

Agus "Baqul" Purnomo • Anis Ekowindu • Dedy Sufriadi
Farhansiki • Januri • Popok Tri Wahyudi • Seno Andrianto

figurining text textling figure

Pembukaan Jumat, 12 April 2013, jam 19:30
Pameran berlangsung sampai dengan 15 Mei 2013

Essay oleh Stanislaus Yangni
Artist Talk, Senin, 22 April 2013, jam 15:00



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Figuring Text, Texting Figure

merupakan tawaran menarik untuk mencari kembali "greget" yang hilang di dunia seni lukis kita. Dengan kata lain, tema ini membuka peluang bagi kita untuk menemukan *aisthesis*, yang *sensible* dalam karya seni, yang ternyata telah hilang ditelan oleh representasi. *Aisthesis* inilah yang diistilahkan Lyotard sebagai Figur, Figural. Ia hilang lantaran ditelan logika pemaknaan yang dikuasai oleh wacana, semacam sistem tertutup dari bahasa yang mampu membuat orang selalu takut "terpeleset." "Yang Figural" bukan tokoh dalam lukisan figuratif, tak sekadar rangkaian huruf atau kalimat dalam sebuah teks, melainkan ritme, intonasi, semacam "pemenggalan-pemenggalan" yang belum ternamai. Ia lah yang agaknya, dalam istilah Klee, "*Invisible force*," dan dalam istilah Sudjojono "Jiwa Ketok." Maka, menemukan "Yang Figural" berarti menemukan kembali logika seni yang khas, bahasa karya yang selalu rela untuk keliru.

Jogja Contemporary mengajak 7 seniman: Agus "Baqu" Purnomo, Anis Ekowindu, Dedy Sufriadi, Farhansiki, Januri, Popok Tri Wahyudi dan Seno Andrianto untuk merangkai bentuk figuratif dan tekstual dari apa yang mereka tangkap dengan inderawi-seninya dari lingkup hidup sekitarnya.

Figuring Text, Texting Figure

is an interesting offer in rediscovering the "zest" missing from our world of painting art. In other word, the theme provide opportunities for us to find the aisthesis, a sensible one within the artwork, which apparently has been lost as it was swallowed by representation. It is aisthesis that Lyotard referred to as Figure, Figural. It is lost because it is being overwhelmed by the logic of meaning ruled by discourses, like a closed system of language that's able to make people fear of "slipping". "The Figural" is not the figure in figurative paintings, not merely a series of letters or sentences in a text, but the rhythm, intonation, a type of 'truncation' that is yet to be named. It is seemingly, in Klee's terminology, the "invisible force," and in Sudjojono's term, "Visible Soul." Thus, finding "The Figural" is rediscovering a distinctive art logic, the language of work that is willing to be wrong.

Jogja Contemporary invited 7 artists: Agus "Baqu" Purnomo, Anis Ekowindu, Dedy Sufriadi, Farhansiki, Januri, Popok Tri Wahyudi and Seno Andrianto to compose figurative and textual visuals from what they perceived using their artistic senses from their niche.

Agus "Baqu" Purnomo • Anis Ekowindu • Dedy Sufriadi
Farhansiki • Januri • Popok Tri Wahyudi • Seno Andrianto

figuring text texting figure

12 april - 15 mei 2013

Essay oleh Stanislaus Yangni

Pembukaan Jumat, 12 April 2013, jam 19:30

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Kalau Bukan Kau Kepada Siapa Aku Mengutuk
2013
acrylic on canvas
180 x 250 cm

Agus "Baqu" Purnomo (l/b. 1975)

Menekuni lukis abstrak, beberapa tahun terakhir ini Agus lebih fokus pada bentuk berdasar angka dan huruf, baik roman alphabet atau kaligrafi arab. Kekuatan karyanya terletak pada visualisasi yang terbentuk dari goresan dan tumpukan warna. Telah menggelar beberapa pameran tunggal di Jogja, Jakarta, dan Malaysia. Agus juga memenangi beberapa penghargaan seperti: Karya Cat Air Terbaik di ISI, 1997 dan Finalis Biennale Print dan Drawing Internasional di Taiwan, 2006.

Specializing in abstract painting, Agus, in these past few years, focused on forms based on numeric and alphabet, either roman or Arabic calligraphy. The strength of his works is on the visuals formed by strokes and layers of colors. Had many solo shows in Jogja, Jakarta and Malaysia. Agus also decorated with achievements like: Best Water Color in ISI, 1997; and Finalist of International Print and Drawing Biennale, Taiwan, 2006.



Anis Ekowindu (l/b. 1978)

Karya figuratif Anis sangat kuat mengisi kanvas. Mengambil wajah-wajah dari keluarganya, Anis bercerita, berkomentar, berpetuah tentang banyak hal, dari sosial, politik hingga kesadaran akan eksploitasi alam. Gaya realis dipadukan dengan ekspresi khas yang penuh senyum dan canda memberikan tawaran atas pemahaman potret yang digambarkan. Pilihan akan penyikapan yang serius atau bercanda ini selalu diusung Anis dalam karyanya yang telah dipamerkan dalam berbagai pameran bersama atau pameran tunggalnya di Jogja di 2003, 2009 dan 2012 dan di Kuala Lumpur, 2010

Anis' figurative painting is strongly filling his canvasses. Using the faces of his close family, Anis tells, comments even preaches about many subject, i.e.: social, politics, even the exploitation upon the nature issues. His realist style combined with a unique full of smile and humorous expression, provide offers on how people might perceive his works. Choices to perceive it seriously or humorously always presented by Anis in his artworks which had been exhibited in many group shows or his solo shows in Jogja; 2003, 2009, 2013; and in Kuala Lumpur, 2010.

Father And His Son Fight (The First)

2013
acrylic on canvas
145 x 145 cm

Dedy Sufriadi (l/b. 1976)

Sangat aktif mengeksplorasi hypertext dan bentuk abstrak berbasis text, Dedy juga sangat rajin bereksperimen dengan abstrak bersteling naif. Goresan tekstualnya diperlakukan seperti sebuah umpan dan terserah pada pemirsa untuk membawa kemana umpan tersebut. Dedy sangat rajin menebar umpan dalam dunia berbasis text-nya, di tahun 2012 saja dia telah berpameran di Jogja, Surabaya, Bali, Padang, Singapore dan India.

Actively exploring hypertext and abstract forms based on text, Dedy is also diligently exploring the naive style abstract. His textual strokes are treated as a bait, which audience is free to develop and correlate with anything. Dedy is diligently spreading the baits in his text-based world, and in 2012 only he had shows in Jogja, Surabaya, Bali, Padang, Singapore and India



Damai Semesta Alam
2013
mixed media on canvas
145 x 200 cm

Farhansiki (l/b. 1971)

Gaya street-art dan mural yang diusung Farhansiki, meneriakan protes yang keras tapi subtil. Pendekatannya pada proses penciptaan karyanya, membentuk identitas urban yang kaya akan protes sosial dan kultural pada kemajuan industri dan peradaban. Karya-karyanya telah dipamerkan dan diapresiasi oleh public di Indonesia, Hong Kong, Italia, China, Korea dan Switzerland.

The street-art and mural style by Farhansiki, yell a strong yet so subtle protests. His approach to the creation of his artworks, creating an urban identity which is rich with socio-cultural protest against the industrial and civilization progress. His works had been exhibited and appreciated by public in Indonesia, Hong Kong, Italy, China, Korea and Switzerland.



Just Eat It Up
2013
spraypainted stencil on canvas
230 x 300 cm

Januri (l/b. 1977)

Januri banyak menggambarkan postur manusia secara riuh dan kacau, sangat tidak nyaman. Atau dalam bentuk patung yang sepi dan bernada sakit. Gestur figure yang jatuh, menahan, bertahan seperti menggambarkan keadaan manusia di masa sekarang. Sosok-sosok rekaan Januri menunggu interpretasi pemirsa untuk dikorelasikan dengan pengalaman dan pengetahuan masing-masing individu. Karya Januri telah diapresiasi tidak hanya di Jogja, tetapi juga di Semarang, Jakarta, Bali, Kuala Lumpur, Bangkok, Vietnam, Taiwan bahkan Berlin.

Januri paints a lot of human postures in a massive and chaotic composition, very uncomfortable. Some are in a sculptural form with a lonely and painful tone. Figures falling, holding on or persisting seem like portraying the human condition at the present time. Imaginary figures by Januri, is waiting for audience's interpretation, for them to correlate it with each individual's experience and knowledge. Januri's works are appreciated by public not only in Jogja, but also in Semarang, Jakarta, Bali, Kuala Lumpur, Bangkok, Vietnam, Taiwan and even in Berlin.



Tak Mampu Melihat 2
2010
fiberglass
33,5 x 20 x 30 cm



Fetching a Glory
2010
acrylic on canvas
140 X 192 cm

Popok Tri Wahyudi (l/b. 1973)

Karya Popok seperti sepotong cerita komik yang ilustratif, dengan tokoh-tokohnya yang dinamis dan masing-masing punya cerita. Sindirannya dari pandangannya tentang situasi sosial dan politik sangat jelas tergambar. Kanvas sebagai buku komik menjadi wahana bagi Popok untuk berpendapat. Pernah menjalani masa residensi di Belanda (2000), Amerika (2001) dan Jerman (2007). Popok pernah menggelar pameran tunggal di Jogja, Jakarta, Singapore dan Kuala Lumpur.

Popok's works is like an illustrative comic book, which characters are so dynamics and each has its own story. His sinister towards the socio-political issues are clearly portrayed. Canvas as a comic book is a medium for Popok to show his opinions. He did some residency program in Netherlands (2000), USA (2001) and Germany (2007); he also had some solo show in Jogja, Jakarta, Singapore and Kuala Lumpur

Seno Andrianto (l/b. 1974)

Seno menguasai teknik melukis realis fotografis. Minatnya pada hal-hal nasionalis dan humaniora mewarnai karya-karyanya. Kecenderungan melukis figure realis yang manis, terkadang dikontraskan dengan hasil eksplorasinya pada bidang latarnya. Aktif berpameran sejak tahun 2000, Seno telah menggelar beberapa pameran tunggal dan mendapat penghargaan di bidang lukis diantaranya: Finalist of Jakarta Art Award 2006; dan Highly Recommended Award Professional Category The 2nd UOB Indonesia Painting of The Year Competition pada tahun 2012.

Seno master photographic realist painting techniques. His interest in nationalistic and humanistic issues colors his works. His tendencies to paint sweet realistic figure, sometimes are contrasted with the results of his exploration of the background area. Actively exhibiting since 2000, Seno has held several solo exhibitions and received awards i.e.: Finalist of Jakarta Art Award 2006, and Highly Recommended Award Professional Category The 2nd UOB Indonesia Painting Of The Year Competition in 2012.



Tjindur III (Harmony)
2013
mix media on canvas
130 x 150 cm