



Emiria Sunassa — Dayak Wedding

MODERN INDONESIAN PAINTINGS

FEBRUARY 25 TO MARCH 15, 1952

john heller gallery

108 East 57 Street
New York 22 · PLaza 8-2581

MODERN PAINTING OF INDONESIA

- 1 EMIRIA SUNASSA DAYAK WEDDING 23x29 N.F.S.
- 2 SUDJOJONO CHILDREN PLAYING 18x23 N.F.S.
- 3 SUDJOJONO GIRL COMBING HER HAIR 23x16 N.F.S.

SUDJOJONO PASTELS

- 4 LANDSCAPE 12x9
- 5 EVENING MEAL 9x12

ZAINI PASTELS

- 6 TWO-FACES 12x9
- 7 FIGURE 9x12
- 8 GIRL 9x12

- 9 AFFANDI BARE RICE FIELDS 32x41
- 10 AFFANDI BRIDGE IN WEST BENGAL 34x43
- 11 AFFANDI MARKET PLACE 35x38
- 12 OTTO DJAYA DREAM OF MAYA 28x31½
- 13 OTTO DJAYA DREAM 39½x49½
- 14 AGUS DJAYA ADAM AND EVE 24x31½
- 15 AGUS DJAYA BIRDS (Gouache) 14x10
- 16 HENDRA
(Photograph of dye transfer) This 15 x 9 foot canvas is in New York City
but is too large to handle.
- 17 HENDRA VILLAGE FAIR 35½x70
- 18 SUDYARDJO SHEEP HERDER 16x20½

The great nationalist revolutions of Asia have, in a single generation, brought about not only political and economic change, but a modernization of the ancient and rich Asian cultures.

In Indonesia, the dynamic forces which resulted in the revolutionary struggle of her people for national independence, stimulated a cultural renaissance in the field of painting.

Indonesian artists have been deeply affected by the changing social forces in their country. Some have sought to merge the culture of the West with the ancient culture of Indonesia, in an effort to develop a new art style that would be representative of modern, independent Indonesia. Others have returned to the ancient forms of artistic expression, painting along the lines of traditional Indonesian design. While some others have sought to create forms which are independent of both traditions.

A semi-governmental organization, Lembaga Kebudayaan Indonesia (Indonesian Cultural Institute) is aiding and encouraging writers, musicians and artists, to achieve their diversified aims. This is the result of a movement started just prior to World War II by young artists who organized "Persagi," Association of Indonesian Pictorial Artists. Among its founders were Sudjojono and the brothers Agus and Otto Djaya. This move towards the modernization of Indonesian art achieved diversity through the efforts of other art groups, such as the "Pelukis Rajat" under the leadership of Affandi and the "Seriman Indonesia Muda."

Indonesian artists are young. All of those represented in this exhibition, with the exception of Miss Emiria Sunassa, are under forty years of age.

Sudjojono was the first of the modern painters, taking a leading role in the nationalist movement as a portrayer of social realism. Unlike the majority of Indonesian painters, he is concerned particularly with the relationship of art to the needs and understanding of the people. He is sometimes condemned by fellow-artists for his intellectual and political approach to art. He is also a noted poster artist and caricaturist, whose works gave inspiration and encouragement to many during the difficult period of the post-war nationalist revolution.

Affandi is considered one of the most individualistic of all the Indonesian painters. After forming his own school, Affandi struggled toward the development of a modern Indonesian style which would have its own distinctive characteristics.

Hendra, friend and follower of Affandi, has taken Affandi's stylistic peculiarities to paint scenes of hunger, war and village life. He paints not for framing or for museums, but makes naked canvasses which are tacked up in trade union halls and political clubs. He now paints in Djokjakarta, cut off from the sophistication of the capital city of Djakarta. He is also a noted sculptor.

Otto and Agus Djaya are among the few painters of the modern movement who were already well known in the Dutch colonial period and have studied painting under European teachers, both in Indonesia and, recently, abroad. They are consciously seeking a non-European style for their painting.

Sudyardjo has been deaf from childhood and lives in abject poverty in a dim, windowless hut filled with canvasses. His only communication with other painters is through his nine year old daughter who uses sign language. He is allied to Hendra.

Zaini, at 24, is considered one of the leading young painters. He also used pastels because like his teacher, Sudjojono, in his early years, he could not afford oil.

Emiria Sunassa, now 57, is the oldest of the painters. The daughter of a nobleman, she began painting at the age of seven. She is the movement's primitive. She has been a help to many of Indonesia's painters, providing needy artists with oils and canvasses which were especially hard to procure during the days of the Japanese occupation.

Other well known contemporary artists of Indonesia are Henk Ngantung, Mochtar Apin, Baharudin, Basuki Resobowo, Sundoro, Effendi, Trubus, Sudarso, Kerton and Barli.

All of these young artists have contributed to the development of a new and highly creative Indonesian art for the interpretation of their own culture, both ancient and modern.



Hendra — Village Fair