



jakarta

ARARIO
GALLERY

BOOTH NO. A8

ARTIST

Dong Wook LEE

Eko NUGROHO

Geraldine JAVIER

Jinju LEE

Jompet KUSWIDANANTO

Leslie DE CHAVEZ

Sukju LEE

Uji HAHAN

SPOT SECTION

Eko NUGROHO

VIP PREVIEW

30 AUG, 1 - 6PM

VERNISSAGE

30 AUG, 6 - 9PM

PUBLIC OPENING

31 AUG, 1 - 9PM / 1 SEP, 1 - 9PM

VENUE

Jakarta Convention Center Senayan (JCC Senayan)

Hall A and B, Jakarta, Indonesia

Eko NUGROHO



Eko NUGROHO entered the Indonesian art scene in the late 1990s, during the Reformasi (Reformation) era, when Indonesia was breaking free from the reign of its New Order regime. Eko NUGROHO daringly took on the city as his inspiration and his canvas, working across disciplines, agilely jumping from highly visible mural projects to paintings and drawings, book projects, comics and animation; to embroidery, sculptures, and recently contemporary interpretations of wayang kulit (shadow puppets), a traditional art form performed regularly in his village. Early Eko NUGROHO works included murals and 'mixed-media installations' where homemade stickers, embroidered badges and drawings were pasted on the inner city walls for public consumption. Imbued with macabre humor and satire, NUGROHO's comic-inspired work may come across as seemingly straightforward – often a central figure standing against a simple background, presented as a series of simple scenes from a larger narrative – while the artist's inimitable 'pating tlecek' style of fusing and juxtaposing a wide range of visual elements (and languages), lends his work a certain layer of absurdity. Eko NUGROHO recently has exhibited and performed at the Asia Society in New York as well as at the Art Gallery of New South Wales in Australia in 2017.

Eko NUGROHO was born and bred in Yogyakarta, in the heart of Indonesia's most densely populated island, Java. Trained at the Indonesian Art Institute (Institut Seni Indonesia), he took advantage of the intense and exciting period in Indonesia's contemporary art history when freedom of expression had suddenly become a reality for the artistic community. Nugroho's works concern not only shared international issues but also take on a critical view on the disappearance of unique local cultural identity.

Eko NUGROHO has recently shown his solo exhibition and performance program at the Asia Society in New York, Art Gallery of New South Wales in Australia in 2017, and participated at the 2017 Honolulu Biennial. He was also invited to show at the Gwangju Biennial in 2013 as well as Venice Biennial in 2013 for the Indonesia Pavilion. His works have been collected worldwide in notable collections including Asia Society Museum, New York, Gallery of Modern Art (GOMA), Brisbane, Australia, Contemporary Arts Center, New Orleans, USA, Deutsche Bank, Frankfurt, Germany as well as ARARIO Collection.



Eko NUGROHO

Moving Landscape 1

2015

Embroidered painting

489 x 313 3cm

ART JAKARTA 2019 SPOT SECTION



Eko NUGROHO

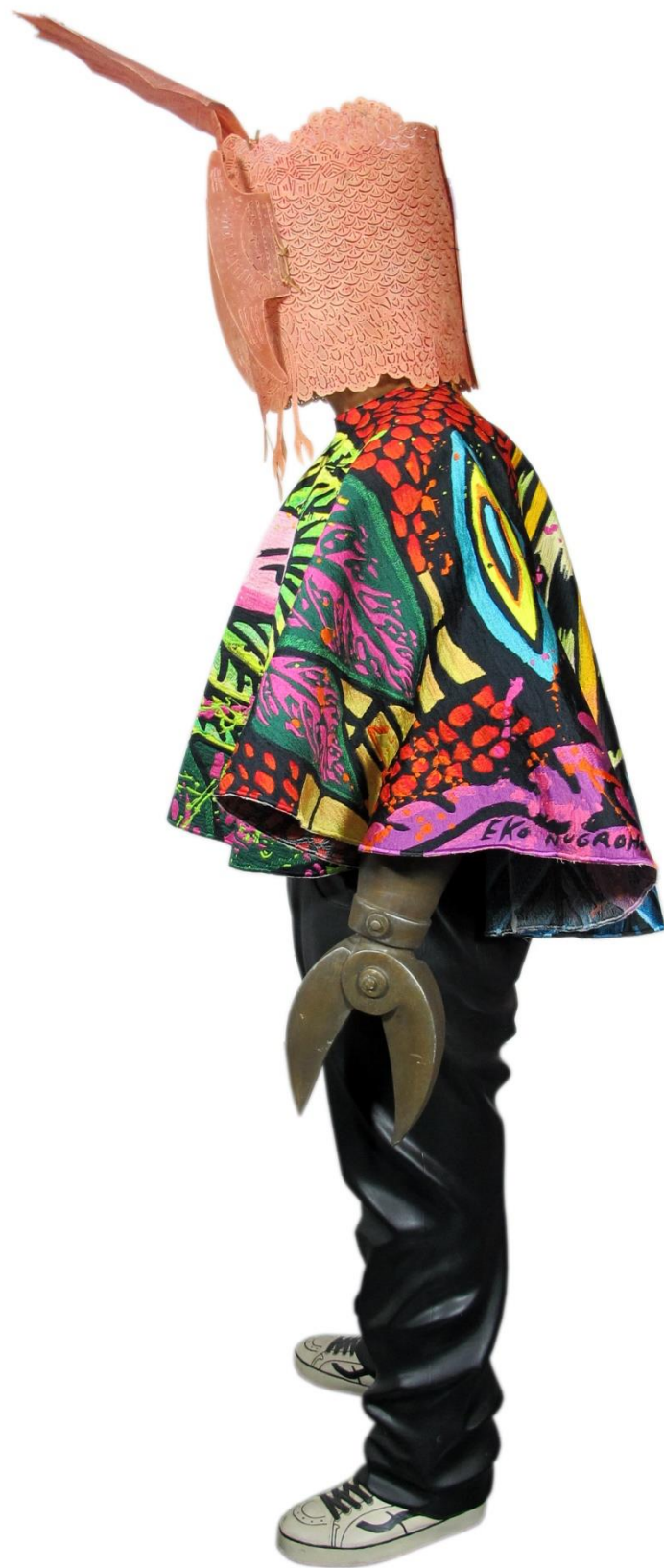
Happy to be Alienated

2019

Embroidered painting, fiberglass painting with acrylic, buffalo skin

182 x 56 x 83 cm

ART JAKARTA 2019 SPOT SECTION



Eko NUGROHO

Happy to be Alienated
2019

Embroidered painting, fiberglass painting with acrylic, buffalo skin
182 x 56 x 83 cm

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Eko NUGROHO

Garden Full of Blooming Democracy #2

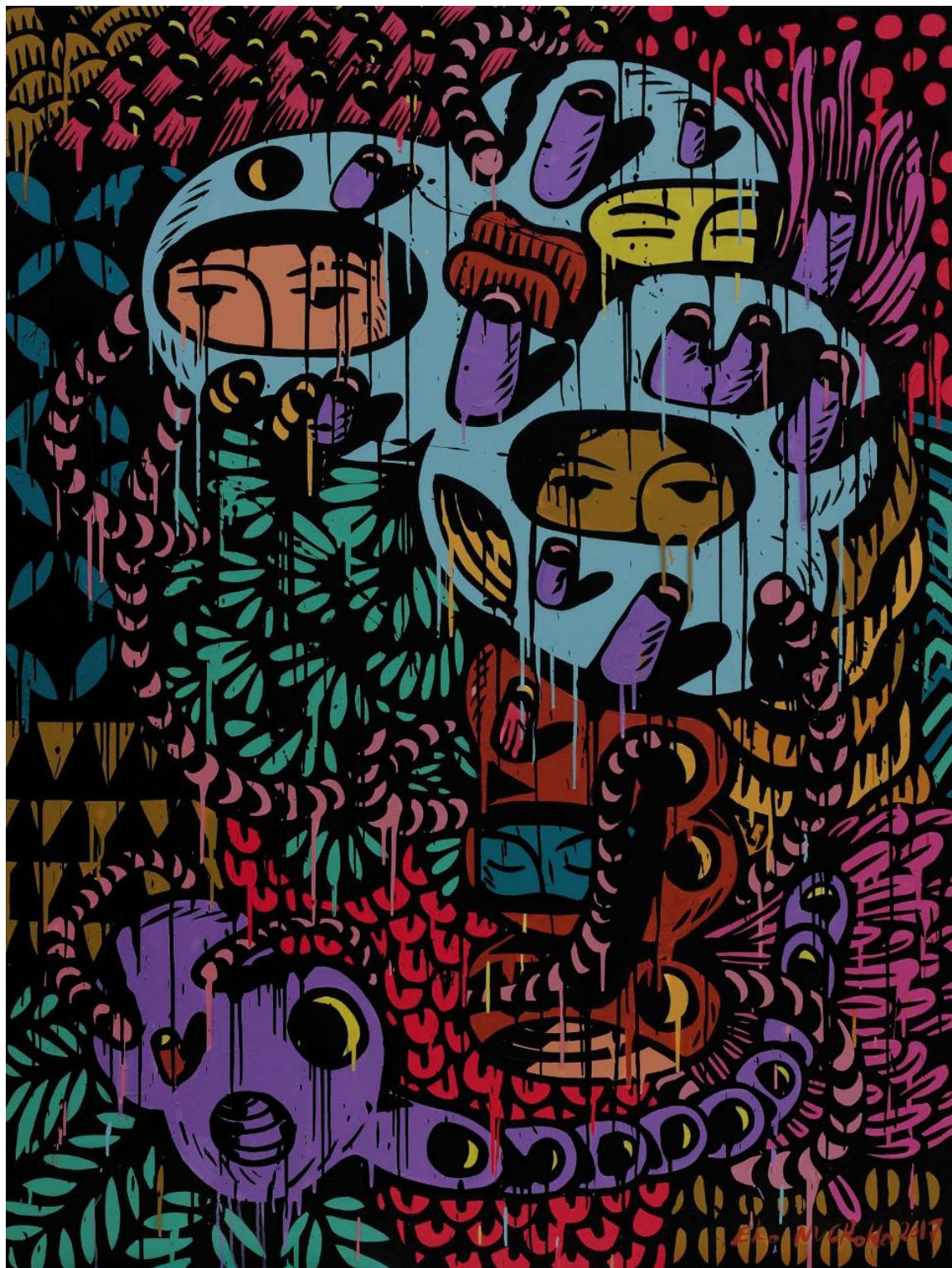
2017

Acrylic on canvas
200 x 150 cm



Eko NUGROHO

Garden Full of Blooming Democracy #2 (detail)
2017



Eko NUGROHO

Garden Full of Blooming Democracy #8
2017

Acrylic on canvas
200 x 150 cm



Eko NUGROHO

Garden Full of Blooming Democracy #8 (detail)
2017



Eko NUGROHO

I Was in Wrong Generation

2011

Embroidery

202 x 148 cm

Leslie DE CHAVEZ



Leslie DE CHAVEZ's practice has involved the creation of diverse art forms that scrutinize various issues in the Philippines society such as history, colonialism, religion, imperialism, miseducation, power struggle, contemporary culture, politics and social values. DE CHAVEZ's process entails the resurfacing of historical templates, re-examining contemporary social discourse and rediscovering introspection as methods to pin down the truth about the many realities Filipinos experience. As an artist, he believes that responding through art to their continuous victimization from the chronic conditions of our society can be truly liberating. The subjects of his works have dealt with anger at the corruption that permeates Philippines society, violence, hypocrisy; but his works do not just describe: the artist fabricates his own personal perspective of the world and the refracted world surrounding him.

Manila-born Filipino artist Leslie DE CHAVEZ is a young artist who cautiously deals with sensitive topics like cultural imperialism, colonial history, contemporary life, politics and religion in his country. He contemplates deeply about the significant function, influence and directivity of art in the society. Recognized for his distinguished talent and sensibility in painting, DE CHAVEZ casts bitter metaphors on the society he lives in, suggesting a response through reconstruction and reinvention of narratives, issues, icons and symbols of the times.

Leslie DE CHAVEZ was born in 1978 in the Philippines. He has held several solo exhibitions internationally. His solo exhibitions include *Stirring the Ashes*, Ateneo Art Gallery, Manila Philippines, 2016; *The Sleep of Reason*, ARARIO GALLERY, Seoul, Korea, 2016; *Under the Influence*, Project Space Pilipinas, Lucban, Quezon, Philippines, 2015; *Unfolding Encounters*, Cornerstone Gallery, Liverpool Hope University, Liverpool, UK, 2015; *Nameless Presence*, Silverlens Gallery, Gillmans Singapore, Singapore, 2013; *Banana Republic*, Avanthay Contemporary, Zurich, Switzerland, 2008; *San Ysidro Dismayado, Pahiyas Festival*, Lucban, Quezon, Philippines, 2004. DE CHAVEZ also had several group exhibitions including *Between the Streets and the Mountains: Four Artists from the Philippines*, ARARIO GALLERY, Shanghai, China, 2016; *PaperViews 15: Rapid Cycling*, Project Space Pilipinas, Lucban, Quezon, Philippines, 2015; *Asia Talk to Asia*, Jeju Museum of Contemporary Art, Jeju, South Korea, 2015; *Singapore Biennale 2013: If the World Changed*, Singapore Art Museum, Singapore, 2013; *Rundgang 2011*, Leipzig International Art Programme, Leipzig, Germany, 2011; *3rd Asian Art Biennial: Meditation*, National Taiwan Museum of Fine Arts, Taiwan, 2011; *3rd Nanjing Triennial*, Nanjing, China, 2008. A two-time awardee (2010/2014) of the Ateneo Art Awards for Visual Art, Leslie DE CHAVEZ is also the director of the artist-run initiative Project Space Pilipinas, in Lucban, Quezon. The artist's works have been permanently collected by international institutions including Singapore Museum, Singapore; ARARIO Museum, Korea, Alain Servais Collection, Brussels. Michelangelo & Lourdes Samson Collection, Singapore.



Exhibition View of *"Leslie de Chavez: The Sleep of Reason"*
2016.03.17-05.01, ARARIO GALLERY, Seoul, Korea



Leslie DE CHAVEZ

The Escape to Being And Becoming

2016

Oil on canvas

160 x 140 x 4.5(d) cm



Leslie DE CHAVEZ

The Escape to Being And Becoming (detail)
2016



Leslie DE CHAVEZ

Dead Calm

2015

Oil on panel with gold leaf

90 x 70 cm



Leslie DE CHAVEZ

Dead Calm (detail)
2015

Uji HAHAN



Uji HAHAN made his successful debut by being elected as one of the thirty nominees for the 1008 Sovereign Art Prize while still in his mid-twenties. He was once again nominated in 2017. Gifted not only with artistic talent but also musical capacity, he soon became one of the most intriguing and significant artists in Indonesia, continuously producing exhibitions, performances, and other vents. Unji HAHAN also effectively grafted street culture to comics as a foundational medium in Indonesian art; while the prior generation focused on criticizing the deeply rooted practice of political corruption and the realities of the society in Indonesia, HAHAN trains his eyes on critiquing capitalist power from an economic perspective.

He accumulated a wide range of experience through various residency programs across Seoul and Changdong in 2008, Brisbane, Australia in 2012, and Sydney in 2014. He exhibited his work at Havana Biennale in 2009, and continued to participate in group exhibitions such as the seventh Asia Pacific Triennial in 2012, Sydney Campbell Art Center collective exhibition in 2014, and Jakarta Ceramics Triennial in 2016. He is currently taking part in NGV Triennale, being held at Melbourne, Australia.



Uji HAHAN

Curator 2.0

2019

Embroidery on coated aluminum plate
136 x 250 x 20 cm



Uji HAHAN

Speculator #2

2018

Embroidery on readymade canvas

90 x 78 cm



Uji HAHAN

Speculator #4

2018

Embroidery on readymade canvas
90 x 78 cm c



Uji HAHAN

Speculator #4 (detail)

2018

Jompet KUSWIDANANTO

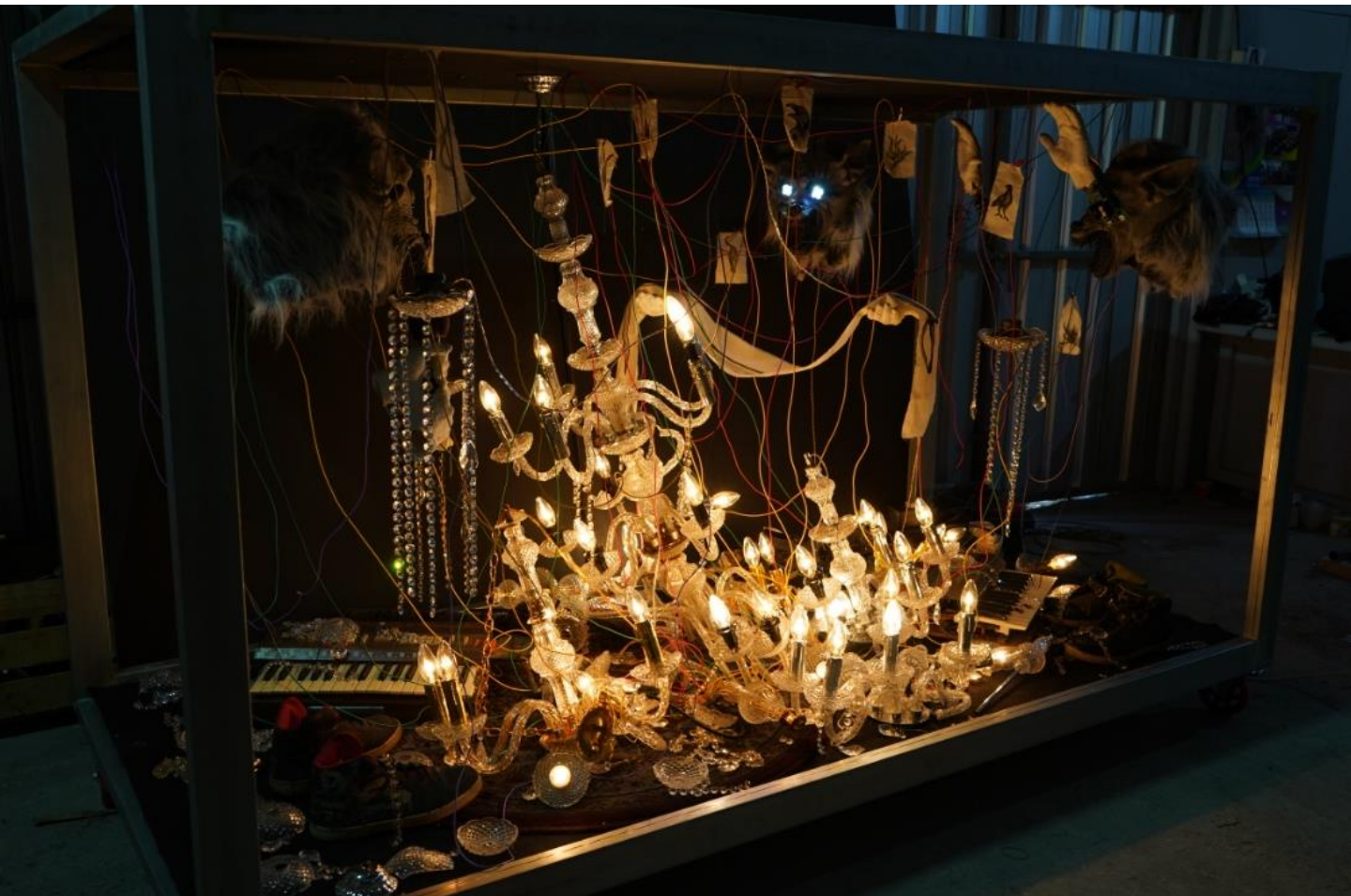


Jompet works across a diverse range of mediums including installation, video, sound, performance and theatre. His works explore Indonesia's history and the complexities of contemporary life in a globalised world. His practice focuses on issues of politics, colonialism, power and mass mobilisation in the context of post-reformation Indonesia. In 2014, Jompet garnered a major award for emerging Asian artists, the Prudential Eye Award, for his installation work.

Jompet studied Communications at Gadjah Mada University in Yogyakarta. Originally trained as a musician, Jompet turned to the visual arts and went on to work within the local Yogyakarta art community. In 1998 and continuing to the present day, he has worked with 'Teater Garasi,' a multidisciplinary collective of artists presenting shows that reflect Indonesian life after the fall of the Suharto regime.

Jompet has taken part in significant national and international exhibitions, including the Yokohama Triennale, 2008; Beyond the Dutch, Centraal Museum Utrecht, 2009; the 10th Lyon Biennale, 2009; Indonesian – Eye, Saatchi Gallery, London, 2011; Phantoms of Asia, Asian Art Museum, San Francisco, 2012; Taboo, Museum of Contemporary Art, Sydney, 2012; RALLY: Contemporary Indonesian Art – Jompet Kuswidananto & Eko Nugroho, National Gallery of Victoria, Melbourne, 2012; Taipei Biennale, 2012; Asian Anarchy Alliance, Tokyo Wonder Site, Tokyo, 2012; Asian Art Biennale, Taiwan, 2015; and Order and After, Sonica Festival, Glasgow, 2015.

Solo shows include Java's Machine: Phantasmagoria, Osage Gallery, Singapore and Hong Kong, 2009 and 2010; Third Realm, Para-site Art Space, Hong Kong 2010; Third Realm, site-specific project for the Gervasuti Foundation, 54th Venice Biennale, 2011; On Asphalt, Nanzuka Underground, Tokyo and Project Fulfil Art Space, Taipei, 2012; and Grand Parade, at Tropenmuseum, Amsterdam, 2014.



Jompet KUSWIDANANTO

On Paradise, On Affection

2018

Mixed media installation, plaster, clothes, drums, sound
instruments, carpet, iron

160 x 250 x 120(d) cm



Jompet KUSWIDANANTO
On Paradise, On Affection (detail)
2018

Geraldine JAVIER



Geraldine JAVIER belongs to a new generation of young Filipino artists whose interests are variegated and extensive, and who, unlike their social-realist predecessors, are engaged in pursuing the personal and the idiosyncratic. Javier's works are full of tension and provocation, combining cool, calculated sophistication with raw urban grit. Images of death, misery, dysfunctional relationships, and emotional violence are recurrent themes. Her world thrives on complex, viscous thoughts and intimations, silent tensions and implosions. At first sight, her works carry strong reference to a sacred altarpiece. Javier's interest in religious iconography is connected to her own biography. Although her life struggled with Filipino catholic culture, her work still is devoid of any affiliation with a particular religion, and aims at communicating universal collective values.

"I had a primary and secondary Catholic education. The nuns taught us of the sacrifices of Jesus and the other martyrs and from this I can deduce that the Catholic religion's foundation was built on blood and guilt as a consequence. The same guilt that the church exploits as it continues to exert an almost authoritarian influence on Philippine society and our government to the point of paralysis in terms of decision and policy-making".
(Geraldine Javier, 2011).

Geraldine JAVIER was born in 1970, received her B.F.A. from University of the Philippines, Dilman, Philippines, in 1997, and B.S. in Nursing at University of the Philippines, Manila, Philippines in 1991. JAVIER has been exhibiting her works internationally. Her solo exhibitions include Chapel of Many Saints, Art Fair Philippines, Makati City, Philippines, 2014; Beyond the Veil, ARARIO GALLERY, Seoul, Korea, 2013; Curiosities, Jorge B. Vagas Museum, Dilman, Quezon City, Philippines, 2013; Project Room 1, Gillman Barracks, Singapore, 2012; Playing God in an Art Lap, STPI, 2011; Museum of Many Things, the Valentine Willie Fine Art, Singapore, Singapore. Her group exhibitions include Between the Streets and the Mountains: Four Artists from the Philippines, ARARIO GALLERY, Shanghai, China, 2016; A Tribute to Reberto Chabet, Cultural Center of the Philippines, Manila, Philippines, 2013; Migration Melbourne Edition, Ormond Hall Melbourne, Melbourne, Australia, 2012; Thrice Upon A Time : A Century of Story in the Art of the Philippines, Singapore Art Museum, Singapore, Singapore; and she participated at Prague Biennale, Prague, Czech Republic, 2009. In 2003, she was awarded with the "Thirteen Artists Award", issued by the Cultural Centre of the Philippines (CCP), Manila. Today, she is recognized as a leading figure in contemporary Filipino art both on a local and international level.

Her works have been permanently collected by NCCA (National Center for Culture and Arts), Philippines; Central Bank of the Philippines, Philippines; Escuela de Bellas Artes, Philippines; Las Casas De Filipinas De Acuzar, Philippines; Singapore Art Museum, Singapore, and ARARIO MUSEUM, Korea.



Geraldine JAVIER

Jarman

2017

Ink transfer on beeswax, encaustic, liquid graphite, acrylic
48.5 x 58.5 cm



Geraldine JAVIER

Jekyll

2017

Ink transfer on beeswax, encaustic, liquid graphite, acrylic
48.5 x 58.5 cm



Geraldine JAVIER

Art Spy Agent Van

2014

Embroidery, ink, fabric, wood, encaustic

93 x 104 x 66(h) cm

Buen CALUBAYAN



Buen Calubayan (b.1980, Philippines) examines the contradictions found within the notion of Filipino identity through his own endeavors as an artist seeking self-validation. In his paintings as well as in performances, sculptures, and conceptual pieces, he combines autobiographical material with canonical works, blurring the distinctions between personal and cultural histories. He believes that personal conflicts can be seen as microcosms of the continuous struggle for autonomy that plagues his country, and that his search for the appropriate form to embody these ideas through art can also reflect a whole nation's search for an inherent aesthetic taste.

The work of Buen Calubayan investigates the mechanisms of world-making and the techniques of perception—of what happens in-between the self and the world in terms of mediation, image-making, and the production of devices that enables such operations. In art history through landscape painting, picturing of nature and of the world around us is skillfully employed with the renaissance technique of linear perspective. He took as entry point this diagrammatic approach in reading 19th century colonial paintings in the Philippines to plot the coordinates of a specific regional context within what was becoming the broader “art world.” The method involves the rethinking of the notions of the horizon, the vanishing point, and grounding as well as the mechanisms that make it visible such as framing, archiving, historiography, and accessibility.

Calubayan currently lives and works in the Philippines. He graduated from the Bachelor Program of Fine Arts, Major in Advertising and from the Master Program in Cultural Heritage Studies Philippines at the University of Santo Tomas, Manila. Since 2007 he has participated in both solo and group exhibition in the Philippines and the Netherlands, Republic of Korea and Germany.



Buen CALUBAYAN

Midtones

2019

Acrylic on paper

30 x 40 cm

Dong Wook LEE (1976, Korea)

LEE Dongwook is interested in exploring the contradictions of life through his works. Hyper-realistically detailed miniatures compressed in a surreal ambience suggest paradoxical situations that human beings are faced with in life in a horrific yet poetic setting. A warrior armored in his own flesh, a child standing so innocently when he is covered in blood from a (seemingly inflicted by him) murder scene all suggest life and death, beauty and desperation, civilization and wilderness, reality and fantasy and everything that is in between. His works allow the viewers to experience a fictional world restricted by an unknown force where we live. The artist's fascination also lies in the living organisms that do not affect their external environment outside the containers they inhabit, such as aquariums and water tanks. The objects of containment are things the artist collects and observes as his hobby, and they become a part of the artist's work according to the situation and concept the artist intends; or, at times, they become the work itself, which expresses the physical oppression of an individual.

Born and raised in Daejeon, Korea, LEE Dongwook has a B.F.A. and M.F.A. in painting. A large part of LEE's oeuvre includes miniscule sculptures or big installation works incorporating these hyper-detailed tiny sculpture elements. His works easily initiate dialog about the cruelty and fragility of humanity. LEE recently opened his solo exhibition at Arario Museum Dongmun Motel II (Jeju, Korea, 2016) and has shown solo exhibitions in Stockholm, New York and Zurich. He also has participated in international group exhibitions such as *Korean Eye: Energy and Matter* (Museum of Art and Design, New York, USA, 2011), *Conflicting Tales - Inaugural Exhibition of the Burger Collection* (Zimmerstrasse, Berlin, Germany, 2009), *Korean Eye : Moon Generation* (Saatchi Gallery, London, UK, 2009), *Peppermint Candy: Contemporary Art from Korea* (National Museum of Fine Arts, Buenos Aires, Argentina, 2008), *Contemporary Korean Art: Wonderland* (National Art Museum of China, Beijing, China, 2008) to list a few. His works have been collected by Burger Collection, Rubell Family Collection, Lohengrin Enterprises, The National Museum of Contemporary Art, Today Art Museum, as well as ARARIO Collection.



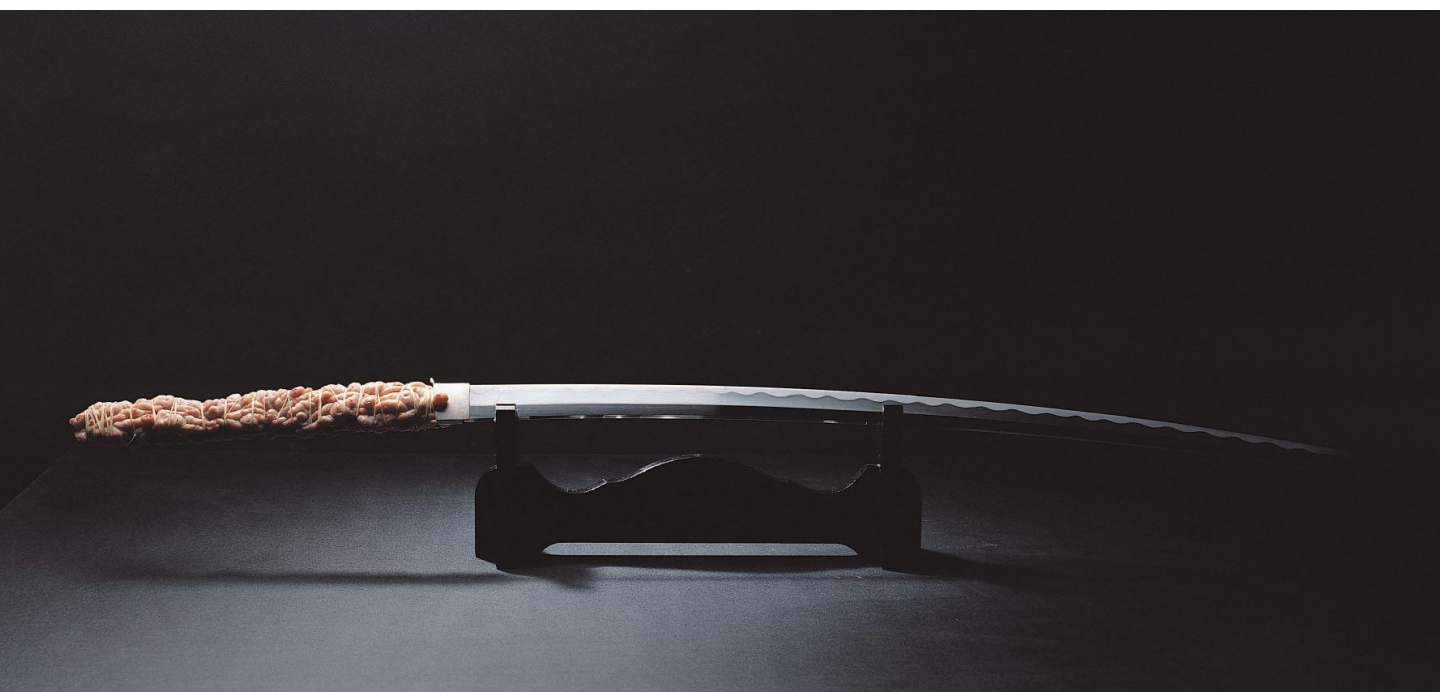
Dong Wook LEE

Armor

2008

Mixed media

15 x 10 x 10 cm



Dong Wook LEE

Handle

2007

Mixed media

103 x 7 x 5 cm



Dong Wook LEE

Handle (detail)
2007

Jinju LEE



Jinju Lee's work begins from questions thrown repeatedly in life. The negative events and emotions of the past, which were not even wanted, endlessly appear and disappear within the everyday life. Lee continuously asks herself: What becomes the device that arouses memories from within the uncomfortable 'ventilation' one does not wish to face? What are the common structures of memories, and how are memories, which survive without having been forgotten, manufactured? She wonders why people with Alzheimer's do not only lose memories of the past, but cannot live the present, and cannot imagine the future; and where the boundaries are between memory, dream and consciousness. What are the afterimages of images, made by her perception from the cognitive force of memory surpassing time and space, like? What manifests during the process of the inner quest starting from these questions is recorded as her work. From the superfluous cut to a well-made frame, following their softly soundless stories, cuddling the insignificant and petty motifs of the everyday, she discovers the unconscious sensuous layer that is hidden inside. At that moment, Lee becomes a melancholic adventurer and the everyday is reborn into things of the extraordinary.

Born in 1980, Korea, Lee Jinju earned the B.F.A and M.F.A with Oriental Painting from Hongik University, Seoul, Korea. Lee's solo exhibitions include *An Obscure Reply*, ARARIO GALLERY, Seoul, Korea (2017); *Dialogical Self*(Baik Art, Los Angeles, USA, 2017); *JINJU LEE*(Doosan Gallery, New York, USA, 2014); *A Way to Remember*(Gallery Hyundai, Seoul, Korea, 2010), and *Story of Silence*(Gallery JungMiSo, Seoul, Korea, 2008). She has participated in diverse group exhibitions including *The Evolution of Socialist Realism*(American University Museum, Washington, USA, 2016); *Journey to a Fluid Island*(Kumho Museum of Art, Seoul, Korea, 2016); *East Asia Feminism: FANTasia*(Seoul Museum of Art, Seoul, Korea, 2015); *Girl's Generation*(Space Cottonseed, Singapore, 2013); *Real Landscape, True Reflection*(OCI Museum of Art, Seoul, Korea, 2013), and *Monologues*(Korean Cultural Centre, London, UK, 2011). Her works have been collected by numerous art museum, such as the National Museum of Modern and Contemporary Art(Gwacheon, Korea) and ARARIO MUSEUM(Jeju, Korea). LEE Jinju currently lives and works in Seoul and Paju in Korea.

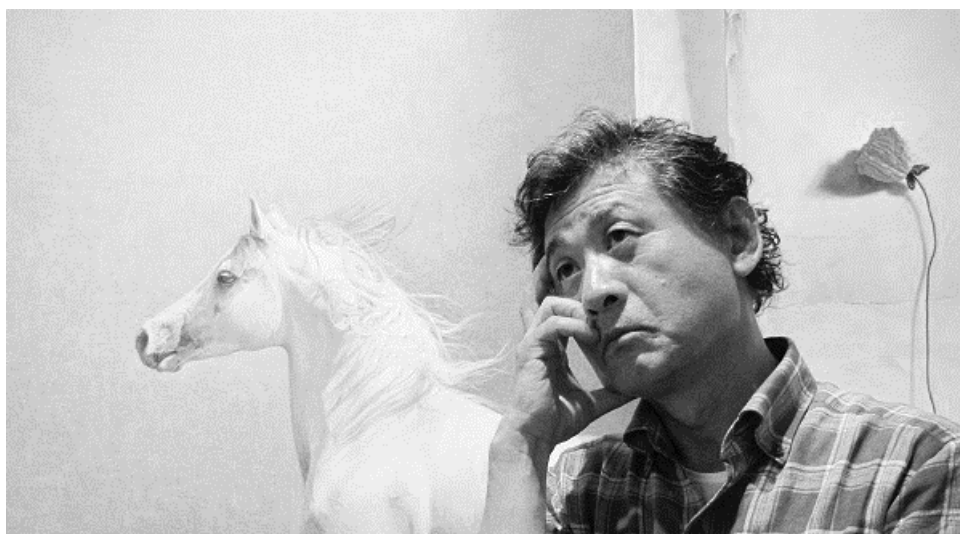
Korean paint on linen
210 x 121 cm



Jinju LEE

Unheard detail
2019

Sukju LEE



Sukju Lee has been consistently produced hyperrealist (a style that focuses on photographic, hyper-realistic depictions) artworks to this day, starting from the late 1970s when atypical abstract paintings ruled the art scene in Korea. Whereas American hyperrealist artists in the 1960s and 1970s captured the abundance of the consumerist society through photographic representation, Lee – as the leading figure in Korea's hyperrealist circle – conveys subjective stories of inner contemplation and lyrical sentiments through his unique work wherein the routine and the surreal coexist.

Lee offered critical views on the contemporary lifestyle through his Wall series, and Routine series (1970s-'80s) which describes the urban landscape and its inhabitants, or consists of reassembled objects from our actual reality. In the 1990s, with his Lyric | Contemplation and Space | Contemplation series, he turns his eye inward, signaling an artistic shift. The recurring subject matters from this period, such as horses, trains, clocks, old and worn down paper uniformly gesture to Lee's interest in time and existence. The sense of *dépaysement*, arising from the juxtaposition of natural and artificial objects within a shared plane of reference, pushes the viewers to gaze into the internal landscape of our minds, situating solitude and futility across the boundaries of the imagined and the real, past and present.

Lee received his BA and MA in western painting from Hongik University, and offered a total of fifteen solo exhibitions from 1981 to 2015 at venues including Geurorichi_Gallery, Arki Art Center, and Sungkok Art Museum. He also presented his works in group exhibitions at the National Museum of Modern and Contemporary Art, Seoul Museum of Art, and National Taiwan Museum of Fine Arts, and participated in the traveling exhibition of contemporary Korean art. His artwork is currently part of permanent collections at major institutions such as the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Fukuoka Art Museum, Sungkok Art Museum, Ho-Am Art Museum, Dajeon Museum of Art, and Smith College Art Museum (USA). Having served as a professor of painting at Sookmyung Women's University until 2017, he now holds an emeritus status.



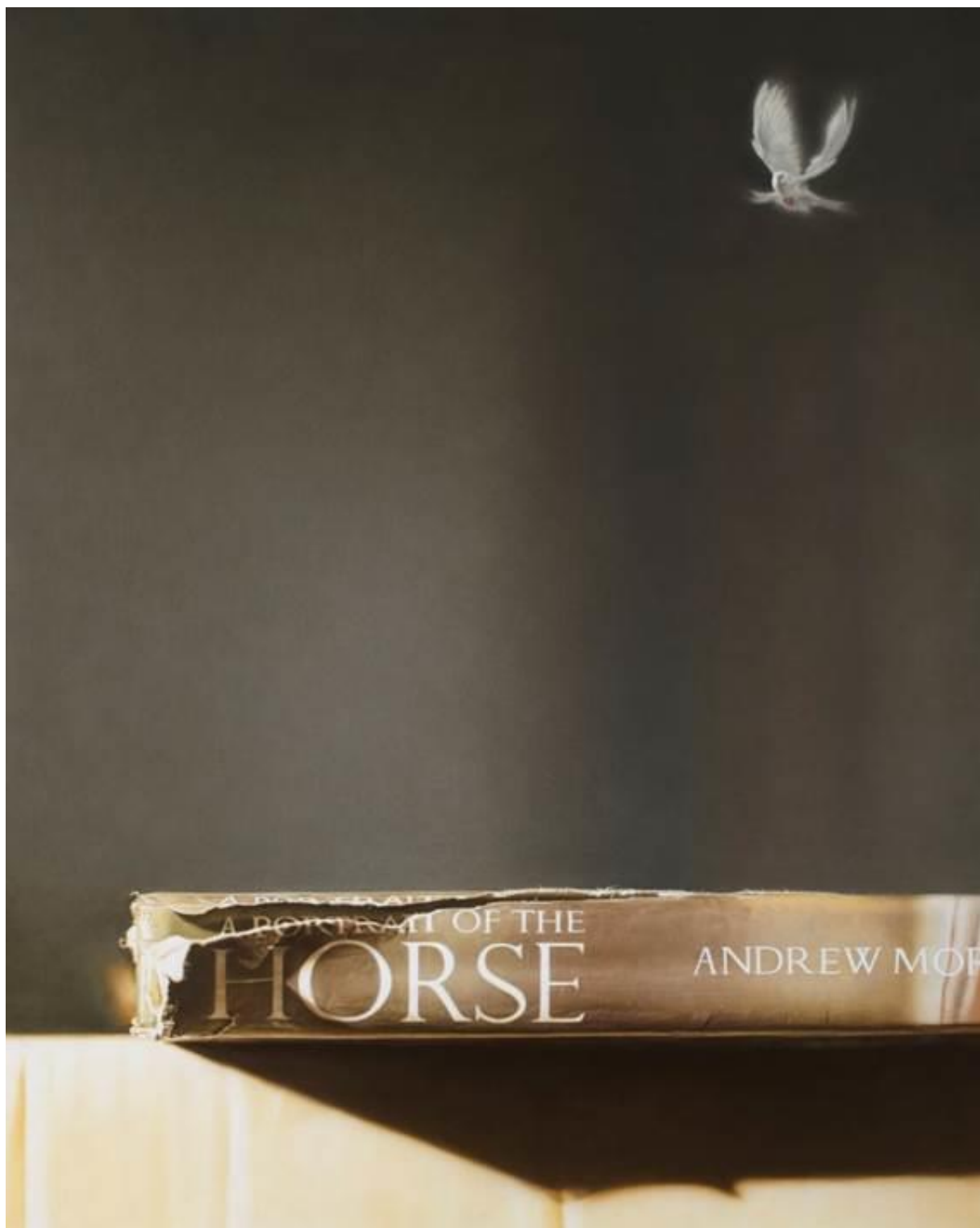
Sukju LEE

Space / Contemplation

2016

Oil on canvas

227 x 162 cm



Sukju LEE

Space / Contemplation

2016

Oil on canvas

227.3 x 181.3 cm



Sukju LEE

Space / Contemplation

2016

Oil on canvas

202 x 130 cm



Sukju LEE

Space | Contemplation (detail)

2016

ARARIO GALLERY

Jakarta

ART JAKARTA
30 AUG — 1 SEP 2019
JCC SENAYAN

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