plata, where Olio lives, several storms in recent years have resulted in countless human, environmental and architectural tragedies. Reflection on the remains of the storm concerns her as an artist as she's interested in the transformation of matter produces a strong weather phenomenon on earth.



SOUL MATE

mix media
variable size
2014

HA - SUNGMI / KR

Seorang seniman keramik dari Korea, Ha Sungmi (lahir 1983) meraih gelar sarjana dengan jurusan Kriya di Konkuk University, Korea; dan gelar magisternya di Hongik University, juga Korea. Sejak 2007 Ha Sungmi telah aktif berpartisipasi di banyak eksibisi di tanah airnya dan ranah internasional, seperti “Shiragaki ACT 2009”, Maroni Gallery, Jepang (2009); International Exhibition, Hong kong-Korea Heritage and Diversity (Hanyang University, 2012); and Young Female Artist Exhibition, Space Bom, Korea (2013). Ia juga telah melakukan eksibisi solo berjudul ‘Soulmate’ di Maroni Gallery, Jepang, pada tahun 2008. Terdaftar sebagai seniman residensi di Icheon Cerapia, Korea, ia juga baru saja memulai program residensi barunya di Sihragaki Ceramic Culture Park, Jepang, 2014 ini.

Ha Sungmi (b. 1983) is a korean ceramic artist. She gained her bachelor degree, majored in Craft, from Konkuk University, Korea; and her master degree in Ceramic, from Hongik University, also in Korea. Since 2007 Ha Sungmi has been frequently participated in exhibitions at home and abroad, some of them are: “Shiragaki ACT 2009”, Maronie Gallery, Japan (2009); International Exhibition, Hong kong-Korea Heritage and Diversity (Hanyang University, 2012); and Young Female Artist Exhibition, Space Bom, Korea (2013). She has done a solo exhibition titled “Soulmate”, at Maroni Gallery Japan, in 2008. Currently an artist-resident at Icheon Cerapia, Korea, Sungmi had also been a fellow in a residency program at Shiragaki Ceramic Cultural Park, Japan, in 2014.



HIDDEN SOUND OF JATIWANGI

Mix Media Instalation
Variable Dimension

JATIWANGI ART FACTORY (JAF) / ID

Berawal dari posisinya sebagai salah satu produsen ubin terbesar di Indonesia, Jatiwangi Art Factory (JaF) mengembangkan usahanya melalui tujuan kerjasama dengan beragam komunitas dan seniman lokal untuk sebuah metoda baru dalam seni kolaboratif. Sejak 2005, JaF mulai memfokuskan praktik mendalamnya untuk aktivitas kultural dan seni melalui festival, pertunjukan, program radio, produksi objek keramik dan video, musik, pameran, program residensi seniman, hingga beragam diskursus yang merefleksikan kehidupan lokal yang kaya. Mereka telah secara khusus mengembangkan kooperasi dengan Pemerintah Desa Jatisura untuk berbagai riset dan Residency Festival serta Ceramic Music Festival dua tahunan yang terkenal, mengundang seniman-seniman dari seluruh penjuru dunia untuk turut berpartisipasi.

Started out as one of Indonesia's largest tile production center in the outskirts of Majalengka, West Java, Jatiwangi Art Factory (JaF) expands its reach by engaging local communities and artists for a collaborative art method. Since its establishment in 2005, JaF focused their practice in studying cultural and artistic activities through festivals, performances, radio broadcasts, ceramic and video production, music, exhibitions, artist residencies, and discourses, reflected to the daily local life. They have exceptionally developed cooperation with Jatisura Village Government for previous researches and the well-known biannual Residency Festival and Ceramic Music Festival, inviting artists from various backgrounds all around the world.



ABSOLUT VODKA

digital print
210 x 120 cm
2011



BALLENTINO

digital print
210 x 120 cm
2011



MOET CHANDON

digital print
210 x 120 cm
2011

KIM JOON / KR

Kim Joon (lahir 1966) mendalami konsep tato sebagai subjek karya tiga dimensinya pada pertengahan era 1990, sebelum kemudian mendigitalisasikannya melalui perangkat 3D Studio Max. Dengan ketabuan tato di Korea, Joon mengeksternalisasi alam bawah sadar dengan induksi hasrat terselubung manusia pada ideologi kolektif melalui isu materialistik. Menurut Joon, konsumerisme mengubah manusia menjadi bentuk genetik dari hasrat dengan rasa ingin memiliki yang melahap identitas diri itu sendiri.

Karyanya menampilkan jukstaposi tubuh manusia dengan imej materi dan permukaan porselen dalam benda-benda seperti piring, cangkir, guci, vas, mangkuk, dan poci yang badannya penuh dekorasi yang khas. Kim seolah menemukan kualitas simbolik porselen yang rapuh, vis a vis dengan simbol tubuh manusia. Simulasi merupakan kata kunci dalam menandai zaman dimana cara pandang dan nilai budaya tersirkulasikan melalui teknologi informasi. Rekayasa digital mampu menciptakan citra ilusif yang melahirkan realitas baru.

Kim Joon (b.1966) first investigated tattoo as a subject matter in the mid-1990s with three-dimensional sculpture before making use of off-beat techniques such as the 3D Studio Max software. While still a cultural and legal taboo in Korea, tattoos are for him a way to externalize subconsciousness. They show in broad daylight the hidden desires globally induced in our collective ideologies by materialistic societies. According to Joon, consumerism has turned humans into generic beings of desire; we covet things so much, they almost permeate ourselves.

Joon's work exposes the juxtaposition of human limbs through images and porcelain within objects as plates, cups, jars, bows, and pots in a thorough decoration. He manages to create a vis a vis simulation of human's physical fragility in porcelain; as simulation is the very keyword in marking the time we're living, where perspectives and cultural values are circulated by means of technology. Digital engineering modifies illusionary images which recreate a whole new reality.



PLATE

H: 26,50cm, L: 24.50cm, D: 6.50cm
Found object, glaze, glass
2014



SWAN

H: 16 cm, L: 8 cm, D: 4 cm
Found object, glaze, porcelain
2014



PLATE

H: 9cm, L: 16cm, D: 6.50cm
Found object, terracotta, porcelain, glaze
2014



SWAN

H: 9cm, L: 43cm, D: 8cm
Wood, found object, porcelain, glaze
2014

KJERSTI LUNDE / NO

Terdaftar sebagai anggota dari NK Norwegian Association of Arts and Crafts, Kjersti Lunde telah mengukuhkan keunggulannya di ranah seni keramik Eropa dengan gelar magister yang ia raih di Bergen serta program-program residensi di Denmark hingga Tiongkok. Karya Lunde memfokuskan pada pembentukan ulang impresi dari beragam objek, mulai dari hewan ternak hingga produk fungsional. Banyak di antara objek-objek ini ia tempatkan pada tumpuan dengan finishing yang dibuat retak. Narasi atas objek-objek yang terus berubah makna ini kemudian diselipkan di antara pembacaan Lunde atas fungsi, estetika, dan budaya yang dihasilkan sebuah objek.

Pendekatan yang dilakukan Lunde tentunya merujuk kepada perilaku Marcel Duchamp, yang juga menjadi kecenderungan kepada gejala seni kontemporer. Seni menyangkut aktivitas mengumpulkan berbagai benda-benda keseharian untuk dimaknai kembali oleh para seniman secara kultural.

Having her name listed as a member of NK Norwegian Association of Arts and Crafts, Kjersti Lunde has developed her prominence in European ceramic art scene with a Master degree in Bergen and residency programs as far as Denmark and China. Lunde's artwork takes focus on recreation of various objects, from livestock to functional products, some stood upon a standing pedestal with cracked finishings. She puts narratives into ever-transforming objects that examines functional, sculptural, and cultural issues.

Lunde's approaches exemplify the way Marcel Duchamp broke into the new frontier of contemporary arts with his objects. Within this context, art is projected to daily objects in purpose of cultural reinterpretation.



UNEXPECTED CAUSALITY

Hand build earthenware, terra sigillata, underglaze, glaze
engobe, metal wire, gold leaf, laser cut acrylic
variable size
2013

KLAUS GUTOWSKI / AU

KBekerja di studio JamFactory Contemporary Craft and Design miliknya di Adelaide sembari mengajar di Adelaide College of Arts, Klaus Gutowski (lahir 1968) memenuhi karyanya dengan dominasi keramik, utamanya melalui teknik slip cast dan throwing. Permukaan objek keramik dalam bentuk bejana dan patung, yang beragam dalam tekstur, pola, penekanan, dan ukirannya. Beberapa kesempatan, Gutowski juga mengglasir keramiknya dengan kontras antara warna cerah dan gelap dari permukaan terra sigillata. Tema karyanya merefleksikan perubahan yang konstan dalam perilaku lingkungan, sosial, dan ekonomi masyarakat kita, dan menangkap dialog-dialog visual mengenai apa yang esensial bagi kultur kontemporer ini untuk keberlangsungan masa depan. Rekayasa digital mampu menciptakan citra ilusif yang melahirkan realitas baru.

Currently working from his studio at the JamFactory Contemporary Craft and Design in Adelaide while also lecturing at the Adelaide College for the Arts, Klaus Gutowski (b.1968) predominately works in sculptural ceramics, mainly hand-built with wheel-thrown and slip cast components. The surfaces of the figurative sculptures and vessel forms are at times textured, patterned, impressed and carved. Sometimes the work is glazed with bright clear and pooling glazes, also with contrasting soft and delicate black or white terra sigillata surfaces. His work reflects on how our society trifles with the necessity of change in environmental, social and economic behaviour. With concerns for the future development of our society, he tries to capture a visual dialogue about the essential transformation of our contemporary culture.



INVADING THE SPACE

stoneware
650x100x48 cm
2014

KRISTINA RUTAR / SI

Kristina Rutar (lahir 1989) telah terekspos dengan motivasinya atas eksplorasi keramik dengan beragam pameran berskala internasional dalam 5 tahun terakhir. Memulai keilmuan seninya dengan pembelajaran teknik keramik dan cetak grafis membuatnya mahir menggabungkan kedua teknik ini dalam banyak karyanya. Dalam keramik, Rutar banyak mendalami batas antara objek kriya yang dibuat melalui proses *throwing* dan objek seni abstrak - ia mengkomposisikan bentuk seni tinggi dengan mengesampingkan fungsi utama meja putar sebagai alat produksi objek fungsional. Pendekatan kontemporer ini menggabungkan praktik tradisional dengan pertanyaan dan riset tak terbatas sebagai basisnya, menghasilkan transformasi makna pada objek keramik yang dibuat secara konvensional.

Kristina Rutar (b. 1989) has developed a humble motivation towards ceramic exploration with numerous international-scaled exhibitions done in the past five years. Starting her ceramic and printmaking study at the same time (thus fused both branch on some of her artworks), Kristina based her work on exploring the border between ceramic sculpture and wheel-thrown craft. She mainly composes individual wheel-thrown forms in fine, sculptural, artistic objects to break the rule where potter's wheel is commonly seen as traditional craft work. The contemporary approach of her work is subject to the assimilation of old practice with unbounded questions and researches, resulting in a transformation concerning the meaning of thrown ceramic objects.



SARIBU RAJAH, SIBURU BARAMEH

wood-fired earthenware, orange enamel paint, green enamel paint, triplex
variable size
2014

LINDA SORMIN / CA

Melalui kumpulan objek dan instalasi yang merespon area eksibisinya, karya Linda Sormin bercerita mengenai ketidakstabilan, agresi, mobilitas, dan bertahan hidup. Lahir di Bangkok, Thailand, Sormin memulai hidup barunya di Kanada sejak usia 5 tahun. Penilaian terhadap karya-karyanya banyak menyebutkan aspek 'ekstrim', di mana objek-objek keramik dengan distorsi bentuk ditempatkan dalam komposisi grotesque dengan bantuan benda-benda temuan yang tak terhitung jumlahnya. Ia mengambil dan memfusikan narasi dari benda-benda ini dengan narasi yang mengafirmasi ulang koneksi antara objek, situasi, manusia, dan ruangnya. Keberadaan instalasi yang idiosinkratis ini menunjukkan secara langsung dorongan kreatif yang hadir di kepala Sormin sebagai seorang seniman. Karya 'Saribu Rajah, Siburu Barameh' yang dibuat di Jogjakarta untuk JCCB#3 merespon pengamatannya atas mitos Batak, dan mengkombinasikan keramik hasil tungku dengan tumpuan kayu dan cat di bawahnya.

BThrough objects and site-specific installations, Linda Sormin's work explores issues of fragility, aggression, mobility and survival. Born in Bangkok, Sormin moved to Canada with her family at the age of five. Her works has regarded by some as extreme, where glazed and 'skewered' pieces of ceramics sat on a grotesque composition with accompaniment from countless site-specific objects. She took the found objects' stories to weave together abstract real-time narratives that invent or re-establish connections between objects, situations, people, and places. The idiosyncratic nature of the installation thoroughly showed the complex working mind of Sormin as the artist.

The 'Saribu Rajah, Siburu Barameh' piece she made through the residency project in Jogjakarta for JCCB#3 scrutinized the deep layers of Batak myth as the base of her research, putting a combination of wood-burned ceramics atop of a wooden pedestal.



AHEAD

variable size

Ceramic, nails on the wall

2014

MADHVI SUBRAHMANIAN / SG / IN

Lahir di Mumbai pada 1962, Madhvi Subrahmanian telah melanglang hidup di tiga benua dan empat negara. Mengantungi perubahan terus menerus sebagai bagian dari dirinya, Subrahmanian terbiasa mendorong batasan untuk membuka peluang baru dalam hidupnya. Dalam berkarya, ia menarik inspirasi dari bentuk-bentuk alamiah yang merepresentasikan kesuburan dalam makna biologis dan hasil bumi, yang sering tersirat baik dalam artefak kuno maupun seni kontemporer - sebuah tempat berkumpul yang primal dengan yang baru, yang geometris dengan yang organik, dan yang fana dengan yang kekal.

Subrahmanian mengambil waktu yang cukup untuk menghasilkan bentuk-bentuk yang merangkum makna terdalam, karena karyanya terlapiskan oleh tekstur dan ritme yang mengupas cerita tumbuh kembang pribadinya dengan sendirinya.

Born in Mumbai, 1962, Madhvi Subrahmanian has lived in three continents and four countries. From this sense of constant change, Subrahmanian thrived off of the challenges of new opportunities and the limitations that came along with them. She draws inspiration from natural forms representing fertility and abundance, which are often paralleled in ancient artifacts and contemporary art—a meeting ground for the primal with the contemporary, the geometric with the organic and the ephemeral with the everlasting.

The slow winding nature of her forms appears to encapsulate what lies within, as her pieces are layered with texture and rhythm, revealing her personal story of growth by nature.



THE CHAUKA SYSTEM

Stoneware, wood, string

31 x 18 x 11 inch

2014

MARK VALENZUELA / AU / PH

Mark Valenzuela (lahir 1980), seniman visual Australia dari Filipina, berkarya menggabungkan instalasi keramik dengan lukisan dan ilustrasi. Tema-tema yang hadir di karyanya, seperti konflik internal dan eksternal, kegelisahan, dan repetisi digunakan untuk menguak cara-cara seorang individu mengikuti dan melawan dirinya serta masyarakat tempatnya hidup. Eksplorasi mendalam yang ia lakukan mencakup produksi mitos kultural, dinamakan 'penemuan mythopoeic', sebagai sintesis baru dari agama, kepercayaan, dan iman.

Karya Valenzuela untuk JCCB#3 mencakup struktur kayu pinus meniru bentuk kapel yang merumahi bejana-bejana keramik, digambari dengan ilustrasi ikon-ikon mitos, di dalamnya.

Mark Valenzuela (b.1980), a Philippine-born Australian visual artist, works typically by combining paintings, drawings and ceramic installations. Internal and external conflict, anxiety and repetition are residing themes that Valenzuela uses to reveal the ways that an individual adjusts, conforms and rebels against his/herself and the society in which they live. He composes an in-depth exploration to his previous artworks' cultural myth making, aptly termed 'mythopoeic invention' for its relation to re-synthesised religion, faith and superstition.

The work constructs a chapel-like structure made of burned pinewood and ceramic pieces, underglazed with pencil drawings of various icons, installed inside it.



STORY

stoneware
100 x 60 x 30 cm
2014

NUR HARDIANSYAH / ID

KMenggambarkan kehidupan anemon melalui media keramik, Nur Hardiansyah menceritakan sebuah kisah fantasi yang diibaratkan sebagai sebuah simulacra, ketika pengalaman personalnya sebagai seorang seniman luluh dalam kesadaran universal mengenai identitas. Kecintaannya dengan kisah-kisah fantasi yang ia baca di masa kecilnya, Dian mendekonstruksi perjalanan aspek-aspek fundamental kehidupan seperti cinta, persahabatan, dan keadilan.

Instalasi yang ia pameran dibentuk dalam lansekap bawah laut yang terisi oleh anemon keramik, dengan kamera bergerak yang mengekspos apresiator dengan pengalaman langsung berjalan dalam 'kota anemon' yang diciptakannya. Dengan presentasi ini, Dian mencampurkan lingkungan hiperrealistis sebagai sebuah ranah yang dapat dipahami setara dengan realitas yang ada.

Started out as one of Indonesia's largest tile production center in the outskirts of Majalengka, West Java, Jatiwangi Art Factory (JaF) expands its reach by engaging local communities and artists for a collaborative art method. Since its establishment in 2005, JaF focused their practice in studying cultural and artistic activities through festivals, performances, radio broadcasts, ceramic and video production, music, exhibitions, artist residencies, and discourses, reflected to the daily local life. They have exceptionally developed cooperation with Jatisura Village Government for previous researches and the well-known biannual Residency Festival and Ceramic Music Festival, inviting artists from various backgrounds all around the world.



DORRR

Material : Stoneware With Burned Temperature 900 Celcius, Blockboard.

Instalation : Lenght : 350cm Width : 126cm

Pistols : 100 pcs 2014

PURNOMO / ID

Purnomo mengembangkan pendekatan unik dalam karya keramikya dari kegagalan proses duplikasi melalui teknik cetak yang malah menciptakan bentuk keramik kempis. Rekreasi bentuk pistol dengan sisi-sisi kempis membuka jalan bagi sebuah instalasi yang penuh kejutan dalam distorsi bentuk dan citra senjata sebagai objek kriminal menjadi netral, bahkan positif. Memvisualisasikan sifat destruktif yang terbawa dalam objek senjata, Pur menghancurkan pistol-pistol keramik ini untuk menunjukkan kerapuhannya. Dalam instalasi lain, ia menyusun pistol-pistol ini dalam susunan struktur yang rapi sebagai sebuah kontradiksi.

From what was a mere error in his casting process where he always came with a flattened ceramic out of the kiln, Purnomo developed a unique approach for ceramic duplication. His recreation of guns with deflated parts is making ways for an installation full of surprises, distorting the basic, almost innate images of weapons as a scary and criminal object to neutral, even positive feel. Visualizing the destruction associated with guns and firing objects, Pur playfully smashes the ceramic guns instead to show its fragility. On the other installation, he puts the guns in a neat structured arrangement to contradict the former placement.



ISLET OF BLOOM

handbuilt stoneware cobalt glazed 1210 C

75 x 75 x 15 cm

2014

R YUKI AGRIARDI / ID

R. Yuki Agriardi telah banyak menciptakan dan memamerkan karya-karyanya, berbicara mengenai hubungan rumit antara manusia, hewan, dan ruang yang melingkupinya, yang mendobrak batas seni dan desain. Dalam proyek program magisternya, terdorong oleh premis-premis dari buku Biophilia tulisan Edward Wilson, essay 'Why We Look at Animals?' dari John Berger, dan observasi atas kebun binatang The London Zoo, ia mendorong pemikiran baru mengenai berbagai penggunaan objek dengan spesies di luar manusia.

Setelahnya, Agriardi meneruskan penelitiannya pada proyek The Native Island, yang mengeksplorasi habitat dalam ruang tanpa batas, sebuah pulau yang terlengkap dari ruang liar dan domestik dengan proposisi skenario yang beragam. Proyek ini dikembangkan dari pendekatan beragam, bertujuan menemukan 'spesies' baru yang dapat diteliti perilaku dan hubungannya dengan lingkungan, untuk menarik garis lurus mengenai sifat utama dari ruang. Lebih lanjut lagi, ia bermaksud untuk menciptakan refleksi atas keberadaan kita sebagai sebuah spesies yang berinteraksi dengan tandingan lain yang seharusnya setara.

R. Yuki Agriardi has been working and exhibiting his varied projects that cross boundaries between art and design which triggered by his interest in the complex relationship between human, animals and space. On his latest MA project, provoked by the premises of Edward Wilson's 'Biophilia', John Berger's essay on 'Why We Look at Animals?' and his observation at The London Zoo (ZSL) he tackled the issues of sharing an object with another species.

Since then, Agriardi continuing his expedition in space within borders, which later he called it; The Native Island. A project which explores a new habitat in a space within borders, an island between wild and domestic space with a mixed scenario proposition. This project developed by performing works which built and proposed with different approaches. Working with the idea of discovering new 'species', observing its behaviour, envisage its relationship and how its communicate with its environment in order to discover the nature of a space. Through his works he curiously observe and reflect his environment as a journey to discover an awareness as a species.



SAJEN SUGIH

tanah liat, arang, menyan, dan bunga
25x 25 x30 cm (5 pieces)
2014

RADI ARWINDA / ID

Radi Arwinda, kelahiran 1983, adalah seniman dari Bandung yang karyanya banyak terinspirasi dari latar belakang keluarganya yang kental dengan tradisi Cirebon. Kondisi ini secara unik digabungkan dengan kesukaannya pada pop culture, khususnya anime dan komik Jepang, yang menghasilkan sinkretisme baru antara elemen visual tradisional dan komponen serta bentuk dari kultur populer. Setelah menyelesaikan studi di jurusan Seni Lukis yang ia emban di Institut Teknologi Bandung, Radi kemudian mengembangkannya dengan berbagai pendekatan kontemporer.

Cara pandang Radi dalam berkarya yang lekat dengan latar belakang tradisi Cirebon membawanya mendalami banyak aspek dalam sejarah dan nilai yang dipegang oleh masyarakat kota tersebut. Karyanya untuk JCCB#3 yang berjudul 'Sajen Sugih' mengkomposisikan ketidakseimbangan mistikus tradisional kuno dengan perspektif modern.

Radi Arwinda (b. 1983) is a Bandung-based artist whose artworks are mostly influenced by his cultural background as a child who was raised in a strong tie to his ancestor's tradition of Cirebon. This cultural background combined with his fascination to the pop culture (especially Japanese anime and mangas), resulted in a oeuvre filled with syncretism between traditional visual elements and components of popular culture. Although initially studied painting at the Faculty of Visual Art and Design, Bandung Institute of Technology (FSRD ITB), Radi has expanded his medium of choices.

Radi's syncretic perspective cannot be separated from the influence of the Cirebonese culture inherited from his parents. Throughout the history, Cirebon has developed a unique characteristic as it was one of the most active basis for ancient trade routes and inter-island shipping in the archipelago. The submitted work entitled 'Sajen Sugih' then delves on the incongruence of traditional mystics of old times with the existing modern perspective.



MAGIC OF ART "ABRAKADABRA"

Glazed Stoneware (Sukabumi Clay) 11800 c, Wood & Sand
variable size
2014

ROSANTO BIMA PRATAMA / ID

Dimasakecilnya, Rosanto banyak menenggelamkan dirinya dengan karya komik hiperrealis dengan cerita fantasi yang inovatif. Impresi ini terus tertinggal dalam benaknya, mendorongnya untuk menciptakan karya-karya keramik figuratif dengan sentuhan pop culture, menjawab ledakan penggambaran karakter dan figur dalam berbagai media di seni kontemporer. Rosanto menyusun sebuah cerita fantasi sebagai basis keseniannya, dan membentuk masing-masing figur dengan mengimajinasikan karakter yang spesifik.

Instalasi The Magic of Art 'Abrakadabra' menggambarkan sebuah adegan dari cerita fantasinya dengan tokoh utama seorang gadis kecil, yang juga berceritera mengenai kehidupan Rosanto sebagai seniman, menghadapi adegan-adegan krisis dan konflik untuk menciptakan akhir bahagia versinya sendiri.

As a child, Rosanto used to immerse himself with hyperrealistic comic artworks with its innovative original stories. The impression lasts to contribute to his figurative ceramic works with a touch of pop culture, seeing the contemporary art boom on character and figure depiction through various media. Rosanto molds a thorough fantasy story as his artistic base, and put life onto the characters that bear their own treats.

The Magic of Art "Abrakadabra" installation that portrays a scene from his fantasy story, which puts a little girl figure at the central role, draws an analogy for Rosanto's life as an artist, shifting through scenes of challenges and crisis to create his own version of a happily-ever-after ending.



MYSTERIOUS RHYTHM

Clay and wood,
throwing
2014

ROSLAN AHMAD / MY

Kekarya Roslan Ahmad (lahir 1963) masih mencakup tendensi bentuk wadah dan tembikar, namun tanpa terbatas oleh keharusan fungsi yang mutlak pada karya tradisional. Roslan membuat bentuk-bentuk silindris serupa dengan botol atau bejana, dan menggunakan teknik throwing serta membiarkan lekukan dan goresan alami tercipta dalam prosesnya. Patahan pada lekuk di bagian atas hasil karya Roslan, misalnya, adalah hasil proses throwing asimetris yang menunjukkan plastisitas sebagai salah satu keunikan karakter tanah liat. Merampungkannya dengan beragam jenis finishing di permukaan keramik sebagai sebuah proses yang utuh menciptakan kualitas yang hadir secara konstan, baik dalam pola berkarya sang seniman maupun hasil jadi karyanya.

The artworks of Mohd Roslan Ahmad (b.1963) still show the pottery or vessel tendencies even though they were not limited to traditional forms that still consider functions. Roslan works on cylindrical forms that resemble a container or a bottle. He uses throwing techniques and lets other formed scratches and curves on the surface of the artworks created during the process as a sign of movement. The curves on the upper part of Roslan's work seem broken because of the asymmetrical throwing process, which shows the unique character of clay which is its plasticity. This is one quality, uniqueness, and identity of ceramic artworks, especially pottery artworks that mainly focus on the exploration of the form characters and good surfaces clay bodies including the uses of finishing.



BEYOND FRICTION

“Porcelain pottery, wine glass, stone particles and rough fabric”

variable size

2014

RUDI ABDALLAH / ID

Dengan memercayai pemikiran bahwa semua dapat dilakukan dalam seni kontemporer, yang mengizinkan semua hal untuk dapat diinjeksi ke dalam spektrum artistik, Rudi Abdallah membuka pertanyaan paradoks mengenai penguasaan materi dan bidang keramik: bagaimana seorang mau bertahan dalam proses pembelajaran keramik konvensional dengan adanya seni kontemporer? Melihat pudarnya keterampilan mendalam pada material dan teknik tertentu yang dianggap sulit dalam seni modern ini, Rudi menilai keramik kontemporer memiliki tugas untuk mendefinisikan ulang keberadaannya. Karya performance-nya yang berdurasi 90 menit mempresentasikan cara personalnya dalam berkomunikasi dengan objek, termasuk karya keramik, dengan ambians yang ia hasilkan dari terapi suara dan instalasi pendukung lainnya.

Believing the credo that states anything goes in contemporary art, where its plural nature allows everything to be included inside the artistic spectrum, Rudi Abdallah poses the paradoxical question of mastery in ceramic: how would anyone stay within the conventional path of ceramic making with the haunting presence of contemporary art? As extensive skills on a specific material and technique lost its way over today's art scene, Rudi sees the paradigm of contemporary ceramic has the responsibility to redefine itself for a broader meaning. His 90-minutes performance art presents his grotesque way of communicating with objects, as well as clay products, with inimitable ambience supported by other installation and sound therapy.



CAGES

80x30x30 cm (standing), 47x30x30 cm, 40x30x30 cm, 37x26x26 cm, 28x15x15 cm (hanging)
Stoneware paperclay and glaze
2014

SARAH YOUNAN / WLS

Sebagai seorang seniman dan peneliti (saat ini ia sedang merampungkan program PhD-nya di Cardiff School of Art and Design dengan bantuan dari British AHRC), Sarah Younan mengangkat ketertarikannya atas interaksi manusia dengan artefak dan bagaimana kita mengidentifikasi objek fisik yang kita bentuk. Sifat alami keramik, beserta batasan fisik dan tradisionalnya, melengkapi Younan untuk dapat mendobrak tembok yang menghalangi dorongan berkaryanya. Praktik kreatifnya kemudian berkembang pula melalui media lain seperti performance, film, objek 3 dimensi dengan produksi digital, dan mixed digital media. Ia selalu menyempatkan menyuntik elemen naratif pada karyanya, yang membawahi humor yang hadir di permukaan dengan lapisan yang lebih dalam dan gelap.

As an artist and researcher (she is currently writing her PhD in ceramics at Cardiff School of Art and Design, and conducting researches with grants from British AHRC), Sarah Younan is interested in human interaction with artifacts and how we engage and identify with the material objects we create. The domestic nature of ceramics—the physical and traditional limitations of the material—attracts her, as well as providing Younan with boundaries that she can push against. Her creative practice, however, is not limited to ceramics; she also dabbles in performance, film, digitally generated 3D objects, mixed and digital media. There is always a narrative element to her work, and underneath the humour of the pieces there often lies a deeper, darker layer.



AT FIRST IT WAS MOIST

Mix Media

Approx L80cmX W40cm

2014

SEKARPUTI SIDHIWATI / ID

Sekarputi Sidhiawati (lahir di Jakarta, 1986) telah menghabiskan banyak waktunya mempelajari material keramik sejak ia mengemban pendidikan di jurusan Seni Keramik di Institut Teknologi Bandung. Sekarputi, lebih akrab dengan nama panggilan Puti, bermain dengan bentuk-bentuk tidak sempurna dari tanah liat yang dibentuk tangan dengan berbagai eksplorasi proses dan finishing yang menunjukkan keterampilannya. Sebagai seorang ibu dari satu anak dan istri dari seniman seni grafis, ia membagi banyak porsi kesehariannya untuk menginterpretasi ulang pembatas antara seni dan kriya melalui brand-nya, Derau. Karya yang ia ajukan untuk JCCB#3 secara menarik menempatkan objek-objek pilihan buatannya, dari bentuk tableware terdistorsi hingga figur-figur manusia dalam sebuah instalasi.

Sekarputi Sidhiawati (born in Jakarta, 1986) has extensively delved on clay material through her Ceramic Art major study at Bandung Institute of Technology. Sekarputi, nicknamed Puti, plays on the imperfection of hand-built clay with different processes and finishings that show the breadth of her exploration. As a mother of one and a wife to a printmaking artist, she immersed her daily life to constant reinterpretation on what divides arts and crafts with her brand Derau. Her work for JCCB #3 interestingly places objects of her choices, from deformed tableware to figures into an installation.



ENSLAVEMENT

Ceramic And Metal Chain
size: 20 cm(height) 10 cm (wide) per unit
2014

SHAMSU MOHAMAD / MY

Gelar Magister yang Shamsu Mohamad (lahir 1962) dapatkan di London Institute, beserta pembelajaran mendalam yang ia dapatkan di Jepang mengenai proses pembakaran dan tungku keramik memberikan karakter unik pada karya dan responnya terhadap medium yang Shamsu gunakan.

Ketertarikan Shamsu terhadap tanah liat berporos pada sifat alaminya, dan mengembangkannya dengan proses menggunakan material organik dan limbah industrial seperti batang buah dari palem, rumput laut, batang pisang, spons, surat kabar, dan lainnya. Karyanya mengangkat potensi biomass dan materi daur ulang, mendorong proses berpikir kreatifnya dalam menjawab tantangan pengembangan objek-objek ini menjadi sebuah benda seni.

The education Shamsu Mohamad (b.1962) got in design for his Master degree at the London Institute as well as an in-depth study on the process of burning and ceramic stove in Japan gives a unique character in his artworks and how he responds to the medium he uses.

Shamsu's interest is in the character of clay itself, and the experimentation process using organic materials and industrial wastes such as, fruit branches from palm trees, sea grass, banana branches, sponges, newspapers, etc. His artworks use the potential of biomass and recycled materials in his creative thinking process for continuous development.



ZERO GRAPH

Ceramic
w175cm H35cm
2009

TETSUYA ISHIYAMA / JP

Memiliki basis jam terbang yang tinggi di berbagai situs arkeologis, Tetsuya Ishiyama banyak berbicara mengenai aliran waktu pada karya-karyanya. Ia menghadirkan pot dan wadah air berwarna tanah dengan tatahan yang detail dan presisi, objek kristal yang menyerupai mineral, serta wadah minum teh dengan glasir emas atau perak pada permukaan yang disayat. Kesemuanya merupakan komposisi baru yang orisinal.

Terinspirasi dari permukaan air, seri 'Zero Graph' karyanya mengintegrasikan keramik dengan kaca, menggunakan tanah liat sebagai representasi batuan yang dikelilingi bidang kaca solid horizontal untuk mencerminkan permukaan air yang bening. Tiap-tiap karyanya menghadirkan aspek 'permukaan air' ini dengan ketinggian dan perlakuan yang berbeda, memberikan media untuk Ishiyama mengekspresikan isu perbedaan standar dan perspektif yang lumrah di antara ribuan kultur dan lingkungan di dunia.

Perhaps as a result of his experience at several archeological sites, Tetsuya Ishiyama's work always deals with expressions of the passage of 'time'. He presents earth-colored pots and water containers with uniformly fine inlay work, 'crystal' objets d'art that take the appearance of minerals and tea bowls with matte gold or silver glaze applied on a shaved surface, all of them completely original, new works.

Inspired by the surface of water, his 'Zero Graph' series of artwork integrate ceramics and glass, using pottery pieces to represent giant rocks or cliffs, each of which is encircled by a piece of horizontal plane of solidified glass to represent the crystal-clear water surface. Each of the works comes with a "water surface" that is on a different level from the others. With this, the artist tries to express the idea that different sets of standards and perspectives exist in different environments and cultures.



OF AND ABOUT THE SPACE INSIDE

Stoneware clay, Gas fired, Coiling

Variable Size

2013

TOK YU XIANG / SG

Xiang memiliki pandangan terhadap tanah liat, material alami yang ditemui di banyak bagian di muka bumi, sebagai sebuah properti yang signifikan dalam kehidupan. Tanah liat membuka jalan bagi interaksi yang tak terbatas dengan lingkungannya. Ia memanfaatkan ciri tanah liat ini tidak dengan tujuan meniru bentuk alami atau mentranslasikannya langsung sebagai objek fisik, alih-alih, Xiang meminjam substansi ini sebagai medium untuk pemaknaan metafora yang dihadirkan dalam sebuah karya seni.

Xiang sees that clay, a natural material found everywhere in the world, has such a strong property of life - it engages, interacts and radiates itself to the surroundings. As he use clay neither to imitate nature nor to directly translate it into physical objects, the artist borrows that specific substance and translate metaphorically into forms.



VOYAGE

Porcelain, Nerikomi
h. 26 x d. 48 x w. 31
2014



CORE

Porcelain, Nerikomi
h. 28 x d. 52 x w. 31
2014



SYMBIOSIS

Porcelain, Nerikomi
h. 180 x d. 28 x w. 44
2014



SWAY

Porcelain, Nerikomi
Middle one h. 7 x d. 40 x w. 35
Around parts (5) biggest h. 6 x d. 40 x w. 30
2014

TOMOKO KONNO / JP / ID

Memenangi beragam kompetisi yang membuat namanya terkenal di ranah internasional, Tomoko Konno berkarya dengan gaya khasnya yang mencakup kerumitan yang berlapis-lapis, simetri, serta perhatian ganda terhadap detail. Karyanya melukiskan objek dan bentuk alami dari dunia di luar jangkauan kita, dengan warna subtil dan tekstur yang mengamplifikasi rasa keingintahuan. Kebanyakan karyanya bersifat dekoratif secara alami; namun Konno juga mengaplikasikan gaya personalnya untuk membuat objek-objek fungsional.

Winner of numerous awards and recognized internationally, Tomoko Konno's work has a signature style of intricacy, amazing symmetry, and extensive attention to detail. Her work imagines nature or forms from another world, with subtle colors and textures to entice the curiosity. Most of her artworks is decorative, but Tomoko also applies her style to some extent of functional forms.



BIRDS TWITTER AND FLOWERS FRAGRANCE

Porcelain, Fen Cai
Variable Size
2012



THOUSANDS KILOMETERS LANDSCAPE

Blue & White Porcelain
Variable Size
2012

WAN LI YA / CN

Karya seniman Tiongkok Wan Li Ya (kelahiran 1963) menawarkan banyak paradoks yang melampaui impresi kasat mata. Lahir di Qing Dao, Tiongkok pada era 1960, Wan adalah salah satu produk dari pemikiran timur, prinsip-prinsip Zen, serta filosofi Buddha, namun karyanya berangkat lebih jauh membawa aspek seni rupa barat abad 20 berkat ketertarikannya atas eksperimen mengubah paradigma dalam melihat aspek-aspek yang akrab baginya.

Seri karya 'One Thousand Kilometers of Landscape' terinspirasi dari karya tradisional gulungan sutra yang digambar sepanjang 39 kaki menggunakan tinta. Li Ya menarik tema objek historikal ini dalam karyanya pada medium porselen berbentuk botol dan wadah makanan, kosmetik, dan perangkat pembersih—objek yang lumrah hadir di kehidupan modern di Cina—yang dibubuhi guratan tinta biru. Melalui ide ini, ia mengangkat kondisi tarik menarik antara tradisi dan modernisasi yang tak terhindarkan di negaranya.

The works of Chinese artist Wan Li Ya (b.1963) offer many paradoxes, and there is far more here than meets the eye. Born in QingDao, China in 1960's, Wan is a product of eastern thought, Zen principles, and Buddhist philosophies, and yet, his artworks exhibit many aspects founded in 20th century western art as he delights in creating experimental art by taking the familiar and looking at it in different ways.

His work 'One Thousand Kilometers of Landscape' was inspired by a 39-feet long Chinese hand scroll of ink and color on silk. Wan Li Ya draws upon the theme of this historic work in the creation of the artwork. Instead of the traditional scroll silk, he used white porcelain with blue imagery in the shapes of the bottles and containers for beverages, cosmetics and cleaners; household items that are now part of daily life in China. In doing so, he reflects upon the tension between tradition and the modernization of China.



UNTITLED

60x38x28cm

2014

WASINBUREE SUPRANICHVORAPARCH / TH

Dalam satu dekade terakhir, Wasinburee Supanichvoraparch (lahir 1971) telah mengangkat namanya dari penerus usaha pabrik keramik Tao Hong Tai menjadi motor dari gerakan seni rupa baru di kotanya, Ratchaburi. Seniman keramik dan fotografer ini memiliki daftar yang panjang untuk karya seninya yang banyak merefleksikan usahanya membuka hubungan personal sebagai individu. Dengan permainannya atas spontanitas dan kebetulan lumrah, karyanya merangsek ke memori dan lapisan bawah sadar manusia yang terekspos subjek ruang dan waktu, misalnya saja kondisi 'déjà vu' yang terjadi di kepala manusia.

Karya Supanichvoraparch untuk JCCB#3 mengambil bentuk durian emas yang dibuat berdasarkan pertanyaannya atas pertarungan realitas dan ilusi di kepala manusia. Lebih lagi, presentasi durian ini juga mengangkat kehadiran objek bermakna ganda: durian adalah sebuah objek yang sama-sama dibenci dan dicintai oleh manusia.

Over the past decade, Wasinburee Supanichvoraparch (b.1971), has transcended his position as heir to Ratchaburi's first ceramics factory, Tao Hong Tai, to become the driving force behind a vibrant art scene in his hometown. The ceramicist and photographer has a broad range of work that often reflects his personal search for connections and relationships. He likes to deal with spontaneities and everyday coincidences. They reveal the familiarity of our memory or longing and disclose the layer of our sub-consciousness of space and time like "déjà vu" situation to reawaken forgotten or buried feelings and memories.

Supanichvoraparch's work for JCCB#3 took the form of a gilded durian, that he made within the persisting question of reality versus illusion in mind. Moreover, the presentation of durian also reveals the coexistence of a dual-natured object: while some people are mad about its taste, others bleakly reject its presence.



TRANSLATED VASES

Ceramic Trash, Epoxy, 24K, Gold Leaf
110x15x60 cm
2009

YEE SOOKYUNG / KR

Menghadirkan karya konseptual dengan hasil yang beragam, Yee Sookyung mengambil banyak medium dari keramik, lukisan gulung, ilustrasi cinnabar di kertas Korea, hingga video dan instalasi multimedia untuk keseniannya. Namun dapat dipastikan bahwa seri karyanya yang paling terkenal adalah keramik Translated Vases yang mengumpulkan fragmen pecahan keramik yang dianggap gagal dari desa-desa pengrajin di seluruh Korea. Fragmen-fragmen ini dihidupkan kembali oleh tangan sang seniman: Sookyung menyusunnya ulang dengan bantuan sepuhan lembar emas 24 karat. Montase keramik ini terbebaskan dari referensi sejarah, genre, dan pemahaman sebelumnya, dan menghasilkan bentuk baru yang sugestif dalam interpretasi: entah menjadi tubuh sintal wanita ataupun abstraksi rasa sakit yang terpelintir. Dengan menciptakan jalan baru meninggalkan kultur keramik tradisional Korea-nya, Sookyung meniupkan pula nafas eksperimental dan kontemporer bagi pecahan-pecahan keramik ini.

Yee Sookyung has been showing a rich variety of conceptual works, from ceramic sculptures, scroll paintings and cinnabar drawings on Korean paper, to video and multi-media installation. Arguably, her most well-known sculptural work is the series *Translated Vases*. From ceramics villages throughout Korea, Yeesookyung collects discarded fragments of ceramic wastage flawed in the eyes of master potters. They acquire a new hue by the artist's hand: she reassembles these *Translated Vases* by gilding them with fine 24 carat gold leaf. These sculptural montages are freed from specific historical referents, genres or conventions. The bulbous vases become highly suggestive: they may be the ample, elegant curves of a woman's body, or the contorted abstractions of pain. By allowing these newly configured ceramics to depart from the bounds of their native Korean ceramic cultures, Yee Sookyung's transformation of their form yields to a translation into the experimental and the contemporary.



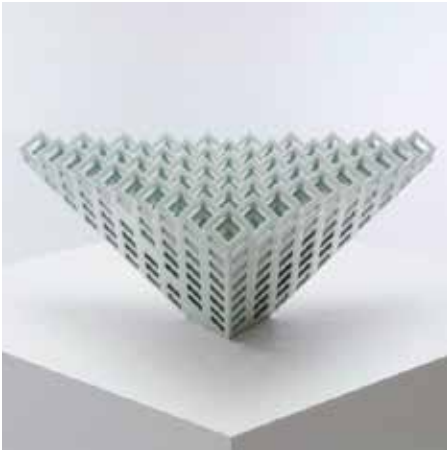
THE MOMENT SERIES

Porcelain, Mold Pressing, Taiwan Celadon
200x35x35cm
(about 200 pieces)
2011

YI HUI WANG / TW

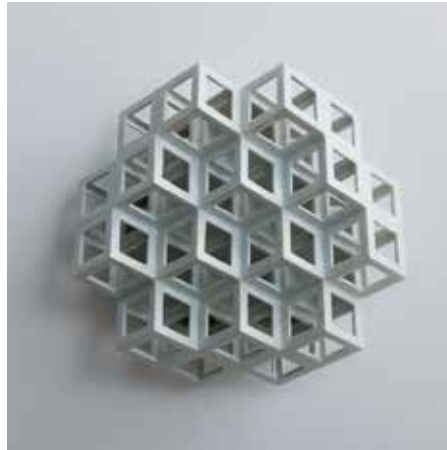
Yi Hui Wang (lahir 1977) adalah seorang seniman keramik Taiwan. Bekerja sebagai asisten profesor di Departemen of Arts and Creative Industries, National Dong Hwa University, Taiwan, Yi menggambarkan caranya menempatkan referensi organ dan bagian tubuh manusia, pengalaman fisik, hingga isu kontemporer dalam gender, hasrat, dan identitas pada karya-karya seninya. Ia juga mengembangkan ide tersebut pada bentuk-bentuk berhubungan yang mengamplifikasi memori, yang menjadikan atribut tersebut sebuah metafor untuk kompleksitas identitas.

Yi Hui Wang (b. 1977) is a Taiwanese ceramic artist. Currently working as an Assistant Professor in Department of Arts and Creative Industries, National Dong Hwa University, Taiwan, Yi stated that she usually derive the abstract form of her artworks from the reference of human organs and tissues, physical experiences, and contemporary issues in gender, desire, and identity. She also developed related forms, which could recall physical memories, pleasure, and desires; so all of the attributes become a metaphor for the complexity of identity.



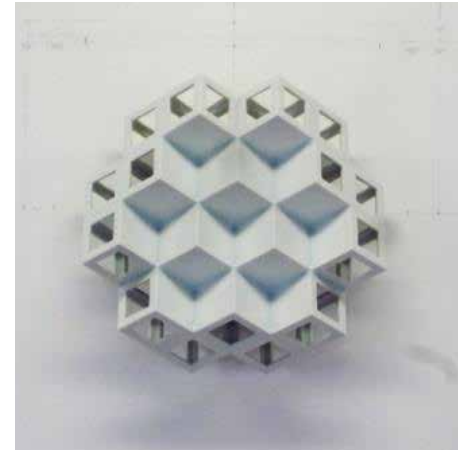
**LATTICE RECEPTACLE -
SCREEN OF CONE 2**

Porcelain, Slip Casting
h.25×w.63×d.56cm
2009



**LATTICE RECEPTACLE -
MONOCRYSTAL 1**

Porcelain, Slip Casting
h.26×w.26×d.11cm
2013



**LATTICE RECEPTACLE -
MONOCRYSTAL 2**

Porcelain, Slip Casting
h.26×w.26×d.11cm
2013

YOICHIRO KAMEI / JP

Yoichiro Kamei terkenal melalui instalasi keramik yang terstruktur secara rapi. Lahir di Kagawa, Jepang, Kamei mengembangkan pendekatan kontemporer pada keramik melalui seri yang ia namakan 'Lattice Receptacle', mengeksplorasi bentuk-bentuk geometris dengan modul rangka kubus dan mengkomposisikan susunan, instalasi, dan bayangan yang dihasilkannya. Modul kubus ini ia dapatkan dengan teknik slip casting, dan diakumulasikan berlipat ganda.

Kamei melihat bentuk dan spasi internal sebagai tema fundamental dalam karya keramik. Metode produksi akumulatif yang menghasilkan estetika formatif dan geometris menciptakan pula kapasitas spasi di antara kepadatan. Spasi internal yang terbuka oleh kisi-kisi rangka kubus ini kemudian menjadi perangkat penyalur cahaya, dan bersama dengan pori-pori porselen memberikan penekanan pada aspek cahaya dan bayangan secara komplementer.

Yoichiro Kamei, primarily known from his clean structured installations, has finished his Ph.D on Ceramic in Kyoto City University of Arts last 2006. Born in Kagawa, Japan, he maintains his contemporary ceramic approach mainly on what he calls 'Lattice Receptacle' series where he explores geometric forms based on hollow cubes and plays with its arrangements, installations, and shadows. Its creation is constructed by the accumulation of the base unit (cubic hollow) that is formed regularly by slip casting technique.

Kamei sees the form and the internal space are the most important themes in his ceramic works. The production method of unit accumulation derives geometric and formative aesthetics that also creates the capacity of space in density. The internal space that is opened by lattice structure becomes a device to receive lights, and together with permeability of porcelain it emphasizes the aspect of lights and shadows in an equal amount.



HANDLE WITH CARE NOT FRAGILE

Silicon Rubber
Variable Dimension
2014

YULI PRAYITNO / ID

Karya instalasi dan objek Yuli Prayitno (lahir 1974) terbentuk dari beragam material yang bersatu mengkonfrontasi isu sosial kontemporer seperti jenis kelamin dan identitas, tercapai dengan campuran bentuk dan penanda yang penuh humor. Ia menarik referensi dari seniman Dadaist dan avant-gardes surealis barat dalam bentuk obsesifnya, menghidupkan objek-objeknya dengan menampik sifat dan fungsi yang sebelumnya ada.

Yuli membentuk, menyatukan, menyusun, dan mengukir permukaan materialnya untuk menjaga kontrol dalam setiap tahap kreatifnya. Dengan proses itu, ia menciptakan kualitas interaktif dengan audiens melalui materialnya, dan mendorong terbentuknya ide yang mempengaruhi banyak orang. Ia menyusun banyak objek sebagai simbol: batang korek api sebagai manusia, telinga sebagai kepanutan terhadap penguasa, dan hati yang menggambarkan kasih sayang. Simbol-simbol universal ini memberi jalan bagi Yuli untuk berkomunikasi dengan generasinya, yang menurutnya terhadap dengan isolasi antara satu dengan yang lainnya.

Yuli Prayitno's (b.1974) installations and sculptures are realized with a variety of materials to confront contemporary social issues such as gender and identity with means of a hybrid and humorous remix of forms and signs. Yuli Prayitno somehow recalls Dadaist and Surrealist Western Avant-gardes in his quite unusual form of fetishism; his objects seem to awake to life by betraying both their former nature and their pre-established function.

Yuli shapes, joins, arranges and carves surfaces and materials, preferring to be in control at every stage of the creative process. In doing so, he strives to find an interactive quality expressed through the material that resonates with his audience, shedding light on the larger issues impacting community. Using different objects as symbols: matchsticks are metaphors for people, ears represent obedience to the voice of authority, and the heart illustrates love, regardless of the surrounding circumstance. Appropriating universal symbols offers Yuli an effective means to communicate with his own generation, a generation faced with increased isolation from one another.



LAIN DULU LAIN SEKARANG

Paperclay bonechina 1250 C

Variable Size

2014

ZIA FAUZIANA / ID

Menyelesaikan studi sarjananya dalam jurusan seni keramik di awal tahun ini, Zia Fauziana (lahir 1991) telah memulai karirnya dengan gaya cipta keramik yang khas melalui pameran-pameran yang ia ikuti. Ia mengeksplorasi aspek taktil dari paperclay, khususnya bone china, dengan menjaga ketipisan dan porinya setelah pembakaran, dan menciptakan modul-modul yang berulang. Dalam seri instalasinya yang berjudul 'That Was Then, This Is Now', Zia mengejar pula rekreasi instrumen kerja maskulin yang dibentuk dari kerangkahan paperclay putih, menunjukkan isu dalam interaksi sosial sehari-hari yang tanpa kita sadari selalu terbatas oleh stereotip dan atribut palsu.

Finishing her Bachelor study in ceramic art earlier this year, Zia Fauziana (b. 1991) has come out with a distinctive style in ceramic making through numerous previous exhibitions. She explores the tactile aspect of paperclay material, mainly bone china, maintaining its natural thin and porous texture after the burning process, and puts it in modules within a repetitive arrangement. In her 'That Was Then, This Is Now' installation series, Zia is also after the recreation of sets of masculine working instruments contrasted to the fragility of white paperclay, showing the complicated issue of daily social interaction that is always inevitably halted with stereotyping through false attributes.





JAKARTA ³rd
CONTEMPORARY
CERAMICS
BIENNALE

COEFFICIENT ^{OF} EXPANSION

DESIGN

AKBAR ADHI SATRIO / ID
AHADIYAT JOEDAWINATA / ID
DELIA PRVACKI / SG / RO
ELENA GORAY / NL / RU
FITRI MEILANI / ID
JENGGALA / ID
KANDURA / ID
KAR / ID
LEA GEORG / CH
NATAS SETIABUDHI / ID
STEVEN LOW THIA KWANG / SG
SU-LIN WU / TW
VULANTRI / ID / NL



EXPERIMENT

Stoneware
Various Dimension
2014

AKBAR ADHI SATRIO / ID

Bermain dengan probabilitas luas dari material keramik, dengan aplikasi yang beragam hingga ke proses pembakarannya menciptakan ruang kreasi yang hampir tak terbatas, Akbar Adhi (lahir 1988) mengusahakan redefinisi esensi dalam kriya pada objek keramik. Ia mengejar fungsi dalam karya seni dan produknya melalui bantuan teknologi, beragam pilihan material pembangun, dan teknik finishing yang menghadirkan intelektualitas dan emosi yang terjadi dalam prosesnya. Beragam bentuk produk keramik, mulai dari produk lighting hingga beragam wadah, dikerjakan oleh Adhi yang saat ini memfokuskan pengerjaan material bone china dengan tangan dan diselesaikan melalui teknik ukir.

Bekerja dengan keramik dalam spektrum instrumen makan dan minum, Adhi menantang proses paling dasar dalam keseharian manusia ini dengan membentuk wadah dengan kualitas primitif untuk mendorong pemikiran ulang mengenai komunikasi terhadap objek yang kita telah akrab.

Playing with the vast probability of ceramic material, where the application that summed up to the burning process left an amount of unpredictability within its nature, Akbar Adhi (b.1988) delves his way to redefine the essence of craft within ceramic work. His strive towards function in all his artworks and products with supports from technology, multiple choice of forming materials, and finishing techniques proves the depth of intellectuality and emotion within the process. Ranging his previous work from utilizing ceramic as a lighting product to various vessels, Adhi now puts his hands to produce various effects by working with handbuilt bone china, which then perfected with a carving technique.

Working within the spectrum of ceramic as a means for eating and drinking instrument, Adhi challenges the closest process of human daily life by providing primitive forms of vessels to encourage a thoughtful approach to the way we communicate with familiar objects.



FAMILY I

stoneware - terracota, plered - glace, bamboo

30 cm

2014



FAMILY II

stoneware - terracota, plered - glace, bamboo

30 cm

2014

AHADIAT JOEDAWINATA / ID

Ketika Ahadiat Joedawinata, lahir 1943, memindahkan fokus kekaryanya dari kekakuan dunia desain interior menuju ketidakpastian yang ada di dunia seni, ia membangun obsesi yang mendalam terhadap material tanah liat. Sekarang, ketika ia telah diperhitungkan sebagai seniman keramik besar di Indonesia, Ahadiat terkenal dengan komposisi yang mengandung nilai abstraksi, memproduksi instalasi keramik yang beragam dari bentuk nirmana hingga fungsi bejana. Tipisnya lapisan-lapisan keramik di karyanya tercapai dari teknik pinching dan coiling yang memastikan ia menghasilkan karya terbaik untuk setiap pamerannya.

Ahadiat membedakan pemikirannya dari pandangan umum kreator yang memaksa untuk dapat 'menaklukkan' material pilihannya: ia memilih tanah liat yang ia rasa memiliki bahasa sendiri yang mesti ia dengar untuk dapat mengetahui karyanya telah selesai dengan segala ketidakseragaman yang sempurna.

At the point where he shifted his focus of artistry from the rigid and planned interior design world to the uncertainty of art, Ahadiat Joedawinata (b. 1943) developed himself an extensive obsession for the material clay. Now a prominent ceramic artist in Indonesia, Ahadiat is known for his thoughtful compositions with a certain sculptural look and feel; producing installations of ceramic from abstract shapes to layered vessels. The thinness of his artworks, achieved through the simplest method of pinching and coiling, is a result of him singling out a successful work out of many.

As humans tend to put their whole effort in conquering materials, Ahadiat thought otherwise: any material, and certainly clay for him, has its own language to be 'listened' to, so that it enables him to know when an artwork is done without any urging need for further conclusion.



DULCINEA BREAST CUPS SET

Porcelain, cast in China, Luzerne/Dehua
Various Dimension
2013

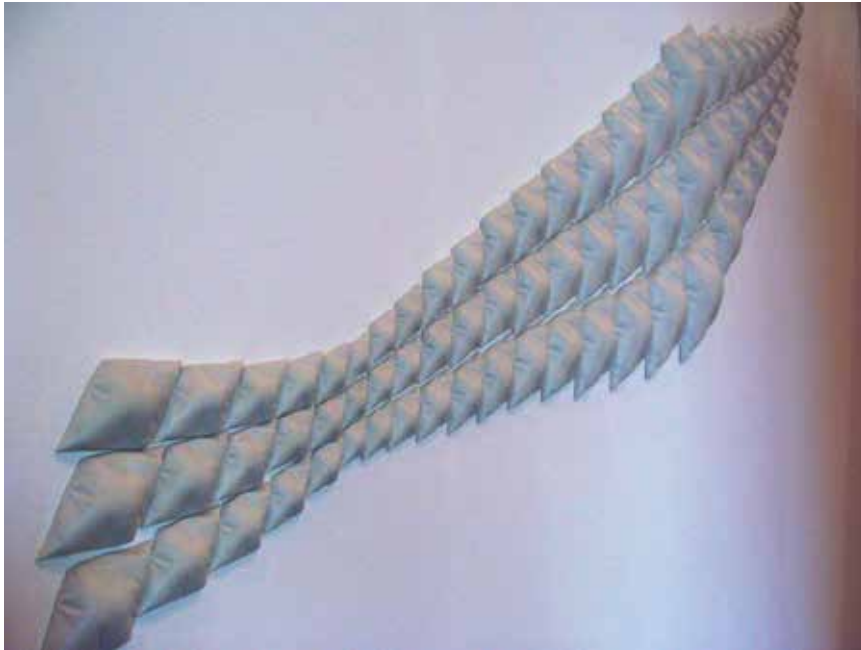
DELIA PRVACKI / SG / RO

Karya seni Delia Prvacki, lahir 1950, terpusat pada pengembangan kosakata dan signifikansi baru pada media patung, ditarik dari kemungkinan teknologi dan ekspresi pada keramik, yang didukung oleh eksperimentasi teknik dan bentuk seni lain serta arkeologi sebagai sumber inspirasi. Setelah Prvacki bermigrasi ke Asia Tenggara, pengalaman atas perbedaan lingkungan alami dan kultural yang radikal memaksa sekaligus menginspirasinya dengan subjek baru yang mengafirmasi pilihannya pada keramik sebagai medium utamanya dalam berkarya.

Koleksi 'Dulcinea' miliknya merayakan transformasi, multiplikasi, dan kontinuitas dalam peran wanita. Seri karya ini terdiri dari enam 'payudara' yang merepresentasikan tahap perkembangan wanita dari pubertas menuju dewasa, dengan alas dan sendok serupa telur. Prvacki memilih untuk membentuk objek ini dengan kerja tangan daripada memprosesnya secara digital atau fabrikasi. Fitur yang penting digarisbawahi adalah bagaimana bentuk objek ini sesuai dengan telapak tangan penggunanya.

The works of Delia Prvacki (b.1950) has been focused on establishing a new vocabulary and significance for the sculptural medium generated by available technologies and endless modalities of expression in ceramics, often experimenting with mixed techniques and strongly influenced by her passion for other forms of arts and archaeology as well. Since moving to South East Asia, the experience of a radically different natural surroundings and cultural environment has generated and inspired new subject matters, as well as reaffirming her choices to work predominantly with a range of ceramic material and re-examine its potential.

The tongue-in-cheek collection of 'Dulcinea' celebrates the genesis, transformation, multiplication and continuity in women's experiences. Its set of 11 pieces consists of 6 "breast cups" representing the stages in a woman's development from puberty to adulthood to maturity, and includes an egg-shape base and spoon. Produced from prototypes hand-built in the artist's studio, the free hand of the artist is here preferred over the uniformed regularity of computerised rendering. Another distinguishing feature of the collection is in how very naturally the pieces fit in the palm of a hand or the crook of a body.



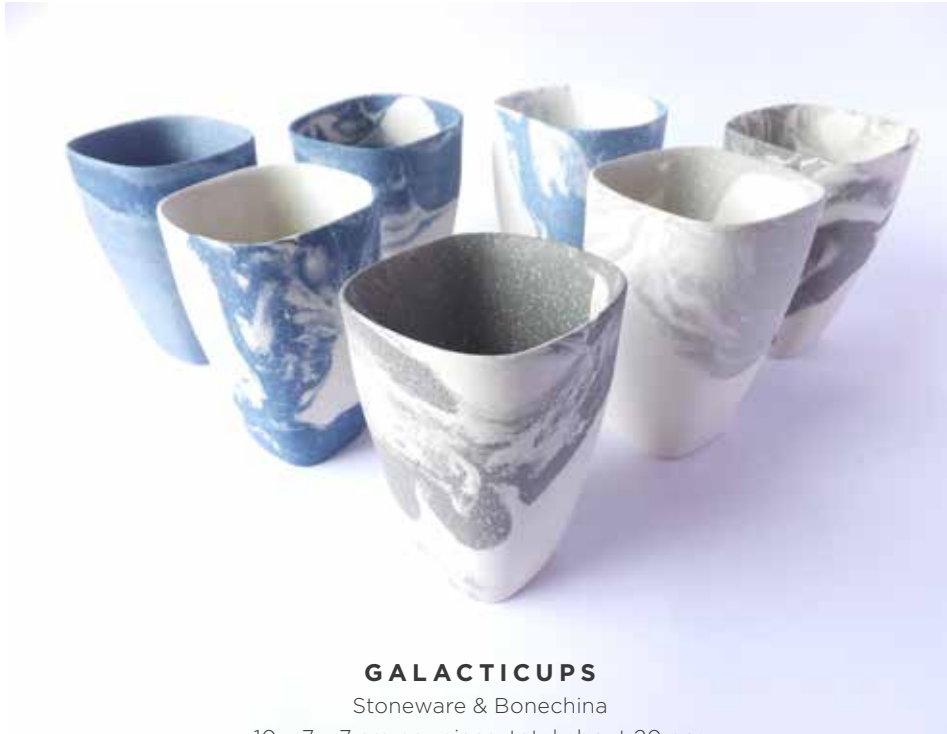
SOFT TILES

porcelain, casting on porcelain
2011

ELENA GORAY / NL / RU

Seorang seniman-desainer kelahiran Rusia yang berkarya di Belanda, Elena Goray mengeksplorasi batasan bias antara objek seni dan desain. Karyanya pada JCCB#3 adalah seri SOFTtILES berupa susunan keramik yang menyerupai visual bantal kain, dibuat untuk mengejutkan impresi apresiator yang mengacaukan indra. Permukaan struktur susunan ubin ini memberikan ilusi material kulit organik, terinspirasi dari pola yang lebih dulu terkenal pada kursi kulit Chesterfield. Tujuan Elena adalah menghadirkan afeksi yang mendorong keinginan pengunjung untuk menyentuh karyanya.

Elena Goray is a Russian-born designer-artist who lives and works mostly in Netherland. She is a contemporary artist that also explores boundaries between artistic and designed objects. For JCCB #3, she will exhibit the SOFTtILES piece, where the tiles are deliberately made to surprise - the initial impression is that they are soft, but with a play on senses they reveal a hardness like ceramic. The surface structure of the tiles gives the illusion of organic skin and is inspired by the patterns created on a leather Chesterfield chair. The tiles are unexpectedly affective as you have the irresistible urge to touch them.



GALACTICUPS

Stoneware & Bonechina

10 x 7 x 7 cm per piece, total about 20 pcs

2014

FITRI MEILANI / ID

Dengan bermacam eksperimentasi terhadap material seperti paperclay dan stoneware, serta teknik-teknik istimewa seperti marbling dan mocha diffusion, Fitri Meilani (lahir 1990), baru saja menyelesaikan masa satu tahun sebagai asisten keramikus Jepang Ryota Aoki 2014 ini, memiliki banyak pilihan produk untuk portofolionya. Pengembangan efek pencahayaan dari material keramik pendar cahaya juga menjadi fokus karyanya sejak di bangku kuliah.

Untuk eksepsi JCCB#3 ini, Fitri membuat pertanyaan mengenai konsep sebuah wadah air, sebuah objek yang terlalu sering diacuhkan karena keakraban berlebihan dengan keseharian manusia. Menciptakan banyak bentuk dan warna dari teknik-teknik di atas, ia menawarkan pengalaman yang hampir terlupakan ketika kita memegang dan minum melalui wadah air.

With numbers of thorough experimentations on materials as paperclay and stoneware and techniques as marbling and mocha diffusion, Fitri Meilani (b.1990), having finished her one-year work as an assistant to Japanese ceramist Ryota Aoki this year, has a wide-ranged set of portfolio to show. Through her college years, she also developed an extensive fondness towards creating lighting effects with translucent materials and different shapes.

For JCCB #3 exhibition, Fitri makes an inquiry towards the simplest idea of a water vessel, which might have been the most object taken for granted in its nature. Presenting various outputs of marbled color clay and mocha diffusion technique with different finishings, she provides a much-forgotten experience that involves all senses when we hold and drink through a vessel.



JENGGALA SARI COLLECTION

stoneware
variable dimension
2014



PINCUK COLLECTION

stoneware
variable dimension
2010



JENGGALA / ID

Menjalankan ekspertasi selama lebih dari 35 tahun, Jenggala yang berawal di area Jimbaran, Bali, pada 1976, telah banyak mengerjakan suplai produk keramik untuk hotel berbintang dan retailer di berbagai tempat, dari mulai Timur Tengah hingga ke benua Amerika. Mereka juga mengelola showroom ritel high-end mereka di Jimbaran, Sanur, dan Jakarta dengan lebih dari 2.700 jenis desain dan 200 proses glasir yang berbeda. Karya Sari Collection yang akan dipamerkan di JCCB#3 akan mengangkat tema eksplorasi atas komponen budaya Indonesia, khususnya Bali, melalui pola yang hadir dominan di objek-objek persembahan—khususnya aspek nasi yang terkadang terlupakan signifikansinya sebagai sebuah fondasi dan DNA dari identitas kultural dan visual kita. Koleksi ini memfokuskan pengulangan susunan pola nasi di atas komposisi-komposisi sederhana dari sebuah tableware. Eksperimentasi dengan batasan pembuatan tangan dan proses natural menjadi fitur kunci yang memproduksi estetika natural, yang mengkombinasikan kebutuhan dan gaya makanan lokal maupun barat.

Maintaining its remarkable expertise for more than 35 years, hv, started out at the very traditional heart of Jimbaran, Bali in 1976, has supplied five-star resorts and retailers worldwide, from the Middle East to America. They also hold high-end retail showrooms in Jimbaran, Sanur, and Jakarta, with over that 2,700 designs and 200 different glaze finishes to offer. The submitted Sari Collection plays under an impulse to explore Indonesia and Bali's cultural components through the study of dominant patterns found in Balinese offerings. The study has led Jenggala to become fixated on the fascinating, yet most understated object in Balinese and Indonesian culture; rice. Sari is a collection that purely highlights the beauty and significance of rice as a building block of our cultural identity and our aesthetic DNA. The collection visually focuses on the intricate pattern of rice in natural arrangements, paired with simple forms. Experimentation with strictly handmade tools and processes is the key feature in the collection to produce an aesthetic that supports a natural sense of effortless balance, while the silhouette of each design compliment an overall organic composition that caters to both Western and Indonesian cuisine styles."



WHAT IF

Color clay bone china, color clay stoneware, glazed, underglazed
 Technique ; Slipcast, press cast, 1210 celcius degress
 variable dimension
 2014

KANDURA / ID

Terbentuk di tahun 2005 sebagai sebuah kolektif desain, Kandura terdiri dari kuartet yang mendesain dan bereksperimen dengan produk keramik dalam sebuah studio seluas 500 meter persegi di area Bandung Utara. Fasilitas studio mereka termasuk sebuah ruang terbuka untuk manufaktur perangkat makan dan eksperimen dalam teknik produksi, bentuk tanah liat, dan campuran glasir; juga workshop untuk melakukan proses desain dan pembuatan prototip model. Untuk proyek yang termasuk dalam produksi industrial, prototip dari Kandura akan dikembangkan lebih lanjut di rekanan spesialis manufaktur skala besar. Tim kecil yang dimiliki Kandura adalah orang-orang dengan latar belakang seni rupa dan desain, terfokus di bidang keramik, branding, dan tekstil, yang terbukti memudahkan mereka untuk melakukan pengembangan usaha ke arah visual riset dan materi.

As a design collective formed in 2005 focusing in ceramic making, Kandura consists in a quartet that operates within a 500-sqm workshop-slash-studio space in North Bandung, where they design, make and, experiment.

The studio facilities include a pottery studio to manufacture small batches of tableware, and for experimenting on production techniques, clay bodies and glaze recipes. The workshop also include a design and model making workshop to make prototypes. For projects requiring robust, industrial grade tableware, these design prototypes will be developed further for production at partnering facilities, specialists in large scale manufacturing. Kandura's dedicated team consists of people of arts and design backgrounds. Specialists in tableware design, branding experts, and also ceramics and textile artists who all delve daily in researching visual and materiality aspects.



F/W 2015

Bone china, and brass
60 x 45 x 30 cm
2014

KAR / ID

Memulai debut gemilang mereka di perhelatan pameran Designboom Tokyo di Tokyo Designer Week 2013, KAR mengembangkan ekspertasi mereka dalam eksplorasi dan redefinisi perhiasan dengan material utama keramik. Dua desainer di balik KAR, Kanya Diedra Ismi dan Tania Kardin memfokuskan komposisi keramik dengan kombinasi substansi pendukung lain dalam menciptakan objek-objek perhiasan kontemporer yang memikat perhatian.

Setting off their exceptional debut in Tokyo Designboom exhibition at the Tokyo Designer Week 2013, KAR extensively explores and redefines their choices of material within the jewellery spectrum. The designer duo behind KAR, Kanya Diedra Ismi and Tania Kardin focuses on composing ceramic as its main material, combining them with other substances to create enchanting pieces of jewellery.



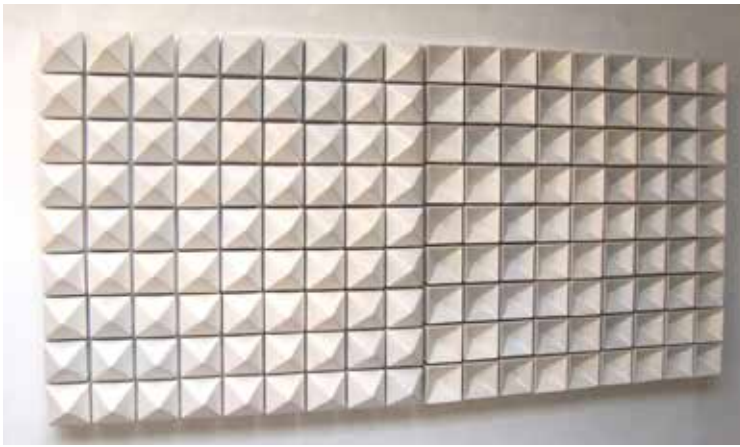
SEXTET (6 PIECES)

Material : Porcelain, Technique : Cast porcelain, transparent glazed interior, raw and polished, Elektro klin by 1260C
90 x 15 x 38 cm
2013

LEA GEORG / CH

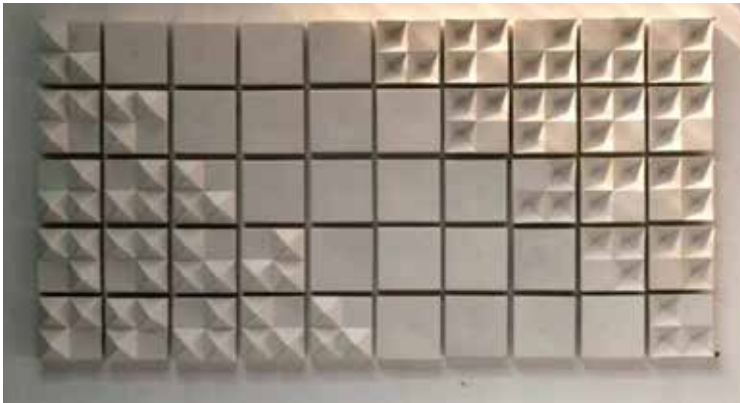
Sebagai seorang seniman keramik yang namanya tersiar di ranah internasional, Lea Georg dikenal melalui teknik casting-nya yang berlapis-lapis. Memproduksi karya yang mengkontrasikan warna-warna pastel dan bentuk positif-negatif, Georg mencetak dua lapis porselen dengan warna hitam dan putih pada masing-masing sisi cetakan. Dari proses pengeringan hingga sebelum pembakaran, ia akan menggrat lapisan luar keramik dengan gergaji besi untuk mengekspos lapis dalam yang sebelumnya terbungkus. Setelahnya, Georg membakarnya dengan api sedang dan mengaplikasikan glasir transparan secara menyeluruh.

Lea Georg is a internationally recognized ceramist who uses a multi-layering casting technique in her work. Working with contrasting pastel colors, as well as positive and negative forms, she casts two layers of porcelain slip-white then black or the reverse. At the leatherhard to dry stage, she scores through the outside layer with a hacksaw blade to reveal the inner one. The pieces are soft fired after which a transparent glaze is applied to the inside.



SIKAP PARADOKS

Stoneware keramik
160x33x5 cm
2014



TRANSFORMASI

Stoneware keramik
109x54x7 cm
2012

NATAS SETIABUDHI / ID

Lahir di Bandung, 6 Agustus 1973, Natas Setiabudi menyelesaikan pendidikan seni keramik di Institut Teknologi Bandung pada 1997. Ia sekarang mengembangkan studio keramik sendiri dengan nama Kupu Studio, yang memproduksi produk-produk tableware dan fungsional lain, serta keramik dekoratif untuk interior. Karya-karyanya bercirikan bentuk geometris dan arsitektural yang menonjol sebagai gaya tersendiri.

Born in Bandung, 6 August 1973, Natas Setiabudi completed his degree in ceramics at Bandung Institute of Technology in 1997. He now runs and manages his own ceramic studio, Kupu Keramik, where he produced tableware and functional ceramic products and interior ceramics. His works are geometric and architectural, with a unique style that makes his works immediately identifiable to him.



SEEDFORFOOD SERIES

Variable dimension between 3x3x3 Inch to 6x6x6 Inch (Installation)

clay, glaze

2014

STEVEN LOW THIA KWANG / SG

Lahir pada 1966, Steven Low Thia Kwang adalah seorang seniman Singapore yang menspesialisasikan karyanya melalui tanah liat untuk mencurahkan pemikiran dan kecintaannya terhadap estetika visual. Karya-karyanya berkulat pada inspirasi yang ia dapat dari konteks alam. Low melihat material tanah liat sebagai salah satu kontributor energi terbesar pada manusia, yang ia buktikan pada kekuatan yang ia hadirkan di praktik keseniannya.

Low melanjutkan seri 'SeedForFood'-nya pada JCCB#3 ini melalui program residensi di Tanteri Ceramic, Bali. Mengambil visual dari kulit biji-bijian yang beragam, Low mengangkat cara pandang bejana sebagai media presentasi makanan, dan ritme serta stimuli yang dihasilkan ketika bejana-bejana ini digunakan. Ia mengubah ide vitalitas dalam biji tumbuhan sebagai bibit kehidupan dan mentransformasikannya menjadi objek seni dengan fungsi penyajian makanan yang berbeda.

Born in 1966, Steven Low Thia Kwang is one Singaporean who specialised in using clay to express his inner thoughts and love for visual beauty. His inspiration never fails to move away from the context of nature. Steven describes clay as one of the strongest source of energy to human being, as he finds the power contained within never fails to load him with strength.

The continuation of his 'SeedForFood' series in JCCB#3 evolved through his residency course at Tanteri Ceramic, Bali. Like seed pod forms, Steven considers how these vessels disperse nourishment as well as the sense of sound and rhythm of each vessel in use. Here, he works with the ideas of the vitality of seed, transforming them into sculptural dishes forms capable of storing minute amount of food.



GCC #1-8

Ceramic, silver, nylon, porcelain, stainless steel, steel wire, rubber, string, agate
variable size

2014

SU-LIN WU / TW

Sebagai seorang seniman perhiasan wanita Taiwan dengan latar belakang pendidikan Eropa, Shu-Lin Wu menyetengahkan persepsi lintas kultur timur dan barat pada karya-karyanya. Bagi Wu, perhiasan adalah bahasa alpa kata; adalah kultur dan sejarah objek yang menjadi jembatan bagi individu menuju dunia yang hampir tak terbatas. Atas maksim itu, perhiasan Wu juga berbicara atas nama sang seniman, mengkomunikasikan pengalaman Wu melompati muka bumi dan cerita personal kehidupannya kepada apresiator.

Di tahun-tahun belakangan, Wu mengaplikasikan keramik sebagai materi utama perhiasannya, menyimbolkan tepat apa yang ia pelajari mengenai persimpangan budaya. Fakta bahwa tanah liat mewakili tanah airnya dan membawa nilai kultur serta sejarah yang panjang mendorongnya untuk menguak semua kemungkinan keramik dalam bentuk perhiasan kontemporer.

As a Taiwanese female jewellery artist with European background, Shu-lin Wu underlines her orient/occident crossing cultural perception. To her, jewellery is a language without words; it is the object involves history and culture that bridges a person from a touch of skin to the rest of the world. Therefore, her jewellery talks for herself: it communicates Wu's personal traveling experience and private life stories to viewers.

In recent years, Wu has conducted ceramics in her jewellery projects. Wu considers the combination of ceramics and jewellery somehow symbolizes the relationship between orient and occident. To her, the fact clay represents her native soil and carries the message of culture and history encouraged her to explore the possibilities of ceramics in contemporary jewellery.



LET THE HIDDEN APPEAR #1-3

Keramik (glaze & oxid), kayu ebony, kayu jati, genuine lamb leather,
waxed cotton cord
Various Dimension
2014

VULANTRI / ID / NL

Memulai usaha sebagai desainer perhiasan kontemporer, Vulantri menggabungkan cara pandang dalam dunia arsitektur dengan dorongan seni pada perhiasannya sebagai amplifikasi kemutakhiran produknya. Melalui seri perhiasan 'Let The Hidden Appear' buatan mereka, Vulantri menciptakan objek-objek dengan bentuk abstrak yang bebas dimaknai. Lempengan keramik dengan susunan bentuk geometris ditempatkan berulang-ulang, dibantu material eboni dan jati, membuatnya menjadi sebuah kesatuan yang fleksibel.

Koleksi ini terdiri dari tiga seri kalung hasil interpretasi Vulantri atas estetika dan fungsionalitas dalam desain perhiasan keramik, yang mengintegrasikan karakter keramik dengan sifat dasar kayu dan nilai guna sebuah kalung.

Working its way as a contemporary jewellery maker, Vulantri fuses perspectives in architecture with artistry found in jewellery as an object of sophistication. Through their 'Let The Hidden Appear' series, Vulantri creates a wearable object with distinctive sculptural identity that is free from its fixation. Ceramic plates with different geometric shapes are placed on a repetition of ebony and teak wood elements, which provide flexibility to the product.

The collection consisted of three pieces of necklace, serving as Vulantri's interpretation for aesthetics and functionality in ceramic jewelry design, where the characteristic of ceramic is integrated with the natural flow of wood and a necklace.





JAKARTA ^{3rd}
CONTEMPORARY
CERAMICS
BIENNALE

COEFFICIENT OF EXPANSION

CRAFT

BAYAT / ID
CIRUAS / ID
CLEI POTTERY / ID
F. WIDAYANTO / ID
JINJIT FACTORY / ID
KERAMIK PUSPA / ID
KERAMIKU / ID
KOLLEKAN / ID
RUKURUKU / ID
TANTERI CERAMIC / ID
TERRA LUNA / ID



VARIOUS TERRACOTTA OBJECT

earthenware
various dimension

BAYAT / ID

Desa Bayat di Klaten, Jogjakarta, memiliki nilai tinggi sebagai satu dari lima tempat di dunia yang mempreservasi teknik kuno dalam pembentukan keramik dan tanah liat, yaitu teknik putar miring. Menggunakan perangkat yang sangat sederhana dan efisien, teknik ini diperkenalkan oleh Sunan Bayat lebih dari 400 tahun lalu pada masyarakat lokal. Artisan yang bekerja dengan teknik turun temurun ini kebanyakan adalah perempuan, sementara pemrosesan dan pembakaran tanah liat dikerjakan oleh para lelaki di desa.

Salah satu studio keramik di Desa Bayat juga mengembangkan badan riset di bawah nama Laboratorium Pusat Pelestarian Budaya dan Pengembangan Keramik Putaran Miring yang diinisiasi oleh Prof. Chitaru Kawasaki dari Seika University Kyoto pada tahun 2004. Saat ini, pengelolaannya diserahkan sepenuhnya kepada pengrajin lokal, mendatangkan banyak kolaborasi dengan seniman dan akademisi internasional.

Bayat Village in Klaten, Yogyakarta has an ancient technique of making pottery and ceramics, one of five places around the world that still actively practicing the slanting wheel technique, utilizing tools that are very simple and energy-efficient in its nature. The most prominent appeal of the village, the traditional wheel technique, is introduced by Sunan Bayat, a 400-year old heritage that is still used today to produce earthenware pots and vessels. Artisans working with this technique are women, who have been trained since childhood, while men help in finding, processing, and firing clay.

The Ceramic Studio is part of the "Laboratorium Pusat Pelestarian Budaya dan Pengembangan Keramik Putaran Miring" [The Laboratory of the Center for Cultural Conservation and Development of Melikan Slanting Wheel Ceramics] initiated by Prof. Chitaru Kawasaki from Seika University Kyoto in 2004, which is now managed by the locals with numerous collaborations with international artists and academics.



TERRACOTTA WATER JAR

earthenware
various dimensions

CIRUAS / ID

Produksi keramik di Desa Bumi Jaya, Ciruas, Serang Banten telah berkembang pesat sejak abad ke-17. Sampai saat ini produksi gerabah di Ciruas masih terus berlangsung, dengan produk yang cukup menonjol adalah gentong-gentong dengan hiasan khas tumpal dan bergerigi yang menjadi karakter gerabah Ciruas. Kekuatan gentong Ciruas adalah ukurannya yang besar dengan kontur bentuk bulat yang perfect serta motif hias yang pas dan padu dengan bentuknya. Saat ini bisa dikatakan Ciruas merupakan satu-satunya desa gerabah di pulau Jawa yang masih menghasilkan gentong besar dengan identitas lokalnya yang khas. Di sentra-sentra gerabah lain memang masih diproduksi gentong-gentong gerabah besar, namun umumnya sudah kehilangan ciri lokalnya karena mengikuti selera pasar. Sayangnya kendati tetap diminati dan dibutuhkan, tak banyak publik yang tahu mengenai Ciruas sebagai sentra gentong-gentong besar yang kerap mereka lihat di sepanjang jalan By Pass di Bali. Hal itu menunjukkan bahwa gentong-gentong Ciruas melanglang cukup jauh. Bahkan beberapa pengusaha memboyong para perajin dari Ciruas untuk memproduksi gerabah Ciruas di Bali. Semoga ke depan gerabah Ciruas tetap eksis dan berkembang. Untuk itu dibutuhkan strategi pengembangan, promosi dan pemasaran yang seksama, sehingga karakter khas gerabah Ciruas tidak hilang.

The practice of traditional ceramic making in Bumi Jaya Village, Ciruas, Banten has flourished since as early as the 17th century. Up to this day, the production of local earthenware in Ciruas still sustained with decorative triangular tumpal motifs on large kegs that has been widely regarded as its distinctive characteristic. Other of Ciruas' ceramic special treats are their enormous size with perfect spherical quality. It is not an exaggeration to say Ciruas remains as the most prominent earthenware and keg producer all over Java that maintained its identity well-compared to other craft village that has lost their singularity out of the push in market demands. The overlooked fact that Ciruas-produced ceramics are sent to many other places in Indonesia, including Bali, shows that Ciruas has the vision to expand their reach and expertise; even the craftsmen are exported to develop many craft businesses there. In the future, the development in Ciruas hopes to see a better strategy on promotional and marketing so to keep the existing quality of their ceramics sustained and spread further.



MAI-MAI

11.3x11.3x54.5 cm (3 pcs)
ceramic, lamp installation
2014

CLEI POTTERY / ID

Clei Pottery dimulai di tahun 2012 sebagai sebuah proyek gabungan dari Jesika Karina Tirtanirmala dan Elise Ananta Sutopo, memfokuskan praktiknya dalam mengembangkan workshop pembuatan keramik dan lukisan untuk publik. Sebagai sebuah servis bergerak, Clei melebarkan jaringannya dengan studio keramik lokal untuk proses pembuatan dan lokasi workshop, serta membuka event reguler atas permintaan di studio Littleloop Ubud, Littleboo Boutique Sanur, Kuta Beachwalk, dan Monsieur Spoon di Canggu. Praktik ini diperluas juga dengan ekspertasi mereka yang membuka pesanan desain dan produksi untuk ritel dan wholesaler, termasuk produk eksklusif untuk Karma Spa Internasional.

Ajuan karya mereka untuk JCCB#3 akan membawa sebuah lampu dinding yang mengasimilasikan referensi dari ikon Maneki Neko di Jepang dengan tudung keramik yang diglasir dengan beragam pola kain lokal Indonesia.

Clei Pottery started in 2012 as a small joint project with two founders, Jesika Karina Tirtanirmala and Elise Ananta Sutopo, focusing its practice in holding pottery making/painting workshop for everyone. Being a mobile service, Clei widened its network with local pottery studios for ceramic processing and workshop venues, and regularly hold events upon request with places as Littleloop Ubud, which apparently is another project founded by Jesika, Littleboo Boutique Sanur, Kuta Beachwalk, up to Monsieur Spoon at Canggu. The practice is then expanded with them receiving orders for custom design and production for retailer and wholesaler, including an exclusive line for Karma Spa International.

Their submission for JCCB#3 will include a wall lighting that assimilate references from Japanese iconic Maneki Neko with ceramic lampshade glazed with Balinese diverse local cloth patterns.



ANTELOPE (3 PCS)

21x23x68 cm ; 23.5x30x65 cm ; 25x47x65 cm
glazed stoneware
2014



BUSANA (20 PCS)

variable dimension
glazed stoneware
2014



KENDI (3 PCS)

27x21x16 cm ; 29.5x20.5x22 cm ; 39x22x27.5 cm
Glazed stoneware
2014



WAYANG PUNAKAWAN (4 PCS)

45x42 cm ; 58x30 cm ; 51x25 cm ; 41x44 cm
glazed stoneware
2014

F. WIDAYANTO / ID

Sebagai seorang keramikus dan seniman yang telah lebih dari 30 tahun berkarya di ranah publik nasional dan mancanegara, F. Widayanto mengaplikasikan elemen beragam dari flora dan fauna alam untuk mendekorasikan keramiknya dengan kategori produk mulai dari perangkat rumah hingga objek dekoratif dengan tujuan artistik. Ia juga banyak membawa material pendukung lain seperti rotan, kayu, bambu, logam, dan tali yang membantu menunjang komposisi harmonis dalam produknya. Saat ini, Widayanto berpindah di antara studio, galeri, dan rumahnya di Tapos, Bogor, dan Ciganjur sembari mengelola Galeri F. Widayanto-nya di Setiabudi, Jakarta yang bisa dikatakan tidak ada tandingannya di Indonesia. Maka dari itu, partisipasi F. Widayanto di JCCB#3 yang akan memfiturkan hasil karya beliau sendiri, adalah sebuah kehormatan besar.

A renowned senior ceramist that has maintained his way to prominence throughout his 30 years of experience, F. Widayanto applies elements from nature's diverse flora and fauna to decorate his ceramics with broad categories ranging from functional products as housewares and decorative pieces to artistic pieces as exhibition-purpose works and masterpieces. He regularly presents other materials as rattan, wood, bamboo, metal, and ropes as to compliment his clay work, reflecting his brilliance in creating harmonious compositions. Today, Widayanto shifts his workplace between his home-slash-work studios in Tapos, Bogor, and Ciganjur, Jakarta, as well as maintaining the famous F. Widayanto Gallery in Setiabudi, Jakarta, which in a way, unsurpassable to other handmade ceramic industry in Indonesia. Thus the studio's participation to JCCB#3 exhibition, where Widayanto himself will represent, is honorable as it is momentous for the event.



MORNING BREEZE (8 PCS)

variable dimension (d: 11-15 cm)
shino glaze & high firing glazed stoneware
2014



OWL IN D'BOTTLE

variable dimension (t: 15-17.5 cm)
shino glaze & high firing glazed stoneware
2014



NITE NITE

d: 12 cm, t: 18 cm
shino glaze & high firing glazed stoneware
2014



LEAVES ME ALONE #2

13.5x13.5x17.5 cm
shino glaze & high firing glazed stoneware
2014

JINJIT FACTORY / ID

Didirikan oleh Antin Sambodo, seorang arsitek yang beralih menjadi keramikus atas inspirasi dari kursus bersama Liem Keng Sien, Jinjit Pottery telah menjadi partisipan reguler di JCCB dengan gaya penciptaan suasana yang unik melalui instalasi keramik. Berlokasi di Rumah Bambu, Bintaro, Jinjit Pottery telah memamerkan karya-karyanya dalam berbagai eksebis kriya dan produk di INACRAFT Malaysia (2014) dan Berlin Import Shop (2012) di Jerman, serta pameran seni di International Modern Pot Art Biennale (2010) di Shanghai, Tiongkok, dan Korea-Indonesia Cultural Exchange Festival pada tahun 2008 dan 2013. Jinjit Pottery juga telah memproduksi beragam objek kriya untuk dipamerkan di gerai mereka di Sarinah, Thamrin, dan Pendopo Living World, dan membuka kelas-kelas eksklusif secara berkala.

Established by Antin Sambodo, an architect-turned-ceramist that first discovered her passion within a ceramic course at Liem Keng Sien back in 1998, Jinjit Pottery is a recurring participant in JCCB known for its unique style in creating ambience through ceramic installation. Located at Rumah Bambu, Bintaro, Jinjit Pottery has exhibited their works in craft exhibition from INACRAFT Malaysia (2014) to Berlin Import Shop (2012) in Germany, and art exhibition such as International Modern Pot Art Biennale (2010) in Shanghai, China, and Korea-Indonesia Cultural Exchange Festival in 2008 and 2013. Jinjit Pottery also produced various crafts to be sold on their outlets in Sarinah, Thamrin and Pendopo Living World, and hold exclusive workshops occasionally.



TABLEWARE: PLATES, BOWLS, CUPS

variable dimension
glazed stoneware

KERAMIK PUSPA / ID

Sebagai sebuah industri keramik profesional, Keramik Puspa menawarkan berbagai kursus yang memperkenalkan banyak teknik dalam pembentukan keramik seperti handbuilding, throwing, glasir, dan pembakaran. Studio mereka yang dinamakan 'Bengkel Keramik Puspa 5' saat ini mewadahi beragam komunitas untuk belajar dan bertukar pikiran dalam pembuatan keramik. Dimulai sejak tahun 2000, Keramik Puspa dipegang oleh Haryoadiputro Soenggono, seorang alumnus dari kursus keramik oleh Liem Keng Sien yang terkenal.

As a professional home industry tableware ceramic, Keramik Puspa offers courses, which introduce various techniques in ceramic art including handbuilding, throwing, glazing, and firing. The studio, fittingly named 'Bengkel Keramik Puspa 5', now holds a handful of communities where people with similar interest can enjoy, learn, and exchange ideas in pottery making. Keramik Puspa is started in 2000 by Haryoadiputro Soenggono, an alumni from Liem Keng Sien's ceramic course.



BOYS BAND

p&l: 7-10 cm, t: 17-23 cm
stoneware 1200 C
2012



HOLIDAY... YES!

p&l: 10-11 cm, t: 30-33 cm
stoneware 1200 C
2013



MY HAPPY THOUGHT

p&l: 7-9 cm, t: 14-17 cm
stoneware 1200 C
2014



ALONE 2

p&l: 9 cm, t: 16 cm
stoneware 1200 C
2014



ALONE 1

p&l: 15 cm, t: 15 cm
stoneware 1200 C
2014

KERAMIKU / ID

Evy Yonathan memulai Keramiku, sebuah studio dan workshop keramik di Kepa Duri, Jakarta, pada tahun 2003. Studio ini mengolah produksi keramik buatan tangan dengan material utama stoneware, dan secara dominan memainkan instalasi dari beragam gestur dan tema dalam lingkup figur manusia. Seiring berkembangnya ekspertasi Keramiku, mereka juga telah memamerkan banyak karya seni dan produk di beragam pameran berskala nasional.

Evy Yonathan started Keramiku, a Jakarta-based ceramic studio and workshop in Kepa Duri, back in 2003. It maintains its handbuilt ceramic work mainly with stoneware, dominantly playing a composed installation of human figures with different gestures and themes. Throughout Keramiku's years of expertise, they have exhibited their various artworks in several national exhibitions.



ANYAMAN

variable dimension
stoneware



PETRUK TEAPOT

variable dimension
stoneware



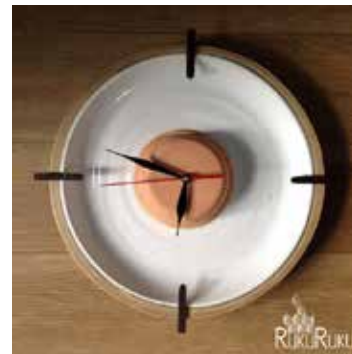
VESSEL KAPAL

variable dimension
stoneware

KOLLEKAN / ID

Awalnya, Kollekan Studio yang dimulai di tahun 2008 ditujukan untuk menjadi ruang studio personal bagi kedua pendirinya, Wati Karmojono dan Yetti Tamsil, untuk menjadi medium ekspresi atas kesukaan mereka terhadap tanah liat. Namun, dimulai dari kunjungan rekan-rekan terdekatnya, Wati, seorang pelukis profesional lulusan Fakultas Seni Rupa dan Desain ITB, dan Yetti, lulusan Akademi Teknik Desain Interior yang sehari-harinya bekerja sebagai Art & Culture Specialist di VIVERE, sekarang telah membuka studionya untuk publik dengan lebih dari 1.000 karya seni amatir sebagai koleksi. Membuka juga workshop privat untuk kebutuhan khusus dan komunitas, dan menjadi peserta dari banyak pameran seni dan kriya, membuka banyak penghargaan baginya, termasuk Inacraft Award Merit Prize untuk kategori keramik tahun 2007.

Founded in 1998, Kollekan Studio was originally intended to be a personal studio space for both of its founders, Wati Karmojono and Yetti Tamsil, to channel their passion towards pottery that blossomed from their involvement in the late renowned artist Keng Sien's Pottery Community. Wati is a professional painter that graduated from ITB's Faculty of Art and Design, while Yetti, a graduate from Akademi Teknik Desain Interior, works daily as an Art & Culture Specialist at VIVERE. Later on, Kollekan Studio has consequently open public pottery classes for the founders' visiting friends—a small gesture that has summed up to creating more than 1.000 artworks from amateur artists up to now. Kollekan maintains their studio busy by holding workshop for private and community events, as well as conducting numerous arts and crafts exhibitions. In 2007, Kollekan was granted an Inacraft Award Merit Prize in ceramic category.



SHANKALA SERIES

d: 30 cm

bamboo, ceramic, clock machine

2014

RUkuruku / ID

RukuRuku adalah sebuah studio kreatif yang menspesialisasikan pada perencanaan karya seni dan dekorasi, menggabungkan disiplin interior desain dengan kolaborasi dengan seni dan kriya. Servis yang mereka tawarkan terbagi dalam spektrum Art Program, yang memproses penggabungan desain, kurasi, dan manufaktur karya seni dan dekorasi lain untuk proyek-proyek interior, dan Ritel yang menyediakan solusi fungsional bagi kebutuhan furnitur, aksesoris, dan perangkat rumah lainnya. RukuRuku secara konsisten menggabungkan elemen dari kultur Indonesia dengan pendekatan kontemporer pada produk dan gaya desainnya.

RukuRuku is a creative-based studio specializing as an art & living programmer, focusing in the creation of chemistry within interior design through means of art, design, and craft collaboration. The services offered are divided into two spectrums of Art Program and Retail; the first being involved in the process of assimilating artwork design, curation, and manufacture for interior design projects, and the latter provides functional solution as housewares, furniture, and accessories. RukuRuku consistently blends elements from Indonesian culture to contemporary approaches of the product within its expertise.



PINEAPPLE CANDLE HOLDER

12x12x19 cm
ceramic



CRAWLING GECKO MUG

7.5x11x9.5 cm
Ceramic



ROUND BANANA BOWL

6.5x7.5x8.5 cm
ceramic



LONG BANANA PLATE

57.5x24.5x2.5 cm
Ceramic

TANTERI CERAMIC / ID

Sebagai seorang pemain lama dalam ranah industri keramik Indonesia, Studio Keramik Tanteri dimulai di 1988 sebagai kreasi dari I Made Tanteri, seorang keramikus dan pionir pengembangan pengrajin keramik di area Desa Pejaten, Bali. Ia menghidupkan kembali depresi yang sebelumnya melanda produsen genteng lokal di desa tersebut, dan memperkenalkan risetnya mengenai teknik pembakaran Jawa yang membuka ekspertasi produksi para pengrajin Pejaten hingga ke teknik glasir. Tanteri kemudian dibantu oleh Hester Tjebbes, seorang seniman keramik Belanda yang membantu industri ini meroket dengan capaian berbagai penghargaan, termasuk Presiden Indonesia, dan pendirian museum publik di daerah tersebut. Mempekerjakan lebih dari 120 pegawai, studio ini memproduksi lebih dari seribu produk keramik setiap bulannya dengan dekorasi buatan tangan yang khas. Berpartisipasi di JCCB#3, Tanteri akan membawa beragam pilihan tableware mereka, termasuk set poci, botol, dan mangkuk tanah liat.

A long-time player on Indonesia's thriving ceramic industry, Tanteri Ceramic Studio, initiated in 1988, is a creation of I Made Tanteri, a potter and pioneer of ceramic development in Pejaten Village, Bali. Reviving the depression that hampered local roof tile makers in the village at that time, Mr. Tanteri introduced his research on Javanese firing technique that expanded the craftsmen's product range to glazed pottery and more with helps from Hester Tjebbes, an eminent Dutch ceramic artist. Tanteri Ceramic's significance has skyrocketed ever since with numerous awards including one from the President of Indonesia and an established museum. Engaging more than 120 employees, the studio produces thousands of ceramic works each month with distinguishing hand-decorated pottery unique in each piece. As a participant in JCCB #3, Tanteri will submit arrays of their exceptional tableware, ranging from teapots, bottle sets, to bowl sets.



BONECA (2 SET)

5x5x8 cm s/d 12x12x28 cm

stoneware 1200 C

2010

TERRA LUNA / ID

Dimulai sebagai sebuah proyek inisiatif untuk mengangkat antusiasme publik pada objek keramik, Terra Luna didirikan oleh Lisa Sumardi, seorang wanita kelahiran Malang lulusan Universitas Parahyangan Bandung. Setelah menyelesaikan pendidikan lanjutnya di Georgia Institute of Technology pada tahun 1993, Lisa secara khusus mempelajari keramik di Applesin Ceramic Studio di mana ia mengembangkan kecintaannya terhadap beragam praktik dan tekniknya. Terra Luna dibentuk di Indonesia dan telah berkolaborasi dengan beragam seniman keramik untuk banyak pagelaran dan eksibisi.

Started out as an initiative project to hone the enthusiasm in ceramic work, Terra Luna was founded by Lisa Sumardi, a Malang-born woman graduated from Bandung's Universitas Parahyangan. After finishing her further education in Georgia Institute of Technology in 1993, Lisa intensively studied pottery in Applesin Ceramic Studio where she developed her unique fondness towards the material. Terra Luna then formed in Indonesia and has collaborated with several ceramic artists for a number of events and exhibitions.

JAKARTA ³rd
CONTEMPORARY
CERAMICS
BIENNALE

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RESIDENCIES
PROGRAMME

BONGGAL HUTAGALUNG

AT JATIWANGI ART FACTORY



Bonggal Hutagalung (Indonesia) has worked at Jatiwangi art Factory (JaF) for approximately 4 weeks for his work in Jakarta Contemporary Ceramics Biennale #3. His artwork for JCCB #3 speaks the overlooked issue on the role of functional product for ceramic makers in contrast to the consumerism act within today's society, where his intuition-driven creation of shapes and figures serve as an escape from demands in industry, and intensively applied the resources in JaF to be poured on his works.

Jatiwangi is a rural-urban area located in Majalengka, West Java, Indonesia, and is on the crossroads between two big cities: Bandung and Cirebon. As the largest tile production center in Indonesia, Jatiwangi community has grown into an industrial society. Traditional as well as modern tile factories are found here, as Jatiwangi continues to develop.

Since it was founded on September 27, 2005, Jatiwangi art Factory has been running in Jatisura Village, one of the 16 villages in Jatiwangi. JaF is a nonprofit organization that focuses on the study of local rural life through art- and cultural- activities. Together with JaF since 2008, the villagers have been trying to do some mapping, looking for various possibilities that can be done to re-establish connectivity between residents, as well as with the outside world. They jointly conduct community research projects through collaborative programs in the fields of art and culture such as through festivals, performances, art, video, music, exhibitions, artist residencies, monthly discussions, radio broadcasts and educational shows.

Numerous residency programs, including Bonggal's, allow many invited artists from a wide range of disciplines and countries to come, stay, interact, collaborate, and experience Jatiwangi's community life. In addition, the artists are invited to involve themselves in formulating and creating something, to be part of the solution, which is then presented and reported to public.



Sarah Younan (Wales) has been working at the Ceramic Studio of FSRD ITB from August 10 to September 10, 2014. As an artist and researcher (she is currently writing her PhD in ceramics at Cardiff School of Art and Design, and conducting researches with grants from British AHRC), Sarah Younan is interested in human interaction with artifacts and how we engage and identify with the material objects we create. The domestic nature of ceramics—the physical and traditional limitations of the material—attracts her, as well as providing Younan with boundaries that she can push against. Her creative practice, however, is not limited to ceramics; she also dabbles in performance, film, digitally generated 3D objects, mixed and digital media. There is always a narrative element to her work, and underneath the humour of the pieces there often lies a deeper, darker layer.

The Ceramic Studio is a workspace that belongs to the Faculty of Art and Design - Bandung Institute of Technology (FSRD-ITB), which is located in the heart of Bandung, the capital city of West Java. As one of the oldest educational art institutions in Indonesia, it was inaugurated in 1984 after a long history of institutional development, which began on August 1, 1947 as part of University of Indonesia in Bandung. As one of Indonesia's leading art centers, FSRD-ITB has continuously forged high quality artists, whose careers have been professionally proven in the art world, both nationally and internationally.

The Ceramic Studio focuses on teaching techniques and skills particularly through the use of ceramics as a medium. The program aims to produce graduates who are able to examine art and to apply their knowledge to enhance their personality and expand their aesthetic horizons. Moreover, it aims to equip the students with talent and skills to explore and express themselves, so that they can actualize any aesthetic ideas, and reach maturity to produce high quality art work.



STEVEN LOW

AT TANTERI CERAMIC



After having his 18-days session of Artist in Residence Program at Tanteri Studio Bali finished in June 20, Steven Low, a ceramist from Singapore, is thrilled to share us some of his project's findings and outcome.

Tanteri Ceramic Studio, situated at Pejaten Village in Tabanan, Bali, gave Low a very supporting environment for him to thoughtfully work on his ceramics. As Pejaten inhabitants generally work on producing traditional roof tiles and decorative Balinese ceramic arts for living, the atmosphere of artistry built over decades worked on Low too. Not to mention inspirations from the religiousness of daily prayer in each Balinese, where Low put highlights on how the presence of offerings, temples, and rituals have affect him in many ways. The abundant supplies of spices and ingredients from the local villagers also put him to think more about the essence of food-containing ceramic while he embraced the surrounding fruity trees and frangipani flowers around the factory in Tanteri.

Low, whose SeedforFood artwork series will be placed in the Ceramic Design section on the next JCCB #3, sees the need of his designed objects to fulfill a direct functioning purpose would always accompanied by spaces for imagination and creativities. He then admitted that his work could literally be anything in regard to defining basic questions concerning it: as Low's artwork series focuses on the forms and vitality of seeds as its main interest, it expands the idea to represent seed as the nucleus of energy and transforms the shape into pods and vessels.

As Low finished his artwork for the program and later exhibition, he put praises and encouraged artists and galleries to maintain this type of course. "Residency programs are able to provide artists with opportunities of cultural exchange for development of materials," he reveals. A change of environment is, he believed, would in a way evolve artists to leave their marks through special encounters and experiences, as he found his love of mingling with fresh people for inspiration.

Catch Steven Low's SeedforFood Series in the Ceramic Design section of JCCB #3, National Gallery of Indonesia, starting from September 23, 2014.





KRISTINA RUTAR & AMORNTHAP MAHAMART AT BAYAT, YOGYAKARTA

S Kristina Rutar (Slovenia) and Amornthep Mahamart (Thailand) will be working at Pagerjurang Ceramic Studio from August 10 to September 10, 2014.

Kristina Rutar has developed a humble motivation towards ceramic exploration with numerous international-scaled exhibitions done in the past five years. Starting her ceramic and printmaking study at the same time (thus fused both branch on some of her artworks), Kristina based her work on exploring the border between ceramic sculpture and wheel-thrown craft. She mainly composes individual wheel-thrown forms in fine, sculptural, artistic objects to break the rule where potter's wheel is commonly seen as traditional craft work. The contemporary approach of her work is subject to the assimilation of old practice with unbounded questions and researches, resulting in a transformation concerning the meaning of thrown ceramic objects. While Amornthep utilizes ceramic to exclusively point out the elements of environment, mind, and his daily life and work as a mandatory composition for his artworks.

Pagerjurang (PaJu) Ceramic Studio is located one-hour drive from the city of Yogyakarta. The studio is close to Pagerjurang Village, a local pottery center. It is also close to the Cave of Mother Mary, a religious pilgrimage site/tourist destination; and the Tomb of Sunan Bayat, a prominent Moslem missionary who lived in the 16th century.

The village has an ancient technique of making pottery and ceramics, one of five places around the world still practicing this technique. They use a tool that is very simple and energy efficient. The most prominent appeal of Pagerjurang Village is its traditional slanting wheel technique as introduced by Sunan Bayat, a 400-year old heritage that is still used today to produce earthenware pots and vessels. Artisans working with this technique are women, who have been trained since childhood, while men help in finding, processing, and firing clay. The artist-in-residence may enjoy and learn the villagers' traditional open-air stacked firing technique.

The Ceramics Studio is part of the "Laboratorium Pusat Pelestarian Budaya dan Pengembangan Keramik Putaran Miring" [The Laboratory of the Center for Cultural Conservation and Development of Melikan Slanting Wheel Ceramics] initiated by Prof. Chitaru Kawasaki in 2004, which is now managed by the village and Mrs. Endang Lestari, our representative for JCCB# 3 Artist-in-Residence Program in Bayat, who is also a ceramic artist and a lecturer.

The purpose of establishing the laboratory is to provide education for the public to preserve and develop the rare slanting wheel technique. Visitors from various countries and regions can also learn and practice the technique, obtaining an extraordinary experience in the process.







JAKARTA 3rd
CONTEMPORARY
CERAMICS
BIENNALE

COEFFICIENT OF EXPANSION

BIOGRAPHY

AGUNG IVAN

Born in Indonesia, 1974
Lives and works in Bali, Indonesia

EDUCATION

1999: Diploma of Art, Ceramic Major, Box Hill TAFE,
Melbourne-Australia

SELECTED EXHIBITIONS

2009 "Jakarta Contemporary Ceramic Biennale #1"
Jakarta, Indonesia



AHADIAT JOEDAWINATA

Born in Indonesia, 1943
Lives and works in Bandung, Indonesia

EDUCATION

1973: BA, Department of Art, Bandung Institute of
Technology, Bandung, Indonesia

SELECTED SOLO EXHIBITIONS

- 2013 Solo Ceramic Exhibition "Memberi Makna Pada Yang Fana". National Museum Indonesia, Jakarta, Indonesia
- 2012 Solo Ceramic Exhibition "Signature". Java Banana Art Gallery, Bromo, Indonesia
- 2008 Solo Ceramic Exhibition "The Journey". Kendra Gallery, Bali, Indonesia
- 2005 Solo Ceramic Exhibition "Soil-Man-Space". Selasar Sunaryo Art Space, Bandung, Indonesia

SELECTED GROUP EXHIBITIONS

- 2014 "Bond Klay Ceramic II" University of Khon Kaen, Thailand
- 2013 "Design and Craft Biennale Indonesia 2013" National Gallery, Jakarta, Indonesia
- 2012 "The 2nd South Asia Ceramic Conference" FuLe International Ceramic Art Museum, Fuping, China
- 2012 "Jakarta Contemporary Ceramic Biennale #2" North Art Space, Ceramics Museum Jakarta, Indonesia
- 2011 "1001 Pintu: Reinterpreting Traditions" Ciputra Marketing Gallery, Jakarta, Indonesia
- 2010 "Anniversary 9th Galeri Canna" Galeri Canna, Kelapa Gading Jakarta Utara
- 2009 "Jakarta Contemporary Ceramic Biennale #1, Ceramic Art : In Between" North Art Space, Pasar Seni Ancol, Jakarta
- 2009 "The Ring of Fire: First Southeast Asian Ceramics Festival" Ground Floor Gallery Ayala Museum, Makati City, Philippines
- 2008 "A Decade of Dedication-Ten Years Revisited" The Selasar Sunaryo Art Space, Bandung, Indonesia
- 2007 Ceramic Product for "Good Design Competition". London, United Kingdom
- 2005 Design Competition & Exhibition in Craft & Design Biennale 2005. Gwangju, Korea (Gwangju Design Museum Collection)



AHMAD ABU BAKAR

Born in Malaysia, 1963
Lives and works in Singapore

EDUCATION

- 2001 MFA, RMIT - LaSalle-SIA of the Arts, Singapore
- 1995 BFA, Sculpture Major, University of Tasmania, Australia
- 1989 Diploma in Fine Arts, Ceramic Major, LaSalle College of Fine Arts

SELECTED SOLO EXHIBITION

- 2012 Solo Exhibition "Tanah Ini Aku Punya" Esplanade, Singapore

SELECTED EXHIBITIONS

- 2013 "Singapore Biennale 2013" Artist in community project - collaboration with Changi Prison
- 2012 "International Pottery Show" Naminara Island. Seoul, Korea
- 2011 "Singapore Sculpture Society - 10 years" National Library, Singapore
- 2010 "2010 Ulsan International Onggi Competition" Busan, South Korea
- 2009 "Jakarta Contemporary Ceramics Biennale #1" North Art Space, Jakarta, Indonesia
- 2008 "62-08: APAD Tradition, Innovation & Continuity" Singapore Art Museum



AWARDS

- 2010 Very Special Award, 2010 Ulsan International Onggi Competition
- 1999 Singapore Turf Club Art Competition. For outstanding Artistic Creativity
- 1998 Awarded the Arts Award of Japanese Chamber of Commerce and Industry (JCCI)

AKBAR ADHI SATRIO

Born in Indonesia, 1988
Lives and works in Bandung, Indonesia

EDUCATION

- 2010: BA, Ceramic Craft Major, Bandung Institute of Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

- 2011 "Skin Matters: Ceramic Workshop and Exhibition" with Mirjam Verduis and Mella Jaarsma. Gallery Soemardja, Bandung, Indonesia
- 2011 "Kriya Adalah..." Ceramic Exhibition. Padi Art Ground, Bandung, Indonesia
- 2010 "Craft Student Final Project Exhibition" Campus Centre ITB, Bandung
- 2010 "Fourplay: Wood, Ceramic, and Textile Craft Exhibition" Summitmas Building, Japan Foundation, Jakarta, Indonesia
- 2009 "Save Our E(art)h" Bandung, Indonesia
- 2009 "Youth Waste" Paris Van Java Mall, Bandung, Indonesia
- 2008 "Pentatonik" West Campus Centre, Bandung Institute of Technology, Bandung, Indonesia



ALFREDO EANDRADE

Born in Argentina
Lives and works in Haedo, Argentina

SELECTED EXHIBITIONS

- 2013 "III Bi-dimensional Ceramics Exhibition" Argentina
- 2013 "CICA 2013", Museu de Ceramica de L'Alcora, Spain
- 2013 "11th Bienal Internacional de Cerâmica Artística de Aveiro" Portugal
- 2013 "Biennial and the 13e Parcours Céramique Carougeois" Switzerland
- 2013 "08.Internationale Keramik-Biennale 2013" Austria
- 2012 "CERCO 2012" Sala Enrique Cook, Muel, Spain
- 2012 "53th International Juried Ceramic Competition CAAC" Argentina
- 2011 "La Tasse en Toute Liberté" Maison de la Céramique, France
- 2011 "Ceramica Multiplex" International Festival of Postmodern Ceramics, Croatia
- 2010 "80th Exhibition of Pottery and Ceramics" Andalucía, Spain
- 2009 "26th Exhibition for Emerging Artists" Bolsa de Comercio de Buenos Aires, Argentina

AWARDS

- 2014 Jury Recommendation Prize, XIX Concurso de Cerámica "Ciudad de Valladolid", Spain



- 2014 Prize Ministerio de Innovación y Cultura de la Provincia de Santa Fe, Argentina
- 2014 Officine Saffi Gallery, Italy
- 2014 103rd National Juried Exhibition of Visual Arts, Argentina
- 2014 Ceramics of Europe - 13th Westerwald Prize 2014, Germany

AMORNTHAP MAHAMART

Born in Thailand, 1970
Lives and works in Chang Mai, Thailand

EDUCATION

BFA, Graphic Art Major, Faculty of Fine Art Chiangmai University, Chiangmai, Thailand
Certificate in Painting, Ichi University of Art and Music, Nagoya City, Japan

SELECTED SOLO EXHIBITIONS:

- 2013 "A Streamflow's Journey" Ceramic Art and Environment, Phuket, Thailand
- 2006 An Exhibition of Arts "Raindrops" 9 Art Gallery, Chiang Rai, Thailand
- An Exhibition of Arts "Or..Ong..Or..Oang", Ji-Qoo Art Gallery, Chiang Mai, Thailand
- 1996 "River Child", Nagoya City Archives, Japan.

SELECTED GROUP EXHIBITIONS

- 2012 "The 2nd Southeast Asia Ceramic Conference" Fuping, China, and DAO Art Space in Xi'an, China
- 2011 "Paper Kiln Work Shop" 4th Exhibition by the Member of Ceramics Division 2011, Bangkok, Thailand
- 2010 "The Lotus" Ceramic Art, Siam Kempinski Hotel, Bangkok, Thailand
- 2009 Art Work Shop, Faculty of Fine and Applied Arts. Rajamangala University of Technology Thanyaburi, Bangkok, Thailand
- 2009 "SuperNormality" Design Art & Craft Collaborated Ceramic Art Exhibition, J-Gallery, Bangkok, Thailand
- 2008 "Erotic" Art Exhibition, 9 Art Gallery, Chiang Rai, Thailand



- 2008 "Abstract Art" Art Exhibition, Chiang Mai National Art Center, Chiang Mai, Thailand.

AWARDS

- 2006 Silver Medal, Ceramic Art the 51rd. National Exhibition of Ceramic Art, Bangkok, Thailand
- 1993 2nd prize, Silver Medal Mixed-media the 38th National Exhibition of Art, Bangkok, Thailand
- 1991 Special prize, The 3rd Toshiba "Brings Good Things To Life" Art Competition, Bangkok, Thailand

ANTRA SINHA

Born in India
Lives and works in India

EDUCATION

- 2003: Junior Research Fellowship (J.R.F.) & National Eligibility Test (N.E.T.) University Grant Commission (U.G.C.) India
- 2003: Pottery with Ms. Amrita Dhawan & Mr. Ray Meeker at Kodaikannal and Golden Bridge Pottery, Pondicherry, India
- 2002: MFA (Masters in Fine Arts), Mural Design Major, Maharaja Sayajirao University, Baroda, India
- 2000: BFA (Bachelor in Fine Arts), Painting Major, Maharaja Sayajirao University, Baroda, India

SELECTED SOLO EXHIBITIONS

- 2013 "Objects of Contemplation" Gaya Fushion, Ubud, Bali, Indonesia.

SELECTED GROUP EXHIBITIONS

- 2013 "Traditions Evolving" Spring Street Studio, NCECA, Houston, USA.
- 2013 "Thirteen Pondicherrians" Tasmai, 17, Advocate Tambi Street, Pondicherry, India
- 2012 "People for Animal Platter Show" Lalit Hotel, New Delhi, India
- 2011 "Continental Drift" Woodfire Tasmania, Deloraine Creative Studios, Tasmania, Australia
- 2011 "Firebox" No 1, Shanti road gallery, Bangalore, India
- 2010 "Shilpataru Art Event 2010" Intach house, Pondicherry,



India

- 2010 "Another Way of Tea" Kala Kendra, Auroville, India
- 2009 "Pashion" Sarjan Art Gallery, Vadodara, India

SELECTED COLLECTIONS

- SCCP Museum, Shigaraki Ceramic Cultural Park, Shiga Ken, Japan Gelato, Gaya Fusion, Jalan Sayan, Ubud, Bali, Indonesia
- Hyatt Regency, Teyampet, Mount Road, Chennai, India
- Dr. Raj Kubba, Hauz Khas, New Delhi, India

ANTONIO S. SINAGA

Born in Indonesia, 1988
Lives and works in Bandung, Indonesia

EDUCATION

- 2012: BFA, Ceramic Art Major, Art Dept. Bandung Institute of Technology, Indonesia

SELECTED SOLO EXHIBITIONS

- 2013 - "Bandung Contemporary: In Absentia" Roemah Seni Sarasvati, Bandung, Indonesia

SELECTED GROUP EXHIBITIONS

- 2014 - "The Show Mask Go On" Exhibition Hall Balepare, Kota Baru Parahyangan, Indonesia
- 2014 - "Manifesto No. 4: Keseharian - Mencandra Tanda-tanda Masa" Galeri Nasional, Jakarta, Indonesia
- 2013 - "Subject Matter: A Locus of Collectivism" Art:1, Jakarta, Indonesia
- 2013 - "Offside: Special Section" Bazaar Art Jakarta, Ritz-Carlton Ballroom, Jakarta, Indonesia
- 2012 - "Jakarta Contemporary Ceramics Biennale: Crafting Identity" North Art Space & Museum Seni Rupa & Keramik, Jakarta, Indonesia
- 2012 - "Soemardja Award 2012" Galeri Soemardja, Bandung, Indonesia
- 2011 - "Skin Matters", Workshop and Exhibition with Mirjam Veldhuis & Mella Jaarsma. Gallery Soemardja, Bandung, Indonesia



- 2011 - "Anatografi: Art Photography Exhibition" Padi Art Ground, Bandung, Indonesia

AWARDS

- 2012 - First Prize, Soemardja Award 2012. Galeri Soemardja, Bandung, Indonesia

ARGYA DHYAKSA

Born in Indonesia, 1991
Lives and works in Jakarta, Indonesia

EDUCATION

2013: BA, Ceramic Craft Major, Bandung Institute of Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

- 2013 - "NATAMORTA" Gedung Gas Negara, Bandung, Indonesia
- 2013 - "Potpuri" Kupang, Indonesia
- 2013 - "Step Art" Bandung, Indonesia
- 2012 - "Pemuda Setempat: Menghajat Seni" Kamones Gallery, Bandung, Indonesia
- 2011 - "Sambung Jaya: Experimental Art Exhibition" Bandung, Indonesia
- 2011 - "Pameran Pekan Kreatif. Jakarta, Indonesia
- 2011 - "Anatomy: The Exhibition of Textile and Ceramic Craft. Bandung, Indonesia
- 2010 - "Sidik Jari: TPB FSRD Exhibition" Bandung, Indonesia



ASEP MAULANA HAKIM

Born in Indonesia, 1983
Lives and works in Jogjakarta, Indonesia

EDUCATION

2012: BA, Ceramic Major, Institut Seni Indonesia, Jogjakarta, Indonesia

SELECTED EXHIBITIONS

- 2013 - "Vacuum Learning" Bentara Budaya, Yogyakarta, Indonesia
- 2012 - "Reposisi: Pameran Kriya Kontemporer" Galeri Nasional, Jakarta, Indonesia
- 2012 - "Meet Up: Pameran Titik Lenyap & Friend" Galeri Biasa, Yogyakarta, Indonesia
- 2011 - "Jogja Bangkit" Jogja National Museum, Yogyakarta, Indonesia
- 2010 - "Gerakan Seni Abstrak Indonesia Volume III" Taman Budaya Yogyakarta, Indonesia
- 2009 - "Fiber Space II" Taman Budaya Yogyakarta, Indonesia
- 2009 - "Dies Natalis 2009" Galeri Institut Seni Indonesia (ISI) Yogyakarta, Indonesia
- 2008 - "Surprise II" Benteng Vredeburg, Yogyakarta, Indonesia
- 2007 - "Geliat: National Ceramic Exhibition. Sangkring Art Space, Yogyakarta, Indonesia



BAGUS PANDEGA

Born in Indonesia, 1985
Lives and works in Bandung, Indonesia

EDUCATION

2012 (ongoing): MFA, Bandung Institute of Technology,
Bandung, Indonesia
2008: BFA, Sculpture Art Major, Bandung Institute of
Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

2014 - "Bazaar Art Jakarta 2014" ROH Project Booth, Ritz-
Carlton Hotel, Jakarta
2014 - "Wood and Good" Ciputra Artpreneurship, Jakarta
2014 - "Causality" 1335 Mabini, Manila
2014 - "Instruments Builders Project #2" iCAN, Jogjakarta
2014 - "Wunderkammer Vinyl Vol. X" Oberwelt e.V.
Stuttgart, Germany
2014 - "Di Antara/In Between" Galeri Salihara
2014 - "New Olds" Goethe Institut, Art:1, Jakarta
2013 - "Everyday is Like Sunday" Langgeng Gallery,
Magelang
2013 - "ME. NA. SA." Beirut Art Fair, Lebanon
2012 - "Jakarta Contemporary Ceramic Biennale #2" North
Art Space, Jakarta
2012 - "MANIS" Le Centre Intermondes, La Rochelle, France
2012 - "Design/Art: Renegotiating Boundaries"
Lawangwangi Creative Space, Bandung
2012 - "ArtJog '12: Looking East - A Gaze Upon Indonesian
Contemporary Art" Taman Budaya, Jogjakarta
2012 - "Fountain of Lamneth" Gajah Gallery, Singapore



2012 - "Singapore Art Stage 2012" Edwin's Gallery Booth,
Marina Bay Sands, Singapore
2011 - "Biennale Jakarta #14.2011, Maximum City: Survive or
Escape?" Galeri Nasional, Jakarta
2011 - "Ekspansi" Indonesian Contemporary Sculpture
Exhibition, SIGlarts, Jakarta
2011 - "1001 Doors: Reinterpreting Traditions" Artsociates,
Ciputra Gallery, Jakarta
2010 - "Bandung New Emergence Vol. 3" Selasar Sunary Art
Space, Bandung
2010 - "Biennale Indonesian Art Awards 2010" YSRI, Galeri
Nasional, Jakarta

RESIDENCIES

2014 1335 Mabini, Manila, Philippines
2014 Instruments Builders Project #2, iCAN, Jogjakarta
2012 Le Centre Intermondes, La Rochelle, France

BONGGAL HUTAGALUNG

Born in Indonesia, 1988
Lives and works in Bandung, Indonesia

EDUCATION

2012: BFA, Ceramic Art Major, Bandung Institute of
Technology, Bandung, Indonesia

SELECTED SOLO EXHIBITIONS

2013 - "Pottrippin" Galeri Hidayat, Bandung, Indonesia

SELECTED GROUP EXHIBITIONS

2014 - "Manifesto 4" Galeri Nasional, Jakarta, Indonesia
2013 - "Cataclysm" Swoon Gallery, Bali, Indonesia
2013 - "Subject Matter: A Locus of Collectivism" Art:1,
Jakarta, Indonesia
2013 - "Everyday is Like Sunday" Langgeng Gallery,
Magelang
2012 - "Jakarta Contemporary Ceramic Biennale #2" North
Art Space, Jakarta, Indonesia
2012 - "GIF Festival" <http://www.giffestival.tumblr.com/>
2012 - "Seni Keramik Kontemporer Indonesia: A Progress
Report" Museum Seni Rupa dan Keramik, Jakarta
2012 - "Design/Art" Lawangwangi Art Space, Bandung,
Indonesia
2011 - "Cerita Kami Tentang Hidup" Centre Culturel
Français, Bandung, Indonesia
2011 - "Aroma Kengerian" Galeri Kita, Bandung, Indonesia
2011 - "Skin Matters" Soemardja Gallery, Bandung,



Indonesia
2010 - "Hail to Sail" Galeri Kita, Bandung, Indonesia
2010 - "Middelbare Akte" Soemardja Gallery, Bandung,
Indonesia
2010 - "FOURPLAY" Japan Foundation, Jakarta, Indonesia
2009 - "Going Beyond" Guest House C.M.N.K Art Space,
Bandung, Indonesia

BRETT ALEX THOMAS

Lives and works in California, USA

EDUCATION

- 2016 (candidate): Masters of Fine Art, University of California Davis, Davis, California
2013: Bachelors of the Arts in Art History, Criticism and Conservation, Tyler School of Art, Philadelphia, PA
2011: Bachelors of Fine Arts focusing in Ceramics & Sculpture, Alfred University, New York State College of Ceramics, Alfred, NY

SELECTED EXHIBITIONS

- 2014 - "Roaming Homes" Buenos Aires, Argentina
2014 - "Fort Kochi Biennale" Kerala State, India
2013 - "Taylors Fight" Fundraising Campaign for Cancer Patient Taylor Watkins
2012 - "Matches Made in Heaven" Tyler school of Art, Philadelphia, PA
2011 - "Menagerie" Senior Thesis Exhibition Alfred University School of Art and Design
2011 - "Jersey Shore Clay National" Juried exhibition by Heather May Erickson held at the MT Burton Gallery
2011 - "Rittenhouse Arts Festival" Rittenhouse Square, Philadelphia
2010 - "To Many Mouths" Laura Zelda Smith, Alfred, NY
2010 - "30 Years of Ceramics at the Community College of Philadelphia" NCECA 2010



2010 - "The Ceramics Side Show" New York State College of Ceramics

BUDI PRADONO

Born in Indonesia, 1971
Lives and works in Jakarta, Indonesia

EDUCATION

- 1995 B.Arch with distinction, Architecture Department, Duta Wacana Christian University, Yogyakarta

SELECTED EXHIBITIONS

- 2014 - "Tea Tree House" Bamboo Biennale, Benteng Vastenberg, Solo
2014 - "Mountain of Hope" Venice Architecture Biennale, Venice, Italy
2014 - "Beyond Furniscape" Design Kriya Indonesia, Galeri Nasional, Jakarta
2013 - Atlas of the Unbuilt "inverted Pyramid" The Bartlett School of Architecture, London
2013 - Sprites Art Biennale Bali, in collaboration with Yokasara Architecture, Bali
2012 - "Renegotiating Boundaries" Lawangwangi Creative Space, Bandung
2011 - "Get Well Soon" Installation, Galeri Nasional, Jakarta
2011 - "1001 Doors: Exhibition" Jakarta Contemporary Art, Jakarta
2006 - "Frangipani" Indonesian Pavilion at Bergen International Wood Festival, Bergen, Norway

AWARDS

- 2011 First Prize, IAI National Award 2011, Indonesia
2009 Honorable Mention, World Architecture Community 20+10+X Architecture Awards 4th Cycle, Barcelona



CLEI POTTERY

Established in 2012

SELECTED EXHIBITIONS

- 2014—Nantong International Contemporary Craft Biennale, China
2007—“dForm (Furniture Design Forum)” Furnicraft Indonesia, Jakarta

AWARDS

- 2011 Gold Award, Home Appliances Category (with Jenggala). Indonesia Good Design Award (IGDS) 2011



DADANG CHRISTANTO

Born in Indonesia, 1957
Lives and works in Australia

EDUCATION

- 1977: Painting Study in Pawiyatan Sanggarbambu, Yogyakarta, Indonesia
1979: Painting Study in Sekolah Menengah Seni Rupa, Yogyakarta, Indonesia
1986: BA, Painting Major, Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia

SELECTED SOLO EXHIBITION

Dadang has been active on various scales of solo exhibitions in both Australia and Indonesia every year since 1996. The list names a few of his exhibitions from 2010:

- 2014 - “Once Upon A Time” Gallerysmith, Melbourne, Australia
2014 - “Survivor” Lumpur Lapindo, Sidoarjo, Indonesia
2013 - “Dadang Christanto: Painting and Sculpture” Sydney Contemporary 13, Sydney, Australia
2012 - “Seeing Java” Sangkring Art Space, Yogyakarta, Indonesia
2010 - “Dadang Christanto: Wounds in Our Heart” Drill Hall Gallery, ANU, Canberra, Australia

SELECTED GROUP EXHIBITIONS

Dadang has been active on various scales of group exhibitions in a number of countries every year since 1994. The list names a few of his exhibitions from 2000:

- 2012 - “Controversy” Mornington Peninsula Regional Gallery, Melbourne
2010 - “Setouchi International Art Festival” Kagawa, Japan
2009 - “Temperature 2” Museum of Brisbane, Brisbane
2009 - “Niigata Water and Land Art Festival” Niigata, Japan
2008 - “Recovering Lives” Drill Hall Gallery, Australian National University, ACT
2008 - “Handle with Care” Adelaide Biennial of Australian Art, AGSA
2006 - “Echigo-Tsumari Art Triennial III” Niigata, Japan
2003 - “Country-bution” Yogyakarta Biennial, Yogyakarta,



- Indonesia
2003 - “Interpellation” CP Open Biennial, Jakarta, Indonesia
2003 - “Mourning Lost Paradise” Indonesian Pavilion, 50th Venice Biennale, Italy
2000 - “Kwangju Biennale 2000. Kwangju, South Korea
2000 - “From Asian Forests” Yokohama open-air art exhibition, Japan

RESIDENCIES

- 2007 School of Visual Arts, Manukau, Auckland, New Zealand
1999 Ecole Cantonale d’ Art du Valais (ECAV), Switzerland
1997 Western Front, Vancouver, Canada
Magdeburg and Berlin, Germany

GRANTS AND AWARDS

- 2004 Australia Council grant
1997 The Pollock-Krasner Foundation, New York

COLLECTIONS

- Australian National University, Canberra
Fukuoka Museum of Modern Art, Fukuoka, Japan
Magdeburg Museum, Magdeburg, Germany
Museum of Contemporary Art, Tokyo, Japan
Oie Hong Djien Museum, Magelang
Singapore Art Museum, Singapore
Yuz Museum, Jakarta, Indonesia

DEA WIDYA

Born in Indonesia, 1987
Lives and works in Bandung, Indonesia

EDUCATION

2010: Bachelor of Architecture, Institute Technology of Bandung
2014 (ongoing): Master of Fine Arts, Institute Technology of Bandung

SELECTED EXHIBITIONS

2014 - "Artologia" Group Exhibition, Galeri Hidayat, Bandung
2014 - "ARTE art fair" Ruang Rupa, Jakarta Convention Center
2013 - "Project 5005 Exhibition" Galeri Kamones, Bandung



ELDWIN PRADIPTA

Born in Indonesia, 1990
Lives and works in Bandung, Indonesia

EDUCATION

2013: BFA, Intermedia Art Major, Bandung Institute of
Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

2013 - "Art|Jog|13 - Maritime Culture" Taman Budaya
Yogyakarta, Yogyakarta, Indonesia
2013 - "Bandung Contemporary: Disposition" Selasar Sunaryo
Art Space, Bandung, Indonesia
2013 - "Indonesia Art Award 2013" Galeri Nasional Indonesia,
Jakarta, Indonesia
2013 - "Crossing Conversation / Percakapan Menyilang" Pasar
Seni Jakarta 2013, Parkir Timur Senayan, Jakarta,
Indonesia
2013 - "SEA+ Triennale (South East Asia Plus Triennale) 2013"
Galeri Nasional Indonesia, Jakarta, Indonesia
2013 - "Lima Pembuka Tabir" Rumah Seni Sarasvati, Bandung,
Indonesia
2013 - "Gambar Idoep" Semarang Gallery, Semarang, Indonesia
2012 - "Billboard Art Project" Salem, Oregon, United States
2012 - "Video Killed the Radio Star - Video Screening" Studio
Intermedia FSRD ITB, Bandung, Indonesia
2012 - "Art|Jog|12 - Looking East: A Gaze upon Indonesian
Contemporary Art" Taman Budaya Yogyakarta,
Yogyakarta, Indonesia
2012 - "Soemardja Mini Art Space" Galeri Soemardja, Bandung,
Indonesia
2012 - "Dance Your Eyes" Gedung Indonesia Menggugat,
Bandung, Indonesia
2011 - "#O2 VIDEO:WRK Surabaya Video Festival" CCCL,
Surabaya, Indonesia
2011 - "GAZE: an Initiative Exhibition of Intermedia" Padi Art
Ground, Bandung, Indonesia



2010 - "Sambung Jaya - Pameran Eksperimental" Gedung
tua di Sekeloa Utara, Bandung, Indonesia
2010 - "On Air - Video Screening" Studio Intermedia FSRD
ITB, Bandung, Indonesia
2009 - "Titik - Pameran TPB FSRD ITB 2008" GSG ITB,
Bandung, Indonesia
2009 - "Nu-Substance 2009: Resonance" Auditorium CCF,
Bandung, Indonesia
2009 - "Buka-Buka Intemedia - Video Screening" Studio
Intermedia FSRD ITB, Bandung, Indonesia

AWARDS

2013 Finalist of Young Artist Award, Art|Jog|13,
Yogyakarta, Indonesia
Finalist of Indonesia Art Award 2013, Yayasan Seni
Rupa Indonesia, Jakarta, Indonesia
2012 Finalist of AMD Rising Stars Competition -
MotionGraphic Category, AMD, Jakarta, Indonesia

DELIA PRVACKI

Born in Romania, 1950
Lives and works in Singapore

EDUCATION

1975: Master of Fine Arts (Ceramics), Institute of Fine Arts,
Bucharest, Romania

SELECTED SOLO EXHIBITIONS

2010 - "MINE" Sculpture Square, Singapore
2009 - "Trajectory" Combinart Studio, Singapore (with
Milenko)

SELECTED GROUP EXHIBITIONS

2010 - "Cabinet of Curiosity" Andrewshire Gallery,
Singapore
2009 - First exhibition of small size sculptures, on occasion
of commemorating 10 years of Sculpture Square,
Singapore
2009 - "Constructed Landscape" NUS Museum, Singapore
2006 - "Art of Clay, Steninge Palace, Stockholm, Sweden
2005 - "International Festival Art Flag" Novi Sad,
Vojvodina
2005 - "Art Singapore 2005: You Can Touch" open space
sculpture exhibition at SMU
Art Invitational, organized by Christie's and Art Outreach
programme



2003 - "Contemporary Ceramics in Singapore" Art Season
Gallery, Singapore
2003 - "RESOLUTIONS" Sculpture Square, Singapore

ELENA GORAY

Born in Russian Federation
Lives and works in Netherlands

EDUCATION

2010: MA, Apply Art Major, Sandberg Institute, Amsterdam,
The Netherlands
2007: BA, Design Major, Architectural Design Department,
Gerrit Rietveld Academy, Amsterdam, The
Netherlands
2006: Internship at Tjep, Frank Tjepkema Studio,
Amsterdam, The Netherlands

SELECTED EXHIBITIONS

2012 - "Taste Festival" Direktorenhaus Berlin, Germany
2011 - "DMY International Design Festival" Berlin, Germany
2011 - "Duty Free" CBK Amsterdam, The Netherlands
2011 - "Cheongju International Craft Biennale" Republic of
Korea
2010 - "Object Rotterdam" International Fair for
Autonomous Design, Las Palmas II,
Rotterdam, The Netherlands
2010 - "KunstVlaai / ArtPie" Amsterdam, The Netherlands
2010 - "THE POWER OF COPY" Xuzhou Museum of Art,
Jiangsu Province, China
2009 - "Same Same, But Different" DMY International
Design Festival, Arena Berlin,
Germany
2009 - "Dutch Design Week" Eindhoven, The Netherlands
2008 - "Kunstvlaai" Amsterdam, The Netherlands
2008 - "4 weeks of FreeDesigndom" OBA, Amsterdam, The
Netherlands
2008 - "VIEWS" Museum Waterland, Purmerend, The
Netherlands



2007-2008 - "Lichting 2007" Kunstpaviljoen Museumhuis,
Nieuw Roden
1999 - Group Exhibition in Art House, Moscow, Russian
Federation

AWARDS

2010 - Nomination in the competition for the facade design
of gate holder, Cultuurpark
Westergasfabriek Amsterdam, The Netherlands
2009 - Awards & Jury Selection, DMY Special Exhibition.
Bauhaus Archiv / Museum für
Gestaltung, Berlin, Germany

FAUZI ADHIKA

Born in Indonesia, 1986
Lives and works in Bandung, Indonesia

EDUCATION

2009: BA, Ceramic Craft Major, Bandung Institute of Technology, Bandung, Indonesia
2013 (ongoing): MBA, Creative and Cultural Entrepreneurship 49, Bandung Institute of Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

2014 - "Indonesia International Furniture Expo 2014", Jakarta, Indonesia
2014 - "International Handicraft Trade Fair INACRAFT 2014", Jakarta, Indonesia



FITRI MEILANI

Born in Canada, 1990
Lives and works in Bandung, Indonesia

EDUCATION

2009: BA, Ceramic Craft Major, Bandung Institute of Technology, Bandung, Indonesia

SELECTED EXHIBITIONS

2012 - "Final Project Exhibition of Craft Students" ITB, Bandung, Indonesia
2011 - "ITB Craft Exhibition" Medco Building, Jakarta, Indonesia
2011 - "Pekan Produk Kreatif" Jakarta Convention Center, Jakarta Indonesia
2011 - "Kriya Adalah..." Ceramic Exhibition. Padi Art Ground, Bandung, Indonesia
2010 - "My Hand Made It Exhibition"
2010 - "Image Analysis: Kriya 1" Exhibition. ITB, Bandung, Indonesia



GALERI F. WIDAYANTO

Established in 1990

SELECTED EXHIBITIONS

- 2011 - Pameran KRIDAYA, JHCC Jakarta
- 2011 - Pameran KATUMBIRI, JHCC Jakarta
- 2008 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2007 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2007 - Indonesia Porcelain Figurines, F. Widayanto - N. Kobayashi, Hotel Nikko, Jakarta
- 2006 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2005 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2004 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2000 - Pameran Charcoal Drawing, The Regent Hotel, Jakarta
- 2000 - Indonesia Collection 2000, Crown Prince Hotel, Singapore
- 2000 - Pameran ICRA (Indonesia Craft), JHCC, Jakarta



GEOFFREY TJAKRA

Born in Jakarta, 1973

Lives and works in Jakarta, Indonesia

EDUCATION

- 1994: BFA, Visual Arts Major (Sculpture), Mason Gross School of Arts, New Jersey
- 2007: MFA, Studio Arts Major (Ceramics), California State University, Los Angeles, California

SELECTED EXHIBITIONS

- 2013 - "Korea-Indonesia 2013 Cultural Exchange Festival" Kota Kasablanka, Jakarta
- 2012-2013 - "The 2nd Jakarta Contemporary Ceramics Biennale" North Art Space Gallery, Ancol, Jakarta
- 2012 - "Seni Keramik Kontemporer Indonesia: A Progress Report" Museum Seni Rupa dan Keramik, Jakarta
- 2010 - "2nd Opinion: A Joint Exhibition" Bentara Budaya Jakarta
- 2007 - "The Kingdom of EpiCai: MFA Exhibition" California State University Fine Arts Gallery, LA, California
- 2005 - "The President's Show" The American Ceramic Society, Tithe Clay Gallery, Venice, California
- 2004 - "Killnopening.edu" So. Calif. Collage Ceramic Instructors and Their Students, American Museum of Ceramic Art, Pomona, CA
- 2000 - "Foreign Student Exhibition" Beijing Language and Culture University, Beijing, China



GRACIELA OLIO

Born in Argentina, 1959
Lives and works in Argentina

EDUCATION

Arts Graduate and Professor of Plastic Arts, Ceramic focus, Fine Arts Faculty. UNLP (National University of La Plata)
Teacher and Investigator of IUNA (National University Institute of Art), Buenos Aires, Argentina
Member of International Academy of Ceramics (IAC) since 2009

SELECTED SOLO EXHIBITIONS

2013 - "El Coleccionista" 2ª edición. Fundación Lebensohn, Buenos Aires, Argentina
2010 - "Graciela Olio-Marcela Cabutti" Fundación Osde, La Plata, Argentina.

SELECTED EXHIBITIONS

2013 - "Home" Graciela Olio-Ana Gómez. Galería Medellín 174, México DF
2013 - "Internationale Keramikbiennale der Stadt Kapfenberg" Kapfenberg, Austria
2013 - "Cluj International Ceramics Biennale" Cluj-Napoca, Rumania
2013 - "58º Concorso Internazionale delle Ceramiche di Faenza" MIC, Faenza, Italy
2012 - "IAC Members Exhibition" New Mexico Museum of Art, Santa Fe, New Mexico USA
2012 - "8º Rassegna Internazionale per Artisti Ceramisti Contemporanei" Albissola Marina, Italia
2012 - "Muestra colectiva Diversos UNI-versos" Mumart, La Plata, Argentina
2012 - "Muestra Individual: "El Coleccionista" Centro Cultural Malvinas, La Plata, Argentina



2012 - "2012 Taiwan Ceramics Biennale" New Taipei City Yingge Ceramics Museum, Taiwan
2011 - "X Bienal Internacional de Cerámica de Manises" Manises, Valencia, España
2011 - "Cercos. 11º Certamen de Cerámica Contemporánea" Zaragoza, España
2011 - "Group Exhibition Paisajes--Memorias" Celda Contemporánea, UCSJ, México DF, México
2010 - "Group Exhibition of IAC members, "Musée de Sevres" Cité de la Céramique, París, Francia
2010 - "30º Cica 2010" Concours International de Cerámica de L'Alcora, Castellón, España
2010 - "Cercos. 10º Certamen de Cerámica Contemporánea" Zaragoza, España
2010 - "25 x 25 Group Exhibition" Galería Patricia Ready, Santiago de Chile, Chile
2009 - "15º Certamen San Agustín de Cerámica" Avilés, España & Aveiro, Portugal

HA SUNGMI

Born in South Korea, 1983
Currently Artist-in-residence, Icheon Cerapia, Korea

EDUCATION

2014: Artist-in-residence, Tainan National University of Arts
2013: MFA, Ceramic, Hongik University, Korea
2008: Artist-in-residence, Shigaraki Ceramic Cultural Park, Japan
2006: BFA, Crafts, Konkuk University, Korea

SELECTED EXHIBITIONS

2013 - "Pleasing CeraMIX Exhibition" Korea Ceramic Foundation Cerapia, Korea
2013 - "Rising Artists" Gallery Jireh, Korea
2013 - International Exhibition, Turkey-Korea Heritage and diversity, Hanyang University
2013 - "Young Female Artists Exhibition" Space Bom, Korea
2012 - "Gallery Jireh Craft, Young Artist Exhibition" Gallery Jireh, Korea
2012 - International Exhibition, Hong Kong-Korea Heritage and diversity, Hanyang University
2012 - Gallery Jireh Craft, Young Artist Exhibition Competition - Solo Exhibition, Gallery Jireh, Korea
2011 - "T Today and Tomorrow" Jinart Gallery, Korea



2009 - "Shigaraki ACT 2009" Toyen Gallery, Japan
2009 - "It's Red" Yiang Gallery, Korea
2009 - "Strange Trip Confirmation of Presence" Terraignis Gallery, Korea
2009 - "Color, Color, Color" 3 Colors for 10 People. Woljeon Museum of Art Icheon, Korea
2008 - "Solo Exhibition "Soulmate" Maronie Gallery, Japan
2007 - Special Judges Award, Hagi International Ceramics Competition, Hagi, Japan

JATIWANGI ART FACTORY

Established in 2005

SELECTED PROGRAMS

- 2014 - "FOCUS INDONESIA": Interdisciplinary Mobile Residencies for Artist and Culture Maker, Jatiwangi - Poland - Berlin
- 2013 - "Curi Pandang" Village Video Festival - The 5th International Video Residency Festival, Jatiwangi
- 2013 - Jatisura Village 111th Anniversary "Sebelum Semuanya Menjadi Seperti Jakarta" Bale Desa Jatisura, Jatiwangi
- 2013 - Mella Jaarsma (Yogyakarta), Artists in Residence program, Jatiwangi art Factory, Jatiwangi
- 2013 - Roman W Schatz (Switzerland) Artists in Residence program, Jatiwangi art Factory, Jatiwangi
- 2013 - "Festival Masa Depan Desa Jatisura 2013-2023" Project in collaboration with Rujak Centre for Urban Studies (Jakarta), Jatiwangi art Factory, Jatiwangi
- 2012 - "Ceramic Music Festival 2012" Jatiwangi, Indonesia
- 2012 - Victoria Robello (Argentina), Artists in Residence program, Jatiwangi art Factory, Jatiwangi
- 2011 - Konser Musik Gerilya Ary Juliyant, Roof-tile Factory, Jatiwangi
- 2011 - Pameran Keramik "Menengok Kedepan" Jaf Gallery, Jatiwangi

SELECTED EXHIBITIONS

- 2014 - "Mapping the Unmapped Contemporary Art Show" Fukuoka Asian Art Museum, Japan
- 2013 - "Made in Commons" Stedelijk Museum Bureau Amsterdam, The Netherlands



- 2013 - "SEA+ Triennale" Galeri Nasional Jakarta, Indonesia
- 2013 - "Jakarta Biennale" Basement of Theater Jakarta TIM, Jakarta, Indonesia
- 2013 - "OK. Video" Ruang Rupa, Jakarta, Indonesia
- 2012 - "The Second Jakarta Contemporary Ceramics Biennale" Jakarta, Indonesia
- 2012 - "5th Marketplace of Creative Arts" Johor Bahru, Malaysia
- 2012 - "Hanyaterra" feat. Paula Jeanine Bennett (USA), @ america, Jakarta, Indonesia
- 2012 - Pameran Kriya Indonesia, "Reposisi" Galeri Nasional, Jakarta, Indonesia
- 2011 - "1001 Door" The Exhibition, Ciputra Gallery, Jakarta
- 2010 - "Future of Imagination 6" Sculpture Square, Singapore

JENGGALA



Established in 1976

SELECTED EXHIBITIONS

- 2014 - TEDXUbud 2014, Ubud, Indonesia
- 2013 - Pameran Piranti Saji, Jakarta Convention Centre, Jakarta
- 2010 - Tableware Festival, Tokyo
- 2010 - "Asia Now" Exhibition at Dwell on Design Fair, Los Angeles, USA
- 2008 - "Gulf Food" Dubai, UAE
- 2007 - "Hotel Show" Dubai, UAE

SELECTED AWARDS

- 2011 Gold Award, Home Appliances Category. Indonesia Good Design Award (IGDS) 2011
- 2010 Inacraft Award 2010
- 2010 UNESCO Award of Excellence for Handicrafts, 2010 South East Asia Programme

JINJIT POTTERY

Established in 2000

SELECTED EXHIBITIONS

- 2014 - "INACRAFT Lifestyle Malaysia" Kuala Lumpur
- 2013 - "The 3rd Korea-Indonesia Cultural Exchange Festival" Kota Kasablanka, Jakarta
- 2012 - The 2nd Jakarta Contemporary Ceramics Biennale" Museum Seni Rupa & Keramik, Jakarta
- 2012 - "liatTanahliat" Exhibition, Galeri Hadiprana, Jakarta
- 2012 - "Seni Keramik Kontemporer Indonesia - A Progress Report" Museum Seni Rupa & Keramik, Jakarta
- 2012 - "Berlin Import Shop" Berlin, Germany
- 2012 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2012 - CRAFTINA, Jakarta Convention Center, Jakarta
- 2010 - "The 2010 China Shanghai International Modern Pot Art Biennial" Ge Jun Gallery, Shanghai, China
- 2010 - Pasar Seni ITB 2010, Bandung
- 2008 - "The 1st Korea-Indonesia Cultural Exchange" Senayan City, Jakarta
- 2008 - ICRA, Jakarta



KANDURA

Established at Bandung, Indonesia in 2004

SELECTED EXHIBITIONS

- 2014 - "Bijouterie" Potato Head Garage
- 2013 - "Bird House Project" UNKL Warehouse, Bandung
- 2013 - "Homesession" UNKL Warehouse, Bandung
- 2012 - "Renegotiating Boundaries" Lawangwangi Artspace, Bandung
- 2012 - "Kriya Indonesia: Reposisi" Galeri Nasional Jakarta

SELECTED EVENTS & TRADE SHOWS

- 2014 - Genji Shoppe Pop Up Store, Pondok Indah Mall 3, Jakarta
- 2014 - A Festival About Coffee, The Goods Dept, LOTTE Avenue, Jakarta
- 2014 - Hands On : Clay, Nuart Sculpture Park
- 2014 - International Furniture Expo (IFEX), Jakarta
- 2012 - London Design Festival
- 2012 - Singapore Art Space
- 2010 - Designboom Mart Valencia



KAR

Established at Bandung, Indonesia in 2013

SELECTED EXHIBITIONS

- 2014 - "Jakarta Food & Fashion Festival" Jakarta, Indonesia
- 2014 - "The Iconic Jewelry Exhibition" Jakarta, Indonesia
- 2014 - "AED: 10 Years of Passion" Jakarta, Indonesia
- 2013 - "Tokyo Designboom", Tokyo Designer Week, Tokyo, Japan
- 2013 - "Crafina", Jakarta, Indonesia



KERAMIK PUSPA

Established in 2012

SELECTED EXHIBITIONS

- 2013 - "The 2nd Jakarta Contemporary Ceramics Biennale" Jakarta
- 2013 - "Pameran Keramik Persahabatan Indonesia Korea" Mall Kasablanka, Jakarta
- 2012 - Group Ceramic Exhibition "Liat Tanah Liat" Mitra Hadiprana Gallery, Jakarta
- 2012 - "Indonesian Contemporary Ceramic Art - A Progress Report" Art & Ceramics Museum, Jakarta
- 2010 - "Korean Ceramics Beauty" Exhibition, Korea-Indonesia Cultural Exchange, Jakarta
- 2009 - Raku Firing Workshop, Jakarta Contemporary Ceramics Biennale, Ancol, Jakarta
- 2006 - Group Ceramic Exhibition at Bentara Budaya Jakarta



KERAMIKU

Established in 2003

SELECTED EXHIBITIONS

- 2013 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2012 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2011 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2010 - Pasar Seni ITB 2010, Bandung
- 2009 - ICRA, Jakarta
- 2008 - Pameran PPBI, Jakarta
- 2008 - Jakarta Fashion Week Festival, La Piazza Kelapa Gading, Jakarta



KLAUS GUTOWSKY

Born in Oberhausen, Germany, 1968

EDUCATION

- 2012: Mentorship & Master Class with Akio Takamori
- 2010: Master Class with Takeshi Yasuda
- 2009: Bachelor of Visual Art and Design, Adelaide College for the Arts, Tafe SA, Adelaide
- 1993: Interior Design, Fachhochschule Duesseldorf, Duesseldorf, Germany

SELECTED SOLO EXHIBITIONS

- 2012 - "Renaissance of Progressive Thinking" Peter Walker Fine Art, Adelaide
- 2010 - "Haute Culture" Peter Walker Fine Art, Adelaide

SELECTED GROUP EXHIBITIONS

- 2014 - "Object Spoon; Ceramic Top 40" Harvard University, Boston, USA
- 2014 - "Adelaide Parklands Art Prize" Festival Centre, Adelaide
- 2013 - "Unexpected Encounters" Light Square Gallery, Adelaide
- 2013 - "21" Jam Factory, Seppeltsfield, Barossa Valley
- 2013 - "Clunes Ceramic Award" Clunes, Victoria
- 2013 - "The Great Leap: A Ceramic Revolution" Kerrie Lowe Gallery, Sydney
- 2012 - "Post Skangarooonian" SASA Gallery, Adelaide
- 2012 - "Offspring" Adelaide College for the Arts, Adelaide
- 2011 - "Cups" Gaff Studios, Adelaide
- 2011 - "Lust" Brenda May Gallery, Sydney
- 2011 - "Sculpture for Sight" Adelaide
- 2010 - "30 Concurso Internacional de Cerámica de l'Alcora - CICA2010" Museu de Ceràmica de l'Alcora, Spain
- 2009 - "Overture" Light Square Gallery, Adelaide



- 2009 - "Campbelltown Art Show" Adelaide
- 2008 - "Adelaide Potters Sala Exhibition" Gallery on Edmund, Adelaide

AWARDS, PRIZES AND GRANTS

- 2014 Adelaide Parklands Art Prize, Finalist
- 2014 Port Lincoln Art Prize, Finalist
- 2013 Clunes Ceramic Award, Finalist
- 2012 Helpmann Mentorship Scheme, Mentorship with Akio Takamori
- 2011 Arts SA, Individual Maker Project Grant
- 2010 Helpmann Academy, Project Grant

KJERSTI LUNDE

Born in Oslo
Lives and works in Oslo, Norway

EDUCATION

2008 - Master of the Arts, Bergen National Academy of the Arts
2006 - Bachelor in Arts, Section for Applied Art - Ceramic
2005 - Exchange student at Glasgow School of Art
2003 - Agder Folkehøgskole, Ceramics

EXHIBITIONS

2011 - "Genskapte Gjenstandar" Galleri Giga, Stord (Solo)
2011 - "Vevringutstilliga 2011" Vevring
2011 - "The Orion Cone Box Show and Exhibiotion" Show on display during NCECA conference in Tampa USA
2010 - "Ceramics - The New Generation", The Showroom/ "L" Atelie Paris
2010 - "The Orion Cone Box Show" Lawrence Art Center
2009 - "Forward Trawelling" Svinviks Arboret Todalen
2009 - "Adam and Eve and After" Skånevik
2009 - "In a House" Jåstad in Hardanger
2009 - Network 2008 Danish Ceramicmuseum Grimmerhus
2008 - Network 2008 BOTEX gallery Skælskør Denmark

RESIDENCIES

2008 Network 08/09 A six weeks long work period at Guldagergaard, International Reaserch Center for Ceramics, Denmark
2006 Global Table A four weeks long project arranged



by Bergen National Academy of the Arts and Jingdezhen Ceramic Institute, China

PUBLICATIONS

Ceramic - the new generation, Wcc-Europe Catalog, 2010
Project NETWORK 08/09 Catalog, 2008
Norwegian Artyearbook, 2008
Kunnsthåndverk nr 2., 2008
Tomorrows Parties, Catalog, Bergen National Academy of the Arts, 2008

KIM JOON

Born in South Korea, 1966
Lives and works in Seoul

EDUCATION

M.F.A. Painting Dept., Hongik University, Seoul
B.A. School of Fine Art, Hongik University, Seoul

SELECTED SOLO EXHIBITIOS

2014 - "Somebody" Sundaram Tagore Gallery, NY
2013 - "Island" Gallery Leebae, Busan
2012 - "Blue Jean Blues" Sundaram Tagore Gallery, New York
2012 - "Fragile" canvas international art, Amsterdam
2011 - "Fragile" Sundaram Tagore Gallery, HK
2011 - "Drunken" Artlink Gallery, Seoul
2010 - "Fragile" Sundaram Tagore Gallery, New York

SELECTED GROUP EXHIBITIONS

2014 - "TATTOO" BRANDTS, Denmark
2014 - "I was, therefore I am" Sydney CBD, Sydney
2013 - "Natural Selection" Sundaram Tagore Gallery, NY
2013 - "INAUGURATION" Opiom Gallery, Cannes, France
2012 - "THE POWER OF PHOTOGRAPHY" trunk gallery, Seoul
2012 - "MEDIA ART 2012" Gwangju, Korea
2012 - "Irrepressible Seoul" Contemporary Korean Video Art, Hackney Picturehouse, London
2012 - "Jin Tong: Korean Art Since the 1990's" Gwangju Museum of Art, Gwangju
2011 - "CONSTRELLATION" Sundaram Tagore Gallery, New York
2011 - "Paranoid Scene" Interalia, Seoul



2010 - "DAEGU PHOTO BIENNALE 2010" Art Center, Daegu
2010 - "Everytime When I Look Around" Art Center, Taiwan
2010 - "30th Anniversary Of The Young Korean Artist" National Museum of Contemporary Art Korea, Gwachun
2010 - "Printemps Perfume" Centre Des Arts, Paris
2009 - "Conditions of Being-As of Now" Korean Cultural Center, Beijing
2009 - "KOREAN EYE" Saatchi Gallery, London
2009 - "KOREAN CONTEMPORARY PHOTO NOW" 798space, Beijing
2009 - "Come Join Us, Mr.Orwell" Art Center Nabi, Seoul, Melbourne
2009 - "Here & Now" Sundaram Tagore Gallery, New York
2008 - "Paris-Photo" Keumsan Gallery, Paris

KOLLEKAN

Established in 1998

SELECTED EXHIBITIONS

- 2008 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2007 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
- 2006 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta

SELECTED AWARDS

- 2007 Inacraft Award 2007 Merit Prize, Ceramics Category



KRISTINA RUTAR

born in Šempeter pri Gorici, Slovenia, 1989
Lives and works Slovenia

SELECTED SOLO EXHIBITIONS

- 2013 - "Relations" Gallery Media Nox, Maribor, Slovenia
- 2013 - "Objects" Gallery of Sculpture Association, Slovenia
- 2012 - "Relations II" Gallery MC Hiša Mladih, Ajdovščina, Slovenia
- 2012 - "Relations" Gallery PeF, Ljubljana, Slovenia
- 2011 - "Appearances" Gallery Atelje Galerija, Ljubljana, Slovenia
- 2010 - Solo exhibition, Gallery of Faculty of Education, Ljubljana, Slovenia

SELECTED GROUP EXHIBITIONS

- 2013 - "Crossing Borders" SOMArts, San Francisco, USA
- 2013 - Erasmus group exhibition, Eugenius E. Geppert Academy Gallery, Wroclaw, Poland
- 2013 - "Platno za Krila" Dnevi Poezije in Vina, Ptuj, Slovenia
- 2013 - "Ex tempore Piran 2013" Piran, Slovenia
- 2012 - Exchange group exhibition, Mahmoud Mokhtar Museum, Cairo, Egypt
- 2012 - "Prints and impressions: Slovenian graphic art" The International Centre of Graphic Arts, Ljubljana, Slovenia
- 2012 - "11th Lessedra world Mini Print Annual" Gallery Lessedra, Bulgaria
- 2012 - "From traditional to contemporary ceramic, II. International ceramics trienal" Supporting exhibition, Gallery Graslov Tower, Slovenska Bistrica, Slovenia
- 2012 - Exhibition of Art Education students of 4th grade, Gallery PeF, Ljubljana, Slovenia
- 2011 - The first art exhibition of the students from three municipalities of Posočje, Tolmin, Slovenia
- 2011 - Sculpture and Drawing Exhibition of 3rd Grade



Students of art education, Gallery PeF, Ljubljana, Slovenia

- 2011 - "Searching and facts" Student Exhibition, Gallery PeF Ljubljana, Slovenia
- 2011 - "Ceramics in Hall 2011" group exhibition of Ceramicists and Potters Society, Ljubljana, Slovenia
- 2010 - "Water" Ethnographic Museum, Ljubljana, Slovenia, 2010
- 2010 - "14th Slovenian Sculpture exhibition" redemption prize Akrapovič d.o.o., Ljubljana Town Hall, Ljubljana, Slovenia
- 2009 - "Triennial of ceramics Unicum" student section, Ljubljana, Slovenia
- 2009 - "Artefatto" Lumineszenze, Trieste, Italy, 2009
- 2009 - "1 +1" student and professor, Cankarjev Dom, Ljubljana, Slovenia, under the supervision of prof. Mirko Bratuša

LEA GEORG

Born in Switzerland, 1963
Lives and works in Switzerland
Born 1963

EDUCATION

2001 University of Applied Sciences and Arts, Zürich
1988 University of Arts in Porcelain Design, Krefeld
1987 State Institute of Ceramic Art "G. Ballardini", Faenza

SELECTED EXHIBITIONS

2013 - Studio Exhibition, Keramikmuseum, Staufen, Germany
2013 - "Contemporary Swiss Ceramics" Museo d'arte di Mendrisio, Switzerland
2012 - "IAC Members Exhibition" New Mexico Museum of Art, Santa Fe, USA
2012 - "XXXVI ICS Porcelain Another Way" Muzeum w Walbrzychu, Poland
2012 - "Taiwan Ceramics Biennale" Yingge Ceramics Museum, New Taipei City, Taiwan
2011 - "The 12th Carouge Ceramics Itinerary" Carouge, Switzerland
2011 - "Gyeonggi International CeraMIX Biennale" Icheon, Korea
2011 - "International Ceramics Festival '11" Mino, Japan
2011 - "31 cica - International Ceramics Competition" L'Alcora, Spain
2010 - "International Exhibition in the Grimmerhus" Middelfart, Denmark
2009-12 - "1001 cups - Contemporary Ceramics Trip" around the world from India to Switzerland
2009 - XV Ceramics Competition "Ciudad de Valladolid" Valladolid, Spain
2009 - "Ceramics of Europe - Westerwald Prize 2009", Höhr-Grenzhausen, Germany
2009 - "Biennale swiss ceramics «vers un ailleurs»" Basel - 09, Switzerland
2009 - International Exhibition, Kunstforum, Solothurn, Switzerland

AWARDS

2011 Honorable Mention, GIC Biennale Icheon, Korea
2011 Honorable Mention, 9th International Ceramics Competition Mino, Japan
2011 Honorable Mention, International Ceramics Competition L'Alcora, Spain
2009 First Prize, XV Ceramics Competition "Ciudad de Valladolid", Spain

SELECTED COLLECTIONS

Museo d'arte, Mendrisio, Switzerland
Kean University - Burger Gallery, New Jersey, USA
Yingge Ceramics Museum, New Taipei City, Taiwan
Museum Ariana, Geneva, Switzerland
Musée de Carouge, Carouge-Geneva, Switzerland
Ayuntamiento de Valladolid, Spain
Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany



LINDA SORMIN

Born in Thailand
Lives and works in Toronto, Canada

EDUCATIONS

- 2003: Master of Fine Arts, Ceramics, New York State
College of Ceramics at Alfred University, Alfred, NY
2001: Ceramics Diploma, School of Craft and Design,
Sheridan College, Oakville, ON
1993: Bachelor of Arts, English Literature, summa cum
laude, Andrews University, Berrien Springs, MI

SELECTED SOLO EXHIBITIONS

- 2012 - "My Voice Changes When I Speak Your Language"
Jane Hartsook Gallery, New York, NY
2011 - "Are You Land Or Water?" Commissioned work
in Chinese Collection, West Norway Museum of
Decorative Art, Bergen, Norway
2011 - "Mine" Denver Art Museum, Denver, CO
2011 - "Howling Room" gl Holtegaard, Denmark
2008 - "Salvage" Louisiana Artworks, New Orleans, LA
2008 - "Sounding Retreat" Washington State University,
Pullman, WA

SELECTED EXHIBITIONS

- 2014 - "Chameleon: 1st Virginia McClure Ceramic Biennale"
McClure Gallery, Centre des arts visuels, Montréal,
Canada 2014 - "Ceramic Top 40: New & Selected
Works" at Harvard, Boston, MA. Curated by Leslie
Ferrin, traveling exhibition from Red Star Studios,
Kansas City, MO, USA
2013 - "Girls Just Want to Have Funds" La Mama Galleria
(Rema Hort Mann Foundation panel and exhibition),
New York, NY
Arts Museum, Seattle, WA 2013 - "NCECA Biennial 2013"
Houston, TX 2012 - "My Voice Changes When I
Speak Your Language" Jane Hartsook Gallery, New
York, NY
2011 - "Are you land or water?" West Norway Museum of
Decorative Art, Bergen, Norway
2010 - "Pretty Young Things" Lacoste Gallery, Concord,
MA 2009 - "Drawn in A.I.R." Vallauris, Vallauris,
France 2009 - "Rift, in Possibilities and Losses:
Transitions in Clay" Middlesborough Institute of
Modern Art (mima), Middlesbrough, UK 2009 -
"Playing the Field" The Clay Studio, Philadelphia,
PA

RESIDENCIES

- 2014 Antena Projects and Sarang Building, Artist in
Residence, Yogyakarta, Indonesia (June/July) 2014
Watershed Summer Session, Watershed Centre for
the Ceramic Arts, Maine
2012 AIDAshed Residency, Association of Israel's
Decorative Arts/Watershed, Givat Haviva, Israel
2011 DIVA Residency, Royal Danish Academy
of Fine Arts, Copenhagen, Denmark 2011
Edge Artist in Residence for Bray 60th Anniversary,
Archie Bray Foundation, Montana (June)
2009 The Berlin Residency for Ceramics,
Pankow, Germany (July)



MADHVI SUBRAHMANIAN

Born in Mumbai, India
Lives and works in Singapore

SELECTED SOLO EXHIBITIONS

- 2012 - "Absorbing Japan" Japan Creative Center, Singapore
- 2011 - <Connections> Indigo Blue Art Gallery, Singapore
- 2010 - "Organic/Abstract" solo show at Lacoste Gallery, Concord, Massachusetts, USA
- 2010 - "Organic/Abstract" solo show at Gallery Chemould at Prescott Road, Mumbai, India
- 2006 - "Madhvi Subrahmanian: Pods and Seeds" Anne Reid Gallery, Princeton, NJ. USA
- 1995 - "Mosaics" Dallas Visual Arts Center, Dallas, TX U.S.A
- 1995 - "East meets West" Carmichael Gallery, Museum of Art, Tyler, TX, U.S.A.
- 1993 - Masters of Fine Arts show, Meadows museum of Fine Arts, Dallas, TX U.S.A.

SELECTED GROUP EXHIBITIONS

- 2013 - India Ceramic Museum, FuLe International Ceramic Museums, Fuping, China
- 2013 - "The Black Frame Project" Indigo Blue Gallery, Singapore
- 2013 - "Traditions Evolving" NCECA 2013 Houston TX, USA
- 2013 - "Celebrating Women" One East Asia Gallery, Singapore
- 2013 - "Mrittika" Bharat Bhavan Bhopal, India
- 2013 - "4th ASNA Triennale" Karachi, Pakistan
- 2012 - "Erasing Borders" Indo American Arts Council, New York, USA
- 2011 - "Evolution" Outdoor sculptures at Hotel Aman, New Delhi, India
- 2011 - "Chairs" Apparao Gallery, Bangalore, India
- 2011 - "Singapore Sculpture Society Exhibition" National Public Art library, Singapore
- 2011 - Outdoor sculpture Installation, Fort Canning, Singapore
- 2010 - "Shape/Space" Sculpture competition, Ngee Ann Foundation, Singapore
- 2010 - "From The Center" ceramic Center Vadodra, Gallery Art and Soul, Mumbai, India
- 2009 - "French and Singapore" New Generation Artists, Alliance Francaise de Singapour
- 2009 - "Explorations in Terracotta" India Habitat Centre, New Delhi



MARK VALENZUELA

Born in The Philippines, 1980
Lives and works in Adelaide, Australia

SELECTED SOLO EXHIBITIONS

2013 - "Equidistant" Art Informal, Metro Manila, Philippines
2012 - "Entry" Nexus Gallery, Australian Ceramics Triennale: Subversive Clay, Adelaide, Australia
2012 - "Serrated Storytelling" Art Informal, Metro Manila, Philippines
2011 - "Zugzwang" Art Informal, Metro Manila, Philippines (Shortlisted for the 2012 Ateneo Arts Award)
2010 - "Excerpts from a not too distant past" Galleria Duemila, Metro Manila, Philippines
2009 - "Platoon of Strangers" Galleria Duemila, Metro Manila, Philippines
2007 - "Warzone" Galleria Duemila, Metro Manila, Philippines (Shortlisted for the 2008 Ateneo Arts Award)

SELECTED GROUP EXHIBITIONS

2014 - "Art Stage Singapore" Marina Bay Sands Expo & Convention Centre, Singapore
2013 - "Art Stage Singapore" Marina Bay Sands Expo & Convention Centre, Singapore
2013 - "Art Fair Philippines" The Link, Makati, Metro Manila, Philippines
2013 - "Creatures under the bricks, Nexus Gallery, Adelaide, Australia
2013 - "Magnified Territory, Boxplot, Adelaide, Australia
2013 - "Bond Klay Ceramic, Bangkok, Thailand
2013 - "Clay Push" Gulgong, NSW, Australia
2012 - "Handumanan" Vargas Museum, Metro Manila, Philippines
2012 - "Pagpahiluna - The 12th Viva Excon Biennale" Dumaguete City, Philippines
2012 - "Sneak Peak,



Ateneo Art Gallery, Metro Manila, Philippines
2012 - "Clay Unity, 2nd South East Asia Ceramic Exhibition" FuLe International Ceramic Art Museums, Fuping, China
2012 - "Putik" Gallery Orange, Bacolod, Philippines
2011 - "Anonymous Animals" Mariyah Gallery, Dumaguete City, Philippines
2010 - "Gigingkanan" Alliance Francaise, Metro Manila, Philippines
2009 - "Ring of Fire" Ayala Museum, Metro Manila, Philippines
2009 - "Anyo Dos" Art Informal, Metro Manila, Philippines
2009 - "Substance" Tin- Aw Gallery, Makati, Metro Manila, Philippines

NATAS SETIABUDI

Born in Indonesia, 1973
Lives and works in Bandung, Indonesia

EDUCATION

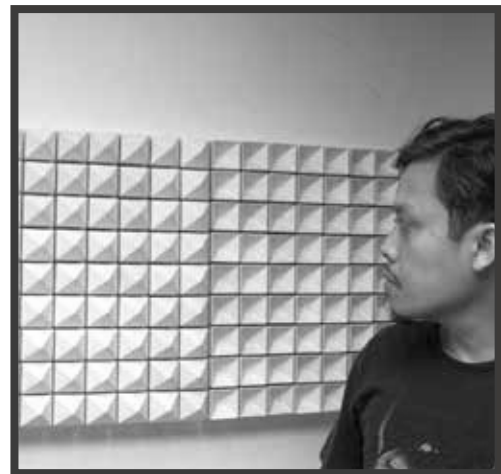
1997: BFA, Ceramic Art Major, Bandung Institute of Technology, Bandung, Indonesia

SELECTED SOLO EXHIBITIONS

2012 - "Landscape #2" S.14 Gallery, Bandung, Indonesia

SELECTED EXHIBITIONS

2013 - "Biennale Desain dan Kriya Indonesia 2013" National Gallery of Indonesia, Jakarta
2013 - "Pameran Pekan Produk Kreatif Indonesia 2013" Rasuna Epicentrum Kuningan, Jakarta
2013 - "Fourth ASNA Clay Triennial" Karachi, Pakistan
2013 - "Sail Komodo 2013: Exhibition" Kupang, Indonesia
2012 - "Jakarta Contemporary Ceramic Biennale #2" North Art Space, Jakarta
2012 - "Ceramic Music Festival 2012" JAF Gallery, Jatiwangi, Indonesia
2012 - "Seni Keramik Kontemporer Indonesia: A Progress Report" Museum Seni Rupa dan Keramik, Jakarta
2010 - "A Moment in Abstract: Gallery Canna 9th Anniversary Exhibition" Gallery Canna, Jakarta
2009 - "Bandung INITIATIVE #3: Forming as Attitude" Roemah Roepa Gallery, Jakarta



2009 - "Keramik Jejak" Titik Oranje Gallery, Bandung
2004 - "Pameran Seniman Keramik Muda Indonesia" National Gallery, Jakarta

RESIDENCIES

2010 Jatiwangi Artist in Residence Festival 2010, Majalengka, Jawa Barat

NUR HARDIANSYAH

Born in Indonesia, 1989
Lives and works in Jogjakarta, Indonesia

EDUCATION

2012: BA, Ceramic Major, Institut Seni Indonesia,
Jogjakarta, Indonesia

SELECTED EXHIBITIONS

2014 - "Geneng Street Art Project" Geneng Sewon, Bantul,
Jogjakarta
2013 - "Jakarta Biennale #15: Siasat" Taman Ismail Marzuki,
Jakarta
2013 - "Vacuum Learning" Bentara Jogjakarta, Jogjakarta
2012 - "Why Blues" Jogja National Museum, Jogjakarta
2012 - "Reposisi: Pameran Kriya Kontemporer" Galeri
Nasional, Jakarta, Indonesia
2012 - "International Daekyo Eye Level Sculpture
Syposium" Shungsun Women's University, Seoul,
Korea Selatan
2012 - "TK Festival #4: Hydo Pirates" Galeri ISI, Jogjakarta
2012 - "Kembar Mayang" Museum Haji Widayat, Mungkid,
Magelang
2011 - "Menjawab Kegelisahan" Tembi Rumah Budaya,
Jogjakarta
2011 - "3 C's New Artist Project" Korean Cultural Center,
Equity Tower, Jakarta
2011 - "In Flux" Jogja Gallery, Jogjakarta



2011 - "Festival Seni Islami" Jogja National Museum,
Jogjakarta
2009 - "Green Garden #2 Installation", Institut Seni
Indonesia, Jogjakarta

AWARDS

2011 First Prize: "3 C's New Artist Project" Young Artist
Competition, Korean Cultural Center

PURNOMO

Born in Indonesia
Lives and works in Jogjakarta, Indonesia

EDUCATION

2007 - BFA, Ceramic Art Major, Indonesia Institute of The
Arts (ISI), Jogjakarta

SELECTED SOLO EXHIBITION

2009 - "Boots Party" Via-Via Café, Jogjakarta

SELECTED EXHIBITION

2013 - "Sweet Seventeen" Via-Via Café, Jogjakarta
2013 - "Vacuum Learning" Ikatan Mahasiswa Keramik ISI
Jogjakarta
2012 - "Affordable Art Fair Singapore 2012" Singapore
2012 - "Reposisi" Pameran Kriya Indonesia 2012, Galeri
Nasional Indonesia, Jakarta
2011 - International Furniture Fair Singapore 2011/28th
ASEAN Furniture Show
2010 - Bazaar Art Jakarta 2010, Ballroom 1 & 2 The Ritz
Carlton, Jakarta
2010 - "Wouw!" Tujuh Bintang Art Space, Jogjakarta
2009 - "Emerging Artist" Art Exhibition, Plaza Senayan,
Jakarta



2008 - "Versus" Exhibition of Indonesian Contemporary Art,
Galeri 678, Jakarta
2008 - "Geliat" Ceramic Exhibition, Sangkring Art Space,
Jogjakarta

R. YUKI AGRIARDI

Born in Indonesia, 1984
Lives and works in Bandung, Indonesia

EDUCATION

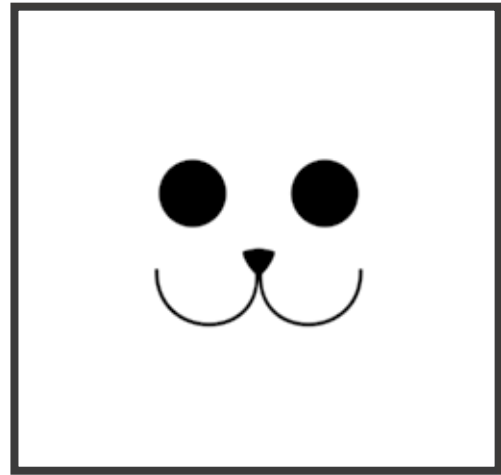
2007: BA, Interior Design Major, Faculty of Art and Design,
Institut Teknologi Bandung, Indonesia
2013: MA, Design: Ceramics, Furniture or Jewelry, Central
Saint Martins College of Art and Design, UAL,
London, United Kingdom

SELECTED SOLO EXHIBITIONS

2011 - "Dive" InkubatorAsia, Jakarta
2010 - "The Last Quiet Day" Platform3, Bandung

SELECTED GROUP EXHIBITIONS

2014 - "Xerofest" Artdept, Pacific Place, Jakarta
2014 - "Supergraph 2014 Picks" Royal Exhibition Building,
Carlton, Melbourne, Australia
2013 - "London Design Festival: OMK Design Studio"
Fitzrovia Trail, London
2013 - "Alive: New Design Frontiers, Botanical Fabrication"
Escape Foundation EDF, Paris
2012 - "Supersonix, Waves Form - Soundscapes
Materialized" V&A Museum, London
2012 - "London Fashion Week - Rock Vault" British Fashion
Council, Somerset House, London
2011 - "Archive Aid 2011 - IVAA (Indonesian Visual Art
Archive)" Jakarta Art District, Jakarta
2010 - "ARTJOG" Jogja Art Fair, Bentara Budaya,
Jogjakarta
2010 - "Recent Art from Indonesia" Soobin Art Space,



Singapore
2010 - "Bandung New Emergence vol. 3" Selasar Soenaryo Art
Space, Bandung
2009 - "Contemporary Archaeology" SigiArts Space, Jakarta
2009 - "Bandung Art Now" Galeri Nasional Indonesia, Jakarta

AWARDS

2012 First Prize, Palladium Visions 2012
2011 DGHE Indonesia Postgraduate Scholarship

RESIDENCIES

2014 Ceramic residency, Kandura Keramik Studio, Bandung

RADI ARWINDA

Born in Indonesia, 1983
Lives and works in Bandung, Indonesia

EDUCATION

2006: BFA, Painting Major, Faculty of Art and Design,
Bandung Institute of Technology
2010: MFA, Faculty of Art and Design, Bandung Institute of
Technology

SELECTED SOLO EXHIBITIONS

2011 - "Muja" Art HK 2011, Hong Kong
2011 - "The Dark Side" Singapore Art Stage 2011, Singapore
2010 - "Sugih" Solo Exhibition, Sigi Art, Jakarta
2009 - "Apet" Canna Gallery, Jakarta

SELECTED EXHIBITIONS

2014 - "Melihat Indonesia" Ciputra Artpreneur, Jakarta
2013 - "Everyday is Like Sunday" Langgeng Gallery,
Magelang
2013 - "The Bandung Paper Art Show" Museum Sri Baduga,
Bandung
2013 - "Mythography Now" Sudamala Gallery, Bali
2013 - "Sydney Contemporary 13" Sydney, Australia
2012 - "Indonesian Contemporary Fiber Art #1: Mapping"
Art:1, Jakarta
2012 - "Purwa Wiwitan Daksina Wekasan" Selasar Sunaryo
Art Space, Bandung
2011 - "Finding Me" Semarang Gallery, Semarang
2011 - "TV Eye" Collaboration Project with Indi Guerillas,
ArtJog '11, Jogjakarta
2011 - "1001 Pintu" Ciputra Gallery, Jakarta



2010 - "Made in Indonesia" Christian Hosp Gallery, Berlin
2010 - "Shoping" Nadi Gallery JAD, Jakarta
2010 - "Lompat Pagar" National Gallery, Jakarta
2010 - "Bazaar Art" Ritz Carlton, Pacific Place, Jakarta
2010 - "Contemporary Art Turn" SooBin Art International,
Singapore
2010 - "ArtJog 10" Taman Budaya Jogjakarta, Jogjakarta
2009 - "BMW Art Car: Joy of Expression" Bazaar Art Fair,
Ritz-Carlton, Pacific Place, Jakarta
2009 - "Bandung Art Now" National Gallery, Jakarta
2008 - "10 Tahun Selasar Soenaryo: A Decade of Dedication"
Selasar Seni Sunaryo, Bandung
2008 - "Ini Baru Ini" Vivi Yip Art Room, Jakarta
2008 - "Survey" Edwin Gallery, Jakarta

ROSANTO BIMA

Born in Indonesia, 1991
Lives and works in Jogjakarta, Indonesia

EDUCATION

2009 (onging): BA, Ceramic Craft Major, Institut Seni
Indonesia, Jogjakarta, Indonesia

SELECTED EXHIBITIONS

2014 - "Geneng Street Art Project" Geneng Sewon, Bantul,
Jogjakarta
2013 - "Wash Report" Kersan Art Studio, Jogjakarta
2013 - "Melihat Rupa" Gedung Kesenian, Mojokerto
2013 - "Nggressulo" Jogja Galeri, Jogjakarta
2013 - "Nature to Culture" Jogja National Museum,
Jogjakarta
2012 - "New Artist Project", Korean Culture Center, Jakarta
2012 - "Spirit Us" Jogja National Museum, Jogjakarta
2012 - "Kaktualisasi Diri" Studio Soeparjono, Jogjakarta
2012 - "Akta Rupa" Pendopo Tari Tedjokusumo, UNY,
Jogjakarta
2012 - "Meet Up" Galeri Biasa, Jogjakarta
2011 - "Ornament Syndrome" Karta Pustaka, Jogjakarta
2011 - "Drawing Lovers #3: Elektronik" Sangkring Art
Space, Jogjakarta
2011 - "FOURPLAY" Japan Foundation, Jakarta



AWARDS

2012 Second Prize "New Artist Project 2012" Korean
Culture Center, Jakarta

MOHD ROSLAN AHMAD

Born in Malaysia, 1963
Lives and works in Kuala Lumpur

EDUCATION

1988: Certificate in Glaze & Body Development Technology
NITC, Nagoya Japan
1982: Certificate in Ceramic Study Malaysian Handicraft
Development Technology

SELECTED EXHIBITIONS

2013 - "IPOH Drawing Marathon 2013" Perak, Malaysia
2013 - "KSDT Internation Design Trade 2013 Exhibition"
Korea
2013 - "Zibo International Macsabal Wood Fire Symposium
2013" China
2013 - "QILU Ceramic Glass Art Museum Exhibition 2013"
Jinan, China
2013 - "Malaysia Art Expo 2013" Kuala Lumpur
2013 - "Cherished Memories MALAYSIA 50 year" Gallery
PelitaHati Bangsar, Kuala Lumpur
2013 - "Urban art open show 2013" Gallery PelitaHati
Bangsar, Kuala Lumpur
2013 - "Century of the EAST 2013" Silpakom University,
Bangkok, Thailand
2012 - "Ceramics Show" PelitaHati Gallery, Kuala Lumpur,
Malaysia
2012 - "Members Only 2012" National Visual Art Gallery,
Kuala Lumpur, Malaysia
2012 - "Nam Yi Seom International Ceramic" Nami Island,
Korea
2012 - "Sculpture ILHAM 2012" PelitaHati Gallery, Kuala
Lumpur, Malaysia
2012 - "Malaysian Craft National Exhibition & Competition"
Kuala Lumpur, Malaysia
2010 - "MungYong Tea Bowl Traditional Exhibition" Korea
2010 - "Ulsan International Onggi Competition" Korea



2009 - "The 1st Jakarta Ceramic Contemporary Biennale"
Jakarta, Indonesia

2008 - "Malaysia Craft Exhibition" Harrods, London

2008 - "Ceramic Asian Contemporary Exhibition" Penang
Malaysia

2007 - "International Contemporary Ceramic Exhibition" Asia
Ceramics Network & Celsius, Kuala Lumpur, Malaysia

AWARDS

2012 1st Prize (Ceramic Category) Malaysian Craft National
Competition

2010 Selected Prize Ulsan International Onggi Competition,
Korea

1999 PNB National Creative Artwork Competition, 3rd Prize,
Kuala Lumpur Malaysia

RUDI ABDALLAH

Born in Indonesia, 1982
Lives and works in Bandung, Indonesia

EDUCATION

2003: BA, Visual Communication Design Major, Sekolah Tinggi Desain Indonesia, Bandung

SELECTED SOLO EXHIBITIONS

2013 - "Godspeed: Solo Performance Series" Platform3, Bandung

SELECTED EXHIBITIONS

2013 - "Padjak #2" Gelanggang Pemuda, Jakarta
2013 - "Undisclosed Territory #7" Lemahputih, Solo
2013 - "Senam Sore" Performance Art. Rewind Art Community UNJ, Jakarta
2013 - "R.I.T.E.S." The Substation, Singapore
2013 - "Jogja Experimental Collaboration" Sentong Seni Srengenge, Jogjakarta
2012 - "Pamafest #3" Sempu Island, Malang
2012 - "On Pins and Needles" with Jeff Carnay & Roma Arts. Gerilya Gallery, Bandung
2012 - "After Performance" Asbestos, Bandung
2011 - "Metrotext Seduction" Jakarta Biennale XIV, Cipta Gallery, Jakarta
2011 - "MEMORABILIA" ViaVia Café, Jogjakarta
2011 - "PULP F[R]ICTION" Chandan Gallery, Malaysia
2011 - "Minimum Explosion" Minimalis, Malang



2010 - "Tribute to Sudjojono" Studio Rosid, Bandung
2010 - "Blue Sky Project #5" Imei Museum, Niigata Prefecture, Japan
2010 - "Connection" Allila Hotel, Jakarta
2009 - "DEER ANDRY" Mess56, Jogjakarta
2009 - "Fine Art Quality" SidARTha Gallery, Bali
2005 - "Daun Muda Exhibition" Padi Art Ground, Bandung

RUUKURUKU

Established in 2012

SELECTED EXHIBITIONS

2014 - "CASA by Bravacasa" Jakarta
2014 - Pameran INACRAFT (Indonesia International Handicraft), JHCC, Jakarta
2013 - Pameran Craft Ina 2013, Jakarta
2013 - Pameran Pasar Design, Jakarta
2013 - Pameran Artefak Bandung, Bandung

AWARDS

2014 Shortlisted Winner, Product of The Year. INACRAFT 2014, Jakarta
2013 Good Design Product, Pasar Design 2013, Jakarta
2012 Best Booth Design Award, Design ID HDII



SARAH YOUNAN

Born in Germany, 1986
Lives and works in Wales, United Kingdom

EDUCATION

- 2014: PhD in ceramics at Cardiff School of Art and Design, Wales
- 2012: AHRC funded MA course in ceramics
- 2011: BA level from the Cardiff School of Art in Design, Wales

SELECTED EXHIBITIONS

- 2014 - “(Im)material Artefacts” National Museum Cardiff (upcoming)
- 2013 - “Hand of Roath” Modern Alchemists, Cardiff
- 2013 - “Fresh: British Ceramics Biennial” Spode Factory Site, Stoke-On-Trent
- 2012 - “MA Degree Show” Cardiff School of Art and Design, Cardiff
- 2012 - “Hidden Cities: international art expo” Koza Visual Culture and Arts Association, Istanbul, Turkey
- 2011 - Presentation and workshop, Lilypond Arts Centre, Nanjuki, Kenya
- 2011 - “Fresh: British Ceramics Biennial” Spode Factory Site, Stoke-On-Trent
- 2011 - “Plattform” Sommeratelier Shedhalle, Tübingen, Germany
- 2011 - “New Designers” Business Design Centre, London

AWARDS

- 2014 Arts Council Wales Grant for organisations, with



the National Museum Cardiff for (Im)material Artefacts

- 2012-2015 WIRAD/AHRC Doctoral Studentship
- 2013 Design with Heritage Knowledge Exchange
- 2013 Afterlife of Heritage Research Grant
- 2011-2012 Fenton Group Scholarship for the CSAD MA Ceramics course
- 2011 WIRAD Research Scholarship for the CSAD MA Ceramics course

SEKARPUTI SIDHIWATI

Born in Indonesia, 1986
Lives and works in Bandung, Indonesia

EDUCATION

BFA Ceramic Art Major, Faculty of Art and Design, Bandung Institute of Technology

SELECTED EXHIBITIONS

- 2014 - “Manifesto: Pameran Besar Seni Rupa” Galeri Nasional, Jakarta
- 2013 - “BaCAA#3” Lawangwangi Art Space, Bandung
- 2013 - “Subject Matter: A Locus of Collectivism” Art:1, Jakarta



SHAMSU MOHAMAD

Live and Works in Penang, Malaysia

EDUCATION

2014 PhD Housing, Building & Planning. USM, Malaysia
1997: Master Industrial Design, London Institute, UK
1983/84: Bachelor of Design (Ceramics), Mara Institute of Technology
1999: Cert. Kiln and Firing Technology Mino Yogyo, Kamezaki, Japan

SELECTED EXHIBITIONS

2014 - "Sanamchandara Clay Work and Symposium" Silpakorn University, Bangkok
2013 - "Nami Island Ceramic Festival" Seoul, Korea
2013 - "Wanju Mascabal Ceramic" Wanju, Korea
2013 - "Favourite Artist II" Balai Seni Lukis Negeri Pulau Pinang
2013 - "Korean Design Society Muzium" Galeri Tengku Fauziah, USM, Pulau Pinang
2013 - "Century of East" Silpakorn University, Bangkok
2012 - "Namisum Ceramic Workshop & Exhibition" Seoul, Korea
2012 - "Sculpture Symposium" Bolu, Turkey
2012 - "Mascabal Wood Firing & Exhibition" Ankara, Turkey
2011 - "Fire & Earth Ceramic Art Exhibition" Shalini Ganendra Fine Art, Petaling Jaya
2011 - "Bumi Mas" Balai Seni Lukis, Pulau Pinang
2010 - "Ketumbukan Seni" Gallery Tengku Fauziah, USM, Pulau Pinang
2010 - "Contemporary Art Exhibition" Prince of Songkhla University Hatyai, Thailand
2009 - "Jakarta Contemporary Ceramic Biennale #1" North Art Space, Taman Ancol Jakarta, Indonesia
2009 - "Tampannya Budi" National Art Gallery, Kuala Lumpur
2009 - "The Contemporary Ceramic: ACN 09" Penang State Art Gallery, Penang

Award



- 2011 Sanggar Sanjung 2011 Creative Award Universiti Sains Malaysia
- 2011 Chairman Prize of Korea Local Industrial Culture Association
- 2011 Korean International Accessories Competition 2011
- 2005 Silver Medal Invention of Eco Oil Palm Ash Glaze IENA 2005, Nuremberg, Germany
- 2005 Gold Medal Invention of Eco Oil Palm Ash Glaze, ITEX 2005. PWTC, Kuala Lumpur
- 2004 Invention of Eco Hydrilla Ash Glaze Environmental Category
- 2004 Invention & New Product Exposition, Pittsburgh, Pennsylvania USA

STEVEN LOW THIA KWANG

Born in Singapore, 1966
Lives and works in Singapore

EDUCATION

1999 - Bachelor of Arts Bridging Course, Curtin University of Technology
1999 - Diploma in Fine Arts (Distinction), Nanyang Academy of Fine Arts

SELECTED SOLO EXHIBITIONS

2009 - "Zen Feel, Touch, and Sound" Vermont Studio Center, USA
2005 - "Seascape Series" Amara Hotel, Singapore
2004 - "Ceramics as a Garden Exhibition" Steven Low Ceramic Studio, Singapore
2003 - "Natural Alchemy - The Beauty of Nature" Utterly Art, Singapore

SELECTED GROUP EXHIBITIONS

2014 - "Earth and Fire: 3rd Southeast Asia Festival, Virginia, USA
2013 - "2013 International Ceramic Festival" Korea Incheon
2013 - "Bond Ceramic Clay" Exhibition with Genji Restaurant, Thailand
2013 - "Gulgong Claypush" New South Wales, Australia
2013 - "2nd Wood Symposium Singapore
2012 - "The Dragon Kiln" Symposium and Museum, Nanyang Technology University
2012 - "2nd South East Asia Conference and Residency Programme" China Xian, Fuping
2012 - "2nd Jakarta Contemporary Ceramic Biennale" Jakarta,



- Indonesia
- 2011 - "4th Nanya Clay Group Exhibition" Singapore
- 2010 - "ThowKwang Clay Artist" Flash Point #2, Singapore

AWARDS

- 2009 Vermont Studio Center Fellowship Award, Vermont, USA
- 2000 National Champion, World of Laughter, National Sand Sculpture Competition. Sentosa, Singapore

SHU-LIN WU

Born in Taiwan
Lives and Works in Taipei, Taiwan

EDUCATION

- 2008 - Diplôme National Supérieur d'Expression Plastiques, option « Design-objet » (Jewellery), École Supérieure des Arts Décoratifs de Strasbourg, France
- 2006 - Diplôme National d'Arts Plastiques, option « Design », École Supérieure des Arts Décoratifs de Strasbourg, France
- 2003 - Bachelor of Arts, Major in Applied Art (metalwork), Fu-Jen Catholic University, Hsin-chuang, Taiwan

SELECTED SOLO EXHIBITIONS

- 2013 — “Mon Coeur” RFK Studio, Taipei, TW
- 2012 — “The Titanium Series of Flowers” Taiwan Designers’ Week, Taipei, TW
- 2006 — “TOISTO” Solo exhibition, South Carelia Polytechnic, Lappeenranta, Finland

SELECTED GROUP EXHIBITIONS

- 2014 — “A bit of Clay on the Skin: New Ceramic Jewellery” World Jewelry Museum, Seoul, Korea
- 2014 — “Greenware Crockery Chinaware” Duo exhibition with Peter Hoogebloom, Galerie Noel Guyomarc’h, Montreal, Canada
- 2013 — “Taiwanese Contemporary Jewellery towards the Future” National Taiwan Museum, Taipei, Taiwan
- 2013 — “SINCRONIC” Associació Ceramistes de Catalunya, Barcelona, Spain
- 2013 — “Parade(s)” Palais Royal, Paris, France
- 2013 — “Cominelli Foundation Award for Contemporary Jewellery 2013” Palazzo Cominelli, Italy
- 2012 — “Contemporary Art Jewels” Officinesaffi gallery, Milan, Italy
- 2012 — “Un peu de terre sur la peau” Coda Museum, Apeldom, Netherlands
- 2012 — “In Stock” Dutch Design week, Eindhoven, Netherlands
- 2012 — “Hanging Around: MAD Necklaces” Museum of Art and Design, New York, USA
- 2012 — “Floral Feast” Fashion/Jewelry Design Exhibition,



- Dadun Cultural Center, Taichung, Taiwan
- 2011 — “TIER PARADE” SIERRAD Art Fair, Amsterdam, Netherlands
- 2010 — “Exposition Noel 2010” Gallery Noel Guyomarc’h, Montréal, Canada
- 2010 — “Wrapped” Gallery Studio 20/17, Sydney, Australia
- 2010 — “Multi Media” Gallery Aloft, Sydney, Australia

AWARDS & GRANTS

- 2013 Council for Cultural Affairs, Artist in Residency project grants
- 2013 Finalist of “Cominelli Foundation 2013 Award”, Italy
- 2012 Work selected in “Jewl Book 12/13”, Stichting Kunstboek
- 2012 National Taiwan Craft Research and Development Institute, Travel grants
- 2012 Finalist of BKV Prize 2012 for Young Applied Art, Munich, Germany

COLLECTIONS

- Cominelli Foundation Permanent Collection, Italy.
- Musée des Arts Décoratifs et de la Mode, Marseille, France.
- “MOKUME- Blue” -
Museum of Arts and Design, New York, U.S.A..

TANTERI CERAMIC

Established in 1987

SELECTED EXHIBITIONS

- 2014 - Craft Exhibition with Indonesian Ministry of Cooperatives & SMEs, New York
- 2014 - “Trend Colour 2015” Seminar & Exhibition, BEDO
- 2014 - Hong Kong gift and Premier Fair, Hong Kong
- 2013 - TIGS Exhibition, Tokyo, Japan
- 2011 - “Pameran Keramik Pejaten” Bentara Budaya, Jakarta

AWARDS

- 2012 Winner, Exporter in Small and Medium Enterprises Category. Primaniartha Indonesia Export Award, Jakarta



TERRA LUNA

Established in 2005

SELECTED EXHIBITIONS

- 2013 - Pasar Seni Jakarta, Ancol, Jakarta
- 2012 - "IiatTanahliat" Exhibition, Galeri Hadiprana, Jakarta
- 2012 - "Seni Keramik Kontemporer Indonesia - A Progress Report" Museum Seni Rupa & Keramik, Jakarta
- 2012 - "Kriya Indonesia: Reposisi" Galeri Nasional, Jakarta
- 2008 - "Untukmu Perempuan Indonesia" Gedung Arsip Nasional, Jakarta
- 2007 - "Fire No Fear" Hadiprana Gallery, Jakarta
- 2006 - "Beauty Behind The Flames" Bentara Budaya, Jakarta



TETSUYA ISHIYAMA

Born In Saitama Pref., Japan, 1978
Lives and works in Saitama

- 2002 Residency Artist. The Shigaraki Ceramic Cultural Park, Japan
- 2005-2010 The Shigaraki Ceramic Cultural Park Technical assistant, Japan
- 2011 Guest Artist. The 6th World Ceramic Art Exhibition Korea workshop. Korea
- 2011-2014 : Residency artist. National Tainan University of the Art. Taiwan.
- Member of Japan Arts and Crafts Association. Japan.
- 2011-2014 : Guest Artist. Pottery Workshop.('14) Jingdezhen. China.
- 2013 :Guest Artist. Uttarayan Art Center. India

SELECTED SOLO EXHIBITIONS

- 2013 - Art Salon Yamaki, Osaka, Japan
- 2012 - Yingge Ceramic Museum, New Taipei City, Taiwan
- 2012 - Nihonbasi Mitsukoshi Art Gallery, Tokyo, Japan
- 2011 - The Kurokabe Museum Of Art, Shiga, Japan
- 2011 - JR Osaka Mitsukoshi Isetan Art Gallery, Osaka, Japan
- 2010 - The Shigaraki Ceramic Cultural Park Museum Gallery, Shigaraki, Japan
- 2010 - The Meguro Ceramic Art Gallery, Yokkaichi, Japan
- 2010 - The Gallery Tachibana, Nara, Japan
- 2009 - Gallery Touen('06, '09, '10, '11), Shiga, Japan
- 2006 - The Mitsukoshi Art Gallery, Tokyo Japan
- 2004 - Takashimaya Art Gallery, Kyoto, Japan

SELECTED GROUP EXHIBITIONS

- 2013 - "New ceramic time" Enjoy Pottery Gallery, Baiging, China
- 2013 - "All Kinds Of Ceramics" Shigaraki Ceramic Cultural Museum, Japan
- 2013 - "Art Beijing" Beijing, China
- 2013 - "Hangzhou Art Fair" Hangzhou, China
- 2013 - "Beijing Design Week" Beijing, China
- 2012 - "Feel Ceramic" Higashihirosima City Museum, Japan
- 2012 - "The Tea Ceremony Today: Utility and Form" Tomo Museum, Tokyo, Japan
- 2011 - "The 9th International Ceramics Competition Mino"



- Museum Of Modern Art, Japan
- 2011 - "4th Kikuchi Biennale" Tomo Museum, Tokyo, Japan
- 2011 - "The Earth Exhibition" Ippodo Gallery, New York, USA
- 2009 - "The 5th World Ceramic Art Exhibition" World Ceramic Center, Icyeon, Korea
- 2009 - "The 20th Japan Ceramic Art Exhibition" Tokyo, Japan
- 2009 - "New Friends: Ceramic Exhibition" Japan Foundation Gallery, Sydney, Australia

SELECTED PUBLIC EXHIBITIONS

- Yingge Ceramic Museum, Taiwan
- National Tainan University of the Art, Taiwan
- Miho Museum, Japan
- Mingei International Museum, USA
- The World Ceramic Center, Korea
- Kurokabe Museum, Japan
- Uttarayan Art Foundation, India
- Toki-City, Japan

TOK YU XIANG

born in Singapore, 1983

EDUCATION

2005: Diploma in Fine Arts (Ceramics) LASALLE-SIA
College of the Arts

SELECTED EXHIBITIONS

- 2013 - "Shakei" A Pottery Exhibition, Glocal Connect Village Art Gallery, Temasek Polytechnic, Singapore
- 2013 - "Cirque Du Scent" Affordable Art Fair Singapore, F1 Pit Building
- 2013 - "South East Asian Exhibition: SEA Spice" Clay Push Gulgong 2013, Gulgong, Australia
- 2013 - "Firing A Passion: Pottery Practices in Singapore" Nanyang Technological University Museum
- 2012 - "2nd South East Asia Ceramics Conference Exhibiton" FLICAM, Fuping, China
- 2012 - "Jakarta Contemporary Ceramics Biennial #2" Jakarta, Indonesia
- 2011 - "Smokeless Wood Fired Kiln Exhibition" International Ceramics Studios, Kecskemet, Hungary
- 2011 - "Can I have some too" Volvo Art Loft with Art Complete



RESIDENCIES

- 2013 7th Gyeonggi International Ceramics Biennale, International Ceramics Workshop Mentoring Camp 1
- 2012 Anagama Kiln Building & Firing With Gyan Daniel Wall, GayaCeramic Art Center
- 2008 IWCAT Tokoname 2008 (Residency) Tokoname, Nagoya, Japan

TOMOKO KONNO

Born in Akita, Japan
Lives and works in Bali, Indonesia

EDUCATION

1989: Graduated from Department of Fashion, Bunka Women's University

SELECTED SOLO EXHIBITIONS

- 2013 - Solo Exhibition at Jenggala, Bali, Indonesia
- 2012 - Solo Exhibition at Watanabe Fine Art Gallery, Osaka
- 2011 - Solo Exhibition at INAX Gallery, Tokyo
- 2011 - Solo Exhibition at Gallery Kouketu, Gifu
- 2011 - Solo Exhibition at Gallery Kyoueigama, Tokoname, Aichi
- 2009 - Solo Exhibition at Silver Shell, Tokyo

SELECTED GROUP EXHIBITIONS

- 2013 - "58 Premio Faenza" Faenza Ceramic Museum, Faenza, Italy
- 2013 - "Discovery in Asia: International Ceramic Exhibition" Shen Zhen, China
- 2013 - Exhibition at Tzuri Gueta Gallery, Paris, France
- 2012 - "Menshon & Object 2012" Carrousel de Louvre, Paris
- 2012 - Group Exhibition at Ibaraki Ceramic Art Museum, Ibaraki
- 2011 - "Choza Contemporary Ceramic Exhibition" Aichi, Japan
- 2010 - "Kikuchi Biennale Exhibition" Tomo Museum, Tokyo
- 2009 - "World Ceramic Biennale Korea" Korea

COLLECTION

Tokoname City, Japan



AWARDS

- 2014 Aichi Prefectural Arts Encouragement Prize, Japan
- 2013 Kikuchi Biennale, Japan
- 2013 58 Premio Faenza, Italy
- 2011 Grand Prize, Choza Contemporary Ceramic Exhibition, Japan
- 2011 Bronze Prize, International Ceramic Festival Mino, Japan
- 2010 Encouragement Prize, Kikuchi Biennale, Japan
- 2007 Mayor of Kyoto's Award, Japan

VULANTRI

Established at Bali, Indonesia, in 2012

Tantri W.Wulantri
Born in Bandung, 1983

EDUCATION

2009 Msc, Strategic Product Design, Delft University of
Technology (TU Delft), The Netherlands
2006 B. Des, Industrial Design, Bandung Institute of Technology
(ITB), Indonesia

Rene Kroondijk
Born in The Netherlands, 1984

EDUCATION

2010 Msc, Architecture, Delft University of Technology (TU Delft),
The Netherlands
2006 Ir, Building Technology, NHL Hogeschool Leeuwarden, The
Netherlands



WAN LI YA

Born in China, 1963
Lives and works in China

EDUCATION

2010: Central Academy of Fine Art, Beijing
2004: European Ceramic Work Centre, Den Bosch, The
Netherlands
2002: Shuili Snake Kiln, Taiwan
1988: Qingdao Navigation Collage. Qingdao, China

SELECTED SOLO EXHIBITIONS

2013 - "JIE-SHANG" Chinese Contemporary Ceramic Art
Exhibition, Shandong Art Museum
2012 - "ART-CLASSICS" China National Academy of
Painting Exhibition, Shangshang Art Museum,
Beijing
2012 - "Wan Liya's Painting" Art Miami, USA
2012 - "ZHUJI" Wan Liya's Ceramic Interlation, Qingdao
Art Museum
2011 - "Made In Holland" Royal Delft Museum, Holland
2009 - "Wan Liya's Painting Solo Exhibition" Denno
Museum Center, Michigan, USA
2008 - "Wan Liya's Painting Solo Exhibition" TS1 Gallery,
Beijing

SELECTED GROUP EXHIBITIONS

2013 - "Chinese Contemporary Arts & Crafts" Series of
Exhibitions & Seminar
2013 - "Chinese Contemporary Ceramic Art Exhibition" Nan
Tong Jiangsu
2012 - "China Contemporary Ceramic Art Exhibition"
Beijing
2012 - "China National Academy of Painting Exhibition"
Songzhuang, Beijing



2012 - "The Eighth China Contemporary Ceramic Artists'
Biennale" Hangzhou Art Museum
2012 - "Guangdong Ceramic Art Exhibition" Guangdong
2011 - "Gyeonggi International Ceramic Biennale 2011
International Competition" Korea
2011 - "The Hague Under The Heaven" Chinese
Contemporary Sculpture Exhibition, The Hague,
Holland
2011 - "Contemporary Ceramic On Two Dimension" Ningbo
Museum
2011 - "Mirage" Duolun Museum of Modern Art, Shanghai
2010 - "The opening exhibition of LOH GALLERY"
Shanghai
2010 - "Seventh China Contemporary Ceramic Art
Biennale" Zhejiang Art Museum
2009 - "Chinese and Japanese Contemporary Ceramic
Exhibition" Saginaw Museum, USA

WASINBUREE SUPANICHVORAPARCH

Born in Thailand, 1971

Lives and works in Ratchaburi, Thailand

EDUCATIONS

1999: M.F.A Universitaet Gesamthochschule Kassel
Germany

1993/94: Guest Student at Universitaet Gesamthochschule
Kassel

1993: Berufsfachschule fuer Keramik Landshut

SELECTED SOLO EXHIBITIONS

2012 - "U.P.O." ARDEL's Third Place Gallery, Bangkok,
Thailand

2007 - "Design for change" Department of Fine Art, BCU,
Birmingham, United Kingdom

1999 - "Keramik in Wolfsschlucht 1" Kassel, Germany

1999 - "Illusion" Kulturhaus Dock 4 Kunstetage, Kassel,
Germany

1996 - "Deutschmann Galerie" Kassel Germany

SELECTED GROUP EXHIBITIONS

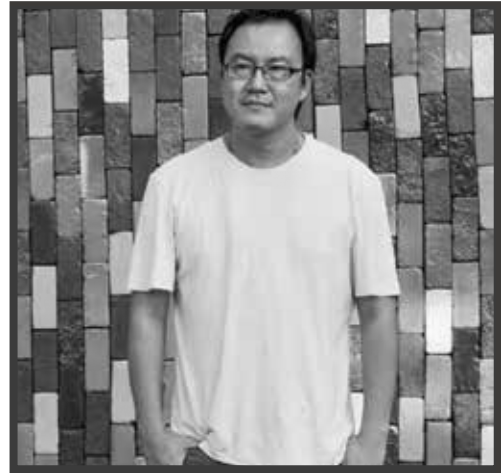
2013 - "METRO-SAPIENS: Dialogue in the cave" Chomphol
Cave Ratchaburi Thailand

2013 - "55th Venice Biennale" Venice, Italy

2012 - "A New Perspective on Photography: A Look
through Bangkok" Photo Exhibition with Ralph
Gibson at Le Meridien, Bangkok, Thailand

2012 - "Oriental Ceramic Exhibition 2012" Korea

2012 - "KSCA International Spring Exhibition" Cheonan,
Korea



2012 - "Thai Transience" Singapore Art Museum, Singapore

2011 - "DIALOGUES" Bangkok Art and Culture Centre,
Bangkok, Thailand

2011 - "Creative Ceramic Arts for Society" The Queen's
Gallery, Bangkok Thailand

2011 - "Gift of life" Rama Hospital, Bangkok, Thailand

2011 - "Art Normal" Ratchaburi, Thailand

2010 - "Return Ticket: Thailand - Germany" Bangkok Art
and Culture Centre, Bangkok, Thailand

2010 - "Bright Brain" Bangkok Art and Culture Centre,
Bangkok, Thailand

YEE SOOKYUNG

Born in Korea, 1963
Lives and works in Seoul

EDUCATION

1989: MFA in Painting, Seoul National University, Seoul
1987: BFA in Painting, Seoul National University, Seoul

RESIDENCIES

1995: Artist In Market Place, Bronx Museum, New York
1998: International Studio Program, Apex Art CP., New York
2003: Villa Arson Residency Program, Nice
2009: Gyeonggi Creation Center Pilot Program

SELECTED SOLO EXHIBITIONS

2013 - "Yeesoookyun: FLAME" Ota Fine Arts, Singapore
2011 - "Yeesoookyung" Almine Rech gallery, Brussels
2010 - "Jung Marie's Jeongga, Yee Sookyung's devotion" Arko Art Center, Seoul
2009 - "Yeesoookyung" Thomas Cohn gallery, Sao Paulo
2009 - "Yeesoookyung" Museum Schloß Oranienbaum, Dessau
2008 - "Broken Whole" Michael Schultz gallery, Berlin
2007 - "Earth Wind & Fire" Ilmin Museum of Art, Seoul

SELECTED GROUP EXHIBITIONS

2013 - "TRANSFER KOREA-NRW" Osthaus Museum Hagen, Hagen
2013 - "Weight of History" Singapore Art Museum, Singapore
2012 - "2012 Korea Art Prize" National Museum of Contemporary, Seoul
2012 - "Women In-Between: Asian Women Artists 1984-2012" Fukuoka Asian Art Museum, Fukuoka
2011 - "Count Down" Seoul Station, Seoul
2011 - "Poetry in Clay" Asian Art Museum, San Fransisco
2011 - "Elephant Parade Singapore 2011" Singapore
2011 - "Epic of Units" Gallery Hyundai, Seoul
2011 - "Chopping Play" Korean Contemporary Art Now, Ion Art gallery, Singapore
2011 - "New address, new works" Ota Fine Arts, Tokyo
2010 - "Korean Gene" Korea Craft & Design Foundation gallery, Seoul
2010 - "Busan Biennale" Now Asian artist, Busan cultural center, Busan
2010 - "30th Anniversary of the Young Korean Artists" National Museum of Contemporary Art, Gwacheon
2009 - "Vancouver Biennale" Vancouver
2009 - "Platform" Kimusa, Seoul
2009 - "Cheongju international craft biennale" Cheongju
2009 - "Double Fantasy" Marugame Genichiro Inokuma Museum of Contemporary Art, Marugame City

PUBLIC COLLECTIONS

Saatchi gallery, London
Boston Museum of Contemporary Art, Boston
Smart Museum of Art, Chicago University, Chicago
Public collection of Yu-un, Tokyo
Times square, Seoul



YOICHIRO KAMEI

Born in Japan, 1974
Lives and works in Kagawa Prefecture, Japan

EDUCATION

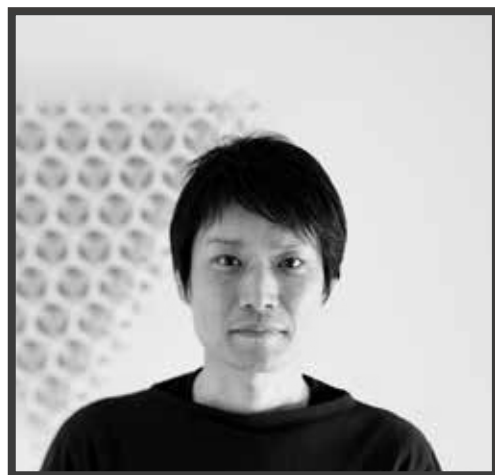
2006: Kyoto City University of Arts Graduate School, Ph.D.
Course of Fine Arts, Ceramics 1999: Osaka University
of Arts Graduate School, M.A. Course of Creative
Arts, Ceramics 1997: Osaka University of Arts, B.A.
Department of Arts, Ceramics

SELECTED SOLO EXHIBITIONS 2012 - "Gent-Addition" SILVER SHELL

2011 - "Ceramics Drawing" ARTLAND Gallery
2009 - "Screen of Cone" ARTLAND Gallery
2008 - "Receptacle of light and receptacle of shadow" SILVER SHELL
2006 - "Lattice Receptacle" Art Court Gallery
2003 - "New Sensibility Ceramics Series: The Geometry of Kaolin" Inax Tile Museum

SELECTED GROUP EXHIBITIONS

2013 - "SGUARDI SULLA SCULTURA CERAMICA DEL XX SECOLO" Savings Bank Foundation of Forli, Italy
2012 - "Ceramics Now Exhibition, 3rd Edition" Galatea Gallery, Bucharest, Rumania
2011 - "Kagawa Prefecture Cultural Art Rookie Of The Year Award Exhibition" The Kagawa Museum, Japan
2010 - "The 30th Anniversary Exhibition in ARTLAND Gallery" ARTLAND Gallery
2009 - "Korea International Competition" Icheon World Ceramic Center, Korea
2009 - "20th Japan Ceramic Art Exhibition" Daimaru Museum Tokyo
2008 - "Modern Ceramic Art from an International Perspective" Aichi Prefectural Ceramic Museum, Japan



2007 - "4 Rooms for Contemporary 3-D Works: Collection 1" Takamatsu City Museum of Art
2006 - "Contemporary Ceramic Art: Focusing on Soudeisha" Takamatsu City Museum of Art

AWARDS

2010 Kyoto City Young Artist Award
2010 Kagawa Prefecture Young Artist Award
2004 Merit Prize, 1st Taiwan International Ceramics Biennale
2001 Grand Prix, 39th Asahi Ceramic Art Exhibition

PUBLIC COLLECTIONS

INAX Tile Museum
Royal Ark Koroen
The Bank of Kyoto
Taipei County Yingge Ceramics Museum Takamatsu City Museum of Art

YI HUI WANG

Born in Taiwan, 1977
Lives and works in Taiwan

EDUCATION

2009: PhD of Visual Arts, Ceramics, Sydney College of the Arts (SCA), University of Sydney
2004: MFA, Taipei National University of the Arts (TNUA), Majoring in Sculpture, Taipei, Taiwan
2001: BFA, National Taiwan College of Arts (NTCA), Craft and Design Department, Taipei, Taiwan

SELECTED SOLO EXHIBITIONS

2014 - "Form Body" New Taipei City Yingge Ceramics Museum, Taipei, Taiwan
2013 - "Vessel, Form" Pine Garden, Hualien, Taiwan
2011 - "Body & Space" Pacific Cultural Foundation, Taipei, Taiwan
2009 - "Herstory" Gallery 1, Sydney College of the Arts, University of Sydney

SELECTED EXHIBITIONS

2014 - "Terra Nova - Taiwan Ceramics Biennale" New Taipei City Yingge Ceramics Museum, Taiwan
2013 - "2013 KSCA International Autumn Exhibition" Namseoul University, Cheonan, Korea
2013 - "Contemporary Ceramics Art in Asia 2013 - functionality and formation" Aichi, Japan



2012 - "Ceramic Visions: 2012 Taiwan Ceramics Biennale" New Taipei City Yingge Ceramics Museum, Taiwan
2012 - "New Site - Contemporary Ceramics Art in Asia" New Taipei City Yingge Ceramics Museum, Taiwan
2012 - "Complexity - Craft Art in Multiple Materials" National Taiwan Craft Research and Development Institute, Office of President, ROC, Taipei, Taiwan
2011 - "Ambient Green Flow - The Emergence and Rise of East Asian Celadon, Taipei County Yingge Ceramics Museum, Taipei

YULI PRAYITNO

Born in Indonesia, 1974

Lives and works in Jogjakarta, Indonesia

EDUCATION

2001: Indonesian Institute of Arts (ISI), Jogjakarta

SELECTED SOLO EXHIBITIONS

2014 - "Unity in Diversity" Equator Art Projects, Gilman Barracks, Singapore

2009 - "I Love..." Nadi Gallery, Jakarta

2012 - "Packaging" Cemeti Art House, Jogjakarta

SELECTED GROUP EXHIBITIONS

2014 - "Memajang Boleh Saja Asal Ada Artinya" Forum Ceblung Ceblung, Sarang BKdP, Yogyakarta

2014 - "Passion/Possession" Hong Kong Arts Centre 2nd Annual Collectors' Contemporary Collaboration (CCC), Hong Kong Arts Centre

2014 - Hong Kong Art Basel, Nadi Gallery Booth, Hong Kong

2014 - "Fiesta Kota Tua Jakarta" Museum of Contemporary Art Fatahillah, Jakarta

2013 - Art Stage Singapore, Nadi Gallery, Singapore

2013 - "ArtJog '13" Yogyakarta, Indonesia

2012 - "Design/Art: RENEGOTIATING BOUNDARIES" Art Sociates, Lawangwangi, Bandung Indonesia

2012 - "Marcel Duchamp in South East Asia" Gillman Barracks, Singapore

2012 - "Flow" Galerie Michael Janssen, Berlin

2012 - "LEGACY: The Trace of Civilization" Esa Sampoerna Art Museum, Surabaya, Indonesia

2011 - "Beyond the East" MACRO Testaccio, Rome, Italy

2011 - "Motion Sensation" Edwin's Gallery, Grand Indonesia JAD Area, Jakarta

2011 - "Everything You Can Imagine is Real #1" Christian Hosp Gallery, Berlin



2010 - "The Show Must Go On" Nadi Gallery, the National Gallery of Indonesia, Jakarta

2010 - "MADE IN INDONESIA" Christian Hosp Gallery, Berlin

2010 - "Space And Image" Ciputra World, Jakarta, Indonesia

2010 - "Recent Art from Indonesia" Soobin Gallery, Singapore

2010 - Survey#1.10 Edwin's Gallery, Jakarta, Indonesia

2010 - "Almost White Cube" CG Artspace 12th Anniversary Exhibition, Jakarta

2010 - "Pleasures of Chaos" Primo Marella Gallery Milano, Milan, Italy

ZIA FAUZIANA

Born in Indonesia, 1991
Lives and works in Bandung, Indonesia

EDUCATION

2014: BFA, Ceramic Art Major, Bandung Institute of
Technology, Bandung, Indonesia

EXHIBITIONS

- 2013 - "Plateaux: Workshop Exhibition" Selasar Sunaryo,
Bandung
- 2013 - "Potpuri" Sail Komodo 2013, Kupang
- 2013 - "Pemuda Setempat : Menghajat Seni" Gallery
Kamones, Bandung
- 2013 - "Korea-Indonesia 2013 Cultural Exchange Festival"
Kota Kasablanka, Jakarta
- 2013 - "Report : Knowledge #2" Institut Teknologi
Bandung, Bandung
- 2012 - "Jakarta Contemporary Ceramic Biennale #2" North
Art Space, Jakarta
- 2012 - "Kriya Indonesia: Reposisi" National Gallery, Jakarta
- 2012 - "Seni Eksperimental (Experimental Art)" Institut
Teknologi Bandung, Bandung
- 2011 - "Skin Matter" Soemardja Gallery, Bandung
- 2010 - "DJAMOE #4" Universitas Pendidikan Indonesia,
Bandung
- 2010 - "Art in Public Space" Bandung

AWARDS

- 2012 Gold Award on Research and Innovation Product
for 'Temaram Lamp', Indonesia Good Design
Selection 2012, Jakarta, Indonesia





CURATORS

ASMUDJO J. IRIANTO

Asmudjo J. Irianto is currently hold a position as one of the lecturers at the Fine Art Department, Faculty of Art and Design, Bandung Institute of Technology (ITB). In 1999-2001, he held the position as the Executive Director and Curator for Soemardja Gallery, ITB and Curator Board Member at National Gallery until 2002. In 2005 he was granted by the ACC (Asia Cultural Council) to visit Art Museums and Craft Centers in the United States of America.

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

As an artist, he participated in numerous solo and group exhibitions. The solo exhibitions he conducted

include: Kleptosign 1 - Barak Gallery, Bandung, Kleptosign 2-Lontar Gallery, Jakarta Kleptosign 3-Cemeti Art House, Yogjaarta, all in the year of 2000. Some group exhibitions he participated with were (selected exhibitions only): Ceramic Exhibition-Part of Ceramic Music Festival, Jatiwangi, West Java, Indonesia, 2012; Mapped, 5 ceramic artists from Singapore, Malaysia, Vietnam, and Indonesia at Esplanade, Singapore, 2008; Biennal Yogja IX, Yogyakarta, 2007; 4th Ceramic Biennal, Icheon, Kyonggi, Korea, 2007; Western Australian Artists Workshop and Exhibition, Australia, 2003; Arafura Craft Exchange-Trajectory of Memories: Tradition and Modernity in Ceramics, Darwin, Australia, 2008. Aside from engaging himself in curatorial projects and making artworks, Asmudjo was also well-known as a craft-expert, and has been helping a lot of craft-persons and craft-establishments around Indonesia. As today Asmudjo is still known to be a kiln and ceramic equipment-maker. His products have been used by many ceramic studios and pottery villages in Indonesia. Every so often, he is also contribute in many art symposium and discussions. He is currently live and work in Bandung, West Java, Indonesia.

RIFKY EFFENDY

Rifky Effendy was born in Jakarta in December 1968. He studied at the Art Department, ITB. Effendy's recent curatorial projects include, FLOW: Contemporary Art from Indonesia, Michael Janssen Gallery, Berlin (2012); Fixer, North Art Space, Jakarta, Indonesia (2010); In Between, The First Jakarta Contemporary Ceramics Biennale, North Art Space, Jakarta (2009); South East B(L)ooming, Primo Marella Gallery, Milan, Italy (2008); KOI and TRINACRIA by Filippo Sciascia and Robert Coda Zabetta, National Gallery of Indonesia, Jakarta (2008); and Pilgrim Project by Dadang Christanto, Gaya Fusion Artspace, Bali (2006). In late 2001, he established and directed the 1st Bandung Biennale,

and in 2004 became a fellow of the New York-based Asia Cultural Council (ACC). In 2009, he co-founded the Jakarta Contemporary Ceramics Biennale (2009). Along with fellow curators and artists, Rifky established the Bandung-based art space Platform3 in 2009; while in 2010 he formed Inkubatorasia, a Jakarta-based space dedicated to promoting emerging contemporary artists. He has edited and contributed to several publications including Tempo, Visual Arts, and Art Asia Pacific magazines as well as Indonesia's newspaper of record, Kompas. Curator of Indonesia Pavilion at the 55th Venice Biennale, 2013. He is now working as co-Curator and co-Artistic Director of The 3rd Jakarta Contemporary Ceramics Biennale 2014.

NIA GAUTAMA

Nia Gautama (b. Jakarta, 1973) is a self-taught artist who resides in Bandung, and currently pursuing her MFA at Faculty of Visual Art and Design, Bandung Institute of Technology (ITB). She gained her Bachelor degree in Economic Management in 1996, then worked for some advertising agencies. Her curiosity and passion in art led her to leave that permanent job with a promising career in advertising to seriously focus in arts.

Since early 2000, she has actively exhibited both at home and abroad, including: "SELSIUS-USM International Ceramic Festival, Penang, Malaysia (2014)", "Challenging the Boundaries"-Martell Contemporary Art, Kuningan City, Jakarta (2014); "The Meeting Place-Asian Century", Gold Coast City Gallery, Australia (2013); "Homoludens#4", Bali (2013); "3 x 3 projects", National Gallery, Chaofa Road, Bangkok, Thailand (2013); "Clay Unity Celebrating the Diversity of Southeast Asia", FLICAM, Fuping, Shaanxi, China (2012); "Indonesian Contemporary Ceramic Art—A Progress Report", Art & Ceramics Museum, Jakarta

(2012); "Indonesia Craft: Reposition", Indonesian National Gallery (2012); "Jakarta Biennale: Maximum City" (2011-2012); "Indonesia Creative Power", a program by the Indonesian Ministry for Tourism and Creative Economy (2012); "2nd Shanghai Modern Pot Art Biennale", Shanghai, China (2010); "The First Jakarta Contemporary Ceramics Biennale (JCCB#1)" (2009); and "The Ceramic Road of Southeast Asia", Yingge Ceramics Museum, Taiwan (2009).

Since her presentation at a conference in Yingge Museum in 2009, Nia has started to contribute art-related articles to arts and lifestyle magazines. Her first book "Ceramic for Hobby and Career" was published in 2011 by a leading Indonesian publisher. Her recent activities include creating artworks as an independent artist, designing jewelries, and directing the realization of the JCCB#3 (2014).

More about her: www.niagautama.com

THE JCCB TEAM

Asmudjo J. Irianto
Rifky Effendy
Artistic Director and Curator

Nia Gautama
Director The 3rd JCCB

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Aditya Lingga
Secretaries

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Yusi Avianto Parianom
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Media Promotion

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- Residency
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Jatiwangi Art Factory (JAF) Coordinator: **Ismal Muntaha**
Tanteri Ceramic Coordinator: **Putu Oka Mahendra dan Ibu Winantri**
Bandung Institute of Technology (ITB) Coordinator: **Zia Fauziana**
- Public Education Program
Symposium and Artist Talk Coordinator:
Maria Josephina Bengan Making
Workshop Coordinator: **Leonhard Bartolomeus**

Etty Meyritha, IMS Relocation
Logistic

ACKNOWLEDGEMENT

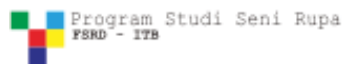
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And to all parties that can not be mention one by one who had help to actualize this exhibition.

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