

*Join us for an online celebration of Ramadan by
ISA Art & Design, in collaboration with The
World Trade Centre Jakarta*

ISLAMIC ART EXHIBITION: THE GIFT OF LOOKING INWARDS



An 'Art at WTC' exhibition premiering May 2020

Featuring:

A.D. Pirous

Arahmaiani

Mujahidin Nurrahman

Patriot Mukmin

Rispul

Yogie Ginanjar

Agus 'Baqul' Purnomo

Access:

<https://www.jakland.com/gallery>

<https://www.isaartanddesign.com/exhibitions/36/overview/>

The Gift of Looking Inwards

An Exhibition in reference to the lived reality of Islam in Indonesia

In creating an exhibition focusing on self-introspection, we could not separate the identity of Indonesian society from the lasting influence Islamic civilization has on it. In the same fashion, we also could not isolate Indonesia's character from Hindu-Buddhist, animistic, and colonial influences.

This theme was selected to explore the Indonesian Islamic culture in its practical form. In Indonesia, Islam is one of the significant religions that has lived amongst our people, adapted and transformed through thousands of years. Islamic art need not be of a specific stereotypical visual and medium; it is any art that is produced, inspired, and stems from life in a culturally Islamic population. The themes of these artworks discuss the virtue and world-view created from Islamic faith and cultural patterns. It also includes realistic self and societal critique.

The Gift of Looking Inwards poses self-inquisitive questions on how one reflects and interprets their faith in the context of today's society; in the age of digital disruptions, economic changes, and moral uncertainty. The artworks in this exhibition express Islamic cultural and religious values that are experienced in the day to day reality of life in Indonesia. Featuring prominent and emerging artists such as Arahmaiani, A.D.Pirous, Agus Baqul, Ginanjar Yogie, Mujahidin Nurrahman, Patriot Mukmin, and Rispul.

This exhibition shows that we can find the light of Islam in our hearts, cultures, traditions, and natural environments all around us.

With this exhibition Jakarta Land and ISA Art & Design wishes you peace and joy in welcoming a blessed Ramadan and Eid Al-Fitr 1441



A.D. Pirous

Top:

HAMPARAN HIJAU DISISI LAUT, 2019

Mixed Media on canvas

95 x 95 cm

Bottom:

ALAM BENDA (KERABAT BOTOL) , 2016

Acrylic paint on canvas

95 x 95 cm



‘**Alam Benda (Kerabat Botol)**’ is one of few very unique artworks of **A.D Pirous** father of Indonesian abstraction. His artworks often depicts an abstracted landscape or calligraphy, but in this artwork he depict a familiar still life composition yet we could still see his style in it.

A.D. Pirous is one of the most important figure in Indonesian Art History, setting the stone for future generations of artist and bravely merges eastern aesthetic of his Aceh origin and Western techniques. As seen in his painting ‘**Hamparan Hijau di Sisi Laut**’ He is adopting western abstraction but the lines in his artworks are not without meaning. Vertical lines in **A.D. Pirous** could be read as relation between human and The Divine, and the horizontal line as relation between human and others.

Although spiritual in nature, his works could always be interpreted openly, As quoted,“(my artworks) ...isn’t da’wah. I’m not campaigning for religion. I am making art. What you see here, all these paintings, these are my spiritual notes.”

Biography

Born in Meulaboh, Nanggroe Aceh Darussalam, in March 11, 1932, **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 things, and how to always try to become a better human being.

At 85 years, Pirous, an artist considered a pioneer of Islamic painting in Indonesia, is as energetic and fit as ever before. Pirous found his calling during a trip to the Metropolitan Museum of Art in New York when he was struck by the beauty of calligraphy in works from the Middle East. It reminded him of his childhood in Aceh where Arabic calligraphy abounded. From then on, Pirous's focus was on melding Arabic calligraphy with the western technique of abstraction.



Arahmaiani

Top:

SILENT RAINBOW I, 2018

Acrylic on canvas

125 x 150 cm

Next Page:

PELANGI 3&4 (DIPTYCH), 2019

Acrylic on Canvas

100 x 140 cm (each)



The **Rainbow Series** is part of her ongoing Jawi Series that she first explored in her seminal work 'Lingga Yoni' (1994). Her usage and fascination towards the lettering system are also apparent in the Flag Series. Jawi or Pegon is an adapted Arabic script used in Indonesia as part of cultural and religious assimilation.

The unique way **Arahmaiani** stylize her Pegon typographies meant to provide and return the image of Islam from violence and terror post-9/11 back into peace and kindness. The usage of Pegon also exemplifies the tolerance and openness of Indonesian culture. The presentation of this Arabic calligraphy is rounded and colourful, unlike the stereotype, which the artist hopes to create more conversation and to disprove fears and claims attached to her identity and the majority religion of her nation Indonesia.

Biography

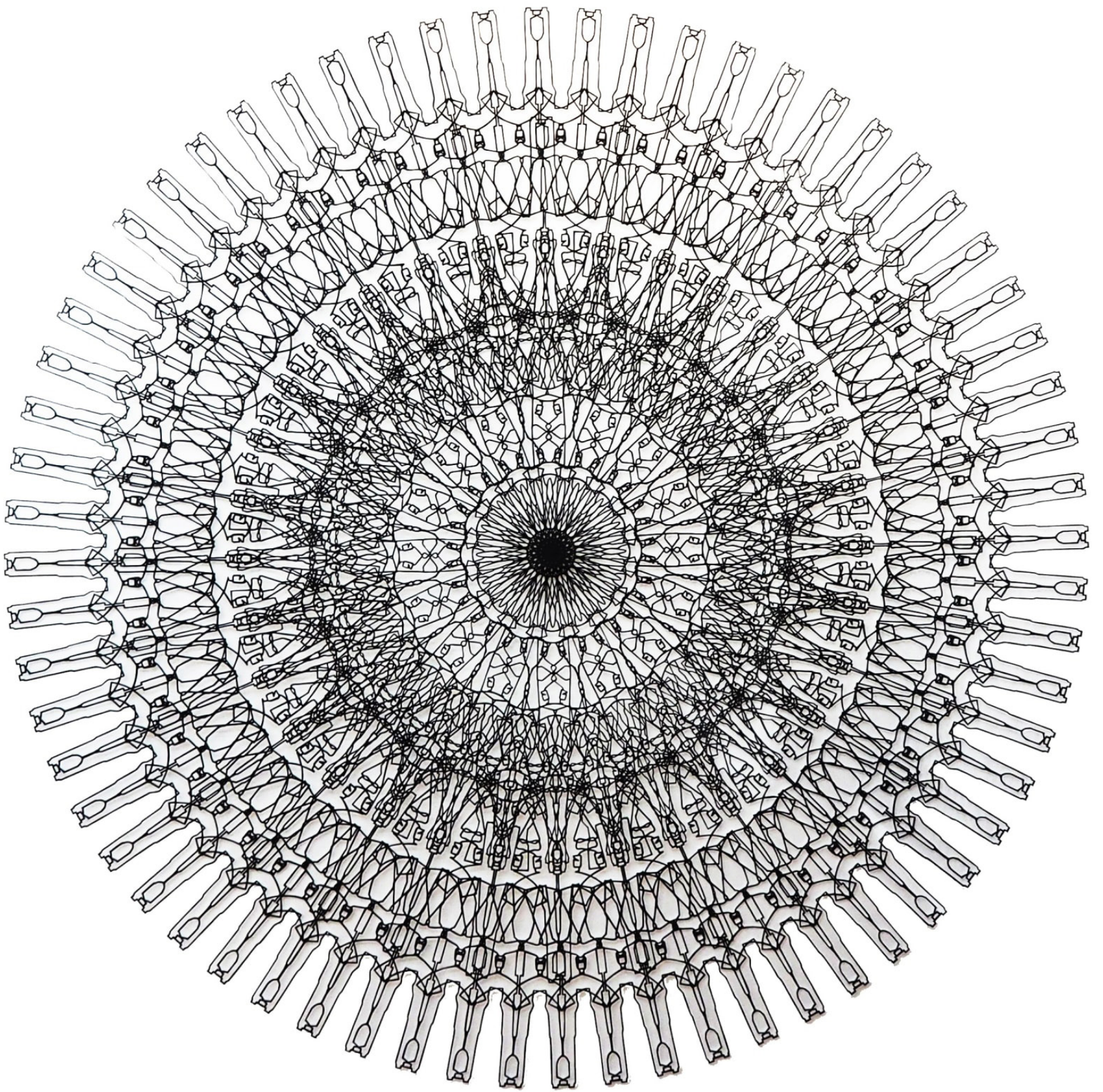
One of Indonesia's most seminal and respected contemporary artists, **Arahmaiani** has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media. For the past six years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked the first solo exhibition devoted to her artworks inspired by her ongoing experiences in Tibet, and featured a new installation and video works alongside a series of paintings. The exhibition explored themes of spirituality (particularly informed by Tibetan Buddhism), cultural syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general.

Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage – which is now often under-recognized – and the monumental temples that were overgrown for centuries until their rediscovery in more recent times. Indonesia once had vital centers of Buddhist learning that were sought out by students from across Asia, including Atisha (982–1054), who became one of Tibet's most revered lamas. Tibet has become an important part of Arahmaiani's own spiritual journey, both as a woman and a Javanese Muslim.

The exhibition featured an installation, *Descending Rainbow*, that was inspired by her meditation practice and her focus on ecology and the feminine. The installation was also the setting for a new performance work of the same title, which had its debut during the exhibition opening.

This exhibition was a follow up to *Fertility of the Mind*, Arahmaiani's first solo exhibition in the United States, which took place at Tyler Rollins Fine Art in 2014 and presented the first ever survey of over 30 years of her performance work. These performances foreground a long and enduring personal and spiritual journey, a process whereby nothing is spared, all is equally scrutinized. They constitute an ongoing exposé of narrow dogmas, destructive patterns of thought and action, and misguided government policies, all of which plague humanity – a critique that is manifested in her peaceful, symbolically rich, and often hauntingly beautiful ceremonies, collective marches, and texts that instigate individual and collective vigilance against ignorance and injustice. They point to a common humanity that transcends divisions. Through her performances and other artworks, she acts as a formal and conceptual medium for communication, connectivity, and cooperation between individuals, communities, and nations.

Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002); Performance Biennale, Israel (2001); Biennale de Lyon (2000); Werkleitz Biennale (2000); Bienal de la Habana (1997); Asia-Pacific Triennial, Brisbane, Australia (1996); and the Yogya Biennial (1994). In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in 2007. Her performances and other artworks have recently appeared in institutions in the United States, Canada, Germany, the Netherlands, Japan, and Indonesia.



Mujahidin Nurrahman

ORDER IN CHAOS (BLACK), 2020

Paper handcut, wood, glass

150 x 150 cm

From the history of Mosque-Cathedral of Córdoba to today's demolition of Aleppo Mosque, **Mujahidin Nurrahman** saw a common phenomenon that happens when a religion that becomes a national ideology. Said ideology could be a justification for regimes to destroy each other. Civilizations overtake one after another; it is built by men and demolished by other men only to be rebuilt and re-destroyed. The world continuously redirected as one sees fit, according to different ideas of what is 'good'. Chaos, violence, and polemics decorate these in-between periods where revolt occurs.

Beauty and ideals become the objective of a conquest; **Mujahidin** symbolizes this by presenting a beautiful arabesque mandala made out of weapons, particularly AK-47. The assault rifle represents the communal violence, chaotic in detail, but orderly in the arrangement. Similarly, the overturning of civilization, while manifesting itself in chaos, moves uniformly to attain a specific goal.

Curriculum Vitae

MUJAHIDIN NURRAHMAN (B.1982)

EDUCATION

2007 BFA, Printmaking Major, Art Dept. Bandung Institute Of Technology (ITB), Bandung, Indonesia

AWARD

2013 Winner, Bandung Contemporary Art Award#3

SOLO EXHIBITION

2016 Chamber of God, Lawang Wangi gallery, Singapore artstage
2015 Dogmatic Desire, Langgeng Art Space
Essentia, Centre Intermondes, La Rochelle, France Hidden, JIKKA, Tokyo, Japan
2014 SOFT POWER >< with all reasons and decisions, lawangwangi, Bandung
2010 Ornamen Kritis, Platform3, Bandung, Indonesia
2008 In The End Of Time, Cemara 6 Gallery, Jakarta, Indonesia

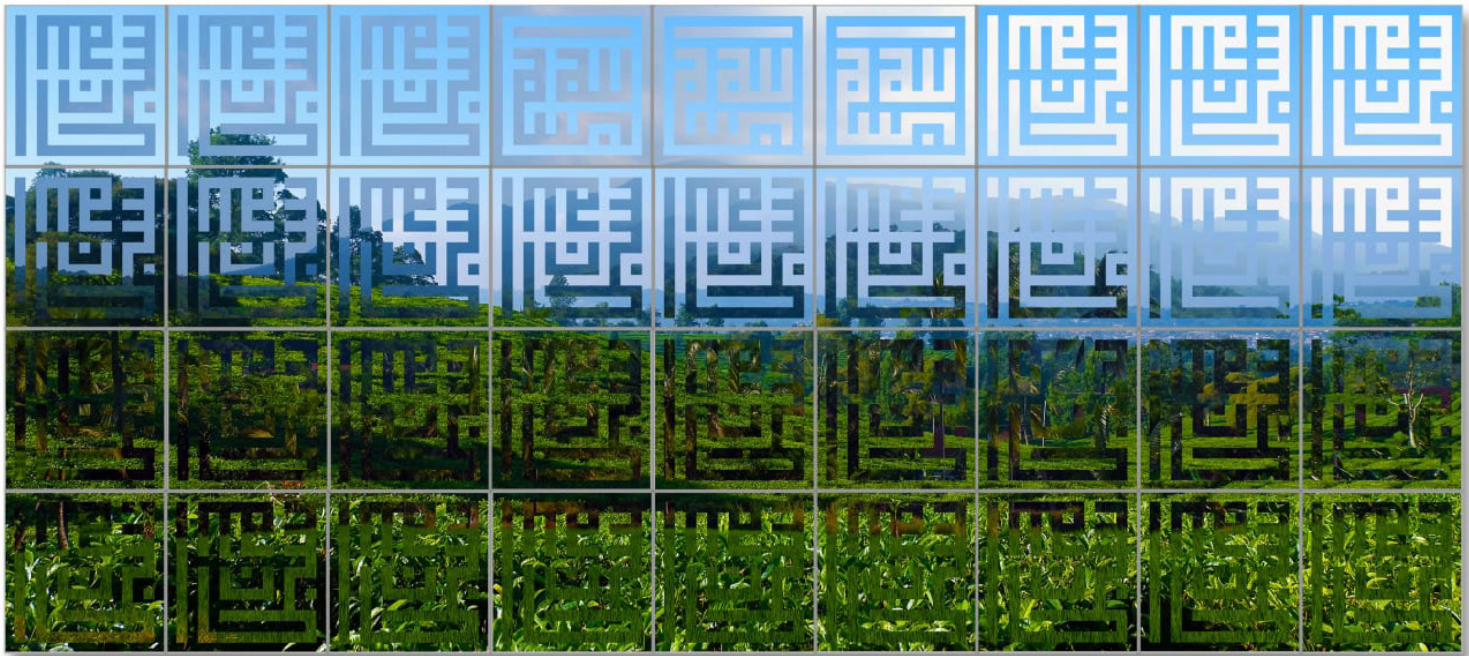
SELECTED GROUP EXHIBITIONS

2015 VOID, Langgeng Gallery, Magelang, Indonesia
NOW: Here - There - Everywhere, Semarang Gallery, Semarang, Indonesia
2014 The Language of Human Consciousness, ATHR Gallery, Jeddah
Today and Tomorrow : Indonesian Contemporary Art, Yallay Gallery
Art Dubai, D Gallerie
2013 Every Day Is Like Sunday, Langgeng Gallery, Indonesia
The SEA+ Triennial 2013, Galeri Nasional, Jakarta, Indonesia
BaCAA finalist, Lawang wangi artspace, Indonesia

- 2012 Collective Project #1, Platform3, Emmitan Gallery, Indonesia
Yunnan International Prints 2012, Yunnan, China
- 2011 Fund Rising, Platform3, Bandung, Indonesia
ART/JOG/11, Yogyakarta's Cultural Park, Yogyakarta, Indonesia
- 2010 Sang Ahli Gambar dan Kawan-kawan, Galeri Kita.
Room is Mine, Edwins Gallery
- 2009 ASYAAF, Seoul, North Korea
Perang, Kata dan Rupa, Salihara Gallery, Jakarta, Indonesia
Deer Andry, Rumah Rupa, Jakarta, Indonesia
C-art Show(Cemara 6 Gallery), Grand Indonesia, Jakarta, Indonesia
Bandung Art Now,Galeri Nasional, Jakarta, Indonesia
- 2008 Deer Andry, galeri S-14, Bandung, Indonesia
Siapa Salim, Galeri Nasional, Jakarta, Indonesia
Ilustrasi kompas 2008,Bentara Budaya Jakarta, Indonesia
Ilustrasi kompas 2008,Bentara Budaya Yogyakarta, Indonesia
Ilustrasi kompas 2008,ORASIS Art gallery,Surabaya, Indonesia
Ilustrasi kompas 2008,Soemardja gallery, Bandung, Indonesia
Survey, Edwin,Gallery, Jakarta, Indonesia
B-Invasion, Canna Gallery, Jakarta, Indonesia
- 2007 Seven, Cemara 6 Gallery, Jakarta, Indonesia
Seven, Soemardja Gallery, Bandung, Indonesia

RESIDENCY

- 2015 Centre Intermondes, La Rochelle, France
Fuwari no Mori International Artist Residency, Narita, Chiba, Japan.



Patriot Mukmin

DZIKIR, 2019

Woven photographs

120 x 270 cm, 1/3 ed

Patriot Mukmin expresses the sublime feeling that he gets when being submerged in nature, the refreshing breeze and magnificent landscape, the air that he breathes in this artwork. These physical experiences are strung together into a Spiritual Epiphany, unveiling the minuteness of human before the unfolding grandness of nature.

In these moments, Islam recommends phrases for its believer to express these sublime feelings which are 'Subhanallah' which means 'All praise to Allah' or 'Maasyaallah' which means 'Whatever Allah Wills'. These sentences are visualized in Kufi Calligraphy 36 times in **Mukmin's** work, representing the artist's Tasbih, a Dzikir in Praise of The Almighty.

Curriculum Vitae

PATRIOT MUKMIN (B.1987)

EDUCATION

2010 S.Sn (S1) / Bachelor of Fine Art

AWARD

- 2011 First prize Bazaar Art Award
- 2012 Bandung Contemporary Art Award Finalist
- 2015 Indonesia Art Award 2015 Finalist

SOLO EXHIBITION

- 2019 Empty un empty, Shukaijo building, Fuwari no Mori Artist Residency, Narita, Chiba, Japan.
- 2017 Treachery of Paintings, Art Jakarta 2017 with Lawangwangi Creative Space, Jakarta.
- 2016 Vox Populi, Jeonbuk Museum of Art – Artist Residency exhibition space, Jeollabuk-do, South Korea.
- 2015 KUP: Titik Silang Kuasa '66 – '98, Lawangwangi Creative Space, Bandung. Curated by Ganjar Gumilar
- 2013 Seeing is Painting, Galeri Gerilya, Bandung.

SELECTED GROUP EXHIBITIONS

- 2019 Dua Nusa Merombak Batas, Rumah Seni Selangor, Malaysia.
Lukisan Gapilan, Selasar Sunaryo Art Space, Bandung. Curated by Danuh Tyas and Axel Rizky.
The Concept of Self: Individuality and Integrity, Galeri Salihara, Jakarta. Curated by Jeong-ok Jeon, Linjie Zhou, and Jongsuwat Angsuvarnsiri.
- 2018 XYZ/Art Unltd, Gedung Gas Negara, Bandung. Curated by Asmujo Jono Irianto.
SSAS/AS/IDEAS, Bale Project in collaboration with 20 artists, in commemoration 20 years of Selasar Sunaryo Art Space (SSAS), Bale Tonggoh, SSAS, Bandung. Curated by Hendro Wiyanto.

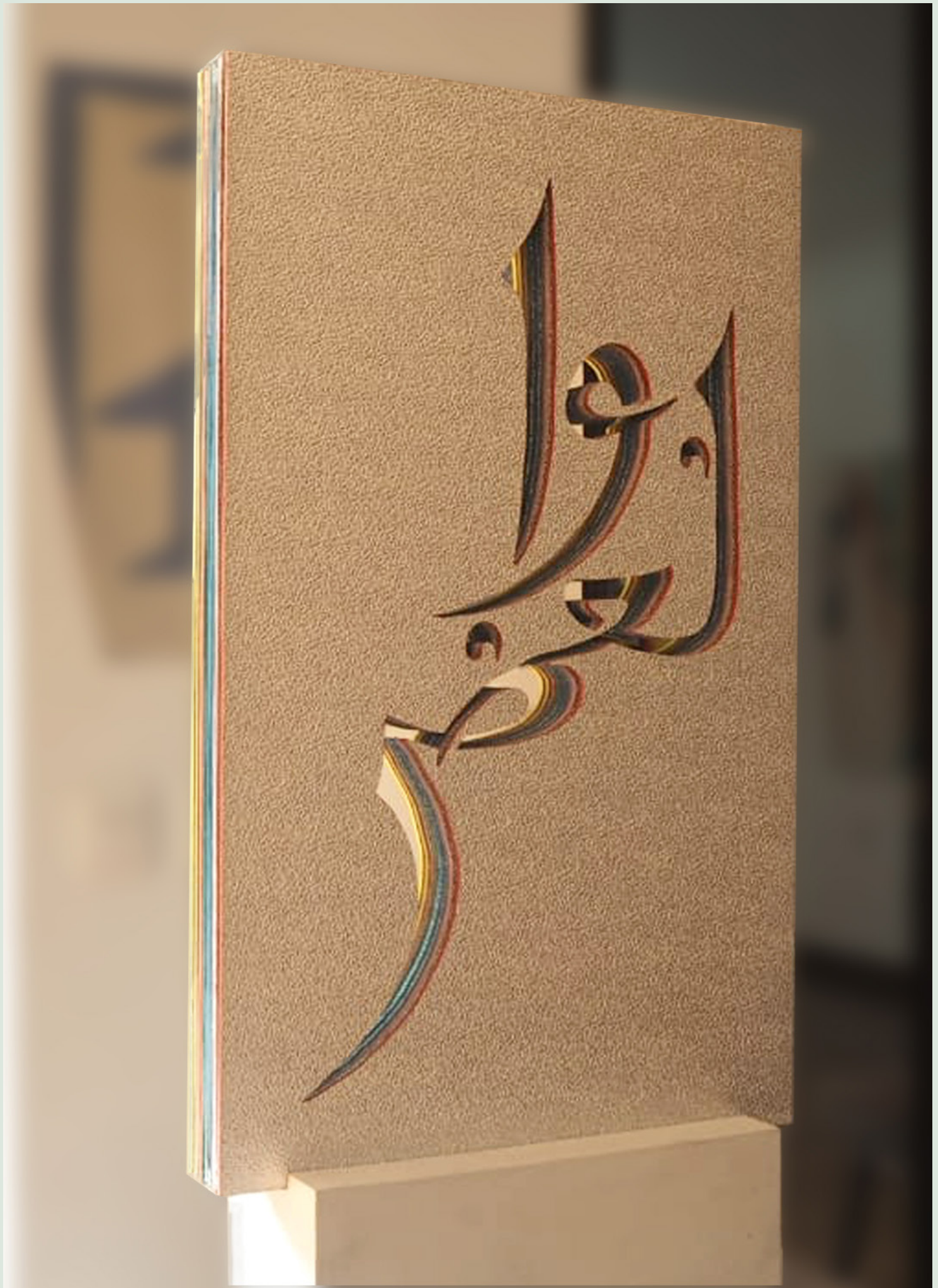
- 2017 Jogja Biennale XIV: Equator #4, Indonesia meet Brasil, Age of Hope, Jogja National Museum, Yogyakarta, Indonesia. Curated by Sigit Pius Kuncoro. The Concept of Self: On Power, Identity, and Label, Subhashok The Art Center, Bangkok, Thailand. Curated by Jeong-ok Jeon dan Linjie Zhou. Gwanghamun International Art Festival 2017, Sejong Museum, Seoul.
- 2016 SEA+ Triennale, Galeri Nasional Indonesia, Jakarta, Indonesia. Curated by Rizky A. Zaelani and Rikrik Kusmara. A.S.A.P. New contemporary artists from Indonesia, Galeri G13, Kuala Lumpur, Malaysia. Curated by Rifky Effendi.
- 2015 Shout! Indonesian Contemporary Art 2015, as part of Mapping Melbourne, Meat Market Stables, Melbourne, Australia. Curated by Santy Saptari. Bipolarity to Multipolarity, Langgeng Art Foundation, Yogyakarta. Curated by Rifky Effendi. New Future: The 3rd Korea – Indonesia Media Installation Art Exhibition, Art1 Museum and Gallery, Jakarta. Curated by Rifky Effendi and Jeong-ok Jeon.

RESIDENCY

- 2019 Fuwari no Mori International Artist Residency, Narita, Chiba, Japan.
- 2016 Artist in Residence at Jeonbuk Museum of Art, Jeollabuk-do, South Korea.
- 2010 Artists in Residence at North Art Space, Pasar Seni Ancol, Jakarta.

COMISSION

- 2014 Balai Kirti Presidential Museum in Bogor Palace



Rispul

DEMI WAKTU, 2018
Alumunium, mirror, light
50 x 100 cm

‘Demi Waktu’ is an artwork by **Rispul**, a craftsman and artist lecturing metal-crafts at ISI Yogyakarta. Calligraphic motives often appear in his artworks, as well as references to verses and concepts in Islam. This is because Rispul sees his artworks as an alternative medium for Da’wah.

‘Demi Waktu’ is a 3D calligraphy of the phrase *Wal’Asri* which means (to swear)By the Passing Time. This phrase appears in the first verse of from the Surah *Al’Asr*. The term *Wal’Asri* could be interpreted as Passing time, age, or time itself, but essentially it is a reminder of human temporality and mortality.

The expression and artwork are intended to remind us of the passing and irreversibility of time. We should not waste our limited time on earth doing deeds without good purpose. Too busy being busy and forgetting The Creator. In choosing this topic, the artist also shows us that the concept of *‘Memento Mori’* does not only appear in Western philosophy and art.

Curriculum Vitae

RISPUL RASIDIN M.SN (B.1963)

EDUCATION

Masters in Fine Arts (S2)

Lectures at Yogyakarta Institute of the Arts (Metalworking)

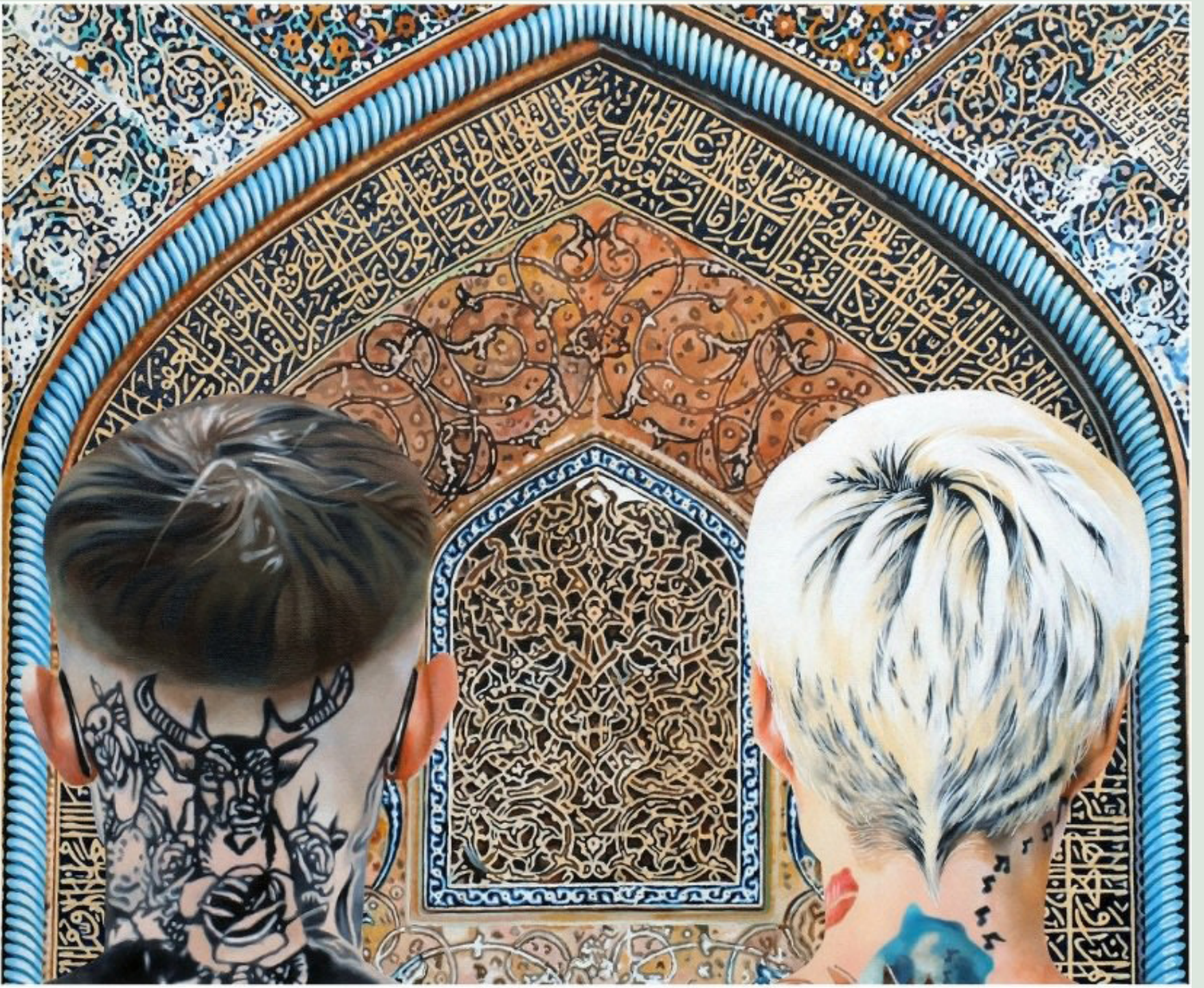
AWARD

- 2018 Jogja Batik Design 1st Prize, International Pattern Category
- 2017 Best Artwork at Canting-making Workshop Yogyakarta Culture Offices.
- 2016 3rd prize Canting-making Workshop at Yogyakarta Batik and Craft Grand Hall

SELECTED GROUP EXHIBITIONS

- 2019 Caligraphy & Fine Arts Exhibition, Welas Asih, Bentara Budaya Balai Soedjatmoko, Surakarta.
National Caligraphy Exhibition, Arjuna Resto dan Kopi Ndeso, Kudus Jawa Tengah.
Design and Fine Arts exhibition, "ARCADESA #3", Bangkok Thailand.
Fine Arts in Industrial Revolution Era 4.0, Galery RJ. Katamsi ISI Yogyakarta
- 2018 Fine Art Exhibition "Mi'roj" Selasar Lab. Agama UIN Sunan Kalijaga Yogyakarta.
Bakaba #7 "Zaman Now" Jogja Galeri Yogyakarta
Craft Exhibition, "Undagi#2", Taman Budaya Yogyakarta
Fine Arts Exhibition, Master Exhibition, Indonesian Arts Festival X, Galeri Prabangkara, Taman Budaya Jawa Timur-Surabaya.
International Art Exhibition, Arcadesa#2, Universiti Teknologi Mara (UiTM) Malaysia
Calligraphy exhibition, Muhammadiyah Jogja Expo #I, Sprtorium UMY
Exhibition and Auction, Early Creations 100 years Muhamadiyah School Karangajen, Yogyakarta
Bumi Langit, Bentara Budaya Balai Soedjatmoko, Surakarta
Matra Award exhibition 2018, Pendopo Art Space Yogyakarta.

- 2017 “Jasmerah” exhibition ASRI 67th Anniversary at Galery Kriya FSR ISI Yogyakarta
 Bakaba #6 “Indonesia” jogja Galeri Yogyakarta
 “Enriching and Empowering Multicultural Craft”, Galeri Kriya FSR ISI Yogyakarta
- 2016 Bakaba#5 “Cadiak Indak Mambuung Pandai” Jogja Galeri Yogyakarta.
 Craft exhibition “Terbitlah Terang”, Museum Kartini Jepara
 Craft’s grand exhibition“Undagi#1”, Jogja galeri Yogyakarta
- 2015 Diesnatalis 66 UGM, Gedung PKKH Koesnadi Hardjosoematri Yogyakarta.
 “Bagurau”,Taman Budaya Padang
 Bakaba #4 jogja Galeri Yogyakarta
 Craft and Batik exhibition, Aula Universitas Muhammadiyah Cirebon
- 2014 “Rupa-Rupa Seni Rupa”,Taman Budaya Yogyakarta
 Craft exhibition“New Craft: Intimacy& Tradition”, Taman budya Surakarta
 Islamic art exhibition “Titian Berkah”, Gedung Majelis Ta’lim Progowati Mungkit Magelang
 Bakaba #3 “Kini”, jogja Galeri Yogyakarta
 National Calligraphy exhibition, Selasar Masjid UIN Sunan Kalijaga Yogyakarta



Yogie Ginanjar

Top:

ABSORPTION 9, 2019

Oil on Canvas

80 x 66cm

Next Page:

Left:

TENSION 1, 2013

Digital print on acrylic, mounted on acrylic neon box.

37 x 28 x 8cm

Right:

TENSION 2, 2013

Digital print on acrylic, mounted on acrylic neon box.

37 x 28 x 8cm



Both artworks in the ‘**Tension**’ series juxtaposes a spaceman against traditional arabesque pattern. This painting by **Yogie Achmad Ginanjar** represents the conflict and tension between modernity and Islam. As a Muslim and also an academic, the artist feels this conflict on a highly personal level.

Edward Said’s Orientalism inspired many of the topics in his paintings. The way western thought process puts everything in binary opposition often stunts the possibility of tolerance and mutual understanding. As exemplified in **Ginanjar’s** ‘**Absorption**’ series, the two tattooed figures seem to embody polarizing values from the intricate traditional arabesque ornament before them, and yet they seem to be in a state of calm. The artist reminds us as his audience to not be too quick in classifying ideas as a binary opposition; to not be too quick to judge as things that might seem contradictory could be harmonious.

Often enough, the artist also finds his art-making process a cathartic release from the mental dilemma and confusion he felt. Through art the artist was able to find beauty in chaos, confusion, sadness, and contradiction.

Curriculum Vitae

YOGIE ACHMAD GINANJAR (B.1981)

EDUCATION

2006 S.Sn (S1) / Bachelor of Fine Art (Painting), Faculty of Art and Design,
Bandung Institute of Technology Graduated Cum Laude

AWARD

2017 Public Vote Winner for Sovereign Asia Art Prize 2017

2013 Runner Up for Sovereign Asia Art Prize

2012 Nominee for Soemardja Art Award

2008 Finalist of Akili Museum of Art Award

2007 The Best 30 for West Java Painting Competition

2006 The Best 50 for West Java Painting Competition

2005 Best Student of The Year for Fine Art Departement, Faculty of Art and
Design, Bandung Institute of Technology

2004 1st place for Description Writing Competition of Sri Baduga Museum
Collection, West Java Province Museum

SOLO EXHIBITION

2011 “VERISIMILITUDE”, Valentine Willie Fine Arts, Kuala Lumpur- Malaysia

2009 “Neo-Chiaroscuro”, Valentine Willie Fine Arts, Kuala Lumpur-Malaysia

SELECTED GROUP EXHIBITIONS

2019 BIJABA #1(Biennale Seni Rupa Jawa Barat) : Mosaic of Difference, Gallery
Thee Huis, Bandung- Indonesia
Art Jakarta, JCC Senayan, Jakarta - Indonesia
Silent Imagination, G13 Gallery, Selangor - Malaysia

2018 Art-Unltd: XYZ 2018, Gas Negara Building, Bandung - Indonesia
Interlude, A Duet Exhibition with Erwin Windu Pranata, Pullman Jakarta
Central Park, Jakarta - Indonesia

Prisoner of Hope, Spektrum Hendra Gunawan. Ciputra Artpreneur, Jakarta - Indonesia

Soft Opening Surabaya Art Centre, Surabaya Art Centre, Surabaya - Indonesia

Painting After The Age of Technology Reproduction, Langgeng Art Foundation, Yogyakarta – Indonesia

2017 Re-Emergence, Selasar Soenaryo Art Space, Bandung - Indonesia

Flow Into Now, Dia.Lo.Gue. Jakarta - Indonesia

Art Jakarta, The Ritz-Carlton, Jakarta - Indonesia

Art Sampoerna, Sampoerna Strategic Square, Jakarta - Indonesia

Perjalanan Senyap, Orbital Dago, Bandung - Indonesia

The 2017 Sovereign Asian Art Prize – Finalists Exhibition Opening, The

Rotunda, Exchange Square, 8 Connaught Place, Central, Hong Kong

Spiritualitas dalam Seni Rupa, Lawangwangi Creative Space, Bandung - Indonesia

Contemporary Art and Social Turbulence, Edwin's Gallery, Jakarta - Indonesia

2016 Bazaar Art Jakarta, The Ritz-Carlton, Pacific Place, Jakarta-Indonesia

ZONA #1, Versi-Resepsi, Thee Huis Gallery, Bandung-Indonesia

Geo Culture, LAWANGWANGI CREATIVE SPACE, Bandung- Indonesia

2015 Pameran Seni Lukis Jawa Barat, Gedung Pemerintahan Provinsi Jawa Barat (Gedung Sate), Bandung - Indonesia

NOW: Here, There, Everywhere, Galeri Semarang, Semarang, Indonesia

2014 Genome Aesthetic, SUDAKARA ArtSpace, Sanur, Bali, Indonesia

2013 South East Asia (SEA)+ Triennale, Galeri Nasional, Jakarta-Indonesia

Sovereign Asia Art Awards Exhibition, Espace Louis Vuitton, Singapore

2012 Collective Ground: The Gallery in the Midst of Market and Discourse, Rachel Gallery, Jakarta, Indonesia

Bazaar Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place, Jakarta, Indonesia

2011 Inner Memories, BIASA ArtSpace, Kuta, Bali, Indonesia

Korea International Art Fair (KIAF), Seoul, Korea

Art and Motoring, Galeri Nasional Indonesia, Jakarta, Indonesia

Artist's Studio, Paris Van Java Mall, Bandung, Indonesia

Headlights 2011, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

ArtStage Singapore, Singapore

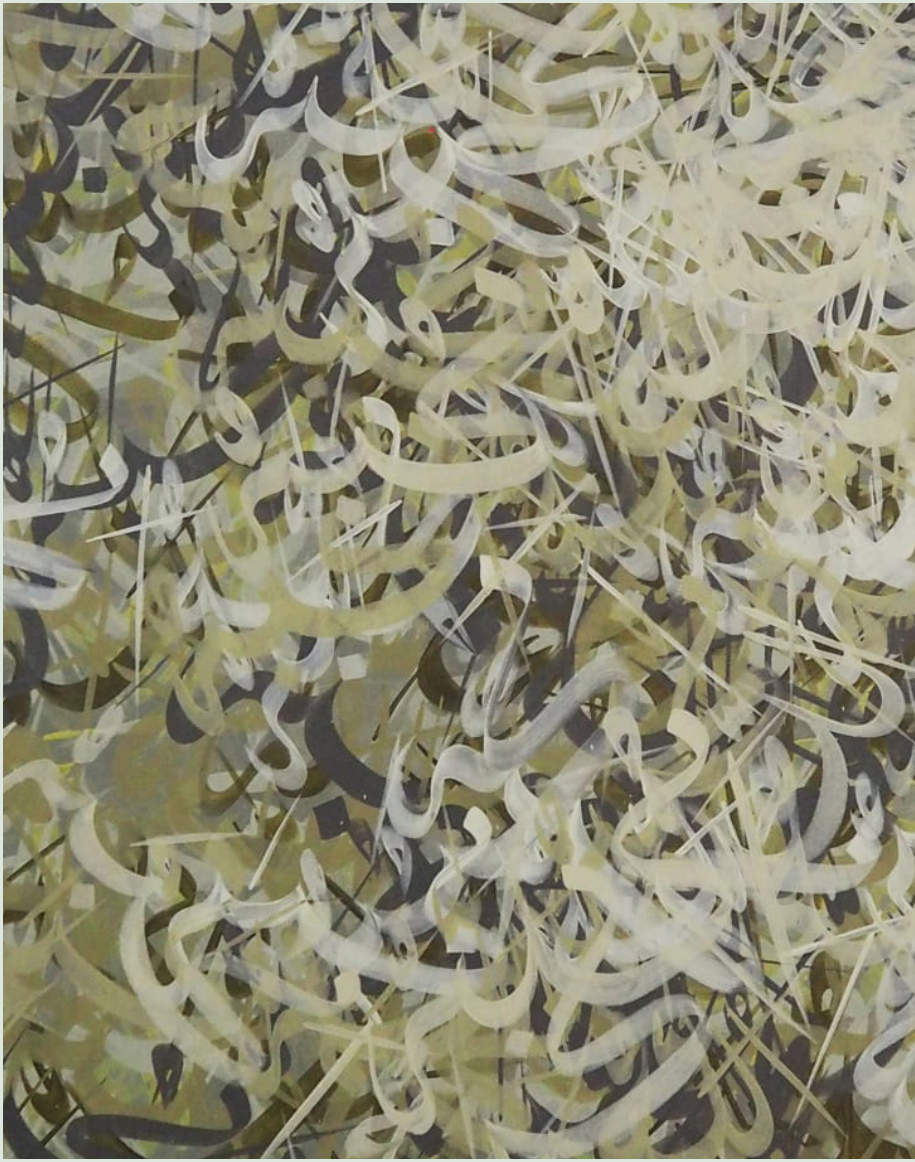
RESIDENCY

2009 Artist in Residence for Valentine Willie Fine Arts, Kuala Lumpur- Malaysia

WORKSHOPS

2005 Workshop of watercolour painting with Agus Suwage, "Pause re-play", Soemardja Gallery, Bandung, Indonesia

Curatorial Workshop with Malcolm Smith, a program held by Asia Link and Kelola Foundation, The Village, Bogor-Indonesia



Agus 'Baqul' Purnomo

Left:

ALLAHUAKBAR #7, 2015

Acrylic on canvas

200 cm x 180 cm

Right:

TAKBIR, 2015

Acrylic on canvas

100 cm x 100 cm

Next Page:

AL-MAJID, 2016

Acrylic on canvas

120 cm x 180 cm



Both paintings titled ‘**Takbir**’ and ‘**Allahuakbar**’ share the same meaning, which is an expression and proclamation that Allah is Greater (than all). Takbir is a multi-purpose phrase able to express Joy and Sadness, to reprimand others or remind others of God, to celebrate or to gain strength during disastrous times. ‘**Al-Majid**’ is one of 99 names of Allah; Asmaul Husna, which represents His attribute of absolute perfection and dazzling glory.

Unlike the conventional Islamic calligraphy that often employs elements of geometry, repetition, and arabesque; **Agus Baqul**’s paintings are full of movement and spontaneity, dynamic and almost abstracted. Although the words have raw qualities in them, **Agus** is careful to write the phrase carefully with exact punctuation and markings because he believes that all Holy Verses given by The Divine should be spread across the world as truthful and faithful as possible.

Curriculum Vitae

AGUS 'BAQUL' PURNOMO (B.1975)

EDUCATION

Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia

AWARD

- 2006 Finalist of "Jakarta Art Award", Jakarta
Finalist of "International Print & Drawing Biennale", Taiwan
- 1999 Finalist of "Nokia Art Award", Jakarta 1997 The best of water color FSR
ISI Yogyakarta

SOLO EXHIBITION

- 2015 "TRANSIT", Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
- 2012 "NUMBER IN THE SKY", Jogja Contemporary, Sangkring Art Space,
Yogyakarta, Indonesia
- 2011 "UNIVERSE(S)", Annexe Gallery, KL, Malaysia
- 2010 "SECRET GARDEN", Vivi Yip Art Room, Jakarta, Indonesia
- 2009 "RECITE! / IQRA'!", Valentine Willie Fine Art, KL, Malaysia 2008
"VORTEX 8", Tembi Contemporary Gallery, Yogyakarta, Indonesia
- 2005 "Final Work", Indonesian Institute of Art, Yogyakarta, Indonesia 2001
"RUANG TANPA RUANG", Gelaran Budaya, Yogyakarta, Indonesia

SELECTED GROUP EXHIBITIONS

- 2019 "Tokyo Special Event", Tobin Ohashi Gallery, Tokyo, Japan
"Living with Art", Tobin Ohashi Gallery, Tokyo, Japan
"Pameran Seni Rupa Kelompok C5", Koi Art Gallery, Jakarta, Indonesia
"Titik Tolak", Soft Launching KHAT Gallery, Yogyakarta, Indonesia
"VISUAL ART EXHIBITION", Kelompok C5, Santrian Gallery, Sanur,
Denpasar, Bali, Indonesia
"HAYYA 'ALAL FALAH", KHAT, Islamic Book Fair, GOR UNY,
Yogyakarta, Indonesia
"Grand Opening and Art Workshop" Yün Artified Community Art Center,
Pantai Indah Kapuk, Jakarta, Indonesia

“SKETCH ARTS TRIP #2”, KHAT Goes To Surabaya, KALIMOSODO, Islamic Book Fair, JX International Convention Exhibition, Surabaya, Indonesia

- 2018 “Pathos of the Fringes”, Jeonbuk Museum of Art, South Korea
“Artsoup 2018”, Soboman 219, Yogyakarta, Indonesia
“REVIVAL” kelompok Fajar 95, SMSR Gallery, Yogyakarta, Indonesia
“BARBUBART 2030”, KHAT, Rumah Warna, Yogyakarta, Indonesia
“Kepak-kepak Sayap”, Taman Budaya Yogyakarta, Indonesia
“Small Thing High Value”, Visma Art Gallery, Surabaya, Indonesia
“Abstract Party”, Borobudur Today 2018, Limanjawi Art House, Magelang, Indonesia
“Wiji Nyawiji”, Muslim United, KHAT, Masjid Gedhe Kauman, Yogyakarta, Indonesia
“KHAT Arts trip”, Yogyakarta – Cirebon – Purwakarta – Bekasi – Jakarta, Indonesia
“Imagine... Beauty”, Sunrise Art Gallery and Ollie Dhirendra Alexander, Jakarta, Indonesia
“Seyogyanya”, Ranah Seni Tenggara, Jogja Gallery, Yogyakarta, Indonesia
- 2017 “BERGERAK”, Yogya Annual Art #2, Bale Banjar Sangkring, Yogyakarta, Indonesia
“Plur tak Blur”, KHAT , Yogyakarta, Indonesia
“Kecil Itu Indah, after Edwin’s”, Miracle Prints, Yogyakarta, Indonesia
“A Series of Mini Exhibition”, Jogja Contermporary, Yogyakarta, Indonesia
“Sharing Happiness”, Limas Art House, Yogyakarta, Indonesia
- 2016 “SEKALIBER”. TAHUNMAS Artroom, Yogyakarta, Indonesia
“NIAT”, Yogya Annual Art #1, Bale Banjar Sangkring, Yogyakarta, Indonesia
“SENINJONG”, Plataran Djoko Pekik, Yogyakarta, Indonesia
“Aku Cinta Padaku #2”, Kelompok Biru, Bentara Budaya Yogyakarta,
“Kecil itu Indah 14”, Edwin’s Gallery, Jakarta, Indonesia
“Mysticism in Landscape”. Nadine Fine Art, Malaysia
“TANDA MATA XI”, Bentara Budaya Yogyakarta, Yogyakarta Indonesia
“Sesrawungan Wang Sinawang”, KHAT, PKKH UGM Yogyakarta Indonesia
- 2015 “Contemporary Mantera #1”, HOM Art Trans, Selangor, Malaysia
“SPICE SELECT 2015”, South East Asian Mythology and Folklore, Pace Gallery, KL, Malaysia
Melukis Bersama dan Pameran Memperingati Hari Kartini, Rumah Seni Sidoarum, Yogyakarta
International Arts Exhibition 2015 to Glorify the 5th Cycle Birthday Anniversary of HRH Princess Maha Chakri Sirindhorn, PSU Art Gallery, Prince of Songkla University, Songkhla, Thailand
“KEDEKATAN”, Tribute to Mahani, Jogja Contemporary, Yogyakarta, Indonesia
“Kenduren # 2”, Perahu Art Connection, Yogyakarta, Indonesia
“SPICE SELECT YOGYAKARTA 2015”, Pace Gallery, Phoenix Hotel, Yogyakarta, Indonesia
“ART CARE BENTARA BUDAYA”, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia

ISA Art & Design is the ultimate source for holistic artistic curation. With more than 20 years of experience and expertise in Southeast Asian art and a passion for Indonesian contemporary art, we assist our clients in building their collections by sourcing artwork and providing art consultancy services. We are able to source desirable pieces through ISA's private viewing room, our wide personal and professional network, local and international auctions, art fairs or galleries, as well as recommendation of new and emerging artists. ISA also works closely with architects and interior designers to have art in our lives. Let ISA take you on a wonderful journey in bridging art and design.



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VISITING HOURS

Monday to Friday : 9am - 6pm

Saturday and Sunday : By Appointment