

There's no place like

6 November to 26 November 2020

Yavuz Gallery Singapore is proud to present *There's no place like*, a group exhibition featuring Indonesian artists: Muhammad Akbar, Bandu Darmawan, Prihatmoko Moki, Elia Nurvista and Patricia Untario. Traversing across sculpture, print and light installation, the exhibition showcases artists working against the grain in their chosen materialities and subjects. Informed by global ideas and interactions, the artists exhibit unconventional work representing their personal and collective journeys in response to their Indonesian place in the world.

Elia Nurvista debuts a new body of work consisting of hundreds of small ceramic sculptures examining the palm oil industry and its broader implications on society alongside familial history. Patricia Untario's ethereal and delicate glass sculptures, *Silent*, explores conversations, or its lack thereof, within Indonesia's discourse on sex.

Both **Muhammad Akbar** and **Bandu Darmawan** take on the medium of light and colour – through moving installations and lightboxes that distort and disrupt sensorial perceptions, while touching upon their own personal memories of time and space.

Lastly, **Prihatmoko Moki** challenges notions of originality and the copy, through a re-presentation of the traditional Cergam (graphic novel) and Wayang Beber (scrolls of puppet theatre), offering a new reading on Indonesian traditions and its popular culture.

ABOUT THE ARTISTS

Muhammad Akbar (b. 1983) is an experimental filmmaker and photographer that examines the boundaries between a spectator and a spectacle. His works invite viewers to question the duality of social control through moving visual awareness, with images that are presented in an installation or on a flat screen. For Akbar it spoke of the absence of meaning in a visual identity of an urban space, whether it's of a monument, statue, installation or ornament.

Bandu Darmawan (b. 1989) is a video and animatronic artist concerned with the process and history of digital fabrication. His works challenge the place of Occidentalism in technology, such as in Indonesian shadow puppetry and magic realism. Tinkering with computer graphics and computerised machines, his works play with the facade of first impressions. In recent works, Darmawan has begun to question the notions associated with the colour white, such as of pureness, cleanliness, as well as blankness. For him, white is of the opposite – consisting of a wide spectrum of colours presented at the same time.

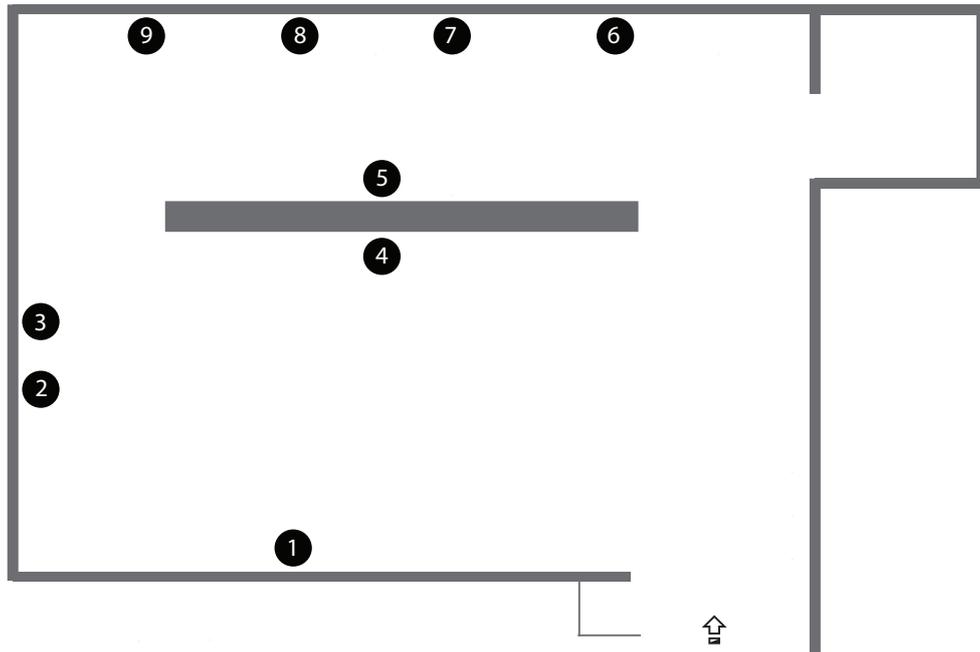
Prihatmoko Moki's (b. 1982) works expand on the boundaries of the traditional printmaking process, reinterpreting them across silkscreen, mural, comics, installations, as well as performance in collaboration with writers, actors, traditional dancers and musicians. His works challenge notions of repetition and the copy, blurring the dichotomy between fiction and history; 'reprinting' Indonesian histories through various visual vocabularies that can be seen and read in multiple grand narratives.

Elia Nurvista's (b. 1983) practice intersects between art and social research, taking particular focus on the discourse around food: its production, distribution and broader implications on society. Food in various forms – from the planting of crops, to the act of eating and the sharing of recipes – are Nurvista's entry point to exploring issues of economics, labour, politics, culture and gender. Her practice is also concerned with the convergence between food and commodities, and their relationship to colonialism, economic and political power, and status. She works across a wide array of mediums: from sculptures created from crystallised sugar, painting, video, community-based projects and workshops.

Patricia Untario (b. 1984) is a mixed-media artist that works primarily with glass, whose practice examines the relationships between the domestic, the personal and societal experience. In recent works, Untario has been interested in the conversations (and its absence of) on sex in Indonesian public education and realms. *Silent* is an ongoing series of condom-shaped sculptures that is too contentious to be exhibited within Indonesia. The transparent, ethereal works offer lightness to its subject, alongside paradoxical feelings of fragility and nonacceptance.

YAVUZ GALLERY

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Opening Hours: Tue – Sat: 11am – 7pm, Sun: 1pm – 5pm | Mon & public holidays: by appointment only



Elia Nurvita
1) The Frontiers
 2020
 Underglaze and transparent glaze on stoneware clay
 Each sculpture approx. 14 x 18 x 18 cm



Muhammad Akbar
2) Frog Eye on Untitled #3
 2020
 Paper, blacklight, needles
 102 x 102 x 18.7 cm



Muhammad Akbar
3) Frog Eye on Untitled #2
 2020
 Paper, blacklight, needles
 102 x 102 x 18.7 cm



Patricia Untario
4) Silent #2
 2019
 55 pieces blown borosilicate glass, LED lamps
 Approx. length of installation: 550 cm
 Unique work



Bandu Darmawan
5) Kosong Karena Penuh (Empty Because it's Full)
 2020
 RGB LED light, fan
 Light size: 100 x 100 x 10 cm;
 Fan size: 27 cm diameter, 21 cm depth



Prihatmoko Moki
6) Primbon Betaljemur Adammakna Babak #4
 2020
 Batik on fabric
 Approx. 132 x 217 cm



Prihatmoko Moki
7) Primbon Betaljemur Adammakna Babak #3
 2020
 Batik on fabric
 Approx. 118 x 215 cm



Prihatmoko Moki
8) Primbon Betaljemur Adammakna Babak #2
 2020
 Batik on fabric
 Approx. 182 x 215 cm



Prihatmoko Moki
9) Primbon Betaljemur Adammakna Babak #1
 2020
 Batik on fabric
 Approx. 121 x 215 cm