

BOOTH C7

ART JAKARTA

30 August - 1 September 2019

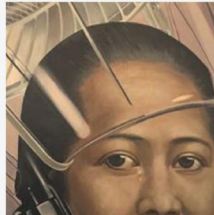
Art Jakarta, Jakarta Convention Center, Senayan
(JCC Senayan), Jl. Jend. Gatot Subroto Senayan,
Gelora, DKI Jakarta 10270, Indonesia

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ISA Art Design

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SQUARE ONE 2.0

A.D Pirous | Ahmad Sadali | Dede Eri Supria | Heri Dono | Arie Smit | Yunizar
Christine Ay Tjoe

30 August - 1 September 2019
Art Jakarta, Jakarta Convention Center, Senayan

SQUARE ONE 2.0

Many doubts that early works by established artists are worth more and tend to be more collectible than the later ones produced after the artists have already become famous. This is true for several reasons. The works that were done when the artists were younger or less experienced tend to show a more daring, energized, and exploratory result; which make them more unique compared to their later works. Especially the pieces for which the artists eventually became best known. From a historical standpoint, early works tell us the most about how an artist's mature style evolved. Conceiving, creating and producing new and different work is a genuine adventure, and it almost always shows in the art. Indonesia has many creative and talented contemporary artists who have been involved in the international art world. These artists also have interesting earlier works in their attics that convey significance in their narrative from square one. In this year's Art Jakarta, ISA Art + Design is proud to present "Square One 2.0" an extension of the previous collection exhibited at Art Moments Jakarta 2019, a group exhibition of Indonesia's established artists' early works that marked their first stepping-stone for which they are known for.

These works are the groundwork of their thought, imagery, collage, composition and a mixture of media that distinguish their artistic identity. "Square One" represents the time and place when the artists were still in the process of direction, where they would end up, what the future holds, or how their art would be received. Curated by ISA Art + Design, the exhibition features early works by A.D Pirous, Dede Eri Supria, Eko Nugroho, FX Harsono, Heri Dono, Ahmad Sadali and Yunizar. "Square One 2.0" will highlight a very clear sense of individuality between each of the artists during their discovery process of their best-known style of work.

A.D Pirous often convey themes of mankind and belief systems that always have a strong presence in his works. Pirous examines how the teaching of religion in general and of Islam in particular always guides humans in every step of their lives. The system let humans know ways of doing things, and how to always try to become a better human being.

Ahmad Sadali continued to develop his work in abstract style and combined it with Islamic spirituality and mysticism. Sadali was also a muralist, a designer, and an academic. Most of his works visually embodies composition, fields of arrangement of shapes, and unity in neutral colors mixed with gold leaf fragments.

Dede Eri Supria's surrealistic symbolisms raises the portrait of urban life, especially those who are oppressed in the midst of the hustle and bustle of the progress of big cities, hence; Jakarta. Dede's works show optical accuracy, which makes his paintings look like portraits and feels distinctive because of his surrealistic symbolism.

Heri Dono makes the most use of wild deformations and free fantasies out of which emerge characters and narratives of the stories of wayang (traditional shadow puppet play). Adding his profound knowledge of children's cartoons, animations and comics, Heri Dono's canvas is always filled with highly astonishing characters of intertwined fantasy and absurd stories. Integration of his personal critical remarks on socio-political issues in Indonesia and abroad are also conveyed through his paintings.

Yunizar reveals his paintings in sophisticated expressive style, articulated through playful composition and subtle palette. He executes primarily in acrylic and pencil, his works stand out in terms of texture, color, brushwork and rhythm. The simplicity of visual elements in his work is the result of a personal aesthetic judgment. He seeks beauty, especially in the trivial and in what is deemed by all else as useless, and unimportant. To capture intuition and impulse is the great aim of the artist.

FX Harsono is an active critic of Indonesian politics, society and culture, always updating his artistic language to the current new social and cultural contexts. His family history is often the basis of his art, pointing at the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's own history and political development. This intersection of the personal and the political is particularly evident in his most recent works. His oeuvre can be seen as a constant questioning and reflection of his own position as an artist within society. He deconstructs the concept of self-portrait, interrogating the conventions of portraiture by deliberately obscuring one of the major components of a portrait, the face. .

Aaron Taylor Kuffner

AARON TAYLOR KUFFNER (b.1975) New York City, is an American born conceptual artist, based in New York. Kuffner's dynamic work reaches far outside conventional forms of representation: it actively engages its audience and pushes art to serve society. His pieces often take the form of multi-year projects that require in depth research, collaboration with field experts and the development of new specialized skill sets. Each project provides unique conceptual tools that further the evolution of consciousness through the experience of beauty and the sublime.

Kuffner immersed himself into the study of the Gamelan instrument whilst residing for a few years in Java and Bali. His exceptional interest towards the instrument and the way it portrays aspects of the east resulted in his indulgence of the art as he conceptualize it into modern contemporary. Kuffner expresses the harmony and tension between the east and west through the contextualization of the technological and mechanical work induced into the traditional instrument. Through Kuffner's sculptures, he narrates a story of globalization and modernization.

Highly influenced by the east, his sculptures can be seen throughout private and public spaces, museums, retreat spas, educational institutions, cultural institutions and exceptional events. He sees his body of work as 'an offering to the observer.

Kuffner received many remarkable awards for The Gamelatron Project which includes: The Andy Warhol Foundation for the Visual Arts (through the Clocktower gallery), The Trust For Mutual Understanding, Caramoor Center for Music and The Arts and many more. He has exhibited his works throughout the United States, The United Kingdom, Canada, Ireland, Portugal, Russia, Singapore, Japan, Hong Kong and Indonesia in the last 6 years.



Gamelatron Kasih

2018

White powder-coated steel mounting
structure fitted with aluminum and teak
robotic mallets, physical computing
system

43 x 30.5 x 16 inches

IDR 465,100,000

AD Pirous

A.D PIROUS (b.1932), Meulaboh, Nanggroe Aceh Darussalam. AD Pirous is one of Indonesia's most senior artists that is still living today. Together with M. Sadali, Mochtar Apin, and But Mochtar, Pirous is one of the fathers of Indonesian abstract art.

Since the early 1970s, Pirous has created strongly-stated, bold geometric images in dazzling colours, often highlighted with gold leaf and brilliant turquoise. Pirous is regarded as a pioneer in melding Western abstraction with traditional Islamic forms and themes, notably Koranic calligraphy, which portrays Koranic verses. Through his painting, Pirous portrays Arabic calligraphy that has religious messages from an ancient period which is still relevant today and the future time.

The theme about mankind and belief systems always have a strong presence in Pirous' works. Through his work, Pirous examines how the teaching of religion in general and of Islam in particular always guides humans in every step of their life. The system let humans know ways of doing



**Ya Allah, Satukanlah Aku
Bersama Kaum yang Sholeh**

2016

Mixed Media on Canvas

95 x 95 cm

IDR 150,000,000

Ahmad Sadali

AHMAD SADALI (b.1924), Garut, West Java, was a pioneer of Indonesia's modern abstract arts. He studied art in Bandung Technological University. He then received a scholarship to study art at the Department of Fine Arts, University of Iowa, and New York Art Student League in United States.

Back from the U.S, Sadali continued to develop his work in abstract style and combined it with Islamic spirituality and mysticism. Sadali was also a muralist, designer and an academic. He was a fine-art professor at ITB and an initiator of the establishment of Bandung Islamic University (Unisba). He received the National Art Award from the government in 1972. He died in 1987.



Untitled

1987

Oil on Canvas

100 x 110 cm

IDR 2,277,000,000



Untitled

1985

Oil on Canvas

60 x 80 cm

IDR 1,137,700,000

Arie Smit

ARIE SMIT (b.1916), Zaandam Holland, studied graphic design at the Academy of Arts in Rotterdam. He was sent to the Netherlands' East Indies (Indonesia) for military service in 1943. He worked as a lithographer for the Dutch army's Topographical Service in Batavia (Jakarta) and made maps of the archipelago.

In early 1942, Smit was captured by invading Japanese forces at the start of World War II in Asia and the Pacific. He spent over three years in forced labor camps as a prisoner of war and built roads, bridges, and railways in Singapore, Thailand, and Burma. After the war ended in 1945, Smit was released and returned to the new Republic of Indonesia. He became an Indonesian citizen and taught graphics and lithography at the Institute Teknologi Bandung (Bandung Institute of Technology) in West Java, and pursued his own artistic interests during this time. Smit first visited Bali in 1956, and after two months he decided to make the island his permanent home.

. A very creative and productive artist, Smit often experiments with his style to show refreshing new views of familiar scenes. His works evoke the light and colors of late 19th century Impressionism, but he never paints on location. He sketches outdoors and then creates works back in his studio. Elements of early 20th century Fauvism also appear in his works, but his style are features which he developed while living and working in Bali. Smit is a master of color and composition. Repeated elements, often simplified to their very essence but still recognizable, create visual rhythms. His vibrant paintings focus on the people and places of Bali with his own special "broken colors" technique to show the beauty and deeper rhythms of life.



Hibiscus

1991

Oil on Canvas

55 x 60 cm

IDR 356,000,000

Dede Eri Supria

DEDE ERI SUPRIA (b.1956), Jakarta is a social surrealist painter who studied at the Sekolah Seni Rupa Indonesia (SSRI). The striking social imbalances and chaos are the prominent issues that are felt for Dede Supria. Focusing on urban landscapes and social struggles that the metropolitan inhabitants experience in their daily lives. He gains greater strength when he understands the object inside out and interact with it deeply. For him, painting in grand context is an expression of freedom in its broadest sense.

His works reflect great sublimeness, which is reflected in the power of his works as the manifestation of his attitude and viewpoint. Becoming the mirror of the irony of globalism. They venture in his tumult of emotion and restlessness.

Dede's surrealist commentaries of urban life are highly influenced by hyperrealism. "I paint realism not to portray something that represents this reality; rather, i paint from the construction that i have established..."

His paintings first appeared in Indonesia's art scene in 1976 at an exhibition organized by the New Fine Art Movement at Balai Budaya, Jakarta. He was also the illustrator for Tempo news magazine and received multiple awards such as the Painting biennale, 1981 and the Phillip Morris Award in 1997.



143 x 220 cm
On Request

Christine Ay Tjoe

CHRISTINE AY TJOE (b.1973), Bandung, is an Indonesian artist who lives and work in Bandung, Indonesia. Ay Tjoe began her career making graphic works, specifically intaglio dry point prints and then textiles. Her diverse oeuvre now encompasses painting, drawing and sculpture as well as large-scale installations.

Ay Tjoe's works addresses themes of philosophy and spirituality in her work, focusing on the human condition, as filtered through her own subjective experience. Although visually seductive, her expressive work deals with abject subject matter, attempting to connect with our most powerful emotions and deep psychological fears.

Christine Ay Tjoe was recently chosen to be one of the honorees at the 2019 Asia Arts Game Changer Awards Hongkong.



Sang Pengukur

2003

Drawings on Paper

38,5 x 27 cm

IDR 140,000,000

Heri Dono

HERI DONO (b.1960), Jakarta, is a Yogyakarta based leading contemporary artist and the first Indonesian to break into the global art scene in the early 1990s, who has since then been participating in no less than 27 international biennales. He is also the only contemporary Indonesian artist to have been invited to the Biennale Arte's own curatorial exhibition in 2003 (Zone of Urgency). Heri Dono is unquestionably one among the Indonesian contemporary artists from the late 1980s generation that are best known to contemporary art international community.

Since early in his career, he has been around the world to participate in numerous exhibition and workshop invitations in various countries. Heri Dono is known through his installation that composed from his experiments with the most popular Javanese folk theater: wayang.

In his paintings, Heri Dono makes the most use of wild deformations and free fantasies out of which emerge characters of wayang stories. Adding his profound knowledge of children's cartoon films, animation films, and comics, Heri Dono's canvas is always filled with highly astonishing characters of intertwined fantastic and absurd stories. In all these Heri Dono will sometimes insert his own critical remarks on socio-political issues in Indonesia and abroad.



Kali ini Don Quixote Benar

2006

Acrylic on Canvas

200 x 150 cm

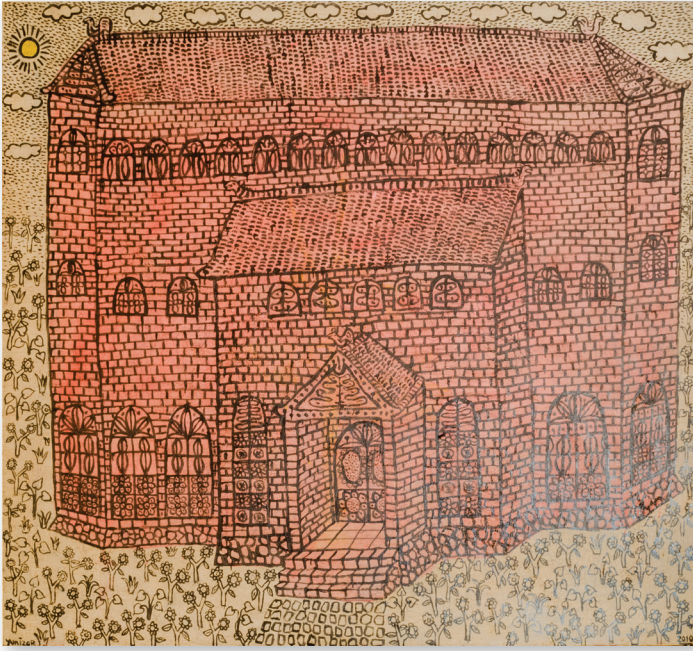
IDR 500,000,000

Yunizar

YUNIZAR (b.1971), Talawi, West Sumatra. Yunizar spent his formative years at the Indonesian Institute of Arts in Yogyakarta - a school of national pride in the heart of progressive art making in Indonesia. Yunizar's training reveals itself in his sophisticated expressive style, articulated through playful composition and subtle palette. Executed primarily in acrylic and pencil, his works stand out in terms of texture, color, brushwork and rhythm. A restrained palette of cool colors- yellows, browns and greens- is deliberately dirtied and smudged in his working and reworking of the canvas. The result is a highly tactile work that entices the viewer to feel the piece.

Coretan Yunizar's Solo Exhibition at the National University of Singapore Museum in 2008 became the cornerstone of the artist's signature style. Repetition and technique of scribbling mark a desire for meaning to be limitless in perspective. The spontaneous lines are reflections of the artist's resistance of with the constrictions that both text and image sometimes take.

The works are composed of illegible scribbling lines across the canvas, appearing as fragments of text that struggles to find form or intelligent representation. Working with limited color, mostly monochromatic, his works reveal a play of lines and textures coming together to create clear rhythms and strong composition. The simplicity of visual elements within his works, according to Yunizar, is the result of a personal aesthetic judgment. He seeks beauty, especially in the trivial and in what is deemed by all else as useless and unimportant. To capture intuition and impulse, that is the great aim of the artist.



House Sunflower

2010

Acrylic on Canvas

160 x 200 cm

IDR 540,400,000

FX Harsono

FX HARSONO (b.1947), Blitar, East Java, is a seminal figure in the Indonesian contemporary art scene. Since his student days he has been an active critic of Indonesian politics, society and culture, always updating his artistic language to the current new social and cultural contexts.

Harsono's own biography and family history are often the basis of his art, pointing at the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's own history and political development. This intersection of the personal and the political is particularly evident in his most recent works.

Furthermore, his oeuvre can be seen as a constant questioning and reflection of his own position as an artist within society. He deconstructs the concept of the self-portrait, interrogating the conventions of portraiture by deliberately obscuring one of the major components of a portrait, the face.



Dream from The Pain Project

2007

Oil on Canvas

150 x 150 cm

IDR 355,600,000