

Kopi—nsu

Mella Jaarsma

Nindityo Adipurnomo

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Mella Jaarsma

Nindityo Adipurnomo

Tamarind From The Mountain, Salt From The Sea, Meet in the Cooking Pot¹

M. Dwi Marianto

This is a collection of snapshots and comments about Mella Jaarsma and Nindityo Adipurnomo's contemporary art, exhibited in the Erasmus Huis, Jakarta, March 1998. Mella exhibits her reflections on things in the world around her, through images of frogs, breath, and a baby's body. She lets various associations emerge from the visual elements she combines. Nindityo exhibits his contemplation on specific aspects of Javanese culture, which he feels creates various forms of introversion and absurdities, through the language of hairpieces, motorcyclist's helmets, and his own hairs. Nindityo's current work is an other expression of his laughter and criticisms on the oddities and absurdities he encounters in the culture of everyday life.

These two artists fit the Malay proverb: *tamarind from the mountain and salt from the sea, meet in the cooking pot*. Mella Jaarsma, born in 1960 in Emmerloord, Holland, was educated in art at the Minerva Akademie, Groningen (1978-1984). She also studied in 1984 for one semester in the Jakarta Institute of Arts, and in 1985-86, she studied in the Yogyakarta Art Institute. Nindityo Adipurnomo was born in 1961, in Semarang, in a *priyayi*² family of mixed Yogyakarta-Surakarta descent, who lived in Semarang. He had the opportunity to study for one year (1986-1987) in the Rijks Akademie in Amsterdam, where the atmosphere of learning and teaching was liberal and individualistic. He experienced culture-shock, but he enjoyed the atmosphere of art education and the facilities there ecstatically. Mella (milk) and Nindityo (coffee) through their art, cultural bargaining and family life, form a dialectical relationship and become coffee with milk.

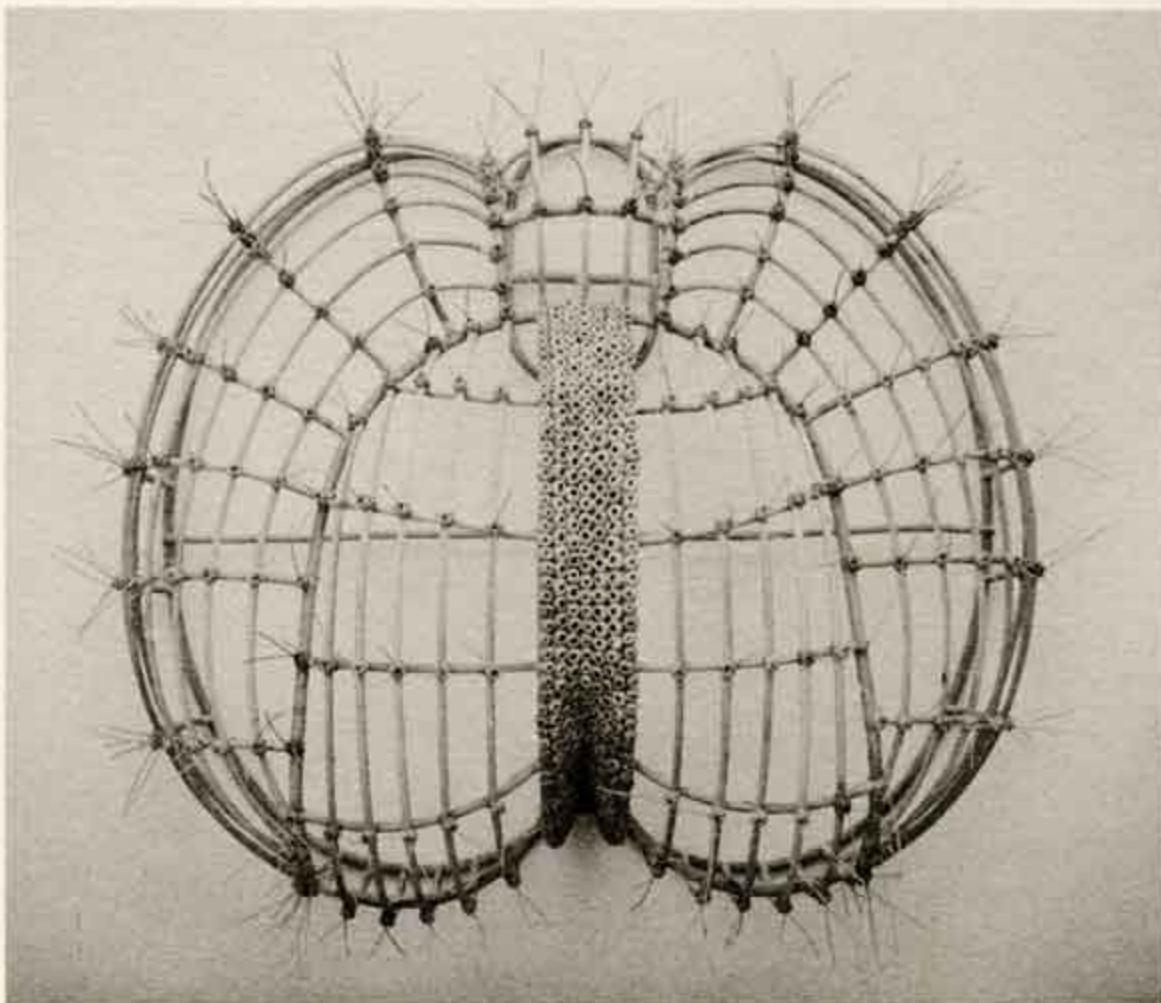
NINDITYO AND THE JAVANESE CULTURE

In one of his important past phases, Nindityo focused his attention on floor plans of Javanese dance. He borrowed the analysis of the Dutch anthropologist Clara van Brakel, who observed the classic *Bedoyo* dance using a birds-eye view. In Java, and also in Indonesia, this way of observing dance is uncommon. As a follow-up, Nindityo created a work that united dance performance with visual-art elements, in the work titled *Spiritual Space* performed in the Japan Foundation, Jakarta, 1992.

In his further development Nindityo has allowed himself to play, between the comic and the serious, using symbolic objects and daily life patterns of Javanese and Indonesian culture. He believes that each culture has daily life patterns that have become ritual, something which actually is special but doesn't seem so anymore because it has become common daily practise.

As an illustration, one might note that in the past, in Java, when hairpieces were widely used by the Javanese woman, there were people whose occupation it was to travel through villages to buy fallen hair from anybody. These hairs were then cleansed, combed, and made into a hairpiece. Judges in English courts, wear wigs of horse manes, and the guards of Buckingham Palace wear hats made of bear hair. Nindityo has explored the patterns in Javanese culture in relation to hair, as well as the symbolic meaning of certain hairstyles³. To emphasise an artistic statement, in one of his works he uses his own fallen hairs which he wraps in newspaper cuttings, notes the date, and puts them in plastic bags, as relics.

Nindityo imagines Javanese culture as a gamelan instrument that he is playing, he listens to the sound. He scratches at and highlights the exotic world of Javanese culture, with its esoteric spaces. He wants to personally experience the funny, the mystical, and the odd⁴. He delved into Javanese symbolism, which according to him has given birth to introversions, absurdities, and surprises, which flavour daily Indonesian life. One of these absurdities expressed in his work is a marriage between a hairpiece and a motorcyclist's helmet⁵, titled *Helmet Your Art, Your Earth, Your Heart, 1997-98*. Nindityo Adipurnomo's works are a creative transformation of his different ways of giggling, laughing, his serious contemplation, and sometimes his bewilderment and his awe of everything complex in Javanese culture. For him, the Javanese language seems odd, for often it functions as a brake that disables open, honest, communication. Is not the function of language to explain feelings, thoughts, and comments that one may have on something? Traditional Javanese society is not accustomed to speak openly. It rather communicates through various metaphors and euphemisms, among which is the hairpiece.



Nindityo Adipurnomo — **Hiding Rituals and The Mass Production III, 1997/1998, Rattan, 300 x 250 x 70 cm, Collection of the Artist.**

An other work is made up of a *konde gelung tekuk* (a traditional style hairpiece) made of rattan, of gigantic proportions 2,5 x 3 x 1 meters as the main component, and a series of illustrative photos that are placed under the hairpiece. The work is titled *Hidden Rituals and the Mass Production 1997/98*, and it represents everything that Nindityo has encountered in his explorations of the Javanese culture, of which he is part, but which he also sometimes observes from outside. The photos underneath, illustrate the rattan crafts-people in Trangsan, Gatak, Sukoharjo, Surakarta, who crafted Nindityo's hairpiece commission. This gigantic hairpiece is pulled out of its traditional context by enlargement. There are parts of the hairpiece that are left not woven, so that the strips of rattan sticking out



The weaving of this relatively large hair-piece, was completed in two days two nights. Ironically, Gimán and Riman obtained their weaving experience from working in a furniture factory in Jakarta.

appear like hairs. At the ends of those strips of rattan, there are strings that hold small plastic bags containing his own fallen hair (from his head, under his arms, and his pubic hair) which he wraps in newspaper cuttings. He specifically chooses cuttings of news and photos of corrupt figures.

Nindityo's works are complicated, and parallel to the nature of high Javanese (*krama*) that is spoken in Surakarta and Yogyakarta, which is also complex. Javanese once had 9 levels of language, each with a completely different vocabulary, starting from *ngoko* (low Javanese) to *krama*. Nindityo's art is a transformed collection of eroticism, swear words, and of his admiration for the Javanese skill of playing with symbols that are derived from things considered high and lofty or vulgar. But as a whole, his art still feels like *krama*, in which one must state intentions in graceful, refined, language. Not bluntly, but employing metaphors and specific body gestures and positions, in which feelings such as happiness- sadness - and anger are not readily expressed, to the extent that the speaker feels unjustified to state his or her ego clearly. The real idea or intention that is to be conveyed becomes lost in the grace of the refined words of the language. Nindityo's works is an apt representative of the Javanese culture with all its strength and weaknesses, - a culture which in many ways is the heartbeat of Nindityo's own thought and feelings.

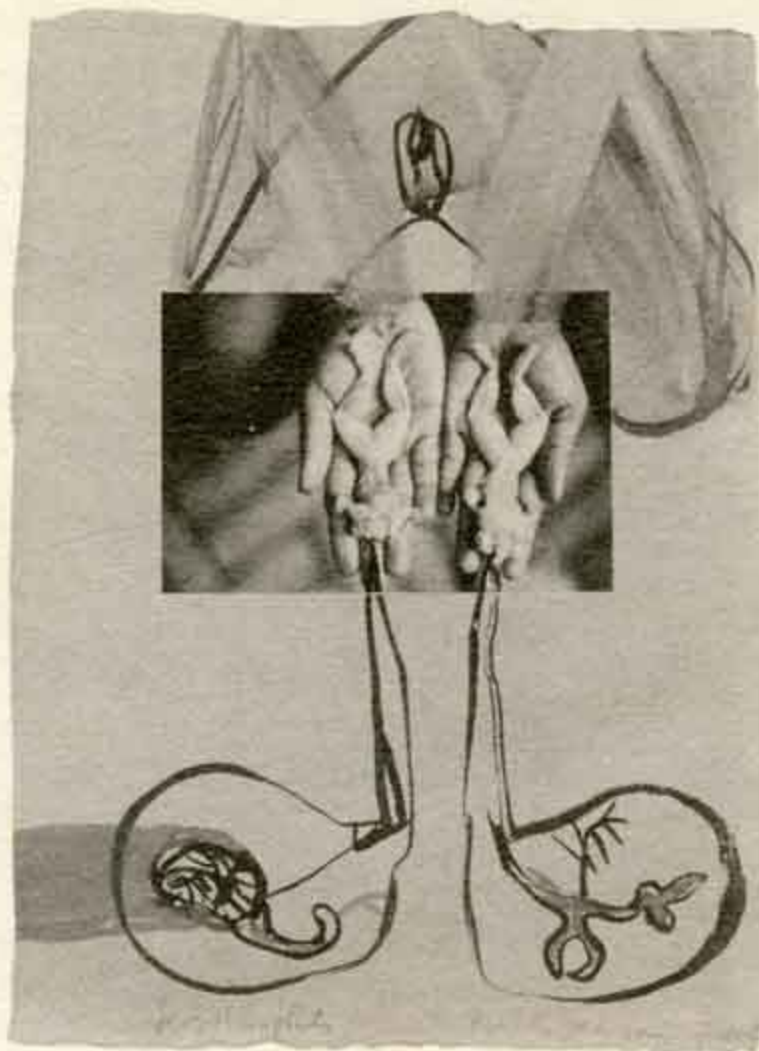
SEEING FROGS AS ANYTHING

5 The soul of Mella Jaarsma's art is the process of becoming. She used to create art that manifested her reflections on shadows, she followed shadows from Holland to Indonesia. In an other phase she focuses on life and death⁶. In the past two years Mella has been exploring the associations that she captures from observing the physical posture and the anatomy of the frog. Frogs suddenly caught her attention while she was shopping in the Patuk market in Yogyakarta. At that time her attention was captured by the skinned frogs being sold. The trade and consumption of frogs is common in Indonesia. But not for Mella, the frogs anatomy, which at a glance seems sexless, reminded her of a human body, her own.

The associations that emerged from seeing a frogs body, gave her an idea, and reminded her of the never ceasing real problems of everyday human life, such as the forms of violence or the ecological problems which have exceeded limits as in the pollution in the big cities which sooner or later will metamorphose the human body.

Unlike Nindityo, Mella deliberately frees herself from stereotyped symbolism. She explores the sub-conscious impulses and associations that emerge after observing the frogs. She follows the trail of her associations, from one image to an other until she stops at a limit of the concerned image. This process of diving and searching in the sub-conscious has already gone on for years, long before she took frogs as a subject to reflect on. It should be noted that ones sub-conscious is never free of the vibrations of the problems of those who are close and the society. The sub-conscious is always formed and coloured by the physical and the social-cultural environment. So it was no surprise to see Mella suddenly be driven to create a work with an ecological theme, like *Exchanging Breath With A Tree*.

Frogthoughts, 1996, is a two dimensional work on paper, executed using the technique of collage, drawing, and painting. There is a pair of hands supporting two frogs with large thighs. The reclining frogs bodies seem like human bodies, minus their reproduction organs and with big thighs. From the

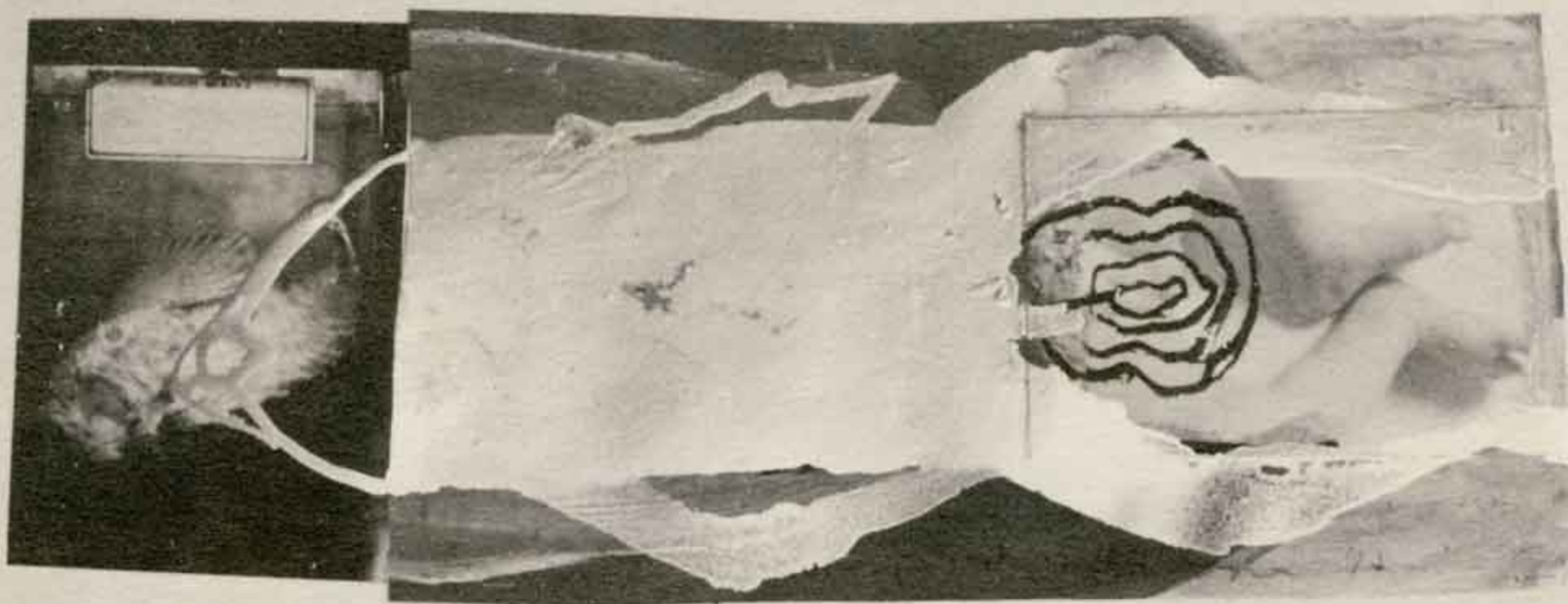


Mella Jaarsma — **Frogthoughts, 1996, photo, acrylic on paper, 25 x 35 cm**

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upper section of the frogs bodies, a drawing flows out, in the form of lines forming bubbles with abstract forms of organic tissue. She unites a photographic element with lines and large coloured brush-strokes which associate a pair of hands, two bent thighs and human genitals. Here she combines elements that under normal conditions have no connection whatsoever, but as a whole, the unity creates something different. There is the value of surprise, there is metaphorical breakthrough, and also a metamorphosis. This is one of Mella's working principles, to follow a trail of thought through the union of several different elements, to create something different and so on. See also the work titled *Frogthoughts II*, 1997.

In her art, Mella implements a belief that everything has its limit. Everything in growth, or in a happening, must have a limit, in its form and also in its way of developing. When this limit is transgressed, there is sure to be something else, like the great fires that raved the forests of Sumatra and Kalimantan, were caused by the crazy deforestation which from various aspects transgressed limits. *Black Cloud*, 1997, is Mella's response to that particular disaster. A blue - black cloud on the upper right corner is a symbolisation of the thick black smoke that forced itself on to human babies respiration organs. The baby really would like to shelter his nose from the smoke, but is not able to do so. The smoke is too strong, too abstract to stop. One can make an analogy, the image of a baby as the indigenous peoples and their culture, who have for centuries lived completely dependant on the forest life. They are helpless in competition with the newcomers who are armed with power (administrative, 'legal', and economic) to devour the forests. When the great fires were burning, people in Sumatra and Kalimantan really could not cover their noses from the thick haze that stayed for months. To add insult to injury, they were also blamed by the big forestry businesses as forest burners, the cause of the disaster. In the Indonesian



Mella Jaarsma — **Your portrait, 1998**, photo, acrylic, aluminium paint on paper, 40 x 17 cm

media, the real facts around the fires became an object of a no less grand scale euphemism.

Mella's technical speciality in art is her rejection of being tied down by symbolism. She follows any abstraction. She doesn't conceptualise her works tightly, she doesn't impose any forethought or design. She allows her imagination and fantasy to travel ahead, leaving behind her rationality and conceptual calculations, to follow the associations that emerge later with the abstract forms of her lines and strokes. Mella's art is abstract, executed expressively in spontaneity. But if her works are exhibited together, one can observe a formal character that always emerges from time to time. This is a sign that her capacity to give birth to associations is limited, and she is never immune to influences from her present world.

These two individual artists, who since 31 January 1988 have managed the Cemeti Art Gallery in Yogyakarta, are exhibiting works that are created using different conceptual and physical approaches. One makes a sound using the vibrations of Javanese language a la Nindityo, the other speaks in the resonance of Holland Spreken a la Mella.

Those that are different ought not be united through force in order to form an alliance or uniformity. This 'coffee with milk' exhibition is an underlining of an attitude that values difference, and understands that each individual has a unique history and rituals. This exhibition can be seen as a strengthening of a bridge that connects those differences, so that one may be creative and make the fruits of life bountiful.

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Dwi Marianto

Art observer

works at the Faculty of Visual Arts and The Research Institute

ISI Yogyakarta

1998

1 Translators Note: the title is an Old Malay proverb.

2 Translators Note: *priyayi* comes from the words *para yayi*, meaning younger relatives of the King, but means anyone remotely connected to the Java royal family.

3 In one of Java's traditional sub-cultures, a mother who has had children die, will shave all the hair except the back part, (*gombak* style) of a new-born baby or survivor. The hair left will be allowed to grow until a *ruwatan* ritual is held, when this hair will be cut.

4 Nindityo is not alien to Javanese mysticism and the intrigues between the various schools. His grandmother and grandfather followed the teachings of the *Hardo Pusoro* school, a school of Javanese mysticism with a social function of healing.

5 Many people use helmets merely to escape the law, which stimulates that every motorcyclist must wear a helmet. They wear 'lip-service' helmets, without any impact absorber or strap, - in other words helmets that are far from the standard safety requirements.

6 Such as the work she created in Munduk, Bali, year 1993. See the catalogue *Shadow, Life, Death*



Mella Jaarsma — **untitled, 1997, acrylic on paper, 55 x 40 cm**





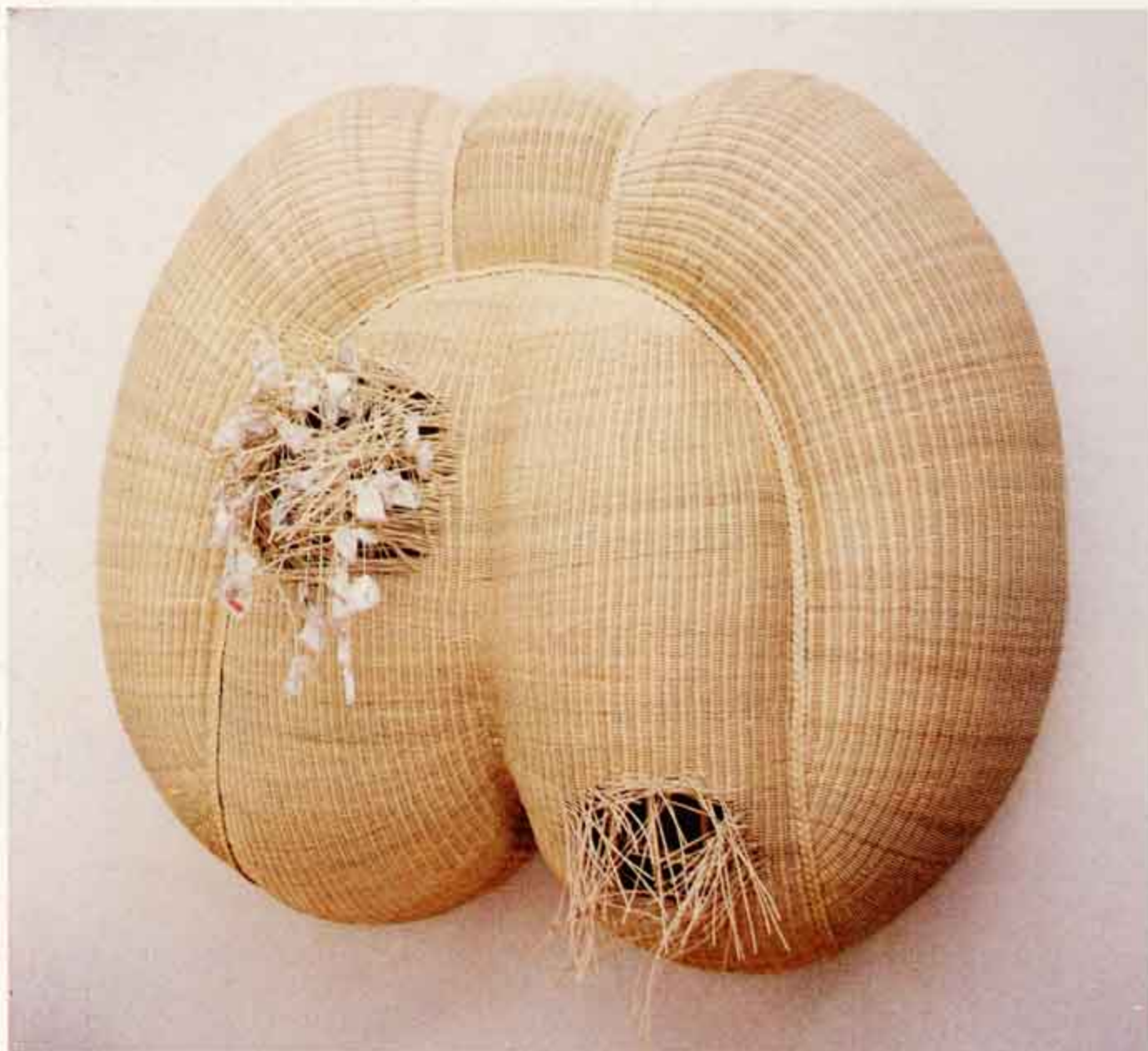
Nindityo Adipurnomo — (above) **Hiding Rituals of Hairpiece, MY HAIR AND MY PUBIC HAIR IS FALLING OUT OF MY OWN IN MY BED ROOM, MY TOILET, MY BATHROOM, FOUND FROM SEPTEMBER 27TH 1996 UP TO NOW, WHILE READING NEWSPAPERS; PORTRAITS OF THE MINISTER, THE REGENT, THE JOURNALIST KILLER, POLICE AND THE ARTIST, Yogyakarta, Havana, 1996 - 1997 - 1998, wood, mirrors, breads, hairpieces, wire, iron, copper, plastic bag, cast resin, wood cut block, 180 x 100 x 70 cm. (wood cut block by Ade Darmawan)**

Nindityo Adipurnomo — (left) **Introversion (April the Twenty First), 1995 -1996, carved wooden objects, photographs, mirrors, cast resin, found objects, gauze, 400 x 600 x 600 cm. Collection: Queensland Art Gallery, Brisbane, Australia, drawings by Agung Kurniawan, photographs by Reyn van Koolwijk**



Nindityo Adipurnomo — **Hairpiece and The Beringin Tree**, 1997, Oil on Canvas, 110 x 150 cm,
Collection of the Artist

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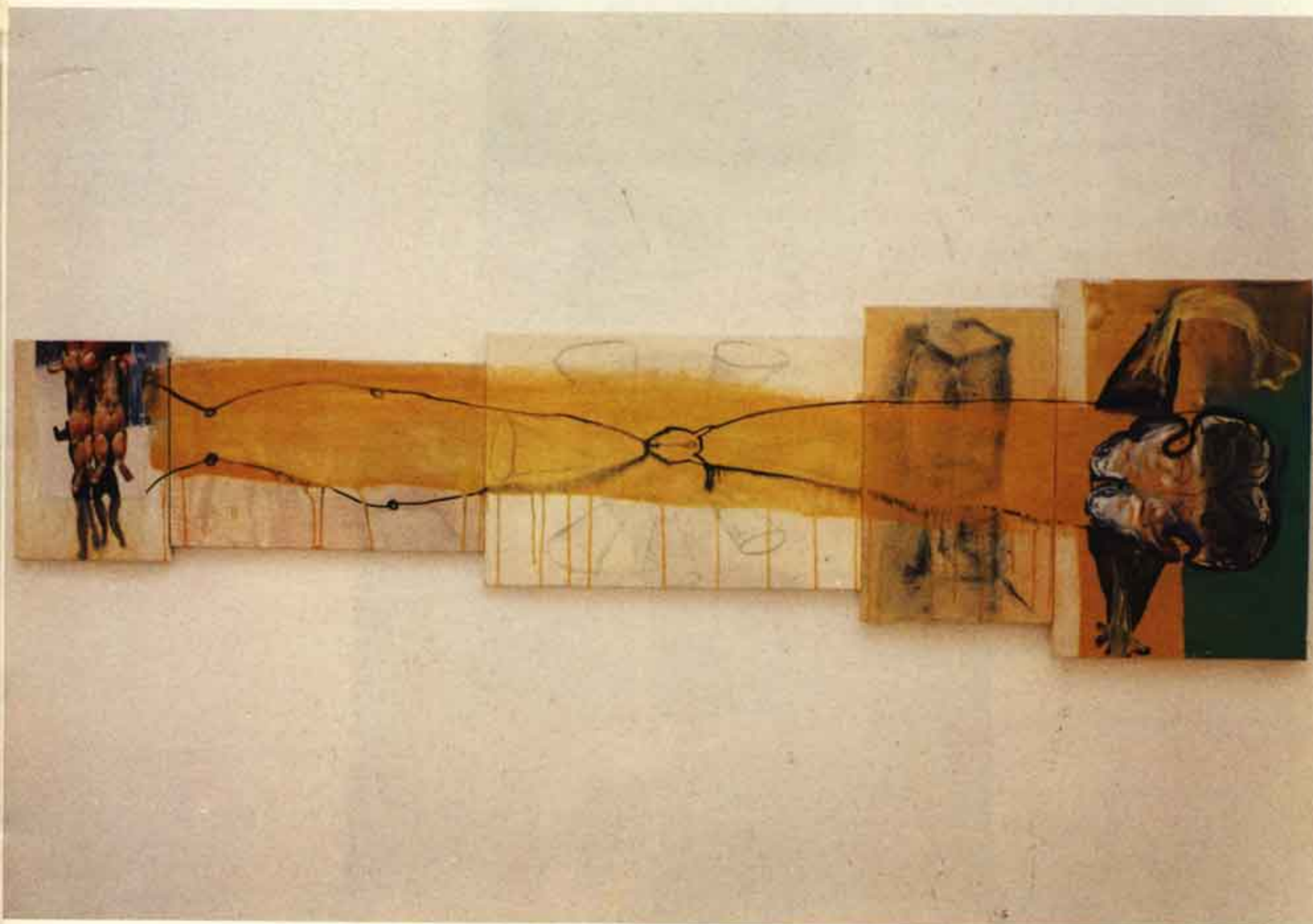


Nindityo Adipurnomo — **Hiding Rituals and The Mass Production I, 1997/1998, rattan, hair, pubic hair, plastic bag, propelor, found objects, 250 x 300 x 90 cm. Collection of the Artist.**



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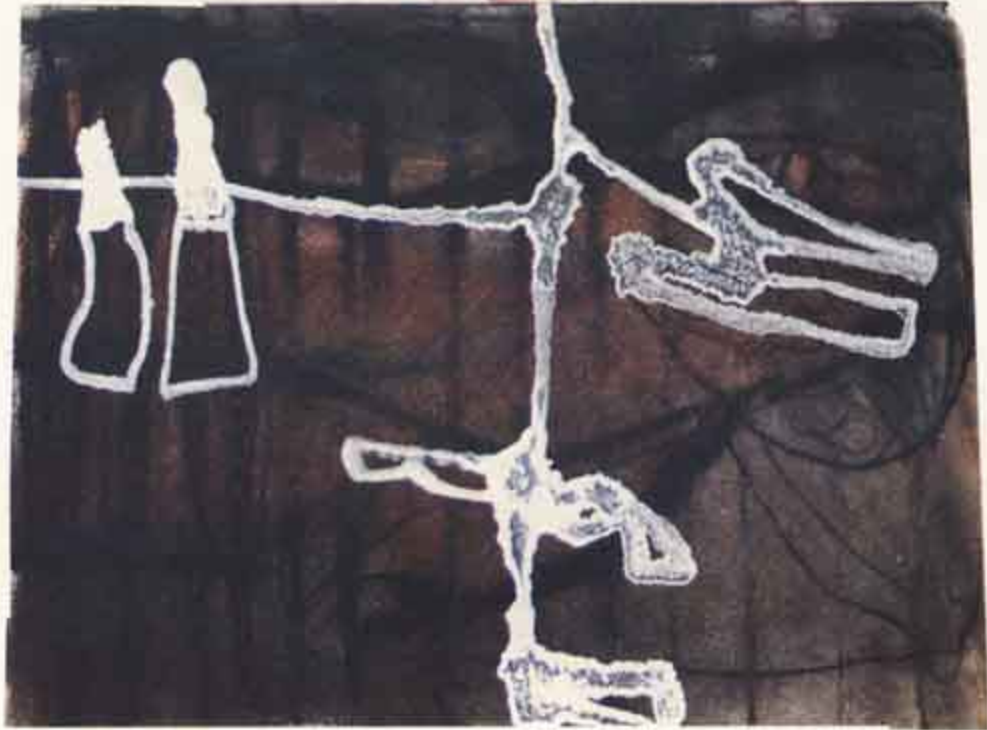
Mella Jaarsma — (above) **Frogthoughts 2, 1997, photo, acrylic on canvas, 210 x 50 cm**

Mella Jaarsma — (page 14, top left) **Between Orion and nasi goreng 1, 1998, gips, photo, aluminium, 30 x 40 cm**

(top right) **Between Orion and nasi goreng 2, 1998, cast resin, wax, photo, gips, aluminium, 25 x 50 x 15 cm**

(bottom left) **Between Orion and nasi goreng 5, 1998, dried frog, 12 x 10 cm**

(bottom right) **Between Orion and nasi goreng 3, 1998, photo, wax, acrylic on canvas, 30 x 40 cm**



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Mella Jaarsma — **Bottom end, 1998, photo, conté on paper, 30 x 45 cm**

An interview between Nindityo Adipurnomo and Mella Jaarsma

n: In your works before this period you featured a lot of skinned frogs. You showed skinned frogs in photos, you drew skinned frogs, you used moulded resin skinned frogs, you used fresh skinned frogs that you bought in the market, and you also used dry dead frogs that had been run over on the roads. All this provoked very strong and diverse reactions; how is this?

m: I first saw frogs being skinned (and skinned frogs) in the market; It made me think that this image of frogs is open to all sorts of associations, maybe because there are several things in the image that can be compared to the human body. So the image is a very potent association trigger, in different ways, it opens up people's memory and ways of thinking.

n: Yes, one associates the image with the erotic, sadistic, or the most specific association I have is with "marginalised victims", those who are "kicked out", those who are easily manipulated, like marginal people in our society, that's what I feel more or less....

m: Ultimately I employ the form of the frog to discuss the process of thinking itself. So, I sincerely do not wish it to be a symbol. I want it rather to be a neutral basic form, one that can initiate peoples thinking process in whichever directions! The public who observes frogs in my works, including all their personal experiences, all that is part of my art.

n: Interesting! So personal experiences

really are very important realities?

m: I agree. Only in these latest works the creation process was rather different. This time it is a series of processes of connecting personal experiences, which are by nature very limited by time frames, with the realities of external situations. For example, a reality that is at present very stark are the forest fires in Sumatra and Kalimantan, or the current political and economic crisis, and later, the most terrifying will be the relentless social impacts. In the essence of life, the relation between two entities, and also the interaction between each "inner reality" and "outer reality" is very important.

n: I see there are stacks of firewood in your studio, the piles are starting to look like mountains. Where is the moral context and the essence of life we are talking about now?

m: The truth is the piles of firewood are there, because I urgently want to invite people to pay attention to the forest fires. The forest is the essence of our lives, the exchange or the assimilation process with human beings, including all the interactive structure in the ecosystem. It is very important that this be given attention. Even

though in the real "reality", humans do not assess correctly, but rather humans tend to relentlessly exploit the forest.

In these times, we must be truly creative and precisely choose the media in which to express something that is very essential and elementary. We must not be less sophisticated than the electronic and the printed media. Just look at the forest fires on television, they look beautiful don't they?

People will be touched when each person is given the opportunity to personalise and see it in the light of their own experience. For example; an open letter from an ex-tribe-chief in one of the forest fire areas. He wrote of the pain of the days lived under the terror of the deafening roar of the fires, everyday the air thickening, the heat. He saw a flock of birds come flying from the distance to rest near his house, some of them drop, exhausted, in front of his eyes. The next day, a stag came running, to fall, too weak to stand, near his garden. The days after can be imagined...

n: The individual, personal experiences

open up our emotions, and this makes us become more involved? So what about these small objects? They are made of photos from the Biology Museum in Yogyakarta, don't they?

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m: Yes. These small objects will become my personal notes. They will be personal images, or even sort of personal icons. I later will place them at the end of the depth of the tunnels of these stacks of firewood.

n: Personal icons, ... yes, this idea is very

interesting, the Javanese hair-pieces I have used so far actually became sorts of "personal idioms". Only, I keep on digging for symbolic alternatives of the "personal idiom".

m: Why do you continue to use the form of the Javanese hair-piece after nearly more than four, five years?

n: The sole reason is the strength of the

communication aspect that potentially lies within the hair-piece as a sign, or as a visual element of part of the discourse of being cultured. Apart from the hair-piece being a sign with ethical codes later attached to it, this idiom is also widely recognised by the Javanese society because of it's function to signify a certain social status.

The placement of the hair-pieces in my works becomes a kind of source to inspire new interpretations, like sex appeal, introversion, hypocrisy, or even our forms of political deliberations which tend to be lip service. Like in my work titled *"Introversion: April the Twenty First"*.

m: It's such a pity, that work cannot be exhibited here anymore (it has become part of the Queensland Art Gallery collection in Australia). So is that train of thought still relevant for your future works? What about the rattan hair-piece you have had made in Trangsan, that village in Sukoharjo?

n: Let me explain, there was an experience

of spiritual ecstasy that was very significant for me. It was so important that it did not only influence, but rather provoked my thoughts. I was invited by *The Asia Society New York*, for the exhibition Apinan Posyananda put together there. In the Whitney Museum, there was an exhibition of photographs by Nan Goldin. Incredible! For four times, on different days I paced the Museum floors and on the last day I cried in the canteen. At that moment I was aware that I was experiencing a spiritual ecstasy from Nan's photographs.

What was later more important, was how I concluded that one should really be aware of one's experience. One should judge it, analyse it, and later it may be expressed through any media, in any way. It is just as you thought, when I came back from the Whitney Museum I started a new activity. I began to collect the hairs that had fallen out of my head. I collected them from my bed and from my comb. Every day I collect my hair, to put with particular notes which I write on any old scrap of paper in small plastic bags. I am still doing it. The activity expanded, and I now also collect my fallen pubic hairs, in the bath and in my underwear.

m: is not that a persons very private activity?

n: Exactly, I do it in a most private manner.

I also collect cuttings of public figures from the mass media in a very subjective way, starting from pictures of ministers, regents, journalist murderers, and artists. Look at my work "*Hiding Ritual of The Hairpiece*", in Havana, Cuba. This is not at all something new, because when my mother was young, she collected her fallen hairs to sell, to make into various kinds of hairpieces, that was something very normal. My grandmother still does that. She says she gets satisfaction from wearing a hairpiece made of her own hair.

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m: To comment on the hair-pieces you've had made in Sukoharjo, Solo. For me, working in a studio is important. I look at your studio, and it appears more and more to be a storage space and you yourself move steadily towards becoming a kind of designer, meaning, your habit of commissioning things to be made here and there. How is this?

n: On this I have an awareness which ultimately is a very interesting topic to discuss. Often I contemplate, that in some of the hair-pieces in my work, what is ultimately important is the question how to change an image. Like the basic form of the hair-piece, it already exists, doesn't it? It is public property. So the technical skills needed for an artistic manifestation often seem to me to be public property. What is then important is how to stimulate ones consciousness to bring forth the images one wants. The more I think about this, the more I see a tremendous mass potential, the working relationship between the individual thought and the potential of the masses like this, would be very exciting and it really still communicates, doesn't it?

m: It reminds me of the campaigns that have sprouted to face Indonesia's current economy crisis, to love national products.

n: That is merely a coincidence, no, but,

Yogyakarta, 21 January 1998

Translators note: the Indonesian word used is *musyawarah*, a word derived from Arabic, meaning discussion, but supposed to mean a uniquely Indonesian form of political deliberation.

Mella Jaarsma

Born: October 9th, **1960**, Emmeloord, The Netherlands

EDUCATION

1978-1984 Fine Art Academy 'Minerva', Groningen, The Netherlands
1984 Jakarta Institute of the Arts, Jakarta, Indonesia
1985-1986 Art Institute of Indonesia, Yogyakarta, Indonesia

SOLO EXHIBITIONS (a selection)

1987 Artoteek, Groningen, The Netherlands
1988 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
1989 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
1991 Foundation of Fine Arts (SBK), Amsterdam, The Netherlands
1992 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia — C-Line Gallery, Jakarta, Indonesia
1994 Erasmushuis, Dutch Cultural Centre, Jakarta, Indonesia (*catalogue*)
1995 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
1997 'Think it Or Not', Bentara Budaya, Yogyakarta, Indonesia (*catalogue*) — LIP (Lembaga Indonesia - Perancis), Yogyakarta, Indonesia

GROUP EXHIBITIONS (a selection)

1987 'Fine Art purchase by Groningen Province', at The Oosterpoort, Groningen, The Netherlands (*catalogue*) — Ethnological Museum 'Gerardus van der Leeuw' Groningen, The Netherlands (*catalogue*) — Tropen Museum, Amsterdam, The Netherlands (*catalogue*) — Contemporary Art Museum of the Philippines, Manila, Philippines
1988 Erasmushuis, Dutch Cultural Centre in Jakarta, Indonesia — Biennale I, Purna Budaya, Yogyakarta, Indonesia (*catalogue*)
1989 Art Centre Bali, Denpasar, Indonesia (*catalogue*)
1990 Mitra Budaya, Jakarta, Indonesia (*catalogue*) — 'Indonesian Modern Art' Municipal Gallery, Filderstadt, Stuttgart, Germany
1991 'Sama-Sama', Oosterpoort, Groningen, The Netherlands (*catalogue*) — 'Sama-Sama', Zouavenlaan, Tilburg, The Netherlands (*catalogue*)
1992 'Sama-Sama', Dutch Cultural Centre Erasmushuis, Jakarta, Indonesia (*catalogue*) — 'Sama-Sama' Benteng Vredenburg, Yogyakarta, Indonesia (*catalogue*) — Japan Foundation, Jakarta, Indonesia (*catalogue*) — Jakarta Art Design Expo (JADDEX), JDC, Jakarta, Indonesia
1993 C-Line Gallery, Jakarta, Indonesia — Biennale IX, Jakarta, Indonesia (*catalogue*) — Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
1994 Nur Gora Rupa, Art Centre (TBS), Surakarta, Indonesia — Biennale, Art Centre Purna Budaya, Yogyakarta, Indonesia (*catalogue*)
1995 Watercolor exhibition Karta Pustaka, Bentara Budaya, Yogyakarta, Indonesia (*catalogue*) — Sculpture exhibition, Museum Widayat, Mungkid Magelang, Indonesia (*catalogue*) — Contemporary Art of the Non Aligned Countries, TIM, Jakarta, Indonesia (*catalogue*) — 'Weather Report', Travelling Exhibition Through The Netherlands, Bangkok, Yangoon, Kuala Lumpur, Jakarta, Yogyakarta, Hanoi, Ho Chi Minh, Chong - Qing, Singapore and Hongkong (*catalogue*) — Artoteek, Den Haag, The Netherlands (*catalogue*) — Chejun Pra Bienalle, Chejun, South Korea
1996 Base Gallery, Tokyo, Japan — Kas Gallery, Sidney, Australia — Doggett Street Studio, Brisbane, Australia (*catalogue*) — 'Mata Perupa', Kraton, Yogyakarta, Indonesia (*catalogue*)
1997 'Biennale V', Art Centre Taman Budaya, Yogyakarta, Indonesia (*catalogue*) — Heart, Teguh Gallery, Jakarta, Indonesia — 'Kampanye Anti Kekerasan Terhadap Perempuan Indonesia', Museum Benteng Vredenburg, Yogyakarta, Indonesia — Axis, National Gallery, Jakarta, Indonesia — 'A Gift for India', Lalit Kala Akademi Galleries, Rabindra Bhawan, New Delhi, India (*catalogue*) — 'Asia-Pacific Artist Solidarity', Art Gallery Center of Art Resources, — Chulalongkorn University, Bangkok (*catalogue*)
1998 'Kopi Susu', Erasmus Huis, Jakarta, Indonesia (*catalogue*) — 'Asia Print Adventure 1998', Hokkaido Museum of Modern Art, Sapporo, Japan (*catalogue*)

PERFORMANCES

1986 Gunung Sari, Yogyakarta, Indonesia
1987 Gambir Anom, Artoteek, Groningen, The Netherlands
1988 Gambir Anom, USVA, Groningen, The Netherlands
1990 Intro-Extro Variform, Cemeti Gallery, Yogyakarta, Indonesia — Intro-Extro Variform, Mitra Budaya, Jakarta, Indonesia — Gunung Sari, Korzo theater, Den Haag
1991 Everything=Nothing, Tropen Museum, Amsterdam, The Netherlands

ART PROJECTS

1991 'Inspiraties I', City Theatre, Arnhem, The Netherlands —
'Inspiraties I', Municipal Museum, Arnhem, The Netherlands 1993 'Art and Environment' cremation
place Munduk village, Bali, organized by the Goethe Institute, Jakarta, Indonesia 1996 'Kita Makan
Apa Hari Ini', Surabaya Art Festival, Surabaya, Indonesia

WORK IN COLLECTIONS

Municipal of Groningen, The Netherlands; Municipal of
Amsterdam, The Netherlands; Municipal of Apeldoorn, The Netherlands; Municipal of Filderstadt,
Stuttgart, Germany; Foundation of Fine Arts, Amsterdam, The Netherlands; Sampoerna Bank, Jakarta,
Indonesia; Dutch Embassy, Jakarta, Indonesia; Singapore Art Museum, Singapore; Widayat Museum,
Magelang, Indonesia; Lontar Foundation, Jakarta, Indonesia; Mr. Oei Hong Djien, Magelang, Indonesia;
Ministry of Education and Culture, Jakarta, Indonesia; Artoteek Den Haag, The Hague, The
Netherlands; Deutsche Bank, Jakarta, Indonesia, and in private collections in many countries.

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Mella Jaarsma — **Black cloud**, 1997, photo, acrylic on paper, 35 x 25 cm

Nindityo Adipurnomo

Born: June 24, **1961**, Semarang, Indonesia

EDUCATION

1981-1988 Art Institute of Indonesia, Yogyakarta, Indonesia

1986-1987 The State Academy of Fine Arts, Amsterdam, The Netherlands

SOLO EXHIBITIONS

1990 "The Floor Pattern", Cemeti Gallery, Yogyakarta, Indonesia

1991 "The Floor Pattern", Foundation of Fine Arts and ABN Bank Amsterdam, Amsterdam, The Netherlands — "Spiritual Space", Cemeti Gallery, Yogyakarta, Indonesia **1992** "The Floor Pattern", C-Line Gallery, Jakarta, Indonesia — "Spiritual Space", The Japan Foundation, Jakarta, Indonesia (*performance, with catalogue*) **1993** "The Exotic of the Javanese Burden", Theatre The New Amsterdam, Amsterdam, The Netherlands **1994** "The Exotic of the Javanese Burden", Surakarta Art Council, Surakarta, Indonesia (*performance*)

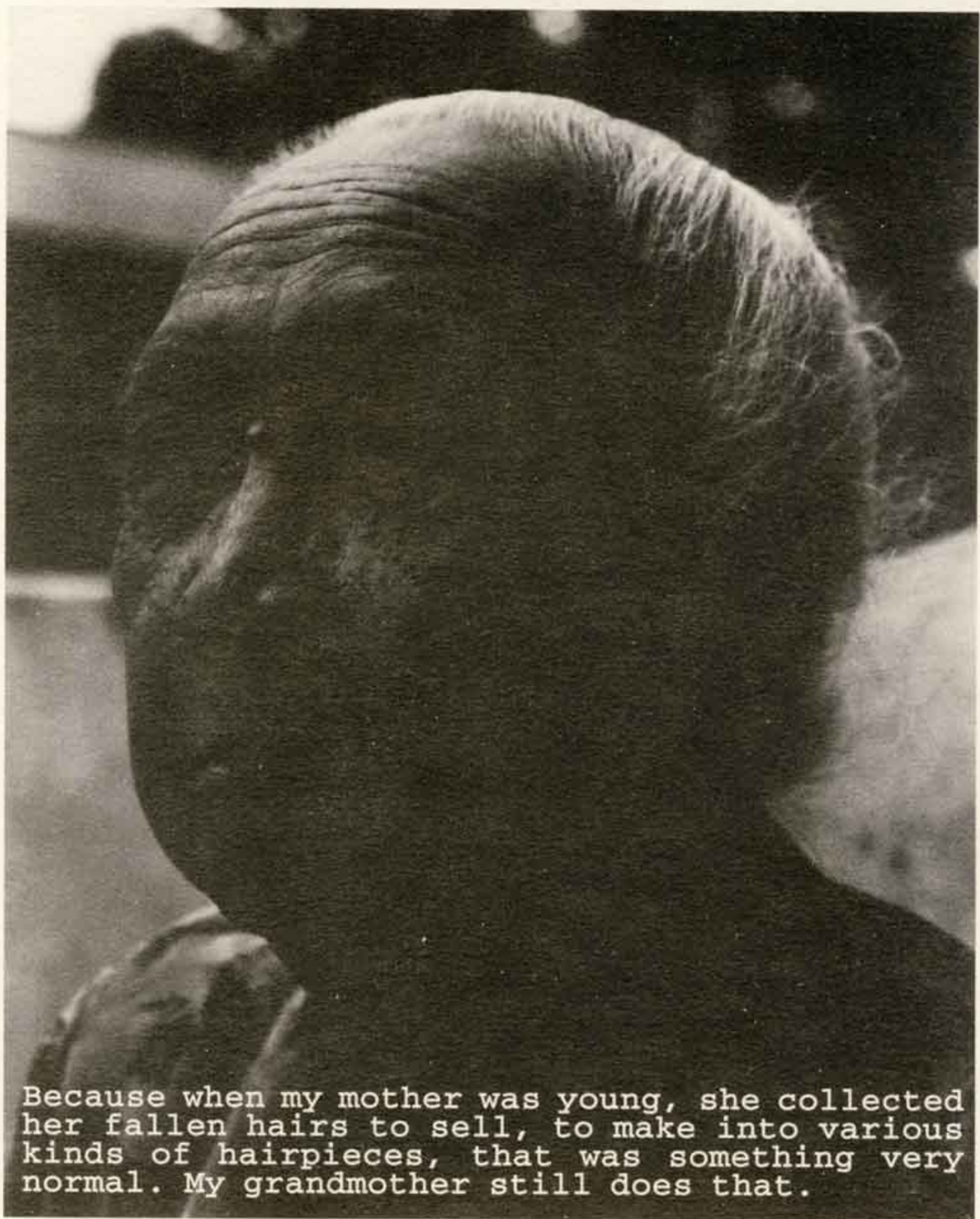
GROUP EXHIBITIONS (a selection)

1990 "Indonesian Modern Art", Municipal Gallery Filderstadt Stuttgart, Stuttgart — "Intro-Extro Variform", Cemeti Gallery, Yogyakarta (*performance*) **1991** "Nothing is Everything, Everything is Nothing", 'Tropen Museum', Amsterdam, The Netherlands (*performance*) — "Three Generations, Tradition and Change", San Diego Museum of Man, Houston, USA (*catalogue*) — Mills College Art Gallery, Oakland, USA — Wing Luke Art Museum, Seattle, Washington, USA — Vromans Gallery, Amsterdam, The Netherlands — "Sama - Sama", Centre of Fine Arts 'Oosterpoort', Groningen, The Netherlands (*catalogue*) — "Sama - Sama", Centre of Fine Arts Zouavenlaan, Tilburg, The Netherlands **1992** "Sama - Sama", Vredenburg Museum, Yogyakarta, Indonesia (*catalogue*) — "Sama - Sama", Erasmuhuis, Jakarta, Indonesia — "Asian International Arts Exhibition", Gedung Merdeka, Bandung, Indonesia (*catalogue*) **1993** "Indonesian Modern Art", Oude Kerk, Amsterdam, The Netherlands (*catalogue*) — Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia — "Biennale IX", Jakarta Art Council, TIM, Jakarta, Indonesia (*catalogue*) **1994** "Biennale VII", Yogyakarta Art Council, Yogyakarta, Indonesia (*catalogue*) **1995** "Contemporary Art Exhibition of The Non Aligned Countries", National Gallery, Jakarta, Indonesia (*catalogue*) — "Orientation", National Gallery Jakarta, Jakarta, Indonesia (*catalogue*) — "Asian's Modernism", 'The Japan Foundation Asia Center', Tokyo, travelling to Bangkok, Manila, Jakarta (*catalogue*) — "Weather Report", Travelling Exhibition through The Netherlands, Bangkok, Yangoon, Kuala Lumpur, Jakarta, Yogyakarta, Hanoi, Ho Chi Minh City, Chong Qing, Singapore and Hongkong (*catalogue*) **1996** 'Orientation', Stedelijk Museum de Lakenhal, Leiden, The Netherlands (*catalogue*) — 'Asia Pacific Triennial II', Queensland Art Gallery, Brisbane, Australia (*catalogue*) — 'Traditions / Tensions Contemporary Art in Asia', New York, USA (*catalogue*) **1997** 'Traditions / Tensions Contemporary Art in Asia', Vancouver, Canada — 'de la Sexta Bienal de la Habana', Havana, Cuba (*catalogue*) — 'The Weight of Tradition' (A Permanent Collection Exhibition), Singapore — 'Gift for India', Lalit Kala Akademi Galleries, Rabindra Bhawan, New Delhi, India (*catalogue*) **1998** 'Kopi Susu', Erasmus Huis, Jakarta, Indonesia (*catalogue*)

WORK IN COLLECTIONS

Municipal of Amsterdam, The Netherlands; Municipal of Filderstadt, Stuttgart, Germany; Zurich Assurance, Jakarta, Indonesia; National Art Museum, Singapore; Foundation of Fine Arts Amsterdam, The Netherlands; The Dutch Embassy, Jakarta, Indonesia; Sampoerna Group, Jakarta, Indonesia; Widayat Museum, Magelang, Indonesia; Queensland Art Gallery, Brisbane, Australia; Deutsche Bank, Jakarta, Indonesia; The Jakarta Post, Jakarta, Indonesia and in private collections in many countries.

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Because when my mother was young, she collected her fallen hairs to sell, to make into various kinds of hairpieces, that was something very normal. My grandmother still does that.

Colophon

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