



AN EXHIBITION
A MOVEMENT

INVITED
ARTIST PROFILE



ALIT AMBARA

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(b. 1970, Singaraja, Bali)

The creative driving force behind Nobodycorp. Internationale Unlimited and Posteraksi, Alit Ambara is a tireless figure to promote activism, movements and purpose into the arts, joining a short list of the most influential artists and designers in the country. Along with his collective, Cultural Team Work or Jaringan Kerja Budaya (JKB), Alit actively supplies eye-arresting illustrations with Creative Commons licensing or free to download and use, for campaigns that respond to notable social, political, and economic themes, including the currently heated resistance to Benoa Bay Reclamation in Bali (2013–).

Following his exhibition and a series of discussions in Rumah Sanur two years ago, JINGGA aims to resume the dialogue by showing the capabilities of masterfully executed visual presentation as an agent of change and social representation, and providing a platform to discuss and explore more of the practice and its potentials. Especially in light of the recent milestone, the years-long social movements have proven effective with the cancellation of the Environmental Impact Assessment in Benoa Bay, which would not be possible without collective contributions, including Alit's.

As Alit represents a collective consciousness, it is most appropriate that the exhibited works are "artefacts" acquired from various individuals and organizations where they have found purposes.

Merupakan penggerak kreatif di balik organisasi Nobodycorp. Internationale Unlimited dan Posteraksi, Alit Ambara merupakan sosok yang menghembuskan aktivisme, gerakan, dan tujuan dalam karya-karyanya, menjadikannya salah satu seniman dan desainer yang paling berpengaruh di masa ini. Bersama dengan kolektifnya Jaringan Kerja Budaya (JKB), Alit secara aktif menciptakan beragam ilustrasi dengan atribusi Creative Commons, yang dapat diunduh dan dipakai untuk kepentingan non-profit seperti kampanye yang merespon kepada isu-isu sosial, politik, dan ekonomi, termasuk salah satunya yang masih berjalan, Tolak Reklamasi Teluk Benoa (2013–).

Setelah pameran dan serangkaian diskusi di Rumah Sanur dua tahun lalu, kehadiran Alit di JINGGA bertujuan untuk melanjutkan dialog ini, dengan menunjukkan kemampuan eksesi visual sebagai agen perubahan dan representasi sosial, serta menyediakan platform untuk berdiskusi dan mengeksplorasi lebih banyak latihan dan potensinya. Khususnya mengingat tonggak baru-baru ini, gerakan sosial selama bertahun-tahun telah terbukti efektif dengan pembatalan Analisis Mengenai Dampak Lingkungan di Teluk Benoa, yang tidak akan mungkin tanpa kontribusi kolektif, termasuk Alit.

Merepresentasikan kesadaran kolektif, adalah tepat bagi karya yang dipamerkan adalah "artefak" yang diperoleh dari berbagai individu dan organisasi yang menggunakanannya.



JUMAADI

JUMAADI (b. 1973, Sidoarjo, East Java)

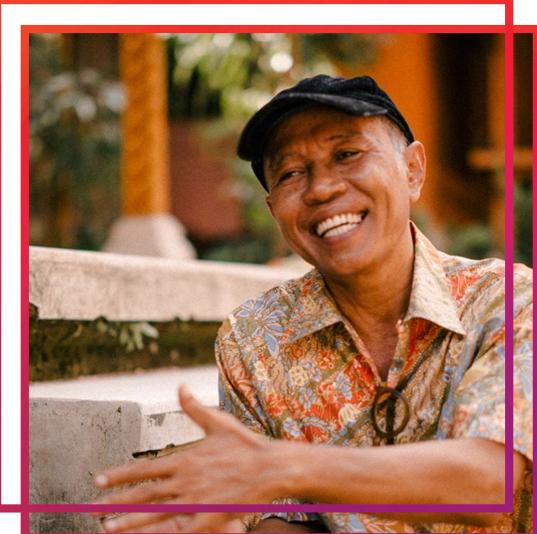
Known as a painter, performer, and dalang or shadow-puppeteer, Jumaadi draws inspiration from familiar elements of life, such as human emotions, relationships, stories, and immediate connection to nature. These elements are then translated into peculiar characters in paintings, installations, plays of words, and shadow performances. Born in East Java, Jumaadi has traveled leagues in both the motherland and overseas, constantly contributing to both national and international arts and cultural movements in his career. In addition to his extensive lists of accomplishments and activities, include being the recent winner of Mosman Art Prize (2017), and the finalist of Guirguis New Art Prize (2017); veteran to the 5th Moscow Biennale (2013), and former co-director to OzAsia's Ose Tara Lia (2009) in Adelaide, Australia.

Between his studio in Imogiri, Central Java, and his family home in Sydney, Australia, Jumaadi had spent parts of his lifetime in Bali, where he established relationships with the inhabitants, including the late I Nyoman Mandra (1946–2018), a leading artist in Kamasan whom he regarded as “a great teacher”. In collaboration with Kamasan painters, Jumaadi produces a triptych titled “Birth and Dogs”, “Snake Wedding”, and “Bone” (2018) using local canvas and paints. Albeit being personally connected with the region, using an approach of Balinese-origin is unprecedented in his history of works, which marks a milestone as well as a homage to the highly respected Kamasan design.

Dikenal sebagai pelukis, penampil, dan dalang, Jumaadi menarik inspirasi dari unsur-unsur kehidupan yang dikenal, seperti emosi manusia, cerita, serta hubungan langsung dengan alam. Unsur-unsur ini kemudian diterjemahkan ke dalam karakter-karakter dalam lukisan, instalasi, permainan kata-kata, dan pertunjukan wayang. Lahir di Jawa Timur, Jumaadi telah menjelajah berbagai liga baik di tanah air maupun di luar negeri, di mana ia secara konstan berkontribusi terhadap gerakan seni dan budaya nasional dan internasional dalam karirnya. Menambahkan daftar panjang prestasi dan aktivitasnya, adalah sebagai pemenang Mosman Art Prize (2017), dan finalis Guirguis New Art Prize (2017); veteran ke Moskow Biennale ke-5 (2013), dan mantan rekan direktur Omy Tara LiaAsia (2009) di Adelaide, Australia.

Antara studionya di Imogiri, Jawa Tengah, dan rumah keluarganya di Sydney, Australia, Jumaadi telah menghabiskan sebagian masa hidupnya di Bali, di mana ia menjalin hubungan dengan penduduk, termasuk almarhum I Nyoman Mandra (1946–2018), yang Beliau anggap sebagai “guru yang hebat”. Bekerja sama dengan pelukis Kamasan, Jumaadi memproduksi sebuah triptych berjudul “Kehairan dan Anjing”, “Pernikahan Ular”, dan “Tulang” (2018) menggunakan kanvas dan cat lokal. Meskipun secara pribadi terhubung dengan wilayah tersebut, menggunakan pendekatan asal Bali belum pernah terjadi sebelumnya dalam sejarah kerjanya, yang menandai tonggak sejarah sekaligus penghormatan terhadap desain Kamasan yang turun temurun





YOKA SARA

YOKA SARA
(b. 1965, Denpasar, Bali)

Raised among celebrated artists and craftsmen, internationally acclaimed architect and artist A.A. Yoka Sara has written his own history, and became a seminal figure in contemporary architecture both within and beyond Bali. Often addressed as “Ajik”, Yoka Sara’s practice is deeply rooted in traditional philosophies and aesthetics, yet informed with environmental principles such as local landscapes and ecosystems, which are thoughtfully integrated into contemporary structures and various forms of art. That being said, one of the most significant and prevalent element in traditional works, is the communal spirit, effort, and ownership among people to achieve a shared goal.

Inaugurated in 2013, Sprites was conceived and initiated by Yoka Sara as a celebration of Balinese creative energy, inviting along multi-disciplinary practitioners ranging from architects, designers, craftsmen, sound-engineers, performers, and many others into working together in a collaborative practice to achieve a bigger goal. Encompassed in the theme *Panca Maha Bhuta*, or the five elemental powers of macrocosmic and microcosmic beings, the premier SPRITES: [Initial] Art & Creative Biennale was launched with the theme “Earth” or “Pertiwi” (2013). Following its success, the series ensued with “Water” or “tirtha” (2015), “Agni” or “fire” (2017), and the upcoming “Bayu” or “wind” (2019) and “Ether” or “Akasa” (2021). Timed exactly between “Fire” and “Wind”, JINGGA represents a transitional phase within the series, as Sprites makes its way past halfway of its completion. Through artefacts of previous editions, audiences are invited to walk along what had manifested, and what may yet to come. Complimenting the exhibition, a process-based performance will also take place in the gallery, to take shape as time goes by.

Tumbuh di antara para seniman dan pengrajin masyhur, arsitek dan seniman A.A. Yoka Sara telah menulis sejarahnya sendiri baik di dalam maupun luar negeri, dan menjadi seorang tokoh penting dalam arsitektur kontemporer. Sering disebut sebagai “Ajik”, praktik Yoka Sara berakar kuat dalam filosofi dan estetika tradisional, di mana prinsip-prinsip lingkungan seperti lanskap dan ekosistem terintegrasi dengan baik ke dalam struktur kontemporer dan berbagai bentuk seni. Salah satunya, elemen yang esensial dalam karya-karya tradisional merupakan semangat komunal, upaya, dan kepemilikan di antara orang-orang untuk mencapai tujuan bersama.

Diresmikan pada 2013, Yoka Sara memprakarsai Sprites sebagai perayaan energi kreatif Bali, yang mengundang para praktisi multi-disiplin seperti arsitek, perancang, pengrajin, insinyur suara, pemain, dan banyak lainnya untuk bekerja bersama dalam praktik kolaborasi untuk mencapai tujuan yang lebih besar. Dicakup dalam tema *Panca Maha Bhuta*, atau lima kekuatan unsur makrokosmik dan mikrokosmos, SPRITES utama: [Awal] Seni & Biennale Kreatif diluncurkan dengan tema “Earth” atau “Pertiwi” (2013). Menyusul kesuksesannya, Serial ini terjadi dengan “Water” atau “tirtha” (2015), “Agni” atau “Fire” (2017), dan “Bayu” atau “Wind” yang akan datang (2019) dan “Ether” atau “Akasa” (2021). Kini berada tepat di antara “Agni” dan “Bayu”, JINGGA mewakili fase transisional ketika Sprites telah melalui separuh dari perjalanannya. Melalui artefak-artefak dari edisi sebelumnya, penonton diundang untuk melalui apa yang telah terwujud, dan mengantisipasi apa yang mungkin akan datang. Melengkapi instalasi tersebut, sebuah penampilan berbasis proses juga akan berlangsung di galeri, dan akan terbentuk seiring berjalannya waktu.

