

*Private
Preview*

ADI SUNDORO
ANASTASIA ASTIKA
THERESIA AGUSTINA SITOMPUL

18 JUNE -
21 AUGUST 2022
AT SEMARANG GALLERY

“Private Purview” looks at how three artists of different backgrounds traverse into the world of their intimate and personal memories. This exhibition began with a simple idea of presenting works from Adi Sundoro, Anastasia Astika, and Theresia Agustina Sitompul, who share a common interest — their fascination and curiosity towards printmaking. They have been consistently expanding and reinventing their own printmaking practice. Along the way, the artists showed another commonality in the way they visualize a broad range of human experiences through mundane objects and imagery. The exhibition shows how these artists assign new meaning to these objects, which otherwise are often overlooked and taken for granted. Their works act as a trinket of our daily life, looking at our ideas of memory, home, relationship, and our subjective experience of the world. It offers a glimpse into the artist’s inner mind and at the same time invites us to reinterpret our own.

Through his body of work, Adi Sundoro has been investigating the relationship between humans and their essential needs. This led him to explore Indonesian staple foods such as fish, tempe, and fritters. He reprocesses these foods as artistic materials as well as its associative meanings in our society through forms and imagery. In *Seri Bungkus Gorengan* (2022), he addresses issues of privacy breach based on his observation of fritter bags, one of the most popular street snacks, which are commonly made out of discarded papers. This ‘print waste’ is often taken from confidential documents that contain a copy of ID cards, signatures, addresses, photographs, and other personal information.

This installation not only highlights the irony of our society: on one hand we aspire for digitalization, but on the other hand, many business affairs remain dependent on printed papers. Displayed inside secured glass boxes, these pieces of information are not merely seen as administrative records but they also represent someone's existence and perhaps the documentation of one's milestone and journey.

Meanwhile, Anastasia Astika collects image snippets of places and people around her daily life from her point of view. She describes her works in this exhibition as "narrow extensions of the self" where these banal and sporadic memories are often meaningless when seen individually, but collectively, they compose a certain narrative of one's life journey. In *Outside from the Outset* (2022) and *Wrap in Those Sweet Memories* (2022), Tika imitates windows, as if the audience are looking through them, which creates a sense of voyeur into someone's space and surroundings while imagining their life. Tika is particularly interested in liminal space, those places that we went through every day, which feel familiar at a glance yet strange upon closer examination. In *Long Excursion* (2022), she portrays public spaces from corridors, roads, to the corner of restaurants and cafes, while in *777,5 km Away* (2022) she focuses more on private space. These snippets are her way of interpreting her concept of 'home'. As someone who lives from one city to another, her concept of home becomes abstract and temporary. These liminal spaces serve as a reminder of where she stands and her existence.

Theresia Agustina Sitompul rewrote her personal history to understand the larger and immediate social context around her daily life. Her works deal with issues around memory and identity between various roles in her life; a woman, a mother, and an artist. Through the object she created, Theresia attempts to bridge her memory and her real life experience, to learn to appreciate and give meaning to those small moments. She took inspiration from domestic activities such as in *Totem* (2022), where she made a pile of folded shirts made of gauze displayed as a totem. This installation is a reflection of the mundane moments in her life – doing laundry, ironing, and folding them. It is a repetitive and time consuming task, which at a glance may seem boring but actually became therapeutic to her. It is a moment to reflect on the past and to contemplate on the future. For Theresia, all her roles in society and life, starts from home and will eventually return home again.

PRIVATE PURVIEW

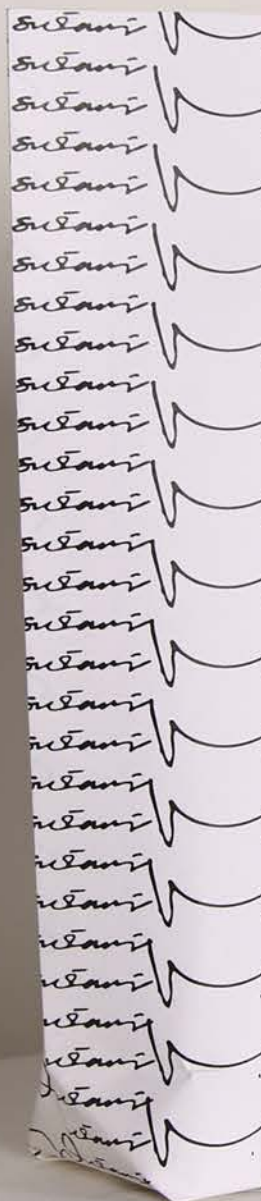
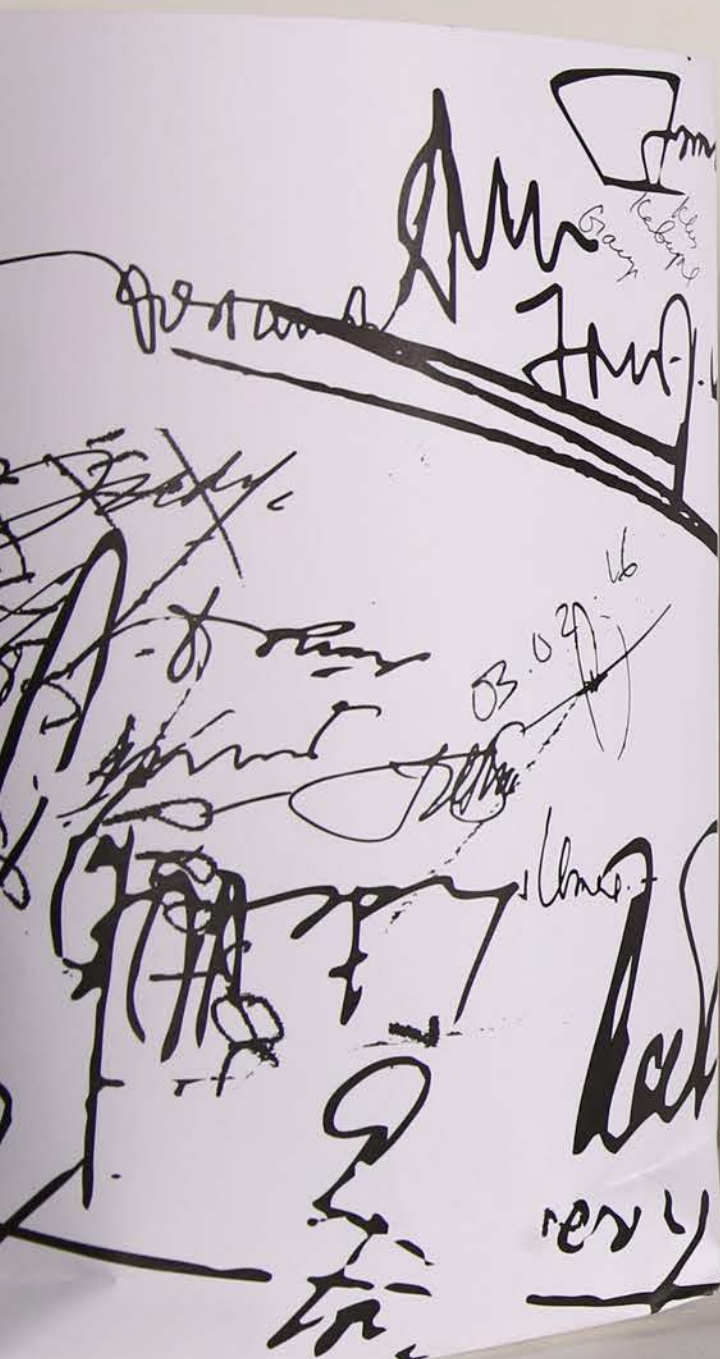


ADI SUNDORO

Seri Bungkus Gorengan #1 (Tanda Tangan) (2022)

Digital print on paper, glass display case
with aluminium frame, sliding lock,
suede lining, LED neon flex

38 x 120 x 30 cm



DETAIL

PRIVATE PURVIEW



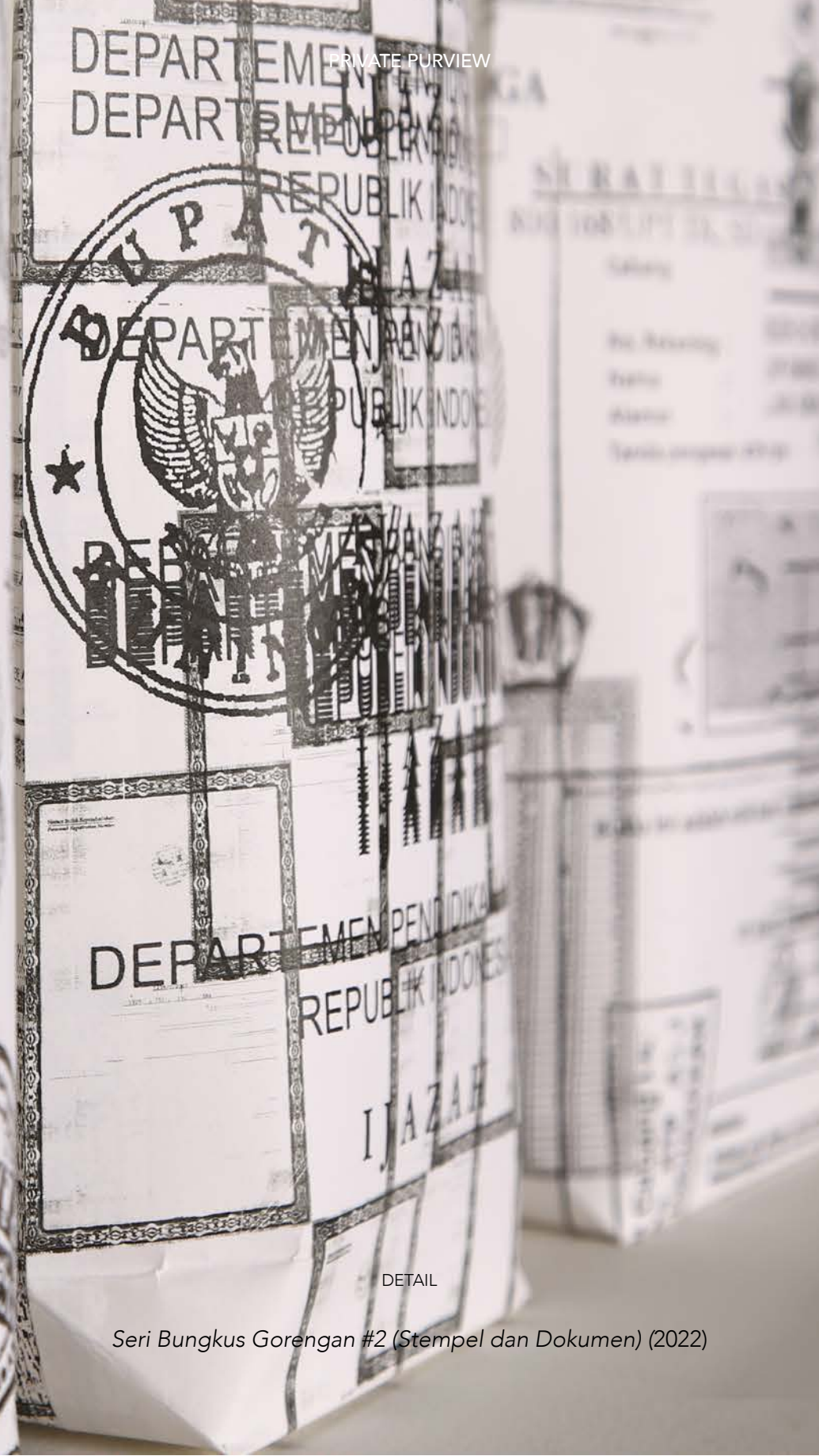
ADI SUNDORO

Seri Bungkus Gorengan #2 (Stempel dan Dokumen) (2022)

Digital print on paper, glass display case
with aluminium frame, sliding lock,
suede lining, LED neon flex

38 x 120 x 30 cm

PRIVATE PURVIEW



DETAIL

Seri Bungkus Gorengan #2 (Stempel dan Dokumen) (2022)

PRIVATE PURVIEW



ADI SUNDORO

Seri Bungkus Gorengan #3 (Tabel dan Angka) (2022)

Digital print on paper, glass display case
with aluminium frame, sliding lock,
suede lining, LED neon flex

38 x 120 x 30 cm

PRIVATE PURVIEW

01016

1.500.000,-

4.375.000,-

5.725.000,-

4.375.000,-

800.000,-

1.500.000,-

500.000,-

6.250.000,-

2.500.000,-

5.650.000,-

2.500.000,-

1.500.000,-

36.825.000,-

DETAIL

Seri Bungkus Gorengan #3 (Tabel dan Angka) (2022)

PRIVATE PURVIEW



ADI SUNDORO

Seri Bungkus Gorengan #4 (Foto dan Grafis) (2022)

Digital print on paper, glass display case
with aluminium frame, sliding lock,
suede lining, LED neon flex

38 x 120 x 30 cm

PRIVATE PURVIEW



DETAIL

Seri Bungkus Gorengan #4 (Foto dan Grafis) (2022)

PRIVATE PURVIEW



ADI SUNDORO

Persatuan Mental Tempe (2022)

Two-colour letterpress print on handmade paper

86 x 423 cm (20 x 15 cm each)

PRIVATE PURVIEW



DETAIL

Persatuan Mental Tempo (2022)

PRIVATE PURVIEW



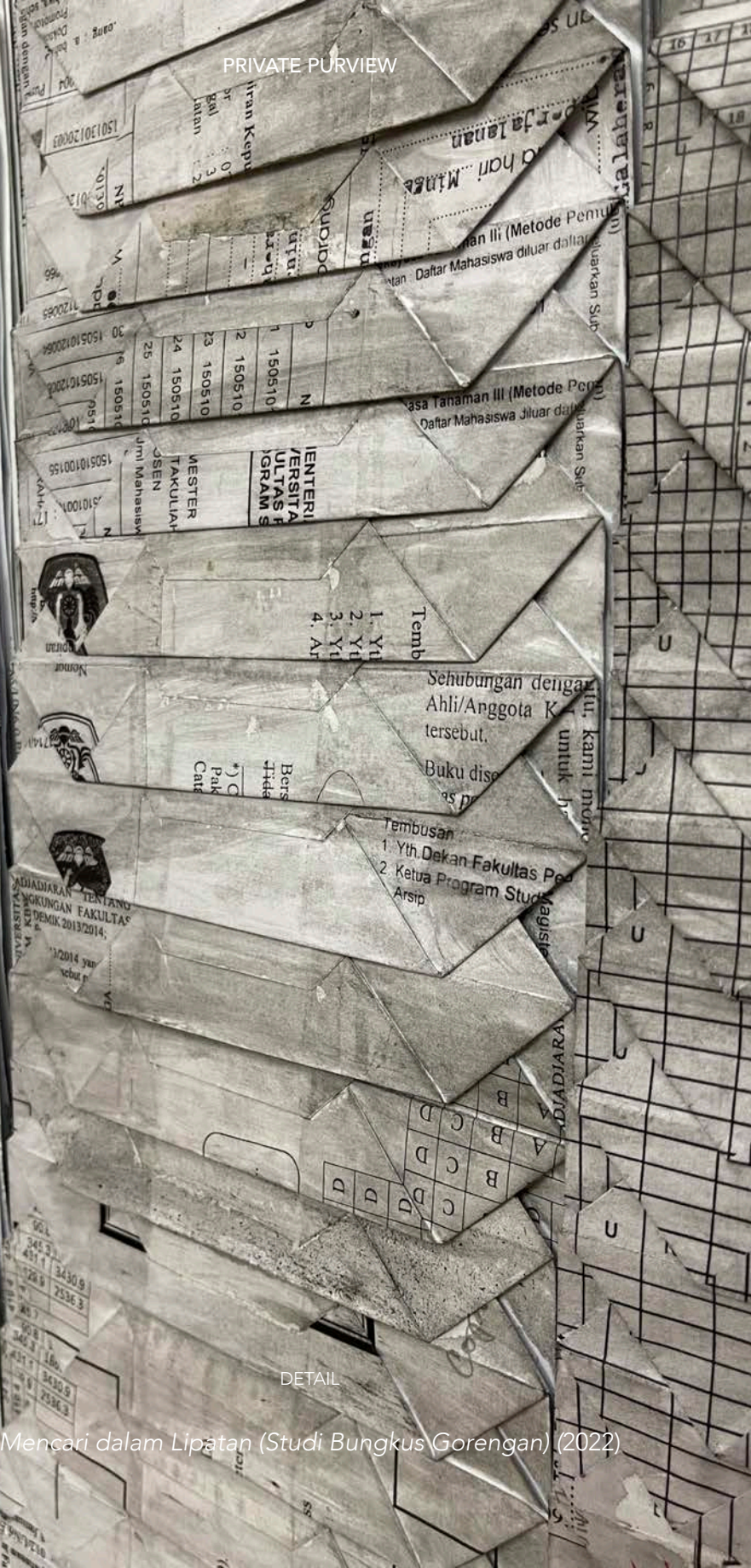
ADI SUNDORO

Mencari dalam Lipatan (Studi Bungkus Gorengan) (2022)

Fritter wrap, photocopy toner

70 x 100 cm

PRIVATE PURVIEW



DETAIL

Mencari dalam Lipatan (Studi Bungkus Gorengan) (2022)

PRIVATE PURVIEW



ANASTASIA ASTIKA

December 28 #1 (2022)

Image transfer on paper (Monoprint)

35 x 35 cm (framed)
16.7 x 20 cm (unframed)

PRIVATE PURVIEW



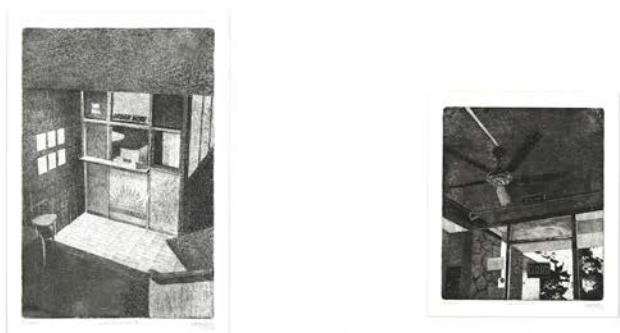
ANASTASIA ASTIKA

December 28 #2 (2022)

Image transfer on paper (Monoprint)

60 x 116 cm (with frame),
16.7 x 20 cm each (unframed)

PRIVATE PURVIEW



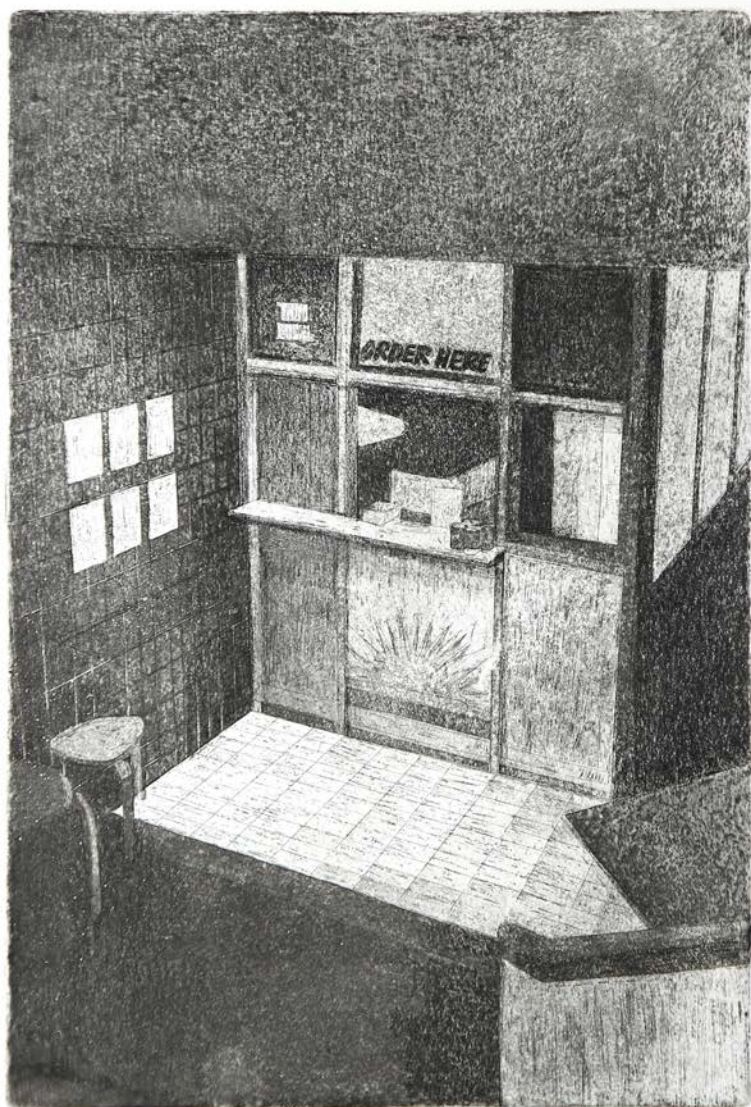
ANASTASIA ASTIKA

Long Excursion #1 (2022)

Etching and aquatint on paper (Monoprint)

66 x 92.5 cm (with frame),
32.5 x 22.5 cm and 20 x 16.7 cm (unframed)

PRIVATE PURVIEW



Monoprint

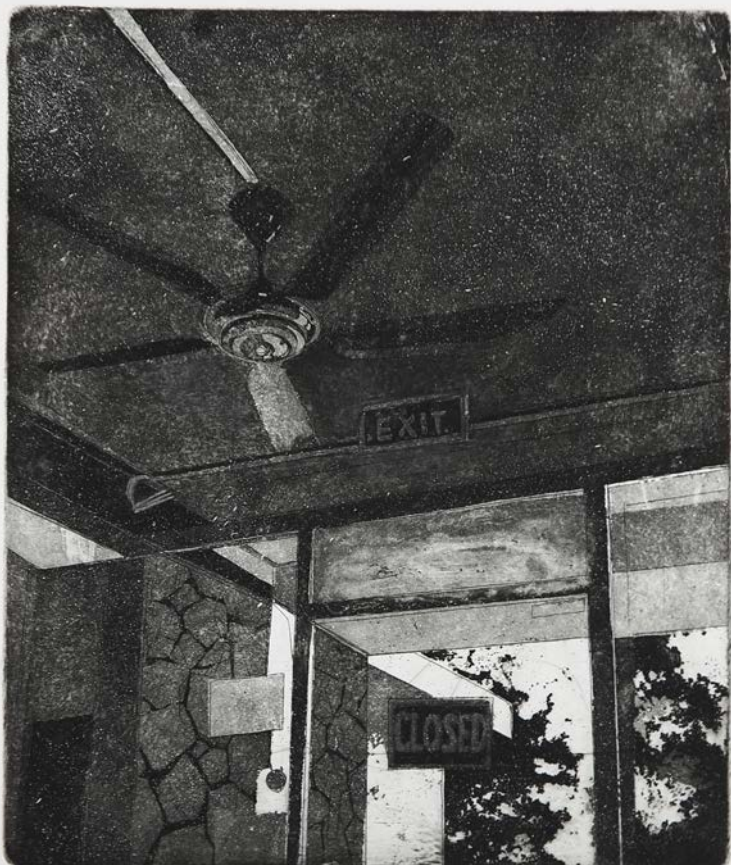
Long Excursion #1

Jeffrey
Chen

DETAIL

Long Excursion #1 (2022)

PRIVATE PURVIEW



Monoprint

Long Excursion #1

2022

DETAIL

Long Excursion #1 (2022)

PRIVATE PURVIEW



ANASTASIA ASTIKA

Long Excursion #2 (2022)

Etching and aquatint on paper (Monoprint)

80 x 38 cm and 80 x 120 cm (with frame),
15.7 x 11.5 cm and 39.2 x 32.5 cm (unframed)

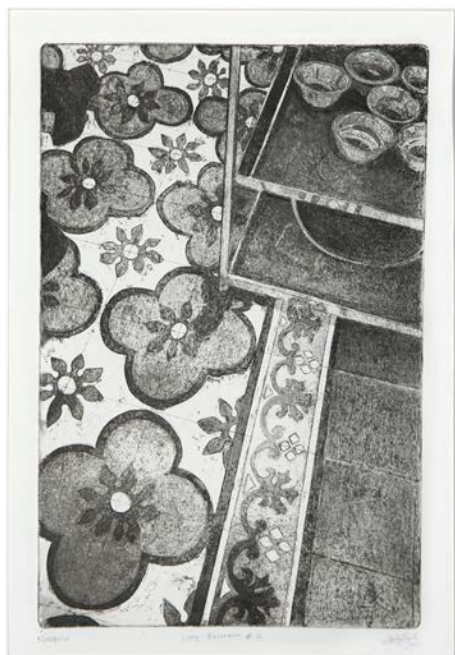
Monochrome

Long Excursion #3

John Hest
2002

Long Excursion #2 (2022)

PRIVATE PURVIEW



DETAIL

Long Excursion #2 (2022)

PRIVATE PURVIEW



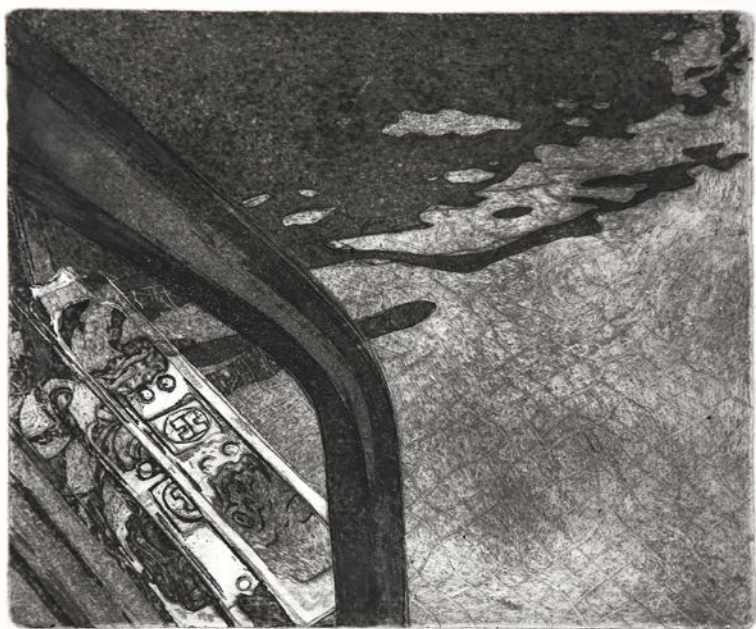
ANASTASIA ASTIKA

Long Excursion #3 (2022)

Etching and aquatint on paper (Monoprint)

95 x 40 cm each (with frame),
16.7 x 20 cm each (unframed)

PRIVATE PURVIEW



Monoprint

Long Excursion #3

2022

DETAIL

Long Excursion #3 (2022)

PRIVATE PURVIEW



Monotype

Long Excursion #3

H. H. H. 2022

DETAIL

Long Excursion #3 (2022)

PRIVATE PURVIEW



ANASTASIA ASTIKA

Long Excursion #4 (2022)

Etching and aquatint on paper (Monoprint)

80 x 95 cm (with frame),
20 x 16.7 cm and 16.7 x 20 cm (unframed)

Monograph

Long Excursion #4

John White 2002

Long Excursion #4 (2022)

PRIVATE PURVIEW



DETAIL

Long Excursion #4 (2022)

PRIVATE PURVIEW



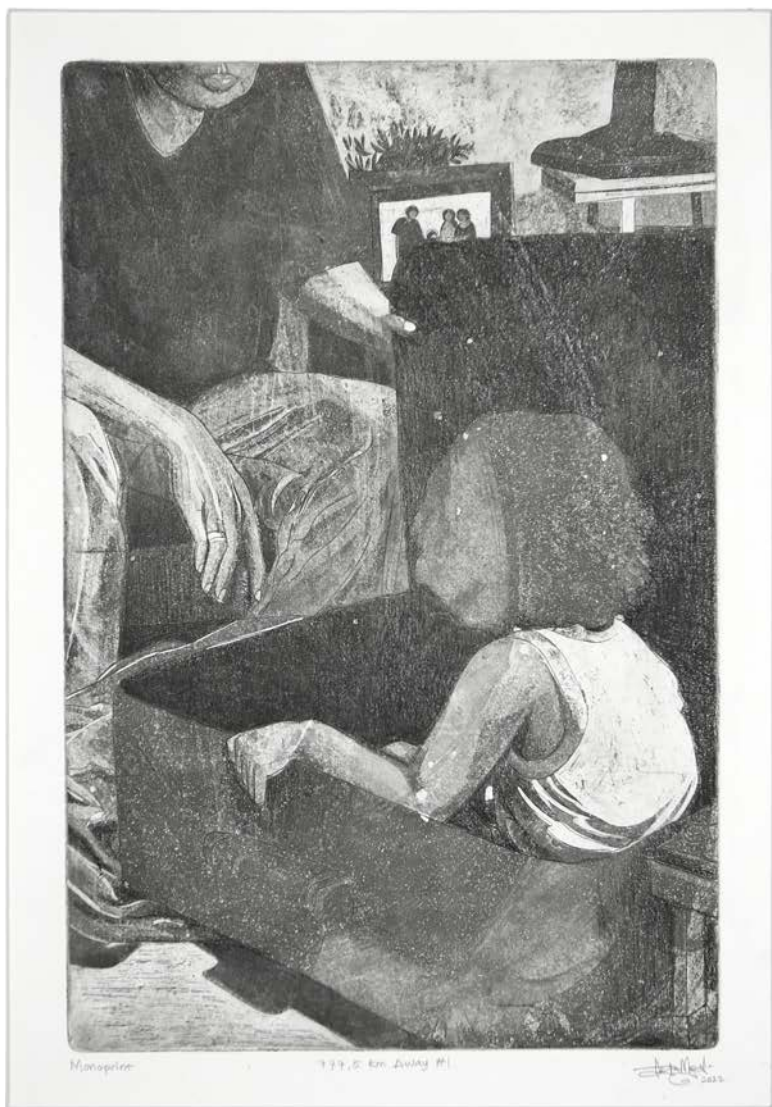
ANASTASIA ASTIKA

777,5 km away #1 (2022)

Etching and aquatint on paper (Monoprint)

124 x 95 cm and 124 x 33 cm (with frame),
32.5 x 22.5 cm dan 20 x 10 cm (unframed)

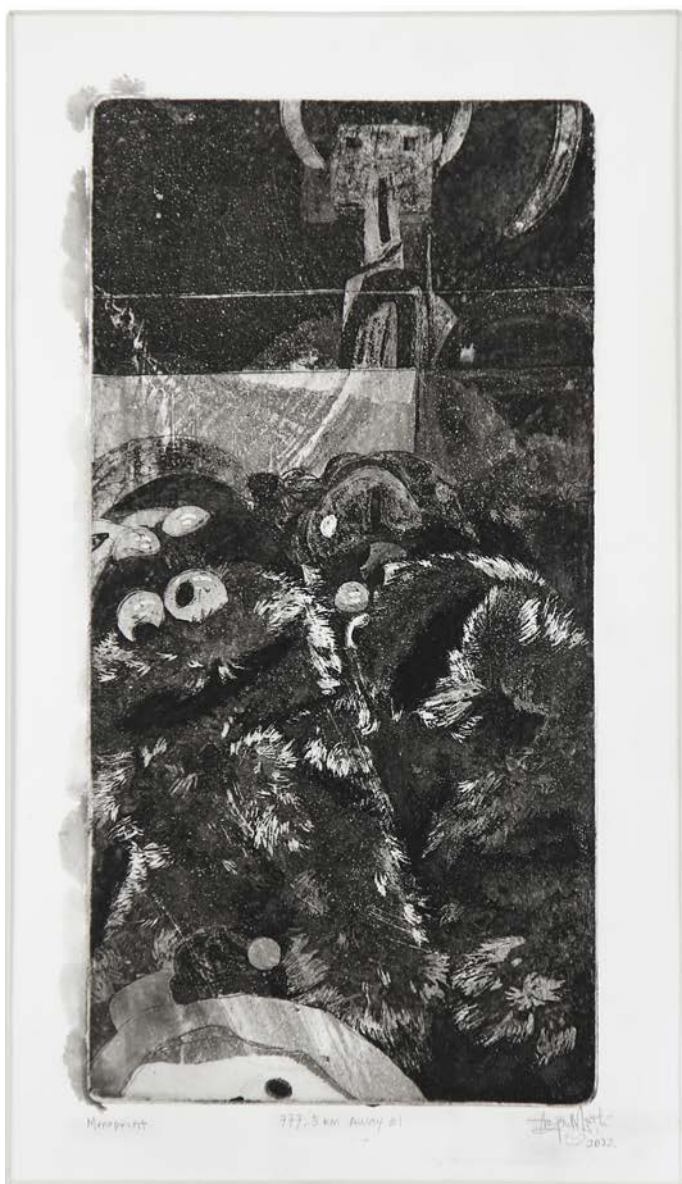
PRIVATE PURVIEW



DETAIL

777,5 km away #1 (2022)

PRIVATE PURVIEW



DETAIL

777,5 km away #1 (2022)

PRIVATE PURVIEW



ANASTASIA ASTIKA

777,5 km away #2 (2022)

Etching and aquatint on paper (Monoprint)

60 x 60 cm (with frame), 20 x 20 cm (unframed)

PRIVATE PURVIEW



DETAIL

777,5 km away #2 (2022)



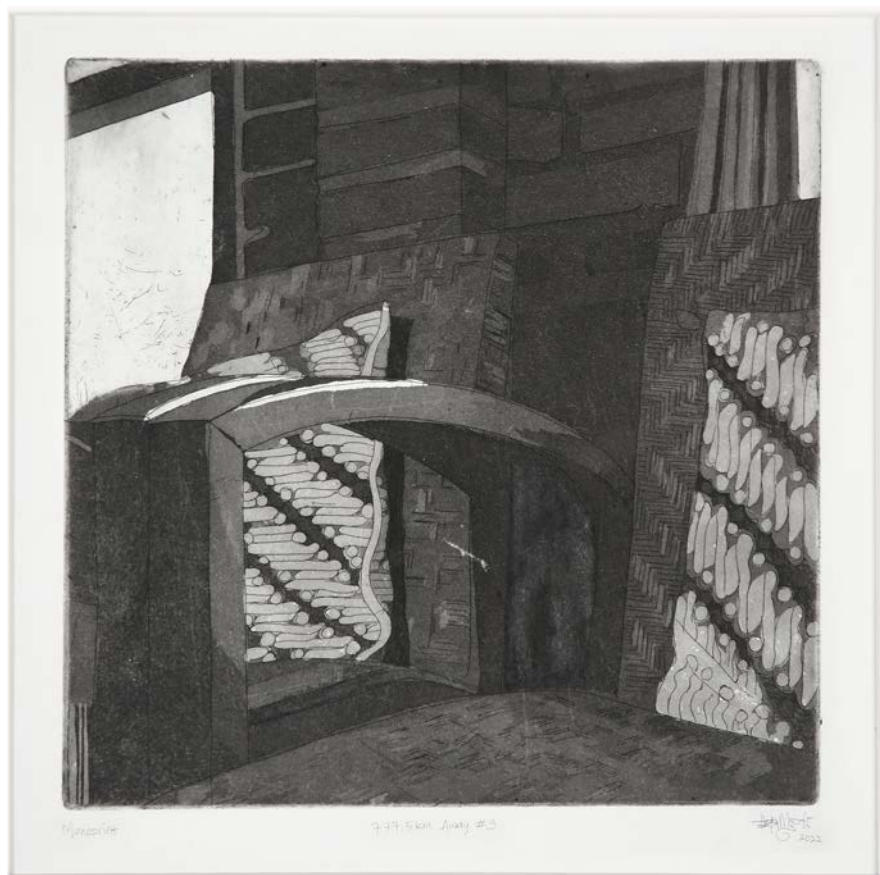
ANASTASIA ASTIKA

777,5 km away #3 (2022)

Etching and aquatint on paper (Monoprint)

60 x 60 cm (with frame), 20 x 20 cm (unframed)

PRIVATE PURVIEW



DETAIL

777,5 km away #3 (2022)

PRIVATE PURVIEW



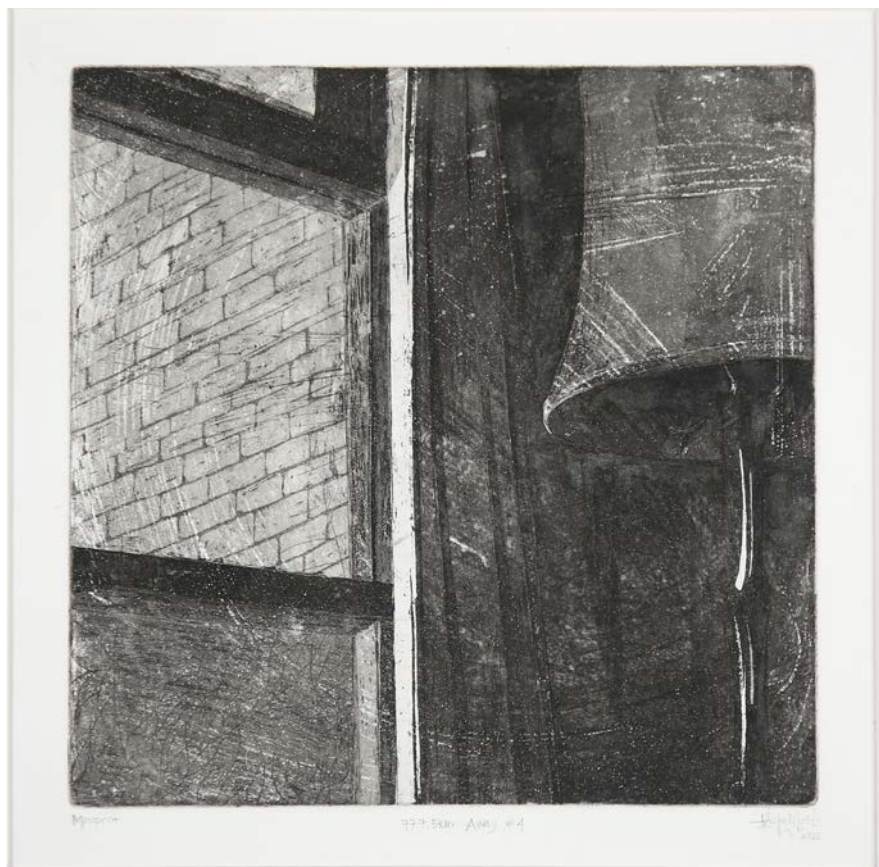
ANASTASIA ASTIKA

777,5 km away #4 (2022)

Etching and aquatint on paper (Monoprint)

60 x 60 cm (with frame), 20 x 20 cm (unframed)

PRIVATE PURVIEW



DETAIL

777,5 km away #4 (2022)



ANASTASIA ASTIKA

777,5 km away #5 (2022)

Etching and aquatint on paper (Monoprint)

60 x 60 cm (with frame), 20 x 20 cm (unframed)

PRIVATE PURVIEW



DETAIL

777,5 km away #5 (2022)

PRIVATE PURVIEW



ANASTASIA ASTIKA

777,5 km away #6 (2022)

Etching and aquatint on paper (Monoprint)

60 x 116 cm (with frame),
20 x 16.7 cm each (unframed)

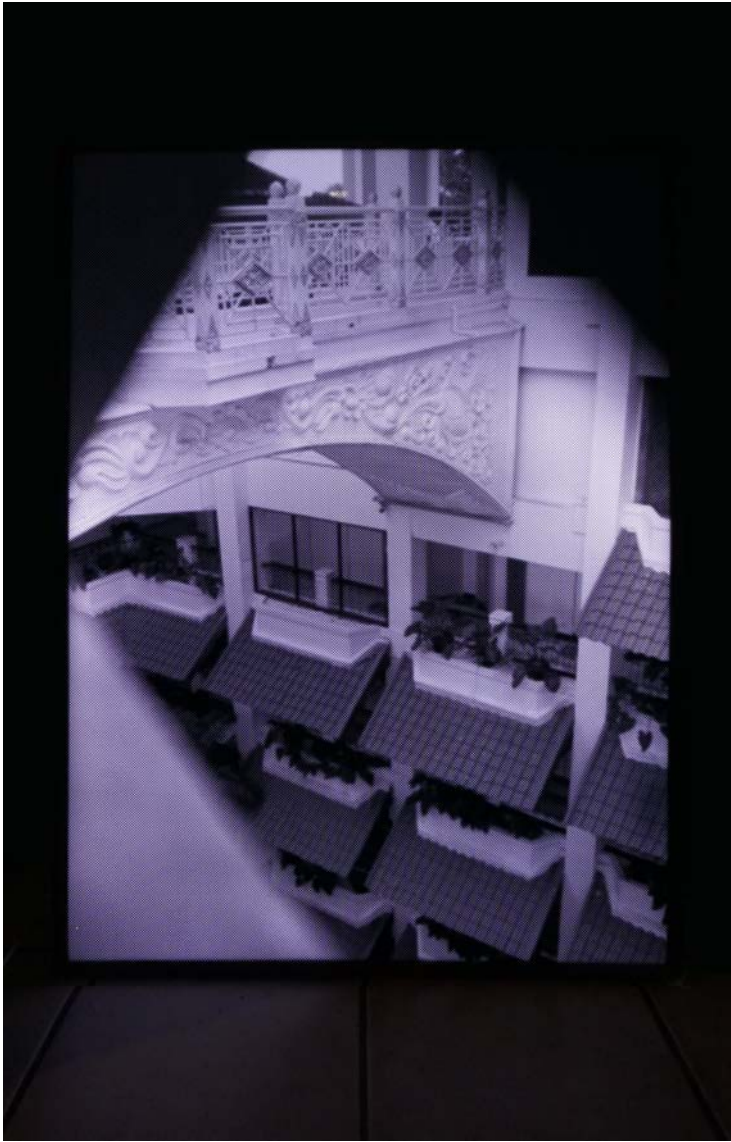
PRIVATE PURVIEW



DETAIL

777,5 km away #6 (2022)

PRIVATE PURVIEW



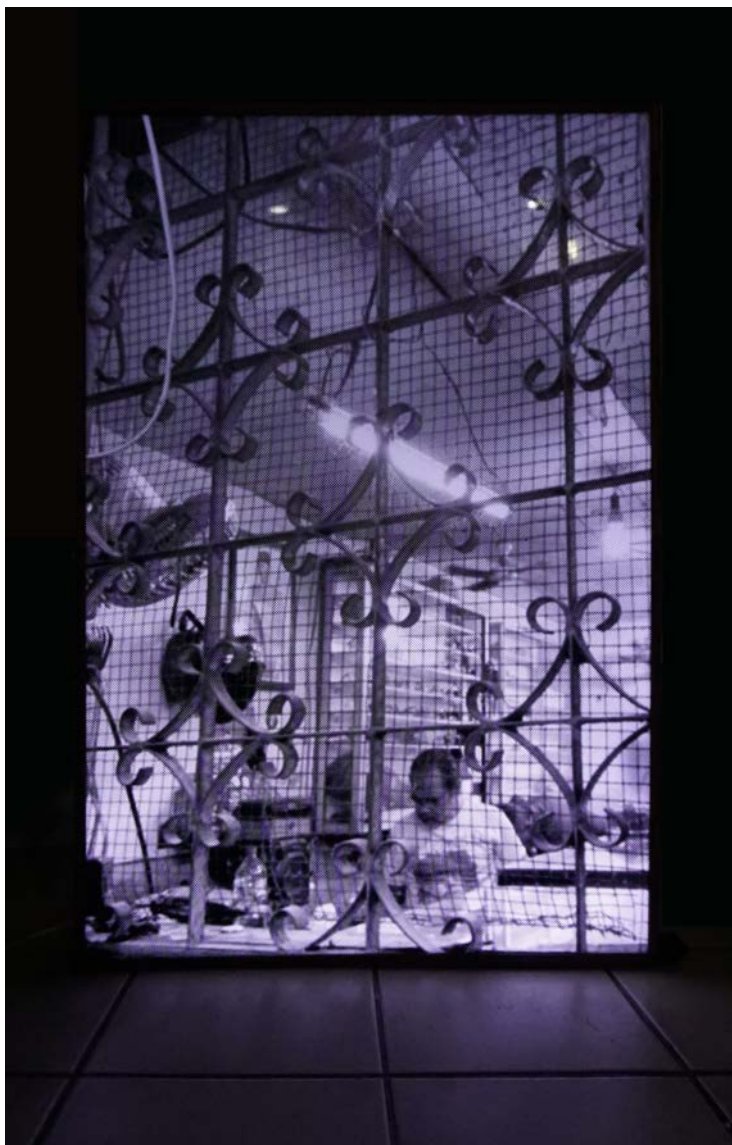
ANASTASIA ASTIKA

Outside from the outset #1 (2022)

Screen print on PVC sheet mounted on LED box

100 x 70 x 8 cm

PRIVATE PURVIEW



ANASTASIA ASTIKA

Outside from the outset #2 (2022)

Screen print on PVC sheet mounted on LED box

110 x 75 x 8 cm

PRIVATE PURVIEW



THERESIA A. SITOMPUL

Pasukan Lipat (2022)

Gauze and linocut

76 x 56 cm each (with frame)

PRIVATE PURVIEW



DETAIL

Pasukan Lipat (2022)

PRIVATE PURVIEW



THERESIA A. SITOMPUL

Fold Lines Therapy (2022)

Linocut on paper

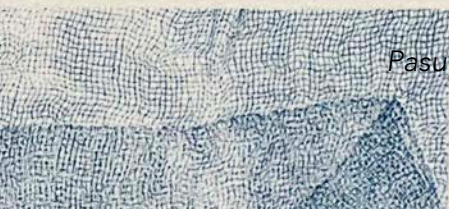
29 x 21 cm each (with frame)

PRIVATE PURVIEW



DETAIL

Pasukan Lipat (2022)





Adi Sundoro (b. 1992) is an Indonesian artist who has been consistently expanding his printmaking practice beyond the convention. He graduated from the Department of Visual Art Education at Universitas Negeri Jakarta. His fascination with printmaking and the limited access and availability of printmaking materials has driven him to develop his own process, often time through makeshift techniques. Adi is particularly interested in looking at issues of food as one of human's primary needs and its relationship with larger socio-political, economic, and cultural discourse. He was awarded the Public Prize Award at "The 1st International Kitchen Litho Contest" in France (2015), and Consolation Prize at "The 3rd ASEAN Graphic Arts Competition and Exhibition" in Vietnam (2020). He held his solo exhibition titled "Bualan Ikan: Narasi-narasi yang Terseret Arus" at Kedai Kebun Forum, Yogyakarta in 2019. He is a member of Jakarta printmaking collective Grafis Huru Hara, which focuses on the exploration, experimentation, and education of printmaking. Adi is undergoing his Master's study at Institut Teknologi Bandung. He lives and works between Jakarta and Bandung.



Anastasia Astika (b. 1995), or often known as Tika, is a Bandung-based artist who works primarily with printmaking and paper. She graduated from the Fine Art Department at the Institut Teknologi Bandung in 2018. During her study at ITB, she explored her interest in intaglio print, especially drypoint, etching, and aquatint. These techniques are a notably complex and meticulous process, involving various chemical reactions to engrave intended images over metal plates, which relies on the artist's sensibility and knowledge of the materials. Printmaking process has brought her contrasting experiences between releasing her creative energy and following rigid printing procedures, between exploring organic forms and arranging detailed composition. In her recent series, Tika centered her idea on collecting fragments of personal memories by looking at the relationship between herself and mundane objects in her environment.



Theresia Agustina Sitompul (b. 1981), or fondly known as Tere, is an Indonesian artist who works predominantly with printmaking. She received her Bachelor's degree in 2007 and Master's degree in 2011, both from Institut Seni Indonesia in Yogyakarta. For years she has been experimenting and expanding her printmaking practice beyond the convention by turning common printmaking materials such as paper, gauze, carbon paper, fabrics, and metal plates into books, installation, or even sculptural pieces. Her works explore human agency among increasingly complex socio-cultural interaction as well as spiritual and religious relationship, especially around her role as a mother and an artist. Theresia's works address her joy, anxiety, as well as her hope within her relationship with her children.

In 2001, Theresia co-founded Yogyakarta-based printmaking collective Grafis Minggiran and in 2007 she took part in the establishment of Art Merdeka Studio. Throughout her career, she has won a number of awards including "The 1st Winner Belanja Grosir sambil Plesir, Mural Competition ITC", Surabaya (2005); "The 3rd Winner Indonesia Triennial Printmaking IV" (2012); finalist of "Indonesian Art Awards - 'Idiolect'" (2013); and finalist of "the 2012-2013 Sovereign Asian Art Prize" (2013). Her work *Kembara Biru* (2022) was recently featured at Museum MACAN UOB Children Art Space, an interactive installation dedicated for children. She currently lives and works in Yogyakarta where she also teaches at Institut Seni Indonesia Surakarta.



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