



Leg and Head in Horizontal Place
2009 :: acrylic on canvas :: 200 x 150 cm

FRONT COVER
A Piece of Peace
2009 :: acrylic on canvas :: 200 x 145 cm

anis ekowindu

born Yogyakarta, 1978.
education Fine Arts Department, Indonesian Institute of the Arts (ISI), Yogyakarta.

group exhibitions

2010 coExistence, Tembi Contemporary, Yogyakarta.

2009 Public on the Move, Jogja Jamming, Biennale Jogja X, & Video Tronik, Ji. Abu Bakar Ali, Yogyakarta.
Exposigns, Jogja Expo Center Yogyakarta.
Up and Hope, Galeri D'Peak, Jakarta.
Jogja Insight, Sozo Art Space, Surabaya.

2008 Homo Homini Lupus, Galeri Mon Décor, Jakarta.
Kere Mungah Bale, Bentara Budaya, Yogyakarta.
Aha...!, launching MAKNA magazine for artists, V-Art Gallery Café, Yogyakarta.
Mon Décor Painting Festival 2008: FREEDOM, Taman Budaya, Yogyakarta and Galeri Nasional, Jakarta.

2007 Group V, Behind the Horizon, Sri Sasanti Gallery, Yogyakarta.
Tanda Mata, Bentara Budaya, Yogyakarta.

2006 D.A.S 100% WARAS ha...ha...ha..., Bentara Budaya, Yogyakarta.
Art For Jogja, Taman Budaya, Yogyakarta.
Babaran Kidung Centhini, Coffee Stall, Jl Kaliurang, Yogyakarta.
Screening Video 5,364 Project at Moviebox, Ceylan, Yogyakarta.
Screening at Workshop Film, Gedung F, Benteng Vredeburg, Yogyakarta.
Screening at Independent Corner, JOGJA-METPAC Asian Film Festival 2006 with Konfidon, Gedung B Benteng Vredeburg, Yogyakarta.

2005 D.A.S Kontrakan Bersama, Mien Gallery, Yogyakarta.
Art For Aceh, Taman Budaya, Yogyakarta.
Poros Pembebasan, Rahayu Art Spot, Yogyakarta.
Bazart FKY, Benteng Vredeburg, Yogyakarta.

2003 Juang untuk Merdeka, Jakarta.
Pameran Kelompok Bolduzer The Digger, Galeri Imbo, Yogyakarta.

2002 Tombo Kagem, Benteng Vredeburg, Yogyakarta.
Kelompok Simpul, Benteng Vredeburg, Yogyakarta.
Sepiring Indonesia, Celaran Budaya, Yogyakarta.
Wayang dan Pekan Wayang Yogyakarta, on FKY XIV, Sitihiinggil Kraton, Yogyakarta.
Simpul, Griya KR, Yogyakarta.
Indofood Art Awards, National Museum, Jakarta & Agung Rai Museum of Art (ARMA), Bali.

2001 FKY XIV, Benteng Vredeburg, Yogyakarta.
Gedung Seni Murni PSR, ISI, Yogyakarta.
Ogong Tumbuh, Vol. II.

2000 Pameran Kelompok Bolduzer, Bentara Budaya, Yogyakarta.
Collection exhibition of Bentara Budaya, Yogyakarta & Jakarta.
Painting Exhibition V, Fine Arts Department, ISI, Yogyakarta.
Ogong Tumbuh, Vol. I.

1999 Cepes 1997, Purna Budaya, Yogyakarta.
Iustrum III-1999, ISI, Yogyakarta.

1998 Cepes 97, ISI, Yogyakarta.
Lukis Cat Air, Fine Arts Department, ISI, Yogyakarta.

1997 Sketch exhibition, Fine Arts Department, ISI, Yogyakarta.

1995 Gebyor SMK, SMSR, Yogyakarta.

solo exhibitions

2009 Theatre of Fray, Tembi Contemporary, Yogyakarta.

2003 Wayang Pengilon, Café Warung Kampung, Yogyakarta.
Wayang Sebagai ide Penciptaan Seni Lukis, Fine Arts Department, ISI, Yogyakarta.

art awards

2000 Finalist of Indofood Art Awards.

1998 Best Sketch, Fine Arts Department, ISI, Yogyakarta.
Best Watercolour Painting at Fine Arts Department, ISI, Yogyakarta.

1997 Best Sketch, Fine Arts Department, ISI, Yogyakarta.
Nominee II for Batik Design on Batik Development Program.

1995 Best Artistic Work - Fine Arts High School, Yogyakarta Anniversary exhibition.

EXHIBITION DATES: 18 NOV - 4 DEC 2010

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the last piece



anis
ekowindu
meta-body

vwfa

meta-body

Anis Ekwindu explores issues surrounding the body and human psyche across twelve new paintings in his most recent solo exhibition at Valentine Willie Fine Art Kuala Lumpur. Presenting psychological tensions between figures and space he introduces audiences to a cast of sinister and playful characters set against dramatic voids. This is not self-portraiture as audiences may assume. Instead, the artist paints his younger brother Arya Maruf who serves as a compelling symbol for his aesthetic and psychological needs. Exaggerated faces, figures, gestures, texts and other complementary objects, are made into an important narrative device to deliver observation and opinion. Ginning faces shift between psychosis and humour, bodies are incomplete, puppet masters strain to control their raucous charges that create a vast spectrum or "politics of meaning". In this way bodies transcend mere physicality to become social-entities that look at notions of communal critique. As a result, each of his canvases offers a spirited narration of symbols for his audiences.

There are several reoccurring strategies across Anis' practice. He presents a tense relationship between a monochromatic palette and empty background spaces. Monochrome serves to emphasise the main aspects of the body, its various gestures, and clothing. It also allows dramatic poses, facial expressions and clothing treatment to compliment each other rather than compete for prominence. Flat empty space creates a surreal effect concentrating the gaze on the drama and tensions of the model. Anis' decision to use monochromatic colours are related to another recurring concern: contrasting dualism. In most of his artworks he inserts two colours, red and white. The colour white indicates truth, the sacred or elements related to the universe and righteousness while red symbolises dirt, Satan, lust, wrath and a "universe of darkness". Anis manipulates these dualities and problematises their essential qualities to create a complex system of symbols against the backdrop of a seemingly neutral void.



TOP
Puppet vs Director series #7 (When Good Go Bad)
2010 :: acrylic on canvas :: 145 x 200 cm

MIDDLE
Puppet vs Director series #8 (Red, Go White!)
2010 :: acrylic on canvas :: 145 x 200 cm

BOTTOM
Puppet vs Director series #9 (Cheers)
2010 :: acrylic on canvas :: 145 x 200 cm

LEFT
Need to the Right Place
2010 :: acrylic on canvas :: 100 x 145 cm



ABOVE
Puppet vs Director series #10 (My Self Is My Responsibility)
2010 :: acrylic on canvas :: 145 x 145 cm

BELOW
Puppet vs Director series #6 (True and Trust) :: 2010 :: acrylic on canvas :: 145 x 200 cm



The artist's Javanese heritage also clearly resonates through his translation of "Wayang Purwa", or shadow puppet culture. Anis' surreal "dalang" manipulates curious forms who wear the same face as their master. Representing the struggle of inner emotions, the cultural legacy of wayang, as absorbed through daily life by the Javanese, emerges here as a new form of creative awareness. In "Wayang Purwa", the puppet master is the centre of all activity. Whilst controlling and acting out the entire cast of characters he also functions as the conductor of the gamelan orchestra that scores each scene. The figures on the Puppet vs Director series portray a struggle or game between the (controlled) puppet figures and the (controlling) puppet master whose faces are differentiated by red and white colours. However, ultimately victory will be determined by the puppet master who manipulates them both. Perhaps this alludes to the control of the artist himself who creates this world and is in command of his own being.

Finally, Anis also enjoys wordplay and the use of puns in his titles and the text he includes in his work such as *A Piece of Peace*. Although used less in the current exhibition at Valentine Willie Fine Art, this strategy nevertheless runs the risk of semantic errors and oddness due to varying levels of confidence with foreign language. However, in the context of Yogyakarta where Anis Ekwindu resides, the culture of word puns is an integral and historical part of local humour.

Generally, of course, Anis' practice is more multi-layered than my own interpretation which focuses on the main points I can extract from his work. However, there is a fundamental issue that adheres to his work regarding the stereotyping of current trends in Indonesian contemporary art. This includes how contemporary painting is seemingly restricted to a large and wide canvas with a plain background. Anis and several other artists in Yogyakarta and Indonesia are struggling with this limiting trend. Will Anis be dictated by this restriction or will he continue to develop a distinctive independent sense of "personal originality"? Only time will tell. As audience, we will be the witness!***

Kuss Indarto
art writer and
www.indonesiaartnews.or.id
web administrator.



ABOVE
A Man With 7 Pink Ladies #2 (Freeze) :: 2010 :: acrylic on canvas :: 145 x 200 cm

BELOW
Puppet vs Director series #11 (No Longer Affected) :: 2010 :: acrylic on canvas :: 145 x 200 cm

