

# es and auctions

happened on the same day. While some artist's works showed progress, the quality of art still needs to be improved.

This year in particular witnessed the advancement of three trends, which are certainly indicative of the development of schools of artistic thought. These can be seen particularly in the works by artists from Yogyakarta.

The works of Eddie Hara, Erica Hestu Wahyuni, Juni Wulandari, Faizal seem to be derived from children's drawing, and are akin to what I call the "Yogya Wayang Painting" style propagated by Heri Dono.

The second trend coming out of Yogya can be seen in the painting of Entang Wiharso, Nasirun, as well as a group of Balinese painters who studied in Yogyakarta. Made Sumadiyah, Made Sukadana, Made Sukari paint in an incredibly dynamic style, while their images appear rather gruesome and morbid. I call this the "Depressive Expressive" style of Indonesian painting. The paintings of Frans Najira are also reminiscent of the style.

The third trend seems to be propagated by Agus Suwage, as well as Yogyakarta artists Agung Kurniawan and Hanura Hosea. They present caricature like figures with a certain cynicism in their outlook toward the current political situation in Indonesia. The images presented in their paintings remind one of Matt Groenig's Bart Simpson. This I call the "Cynical Cartoon" trend in

Indonesian painting.

Certainly these trends did not develop out of the blue in 1996, but there seems to be a clear sign that they are starting to become recognized as styles in Indonesian art. We will see if they endure in 1997.

Next year, regardless of the outcome of the general election, we can expect another increase in the amount of art activities in Jakarta, Bandung, Yogyakarta and Bali as well as other major centers in Indonesia. I suspect that we will see more local auctions to be held, as well as the appearance of fakes and questionable paintings. The general public will be more aware about art appreciation and start to become more selective and cautious in buying. Auction houses operating in Singapore will notice a shortage of good Indonesian paintings, while a few exceptional pieces may appear on the auction market. Hopefully they will start to realize that they should start to promote and market Indonesian art, and not only art about Indonesia.

The intellectual community in Indonesia and around the world may use the occasion of the 60th anniversary of Persagi, the Indonesian art association which was established by Sudjojono and his friends in 1937, to introduce Indonesia to the art world. Many more publications on Indonesian art are due to be published. By next year, Indonesian art will become more recognized internationally.

— Amir Sidharta



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