

Discoveries

Lawangwangi

Established (mandatory)
2010

Focus
Contemporary

Gallery Email Address
andonowati@artsociates.com

Website
<http://www.artsociates.com>

Description (please do not use all caps)

In 2007 Andonowati founded ArtSociates, an art management entity, as part of Foundation AB. ArtSociates is the vehicle to promote Indonesian Artists to International Audiences. Soon afterward, in December 2008, ArtSociates organized Solo Exhibition of Tisna Sanjaya entitled Ideocracy - Rethinking the Regime of Etching, curated by Jim Supangkat & Rizki A. Zaelani in the Indonesian National Gallery, Jakarta. The Exhibition was granted as the best Indonesian exhibition of 2008.

In January 2010, ArtSociated created a physical space called Art and Science Estate Lawangwangi. The space was inaugurated by a Group Exhibition, entitled Halimun – The Mist: A Reflection upon the development of Indonesian Contemporary Art curated by Rifky Effendy and Agung Hujatnikajennong. The Exhibition showed works by both established and emerging artists; among them were Mella Jaarsma, Gede Mahendra Yasa, Tromarama.

The second Exhibition held at Lawangwangi was a Solo Exhibition of Ay Tjoe Christine entitled Lama Sabakhtani Club, April 2010. Soon after, ArtSociates arranged the visit of Ay Tjoe Christine to Europe.

Among the achievement of ArtSociates and Lawangwangi is the formation of Bandung Contemporary Art Award [BaCAA], founded in 2010, www.bacaa.id. BaCAA is an Art Award for emerging Indonesian artists that encourages participants to create genuine artworks represented in non-conventional media. BaCAA winners get chances to work and exhibit abroad.

Later, in November 2012, Lawangwangi was rebranded as Lawangwangi Creative Space where Art Gallery and Design Space are hosted in the same building while the Science Institute, LabMath Indonesia, received an independent building beside Lawangwangi. An exhibition held in November 2012 entitled Design/Art: Renegotiating Boundaries marked the conversion of Lawangwangi.

ArtSociates, recently initiated Bandung Short Movie Festival www.bandungshort.com as a platform to express contemporary issues through short movies.

Contact Person

Aan Andonowati
andonowati@artsociates.com

Bandung, Indonesia



Artist Information

Eddy Susanto.

Project Information

Proposed Project Title

Cosmology Series

Short description

Eddy Susanto aims to provide insight in contrasting cultural or philosophical thoughts that occurred at the same time in history and reflect on its present-day relevance. For this Solo Project, Eddy Susanto created works that combine two controversial ideas during the Renaissance, namely Physical Cosmology (a textual body of work) and Religious Cosmology (visual bodies of works).

Long description

Physical Cosmology is the scientific study of the origin of the universe and its evolution toward its final form, using the laws of science. Originally, Physical cosmology was associated with "celestial mechanics", the study of the heavens. Greek philosophers such as Aristotle and Ptolemy, proposed theories that considered the Earth as the center of the Universe. Much later in the 16th century Nicolaus Copernicus, Johannes Kepler and Galileo Galilei, proposed a Universe with the Sun as center. Particularly Galileo faced opposition in the Roman Empire in 1615 which considered heliocentric-ism as absurd in philosophy contradicting the Holy Scriptures.

Another theory by Sir Thomas Burnet in whose *Telluris Theoria Sacra* (Sacred Theory of the Earth 1689) connected theological views and geological processes. Burnet explains how the earth was formed. Before the Genesis flood the earth was an oval shape, smooth and uniform with water inside, resembling a paradise. Then the surface of the earth fractured, water underneath was released creating the Noah Flood, oceans and mountains were formed and over time the modern "corrupted" world was created.

Religious Cosmology, also called mythological cosmology, is based on mythology, religion and creation. An example of Religious Cosmology is in the Book of Genesis on the creation of Adam and Eve. Abrahamic traditions such as in Judaism, Christianity and Islam believe in such a "sudden creation". But the question about the origin of human being is not only part of religions but also of traditions. Many races develop their own creation myth as an effort to answer questions about the origin of their races. At the same time, these answers contribute to develop strong group identities, which influence many aspects of life such as societal classes and politics.

The writing about the first human beings as in the Book of Genesis has been subject of much debate from the Renaissance until present times. This involves the theory of Evolution and Natural Selection of Darwin, but also the Modern Synthesis developed in the 1920s and 1930s that connect the natural selection and population genetics, based on Mendelian inheritance. Meanwhile, Burnet's vision on the Creation of Earth faced criticism not to be in line with the Book of Genesis in the time of the Renaissance. This debate continues into modern time with the development of Modern Physics, dominated by the Big Bang theory of Albert Einstein's 1917 publication of general relativity.

By putting together two bodies of works, Eddy Susanto created artworks that express controversies that existed at the same time of the Renaissance. Eddy Susanto 'borrowed' (appropriated) images of Adam and Eve painted by artists from the Renaissance era, which represent the Religious Cosmology. These images are recreated using the text from Sir Thomas Burnet's book, which represents Physical Cosmology. Thus, he literally 'united' elements from the two controversial bodies of works into single frames.

The controversial history makes us contemplate about the current situation, where religions, races and nations become part of societal and political identities that separates people through conflicts leading to psychological, economical and physical wars.

Jogjakarta, 25 May 2019

Edited by Andonowati and Brenny van Groesen based on self-curated text of Eddy Susanto

Project information (mandatory): If options 2 or 3 apply, please specify in long description.

1. The project is an entirely new body of work and has not been shown outside of your gallery space before.

Provisional Project Visualization(s)

Draft project visualization



Images / Illustrations of Presented Artwork(s)

Cosmology #1 Adam & Eva after Cornelis Galle (work in progress), Eddy Susanto
2019, 190x240xcm, Drawing pen and acrylic on canvas





Cosmology #3 Adam & Eva after Crispijn van de Passe, Eddy Susanto
2019, 190x262xcm, Drawing pen, acrylic on canvas





Cosmology #2 Adam & Eva after Cherubino Alberti, Eddy Susanto

2019, 190x240xcm, Drawing pen, acrylic on canvas





Artist CV & Exhibition History

Files Attached (See Appendix)

https://d2u3kfwd92fzu7.cloudfront.net/forms/gap/1559360113704/Eddy_Susanto_CV.pdf

Artworks Indicative of the Artist's Practice

Journey of Panji (sample of work exhibited in Singapore Biennial), Eddy Susanto
2016, 300x300x500cm, Drawing pen, acrylic, wood, resin, canvas





Kalatida toward Capitalism, Eddy Susanto

2017, 500x300x500cm, Drawing pen, acrylic, wood, resin, canvas



The Irony of Ruralism, Eddy Susanto

2018, 500x300x400cm, Drawing pen, acrylic, wood, paper, canvas, iron, leafs





La Liberte and Chronicle of Giyanti, Eddy Susanto

2018, 325x260xcm, Drawing pen, acrylic on canvas





Press Articles

Files Attached (See Appendix)

https://d2u3kfw92fzu7.cloudfront.net/forms/gap/1559437679623/PO1_Jakarta_Globe_2015_Historical_Fact__Fiction_Meet_in_Eddy_Susa.pdf
https://d2u3kfw92fzu7.cloudfront.net/forms/gap/1559437705456/PO2_CNA_2016_Indonesian_artists_bring_history_to_life_for_Singapo.pdf
https://d2u3kfw92fzu7.cloudfront.net/forms/gap/1559437738390/PO3_Eddy_Susanto__Singapore_Biennale_2016__Panji_Tales.pdf

Artists Represented

Etza Meisyara

Mujahidin Nurrahman

Eddy Susanto

Gallery Exhibition History

BaCAA Assemblage | Aditya Novali, Agan Harahap, Aliansyah Caniago, Anggun Priambodo, Cynthia Delaney, Eddy Susanto, Eldwin Pradipta, Erianto, Erwin Windu Pranata, Faisal Habibi, Geugeut Pangestu, Harits Rasyid Paramasatya, Maharani Mancanegara, Muhammad Akbar, Muhamamad Vilhamy, Mujahidin Nurrahman, Octora Chan, Patricia Untario, Patriot Mukmin, Restu Taufik Akbar, Ricky Janitra, Etza Meisyara, Deni Ramdani, Syaiful Aulia Garibaldi, Yovista Ahtajida, Pa Lawangwangi Bandung, 22/02/19 - 22/05/19

Project 10 + 3 - Javanese Contradiction Series | Eddy Susanto
Baik Gallery, Seoul, Korea, 05/09/18 - 28/09/18

Passing-by | Etza Meisyara
Lawangwangi, Bandung, 26/07/18 - 26/08/18

Potret Diri sebagai Kaum Munafik, Self-portrait as a hypocrite | Tisna Sanjaya
National Gallery, Jakarta, 09/07/18 - 21/07/18

Dogmatic Desire | Mujahidin Nurrahman
Langgeng Art Foundation, Jogjakarta, 03/05/18 - 07/06/18

Group Exhibition of Finalists of BaCAA #5 | Deni Ramdani, Cynthia Delaney, Etza Meisyara, Rendy Raka Pramudya, Restu Taufik Akbar, etc
Lawangwangi, Bandung, 05/10/17 - 05/11/17

Ne pas Sombre | Carole Marchais
Lawangwangi, Bandung, 12/05/17 - 12/06/17

Aerial View of a Playful Mind | Irwan Bagja Darmawan
Lawangwangi, Bandung, 08/10/16 - 06/11/16

Phainesthai | Laurent Lafolie
Lawangwangi, Bandung, 11/06/16 - 28/06/16

Amorf-scape | Pre-event Ceramic Biennial
Lawangwangi, Bandung, 17/03/16 - 10/04/16

Art Fair Participation

2019

ArtMoments

A curated show entitled Towards Museum G. Sidharta to initiate the future formation of G. Sidharta Museum. The late G. Sidharta is one of the leading sculptors in Indonesia.

2018

Art Jakarta

The Irony of Ruralism, special show of Eddy Susanto and group show of Eddy Susanto, Mujahidin Nurrahman, Etza Meisyara, Wiyoga Muhardanto, Restu Taufik Akbar, Rendy Raka Pramudya

Art Expo Malaysia

Occidentalism: Asian influences on Europe Eddy Susanto

2017

ArtStage Jakarta

2 curated Solo Projects; Occultism, a shared phenomenon by Eddy Susanto and the other (im) perfection by Edwin Windu Pranata

Art Tokyo

Mujahidin Nurrahman and Eddy Susanto

Art Jakarta

A curated project entitled Treachery of paintings by Patriot Mukmin

ArtStage Singapore

Kalatida Toward Capitalism Solo Project of Eddy Susanto

ArtStage Jakarta

A curated Solo Project of Erwin Windu Pranata

2016

ArtStage Singapore

A curated Solo Project entitled Chamber of God by Mujahidin Nurrahman

Additional Information

We here provide pictures of recent 2018 installations of Lawangwangi Exhibitions (in Art Fair, in our own Gallery Lawangwangi, and in Indonesian National Gallery)

1. Solo Project of Eddy Susanto at Art Jakarta 2018

<https://www.viva.co.id/gaya-hidup/inspirasi-unik/1060725-instalasi-seniman-yogyakarta-di-art-jakarta-2018-curi-perhatian>

<https://www.harpersbazaar.co.id/articles/read/7/2018/5538/10-Karya-dari-10-Seniman-Ternama-di-Art-Jakarta-2018>

<https://sarasvati.co.id/online/08/imaji-kampung-dan-warna-di-art-jakarta-2018/>

2. Solo Exhibition of Etza Meisyara at Lawangwangi 2018

<http://jabar.tribunnews.com/2018/07/27/video-seniman-muda-etza-meisyara-pamerkan-karyanya-di-lawangwangi-creative-space>

https://www.republika.co.id/amp_version/pcizmi283

3. Installation of Solo Exhibition of Tisna Sanjaya at National Gallery 2018 - Financed and organized by ArtSociates and Lawangwangi

http://galeri-nasional.or.id/newss/798-pameran_tunggal_tisna_sanjaya__potret_diri_sebagai_kaum_munafik

<https://hot.detik.com/art/d-4106199/pameran-tunggal-tisna-sanjaya-buat-rusuh-galeri-nasional-indonesia>

<https://hot.detik.com/video/180713052/pesan-tersirat-dalam-potret-diri-sebagai-kaum-munafik>

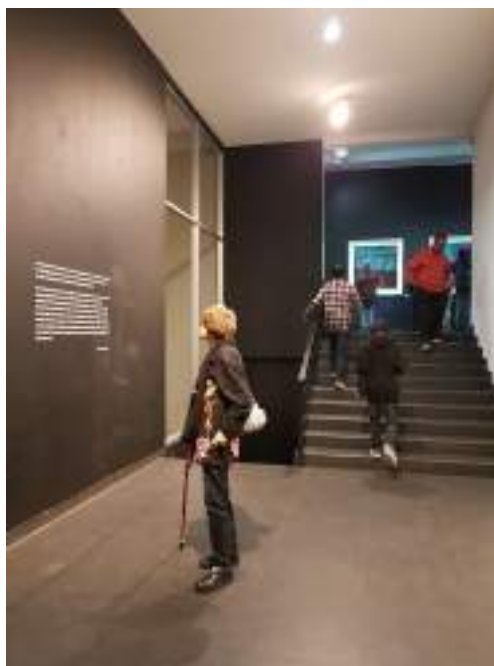
Installation of Solo Project of Eddy Susanto at Art Jakarta 2018



Installation of Solo Project of Eddy Susanto at Art Jakarta 2018



Solo Show of Etza Meisyara at Lawangwangi 2018



Solo Show of Etza Meisyara at Lawangwangi 2018



Solo Show of Etza Meisyara at Lawangwangi 2018



Solo Show of Etza Meisyara at Lawangwangi 2018



Solo Show of Tisna Sanjaya in National Gallery 2018



Solo Show of Tisna Sanjaya in National Gallery 2018



Solo Show of Tisna Sanjaya in National Gallery 2018



Solo Show of Tisna Sanjaya in National Gallery 2018



Locations

Indonesia

No.99 Jalan Dago Giri, Bandung, 40391, Indonesia

+6282115197846

andonowati@artsociates.com

11:00 - 21:00

Team & Permissions

Mrs. Aan Andonowati

andonowati@artsociates.com

Eddy Susanto

Eddy susanto was born in Jakarta, 12 Mei 1975. He studied Graphic Design at Modern School of Design, Yogyakarta in 1994 and graduated in Graphic Design from Indonesia Institute of Art (ISI), Yogyakarta in 1996.

SOLO EXIBITIONS:

2018

"The Irony of Ruralism, Art Jakarta

"Project 10 +3", Baik Gallery, Seoul, Korea

2017

"Occultism – a shared phenomenon", ArtStage Jakarta

"Kalatida toward Capitalism", ArtStage Singapore

2016

"Teosofi", Sukhavati Studio, Yogyakarta.

2015

"JavaScript", Indonesian National Gallery, Jakarta.

2014

"The Passage of Panji - Memory, Journey and Desire", Lawangwangi Creative Space Bandung

"Albrecht Durer and the Old Testament of Java", Galerie Michael Janssen, Singapore.

2013

"Panji: Encounter World Stories", Rumah Topeng dan Wayang (Mask and Puppet Museum), Setia Darma, Gianyar, Bali

2012

"Matahari Centini", Lawangwangi Creative Space, Bandung

2010

"Indonesia Menggugat", Gedung Kesenian, Jakarta.

"Newseum for Cup of World", Newseum Indonesia, Jakarta.

2009

"Pandu Bangsa Pandu Negara", Gedung Indonesia Menggugat, Bandung.

2008

"Abad Partai Indonesia", Newseum Indonesia, Jakarta.

"Seabad Pers Kebangsaan "Re-Design Front Page Newspaper" (350 panels digital print on canvas), Newseum Indonesia, Jakarta.

"Seabad Pers Kebangsaan "Re-Design Front Page Newspaper" (350 panels digital print on canvas), Gedung Juang, Semarang.

2007

"Seabad Pers Kebangsaan "Re-Design Front Page Newspaper" (350 panels digital print on canvas), Gedung Indonesia Menggugat, Bandung.

SELECTED GROUP EXHIBITIONS:

2018 – 2019

JAVA Art Energy, Institut des Cultures d'Islam, Paris

2016 – 2017

Singapore Bienalle, Atlas of Mirror, Singapore Art Museum

2016

ArtJog 9, Universal Influence, Yogyakarta.

Art Project [Wonder Way of Wallacea], Lombok.

2015

The Next Insight, The Sahid Rich Hotel, Yogyakarta.

2014

Southeast Asia Platform, Art Stage Singapore, Singapore

2013

Indonesia Art Award 2013, Indonesian National Gallery, Jakarta.

ArtJog, Maritime Culture, Yogyakarta.

2012

Dharmawangsa Award, Nyoman Gunarsa Museum, Bali.

ArtJog, Looking East, Yogyakarta.

UOB Painting #2, Jakarta.

Bandung Contemporary Art Award #02, Lawangwangi Creative Space, Bandung.

2011

ArtJog, Yogyakarta.

E(art)H Project: Sin City, Indonesian National Gallery, Jakarta.

Bandung Contemporary Art Award #01, Lawangwangi Creative Space, Bandung.

2010

Collaboration with Galam Zulkifli, Tramendum, Indonesian National Gallery, Jakarta.

2009

"FKY", Yogyakarta.

2008

"G8", Bale Black Box Laboratory, Yogyakarta.

AWARDS:

2014 Indonesian Presidential Museum Collections, Bogor.

2013 Finalist Indonesia Art Award 2013 (IAA 2013), Jakarta.

2012 Winner Dharmawangsa Award, Nyoman Gunarsa Museum, Bali.

2012 Finalist UOB Painting #2, Jakarta.

2012 Winner Bandung Contemporary Art Award (BaCAA #02), Bandung.

2011 Finalist Bandung Contemporary Art Award (BaCAA #01), Bandung.

Eddy Susanto is cited in many art news and articles nationally as well as internationally such as in CNN, Business Times, Tempo, Jakarta Post, Jakarta Globe among others.



Eddy Susanto in front of his Javascript appropriation of Durer. (JG Photo/Carla Bianpoen)

Historical Fact, Fiction Meet in Eddy Susanto's 'Java Script' Exhibition

BY : CARLA BIANPOEN
SEPTEMBER 11, 2015

Jakarta. Entering Eddy Susanto's solo exhibition "Java Script" at the National Gallery of Indonesia in Central Jakarta, one might initially be struck by the atmosphere of old Javanese manuscripts. But closer examination opens up layered revelations of contemporary significance.

Among these is the fascinating line of thought running through the artist's oeuvre, which takes the Javanese script as a central point for exploring comparative trends between worlds that lay far apart in time, space and culture.

At a time when many of his peers try to mimic popular trends in the international world of art, Eddy has delved into historical readings to create and innovate with art works that should come as eye-openers regarding the place of Java, as part of Indonesia, in the world constellation of art.

Similarities of sense and acts between Europe and Java are reflected in about 30 works in Eddy's solo exhibition at the National Gallery, which officially opened on Tuesday and runs through Sunday.

Spurred by findings during his historical research, Eddy found a similarity of spirit that entered Europe and Java at about the same period of time.

Elaborating, he said: "When a new spirit began with the Renaissance, which replaced the spirit of Memento Mori of the Middle Ages, a similar spirit was prevailing in Java, when the entry of Islam transformed the lives of the Javanese from their focus on sacred rituals to being involved in productive trading work."

He then took Albrecht Durer to represent that period of renewal in Europe, appropriating many of his works and outlining the contours of images with original texts written in Javanese script to represent a similar spirit prevailing in the respective Javanese narratives.

In one of his earlier works, "The Java of Durer," which earned him a prize in the second Bandung Contemporary Art Awards, he appropriated Albrecht Durer's "The Men's Bath" using Javanese script to shape the images. It was not just random scripture, but consisted of the original text of "Babad Tanah Jawi" ("History of the Land of Java") which he wrote with drawing pens over an



virtually the entire realms of Javanese philosophical thought, such as Ramayana, Bharatayudha, Joyoboyo, Sutasoma, Centhini, to name just a few.

But it is probably the works referencing current websites and networks that have the most direct relation to our contemporary culture. Eddy selected the world's most popular websites for his artistic experimentation with Javanese script, which writes the respective programs of the websites against the iconic color of their logos. These include Google, Yahoo, LinkedIn, Facebook and all that is popular in Indonesia.

However, he also includes websites that are popular abroad, such as China's Baidu, adding decorations typical of that country, such as images of the phoenix. At the bottom of each of these paintings is a device voicing *tembang sinden* (melodious tones by traditional female signers).

Surely the installation of 30 bird cages breaks the atmosphere of old documents. Displayed under the title "Cabinet of Curiosities," they compare with what was known in Europe as *Wunderkammer*, spaces that collectors used to display their body of collections.

But Eddy Susanto's cages may also refer to Damien Hirst's tiger shark preserved in a tank of formaldehyde. Filled with skulls of small lizards and other such creatures found in the vicinity of his studio, Eddy revealed he had reconstructed parts and pieces of bones that lay scattered around his studio after he and his friends had had them for dinner.

Eddy Susanto DEFINING THE NATION (1)

As we know, Soekarno (1901-1970) was not only an eloquent speaker but also an impressive writer. Pramodya (1925-2006) is known for his literary achievements, while RA Kartini (1879-1904) who is generally hailed as a pioneer for women's emancipation, was actually already elaborating about the national principles of Pancasila and current issues of plurality, before Indonesia as a state had come into being.

One may wonder about the similarity between Javanese scripture and javascript as a computer language in contemporary communication. Eddy explains that both emerge as a medium to communicate, each aligning to the needs of the time. The name Java in the hyper contemporary javascript, in his elaboration, originated in a cafe when its founders were seeking for an appropriate name. They were inspired by the coffee which came from Java, so they named their inventive language javascript. Fact or fiction?

More importantly, however, is Eddy's view about Javanese script that could have become the computer programming language "if we had been smart enough."

It is such absence that has spurred his art works in the series "Illuminations."

A discussion with the artist, his two curators and an art observer to be held on Sunday at 1 p.m. is expected to shed more light on the works that need extensive elaboration on their respective context.

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KEYWORDS :
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THE LATEST

Singapore

Indonesian artists bring history to life for Singapore Biennale

From traditional batik, silver work and shadow puppets to something more current and experimental, works by artists in Yogyakarta often tell a deeper and rich history of the Javanese culture that is rich in myth and legend.



By [Syahida Othman \(/author/7730290\)](#)

05 Oct 2016 06:56PM

Bookmark



YOGYAKARTA, Indonesia: The Singapore Biennale returns this month with more than 60 artists taking part including seven from Indonesia, some of whom are bringing their country's history to life through contemporary art.

Affectionately known as Indonesia's city of artists or Kota Seniman in Bahasa Indonesia, [Yogyakarta is a creative hub \(http://www.channelnewsasia.com/news/entertainment/in-yogyakarta-they-re-proud-to-put-artist-on-their-id-an-insider/3105006.html\)](http://www.channelnewsasia.com/news/entertainment/in-yogyakarta-they-re-proud-to-put-artist-on-their-id-an-insider/3105006.html) of craft makers and contemporary artists who have come from all across the country to find their muse here.

From traditional batik, silver work and shadow puppets to something more current and experimental, their works often tell a deeper and rich history of the Javanese culture that is rich in myth and legend.

One example is the story of Panji – a legendary prince of East Java and his romance with his bride who was lost and then found. His story has been the source for literature and drama across Southeast Asia, dating back to the 13th century.

Now, it has been brought to life in Eddy Susanto's massive artwork.



The Journey of Panji, by Eddy Susanto. (Photo: Syahida Othman)

The 41-year-old artist has been doing research on the story for the past four years.

“I realised that tales of Panji were big during the golden Majapahit era,” he shared. “This was once well-known here, apart from the famous Borobudur, but mostly in literature. That’s why I would like to carry these tales and show it to Asia now.”

Translating Panji's story into art was a huge undertaking. Eddy, who is self-taught, uses script in several languages such as Thai, Jawi, Balinese, Khmer, Burmese and Baybayin – an ancient Philippine writing system – all of which are meticulously painted across the canvas.

But there's more.

A Three hundred characters are carefully traced out and trimmed by hand each day to cover the five-metre base of the artwork.

Youths from Eddy's village who dropped out of school have also been roped in.

This act of "gotong royong", or helping each other out is a characteristic of the Indonesian way of life. For Eddy, it is also a way to groom and share knowledge with aspiring artists.



*Youth roped in to help with Eddy's work, shows the act of "gotong royong" in the community.
(Photo: Syahida Othman)*

He hopes that the Panji story will garner more interest across Asia.

"I hope the Panji story will garner interest across Asia, as it has been recognised by UNESCO as (part of) world heritage, as well as national heritage in Indonesia. In fact, the story is still taught in schools in Thailand, but in Indonesia, many people do not know about it," he added.

"A REMINDER THAT WE HAVE GREAT WEALTH"

The studio of Titarubi, one of Indonesia's pioneering female contemporary artists, resembles a scene out of a science lab. The base material for her work, titled History Repeats Itself, is the humble nutmeg.

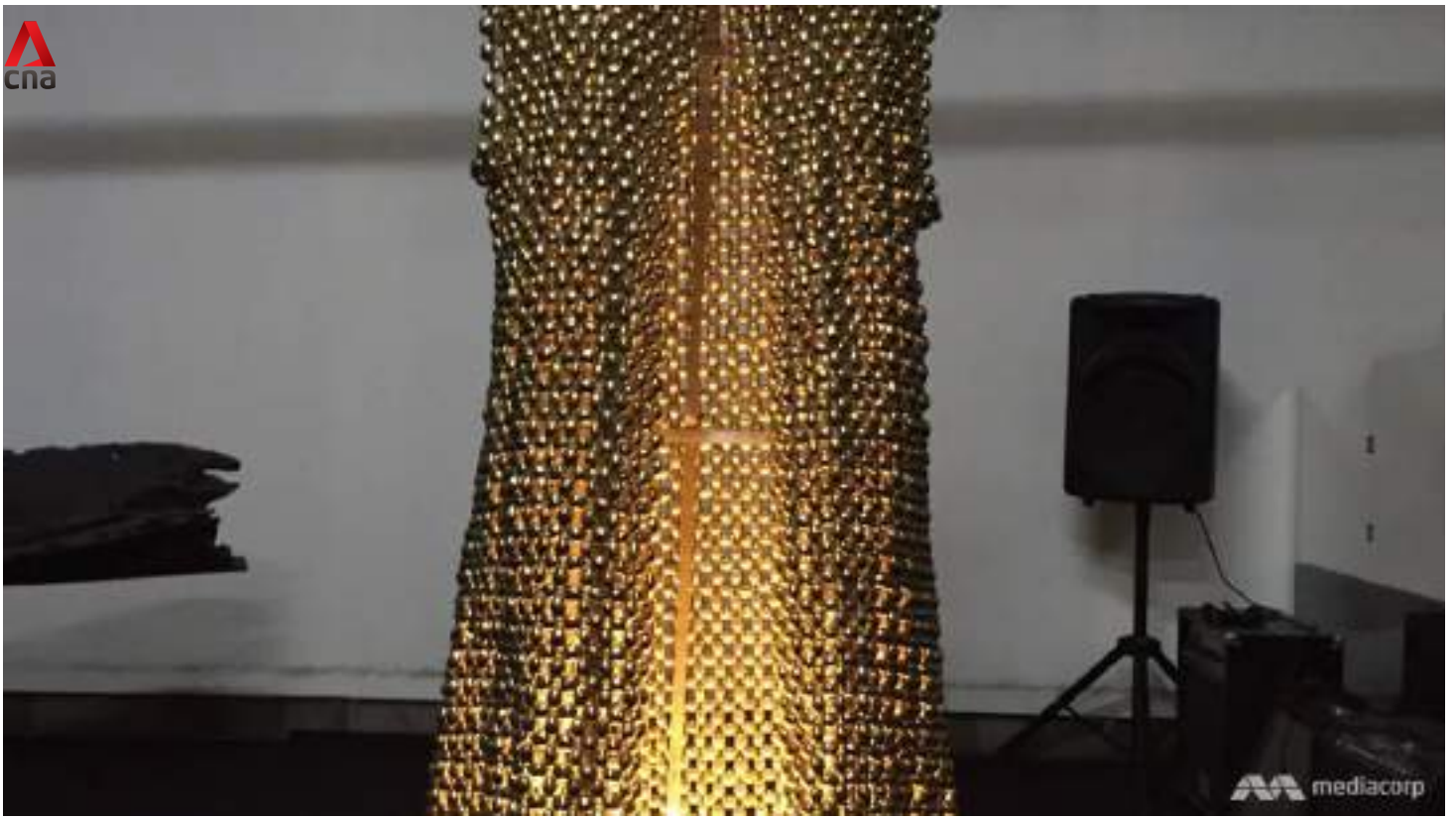
First, the spices are sanded, dehydrated for three hours and attached to strings of copper. They then go through a coating process of epoxy and metal powder before they are electroplated. The result is a transformation of metal to copper, nickel, brass and gold.



Nutmegs attached to strings of copper as part of Titarubi's work History Repeats Itself. (Photo: Syahida Othman)

Lastly, the items are put together into a life-sized robe.

The final installation will have three robes comprising 45,000 gold-plated nutmegs that will stand on sampans. It symbolises the importance of Southeast Asia as a trading hub during the colonial era.



One of the three life-sized robes comprising 45,000 gold-plated nutmegs that will stand on sampans as part of Titarubi's piece History Repeats Itself. (Photo: Singapore Art Museum)

Nutmegs are significant in Indonesia as they originally came from the Banda Islands – the world's only source of nutmeg at one point in time. Back then, they were also considered to be the most desired luxury goods in Europe.

Titarubi wants to remind the region of its history and wealth.

“In the 16th century, Southeast Asia was considered a rich region; a place of spices and natural resources which were sought after by many nations around the world,” she said. “So this is a reminder to us Southeast Asians that we actually have great wealth.”

LOOKING AT PAST FORGOTTEN ISSUES

Works by Titarubi and Eddy Susanto contribute to the theme of this year's Singapore Biennale "An Atlas of Mirrors". Siuli Tan, curatorial co-head at Singapore Art Museum – the event's main organiser – said many Indonesian artists are taking a deep dive into history as it allows them to look at past forgotten issues through contemporary eyes and bring them back to life.

“They are bringing to the surface a lot of relationships with other parts of the region that have been submerged for a long time. They've been forgotten, with new political affiliations today, new issues, new kind of correlations. But all these older relationships, all the different kinds of connections that

Andonesia has had with different parts of the world, are coming back through their research and through their projects that they've proposed for the Biennale," she said.



Yogyakarta's contemporary art gallery Cemeti Art House. (Photo: Syahida Othman)

The Biennale runs from Oct 27 to Feb 26, 2017 and will also include artists from Southeast Asia, as well as East and South Asia. It is expected to draw around 500,000 visitors, a similar turnout to the previous edition in 2013.

Tickets are available at SISTIC and Singapore Art Museum.

Source: CNA/ek

Tagged Topics

[contemporary art gallery](https://www.channelnewsasia.com/news/topic/contemporary-art-gallery) (https://www.channelnewsasia.com/news/topic/contemporary-art-gallery).

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Bookmark



Eddy Susanto, Singapore Biennale 2016: Panji Tales



Fact and fiction are common traits in the arts, and contemporary art is no exception. But to uncover hitherto unknown facts in a way that both reveals and fascinates is an art form in itself that only few artists command; one such artist is [Eddy Susanto](#) (b. 1975), who may be considered emerging but is in fact a seasoned artist.

At a time when many of his peers were trying to mimic popular trends in the international world of art, Susanto instead delved into historical readings to create and innovate with artworks that should come as eye-openers towards the place of Java in the global constellation of art and culture.

Entering the art world as an illustrator of hundreds of book covers locally and internationally, Susanto's genius was further highlighted in 2011 when his version of the Renaissance artist Albrecht Dürer's 'The Men's Bath' accorded him a prize in the prestigious Bandung Contemporary Art Awards. At first sight the painting appeared a real Dürer, but a closer view revealed the images were shaped by the letters of the Javanese script (called 'hanacaraka'), which Susanto wrote with fine drawing pens, telling the story of a liberating spirit of enlightenment that came along with Islam in Java's Northern ports. Susanto correlated the shift from the sacred order of the day's rituals and ceremonies into productive industrial processes and income generating foci with the spirit of Renaissance in Europe, which changed its conventional culture and foci on the soul and after-life (memento mori) into a spirit of humanism that attached more importance to human rather than divine or supernatural matters, as revealed in Dürer's works. Eddy Susanto then took Albrecht Dürer to represent that period of renewal in Europe, appropriating many of his works and outlining the contours of images with original texts written in Javanese script to represent a similar spirit prevailing in the respective Javanese narratives.

Amongst his noteworthy works is also his '500 years of Melanconia' series, which he created to commemorate 500 years since Dürer created that artwork, recounting the situation under Maximilian I, King of the Romans, and his power over Europe that was marked by societal division expanding his territory through war and marriage. Europe had been split apart through political fragmentation, leading to despotism in several areas. Yet culturally, especially for Renaissance culture, they were polarised towards two, sometimes dichotomized, poles – North-South, however vague. A similar situation of societal structure prevailed in Java, as noted in 'Babad Tanah Jawi' (The History of Java), where rulers of the coast and hinterlands in Java also attempted to expand their lands through war and marriage. Similarly, 16th century Java had been fragmented into several powers, showing a dichotomised polarisation between the coast and the hinterland, referring to the same directions: North and South.

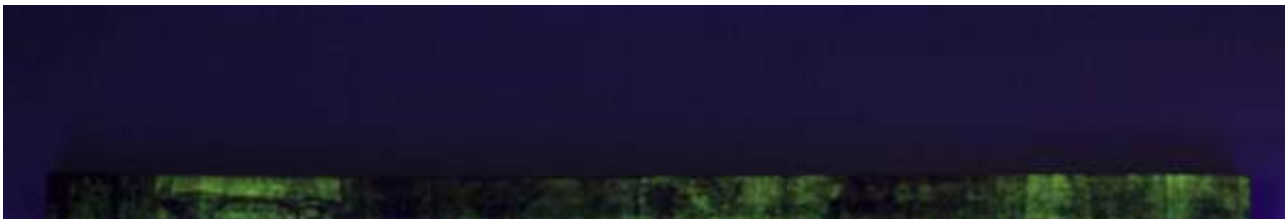


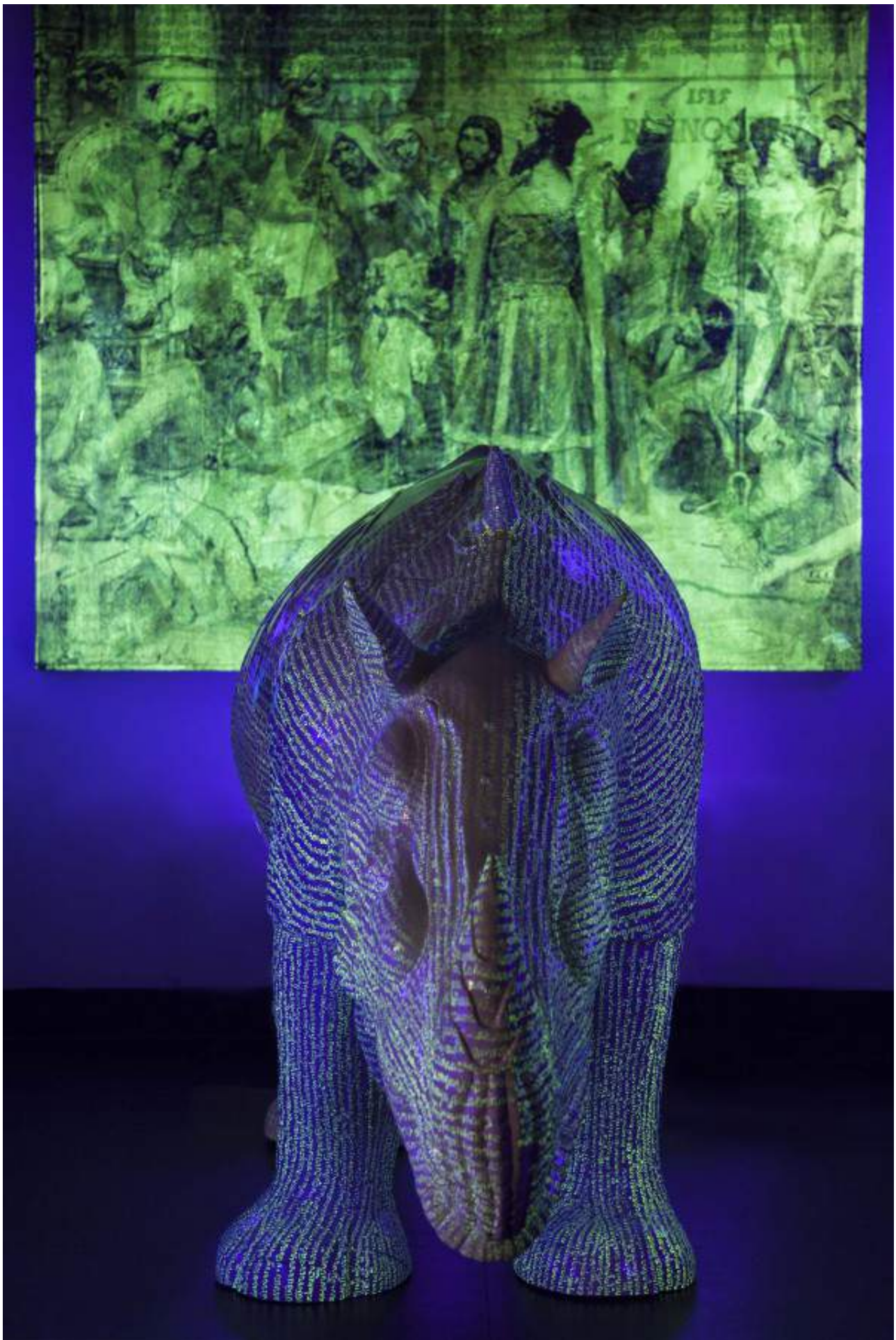
Eddy Sussanto, Java of Durer #02 (500 Years Melencolia I), 2014, Acrylic and drawing pen on canvas, 300cmx235cm

Finding similarities between diverse cultures in geographically diverse places and historically same or different periods of time has become Susanto's trademark, making him a wanderer in art and culture whose art effectively highlights that what has been considered a feat of development of the West, was in fact commonplace in Java, long before.

His comparative artworks of websites, for instance, highlight the hyper contemporary JavaScript as a computer language in contemporary communication. Comparing the Javanese scripture with JavaScript, Susanto says both emerged as a medium of communication, each responding to the needs of the time. Susanto is of the opinion that the Javanese script could have become the computer programming language “if we had been smart enough” (a concealed critique to the lack of appreciation of one’s own cultural values). Such vision was expressed in the display of the works, with just a small device at the bottom displaying the colors and programs typical of such popular websites like Google, Yahoo, LinkedIn, Facebook or Baidu. From the tiny devices, melodious tones voiced by female singers ‘tembang sinden’ put the accent on the works.

Another example of his inventive mind was the story of the rhinoceros that King Manuel of Portugal wanted to send as a gift to the Pope but suffered shipwreck on its way. It became an inspiration for his installation of ‘Badak Jawa’, the almost extinct rhinoceros from Java. Displayed with the body halfway inside the space, the rhinoceros sculpture of white resin was covered with Javanese script telling the story of shipwreck at a switch of UV lighting.





‘Badak Jawa’ Art Stage Jakarta edition in early August 2016 featured installations of plain white Rhino sculptures that, when illuminated by UV

lighting, reveal rhinoceroses covered with Javanese script denoting related text from Babad Tanah Jawi. This was placed against seven engravings by Albrecht Dürer correlating with the spirit in stories occurring in Babad Tanah Jawi. With UV lighting, these images too underwent transformation, namely into images of Vasco Da Gama's explorer ship carrying the letter to India in which King Manuel of Portugal requests a live rhinoceros which he wished to send as a gift to the Pope in the Vatican, as he was seeking grace for his Eastern empire.

Dr Andonowati considers the number in Susanto's '7 Java of Dürer' of spiritual significance as it carries the notion of the esoteric in antiquity which is related to the divine. In Javanese cosmology, she says, this number has a sacred connotation: the Javanese world consists of seven layers consisting of three upper layers for the gods, three lower layers for the evil spirits, while the middle layer is the place of the human being.

Linking the same spirit of King Manuel in faraway Portugal of the 14th century to age-old Javanese cosmology, while combining Javanese script with materials of the present time (resin and UV lighting) reveals Susanto's fascinating ability to unite the *Zeitgeist* (spirit of the time) of the Middle Ages with that of the present time.

But for the Singapore Biennale 2016, Susanto's highlight of Java takes a bolder step, revealing an expansive treat of one of the most popular works in Indonesian literature which has travelled to the countries beyond Java by way of oral narration. Originating in Kediri in Eastern Java as a relief of 1400 A.D., the Panji story, which was written in the Javanese script, is now found in the countries known as Southeast Asia. Susanto's work comes as an installation named 'Panji's Journey'. On an elongated canvas, the images of the old relief have been modified to align with Susanto's imagination and artistic instincts based on research and facts. Leaning towards the semi-realistic Balinese style, the images are less stylised with the colors taking more vibrancy than in the Javanese style. The images are formed by pictograms corresponding to the Javanese alphabet. To indicate its origin, the canvas begins with Javanese script, then in the order of

expansion follows the various scripts of the region where the episodes travelled – from Bali to Malaya, Thailand, Myanmar, Cambodia, Tagalog (Philippines) – heading towards the installation of the book ‘Wangbang Wideya’, with text in Latin by S.O. Robson, who bundled the Panji stories from the region, as well as symbolised Panji as the Lingua Franca of the region. The letters of several languages made of wood are attached to the canvas giving the impression they are falling down from the source and ending at the bottom with Latin letters, flowing over to touch the book of Panji stories in Southeast Asia compiled by S.O. Robson.

Tales of Panji, the legendary Prince of East Java, originates from Kediri where a relief from 1400 A.D. was found in the village of Gambyok in East Java. It was written in the local language using the Javanese script.

According to the chronicles, the Panji tale travelled first to Bali, where it was preserved in the form of wayang beber (scrolls). It then travelled to the various lands of Nusantara, now popularly known as Southeast Asia, where 19 locations are still nurturing the cycle. Though mostly communicated orally, the Panji tale is considered an important literary heirloom, a literary classic of world class, authentic and complete with philosophical considerations emerging from the golden age of Majapahit, worth of its place as Memory of the World in the annals of UNESCO.

Susanto’s work clearly reveals his vision suggesting Java as center of the world, an awe inspiring response to the Singapore Biennale’s theme ‘An Atlas of Mirrors: From where we are, how do we picture the world – and ourselves.

[Singapore Biennale 2016](#) – Oct 27 to Feb 26

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