

THOUGH BOTH IN THE HISTORY OF WRITINGS AND IN THE HISTORY OF PAINTINGS WOMEN WERE CONSIDERED SUBORDINATE, THE AWARENESS TO RISE ABOVE SHOWS AN OPTIMISTIC REALITY.

NATURE BODY-NESS

THE WOMEN IN THE WORLD OF PAINTING ARE STILL

NANA TEDJA

UTIN RINI

January 26 - February 26, 2017



WORLD, THE MEN HAVE TAKEN POSSESSION OF THE WOMEN BODY AS AN OBJECT OF BEAUTY.

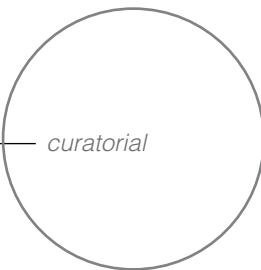
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NATURE BODY-NESS

Nana Tedja Utin Rini

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KETUBUHAN ALAM

In the history of writings, a French feminist, Helene Cixou, once considered that women had no history when compared to men. Women were silenced as only men were acknowledged to have their stories. Only men were deemed worthy to write. It was a notion that was then played by her followers that the discipline of the past, which clearly in English is stated as 'history', refers only to the stories of the men (his)-story. There were no (her)-story.

Helene Cixou emphasized that for women to be existing in the history, there is only one thing to do: write and write women!

How about the world of painting? It is not much different from the history of writing above.

Paint! Paint women!

Though both in the history of writings and in the history of paintings women were considered subordinate, the awareness to rise above shows an optimistic reality. The women in the world of painting are still bound by the impression of being a thing of beauty and therefore they are more worthy to be an object of painting rather than be a painter-subject. It cannot be denied that in this particular world, the men have more possession of the women body as an object of beauty.

Philo Art Space is now presenting two women painters, Nana Tedja and Utin Rini, under the theme Nature Body-ness. They paint what have become their object of attention and their own desires. Painting in two different styles, Utin Rini with her expressionism and Nana Tedja with her realism, both convene in similar concern which is the women issues and their world. But a common concern does not consequentially merge their paintings into a single theme.

Dalam sejarah dunia penulisan, seorang feminis Prancis, Helene Cixou, beranggap perempuan tidak punya sejarah dibandingkan laki-laki. Mereka terdiam karena hanya laki-laki yang diakui memiliki kisah hidupnya. Karena laki-laki yang dianggap layak menulis kisahnya. Anggapan yang lalu suka dipersetujui oleh simpatisannya bahwa disiplin sejarah, tepatnya dalam bahasa Inggris, "history", mengacu pada sejarah laki-laki (his)-story. Tak ada disiplin (her)-story.

Helene Cixou menegaskan agar perempuan eksis dalam sejarah maka hanya satu hal yang bisa dilakukan: menulislah dan menulislah perempuan!

Bagaimana dalam dunia lukisan? Tak jauh beda dari sejarah menulis di atas.

Melukislah! Melukislah perempuan!

Kendati baik dalam sejarah menulis maupun lukisan perempuan terbilang subordinat namun kesadaran untuk bangkit sekarang ini memperlihatkan kenyataan yang optimistik. Perempuan dalam dunia lukis memang masih terlilit oleh kesan bahwa mereka adalah mahluk yang indah dan dengan demikian lebih layak menjadi objek lukisan daripada menjadi subjek-pelukis. Tak bisa disangkal di sini, laki-laki lebih menguasai tubuh perempuan sebagai objek keindahan.

Philo Art Space dalam kesempatan ini menghadirkan dua perempuan pelukis, Nana Tedja dan Utin Rini dengan tema Ketubuhan Alam. Mereka melukis tentang apa yang menjadi perhatian dan keinginannya sendiri. Dengan dua gaya yang berbeda, Utin Rini dengan gaya ekspresionis dan Nana Tedja dengan gaya realis, keduanya bertemu dalam kepedulian yang sama yakni persoalan perempuan dengan dunianya. Namun kepedulian yang sama dari kedua pelukis ini tidak sertamerta lebur dalam tema yang tunggal.

Nana Tedja sebagaimana kita simak dari semua lukisannya di sini lebih terbuka menampilkan

Nana Tedja, as we can assume from her paintings, is more open in presenting the problems of today's women in their relations with their own humanity, which then open up a challenging question: how far are we with the struggle of women?

The narration of Nana's paintings depicts women who are awoken from their path in culture that place them in particular space and time. It is not a coincidence that a woman would face a unique challenge when put in an intersection. The modern cultural construct places men as progressive subjects that when they are faced with an intersection, it does not give them any significance to just walk forward. A woman, facing the same intersection, is confronted with a rather serious psychological issue that she must overcome, mainly her existence which is already embedded in the domestic domain. A public domain competition, is giving women a rather problematic standpoint, as they are not truly accustomed or trained for it.

Cultural analysts are optimistically in agreement to state that there are different emotional stages in women and in men in facing the same reality of progress in time. Cultures are a construction of subjects with more masculine characters and therefore between men and reality, it is easier to find the objective space. This objective space enables men treat reality or nature as things to be described, even to be challenged, while women see reality or nature more as parts of themselves to be understood.

The division of men and women space into public and domestic dominions has given a unique pattern on their sexual relationship. Women obtain various discourses which are also more depressing, while the men are obviously dominative. But especially for Nana, such

problematik perempuan masa kini berhubungan dengan humanitas yang bisa membuka pertanyaan menantang, sudah sampai di manakah sebenarnya perjuangan perempuan?

Narasi lukisan Nana memperlihatkan perempuan yang terbangun dari jalannya kebudayaan secara umum tentang keberadaannya dalam ruang dan waktu. Bukan sebuah kebetulan jika seorang perempuan misalnya menghadapi tantangan khas dalam persimpangan. Konstruksi kebudayaan modern menempatkan laki-laki sebagai subjek progresif dan pada hematnya jika kebetulan ia berada dalam sebuah persimpangan maka hal itu bukanlah sesuatu yg signifikan baginya untuk lanjut melenggang ke depan Ketika hal ini dialami oleh perempuan, ada persoalan psikologis yang cukup serius yang harus dia atasi yakni latar belakang eksistensinya terlanjur ajeg di wilayah domestik. Kompetisi di wilayah publik bagaimanapun sedikit-banyak mendatangkan sikap bimbang bagi perempuan karena kurang terbiasa atau terlatih untuk itu.

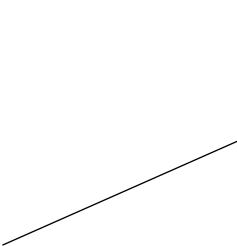
Secara optimis para analis budaya sepandapat bahwa ada tingkatan emosi yang berbeda pada perempuan dan laki-laki ketika sama-sama menghadapi realitas perkembangan jaman. Budaya merupakan konstruksi dari subjek-subjek yang lebih bersifat maskulin dan antara diri laki-laki dengan realitas masih bisa kita temui spasi objektif. Ruang ini memungkinkan bagi laki-laki untuk memperlakukan realitas atau alam sebagai hal yang perlu dideskripsikan, bahkan ditantang, sementara perempuan lebih melihat realitas atau alam sebagai sesuatu bagian dari dirinya untuk dipahami.

Pembagian wilayah antara laki-laki dengan perempuan menjadi zona kekuasaan publik dan domestik memberikan corak khas bagaimana cerita relasi seksualitas berlangsung. Perempuan mendapatkan tuntutan wacana yang lebih variatif namun lebih menekan daripada laki-laki yang jelas dominatif. Namun khususnya bagi Nana kondisi ini nampaknya tak lagi begitu problematik. Ruang publik sekarang nampak sudah mencair dan demikian pun dengan ruang domestik bukan lagi semata dominasi feminitas.

Dalam lukisan "Glorious" kita bisa melihat dengan transparan bagaimana jabaran Nana tentang realitas kekinian khususnya keberadaan dunia manusia urban. Ruang dan waktu nyaris tak lagi mengenal batas jender kecuali simbol-simbol peradaban seperti emas, uang, timbangan keadilan, koper, tas, dan sebagainya. Semuanya kini berada dalam kemasan kompetisi yang dipicu oleh teknologi informasi.

condition is no longer too problematic. Public domain of today is melting and the domestic domains are no longer under the feminine domination.

In her painting ‘Glorious’ we can clearly see Nana’s description on today’s reality specifically the existence of the world of urban people. Space and time has almost totally done away with gender division but symbols of civilization such as gold, money, justice scale, trunk, bag, and so on. All are now within a packaging of competition triggered by information technology. Both the urban men and women move in unison as if they are programmed by the same rhythm, which is productivity for capital. It is an optimistic depiction of a civilization, though we might pause to really indulge in it and dive into it to see that such condition would truly happen without any hindrance?



Nana seems to be progressive-thinking but she is also not blind with what are behind. The rapid progress in human’s life as a result of reflection, science, and contemporary technology still gives us a problem; that if the passion to go forward is pushed hard, there is a hidden danger to us. That human may lose their feeling of spirituality, their original wildness, their beauty in playing and being one with nature. Human that are uprooted from their nature would be a human that are uprooted from their on humanity. We can see this plainly in the emerging of modern human who, some, no longer give concern to their origin in nature. Modern human reject their humane social relation when they enter and are trapped in the constraint of competitive relation in exploiting nature.

Nana strictly suggests us to see back to nature in her own way. In ‘Green Guardian’ she palpably shows the togetherness of nature and women. It is a classic interpretation that categorizes nature to be a feminine aura and therefore a woman’s body as its representation. Nature produces life through her wombs, hence provides all the possibility

Manusia urban baik laki-laki maupun perempuan sama-sama bergerak laksana diprogram oleh satu irama yakni produktivitas demi kapital. Ini sebuah gambaran optimis mengenai sebuah peradaban yang kendati masih butuh ditunda untuk sungguh-sungguh dinikmati apabila kita mau menyelami lebih dalam lagi apakah kondisi ini akan berjalan semulus mungkin?

Nana nampaknya berpikiran progresif namun tak buta dengan apa yang ada di belakang. Kemajuan pesat manusia dengan hasil refleksi, ilmu pengetahuan dan teknologi kekinian tetap menyisakan problem bahwa jika semangat terus dipicu ke depan maka ada bahaya yang sewaktu-waktu mengancam yakni manusia bisa kehilangan suasana kesenyatan, keliaran awal, keindahan bermain dan menyatu bersama alam. Manusia yang tercerabut dari alam akan pula berakibat tercerabut dari nilai kemanusiaannya sendiri. Hal ini bisa diselidiki bagaimana manusia modern muncul sebagian tak mengindahkan lagi asal muasalnya bersama alam. Manusia modern menampik relasi sosial secara manusiawi ketika mereka memasuki dan terjebak ke dalam kungkungan relasi kompetisi mengeruk alam.

Nana dengan jelas mengajak kita kembali melihat alam itu sendiri sesuai caranya. Dalam “Green Guardian” secara gamblang ia memperlihatkan kebersamaan alam dengan perempuan. Adalah cerita klasik yang membuat kategori bahwa alam merupakan aura feminin yang menunjuk tubuh perempuan sebagai representasinya. Alam memproduksi kehidupan lewat rahimnya yang memang menyediakan segala kemungkinan bagi dunia kehidupan. Perempuan menjadi sosok yang peduli dengan berbagai benda yang tumbuh dan hidup – merawatnya dengan suka cita. Tak mengherankan jika dalam hal peduli dan merawat ini Nana menyuguhkan lukisan “Blessing in the Days”.

Budaya dan alam (nature) betapapun jelas dalam dunia modern dipandang nyaris tercabik-cabik oleh eksplorasi kapitalisme namun Nana tidak mengkontraskannya dengan keterkaitan relasi seksualitas manusia laki-laki dengan perempuan

in the world. Women become a figure who is concerned about all things living and growing, and they care for them gladly. It is no surprise that related to this concern and care, Nana presents us with the painting ‘Blessing in the Days’.

Culture and nature, no matter how they seem to be almost torn apart by capitalism exploitation, are not contrasted by Nana in their connection to the sexual relations of the human man and the human woman as a dichotomy. Though it is quite a clear problem that modern cultural subject points to the responsibility of the exploitative masculine attitude, we need to delve into the depth of the values of humanity that are apparent in men. ‘The Mask’ and ‘Fantastic Jacko’ paintings confidently greet us with the hope of the depth of masculine value that would bring us comfort though the presentation of ‘The Mask’ is hideous and frightening.

On the other hand, Utin Rini points at the basic concept that we have stated in the beginning: the history. The work ‘Rewriting the Past’ challenges us to criticize through two figures of women presented by Utin that remind us to the characters in Michaelangelo painting, ‘Creation of Adam’. The painting depicts two male figures, one an older person floating that extend his index finger to a male figure that was reclining who also extend his index finger making those two fingers almost touching each other. What Michaelangelo meant with the floating male figure was personification of God while the younger male was Adam. In short, the painting told that the history of theology especially the Christian theology was built by males. Where were the females, then?

In feminine discourse, such history is important to be questioned. Where is women constructs the question of whether women need to make their own story as ‘herstory’?

Paint, paint women!

Utin seems to not intentionally paint the history of women opposite the dominant

sejara dikotomik. Kendati problem cukup jelas bagaimana subjek budaya modern menunjuk pada tanggungjawab sikap maskulinitas yang eksploratif namun kita perlu menyermati kedalam nilai-nilai kemanusiaan yang nampak pada laki-laki. Lukisan “The Mask” dan “Fantastic Jacko” tak ragu menyapa kita tentang harapan akan adanya kedalaman nilai maskulin yang membuat kita nyaman walau tampilan “The Mask” buruk dan sangar. Atau simak saja sindiran Nana bahwa subjek maskulin budaya modern sudah cukup kelabakan dengan kejaran bayangannya sendiri, “Chased by Shadow” tapi tak lupa juga ia seimbangkan dengan bagaimana gundah dan tegang bahkan bahayanya bila seorang perempuan berada dalam pilihan eksistensial, “Between Two Hearts”.

Sementara Utin Rini membudidik konsep yang sangat mendasar yang sudah disinggung di atas yakni soal sejarah. Karya “Rewriting the Past” sangat menantang kita untuk mengkritisi lewat figur dua perempuan yang ditampilkan Utin yang mengingatkan kita pada lukisan Michelangelo, “Creation of Adam”. Lukisan itu menampilkan dua sosok laki-laki, seorang laki-laki tua yang melayang sambil mengulurkan tangannya dengan memberikan jari telunjuk pada sosok laki-laki yang setengah rebahan yang juga mengulurkan tangannya sama memberikan jari telunjuknya tapi kedua jari itu tidak sampai bersentuhan. Maksud Michelangelo adalah laki-laki tua itu personifikasi dari Tuhan sedang laki-laki muda itu adalah Adam. Singkatnya lukisan itu menunjukkan bahwa sejarah teologi khususnya kekristenan dibangun oleh laki-laki. Lalu di mana perempuan?

Dalam wacana feminism, sejarah seperti ini memang dianggap penting untuk dipertanyakan, manakah peran perempuan sebagaimana pertanyaan apakah perempuan perlu membuat sejarahnya sendiri sebagai “herstory”?

Melukislah, melukislah perempuan!

Utin nampaknya bukan bermaksud melukis sejarah perempuan berhadap-hadapan dengan maskulinitas yang dominan namun cara dia adalah berupaya memahami dunia femininitasnya sendiri. Alam dan kedinianya sebagai perempuan menyatu dalam kerinduannya untuk kembali akrab dengan ketubuhan

masculinity; her way is more to understand the world of femininity itself. Nature and its entity as a woman merge in its longing to be intimate again with nature body-ness or with earth whose intimacy has been spread thin as a result of exploitative competitions. Human exploits nature. That is a fact that happens everywhere. Ironically, the exploitation that makes human worry is actually for the sake of the very human to have a place to live, food to eat, and to have the most comfortable social relation. Nature exploitation has contributed to the complete relations rift.

Utin paints the body-ness of women and the body-ness of earth as an entity which is in their serious endeavor to be rejuvenated. She decides to re-enter her understanding of her own body-ness to experience deeply the externality dimension or the social-culture of the body-ness. There is an apprehension in the painting ‘Great Renewal Rite’; on how the body of women are deemed petty or even dirty every time women are on their ‘period’ (menstrual cycle). The rite is produced each time in each generation and is immortalized without any awareness of their importance; that the life itself, bios, comes biologically from the complex process in the women body; without any acknowledgement on how reproduction takes place. The women body, often considered frail and small, harbor a great power to ensure the continuity of life.

Nature body with its femininity is a secret to the greatness of humanity that has been etched into the history of civilization. Women, to Utin Rini, seem to have a rather pitiful view of themselves as far as the secret of this wealth is not realized and cultivated by their own. There is no winning recipe to get out of this situation apart from for women to be aware and to be an active agent of preserving this secret treasure and utilize it with their own way - as depicted in the painting ‘Blue Luxury’. Only nature

alam atau bumi yang telah terpisah kurang mesra akibat kompetisi-kompetisi yang eksploratif. Manusia mengeksplorasi alam dan itu terjadi di mana-mana. Ironinya eksplorasi yang terjadi dan membuat kekuatiran bagi manusia itu sendiri adalah bertujuan agar kita bisa mendapatkan tempat tinggal yang layak dan makanan serta relasi sosial yang senyaman-yamannya. Eksplorasi alam mengakibatkan keretakan relasi secara lengkap.

Utin melukiskan ketubuhan perempuan dan ketubuhan bumi adalah sebuah entitas yang tengah serius untuk kembali perlu diperbarui. Dia memilih untuk masuk kembali pada pemahaman ketubuhannya agar kemungkinan mampu lebih dalam untuk menghayati dengan dimensi eksternalitas atau relasi ketubuhan sosial-kulturalnya. Ada kerisauan dalam lukisan “Great Renewal Rite” tentang bagaimana tubuh perempuan dianggap remeh bahkan kotor pada setiap apa yang disebut “datang bulan”. Ritus itu diproduksi setiap generasi untuk tujuan diabadikan tanpa menyadari bahwa kehidupan, bios, datangnya secara biologis yang rumit dalam tubuh perempuan untuk penghormatan bagaimana reproduksi itu terjadi. Tubuhnya yang sering dianggap lebih kecil dan sering ringkil itu ternyata memiliki sebuah kekuatan dahsyat untuk meneruskan kehidupan.

Tubuh alam dengan sifat feminitasnya merupakan sebuah rahasia bagi keagungan kehidupan manusia yang telah tertoreh dalam sejarah peradaban. Perempuan bagi Utin Rini nampak lebih cenderung memprihatinkan selama rahasia kekayaan ini tak disadari dan digarap sendiri olehnya. Tak ada resep yang paling diandalkan selain bahwa perempuan harus menyadari dan menjadi agen yang aktif untuk merawat rahasia kekayaan ini dan memanfaatnya dengan caranya sendiri, sebagaimana dilukiskannya dalam “Blue Luxury”. Hanya alam yang bisa menjawab problem kehidupan ini dan hal itu membutuhkan semacam kesadaran relasional, “synchronicity” apakah perempuan mampu melihat dan mengenali wajahnya sendiri di depan cermin alam?

Ada lontaran yang menguatkan sikap bahwa perempuan bagaimanapun harus melawan. Paling tidak melawan dirinya sendiri untuk bisa menyadari potensi diri dan setiap waktu siap untuk meraih

can give the answer to life's problems, and it needs a form of relational awareness, a 'synchronization' of whether a woman could see and recognize her own face in the mirror of nature?

There is a notion that emphasizes the attitude that women must fight; at least to fight against their own self and be aware of their own potential and to be ready to reach for a win every time. The painting 'Awareness' tickles us with various symbols of such self-battle. This is also connected to the painting 'Justice, Cursed and Blessed' - a reflection of the return of women social body-ness issue.

To Nana Tedja and Utin Rini, happy exhibitioning!

Tommy F Awuy
Curator

kemenangan. Lukisan "Awareness" menggelitik kita dengan berbagai simbol perlawanannya diri tersebut. Hal ini terkait dengan lukisan "Justice, Cursed and Blessed" sebuah refleksi tentang kembalinya soal ketubuhan sosial perempuan.

Pada Nana Tedja dan Utin Rini, selamat berpameran.

Tommy F Awuy
Kurator

NANA TEDJA



Nana Tedja, as we can assume from her paintings, is more open in presenting the problems of today's women in their relations with their own humanity, which then open up a challenging question: how far are we with the struggle of women?

between two hearts • 122 x 142cm • oil on canvas • 2016





cashed by shadow • 137 x 142cm • oil on canvas • 2016



fantastic jacko • 139 x 193cm • oil on canvas • 2016



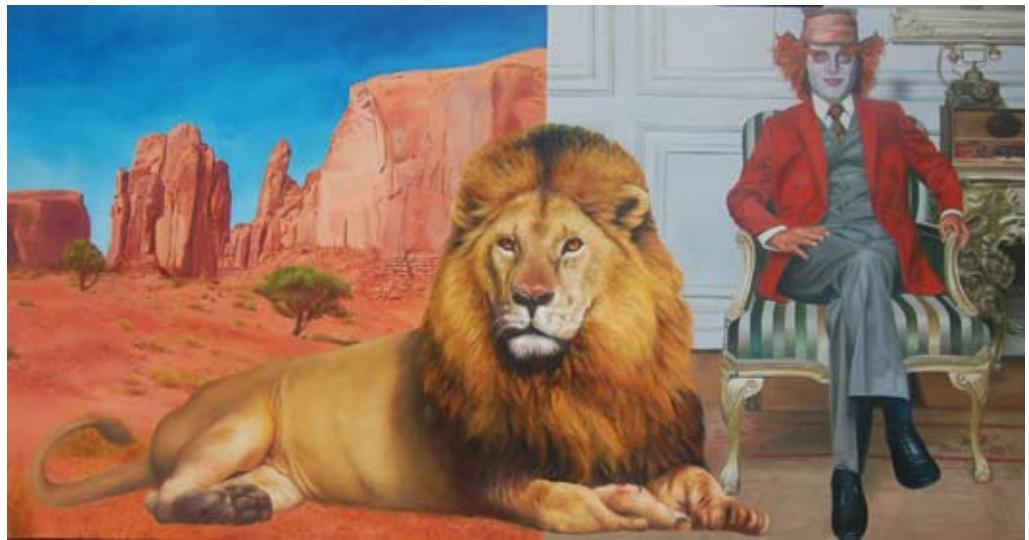


green guardian • 130 x 170cm • oil on canvas • 2016



the blessing days • 142 x 177cm • oil on canvas • 2016





the mask • 140 x 270cm • oil on canvas • 2016



Utin seems to not intentionally paint the history of women opposite the dominant masculinity; her way is more to understand the world of femininity itself. Nature and its entity as a woman merge in its longing to be intimate again with nature body-ness or with earth whose intimacy has been spread thin as a result of exploitative competitions. Human exploits nature. That is a fact that happens everywhere. Ironically, the exploitation that makes human worry is actually for the sake of the very human to have a place to live, food to eat, and to have the most comfortable social relation. Nature exploitation has contributed to the complete relations rift.

awareness • 160x180cm • acrylic on canvas • 2016

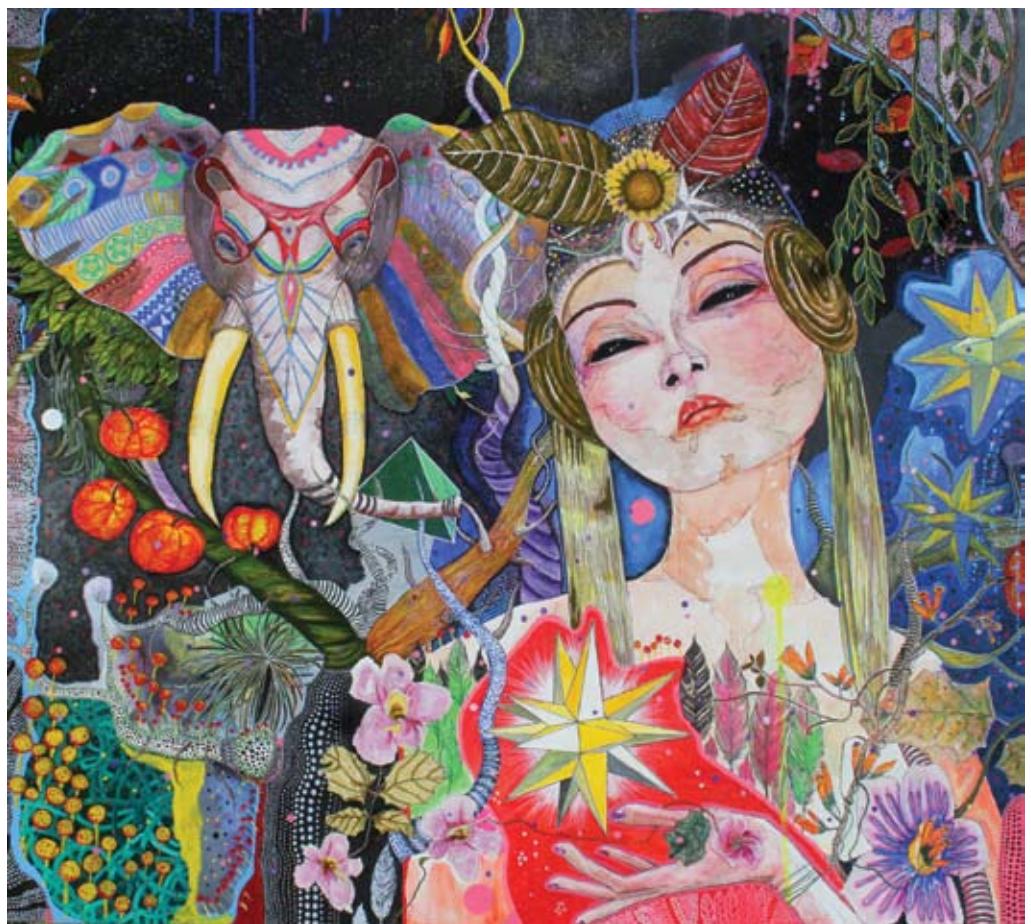


blue luxury

160x180cm • acrylic on canvas • 2016



equality cursed and blessed • 100x200cm • acrylic on canvas • 2016



finding glory • 160x180cm • acrylic on canvas • 2016



great renewal rite • 160x180cm • acrylic on canvas • 2016





rewriting the past • 160x180cm • acrylic on canvas • 2016

Utin paints the body-ness of women and the body-ness of earth as an entity which is in their serious endeavor to be rejuvenated. She decides to re-enter her understanding of her own body-ness to experience deeply the externality dimension or the social-culture of the body-ness.



synchronicity of the xx • 100x200cm • acrylic on canvas • 2016

NANA TEDJA

was born in Yogyakarta, Indonesia 1971.
Graduated from fine art department,
postgraduate programme at Indonesian
Institute of Art Yogyakarta.

Award: The Winsor Newton World Wide
Millenium Painting, Competition 1999

Solo Exhibition:

2008: *IDOL*, Jogjakarta National Museum
1999: *Bebas Merdeka*, Bentara Budaya
Yogyakarta
1996: *Warna Dunia*, melia hotel Yogyakarta

Selection Group exhibition:

2016:

• NATURE BODY-NESS, Philo Art Space,
Jakarta, Indonesia

• OPEN STUDIO ARTjog (mei-juni)
2015: Dies natalis Gajahmada University
2013-2015 exclusive contrac with
menegement art in USA.

2013:
• Ambassador people art- ambassador
gallery, miami, Florida, USA
• suka pari suka dan sahabat kartika,
museum affandi dan bentara budaya
• Senirupa PP MUHAMADIYAH, Bentara Budaya
Jakarta

2012:
• Asia Raya, Museum Widayat
• Negari Ngayogyokarto, Jogja Nasional
MUSEUM
• Pameran 4 kota, bentara budaya Jakarta,
Bali, Jogjakarta, Surabaya.

2011:
• Galeri Apik Jakarta- Taman Budaya
Yogyakarta
• Seven Receiptes, Bentara Budaya Jakarta
2010:

- Jogja Biennale *Jogja Jamming*, Yogyakarta
2009:
- *Exposign 25 tahun ISI*- Jogja Expo Centre
- *Untukmu perempuan Indonesia*, Gedung
Arsip Nasional Jakarta
- 2008:
- *Aseana Gallery Singapore*
- *Red Distrik Project*- Koong Galeri
Jakarta
- *Gong shi Fat tjoy*, Galeri biasa
Yogyakarta
- *project art -by Langgeng Galeri*
2007:
- *Luar Biasa*, Galeri Biasa Yogyakarta
- *Homage homeside*, Pameran besar ISI ,
Jogja Nasional Museum.
- 2000 - 2006 : *Jogja biennale*
- 2002: Pameran di museum H. Widayat
1999:
- *Expresi seni*, Darga Gallery, Bali
- *Finalis winsor newton competition*,
Galeri hidayat, Bandung
- 1998: *Bazart*, Museum benteng Vredebrug

BOOK :

- BIASA BERBERITA, antologi cerpen.
Penerbit Esensi ERLANGGA Jakarta
- CERITA ISABEL, novel remaja, penerbit
galeri biasa (indie)
- Menulis beberapa skenario kisah2 misteri
di Milenium Visitama Jakarta

UTIN RINI

Utin Rini Anggraini

was born in 1976, Pontianak. Graduated from fine art department, Graphic Art, Indonesian Institute of Art Yogyakarta.

Awards:

- 2001: The Best Graphic Artist, Fakultas Seni Rupa, ISI, Yogyakarta
- 2002: The 100 Philip Morris Indonesian Art Award, Indonesia

Selection Group exhibition:

2016:

- NATURE BODY-NESS, Philo Art Space, Jakarta, Indonesia

2015:

Revitalisasi, H. Widajat Museum, Magelang, Jawa Tengah

2014:

- Neo Iconoclasts, Langgeng Gallery, Magelang Jawa Tengah
- Nandur Srawung, Taman Budaya Yogyakarta, Yogyakarta

2012:

Membatalkan Keperempuanan, Sangkring Art Space, Yogyakarta

2011:

- A.Rouse, Duo Exhibition, H.O.M., Kuala Lumpur.
- Speak Of, Jogja National Museum, Yogyakarta

2010:

- Carpe Diem, Phillo Art Space, Jakarta
- Dua Kota, Dua Cerita, Semarang Gallery, Semarang
- Room is Mine, Edwin Gallery, Jakarta

2009:

- Expo Sign, Jogja Expo Center, Yogyakarta
- Borderless World, Taman Budaya, Yogyakarta
- Hang Out: Pameran Grafis, Kedai Belakang, Yogyakarta
- Hello Print, Edwin Gallery, Jakarta
- Kunduran Truk, Kersan Art Space, Yogyakarta
- Tenggara, Novas Contemporary Urban Centre, Liverpool

2008:

- ArTriangle, Soka Gakkai, Malaysia
- Art Singapore, Singapore Art Fair
- G-8, Bale Black Box, Yogyakarta
- Komedi Putar, Jogja Gallery, Yogyakarta
- Untukmu Perempuan Indonesia, Museum Arsip, Jakarta
- Lullaby, V Art Gallery, Yogyakarta

2007:

- iBUMI, Global Warming Kunstkamera, Garuda Wisnu Kencana, Bukit Ungasan, Bali
- Ride the Lighting, Parker Space, Yogyakarta

THE DIVISION OF MEN AND WOMEN SPACE INTO PUBLIC AND DOMESTIC DOMINIONS HAS GIVEN A UNIQUE PATTERN ON THEIR SEXUAL RELATIONSHIP. WOMEN OBTAIN VARIOUS DISCOURSES WHICH ARE ALSO MORE DEPRESSING, WHILE THE MEN ARE OBVIOUSLY DOMINATIVE.

This catalogue is published in conjunction with a group painting exhibition

NATURE BODY-NESS

Nana Tedja, Utin Rini

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CULTURAL ANALYSTS ARE
OPTIMISTICALLY IN AGREE-
MENT TO STATE THAT THERE
ARE DIFFERENT EMOTIONAL
STAGES IN WOMEN AND IN
MEN IN FACING THE SAME RE-
ALITY OF PROGRESS IN TIME.
CULTURES ARE A CONSTRUC-
TION OF SUBJECTS WITH
MORE MASCULINE CHARAC-
TERS AND THEREFORE BE-
TWEEN MEN AND REALITY, IT
IS EASIER TO FIND THE OB-
JECTIVE SPACE. THIS OBJEC-
TIVE SPACE ENABLES MEN
TO TREAT REALITY OR NATURE
AS THINGS TO BE DESCRIBED
EVEN TO BE CHALLENGED,
WHILE WOMEN SEE REALITY
OR NATURE MORE AS PARTS
OF THEMSELVES TO BE UN-
DERSTOOD.



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