

Exhibition showcases best of Indonesian sculpture

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Contributor/Jakarta

Just four years ago, sculptors in Indonesia who wanted to encourage better appreciation of their art on the part of the general public founded the Association of Indonesian Sculptors. They felt their art deserved the same appreciation as the paintings that dominated the galleries and auction rooms.

In fact, sculpture has been receiving a lot of attention, albeit not as much as painting. But collecting works of sculpture is not for everyone. Not only does one need a lot of space for a 3-dimensional artwork, but sculptures are usually also quite heavy, and galleries would have to spend more on transportation.

But for the Edwin Gallery in Jakarta, this is apparently not an obstacle to featuring all-

1998, which featured 32 participants.

Yet, as the current exhibition shows, not much has changed in style since then. Figurative and abstract art still dominates the scene.

Yusra Martunus, 31, whose "wall installation" of aluminum horse shoes titled *Bending the Hard* drew the public's attention, has since then made various explorations on the same theme. This exhibit again surprises with an unusual sculpture in which Yusra puts the handle of a door, lined by pink



Edwin Gallery

Yani Mariani Sastranegara's *Cradling Thy Being*

ing 30cm by 32cm by 53.5cm and 58cm by 42cm by 43cm made of metal — give a new meaning to sculpture.

Senior sculptor Anusapati, born in 1957, who is known for his wood-

the development of her art, Altje Ully Panjaitan, 48, now ventures into works inspired by the energy that is within each woman. Using stone mixed with resin, in works titled *Cakra Dasar* (Basic Cakra) dan *Kundalini*, each measuring 35cm by 25cm by 10cm, Altje displays female buttocks revealing the area between the anus to the vagina — the center of energy according to Altje.

Yani Mariani Sastranegara, 49, a sculptor who in 2002 found that she needed more space for expressing her search for ultimate beauty, and made the leap from sculpture to installation, displays amazing features abstracted from nature and the depths of the metaphysical.

She places figures from her imaginary world made from pewter on natural rocks. Her works such as *Fly Away* or *Cradling Thy Being* are like alluring forms from a wondrous, other world.

Other participants in the exhibition are Akmal Jaya, Awan Simatupang, Basrizal Albara, Bernauli Pulungan, Dolorosa Sinaga, G. Sidharta Soegijo, Hanung Mahadi, Hardiman Radjab, Harry Susanto, Ichwan Noor, Iriantine Karnaya, Rudi Mantofani, S. Richyana, Sardjito, Sunaryo, Taufan AP, Teguh S. Priyono, Thony Tarigan S., and Yana WS.

Membaca Kembali Konvensi (Rereading Conventions); Exhibition of 28 sculptors through Aug. 29, 2004; Edwin Gallery, Jl. Kemang Raya 21, Jakarta. Tel: 7194721, 71790049

sculpture exhibitions. Since 1993, the gallery has been actively promoting sculpture, and has witnessed a distinct increase in the public's interest in the art form.

Its current exhibition emphasizes the gallery's desire to promote the art of Indonesian sculptors.

The *Membaca Kembali Konvensi* (Rereading Conventions) exhibition displays the works of 24 sculptors from Jakarta, Bogor, Bandung and Yogyakarta. In fact, it features more sculptors than the *Contemporary Indonesian Sculpture* exhibition back in 1973, the first exhibition here to feature many different styles, and almost as many as the Second Jakarta Triennial

lace, on top of what looks like an iron box. This work is titled 0414, or a house amidst melted aluminum which is titled 0415. "I have explored the door handle in various spaces, sometimes even amidst the clouds," reveals the artist, who entitles his works according to their place in the sequence of this series of explorations.

Unusual works are also offered by 31-year-old Redy Rahadian, whose *Merenung di Tangga I* and *II* (Contemplating by the Stairs I and II) feature a staircase measur-

Awan Simatupang's *Father and Child*

en sculptures that resemble refined craft, now seems to have switched to producing works out of bronze and stone. *Bunga di atas Batu* (Flower on a stone) and *Now and Then* feature images of bundles of dry branches on rocks. As with his works carved out of wood, Anusapati once again shows a high level of precision in the execution of his work.

Taking a step forward in