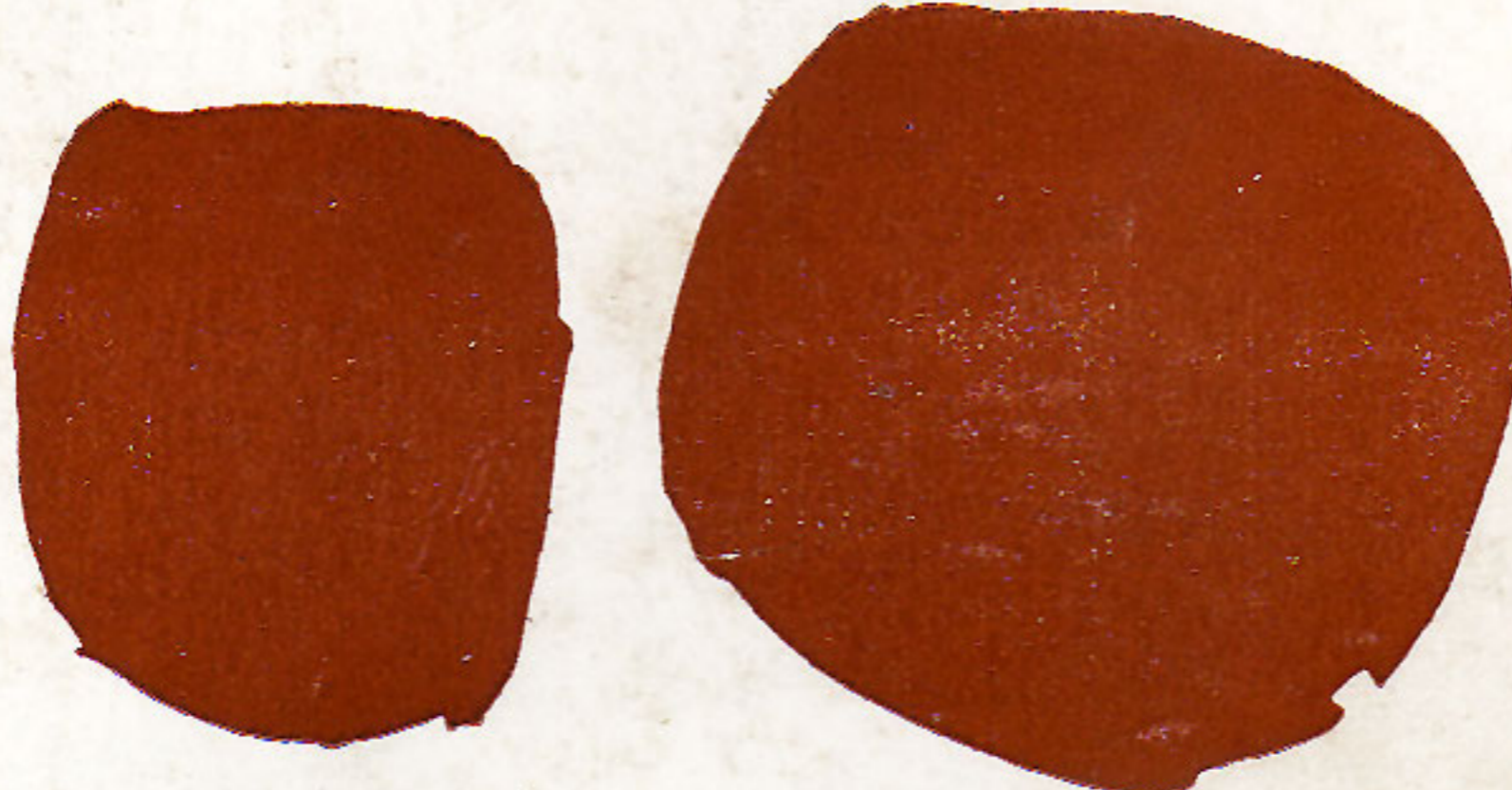


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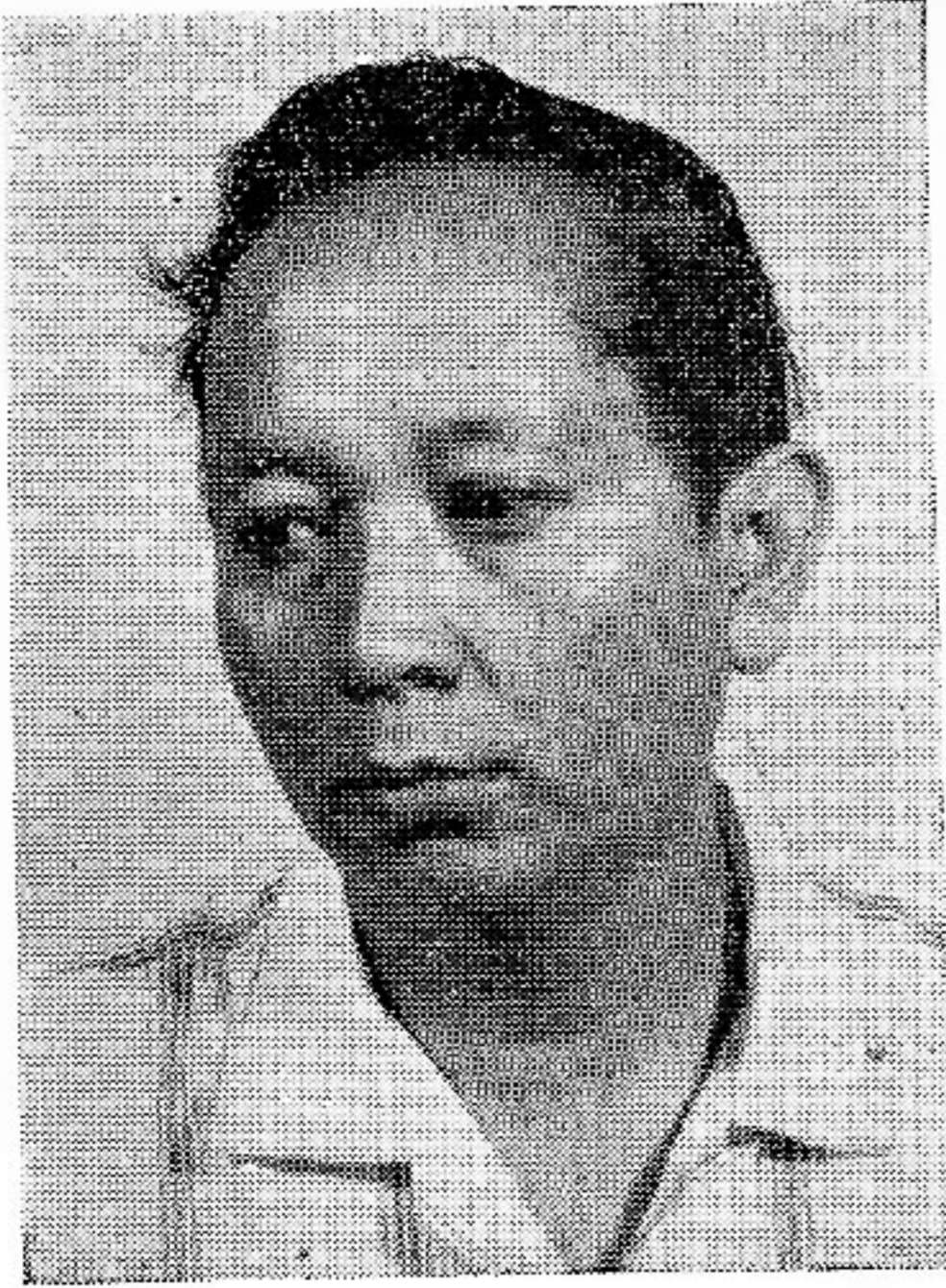


**UNSEEN CONTEMPORARY
INDONESIAN ART EXHIBITION**

1967-1

RAMA HOTEL MEZZANINE FLOOR JULY 18 - 31, 1967

POPO ISKANDAR



POPO ISKANDAR was born on 17th December 1927 in Garut/Java. He began painting in 1944 when he followed a course under the Painter Angkama in Bandung. In 1945 he joined the Underground Fighters for Freedom and returned to Bandung to continue his University Education. Popo Iskandar graduated as Bachelor of Science in Mathematics but in 1954 he enrolled again: this time at the Department of Fine Arts and graduated as a Master of Arts at the Bandung Institute of Technology. Popo's work has been shown in Group

Exhibitions in New Delhi 1951, Djakarta and Padang 1953, London 1964, Rio de Janeiro 1964. His first one-man show took place in Djakarta in 1966.

The artist and his work: Popo Iskandar states: "The object of my life is to paint, I cannot live without painting". He is very modern in his expression but again is not an abstract artist. Popo considers that his feelings should be expressed in the kind of form and colours which in his opinion are the best means for his own expression. We therefore find in his work a certain formality and sometimes abstraction. He has no particular style but uses all means at his disposal to describe the subject matter which he desires to portray. Popo is a nature-based artist, but on the life of nature of his immediate and daily surroundings. He therefore paints people, animals, still-life etc. His work is the expression of his life in an intensity which the truth of his impressions forces on him. Popo's temperament characterised by mental agility cause him to create works of art which are often extremes, but they are always true.

18. "Abstraction of Roses" 1965
Oil on canvas. 30 x 60 cm.

19. "Angry Sea" 1966
Oil on canvas. 88 x 100 cm.

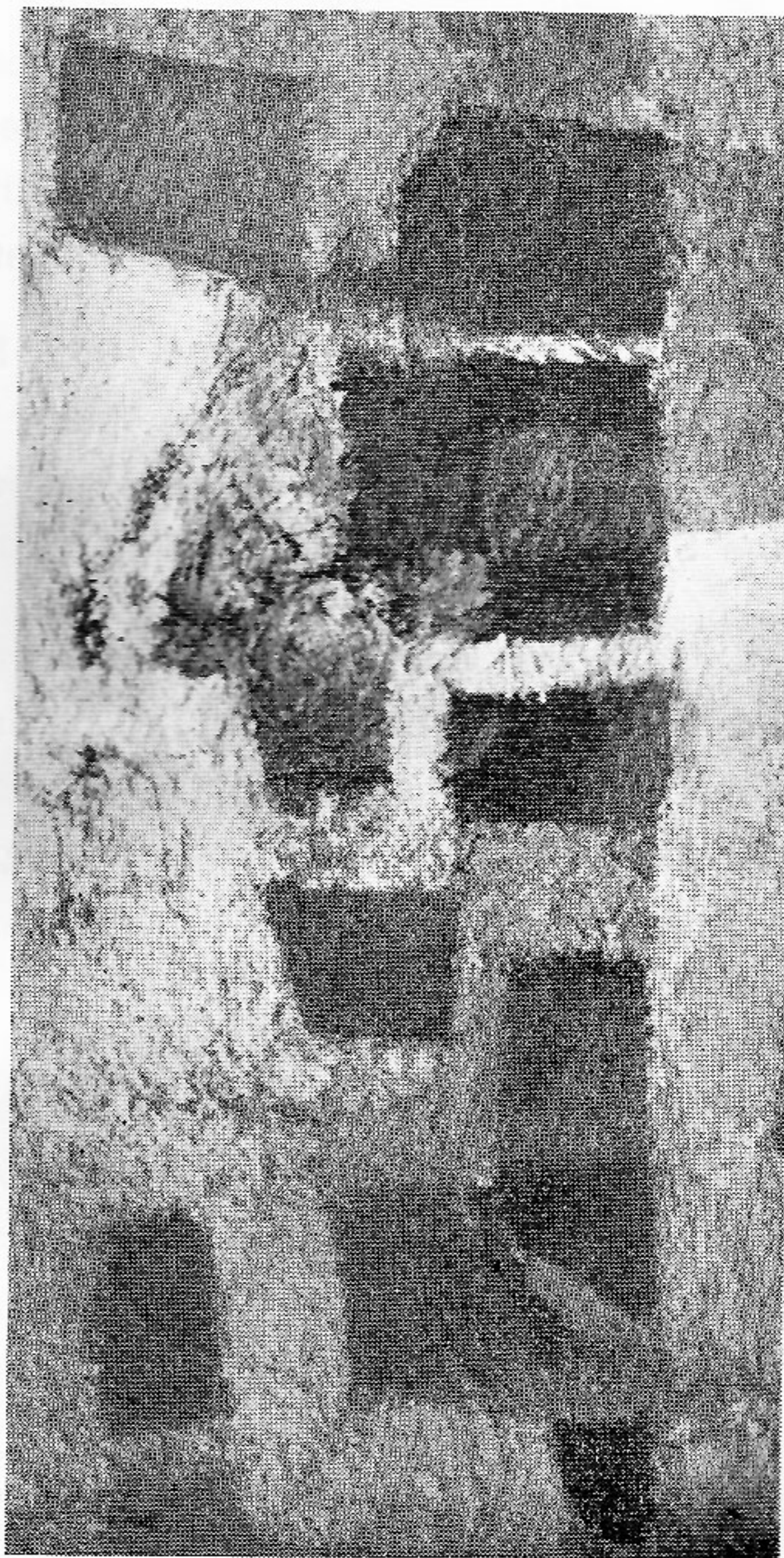
20. "Blue Sea" 1966
Oil on canvas. 61 x 65 cm.

21. "Girl before a mirror" 1966
Oil on canvas. 94 x 102 cm.

22. "Portrait of two cats" 1966
Oil on canvas. 94 x 97 cm.

23. "Portrait of two kittens" 1967
Oil on canvas. 25 x 25 cm.

24. "Yellow Bouquet" 1966/67
Oil on canvas. 60 x 65 cm.





BUT MUCHTAR

BUT MUCHTAR was born on 20th December 1930 in Bandung, West Java. He graduated from the Department of Fine Arts, Institute of Technology in Bandung and continued his postgraduate studies at Rhode Island School of Design, Providence R.I., the Art Students League of New York, and at the Sculpture Centre of New York.

But Muchtar's work has been shown in many exhibitions in North and South America, Europe and Asia. He was awarded

the Stralen Prize at the first Asian Young Artist Exhibition in Tokyo in 1957.

The man and his work: But Muchtar is a painter and sculptor. Although he knows that being both is placing a heavy burden on his artistic conceptions, he is still loath to forsake one for the other. The artist derives great satisfaction from painting because it provides the colours and textures for his expression. However, painting is two dimensional and the "builder" in Muchtar becomes a reality when he creates three dimensional sculptures. The positive side of being both creates in But Muchtar's paintings a quality of deep and almost three dimensional forms, whilst his sculptures are not only forms but have colours. He uses the textures of the material to give life to his sculptures. But Muchtar has many distinctive forms which depend on his feeling and conception at the time. Very often the material used may be the guiding factor for the esthetic value of the work to be created. But Muchtar's artistic conceptions are led by the two guide-lines of his life; first: he believes very deeply in the supreme being, and second: his personal life is centred entirely round his family. His work, therefore, portrays his indestructable belief in God, his wonderful appreciation of human love and the incorruptibility of this creation.

25 **Paintings:** "Faith I" 1966
Oil on canvas. 61 x 100 cm.

26 "Faith II" 1967
Oil on canvas. 60 x 37cm.

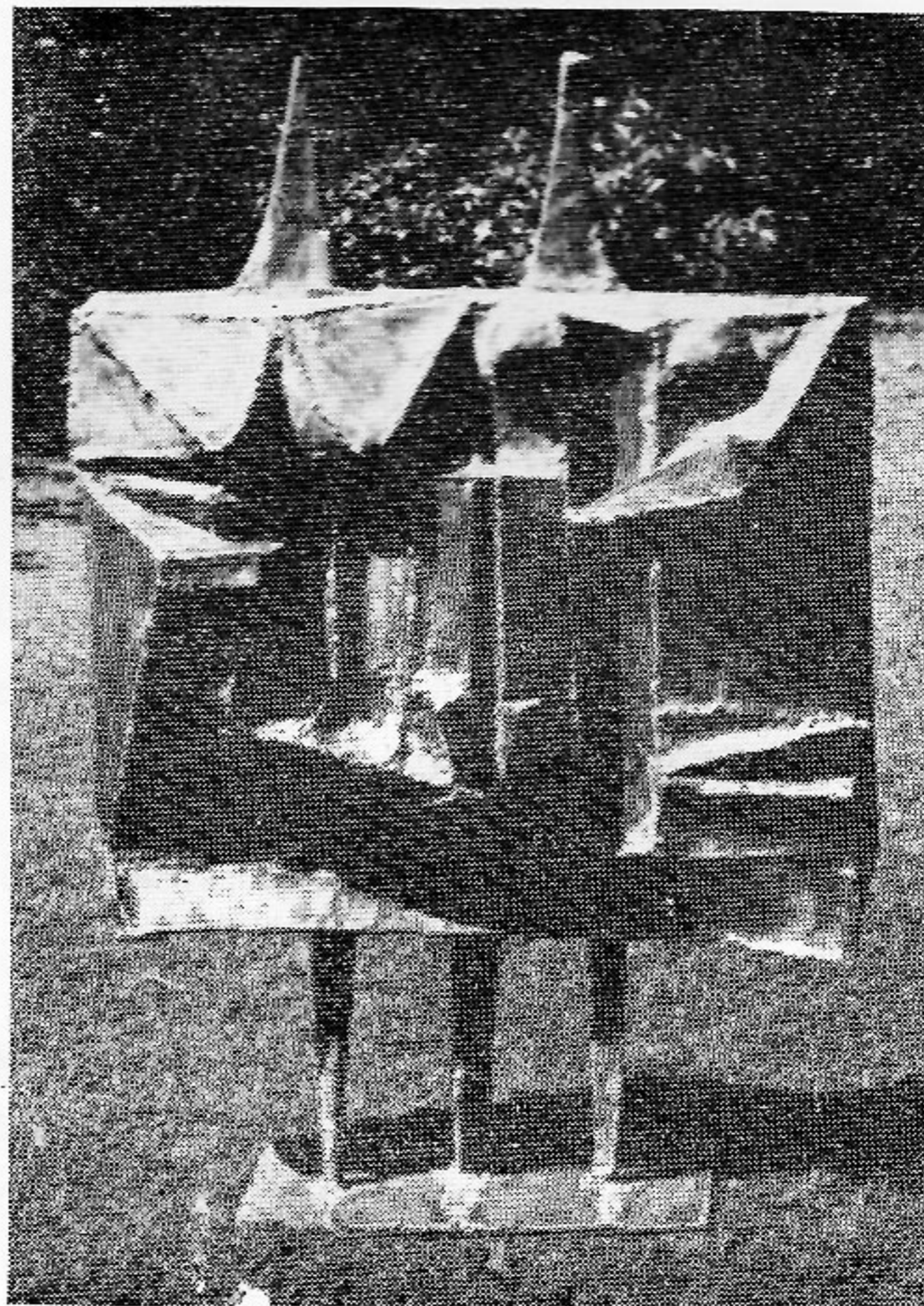
27 "Family with two children" 1967
Oil on canvas. 100 x 100 cm.

28 "Burial" 1967
Oil on canvas. 100 x 100 cm.

Sculptures :

29 "Mother and child" 1966
Sonokling Wood. Height 170 cm.

30 "Female Torso" 1965
Sonokling Wood. Height 75cm.



31 "Family" 1965
Welded copper plates. Height 160 cm.

SRIHADI



SRIHADI was born on 4th December 1931 in Solo/Java. In December 1945, when still at High School he joined the "Young Indonesian Artists" Group which was started in Solo. He moved with the Group to Jogjakarta in 1946 to fight for Freedom. After the liberation of his country he matriculated at the Bandung Institute of Technology, Department of Fine Arts, to obtain an academic education in Art. He graduated in 1958 and continued his studies at the Ohio State University, Columbus USA, where he obtained the degree of M.A.

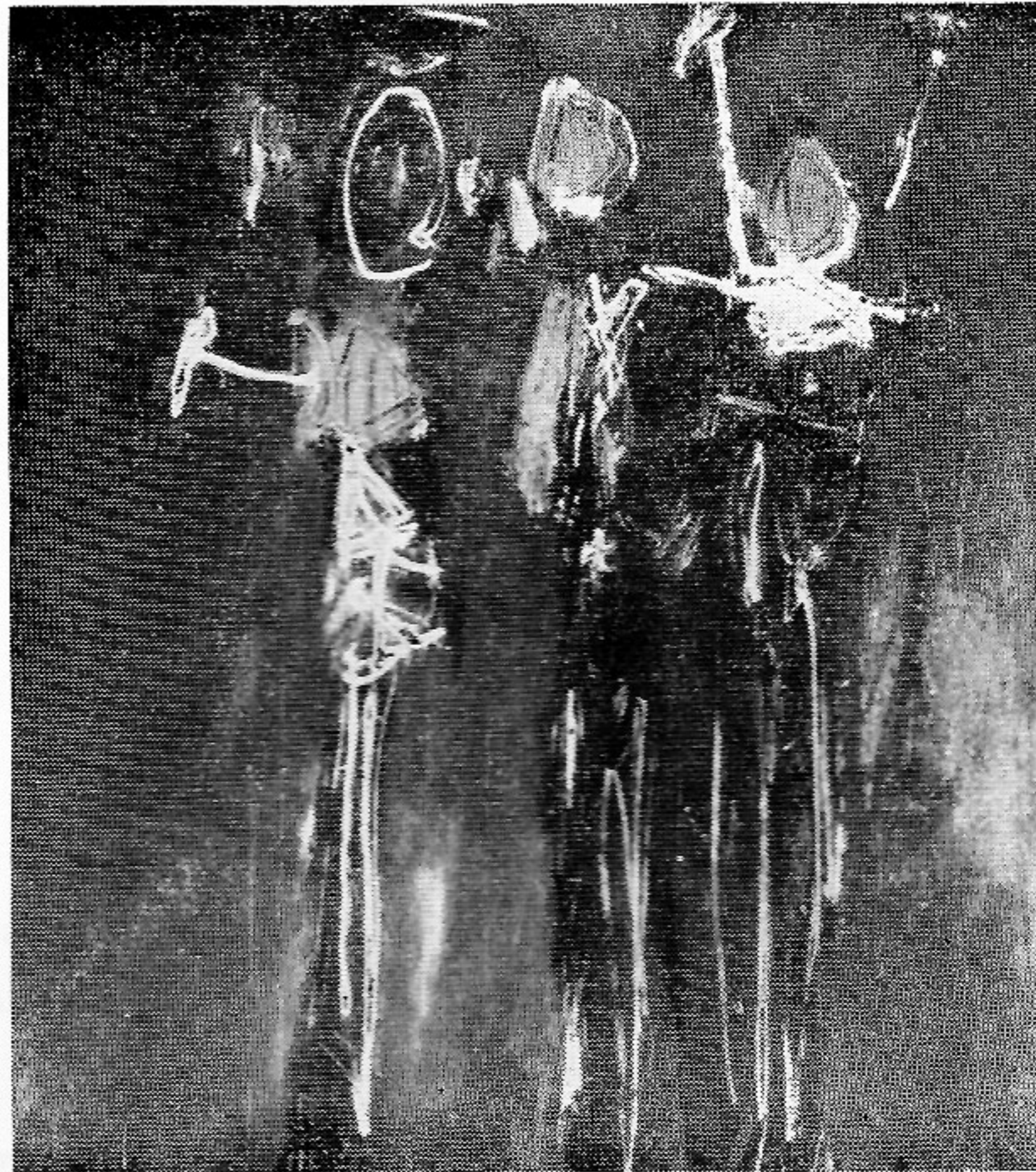
Srihadi has taken part in many Group Exhibitions in Indonesia, Singapore, Kuala Lumpur, New Delhi, Tokyo, London, United States and Latin America.

The Man and his work; Srihadi's life and work has been greatly influenced by his first experiences in the "Young Indonesian Artists" Group, a Group filled with the desire to serve their country with their artistic abilities and their lives. This has remained the guiding influence of Srihadi's work and his creative life. Srihadi's early works were essentially expressionistic but with the basic Philosophy which Srihadi laid down for himself, viz:

A painter must express feelings and ideas, and his works must be the result of these feelings, thoughts and actions,

he had to find new ways to fulfill the demands of his philosophy. This has brought him nearer to abstract expression, but Srihadi maintains with all his fervour that each artist must have the freedom to create the works according to his ideas. This sense of freedom is the result of the paintings we see today—in all Srihadi's paintings he is searching for a way to show and express the spiritual and hidden essence of a subject and not only the physiological impression.

32 "Wayang Puppets" 1966
Oil on canvas. 80 x 100



33 "Sitting Girl" 1966
Oil on canvas. 64 x 122

34 "Wayang Puppets II" 1966
Oil on canvas. 80 x 90

35 "Sitting Nude with black chair"
Oil on canvas. 70 x 142

36 "Rock on the Shore" 1966
Oil on canvas. 92 x 142

37 "Ricefields" 1967
Oil on canvas. 92 x 142

38 "Country in Turmoil" 1967
Oil on canvas. 80 x 90



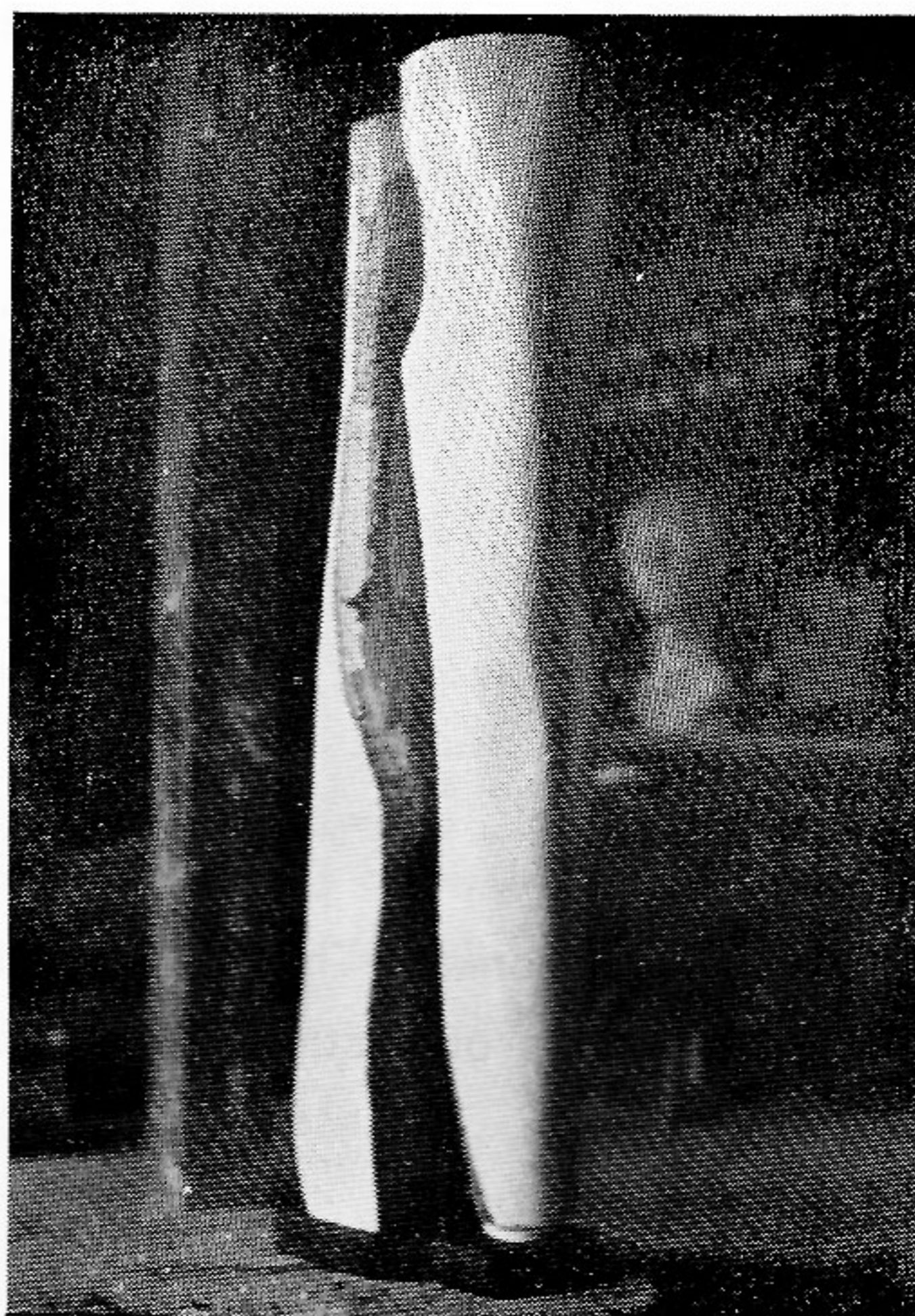
GREGORIUS SIDHARTA

GREGORIUS SIDHARTA was born on 30 th November 1932 in Jogjakarta/Central Java. He comes from a religious and artistic family. His father was well known music teacher who conducted a famous church choir in Jogjakarta. From 1950–1953 he studied art at the Academy of Fine Arts in Jogjakarta and continued his studies from 1953 to 1956 on the Van Eyck

Academy in Holland under Professor Charles Eyck. He then spent almost two years in Paris. In 1958 he returned to Indonesia to become a Lecturer, first at the Academy in Jogjakarta and then at the Department of Fine Arts in Bandung.

Sidharta's work has mostly been shown in Asia, particularly Indonesia. He has executed many monumental works, amongst which is a mosaic in Hotel Indonesia, Djakarta; a relief in the museum in Jogjakarta and various works for catholic churches,

The Man and his work: The work of Gregorius Sidharta seems to breathe the soul of his youth, centred around music and deep, devout religion. His paintings and sculptures are the positive results of the divine perfection of this creation. Sidharta loves his fellow men, this earth and its materials. When he stands before a piece of wood, it is no longer a dead material to him, he wants to give it life, he wants the matter to become like a human being, to talk, to feel, to act and to give happiness, as man should. With the giving of life to this piece of wood Gregorius Sidharta hopes to pass a message to his fellow men on the virtues of the wood with which he has had concourse. Sidharta wishes us to be more like the wood of the trees, to have their wonderful perfection of colouring, their deep roots and to stand unmoved. Sidharta made life to unite man, the spirit of man, with the virtues of the this earth, so that his creations become monuments for the intentions of the universe.



No. 41

Paintings :

- A 36. "White Garuda" 1961
Oil on canvas. 80 x 80 cm.
- A 37. "Noah's Ark" 1966
Oil on canvas. 81 x 60 cm.
- A 38. "Woman with child" 1965
Oil on canvas. 60 x 75 cm.
39. "Portrait of old man" 1967
Oil on canvas. 50 x 50 cm.

Sculptures :

40. "Torso" 1966
Marble. Height 56 cm.
41. "Lovers in white" 1966
Teakwood. Height 108 cm.
42. "Reclining figure" 1966
Sonokling wood. Length 80 cm.



A.D. PIROUS

A.D. PIROUS was born on 11th March 1933 in Meulaboh/Atje Sumatra. He studied at the Department of Fine Arts, Bandung Institute of Technology, where he obtained the degree of Master of Arts. He has participated in many Group Exhibitions in Indonesia and his work has also

been shown with great success in Rio de Janeiro.

The Man and his work: A.D. Pirous, without a doubt a modern Artist, could sometimes be termed an Impressionist. Then again, when expressionism seems to take over there are signs of abstraction. This is the result of the make-up of an artist who, possessing great intuition, uses his talents to give exuberant expression of the impetus of nature which Pirous receives.

Although Pirous moves in many fields of artistic expressions it is not possible to compare his style with an existing mannerism. Pirous is unaffected by the examples of past creations; he relies on his own self for true and individualistic expression. The paintings of A.D. Pirous not only exude strength and positivity of his youth but also the proof of the artists' acceptance of the challenge to youth in today's world.



No. 48

- | | |
|---|--|
| ✓ 46. "Landscape" 1967
Oil on Canvas. 70 x 100 | ✓ 50. "Flowers" 1965
Oil on Canvas. 51 x 24 |
| ✓ 47. "Village landscape" 1966
Oil on Hardboard. 60 x 70 | 51. ✓ "The Garden" 1966
Oil on Canvas. 38 x 25 |
| ✓ 48. "The red Garden" 1965
Oil on Canvas. 46 x 36 | ✓ 52. "Landscape" 1963
Oil on Canvas. 41 x 58 |
| ✓ 49. "Birdseve view" 1966
Oil on Canvas. 39 x 25 | ✓ 53. "Children's Toys" 1964
Oil on Canvas. 42 x 38 |

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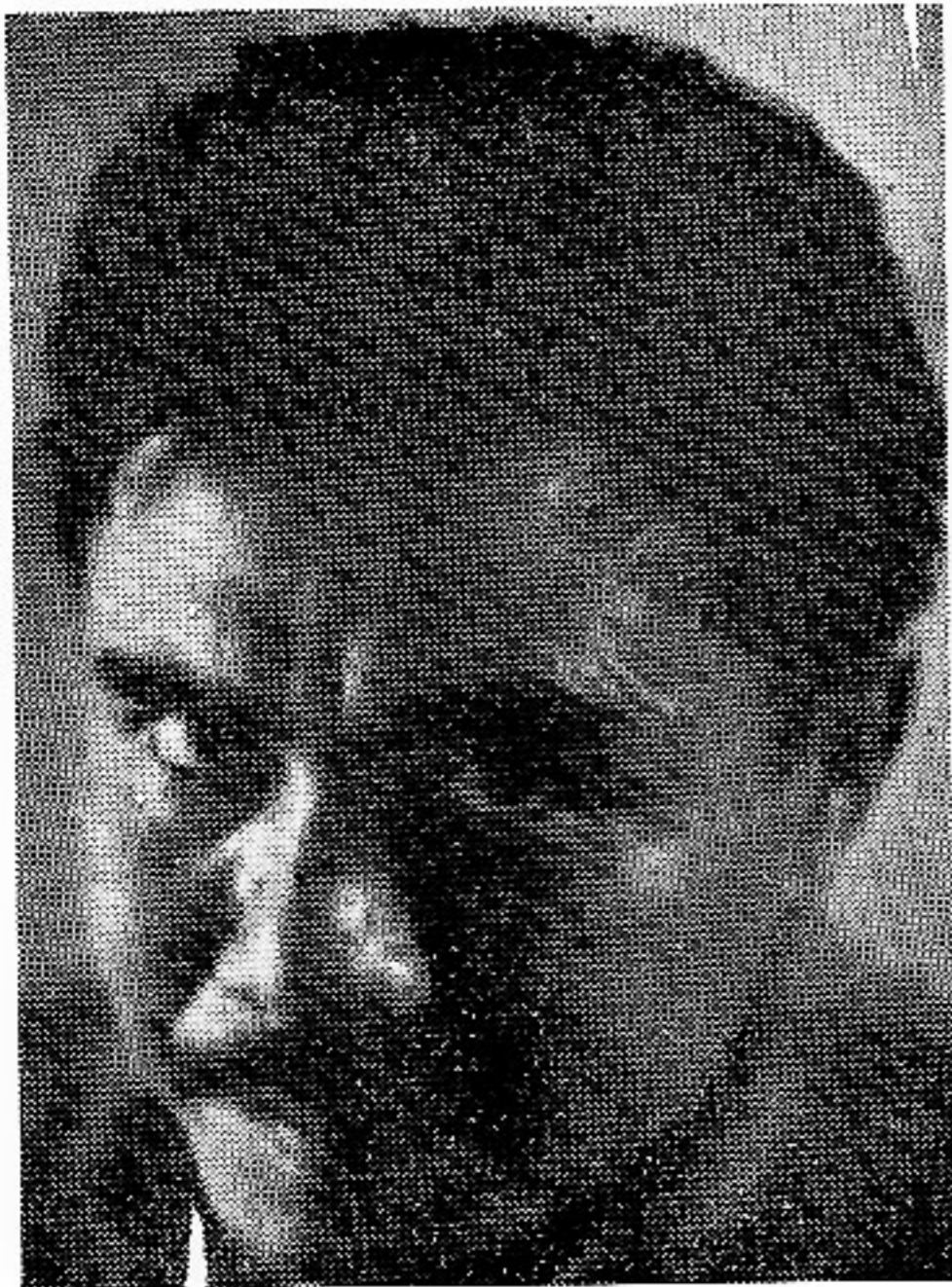
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ZAINI

ZAINI was born in Central Sumatra on 17th March 1924. In 1944 he became a pupil of S. Sudjojono, one of the Founders of Indonesian Contemporary Painting. Zaini's work has been shown in many exhibitions all over the world viz. Sao Paolo in 1954, The Hague 1954, New Delhi in 1958 and 1963, Ljubljana in 1963, International Biennial Exhibitions in Tokyo 1964 and 1966 and many exhibitions in Indonesia.

The Artist and his work :

Zaini's life and his work has been influenced through his becoming a Member of the Young Indonesian Artists Movement in Jogjakarta in 1945. This Group not only tried to find new ways of expressing their feelings and their hopes but actively supported the fight for Indonesian Freedom. Zaini's work has always been characterised by the two main goals of the Movement.

- Adequate means of artistic expression
- Freedom of the individual.

Zaini has continued his quest for new and stronger means with which he could reach his fellow men and he has been most consistent in the struggle for free and unhindered expression of the individual.



No. 56

54. "Women gathering Mussels" 1967
Oil on canvas. 90 x 65

55. "Roses" 1967
Oil on canvas. 75 x 55

56. "Carriers" 1967
Oil on canvas. 125 x 75

Monotype Drawings :

57. "CAT" 1967
Oil on ricepaper. 68 x 50

60. "Birds" 1966
Oil on ricepaper 68 x 50

58. "Red Fish" 1967
Oil on ricepaper. 68 x 50

61. "Portrait of a child" 1965
Oil on ricepaper.

59. "Fishing Vessels" 1967
Oil on ricepaper 68 x 50

62. "Two Women" 1967
Oil on ricepaper. 68 x 50

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INTRODUCTION BY THE ORGANIZERS OF THE EXHIBITION

Through the ages Indonesia has produced great art and the creators of these works have obviously been always influenced by the great beauty of the Indonesian Islands. Nature and its beauty has not ceased to give impetus to the artists of today, even if they are very modern.

The purpose of this exhibition is to show a larger circle the works of modern Indonesian contemporaries whose existence is little known but whose impact should be felt in the world of Art. Through the deep sincerity of each of the artists, many viewers will be able to find in their minds a bridge to the understanding of the purpose behind the modern expressions of today.

Eight Artists, sculptors and painters, have been selected from a large number of deserving contemporaries of Indonesia. These eight are very different in their approaches, but still they are a distinct group. A group not because they are with one exception working in Bandung, not because these seven are Professors or Lecturers at the Department of Fine Arts of the Bandung Institute of Technology. The bond which unites this Group is the principle that these artists feel, that they carry a great responsibility towards the world and mankind for the gifts which they have received. In their work they try to discharge that responsibility and all the works shown, although they differ widely, have one basic quality:

urgency of expression and the great effort to make the intangible of the creation visible.

The work of these Artists is practically unseen since their first exhibition in 1954 in Djakarta. A second exhibition took place in 1958 but since then these Artists were not seen in public again.

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THAI NATIONAL COMMITTEE
FOR THE INTERNATIONAL ASSOCIATION OF ART (I.A.A.)
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July, 1967.

Bangkok has become a great centre for exhibitions of Art, through which many a young artist has been able to find his way.

When I was asked to give my support to this exhibition of modern Indonesian Painters and Sculptors, I immediately realized that this would be no ordinary exhibition.

The artists who have been selected for this exhibition have obviously already grown to a great fulfilment of their artistic endeavour through their age, their experience, education and probably also their difficulties.

As these artists expressed it themselves:

" A work of art stands on its merit and as does its creator, lives its own life. "

The struggle of every artist is to find himself, and this battle has obviously been well fought by these eight Indonesian Artists.

The exhibition is well worth seeing and deserves fullest support.

Prince Karawik Chakrabandhu
PRESIDENT
of the National Committee of Thailand

Bangkok/Thailand



**INDONESIAN EMBASSY
BANGKOK.**

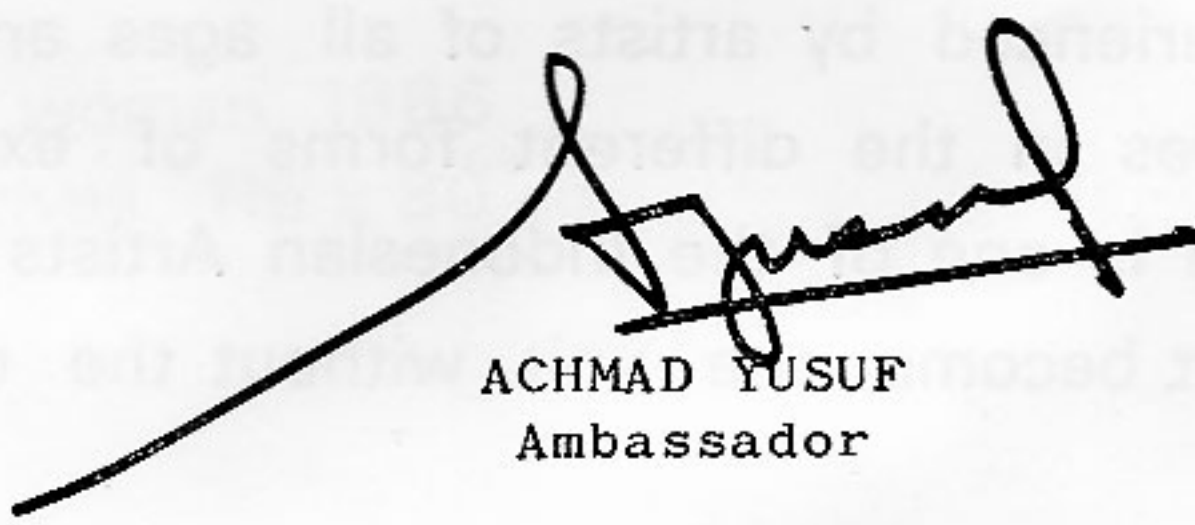
Introduction by H. E. Major General Achmad Yusuf
Ambassador of Indonesia in Bangkok

It gives me great pleasure to accept the patronage of an exhibition of contemporary artists of Indonesia, the first kind ever held in Bangkok. In this exhibition viewers would note the way Indonesian artists express their feelings.

We will find in many of the works the difference in manifestation between what we see and what we would normally expect.

A work of art is a means of communication. It is, therefore, an effort of the artists to reach his fellow men. To understand this, we should try to study their works and, through these works, their inner feelings. Because their works represent their response to life.

I wish the artists every success. And I do hope that this exhibition of modern art from Indonesia will also show that there is a similarity in the inner relations of every human being, despite the difference in social systems.


ACHMAD YUSUF
Ambassador

MOCHTAR APIN



MOCHTAR APIN was born on 23rd December 1923 in Padang/Sumatra. He graduated from the Department of Fine Arts, Bandung Institute of Technology. He continued his studies in Amsterdam and the "Ecole Nationale Supérieure des Beaux Arts" in Paris. In 1959 he was appointed "Meister Schüler" by "Deutsche Akademie der Künste" in Berlin. Mochtar Apin has exhibited in many parts of the world but particularly in Europe.

The Artist and his work: Although Mochtar Apin has been one of the first Indonesian painters who used modern and abstract means of expression, he is obviously not an "abstract" artist. Apin considers that when total abstraction has been reached in art, the further development of art would be in sight. Apin believes that every sincere artist is a discoverer, the discovery of his individual emotions to nature. An artist must however limit himself to "discover" and to "express", he cannot explain, this must be left to Science.

On the path of discovery by the Artist, he will find certain rules of behaviour which may correct his emotions and expressions. On the other hand the emotions may also affect the rules which he has to find for himself. Between the extreme of artistic emotion and the rules of behaviour found by each artist, art moves in the many facets we see today - ABSTRACT - Half Abstract - IMPRESSIONISM - EXPRESSIONISM. This process has been experienced by artists of all ages and is also the explanation why Apin moves in the different forms of expression which we see in his work. Apin is one of the Indonesian Artists who feels very strongly that mankind must become one unit, without the difference of East and West.



No. 7

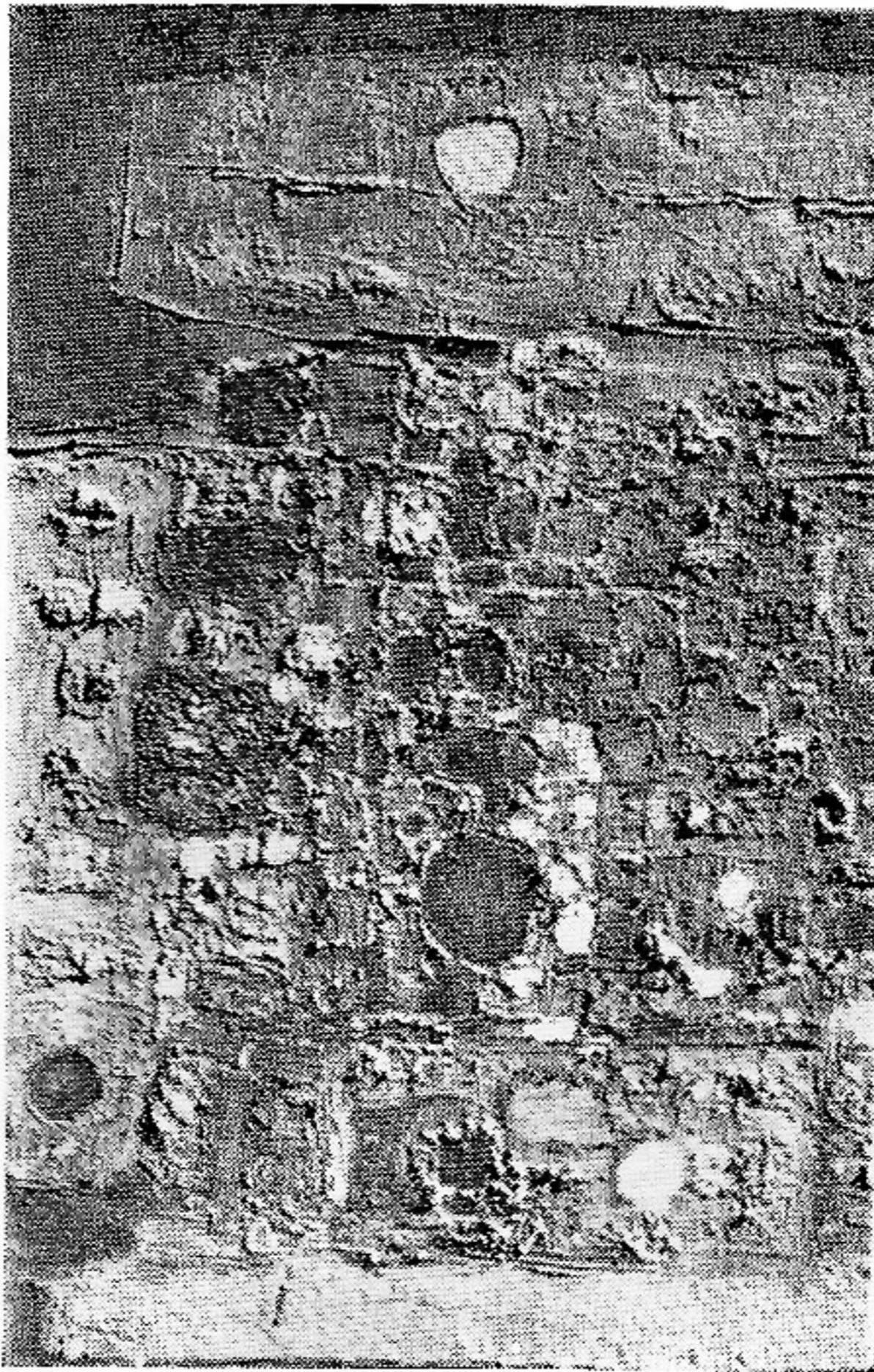
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|---|--|
| 1. "Landscape Balubur Bandung" 1963
Oil on canvas. 58 x 47 | 2. "Garden of Eden" 1966
Oil on canvas. 97 x 79 |
| 3. "Nude" 1963
Oil on canvas. 72 x 62 | 4. "Face" 1965
Oil on canvas. 72 x 113 |
| 5. "Flying Birds" 1965
Oil on canvas. 113 x 70 | 6. "Temptation" 1966
Oil on canvas. 97 x 116 |
| 7. "Indian Wedding" 1967
Lucacryl on canvas. 80 x 97 | 8. "Dancer in Red" 1966
Oil on canvas. 32 x 53 |
| 9. Reclining woman 1966
Oil on canvas. 115 x 80 cm | |

ACHMAD SADALI



ACHMAD SADALI was born on 29th July 1924 in Garut/Java. He graduated from the Department of Fine Arts, Bandung Institute of Technology and continued his studies at the State University of Iowa; Columbia University, New York and the Art Students League of New York. Sadali's work has been frequently exhibited, he held his first Group Exhibition in Djakarta in 1951, New York 1953, Rio de Janeiro 1954, International Graphic Exhibition in Lugano 1959.

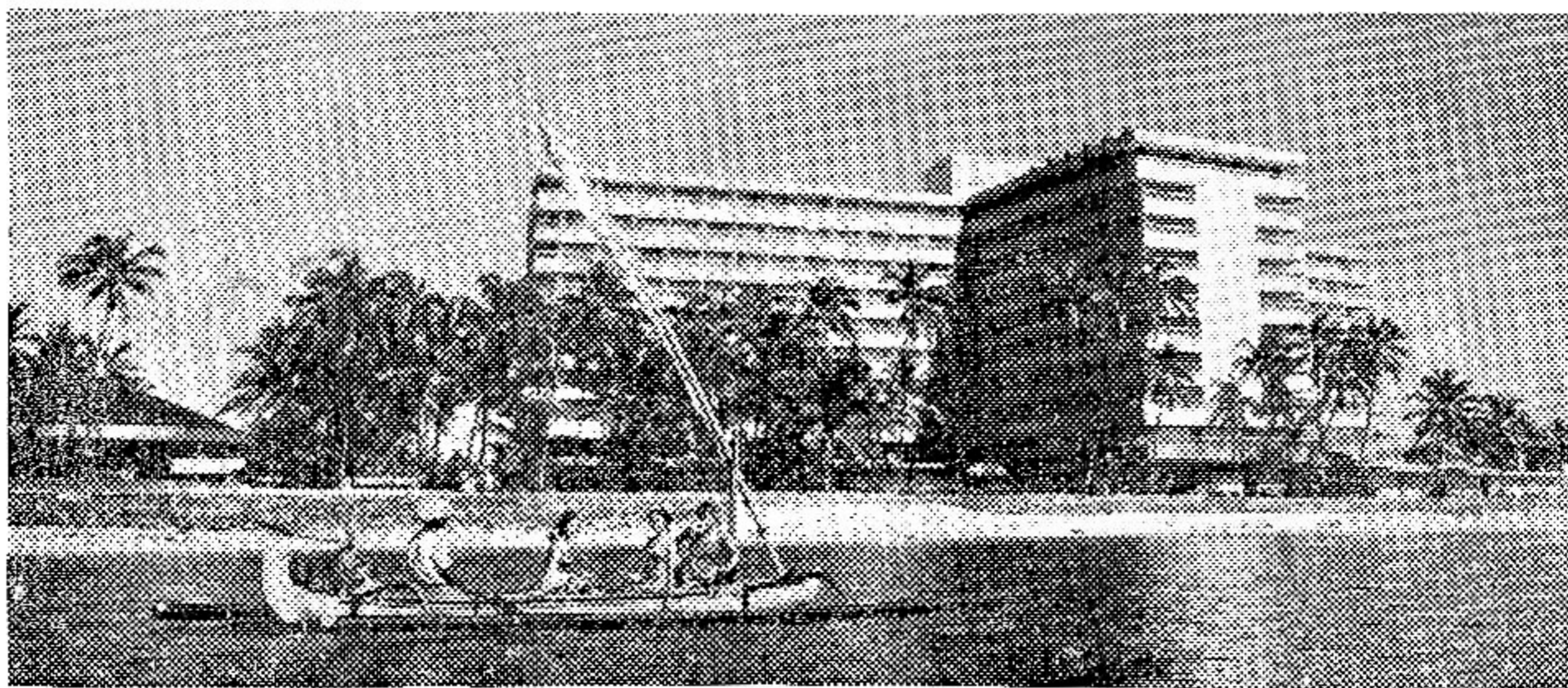
The Artist and his work: In the last 20 years of Achmad Sadali's intense and productive artistic life, he has come to the conclusion that the world is growing into a one and all-embracing global culture. Sadali feels that his work must on the one hand serve global culture but it must at the same time bear the imprint of his person which is a product of his surroundings. Sadali in his childhood has been greatly influenced by the artistry of his mother producing Indonesian Batiks. Achmad Sadali wants to serve the ideal of global culture with all his fervour. He wants his art to be more than decoration or objects of culture. Sadali does not consider his paintings to be abstract but they are to him objects of meditation which will assist the viewer to attain the mental state to meditate on life and death, love, the human soul and the eternity of this creation. His works are silent movements, lyrical transmissions; there are signs and spaces in Sadali's paintings which can provide the stimulus for meditation. Achmad Sadali hopes that the serious spectator of his work, may, with the aid of the inspiration of his paintings, be freed from the clay of this earth and be transmitted to the ethereal space created for God's children.



No. 11

- | | | | |
|------------------|-----------|-------------------|-----------|
| 10. Painting I | 1966 | 11. Painting II | 1966/67 |
| Oil on canvas. | 82 x 101 | Oil on canvas. | 48 x 39m |
| 12. Painting III | 1967 | 13. Painting IV | 1967 |
| Oil on canvas. | 66 x 66 | Oil on canvas. | 100 x 100 |
| 14. Painting V | 1967 | 15. Painting VI | 1967 |
| Oil on canvas. | 100 x 100 | Oil on canvas. | 66 x 66 |
| 16. Painting VII | 1967 | 17. Painting VIII | 1967 |
| Oil on canvas. | 63 x 83 | Oil on canvas. | 65 x 100 |

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