

# EM I BODY

WORKS BY INDONESIAN WOMEN ARTISTS

WED 14 SEP – FRI 21 OCT 2022

AUDYA AMALIA

AYURIKA

DITA GAMBIRO

ERIKA ERNAWAN

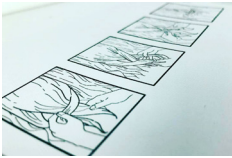
I GUSTI AYU KADEK MURNIASIH

THERESIA AGUSTINA SITOMPUL

RESTU RATNANINGTYAS

PROJECT PARTNERS





## AUDYA AMALIA

born 1996

*Nguntun*, 2020

synthetic hair, wood, rubber bands  
& acacia paper  
H60 x W400 cm

For Audya, the activity of cutting hair is an intimate and personal experience - the fingers touching hair recording sensations and triggering memories of her childhood.

As the word 'nguntun', translates to meaning 'braid' in the Sundanese language and the artist's mother's language (apart from Bahasa Indonesia), this work is titled *Nguntun* to express the artist's fond memories of her mother touching, braiding, and cutting her hair and highlight the importance of intangible cultural heritage.

An interactive installation, Audya invites viewers to touch and weave their fingers through the dark synthetic hair and create their own braids, as a means of encouraging and opening a space for memory and discussion triggered by the physical act of braiding. This will mean the work will continue to transform during the course of the exhibition.



## AYURIKA

born 1996

*Lost #2*, 2020

oil on canvas  
H200 x W300 cm

*High*, 2020

oil on canvas  
H200 x W200 cm

In Ayurika's large-scale and skilfully painted highly magnified portraits of a woman, the artist intentionally traces, reveals and exposes marks and scars on the skin - an invitation for the viewer to closely observe and witness every detail of her subject's physical features and expression.

Believing the body to be a vessel and receptacle for memories and life events, these works reflect Ayurika's observational abilities and obsession with the body, continually motivating her to create new work.

Importantly, by recording her own life events and the effects on her body, Ayurika is able to unravel and expose her pain and suffering by translating her responses onto the canvas.



**DITA GAMBIRO**

born 1986

*Mam*, 2014

synthetic hair and rubber bands

H100 x W85 cm

This installation is Dita's interpretation of hair as a sacred part of the body - a symbol of self, holding a set of memories combined with personal beliefs, knowledge and trust. Dita also considers hair, like people, to have unlimited potential, dependent on ongoing maintenance and care.

This work expresses how the artist views hair as transformative and able to build a spectrum of meaning - as a symbol of power and honour, beauty and seduction and representing that which is unpleasant or can elicit disgust.

Dita is also interested in the symbolism, concept and perception of hair, often polarised between the taboo and acceptable, clean and dirty, good and evil, beautiful and grotesque and, weak and strong.



**ERIKA ERNAWAN**

born 1986

*Sight No. 1*, 2019 (video still)

single channel video

duration 31:21 minutes

Erika Ernanwan often uses her physical body as the object of her work and ideas. Her performances often challenge morally, established meaning and understanding in society, questioning values, political and social systems and perspectives.

In this work and moving image, the artist in part presents her own body as an object, as well as a moving image - with the intention of reflecting us, our politics and standpoints, challenging our gaze and viewpoints.

Here, by layering pigment over and over behind glass, repeatedly blurring then revealing her silhouette in our presence, metaphorically conveys Erika's thoughts about the vague and overlapping truth she experiences in daily life, particularly living within a political system that restricts and censors individual thought and expression.



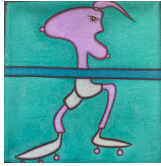
**I GUSTI AYU KADEK MURNIASIH**

1966 – 2006

*Hayalan ku di pantai lebih*, 1999

acrylic on canvas

H69 x W29 cm



*Phnom Penh pagi - pagi di jalan oasis*, 2002

acrylic on canvas

H25 x W25 cm

*Phnom Penh sedang nelpon*, 2002

acrylic on canvas

H25 x W25 cm

A departure from the traditional Indonesian Pengosekan style and art technique, I Gusti Ayu Kadek Murniasih (Murni)'s work is highly regarded in Indonesia for her signature surrealist-style imagery featuring whimsical characters, often in a form of male and female body parts outlined with dark and rounded lines. High-heeled and pointy shoes often feature in the artist's works - a symbol of universal femininity.

The artist's seemingly playful, brightly coloured and cartoon-like paintings of distorted figures, however, were created as a means to express and uplift her from childhood trauma. By choosing to address many taboo subjects in relation to sex and sexuality - topics rarely discussed by Indonesian women today, this enabled Murni to transcend her difficult past and retain her identity and dignity.



**RESTU RATNANINGTYAS**

born 1981

*Divided*, 2017

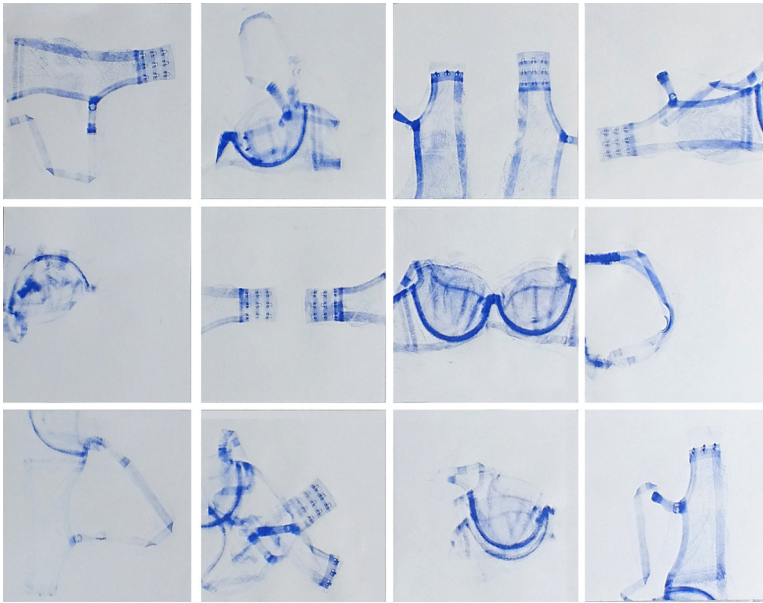
watercolour on paper

H183 x W107 cm

In this work, Restu has created a pile of human bodies divided by cushions, blankets and puffy jackets – items representing physical comfort, warmth and protection.

Here, the artist expresses the way in which our personal quest for happiness can inadvertently negatively affect us emotionally and physically.

Created during an artist's residency at Davidson College, North Carolina, USA – the first time Restu had left her family in order to travel overseas, and during a very cold winter. While the residency was a positive experience for her career, Restu endured negative judgement from her community for leaving her parenting and household responsibilities, leaving Restu feeling cold, isolated and disconnected.



**THERESIA AGUSTINA SITOMPUL**

born 1981

*Aku Ibu dan Anakku*, 2019

carbon print on paper

12 X (H30 x W30 cm)

Theresia Agustina Sitompul (Tere)'s work is from a print series of domestic items on carbon paper– mainly personal clothing of Tere's, her mother and her child.

For Tere, the process of carbon copying domestic items is not only a work of graphic art but also a means by which she is able to restore meaningful memories and connections between her mother and her child. The shadows and obscurities she creates in the images transferred from the object to paper, also aid in recalling and documenting memories that over time can become vague or obscure.

Here, everyday items also hold special value and emotional attachments for Tere, no matter how 'simple' these items may seem, such as copies of her brassiere - an intimate everyday item her daughter might associate with her as her mother.

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WOMEN ARTISTS  
14 SEP - 21 OCT 2022**

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