

ARNDT

ASIA:
PREFACE

LOOKING
BY
MATTHIAS

SOUTH
ARNDT

ASIA: LOOKING SOUTH

09 SEPTEMBER TO 27 OCTOBER 2011

F X
G E R A L D I N E
E K O
A G U S
U G O
N A T E E
V E R T I C A L
E N T A N G

H A R S O N O
 J A V I E R
N U G R O H O
 S U W A G E
 U N T O R O
 U T A R I T
S U B M A R I N E
 W I H A R S O

Over the last decade, contemporary Chinese and Indian art, in all their artistic diversity, have established themselves with unparalleled success in the Western art market. Now, Southeast Asia is set to follow with the whole region shifting into the focus of the international art world.

The exhibition "ASIA: Looking South" features works by eight artists from Indonesia, the Philippines, Singapore and Thailand, and only aims to provide a first impression and overview. Each of the region's art scenes deserves extensive exposure and each artist's body of work its own in-depth show. "ASIA: Looking South" is intended more as a first approach to art in the region than as a traditional artistic "inventory" and should also be seen as pointing the way to ARNDT's future style of work. This first presentation introduces the previously announced change in format to my almost 20 years as a gallerist, and will be followed by other exhibitions in Berlin, collaborations with partner galleries and temporary international exhibition projects (pop-up shows).

A conscientious study of traditional and contemporary art of the Southeast Asian region would undoubtedly take years, if not decades. Alone the sheer variety of artistic styles, each rooted in its region's history and drawing on the unfathomable reservoir of the traditional arts, is simply overwhelming. Using an intuitive visual language, the artists explore biographical, region-specific and historical themes, as well as the fundamental questions of our time and of our globalised existence – making many works accessible to open-minded Western viewers. If the exhibition "ASIA: Looking South" manages to go further than expressing my personal fascination for contemporary Southeast Asian art by also awakening the interest and enthusiasm of a wider international art audience, it will have achieved its principal aim.

W W W . A R N D T B E R L I N . C O M

I would like to thank the two guest curators Richard Koh and Jean-Marc Decrop for their expert guidance throughout all the stages of the project and for their generosity in sharing contacts and recommendations.

I am already looking forward to coming projects and exhibitions in and from Asia and hope you can delve into this unusual, sometimes disturbing, yet also sensual and aesthetically captivating new (art) world with fresh eyes and a readiness for exciting encounters and discoveries.

SELECTION **FROM** **INDONESIA**
TEXT BY JEAN-MARC DECROP
CONTEMPORARY ART EXPERT FOR CHINA, ASIA AND THE MIDDLE EAST

Contemporary Art from Indonesia is characterized by a young face. It is lively in its creativity, and resolutely up to date. The Indonesian nation is a rich mosaic of strong and individual cultures, with a young population and a high birth rate, and plentiful mining, oil and geothermic resources.

Similarly to other Asian nations over the past 20 years, Indonesia has experienced many upheavals closely tied to the emergence of the modernity of the 21st century. Contemporary Indonesian art both testifies to, and questions, these upheavals. Its locations are like labs in which the prototype of the future is being thought.

This presentation of five artists attempts to give a glimpse of the proliferation of contemporary creation in Indonesia – manifested by the numerous blogs originating from this country – both in its specificity and in its cultural singularity.

In a globalized surrounding where modernity appears to be identical throughout all of its manifestations – skyscrapers, shopping malls, shared multimedia references etc., regional singularities become of more interest. This particularity is especially remarkable in the case of Indonesia. This country, stuck between India and China, converted to Islam in the 13th century while conserving pockets of Hinduism (Bali) and Christianity (Timor), saw the birth of extraordinary civilisations such as the thalassocratic Srivijaya, a mysterious culture of the 7th century based on domination by and from the sea.

Judging by inhabitants, Indonesia is the 4th largest country in the world, and the nation with the largest Muslim population. The city of Yogyakarta, for instance, houses both the extraordinary Buddhist monument Borobudur, and the Hindu temples of Prambanan (most notably the trimurti of Brahma, Shiva and Vishnu) as well as numerous mosques. The muezzins' calls accompany the study of the narrative bas-reliefs describing Buddha's life in Borobudur, and the Ramayana in Prambanan. In the 8th and 9th century, Yogyakarta was the intellectual epicentre for all south-east Asia. The aforementioned grand monuments of Yogyakarta were built in these times, and throughout the 13th century, during which the country was partially converted to Islam.

Today, Yogyakarta is one of the richest artistic centres of Indonesia, with an excellent university and numerous cultural centres and organisations. Four out of

the five artists presented in this show are issued from Yogyakarta.

Characteristic traits of the Indonesian people, which can naturally be found in their contemporary expressions, are manifold. Among these are: an incredibly complex cosmos, full of deities, beliefs and sacrificial rites; a fabulously inventive creativity both in daily life and in religious practice with a highly individualized style of living and dress; the creation of machines, objects and ephemeral constructions destined for cremation or sacrifice; an enormous respect for the forces of earth and nature, a practice of the collective in villages and parts of the cities where public life is debated, exchanged and represented (think of street theatre and Wayang theatre); the constancy and solidarity in the face of the adversarial elements such as tsunamis, mudslides or volcanic eruptions.

Agus Suwage's work is dual in its nature. The Christian artist who converted to Islam in order to marry his wife has a practice that oscillates in its expressions. Engaging and provocative at times, like when it testifies to the social tensions and political repressions of his surrounding, it can also be deeply personal and poetic: this brings to mind the prophetic meditations on fate seemingly expressed by the crows, perched high on the charred branches of the "Dead Poet Society" or by the contemporary vanitas.

Entang Wiharso and Eko Nugroho both created an extraordinary universe, highly characteristic and recognizable. Both draw directly from the Indonesian psyche, from earth, nature, rites, beliefs and all the complexities those notions entail.

Entang creates tangled figures, both in sculpture and painting, free in their impulses, unfolding both gracefully and with fear on the canvas and the bas-relief. Words, codes, signs, logos are interspersed in these primitive scenes depicting a contemporary society and its props. His "Temple of Hope" – widely remarked upon during its showing at the artist's retrospective at the National Museum of Jakarta in October 2010 – is a contemporary adaptation of the representations favoured by the shadow theatre of Wayang. This piece defines itself through the light pulsing out of the red resin heart placed within the temple. This light casts shadows on the wall of the installation room, reflecting the cut-out inscriptions and images on the metal walls of the temple.

It's magical, primal, human, and thus, universal.

Eko Nugroho's work is more distanced, humorous, ironic, full of summersaults, puns and rants. His art is the expression of a young pop culture, drawn out of comics, media, the internet, science fiction and futuristic novels. His drawings are highly graphic and often appear alongside speech bubbles out of which text fragments pierce out, arrow-like: "multicrisis is delicious," "we've gone to war, coffee please!".

Eko Nugroho opened up a shop with his friend Wedhar Riyadi (a common occurrence in Yogyakarta, as evidenced by the shops of the likes of Agung Kurniawan and Bayu Widodo) selling accessories straight out of his artistic universe. The shop, called FFR (Fight for Rice) offers badges, T-shirts, key chains, resin statuettes and mangas. Through these reasonably priced objects, purchased by a young clientele, Eko Nugroho's work is being redirected into the exact same spheres of contemporary daily life and culture that his art is quoting. A Xerox-copy of the shop is being shown as part of the exhibition discussed here. Eko is also an acclaimed member of Street Art and has, as such, covered the walls and furniture of the Espace culturel Louis Vuitton in Paris with his drawings and characteristic patterns as part of the show "Transfigurations - Mythologies Indonésiennes" in June 2011.

FX Harsono on the other hand, is more concerned with questions of identity in the context of globalisation as well as questions of ethnical and religious multiculturalism. The preoccupation with his Chinese origins lies at the centre of his artistic practice. His Chinese ancestors' adaptation to their Javanese surroundings resurface in him as a complex ethno-cultural identity. This complex identity expresses itself in the Chinese characters of his name, and in the acronyms that he traces on paper. Indonesia's and incidentally, Malaysia's Chinese population (the immigration of which dates as far back as the beginning of the rice trade in the 12th century) has long been subjected to ostracizing and cultural repression, going as far as a pogrom in 1966. The visitors of FX's show at the Singapore Museum in 2010 were moved to tears by his pieces which where testimonies to a disappearing culture.

The fifth and last artist of the show, Ugo Untoro, is presenting a sculpture and a wall covered in drawings. Untoro is a memorable figure of the Yogyakarta scene. Covered in tattoos and piercings, a disciple of artificial paradises, Untoro is also

an avid collector of fighting dogs. His studio amidst the rice fields is littered with cages out of which Rottweilers, Pitt Bulls and other colossal beasts howl themselves to death. His drawings unravel a fantastic universe populated with half-humans and half-animal creatures. His body of work of the past three years has centred around the slaughter of horses. Re-assembled and deformed horse leather goods and roughhewn carcasses appear as the negative, the diabolical double of the noble stead of the paddocks. Just like the sculpture presented here, they evoke visions of strange creatures, deformed through violent pressures. This near telluric and mythological force seems to emerge out of an undefined hereafter.

F X

H A R S O N O

*1949 IN BLITAR, EAST-JAVA, ID | LIVES AND WORKS IN JAKARTA, ID

FX Harsono 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.

FX Harsono studied painting at STSRI "ASRI", Yogyakarta (Indonesia) from 1969-74 and at IKJ (Jakarta Art Institute) from 1987-91. Since 2005 he is lecturer at the Faculty of Art and Design, Pelita Harapan University, Tangerang (West Java). Recent solo exhibitions include "Testimonies" at the Singapore Art Museum, Singapore (2010), and "The Erased Time" at the National Gallery of Indonesia, Jakarta (2009). Recent group exhibitions include the Fourth Moscow Biennale of Contemporary Art in Moscow, Russia (2011), "Edge of Elsewhere" at 4A, Sydney, Australia (2011), "Recent Art From Indonesia: Contemporary Art-Turn" at the Museum of Contemporary Art, Shanghai (2010), "Beyond The Dutch" at the Centraal Museum, Utrecht, The Netherland (2009), and "Highlight" at ISI, Jogja National Museum, Yogyakarta, Indonesia (2008). Harsono is also an active art critic, regularly writing about social questions and the development of contemporary art.



WRITING IN THE RAIN 2011
VIDEO PERFORMANCE, WOODEN DESK,
CHAIR, ACRYLIC SHEET, 24 INCH TV MONITOR
NUMBER ONE FROM AN EDITION OF THREE



LEFT PAGE:	WRITING	IN	THE	RAIN	#1	2011
ACRYLIC		ON				CANVAS
180	X	250	CM		70.9	X 98.4 IN
WRITING	IN	THE	RAIN	#2		2011
ACRYLIC		ON				CANVAS
130	X	180	CM		51.2	X 70.9 IN
RIGHT PAGE:	READ	THE	SIGN,	READ	THE	HISTORY
ACRYLIC		ON				2011
170	X	180	CM		66.9	X 70.9 IN

GERALDINE

JAVIER

*1970 IN MANILA, PH | LIVES AND WORKS IN QUEZON, PH

Geraldine Javier belongs to a new generation of young Filipino artists whose interests are variegated and extensive, and who, unlike their social-realist predecessors, are engaged in pursuing the personal and the idiosyncratic. Javier's works are charged with tension and provocation, combining cool, calculated sophistication with raw urban grit. Images of death, misery, dysfunctional relationships, and emotional violence are recurrent themes. Her world thrives on complex, viscous thoughts and intimations, silent tensions and implosions.

At first sight, the specific work on show carries strong reference to a sacred altar-piece. While Javier's interest in religious iconography is connected to her own biography, having lived and struggled with the catholic culture in the Philippines, her work is devoid of any affiliation with a particular religion. It rather aims at communicating universal, collective values.

"I had a primary and secondary Catholic education. The nuns taught us of the sacrifices of Jesus and the other martyrs and from this I can deduce that the catholic religion's foundation was built on blood and guilt as a consequence. The same guilt that the church exploits as it continues to exert an almost authoritarian influence on Philippine society and our government to the point of paralysis in terms of decision and policy making". (Geraldine Javier, 2011)

Since 2004, Geraldine has been exhibiting her work internationally. In 2003 she was awarded with the "Thirteen Artists Award", issued by the Cultural Centre of the Philippines (CCP), Manila. Today, she is recognized as a leading figure in contemporary Filipino art both on a local and international level.



BLOOD TYPE C (CATHOLIC), MAJOR MAJOR G (GUILT) 2011
LEFT AND RIGHT PANELS: OIL ON CANVAS, TATTING LACE
EACH: 198,2 X 137,1 X 12,7 CM | 78 X 54 X 5 IN
MIDDLE PANEL: FABRIC, BEESWAX, TATTING LACE
137,1 X 106,7 X 15,5 CM | 54 X 42 X 6 IN



DETAIL: **BLOOD TYPE C (CATHOLIC), MAJOR MAJOR G (GUILT)** 2011



DETAIL: **BLOOD TYPE C (CATHOLIC), MAJOR MAJOR G (GUILT)** 2011

E K O

*1977 IN YOGYAKARTA, ID | LIVES AND WORKS IN YOGYAKARTA, ID

N U G R O H O

Eko Nugroho's work is strongly influenced by the daily life of Indonesian society, which is characterised by its strongly hierarchical and Muslim influence, while at the same time facing increasing globalisation and a westernised value system. Nugroho's art engages exactly with this tension, specifically addressing the hypocrisy, fanaticism and ignorance of religion in the context of his socio-cultural surroundings. Communicating these experiences to diverse audiences of different geographical, social and cultural backgrounds and trespassing the boundaries between "high" and "low" art is thus crucial to his oeuvre. Comic imagery and popular culture hence often infiltrate his works; moreover they are often characterised by the use of unusual techniques and materials, such as embroidery or cut-out stickers. While painting is a strong component of his oeuvre, his discovery of embroidery has stretched the possibilities of his art. Ranging from modest-sized monochromes to technically challenging epics, they often depict solitary part-man/part-machine figures against an empty graphic patterned background, rendered in flat strong colours, conveying a certain artificiality, loneliness and vulnerability.

Besides numerous solo shows throughout the world, Eko Nugroho has been invited to several artist-in-residency programmes at the Kiasma Museum of Contemporary Art, Helsinki, Finland (2008), the Lyon Biennial, Lyon, France (2009), and the ZKM I Center for Art and Media, Karlsruhe (2011) and currently at the Villa Raffett in Paris. He will present his work from January to April 2012 at the Musée d'Art Moderne de la ville de Paris. Recent group shows include "Close the Gap: Indonesia Art Today" at the MiFA Gallery, Melbourne, Australia (2011), "Transfiguration & Contemporary Mythologies" at the Espace Culturel Louis Vuitton, Paris, France (2011), "Contemporaneity" at the MOCA Shanghai, China (2010), the Busan Biennale 2008, Busan, South Korea (2008) and "Wind from the East", KIASMA Museum of Contemporary, Helsinki, Finland (2007).



STICKY
ACRYLIC
200 X 150

CONFLICT
ON
CM | 78.7 X 59

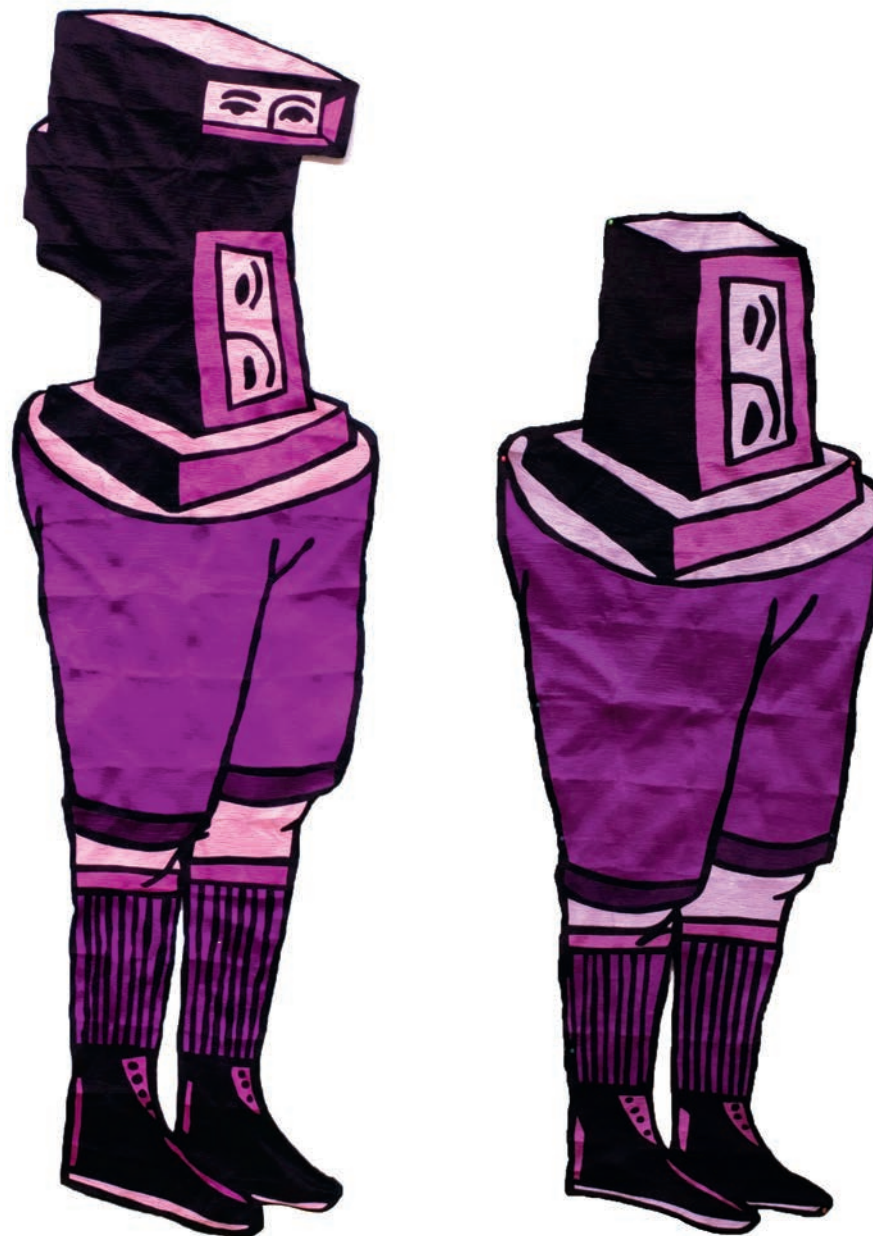
2010
CANVAS
IN



THE SALTY COALITION 2010
 ACRYLIC ON CANVAS
 200 X 150 CM | 78.7 X 59 IN



TRUST 2010
 MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING
 202 X 202 CM | 79.5 X 79.5 IN



FEAR		NOTHING		2010
MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		
253	X	157	CM	99.6 X 61.8 IN
HAVE	A	NICE	DAY	2010
MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		
253	X	157	CM	99.6 X 61.8 IN

THE	TRAVELER	1	AND	2	2010
MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING		MACHINE EMBROIDERED RAYON THREAD ON FABRIC BACKING	
259	X	79	CM	101.9 X 31.1 IN	
210	X	82	CM	82.7 X 32.3 IN	

A G U S

S U W A G E

*1959 IN PURWOREJO, CENTRAL JAVA, ID | LIVES AND WORKS IN YOGYAKARTA, ID

As one of the most influential figures in the Indonesian art world, Agus Suwage has explored a wide range of artistic possibilities. Encompassing painting, sculpture and installation, his oeuvre predominantly circles around the phenomenon of “death”. At the most intimate level, his works might just be a medium for him to face and overcome his constant personal fear towards it. He thereby often uses popular symbols and iconography to invite an engagement with the beholder.

“Dead Poet Society”, for example, plays with the idea of burial traditions. A shovel, as used by cemetery diggers, strikes us by its exaggerated long handle. To the artist, it seems like a representation of time, like a life-line, while also conveying an idea of ‘distance’ – a feeling of distance or abstraction when talking about death. Three crows are lingering on the shovel, resting there, yet ready to fly away anytime – their presence representing a different, more immediate and fleeting aspect of time. In “An Offering to Ego” the viewer is confronted with a larger-than-life skeleton, made of graphite powder and resin mixture. It symbolises our own ego, our own ambition, our dreams, our ridiculous hopes and beliefs. Although of such imposing size, it just lies there, helpless and faint. “The Kiss #4” shows a self-portrait kissing a skull. Hereby the beholder is confronted with a combination of the exploration of death and Suwage’s obsession with portraiture. Since the mid 90’s his own projection onto canvas has become the focal point of his artistic concern.

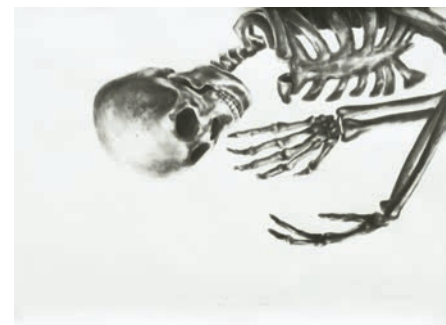
Agus Suwage studied Graphic Design at the Institute of Technology, Bandung, Indonesia from 1979-1986. He has participated in 150 museum and gallery exhibitions around the world, including Asia Pacific Biennial in 1996, Singapore Biennial in 2006 and most recently, a retrospective at the Yogyakarta Art Museum in 2009, which was accompanied by a comprehensive monograph of his work, “Still Crazy After All These Years”, published in May 2010.



AN OFFERING TO EGO 2007
GRAPHITE POWDER AND RESIN MIXTURE
60 X 350 X 150 CM | 23.6 X 137.8 X 59 IN



THE KISS #4 2011
 OIL AND ACRYLIC ON CANVAS
 200 X 250 CM | 78.7 X 98.4 IN



PART OF AN OFFERING TO EGO #1 TO #5 2008
 CHARCOAL AND GRAPHITE ON PAPER
 EACH 110 X 152 CM | 43.3 X 59.8 IN





PART OF AN OFFERING TO EGO #5 2008
 CHARCOAL AND GRAPHITE ON PAPER
 110 X 152 CM | 43.3 X 59.8 IN

DEAD POET SOCIETY 2011
 COPPER, WOOD, IRON
 50 X 275 X 35 CM | 19.7 X 108.3 X 13.8 IN
 NUMBER ONE FROM AN EDITION OF TWO PLUS ONE AP

U G O

*1970 IN PURBALINGGA, CENTRAL JAVA, ID | LIVES AND WORKS IN YOGYAKARTA, ID

U N T O R O

Ugo Untoro's work has already been nationally recognized for its strong reflection of the conditions of existence, both as an artist and a human being. Hailing from a street background and related to the boundless nature of graffiti art, his artistic language is raw and spontaneous rather than pleasant. Full of irony and existential questioning, Untoro's unpolished canvases have a tangible connection to aspirations and issues shunted to society's margins. While Untoro's oeuvre encompasses painting, drawing, poems and writings, he has recently explored the medium of installation, as can be seen in his work "Poem of Blood".

When it was installed at the National Gallery in Jakarta in April 2007, prominent members of the Southeast Asian art scene praised the artist for developing his explorations of the life and death cycle among one of mankind's most valued animals – horses – in a new spatial and artistic context. The exhibition was accompanied by the writing of two of Indonesia's most prominent curators of contemporary art, Enin Supriyanto and Jim Supangkat.

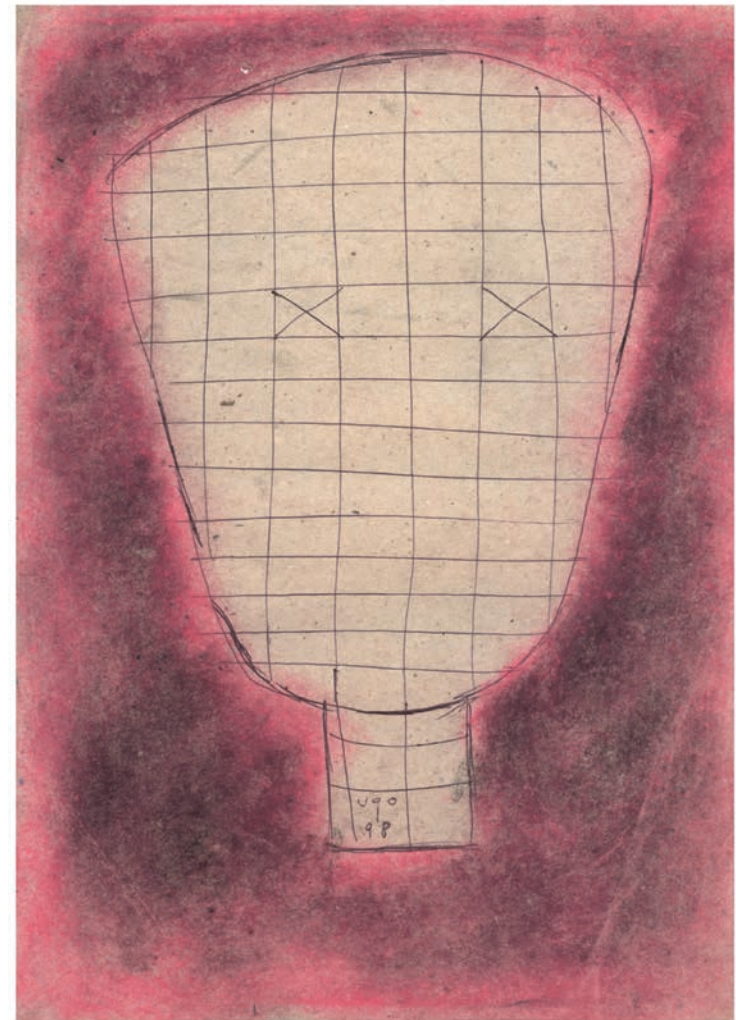
Ugo Untoro graduated from the Indonesian Art Institute (ISI) in Yogyakarta, Indonesia. Considered one of Indonesia's key contemporary artists, Untoro has exhibited widely in Indonesia as well as Malaysia, China, Singapore and France. Since 1995 he has had more than 10 solo exhibitions in Singapore, Kuala Lumpur, Yogyakarta, Bali, Jakarta and Surabaya, and has participated in numerous group exhibitions in USA, France, Singapore, Indonesia and Vietnam.



CIVILITATION **NO.2** 2009
B R O N Z E
110 X 160 X 60 CM | 43.3 X 62.9 X 23.6 IN



UNTITLED
 MIXED MEDIA | ON CARDBOARD
 27,5 X 20 CM | 10.8 X 7.9 IN
 1998



UNTITLED
 MIXED MEDIA | ON PAPER
 29,5 X 21,5 CM | 11.6 X 8.5 IN
 1998

N A T E E

*1970 IN BANGKOK, TH | LIVES AND WORKS IN BANGKOK, TH

U T A R I T

Natee Utarit started painting abstract works, but quickly moved towards a representational approach to explore established genres of Western painting, such as figuration, landscape and still life.

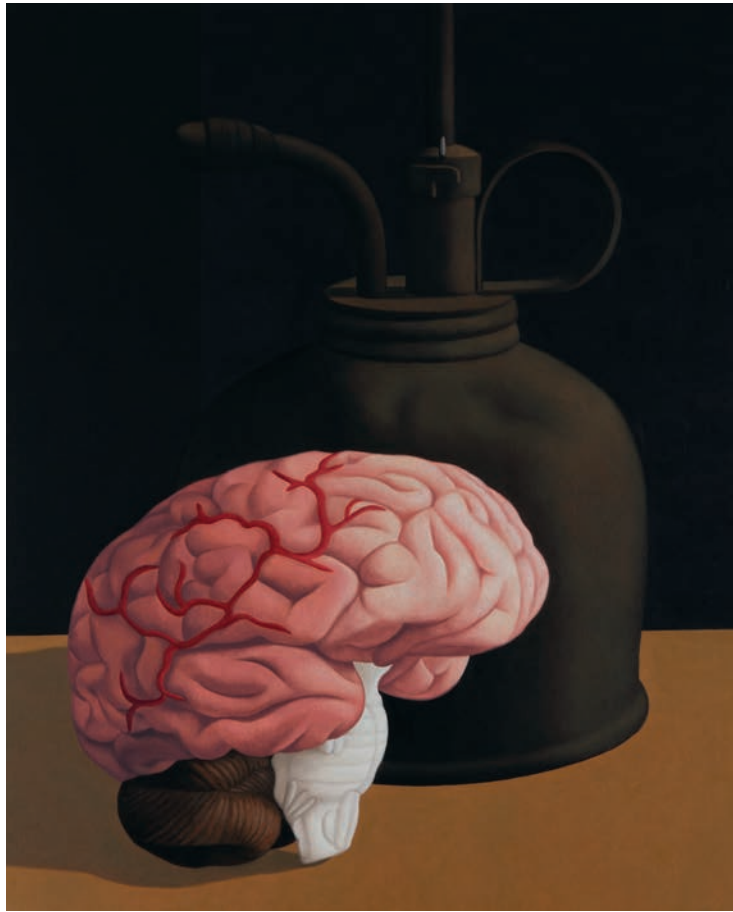
Many of these works carry references to historical works by European masters, such as Caravaggio, Courbet and Titian, which is particularly visible in his paintings up to 2007. The year 2007 marked a shift in the artist's practice, as new themes seem to emerge: he starts depicting children's toys and fairy tales to describe national narratives and comment on Thai society. Also, characters of Old Master paintings are often replaced with characters well-known in a Thai context, such as politicians or soldiers (i.e. his painting of 2009, entitled "Tales of Yesterday, Today and Tomorrow"). Meaning is often reinforced by using colours that have symbolic meaning for the Thais, such as blue and yellow, which are associated with the king and royalty or placing Thai symbols in a monochromatic palette.

"ASIA: Looking South" shows a group of works from the series "Illustration of the crisis": "In these paintings, it was my intention to use the language and grammar of painting of the past. This language relied heavily on metaphors and hidden symbols to communicate." (Natee Utarit, 2011)

He studied at the College of Fine Art, Bangkok, and graduated in Graphic Arts at The Faculty of Painting, Sculpture at Silpakorn University, Bangkok. Recent solo exhibitions include "Transparency happiness" at Soka Art Center, Beijing, China (2008), and "The Amusement of Dreams, Hope and Perfection" at The Art Center, Center of Academic Resources, Chulalongkorn University, Bangkok (2007). Group exhibitions include "Clouds, Power of Asian Contemporary Art" at Soka Art Center and 798, Beijing, China (2010), and "This is not a fairytale" at Contemporary Thai Art Exhibition, Soka Art Center, Taipei, Taiwan (2008).



THE
OIL
100 X 150
COMMITMENT
ON
CM | 39.4 X 59
2011
CANVAS
IN



THE
 OIL
 100 X 80 CM

ABSENCE
 ON
 | 39.4 X 31.5 IN

2011
 CANVAS



THE
 OIL
 100 X 150 CM

DEFIANCE
 ON
 | 39.4 X 59 IN

2011
 CANVAS



**„OUR BATTLES WITH ANNAM AND BURMA HAVE CREASED
TO BECOME A THREAT TO OUR KINGDOM BUT WE
HAVE A NEW THREAT, BEWARE OF THE WESTERNER.
LEARN FROM THEM BUT DO NOT WORSHIP THEIR
WAYS AND FALL FOR THEM.“ KING RAMA III, 1851** 2011
OIL ON CANVAS
FRAMED 260 X 380 CM | 102.4 X 149.6 IN

VERTICAL SUBMARINE

*2003 JOSHUA YANG, JUSTIN LOKE AND FIONA KOH | SG

Founded in 2003 Vertical Submarine is an independent art collective based in Singapore with three members. The name was taken from the verb “subvert”, rotated to be “vert-sub” and expanded to “Vertical Submarine”. According to them, they “write, draw and paint a bit but eat, drink and sleep a lot.” Their works include installations, drawings and paintings which involve text, storytelling and an acquired sense of humour. In 2010, they laid siege to the Singapore Art Museum and displayed medieval instruments of torture including a fully functional guillotine. They have completed projects in Spain, Taiwan, Hong Kong and Korea. Collectively they have won several awards, including the “Credit Suisse Artist Residency Award” in 2009, “The President’s Young Talents Award” in 2009 and the “Singapore Art Show Judges’ Choice” in 2005. They have recently completed a residency at Gertrude Contemporary, Melbourne, Australia.

The works on show “Table of Discontents” is an open tabletop containing six tools and eight books related to subversive ideologies. Influenced by Freud’s “Civilization and its Discontents” (1929) and Santiago Sierra’s art installation “300 Weapons” (2009), this table is designed like a giant book with legs. The table top (or book cover) is carved with the statement “Warning: Contains knowledge and tools that cause discomfort to most conformists”. The fourteen items beneath the glass cover include books such as “Selected Quotations of Mao ZeDong” (1964), “The Water Margin: Outlaws of the Marsh” (2010) by Shi Naian, “Society of Spectacle” (1967) by Guy Debord, “Theory of Subject” (2009) by Alain Badiou, “The Coming Insurrection” (2009) by The Invisible Committee and “Patriotism” by Yukio Mishima, as well as a fake time bomb and tools, such as a machete, a rope and a wooden clog.

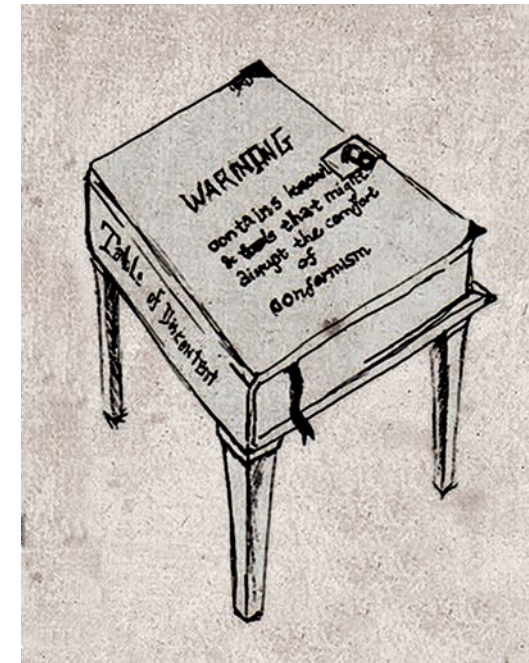


TABLE OF DISCONTENTS (SKETCH) 2010



TABLE OF DISCONTENTS 2010
 MIXED MEDIA
 95 X 120 X 84 CM | 37.4 X 47.2 X 33 IN
 NUMBER ONE FROM AN EDITION OF THREE



TABLE OF DISCONTENTS 2010
 D E T A I L

ENTANG WIHARSO

*1967 IN TEGAL, CENTRAL JAVA, ID | LIVES AND WORKS
IN YOGYAKARTA, ID AND FOSTER, RHODE ISLAND, USA

In Entang Wiharso's work the artist's own personal experiences are embedded with a strong examination of the predominant socio-political conditions of his home country. To him, creating work is a way of understanding the human condition, of heightening our ability to perceive, feel and understand human problems like love, hate, fanaticism, religion, and ideology. "I depict the condition of humans who are often divided by complex, multilayered political, ethnic, racial, and religious systems: they co-exist yet their communication is limited and indirect. Figures are interconnected by intuitive as well as intellectual linkages, including ornamental vegetation, tongues, tails, intestines, animal skin patterns, fences and detailed landscapes." (Entang Wiharso, 2011).

This is particularly visible in Wiharso's painting "Second skin and second landscape". Like a stage set, the scene provides the storyline and shows the relationship between our external and internal landscapes. Recently, an increasing use of written text has entered his works: slogans, signs, philosophy or common phrases are collected from newspapers, political campaigns, quotes from important or influential people or characters from TV or films. Used directly or altered by i.e. changing the punch line, underlying meanings are exposed and add a further component to the complex artistic language of his work.

Entang Wiharso studied Painting at the Fine Art Department of the Indonesian Institute of Arts, Yogyakarta, Indonesia. In 2010 his solo show "Love Me or Die" took place at the Galeri Nasional Indonesia as well as following group shows: "Rainbow Asia" at the Hangaram Art Museum, Seoul Arts Center, Seoul, Korea, "The Grass Looks Greener Where You Water It" at Art Paris Guest, Grand Palais-Champs Elysees, Paris, France, "Contemporaneity-Indonesian Contemporary Art" at the Museum of Contemporary Art, Shanghai, China, Bergamo, Italy and at the Prague Biennale 4, Prague, Czech Republic.



TEMPLE OF HOPE HIT BY BUS 2011
CAST ALUMINUM, LAVA STONE, RESIN, THREAD, COLOR PIGMENT
22 LIGHT BULBS, ELECTRICAL CABLES,
STAINLESS STEEL SCREWS AND BOLTS
300 X 325 X 225 CM | 118.2 X 127.9 X 88.6 IN
U N I Q U E



SECOND SKIN AND SECOND LANDSCAPE 2011
 OIL ON CANVAS
 300 X 500 CM | 118.1 X 196.8 IN



LEFT: **THE LAST WEAKNESS** | RIGHT: **NO TARGET** 2011
 FROM THE COMIC BOOK SERIES
 GRAPHITE AND RESIN MIXTURE,
 PIGMENT, STEEL, THREAD
 LEFT: 250 X 130 CM | 98.4 X 51.2 IN
 RIGHT: 230 X 130 CM | 90.5 X 51.2 IN
 EACH: EDITION OF TWO PLUS ONE AP



PHOTO	CREDITS			
PAGE 2 - 3; 21; 24 - 25; 29; 46 - 47			BERND	BORCHARDT
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