



Introduction

I have been a keen country hopper ever since my father took me for my first travel adventure at the young age of six months old. Until this day, mobility has been a common practice I still find time adjusting into.

Despite being challenged with cultural adaptation, the drastic exposure to changes led me to a series of surprises - constantly being thrown into varying cultures and customs.

Throughout this journey, I have come to terms with the notion of (de)attachment with the familiar and have pushed myself to see things from different places.

While I am drawn to the human origin in everything I do, I am always in curiosity to understand what motivates people in what they do. As a writer, prose, rhythms, and structured sentences has always been a joy, but more often I have been attracted to visual mediums where the obvious are not always exposed.

I am a quiet observer always trying to nitpick about everything, be it cultural traditions, modern ideals, logic, metaphysics, structure, chaos, and everything in between.

After a whole lot of my life living in Australia, China, U.A.E, Thailand, I am currently residing in Jakarta, Indonesia where I am concerned about dissecting the contemporary side of Indonesia's creative industry.

Editorial

Starting as a writer and managing editor in an online publication, Whiteboard Journal, focusing primarily on design, ideas, and culture, I have developed my journalistic writing sensibilities by interviewing and producing articles on various topics. My main concern is the flourishing creative industry in Indonesia. I have since written for various publications.



List of Interviewees for Whiteboard Journal - On Jakarta

- Hermawan Tanzil
- Avianti Armand
- Andra Matin
- Agus Soesastro
- Dave Lumenta
- Eko Bintang
- Erik Prasetya
- FX Harsono
- Helianti Hilman
- Henricus
- Kandura Keramik
- Melissa Sunjaya
- Mouly Surya
- Nadine Zamira
- Nicoline Patricia Malina
- Oscar Motuloh
- Sandra Hamid



Fashion Photography with Nicoline Patricia Malina

WRITER *ATHINA IBRAHIM*
PHOTOGRAPHER *DWIPUTRI PERTIWI*



“I think being a creative you tend to reflect yourself in your work, and I like my models to be what I perceive strong women are like. Many people say that being a female photographer, I bring something different to the table that male photographers do not. Although my client’s opinion can’t be the same, I’d like to believe that I get hired because people like the images I make.”

As published on Whiteboardjournal.com

The Jakarta-based photographer dynamic body of work has earned her spreads displayed in magazines such as Elle, Harper’s Bazaar, & Esquire. Speaking to her, we learned that she has dabbled in multiple art disciplines prior to photography, and she constantly motivates herself to learn more. This constant search for knowledge is present in her photographs, which becomes more and more dynamic as she goes along.

Cultural Identity and The Arts with Fx Harsono

WRITER *ATHINA IBRAHIM*
PHOTOGRAPHER *DWIPUTRI PERTIWI*

“Through my research process and the latest exhibition, I understood our history is written by winners. Those who lose do not have a voice or a place in history. History will always be presented by those supporting the power of those who reign. From this I concluded that history is not singular, there are little parts of history of my own history or the history of my community and the rest.”

As published on Whiteboardjournal.com

To those in the art world, FX Harsono needs no introduction, as a art activist, he has spent his whole life creatively narrating his life and the culture around him through various art mediums. His sense of inquisitiveness has led him to constantly trace back history and extend a voice towards the oppressed. Whiteboard Journal had a chance to talk to FX Harsono at Dia.Lo.Gue about the exploration of his own identity and what he expects from younger generation of artists.



Country of The Past - On Cambodia

WRITER AND PHOTOGRAPHER
ATHINA IBRAHIM

Any maxim on traveling would repeatedly confirm the thought that traveling is meant to be a transformative process – a journey to open minds, shift paradigms and become a means to make one culturally knowledgeable. As travel can only affect those who truly look for change, so it goes, that my trip to Cambodia was undeniably a transformative one, leaving me, though, with a few uncomfortable realization.

Cambodia struck a rather strange chord in me, unlike its neighboring countries, Thailand or Vietnam that frequently identifies itself with the word “charm” – immediately recognized for its hospitality, local food, or original remains of architecture. Cambodia took awhile for me to pinpoint. “I don’t know how to identify Cambodia – other than Angkor Wat I really don’t know what I would be here for,” mentioned a fellow hostel roommate, an Argentinean, who had his fair share of traveling around Southeast Asia.

Unlike its neighbors, Cambodia’s economic development has been very slow. Repeatedly, I was told about Cambodia’s brutal upheaval during the Khmer Rouge Regime. A four-year mass genocide in the year 1975, governed by a hard-line communist leader, Pol Pot in his appalling quest to wipe the country clean from its intellectuals and minorities.

As Shakespeare wrote, “What’s past is prologue”, years after, Cambodia still suffered the remains of the grueling civil war. Year Zero, was the aftermath of the brutal dictatorship, where cities were emptied, schools and factories closed, leaving the Cambodian people with starvation and struggle to return what has been lost.

The subsequent brutality also made it difficult to piece together the disparate identity and culture of Cambodia. Hunting down a friend’s request for a Cambodian record of the legendary singer Mao Sareth proved to be a tricky task. Piracy, although common in Southeast Asia, seem to be the only option to find a glimpse of the local music scene. “It’s difficult to find original records in Cambodia nowadays, most of them were wiped together with the artists during the Khmer Rouge” a middle-age storeowner said, when I asked of the places to find original records – confirming to me the troubles of obtaining reproduced collection of the past.

Today, the much stable political situation in Cambodia has attracted more tourists than ever before, and as if designed to welcome these tourists (as was I), Phnom Penh and Siem Reap are two of the main cities where preservation of the cities are apparent. Foreign aid from France, China, and Korea has abundantly contributed to the improved architectural structure. Psar Thmei, commonly referred as the Central Market, built with its striking art-deco dome in 1937, now stands brighter and felt slightly rigid since its recent renovation in 2011. Both the Phnom Penh and Siem Reap international Airport had also undergone a million dollar improvement program in the last years to acquire the modern and accessible amenities in presents today.

Nevertheless, it was strange to experience Cambodia over its relatively crude constructions. In fact, it seems slightly out of place. The Killing Field for instance, appeared less miserable and ordinary by first impression, if it wasn’t for the audio-guide that set the mood of the tour, equipping us listeners with testimonials from the Khmer Rouge survivors and musical references that became background to the horrific murders.

During the 9-hour trip I spent on a local bus from Phnom Penh to Siem Reap, I couldn’t help but notice the cultural bubble the numerous tourists and I were guided into, we were fed into the beauty of Angkor and the city’s constructed markets and hotels. But as I held in my hand Debbie Milman’s book ‘How to Think Like a Great Graphic Designer’, peering into the lives of design icons and their modern ideologies, taking a glimpse over the bus window, I was struck by the ironic realities Cambodia faces today, here was a country gaining great momentum from the flocking tourists but as seen around the actual landscapes of the connecting cities is view of a country still shadowed by suffering, degradation, and heaily relying on foreign aid to move forward.

Cambodia is a country that has attracted people less for what it stands now, not for the refurbished infrastructure (or the lack of it), but its complex layered past. One that leaves people haunted over its harrowing political turmoil and one that offers an equally romanticized vision as once a sacred kingdom marked Cambodia at its best.

As published on Whiteboardjournal.com



ASIAN CREATIVES

- On Jakarta

WRITER *ATHINA IBRAHIM*

PHOTOGRAPHER *DWIPUTRI PERTIWI*

In recent years, we have heard Indonesia's creative scene giving birth to more galleries, biennales, and fairs. There is also an exciting emergence of communities and artists. Many explore their interest in art by engaging in fields such as film, photography or even music and design.

Yet this overwhelming growth still raises questions concerning Indonesia's prolonged creative repression. It was only after the reformation era (post 1998) that we began to explore our creative potentials. In the past, limited art spaces were an underlying issue. Today, amid this massive economic boom, pursuing a creative path is still met with doubts. The scene is now divided into the art and the industry, the juggle between creative freedom and commercial work. "The cultivation of creativity always encounters factors such as client's wants and target markets," explains curator Mitha Budhyarto in her curatorial essay in the exhibition "EXI(S)T" that aims to incubate local artistic talents with a background in the industry hosted by a Jakarta-based contemporary art space Dia.Lo.Gue.

This discourse often stems from our past struggling economy, the lack of credible art institutions and support from the local government – limiting our presence in the international scene. Oftentimes, these factors push practitioners to take matters into their own hands by creating small-scale enterprises.

The issue may lie in Indonesia's size and diversity. Creatively, Indonesia is divided into 14 sub-sectors including divisions that are based on heritage and innovation – making it difficult to notice signs of growth.

Every emerging art form is a social commentary that is independent from each other. No absolute standardization exists – opening loopholes of opportunities for art practice or entrepreneurial forces. Art has always been rooted in the Indonesian culture. We are a melting pot of cultures and history – from the influences of religion to cultural colonization.

Bali still preserves its traditional arts and crafts, while Bandung is gradually gaining the recognition it deserves for its D.I.Y. culture and craftsmanship and Yogyakarta for its fine arts and independent art institutions.

On a global map, Jakarta is a hidden gem. The strong creative energy and dynamic space of the city opens plenty of room for innovation. There is a balance acquired by the young people between a strong local identity and international relevancy. With the thriving economy, what is needed at this point is a narrative to address this organic growth.

"The challenge for Indonesia is to figure out how it gets its message out there," affirms the media mogul behind Monocle, Tyler Brülé.

As a creative media, **Whiteboard Journal** has been documenting the movement of Indonesia's cultural figures and sub-cultures. We have been acting as a platform to promote potential artists, academics, and practitioners on various levels.

With international eyes looking at the East, even UK-based fashion consultant Toby Meadows sees positively of Indonesia, "There is a positive outlook. A fantastic infrastructure, talent, and there is a lot of investment." For the next few years, we are certain it will be a great time to be creative in Indonesia.

As featured on Asian Creatives by UBIES Japan





The Challenges to Indonesia's ambitious national health insurance plan

- On Health

WRITER *ATHINA IBRAHIM & MAX ROCHER*
 PHOTOGRAPHER *ATHINA IBRAHIM*

In January 2014, Indonesia's President 'Jokowi' announced a new compulsory national health insurance scheme that aims to make basic healthcare available to everyone by 2019.

Jokowi had campaigned on this policy, claiming he would pay for it by abolishing the fuel subsidies that accounted for a third of Indonesia's GDP spending. A year after coming into office, he did just that. In its first year, 133 million people were signed up, an achievement met by the international media with relatively little comment, which is odd when one considers the scale of the undertaking: a developing country (GDP per capita just US\$3,800) committing to the provision of free healthcare for all of its 250 million citizens, living across an archipelago comprised of 1,000 permanently settled islands, spanning upwards of 5,000km. In a country where the prevalence of poverty means that health issues can ruin families and livelihoods, where stories of selling houses and farms to pay for treatment for serious ailments are not rare, the potential impact on society is huge.

The most obvious effect will be found in the provinces,

the Tier 2 and 3 towns and rural areas that surround them, simply because half of Indonesia's population are still living below the poverty line where healthcare services are limited. But these areas are also the hardest to implement services – expect corruption, and a struggle to meet the demand.

Compared to their Southeast Asian counterparts, Indonesia's healthcare services are still by the lack of hospital beds, physicians, nurses, and midwives available per 1,000 people. Healthcare coverage became an answer for the 250 million people who were uninsured.

How traditional beliefs impact health services

Indonesian traditions and cultural habits can be an impediment to the uptake of modern health services. The religious concept of *pasrah* (to surrender), for instance, discourages people from seeking medical attention and to instead leave their health in god's hands. In Flores, going to a shaman is not uncommon. Alternative medicine and black magic treatments are often still preferred. Only when illnesses are life threatening would they consider going to see a doctor, and even then, the nuclear family must come to a consensus that treatment is the right option. Unlike the city, in rural areas death is celebrated more than life. Death ceremonies are enlivened with offerings of animals and rituals of keeping corpses in the house a few days before a proper burial is made. Age Sudarmarji, a former resident dentist in Flores faces these frustrations: "While the healthcare coverage gives people the benefit of taking care of their health at an affordable cost, trust towards modern medical approaches is still a major issue."

Moreover, a lack of access to quality healthcare, social services, and lower levels of education in rural areas determine the mortality of women and children. According to a 2012 Unicef Report on Maternal and Child Health, "Under-five mortality rates are over 90 per thousand in three eastern provinces." When going to a shaman fails to deliver results, the availability of better health services can push families on the poverty line to reconsider their options.

Implementation is difficult in rural areas, predominantly in eastern provinces, where there are fewer facilities and doctors. In Nusa Tenggara Timur, for instance, for every five clinics, there is often only one doctor available. Here a nurse – whose job is normally to assist a doctor – may have to run an entire clinic alone. A shortage due to extremely low wages (dentists get paid 500 Rupiah (about four American cents) per patient, whereas doctors earn 2500 Rupiah) earned. The distance to clinics, long commutes, and the lack of available beds are still alarming in Indonesia. Indonesia has one of the lowest bed-to-population ratios worldwide – just 0.8 per 1,000 citizens in 2012.

A legacy of distrust towards government

In the city, the challenges are different including a legacy of distrust of the government and a relatively high prevalence of existing healthcare coverage.

Though skepticism of government initiatives runs throughout the country, city dwellers have more choice owing to the higher prevalence of private companies. Indeed, many are avoiding the long awaited and promising BPJS (Badan Penyelenggara Jaminan Kesehatan/ Healthcare Agency)

program due to fears of not getting the medical treatment they need or the quality of care they could get elsewhere. In the city, where time is a luxury and private health insurance companies are plenty, the public often opts for more expensive but speedy private services not only because they are deemed more reliable, but also because they aren't keen on going through BPJS Kesehatan's supposedly lengthy administrative process – a process that could easily be affected by corruption. Coupled with the lack of positive media coverage on the success of the program, the mandatory health insurance program hasn't gained the widespread public recognition it deserves.

Implications of the increased healthcare coverage

Improved access to healthcare may benefit not only citizens but also the health and pharma industries, with payoffs including an anticipated increase in generic drug production capacity. It is suggested by the Indonesian Data Business Center, the healthcare plan will bring with it an economic contribution of 18.6 trillion Rupiah. (Approximately 1.4 billion USD)

The present healthcare plan provides a once in a generation chance to explore people's relationship with health. It could boost the economy and people's health outcomes, but only if it is designed in a way that helps overcome the distrust of government in cities and resolves conflicts with traditional beliefs.

As published on Flamingo.com



A TULISAN WOMAN: PUTRI MIRANTI INDRA

- On People

WRITER *ATHINA IBRAHIM*

PHOTOGRAPHER *MICHAL GORZYNSKI*

“I was hooked by the enjoyment and appreciation of seeing the expression people had over my cooking” – Putri Miranti Indra

A hazy yellowish tone accompanied by a classic French chanson and the mysterious arms pouring sugar over a steel pot. Discreet and unknown, this anonymous body adorning a Tulisan Admiral Kasarung Apron then gently fuses the ingredients together to form a delicately sticky form of caramel as our view is later shifted to the face of the taster and cook as she quietly moves away from the focal shoot. This was my first memory of Putri Miranti in a cooking video before finally having met her a year later.

Two things that immediately attracted my attention to Putri Miranti upon our first encounter were her brightly lit red lipstick and her bulging eyes. All of which speaks volume to her vibrant personality. With her straight-cut bangs that gave ample attention to her eyes, Putri embraces a wonder to whatever comes across her. She radiantly throws her confident smile as we shook hands and moved on to our meeting.

Any cook I have encountered would always mention the love of cooking to start from the home. As for Putri, whose family owns a catering business, the exposure to the cooking world was natural for her. Her favorite pastime as a child would be playing cook, “I have always been an ambitious cook,” explaining her process in a cooking set-up where she favored creating a make-believe ‘Gado-Gado’ (Indonesian mix vegetable dish) with leaves or Chocolate Chip Cookies with mud and stones. “I always dreamed of having a Doraemon pouch filled with cooking utensils.”

Even during high-school years, she knew where she was headed, she forgo the Science Major by requesting the school Principal the course would not be convenient for her future interest to pursue cooking wholeheartedly.

What she does today in becoming a cooking host for an independent cooking YouTube Channel, KokikuTV, and mastering the balance of teaching cooking lessons and becoming a private dining chef may be perceived to happen by instant in this self-made generation. But Putri

has actually gone through a series of exploration before finally setting foot on a path she confidently feels arranges her love for cuisine. She has worked 12 hours straight in a day in the hospitality business in Singapore which resulted in a serious case of backpain for the tedious routinity of carrying 12 or 15 kilograms of mixers and repeatedly doing the same form of recipes.

It was as if she was guided by her two TV food personalities, Anthony Bourdain and Nigella Lawson, who became the benchmark to express her true artistic vision. After the pain of overworking, she decided to take a break from the culinary world to take on an offer which answers her love for traveling. She became a TV host for a traveling program, in hopes she could shift gear back into her main love of making food.

Early on, before having her own cooking show, I asked – rather awkwardly afraid of using the wrong words – of her love of being in the spotlight, to which my reserved question she dismissed confidently, “You mean whether I love appearing in the spotlight? Of course! I prefer talking for hours than writing” (The exact words she used in Indonesian was “Banci Tampil” which is roughly translated as being a “Spotlight Hogger”) as she laughed her giddy laugh.

It was the priorities of a married life which pushed her to review her frequent travels. “Maybe it was meant to bring me back to creating.” Putri realised the initial discipline behind the kitchen combined with the curious tastebuds from traveling made her want to influence and share her knowledge to a wider audience. The more viral it is through media, either print or online, the more she feels of it as a learning experience to upgrade her skills.

Today, her recipes are a merge of techniques and recipes of international and local. Especially after having two people, her mom and the much-respected father of Indonesian culinary, William Wongso comment on using the variety and abundant resources found in Indonesia. For the Tulisan team, she made the Banana Profiterole which was inspired by the classic Indonesian Banana Fritters.

She continues to innovate with much perseverance and a stimulated motivation, “I like to have fun in the kitchen, once you are rigid, it shows in your food.” As Putri’s voice animates from lines of squeaking sentences to glaringly laugh without reservation, she embodies the fun and excitement ready to fire blaze and lit the room with her persona and visual treats.

As published on mytulisan.com

Commercial

For commercial purposes I have worked with a number of establishments from hospitality, retail, to co-workings spaces to communicate the essence of their brand in the form of conceptualizing ideas and creating content through copywriting. These are a few of the selected brands I have worked with in the past.

the katha

T A N A H

T E D U H

The Katha is a boutique developer established in 2010 by a group of likeminded individuals who foresaw the potential of what a development could be. Excelling for its management team's background in architecture, design, property development, and finance, the developers transcends an unparalleled spatial experience not confined for its practical objectives of living but provides an exploration of space influenced by the appreciation towards design.

Each development is approached individually by articulating a visual style showcasing the quality of lifestyle envisaged. It is not a matter of its outer façade, every property must retreat to an element of surprise and an exploration of design concepts that breaks conventional norms of existing property models.

Through the current developments of townhouses, private residencies, apartments and commercial spaces, the management have raised the standard of property development in prime areas of Jakarta and Bali and continue to enhance value throughout Indonesia.

*Project: Company Profile Copywriting
Client: PT Eastbold Holdings*

Tanah Teduh is a residential project aiming to emphasize Indonesian contemporary architecture. As a pilot project, the project exists to answer the needs of the developer, architects and end users by focusing widely on its aesthetics and function equally.

Headed by prominent Indonesian architect, Andra Matin as principle architect, Tanah Teduh was established to find a riveting solution to everyday living by gathering nine like-minded architects to visually design a building that is defined by its pre-existing environment. It further encourages an amiable living experience on the grounds of an honest and unobtrusive living space enveloped by a healthy distribution of sunlight, open ventilation and existing tree plots.

Tanah Teduh's reactive architecture adapts dynamically to the contours of its land, one may in fact find the existence of a tree plot inside the living space as the result of keeping the natural element intact and unchanged.

*Project: Company Profile Copywriting
Client: Tanah Teduh*



NOSTOI

weave

.TEMU

Through travelling extensively, Ruben Kosenda also saw the indefinite possibilities emerging in the place he calls home – Indonesia. The work of local talents – artists, designers, and architectures – is thus incorporated to present all the contemporary design aspects of the hotel.

As a multifaceted retreat nestled among an accessible neighborhood close to the hustle and bustle of Jakarta's business and shopping district. Kosenda Hotel gives both a glimpse of the past and the future. Located in Wahid Hasyim road, this 8-floor hotel is an ode to the angular geometries of Betawi architecture, while simultaneously paying tribute to the surrounding environment. Its past resonates to Mr. Kosenda's familiarity of the neighborhood in his earlier days. Achieving memorabilia through the present implant of a Tamarind Tree by the porch. Its future lies in the uncompromised forward thinking instilled in its design and service.

Project: Company Profile Copywriting
Client: Kosenda Hotel

Nostoi is taken from the word "Nostos" which mean "return home." To place Nostoi as a housing name refers to finding a sanctuary as people return home to find the comforts of their life in their own personal space. To once travel and make ends meet only with their pursuits and ideals only to find their own self and return in a place they can call home.

Only those who have a good worldly exposure tend to be exclusive to other people. They share the same passion in their own community and understand the exclusivity of groups who are proud of their lifestyle of indulging in design, culture, and good food, these young executives are considered to have a clique of their own.

Nostoi is a 5 level Studio Apartment consisting of one room acting as a living, dining, and bedroom. There are 40 units available to be rented daily, monthly, or yearly.

Project: Name Finding
Client: Merrywell Studio

A new co-working space for creatives to flourish their creative mind and incubate their talent to be able to be a self-sustaining enterprise.

Located in Gading Serpong, this co-working space foresees the potential growth of individuals and start-ups to want to network, grow, and harness their potential through rigorous support from sound expertise. The aim is to become a backbone for creatives to build their own infrastructure.

By definition weave is a form (fabric or a fabric item) by interlacing long threads passing in one direction with others at a right angle to them. In this analogy, we are placing weave in the context of the co-working place as a place of communion where ideas are interlocked with each other going through a series of filtering and bouncing from one person to the next before it becomes a part of a larger scheme. An idea bigger than itself. And can benefit a bigger community.

Project: Name Finding
Client: Merrywell Studio

.TEMU (Titik Temu) brings back the old experience in a modern setting with the utmost commitment of serving quality coffee and the best range of Indonesian and international food, in hopes of bringing warm discussion with familiar faces.

From the olden days, the localized Warung Kopi (Coffee Stalls) in Indonesia would have long tables as a meeting point for workers to sit on the ground talking about daily matters while eating and sipping coffee in a relaxed atmosphere. Years passed and the habit of talking over coffee remains the same.

With a long respected tradition of Indonesian communal habits, on 24th of April 2016, .TEMU (Titik Temu) had a soft opening in the heart of Seminyak, Bali. Titik Temu refers to 'meeting point' in Indonesian placing emphasis to the Indonesian desire of fostering relationships over a good cup of coffee and delights.

Project: Name Finding
Client: Merrywell Studio

Curatorial

E(x)ist #5: Body of land surrounded by water is the fifth installment of an art program created to highlight the growing art scene and artist in Jakarta. My main task was as co-curator, guiding discussion, with the artists facilitating workshops through selected speaker, organising the event and summarizing the theme through a curatorial statement. That goes along with the other few independent projects with the same process.



BODY OF LAND SURROUNDED BY WATER - On the Ocean

The sea has for centuries been known to have a paradoxical presence. It symbolizes the vastness of nature's beauty yet it holds within it a power to be destructive and feared upon. Literature, mythology, and early artwork have been recognized to use the sea to represent this dichotomy of nature.

“What lies beyond the sea,” is an adage often used to talk of the unknown mystery and distant lands on the other side of the sea – as geographically 71 percent of the earth is covered in water – or within as the hostility of the sea stems from stories of extraordinary creatures – kraken, sharks, and mythological sea monsters.

This was enhanced further by a genre of literature coined Nautical Literature. Shakespeare's renowned 'The Tempest' uses the sea as a backdrop of war and the siege of power enveloped under the wrath of the ocean and storm. Ernest Hemmingway's 'The Old Man and The Sea' describe the indignant fight against the beast caught from the ocean. While Homer's 'Odyssey' uses the sea as a powerful tool of the gods who can bring suffering or occasionally bringing the gift of life. The famous Japanese artwork “The Great Wave Off Kanagawa” is a print of wave threats and the impact of Tsunami. While in Southeast Asian culture, the immense sea is often used as a symbol of voyage and livelihood.

In the latest Exi(s)t, we explore the notion of the sea and its existence in the city. We explore the complexities of land-sea relations within the context of urbanism, development, and archipelagic state. It aims to facilitate critical reflections and discussions about questions such as - and not limited to - what roles (be they cultural, economic, political) does the sea play on local, regional and global levels? How do we analyse the social aspects of land reclamation as a method for creating new urban spaces? How should we discuss the relevance of ports - located on the waterfront looking outward - as points of contact between people, goods and ideas, from both a historical and present perspective? How have folklore and myths shape our imagination about land-sea relations?

Due to the geographical location and historical experience, there presents a circulating term 'Maritim' and 'Bahari' in Indonesia to describe the sea contextually and culturally. 'Bahari' is used to explain the sea culturally as a source of livelihood especially food supply. 'Maritim' alleviates the sea in Indonesia for its economic and political welfare. These thoughts disseminated was countered as the sea – proved important – is often forgotten, hence the saying, “memungungi laut” circulated as we realize even though we live in a archipelagic state, the notion of putting our back against the sea become more apparent.

The works in this Exi(s)t was discussed on varying understanding of the sea and human implications. The sea often praised for its beauty often becomes a by-product. Gadis Fitriana explores the consequences of human interaction, in her artwork as she chose coral bleaching the centerpiece and emphasizes on a wave of thought 'anthropocene' –

where ecological hazard are the product of human authority. She farmed a symbolic communal prayer mourning our ignorance for the environment. While Gabriel Sena follows up with the sea as a recreational arena not tended by visitors. We seek for constant stimulation, but again, leave remains of our frivolous time as waste in the hands of the sea. Sena finds the opportunity to collect the remains of our careless nature.

Ahmad Fauzan takes his research based on personal curiosity. He plays on the personification of the sea. Ahmad embraces the sea based on gender perceived in different cultural concepts and myths where often varying cultures represent the sea as a mother or a father due to its feminine trait to nurture and give life or its masculine persona to conquer and be a symbol of heroism. This categorization is presented in a book format retelling traditional nautical folklore.

Fiametta Gabriela (Gaby) and Rianti Gautama settles with a humanistic approach, the sea is no longer a consequence or is it an indefinite categorization, but it is a source of livelihood, the provider who sits by the side of the human. It provides to those who live by its coastline. Both their approach was to peer into the lives of the women of Kampung Nelayan, whose main activities, day in and day out, is to peel green clamshells. Gaby as a mother herself symbolically places the sea, the workingwomen, and the green clamshells as mothers – who provide without question but often, transpires as a backdrop. While Rianti, with her architectural background understands space as a living foundation by building a replica of the house, sounds, and visual elements representing the state of these women and men in those villages.

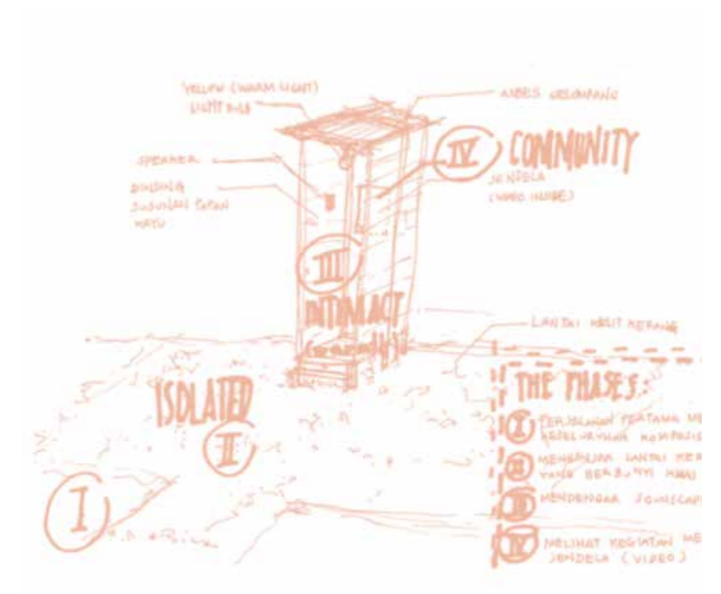
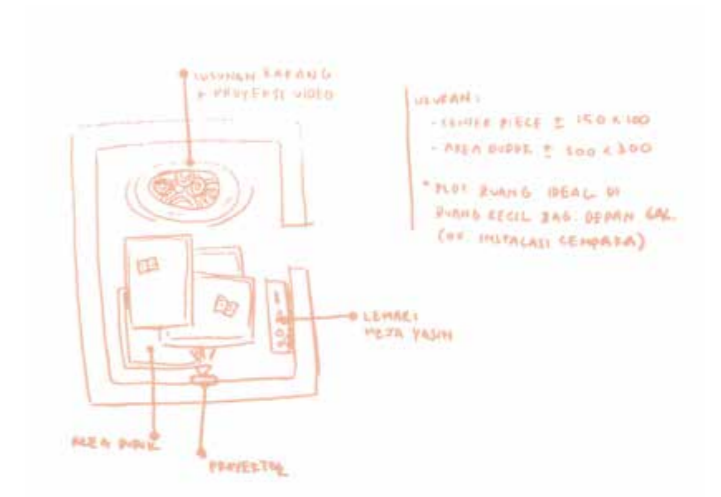
Dio Prakasa strategizes a different approach, with his innate interest in politics and social cultures. He sees the ocean as a basis of trade, as a connection between borders and tribes. The sea here is presented with historical findings and symbolic representation of territorial strategic interest amplified through video mapping.

While we often place the sea as a by-line, this conceptual finding bridges the importance of the sea to form our cultural perception.

*Before the dream (or the terror) could weave
Mythologies and cosmogonies,
Before the time could mint itself into days,*

*The sea, the always sea, it had been and it was.
Who is the sea? Who is that violent
Antique being that gnaws at the pillars
Of the earth and is one and many of the seas
And abyss and splendor and chance and wind?
Who looks on it sees it for the first time.
Always. With that wonder which all things
Elementary leave behind, the beauty
In evenings, the moon, flame of the bonfire.
Who is the sea, who am I? I will know it
In the days to come that follow the agony*

As Argentine writer, Jorge Luis Berges describes above in his poem 'El Mar' (The sea), the beauty of the sea if not appreciated can be agonizing. And as urban dwellers enveloped by water, we must be aware that the powerful presence of the sea has the ability to capture us by surprise.



MOSS

WRITER *ATHINA IBRAHIM*
PHOTOGRAPHER *POPPIE MAYIESKY*

'Moss' is flowerless, spore-producing plant typically growing in damp or shady locations. Through this thought, Poppie Mayiesky captures the mundane activities in her daily work that are potentially beautiful in her eyes. The often-fleeting moments sitting unnoticed.

"Dialect of moss on stone - an interface of immensity and minuteness, of past and present, softness and hardness, stillness and vibrancy, yin and yan." Kimmerer, R.W. (2003). Gathering Moss: A Natural and Cultural History of Mosses.

--

Poppie Mayiesky adores beautiful things. Her main objects are often of attractive humans, nature, and spaces. These qualities are especially represented through her work as a fashion photographer having to build a perfect persona of beauty.

She is intuitive in her approach and uses subtlety to guide her process – finding loopholes of intimate expression within the confines of what is defined by expectation.

These selected photographs aims to look instead at the moments she noticed as she was staging a photo shoot. The mundane moments of hair fixing, changing clothes, or shifting poses when captured created a rather surrealistic and elusive composition that resonated to her.

As the renowned photographer, Henri Cartier-Bresson once mentioned of the 'decisive moment,' where a split second captured can define the potential beauty of a moment, these collection aims to find personal meaning behind the fleeting moments that we often fall short to notice.



MIDNIGHT GARDEN

WRITER *ATHINA IBRAHIM*
PHOTOGRAPHER *HUGO SETYO*

"We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty."– Tanizaki, J. (1933). In Praise of Shadows.

--

The sun nourishes those who encounter it. It provides those with a certain glow, beaming ray of excitement and admiration of basking under the golden-lit of attention.

As the sun shines the attractiveness of a woman through light, beneath all brightness lays a shadow – forming the silhouette of beauty we see. The most beautiful women are sometimes not the most discerning. Most times, they stray away from the light and praise the darkness – not under the grip of fear but in quiet possession of grace. The women in comfort being in mystery and sometimes solitude – rejoicing their existence under the radar.

Just as nocturnal flowers, they bloom without notice under the dim moonlight, beautifully shining with its white and silver foliage, further pulling us with their lingering fragrance.

Not everyone is meant to be under the sun, but it does not mean the moon and night leaves anyone forgotten.

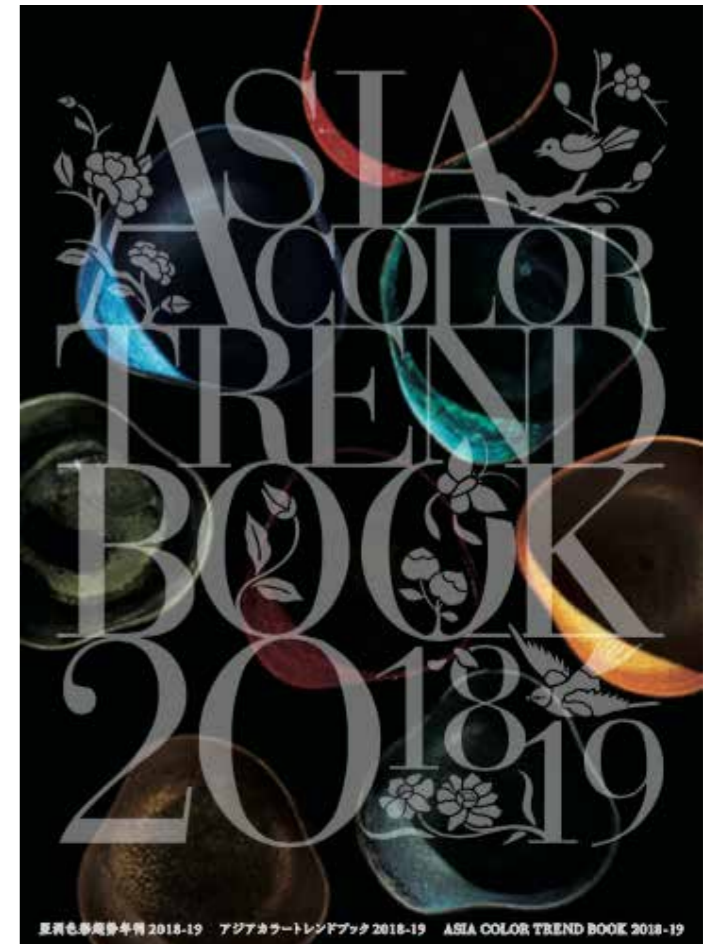
In this collection, we bring to you an ensemble of nocturnal beauty.



Trend Forecasting

For two years consecutively, I was referred to become contributing writer and local advisor for an Asian Color Trend Book 2017-2018 and 2018 - 2019 by DIC Color Design Inc, Japan. Including showcasing the local color trends of contemporary Indonesian brands: TOTON, Kraton, Karsa, BYO, FBudi, Eva Natasa, Lekat, SVA Living, Clarissa Kwok, Salihara Theatre Building and Studi-o Cahaya.

www.dic-color.com/press



Athina Dinda
Nurquatria Ibrahim

CONTACT

athinadinda@gmail.com
+6281386003446

EDUCATION

Assumption University (ABAC) | 2008
BBA International Business Management
Bangkok

Gandhi Memorial High School
Jakarta

Cambridge High School
Abu Dhabi

Beijing No. 55 International Junior High School
Beijing

ACADEMIC ACTIVITIES

Head of Indonesian Student Union | 2004 - 2008
Assumption University
Bangkok

Participant: 5th Saint Gabrielle Debating Competition
Assumption University
Bangkok

SKILLS

Journalism
Creative Writing
Research
Visual Art
Trend Analysis
Project Management

WORKSHOPS

Elementary program Public Speaking | 2011
Talk Inc. School of TV Presenters and in-house MC
Jakarta

Creative Writing Workshop | 2013
Salihara Literature Biennale with author Ayu Utami
Jakarta

Creative Design Workshop | 2013
Tulisan with creative director Sebastien Theraulaz
Jakarta

Visual Literacy Workshop | 2014
Panna Foto Institute with photographer Edy Purnomo & Ahmad Salman
Jakarta

EXPERIENCE

British Council | 2017
Arts Programme Manager
Jakarta

Flamingo | 2016
Cultural Content Editor
Jakarta

Tulisan | 2013 - 2016
Content Creator
Jakarta

Whiteboard Journal | 2010 - 2014
Managing Editor
Jakarta

Various Commercial and Corporate Companies | 2011 - Present
Freelance Writer
Bangkok
Jakarta

PROJECTS

E(x)ist #5 | 2016
Co-curator

TEDxJakartaSelatan | 2012
Main Team | Branding & Guest Relations

The Wander Years | 2015
Store Owner | Marketing Director

INTEREST

Photography
Architecture
Literature
Design
Traveling