



SWEET (& SOUR!) SIXTY

I NIAGA LAERB



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A Solo Exhibition by **Eddie haRA**, November 28 - December 15, 2017

SWEET (& SOUR!) SIXTY

EddiE haRA would like to thank to:

Meli Angkapradipta & Biantoro Santoso, Catherine Hara-Maeder, Mimmo & Nestor Hara, Agung Hujatnikajennong, Dr. Melani W. Setiawan, Amalia Wirjono, Tom Tandio, Nicholas Tan, Anugrah Himawan Setianto, PT. Primatama Conceptindo Abadi, PT. Libs Dimensi Kreasindo, Ledin Jaya, Iwan Kopro, Matthias Willi, Egja Elmandasari, Rebo, Larso, Barokah, Satiyah, Surifah, The Art Collectors, The Art Lovers.

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SWEET (& SOUR!) SIXTY

at Nadi Gallery, Jakarta
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UNTUK SEORANG SAHABAT YANG BERULANG TAHUN

Perkenalan kami dengan EddieE haRA berawal ketika kami, untuk pertama kalinya, mengoleksi lukisan EddieE, *Guardian Angel Feeding the Homeless* dan *A Monster Called Dono III* pada tahun 1992. Kedua lukisan ini begitu menarik, menampilkan makhluk-makhluk seperti campuran antara manusia, wayang dan tokoh kartun, dengan anatomi tubuh aneh dan warna-warna cerah. Meskipun EddieE pindah ke Basel pada tahun 1997, kami masih terus mengamati dan mengagumi perkembangan karyanya.

Persahabatan kami dan EddieE, dan juga istrinya, Catherine Hara-Maeder, terus berlanjut, dan terjalin semakin erat, seturut dengan kerjasama kami dalam beberapa pameran yang diselenggarakan oleh Nadi Gallery. Selain melalui dua pameran tunggalnya, *Global Warming, Cool Art! (2007)* dan *Carnival of the FUNtastic (2011)* di Jakarta, Eddie juga selalu bersemangat jika kami ajak untuk menyertakan karyanya di sejumlah *art fair* internasional yang kami ikuti.

Ide pameran kali ini tercetus sekitar lebih dari setahun yang lalu saat kami mengobrol santai dengan EddieE dan Catherine. Topik kami ketika itu adalah tentang usia. Bukan kebetulan pula, usia Eddie ketika itu hampir mencapai 60 tahun. Kami kemudian sepakat untuk merayakannya dengan sebuah

pameran tunggal EddieE di Jakarta, yang lantas diberi judul ***SWEET (& sour!) SIXTY***.

Mulai saat itu kami mulai rutin berdiskusi tentang pameran ini, terutama mengenai karya-karya yang akan dibuat. Tercetus pula ide-ide tentang pembuatan karya-karya dengan material baru, tidak hanya lukisan di atas kertas dan kanvas. Seperti untuk pameran tunggalnya yang kedua di Nadi Gallery—*Carnival of the FUNtastic*—kali ini EddieE juga melakukan ‘residency’ di Jakarta. Tentu saja ini bukan program *artist-in-residence* seperti yang sudah banyak dilakukan oleh berbagai institusi seni rupa. Dalam praktiknya, selama beberapa minggu EddieE tinggal dan bekerja di Nadi Gallery, yang kebetulan juga adalah tempat tinggal kami sekeluarga. ‘Residensi’ ini memang lebih menyerupai undangan kepada seorang sahabat, agar bisa lebih lancar dalam berkarya.

Karena tinggal dan bekerja di rumah kami, EddieE punya lebih banyak waktu untuk mengobrol termasuk tentang sejumlah kemungkinan memanfaatkan berbagai fasilitas, material dan teknologi penggarapan karya baru yang bisa ia dapatkan di Jakarta, dan notabene sulit diwujudkan jika ia hanya bekerja di Basel. Kami pun sangat bangga bisa membantu EddieE dalam eksplorasinya dengan bentuk-bentuk dan material

baru. Dalam pameran ini, lukisan-lukisan EddieE tampil sebagai karpet, bordir, dan patung *acrylic sheet*.

Proses kerja persiapan pameran semacam ini telah memberi pengalaman berharga bagi kami, dan semoga demikian juga untuk Eddie. Untuk itu kami berterimakasih kepada Eddie Hara untuk semangatnya yang luar biasa dalam mempersiapkan pameran ini—ia harus beberapa kali mondar mandir Basel-Jakarta-Basel demi pameran ini. Terima kasih juga kepada Agung Hujatnikajennong yang telah bersedia menulis pengantar untuk katalog; kepada sahabat saya Amalia Wirjono, Tom Tandio dan Nicolas Tan yang juga selalu setia mendukung EddieE Hara; dan juga kepada Dr. Melani W. Setiawan yang bersedia membuka pameran ini.

Selamat ulang tahun, Ed. Semoga selalu sehat, tetap nge-*punk*, dan terus berkarya dengan semangat!

Biantoro Santoso & Meli Angkapradipta

TO A BEST-FRIEND WHO'S HAVING HIS BIRTHDAY

We became acquainted with Eddie Hara as we acquired his paintings, *Guardian Angel Feeding the Homeless* and *A Monster Called Dono III* for our collection in 1992. These are fascinating works, presenting creatures that seem to be a combination of human beings, *wayangs* and cartoon characters, with weird, colorful body anatomy. He moved to Basel in 1997, but we've kept on following and admiring his works and development.

Our friendship with Eddie, and his wife, Catherine Hara-Maeder, has continued and grown even stronger as we collaborated in several exhibitions held by Nadi Gallery. Not only in his two solo exhibitions *Global Warming, Cool Art! (2007)* and *Carnival of the FUNtastic (2011)* in Jakarta, Eddie has always been excited each time we invited him to present his artworks in several international art fairs in which we participated.

The idea about this exhibition came up more than a year ago when we were chatting with Eddie and Catherine. The issue was age. It wasn't a coincidence that Eddie at that time was almost 60. We then agreed to celebrate his

becoming sexagenarian in a solo exhibition in Jakarta, titled ***SWEET (& sour!) SIXTY***.

From that moment on, we began to have a regular discussion about the exhibition, especially about the works to be created. Ideas abounded about new works with new materials, not only oil paint on paper and canvas. Just like his second solo exhibition at Nadi Gallery—*Carnival of the FUNtastic*—this time Eddie also did a “residence” in Jakarta. Of course, this was not the usual program of artist-in-residence done by art institutions. In his practice, for several weeks Eddie stayed and worked at Nadi Gallery, which is also our family home. Thus, this “residence” resembles more like an invitation to a best friend to be able to create better.

Since he stayed and worked in our house, Eddie had more time for discussions, including about the possibilities to use facilities, materials and technology for the new artworks that he could get in Jakarta; which might have been difficult to realize had he been working in Basel. It is our honor to be able to help him in his exploration with new forms and materials. In this

exhibition, he is presenting his paintings in rugs, embroideries and sculptures in acrylic sheet.

The preparation of this exhibition has given us a precious experience, and we hope it goes the same with Eddie. Thus, we would like to thank Eddie Hara for his remarkable spirit in preparing this exhibition—he had to go back and forth between Basel and Jakarta for it. We would also like to thank Agung Hujatnikajennong who's willing to write an introduction for the catalog; Amalia Wirjono, Tom Tandio and Nicolas Tan who are always loyal supporters of Eddie Hara; and also Dr. Melani W. Setiawan who's willing to open this exhibition.

Happy birthday, Ed. Stay healthy, stay punk and keep on creating with good spirit!

Biantoro Santoso & Meli Angkapradipta

DI ANTARA RUANG- RUANG NISBI – DI HADAPAN WAKTU YANG BERLARI

2017 adalah tahun yang istimewa untuk EddiE HaRA, sekurangnya untuk dua perkara. Yang pertama berhubungan dengan statusnya kini sebagai ‘imigran’.

Tepat duapuluh tahun lalu, EddiE memutuskan hijrah ke Eropa, untuk menetap dan bekerja di Basel, Swiss. Kepindahan itu bukan keputusan yang mudah dalam hidupnya. Ketika itu, reputasi EddiE di Indonesia justru tengah menanjak sebagai seniman muda yang mulai banyak tampil di pameran-pameran besar di dalam maupun luar negeri. Sejumlah rekan senimannya sempat mempertanyakan keputusan itu. Menurut mereka, tinggal di luar negeri beresiko memutuskan ‘hubungan-hubungan kultural’ karya-karya EddiE dengan tanah air, sekaligus berpotensi menghambat perjalanan karirnya yang cemerlang.

Kepindahan Eddie memang didorong oleh pertimbangan-pertimbangan personal, terutama oleh pernikahannya dengan Catherine Maeder, ibu dari dua anak laki-laki mereka, Mimmo dan Nestor. Tapi lebih dari itu, keputusan itu juga dipengaruhi oleh pandangan hidupnya yang lebih mendasar. Sejak awal, EddiE bukanlah seniman yang percaya begitu saja pada ikatan yang kaku antara nilai kultural dengan tempat tinggal maupun identitas kebangsaan seseorang. Karya-karyanya sudah sejak awal menunjukkan hal itu. Alih-alih terlibat dalam berbagai

wacana ‘keindonesiaan’ di medan seni rupa lokal, sudah sejak akhir 1980-an, EddiE malah dengan sadar membuka dirinya pada pengaruh-pengaruh ‘luar’. Sejak tahun-tahun itu pula, ia sudah sering melakukan perjalanan ke luar negeri, untuk berpameran, mengikuti program residensi maupun studi akademik. Pengalaman-pengalaman sebagai seniman ‘pengelana’ (*itinerant*) itu, saya kira, sangat berperan dalam membentuk sikapnya yang cenderung luwes dalam memandang perbedaan-perbedaan budaya.

Para pengamat telah membahas kemunculan karya-karya EddiE sebagai fenomena penting dalam seni lukis Indonesia pada awal 1990-an. Bersama kompatriotnya, Heri Dono, EddiE muncul dengan karya-karya yang menyimpang dari kecenderungan dominan. Sejak akhir 1980-an, EddiE mengembangkan gaya visual dari studinya yang rinci atas karakter visual gambar anak-anak dan komik-komik populer. Ketika rekan-rekan kuliahnya masih berkatut dengan pendekatan-pendekatan ‘klasik’ di Yogyakarta, terutama ‘surrealisme’ dan ‘ekspresivisme’, Eddie tampil dengan lukisan-lukisan bergaya ‘naïf’. Ketika itu, ia sudah mulai menampilkan makhluk-makhluk atau tokoh-tokoh imajiner yang anatominya lebih menyerupai hasil mutasi atau transplantasi, ketimbang stilisasi bentuk-bentuk. Sapan-sapan warna-warna cerah dan meriah selalu tampak pada

kanvas-kanvasnya. Tak ada tema-tema mistis atau spiritualisme lokal. Alih-alih, EddiE menyodorkan persoalan-persoalan sosial sehari-hari yang aktual.

Makhluk-makhluk dalam lukisan EddiE mewakili ambiguitas sifat-sifat manusia dan nilai-nilai atau norma sosial. Sekilas menyerupai ikan atau makhluk laut lainnya, mamalia, boneka, badut, robot atau *cyborg*, mereka seringkali hadir dengan mulut terbuka, dengan gigi yang tampak berjajar di depan, seolah menyiratkan tawa. Tapi tangan mereka tak jarang menggenggam senjata, semacam belati, pedang atau pistol. Ambiguitas ekspresi mereka adalah representasi sisi-sisi yang serba kontradiktif dan paradoks dari manusia. Mata-mata yang mencorong mengubah tawa menjadi seringai jahat. Malaikat dan iblis dapat menyatu dalam satu wadag. Belakangan EddiE juga semakin sering menampilkan aikon-ikon yang identik dengan kematian ataupun kekerasan, seperti tengkorak ataupun topeng-topeng bertaring, namun dengan warna-warna cerah dan riang. Elemen penting lain dalam karya-karya EddiE adalah teks-teks yang berkelindan di antara gambar. Terkadang teks-teks itu hanya berupa frasa-frasa tak beraturan yang iseng dan jenaka, tapi tak jarang pula mengarahkan kita pada intensi EddiE yang sebenarnya, yakni untuk menyatakan komentar, kritik, sindiran atau sekadar jejak ekspresi verbal yang mengumpat penuh kemarahan.

IN-BETWEEN CONTINGENCIES – IN THE FACE OF THE FLOWING TIME

The year 2017 is a special one for Eddie Hara, at least for two reasons. The first one relates to his current status as an “immigrant”.

It is exactly twenty years ago that Hara decided to move to Europe; to live and work in Basel, Switzerland. It wasn’t an easy decision in his life. At that time his reputation in Indonesia was rising as a young artist who had begun to be involved in big exhibitions, both in the country and abroad. Several of his fellow artists questioned his decision. They believed that living abroad would risk the “cultural relevance” of his works to his homeland, as well as potentially harm his bright career.

Indeed, it was personal considerations that became the reasons behind his move, especially his marriage with Catherine Maeder, the mother of his two sons, Mimmo and Nestor. But more than that, it was also influenced by a more underlying outlook of life. Since early on, Hara was not an artist who naively believes in rigid ties between cultural values and one’s birth place or one’s national identity. His works have

always been a clue. Instead of immersing himself in the various discourses of “Indonesian-ness” in the local art world, since the end of 1980s he has intentionally opened himself toward “outside” influences. Since those years, too, he has traveled abroad for exhibitions, residence programs, and academic studies. It was such experiences of being an itinerant artist that, I believe, crucially formed his flexible attitude in viewing cultural differences.

Observers discussed the emergence of Hara’s works as an important phenomenon in the Indonesian art in the beginning of 1990s. Together with his compatriot, Heri Dono, Hara appeared with works that deviated from the predominant trend. Since the end of 1980s, he has developed a visual style based on a detailed study over children’s drawings and popular comic characters. When his peers in campus were still grappling with “classic” approaches, especially surrealism and expressivism, in Yogyakarta, Hara came up with “naïve” styled paintings. He was already starting to present imaginary creatures or characters whose anatomy resembles mutation or transplantation rather than stylization of forms. Brushes

of bright and merry colors have always appeared on his canvases. There were no mystical or local spiritual themes. Instead he presented actual, social daily issues.

The creatures in Hara’s paintings overall represent the ambiguity of human nature and social norms or values. Looking at a glance like fish or other nautical creatures, mammals, dolls, crowns, robots or cyborgs, they often come with open mouths; rows of teeth at the front as if laughing. But their hands often grip a weapon, a sort of blade, sword or gun. Their ambiguous expressions represent the ever-contradicting and paradoxical sides of humans. Luminous eyes alter laugh into sinister sneer. Angels and demons merge together in one physique. Lately Hara has also been presenting more and more icons identical to death or violence, such as skulls and fanged masks, with bright and cheerful colors. Another important element in Hara’s works is texts in-between the drawings. Sometimes those are amusing, random phrases, but at some other times they guide us to his real intention: to express comments, criticisms, satire, or mere traces of verbal expressions lashing out in anger.

Melihat bentuk anatomi makhluk-makhluk hibrid yang terpiuh dalam lukisan-lukisan EddiE, saya pernah menanyakan apakah penggambaran itu terpengaruh oleh bentuk-bentuk wayang kulit Jawa. Ketimbang langsung mengakuinya, Eddie malah lebih banyak bercerita tentang persamaan tokoh-tokoh dalam wayang dan dunia kartun, seperti *Mickey Mouse*, *Alice in Wonderland* dan *Batman* yang juga telah hidup dalam imajinasinya sejak remaja, jauh sebelum ia pindah ke Eropa. Ini adalah pernyataan yang menarik, ketika dikaitkan dengan perkembangan seni rupa Indonesia yang pernah cukup lama berada dalam bayang-bayang fanatisme ‘kelokalan’ maupun ‘keindonesian’. Pernyataan EddiE menjelaskan mengapa karya-karyanya begitu banyak diperbincangkan pada awal 1990-an. EddiE mewakili kemunculan generasi baru seniman Indonesia yang ketika itu menolak untuk berkarya di bawah naungan ‘chauvinisme budaya’ yang sempit. Selain menyerap pengaruh gaya-gaya seni semacam Dada, Fluxus dan Art Brut, EddiE juga mengakui adanya pengaruh musik punk, heavy metal dan seni jalanan (graffiti) dalam lukisan-lukisannya. Ia terinspirasi oleh semangat kaum subkultur, yang masih mengandung perlawanan, tapi dinyatakan dengan cara-cara yang lebih santai.

Duapuluh tahun setelah kepindahan EddiE ke Basel, kita tahu bagaimana reputasinya sebagai seniman masih tetap tegak dan

berkibar di Indonesia. Karir EddiE sebagai seniman Indonesia yang tinggal di Eropa seperti menggarisbawahi bagaimana hubungan-hubungan antara ‘nilai kultural’ dengan sebuah ruang atau tempat pada dasarnya selalu bersifat nisbi, bahkan arbitrer. Menjadi ‘seniman Indonesia’, untuk EddiE, tidak selalu harus tinggal dan bekerja di Indonesia.

Sebagian orang mungkin beranggapan bahwa karir EddiE hanyalah fenomena umum yang sejalan dengan karakter mutakhir medan seni rupa kontemporer global setelah 2000-an, di mana produksi, distribusi dan konsumsi karya seni (melalui pameran, pengoleksian, lelang, dsb.) hari-hari ini dapat dengan mudahnya melintasi batas-batas geografis. Tapi saya justru berpendapat bahwa kosmopolitanisme adalah sesuatu yang tertanam secara alamiah pada jalan hidup EddiE, sekaligus membentuk identitasnya sebagai seniman.

Tahun 2017 juga istimewa bagi EddiE karena menandai usianya yang menginjak enampuluh—judul pameran tunggal **SWEET (& sour!) SIXTY** mengindikasikan pentingnya momen itu baginya. Tapi pameran ini tentu saja bukan melulu perayaan ulang tahun seorang pelukis. Perhatian kita pada usia seseorang membuktikan bagaimana kehidupan manusia modern selama ini telah dikuantifikasi oleh satuan waktu yang kronologis (tahun

kelahiran - tahun kematian). Persepsi kita seringkali terlalu terpatok oleh angka-angka yang digunakan untuk menghitung kuantitas, bukan kualitas. Kita sering lupa bahwa ulang tahun pada dasarnya adalah momen pengingat (*memento*) tentang apa yang telah kita lakukan selama hidup: Apa yang telah kita lakukan sebagai makhluk fana di hadapan waktu yang tak berhenti berlari?

Meski saya lebih banyak mengenal EddiE melalui bacaan-bacaan dan obrolan-obrolan dalam pertemuan-pertemuan yang singkat, saya ingin merangkai tulisan singkat ini dengan kesan-kesan mendalam tentang sosok dan karya-karya EddiE HaRA. Saya tak sungkan untuk mengatakan bahwa kharisma EddiE terletak pada kerendahhatian dan keramahannya yang tulus. Dalam pergaulan sehari-hari, pembawaannya selalu santai dan cenderung jenaka. Ia tak pernah membuat jarak dengan siapapun, termasuk dengan generasi seniman yang jauh lebih muda. Dia tak pernah menggurui ataupun bersikap terlalu formal bagai seorang senior yang kenyang dengan lebih banyak pengalaman.

Meneladani sosok EddiE sebagai seniman, saya sangat menghargai caranya menjadikan kesenian—terutama seni lukis—sebagai jalan hidup. Dalam berkarya, semangat EddiE

justru bertolak belakang dengan usianya. Sampai hari ini, EddiE memang masih mempertahankan metode melukisnya yang jarang berpatokan ada sketsa atau rancangan. Proses melukisnya bisa diibaratkan bagai proses membuka kotak Pandora, di mana berbagai gambaran objek, teks, bidang, garis, noktah, lelehan dan sapuan warna seperti meledak atau tumpah begitu saja memenuhi segenap bagian kanvas. Ia memang menyimpan corat-coret sketsa dalam buku-buku gambar yang selalu dibawanya ketika bepergian. Namun dalam prosesnya, sketsa-sketsa itu tidak pernah bertransformasi secara utuh ke dalam lukisan. Berbeda pula dengan seniman-seniman ‘ekspresionis’ yang mengandalkan jatuhnya ilham sebelum melukis, EddiE punya disiplin kerja yang tinggi dengan sebisa mungkin menghabiskan beberapa jam bekerja di studio setiap hari.

SWEET (& Sour!) SIXTY sama sekali tidak mencerminkan stereotip pameran generasi ‘seniman tua’ yang mandeg. Sebaliknya pameran ini barangkali mewakili periode keemasan EddiE HaRA. Sebagai contoh, kali ini, EddiE menghadirkan sejumlah lukisan yang berukuran lebih besar dari yang biasa ia buat. Lihat misalnya *Bobo-bobo Siang* (2016 - 2017) dan *It's, It's my Baby* (2015-2017) yang berukuran lebih dari 2 x 3 m. Selain ingin mencoba sesuatu yang baru, ia juga memanfaatkan

Looking at those hybrid, distorted creatures’ anatomy in his paintings, once I asked whether such images were the result of Javanese *wayang* influence. Rather than instantly admitting it, Hara told me about the similarity of wayang characters and those of the cartoon world, such as Mickey Mouse, Alice in *Alice in Wonderland*, and Batman, who had been alive in his imagination during his teenage, far before he moved to Europe. This is an interesting statement in regard to the Indonesian art development that has long been under the shadow of fanaticism of “locality” or “Indonesian-ness”. Hara’s statement explains why his works merited a lot of talks in the early 1990s. He represents an emergence of Indonesian new artists who at that time refused to work according to the dictating, narrow “cultural chauvinism”. Not only absorbing stylistic influences of Dada, Fluxus and *art brut*, Hara also admits being influenced by punk music, heavy metal music and street art (graffiti). He draws inspirations from a subcultural spirit that is still very much rebellious but expressed in far more casual ways.

Twenty years after he moved to Basel, we know how, as an artist, he still has an intact, flourishing reputation in Indonesia.

His career as an Indonesian artist living in Europe seems to emphasize how connections between “cultural values” and a space or a place is basically contingent—arbitrary even. To be an “Indonesian artist”, for Eddie Hara, doesn’t mean to live and work in Indonesia.

Some might see that his career is part of a general phenomenon in step with the latest characteristics of the global contemporary art after 2000s in which art production, distribution and consumption (through exhibition, collection, auction etc) can easily cross geographical borders these days. However, I believe that, in fact, cosmopolitanism is something inherently natural in Hara’s life, which also shapes him as an artist.

The year 2017 is also special for him as it marks his sixtieth birthday—the title of this solo exhibition, **SWEET (& sour!) SIXTY** indicates the significance of the moment to him. But this exhibition, of course, is not just a celebration of a painter’s birthday. Our attention to someone’s age is a testimony to how the life of modern humans is quantified by a chronological

time unit (birth year – death year). Our perception often hinges too much on numbers used to quantify, instead of quality. We often forget that a birthday is basically a memento of what we do in life: What have we done as a mortal being in the face of the flowing time?

Learning about Eddie Hara practically from readings and talks in short meetings, I would like to nevertheless weave this short article from deep impressions about his works and figure. I wouldn’t hesitate to say that his charisma lies in his humbleness and sincere friendliness. He is always nonchalant and likely to amuse in daily interactions; never distances himself from anyone, including a much younger generation of artists. He never patronizes or acts in too formal ways as a deeply seasoned senior.

Looking up to his figure as an artist, I truly appreciate how he puts art as the way of life—especially painting. His spirit seems to be in contrast with his age. He maintains until today a painting method that rarely rests on a sketch or design. His painting process can be likened to an opening of a Pandora

box, in which myriad images of objects, texts, planes, lines, dots, melts and brushes of colors seem to burst or spill over, filling an entire canvas. He does keep doodles of sketches in a drawing book that he carries whenever he goes. But, in his process, those sketches never transform themselves fully into paintings. He also differs from “expressionist” artists who rely on revelation before drawing, working with great discipline and spending several hours in studio every day as much as he can.

SWEET (& sour!) SIXTY does not reflect at all a typical, stagnant “old artist” generation’s exhibition. On the contrary, this exhibition might represent the golden age of Eddie Hara. For instance, this time he is presenting a number of paintings bigger in size than the ones he previously made. Look at, for example, *Bobo-bobo Siang* (2016-2017) and *It's, It's my Baby* (2015-2017) stretching more than 2 x 3 meters. Not only trying something new, he has also been exploiting the spacious exhibition hall at the Nadi Gallery, which he transformed to a temporary studio during his residence in Jakarta. In this exhibition, there are several works in embroideries, as well as

kesempatan bekerja di ruang pameran Nadi Gallery yang lapang, yang ia sulap menjadi studio sementara, selama residensinya di Jakarta. Dalam pameran ini tampil beberapa karya yang menggunakan teknik bordir (*embroidery*), selain objek trimatra berbahan *acrylic sheet* yang ia kerjakan dengan bantuan Biantoro Santoso. Semua itu membuktikan bagaimana semangat Eddie untuk bereksperimentasi dengan media dan material baru memang tak pernah nampak kendur.

Catatan pendek ini memang bukan kado terindah, tapi saya ingin melengkapinya dengan ucapan yang paling tulus: Selamat Ulang Tahun, Mas Eddie!

Agung Hujatnikajennong

three-dimensional objects from acrylic sheets that he created with the help of Biantoro Santoso. It is all an evidence of how Eddie Hara's spirit of experimentation with new media and materials knows no halt.

This short note may not be the best present, but I would like to end it with a most sincere wish: Happy Birthday, Mas Eddie!

Agung Hujatnikajennong





Bobo Bobo Siang, 2016-2017, Acrylic on canvas, 222 x 318 cm.



It's, It's My Baby!, 2015-2017, Acrylic on canvas, 220 x 316 cm.



Holy Man and His Circus of Life, 2017, Acrylic on canvas, 150 x 200 cm.



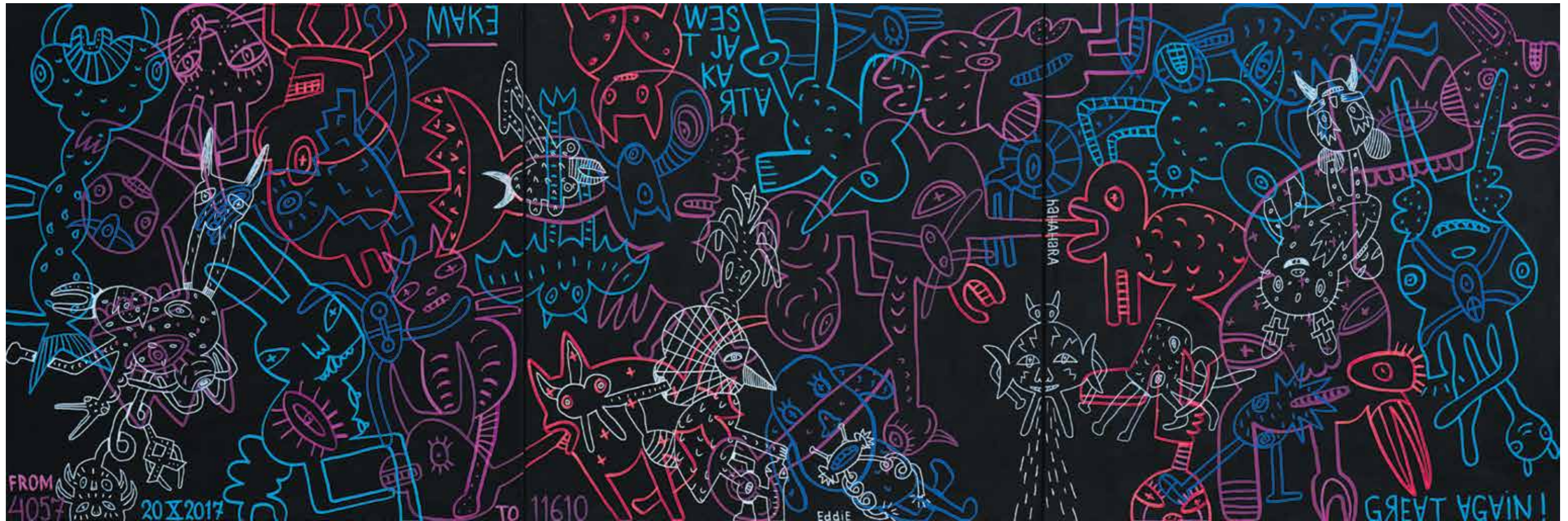
Long Eared Creatures Don't Say Goodnight, 2017, Acrylic on canvas, 140 x 100 cm.



Rush Rush to the Wild Side, 2011-2017, Acrylic on canvas, 150 x 240 cm. (diptych)



Neither Fluxus Nor Artbrut, 2017, Acrylic on canvas, 100 x 180 cm.



Make West Jakarta Great Again (From 4057 to 11610), 2017, Acrylic marking pen on canvas, 100 x 300 cm. (triptych)



Joyful Rites of Spring I, 2017, Acrylic on canvas, 111 x 88 cm.



Joyful Rites of Spring II, 2017, Acrylic on canvas, 111 x 88 cm.



This is Not Street Art, 2017, Digital print, acrylic and handmade embroidery on canvas, 100 x 150 cm.



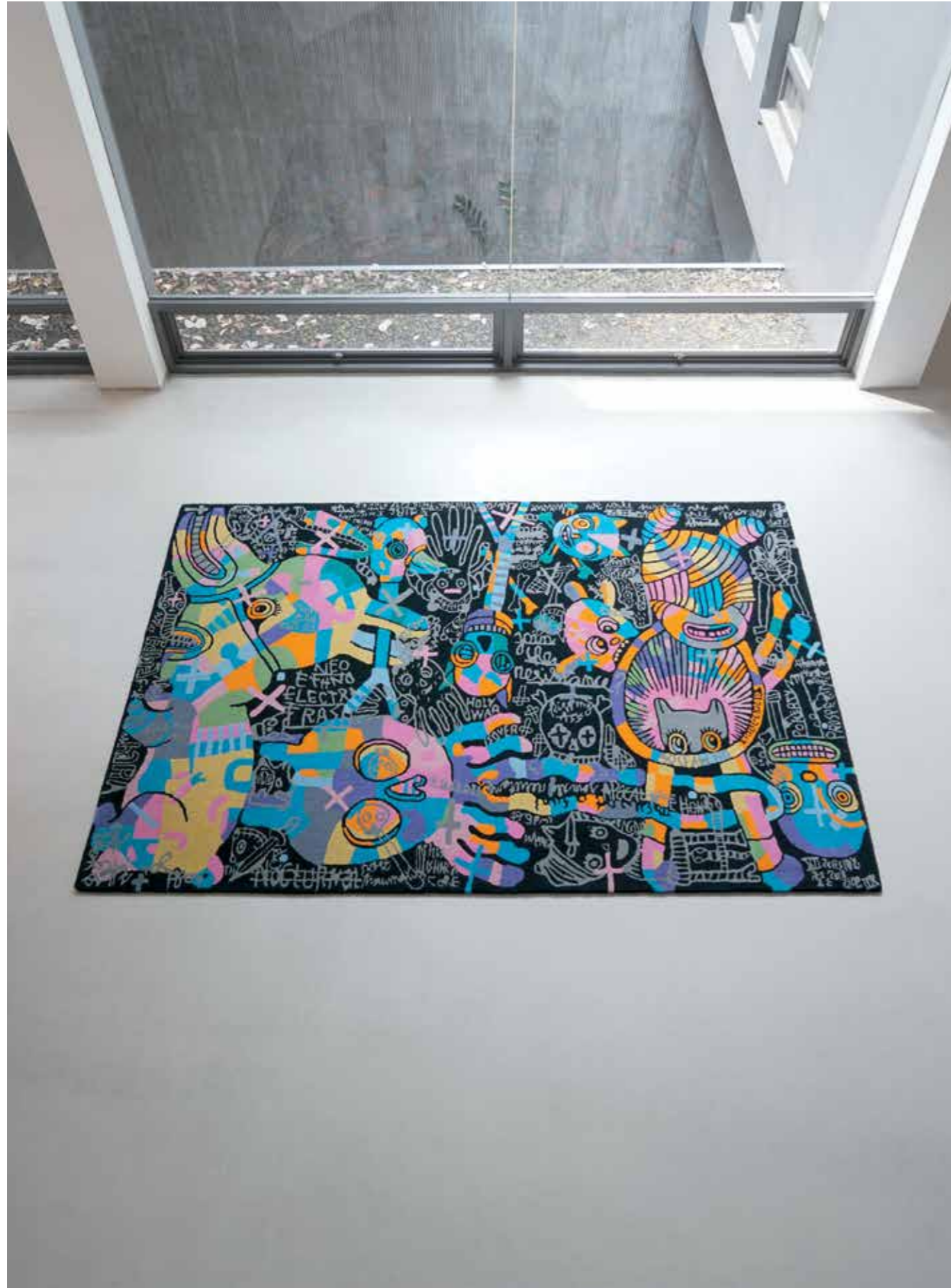
This is (Almost) Street Art, 2017, Digital print, acrylic and handmade embroidery on canvas, 100 x 150 cm.



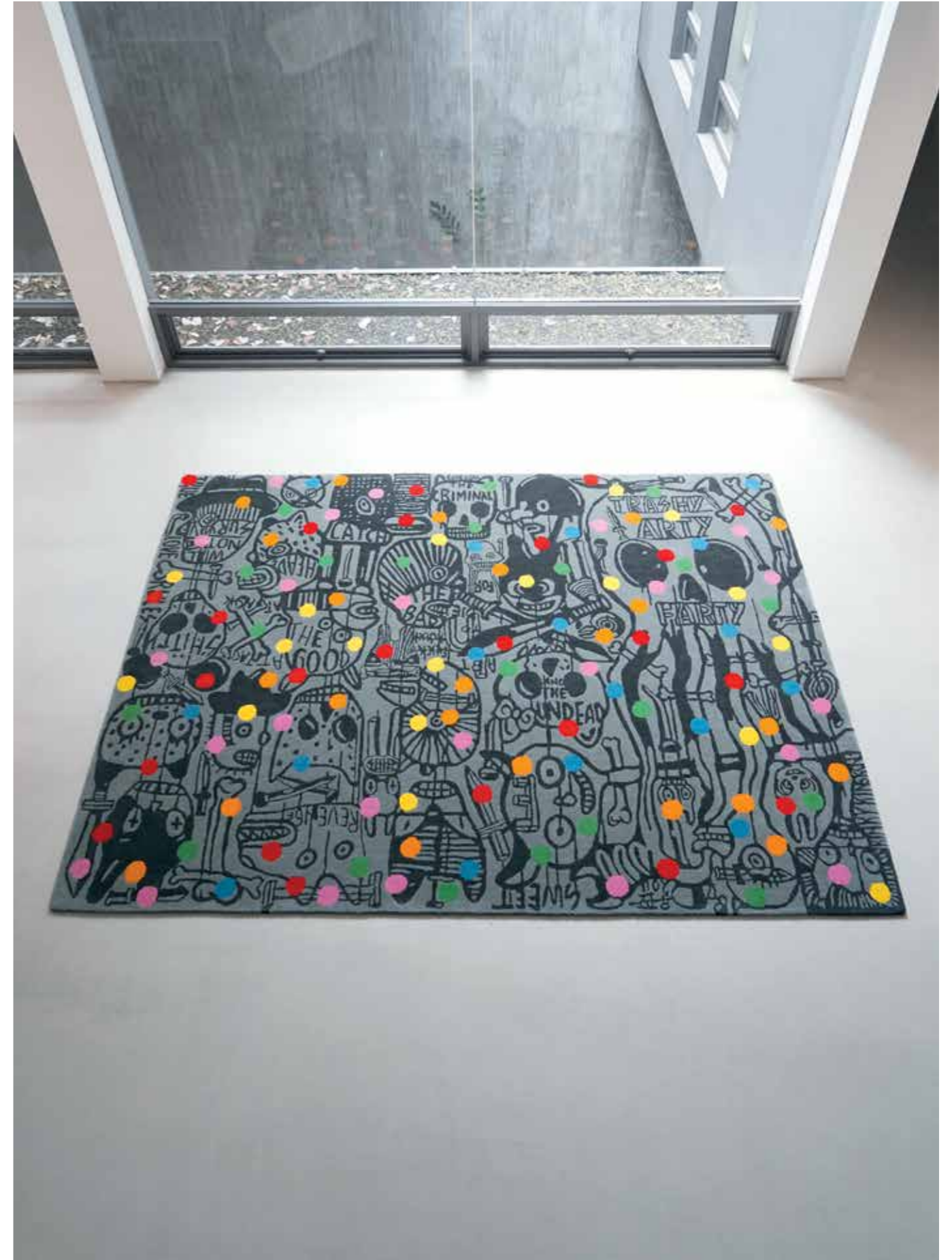
Come and Play With Us!, 2017, Handmade embroidery, 127 x 135 cm.



Cosmic Serpent, 2017, Handmade embroidery, 121 x 97 cm. (unique edition)



Nocturnal Serenade, 2017, Handmade carpet, 172 x 250 cm. (unique edition)



Trashy Arty Farty, 2017, Handmade carpet, 202 x 270 cm. (unique edition)



Fly Birdie Fly, 2017, Plexi glass, LED light, 90 x 104 x 43 cm.



Mickey Mouse Kobongan, 2017, Plexi glass, LED light, 120 x 115 x 45 cm.



Buaya Darat #2, 2017, Plexi glass, polyurethane paint, 185 x 114 x 64 cm.



Buaya Darat #1, 2017, Plexi glass, LED light, 196 x 143.5 x 93.5 cm.

Born November 10, 1957 in Salatiga, Indonesia
Currently lives and works in Basel, Switzerland

Education and Background

1980 – 1989 Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia
1989 – 1990 Akademie voor Beeldende Kunst Enschede (AKI), the Netherlands

Artist in Residencies:

1991 “Double Dutch”, Stichting Kunst Mondiaal, Tilburg, the Netherlands
1996 IAAB, Christoph Merian Stiftung (CMS), Basel, Switzerland
2004 Studio 106, Lasalle Art College, Singapore
2005 Recyclart, Bruxelles, Belgium

Solo Exhibitions:

2017 “SWEET (& SOUR!) SIXTY”, Nadi Gallery, Jakarta, Indonesia
2015 “We Do Not Belong to This High Fuckin Art Society”, Eye Love You, Basel, Switzerland
2014 Special Project: Eddie haRA, Bazaar Art Jakarta, Nadi Gallery, Jakarta, Indonesia
2013 “Peculiar Vibration of the Empty Ocean”, INSIGHT Section of the 1st Art Basel Hong Kong, Semarang Gallery, Hong Kong
2011 “Carnival of the FUNtastic”, Nadi Gallery, Jakarta, Indonesia
2007 “Global Warming, Cool Art!”, Nadi Gallery, Jakarta, Indonesia
2005 “Captain Fuck & Co”, Canna Gallery, Jakarta, Indonesia
2004 “We Are Not Alone-Lost Heroes and Sensible Weirdoes”, Jendela Art Space, Esplanade, Singapore
“Blues for Mimmo (Part II)”, Danes Art Veranda, Denpasar, Indonesia
2003 “Blues for Mimmo”, Eulenspiegel Galerie, Basel, Switzerland
“The Beasts in Me”, Chouinard Gallery, Hong Kong
2002 “Sweat Beasts”, Semarang Gallery, Semarang, Indonesia
2001 “Carnival of the Fools”, Ost – West Gallery, Riehen, Switzerland
“Postcards from the Alps”, Oeffentliche Fachbibliothek Schule fuer Gestaltung, Basel, Switzerland
2000 “Work on Paper”, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
1999 “ARTROCK 99”, La Pasarelle, St. Brieuc, France
“Sweet Beast”, Atelier Katharina F, Basel, Switzerland
1998 “Postcards from the Alps”, Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
“The Crowded Universe”, Kunstverein Bahlingen A. K, Germany
1996 “(Peculiar) Vibration from Beyond the Java Sea”, Museum der Kulturen, Basel, Switzerland
Christoph Merian Stiftung (CMS) Atelier, Basel, Switzerland
1993 Rue 50, Basel, Switzerland
“Pacifico Weirdo – Vibrations from Beyond the Pacific Rim”, De Schone Kunsten, Haarlem, the Netherlands

Galerie Frenhofer, Enschede, the Netherlands
Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
C – Line Gallery, Jakarta, Indonesia
1990 Galerie Kolin, Zug, Switzerland
Galerie Frenhofer, Enschede, the Netherlands
1989 Atelier Thomi Keller, Basel, Switzerland
“The Hidden Mountain”, De Schone Kunsten, Heemstede, the Netherlands
1988 Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
1987 Bentara Budaya Yogyakarta, Yogyakarta, Indonesia

Selected Group Exhibitions:

2017 “Art Stage Jakarta”, Nadi Gallery, Canna Gallery, Semarang Gallery, Sri Sasanti Gallery, Jakarta, Indonesia
“Ping Pong Basel-Miami-LA-Berlin”, M54, Basel, Switzerland
“Art Basel Hong Kong”, Nadi Gallery Jakarta, Hong Kong
“Art Stage Singapore”, Nadi Gallery Jakarta and Sri Sasanti Gallery Yogyakarta, Singapore
2016 “Aqua Art Fair”, GX Gallery London, Miami, USA
“Ping Pong Basel-Miami-LA”, Downtown Miami, USA
“Art Basel Hong Kong”, Nadi Gallery, Hong Kong
“Art Stage Singapore”, Nadi Gallery Jakarta and Semarang Gallery Semarang, Singapore
2015 “This is Not Street Art”, Dialogue Gallery, Jakarta, Indonesia
“Manifesto”, the National Gallery of Indonesia, Jakarta, Indonesia
“Art Paris 2015”, Element Art Space, France
“Art Basel Hong Kong”, Nadi Gallery, Hong Kong
“Art Philippines”, Equator Art Project, Manila, The Philippines
“Art Stage Singapore”, Nadi Gallery and Semarang Gallery, Singapore
2014 “Art Basel Hong Kong”, Nadi Gallery, Hong Kong
“Art Stage Singapore”, Nadi Gallery and Semarang Gallery, Singapore
2013 “1st Art Basel Hong Kong 2013”, Nadi Gallery, Hong Kong
“Art Stage Singapore”, Nadi Gallery, Singapore
2012 “Scope Art Fair”, Willem Kerseboom Gallery, Basel, Switzerland
“Hong Kong International Art Fair (ART HK 12)”, Nadi Gallery, Hong Kong
“Art Stage Singapore”, Nadi Gallery, Singapore
2011 “Indonesian Eye: Fantasies and Realities”, Ciputra Artpreneur Center, Jakarta, Indonesia and the Saatchi Gallery, London, UK
“Art Amsterdam”, Artipoli Gallery, Noorden, the Netherlands
“Art Stage Singapore”, Nadi Gallery and Canna Gallery, Singapore
“Hong Kong International Art Fair (ART HK 11)”, Nadi Gallery, Hong Kong
“New Pop New World”, Element Art Space, Singapore
2010 “Jazzcraft Vaganza”, Kota Baru Parahyangan, Bandung, Indonesia
“Emptiness”, International Art Redlight, Amsterdam, the Netherlands
“Art Amsterdam”, Artipoli Gallery, Noorden, the Netherlands
“Scope Basel”, Ethan Cohen Fine Arts New York, Switzerland
“Hong Kong International Art Fair (ART HK 10)”, Nadi Gallery, Hong Kong
2009 “CIGE 2009” (China International Gallery Exposition), Nadi Gallery, Beijing, China
“The Next Wave – Outsider Lowbrow Punk Art?”, Avanthay Contemporary, Zurich, Switzerland
“Hong Kong International Art Fair (ART HK 09)”, Nadi Gallery, Hong Kong
“Jogja Jamming” Biennale Jogja X 2009, Taman Budaya Yogyakarta, Yogyakarta, Indonesia

2008 “Art Asia Miami”, Miami, USA
“Ping Pong”, A Basel-Miami Artist Initiative, M54, Basel, Switzerland
“Crazycurators Biennale II”, Space Galeria Priestor for Contemporary Arts, Bratislava, Slovak Republic
“Expose #1 - A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery”, Four Seasons Hotel, Jakarta, Indonesia
“Manifesto”, the National Gallery of Indonesia, Jakarta, Indonesia
“CIGE 2008” (China International Gallery Exposition), Nadi Gallery, Beijing, China
“Beyond Cartoon”, Beyond Art Space, Beijing, China
“Indonesian Invasion”, Sin Sin Fine Art, Hongkong
2007 “Imagined Affandi”, Gedung Arsip Nasional, Jakarta, Indonesia, organized by Semarang Gallery
“Celebr’art’e Fire Boar”, CSIS, Jakarta & Griya Santrian Gallery, Bali, Indonesia, organized by Kupu-Kupu Gallery
“You Say Art We Say Yeah”, Daepfen Galerie, Basel, Switzerland
“Indonesian Contemporary Artists”, Sin Sin Fine Art, Hongkong
2005 “Invasion of Punks”, Christophe Lambert & Eddie Hara, Espace Courant d’Art, Chevenez, Jura, Switzerland
2002 Art Zurich, Asian Fine Arts Pruess and Ochs Gallery, Berlin, Germany
Art Frankfurt, Asian Fine Arts Pruess and Ochs Gallery, Berlin, Germany
2001 Art Cologne, Asian Fine Arts Pruess and Ochs Gallery, Berlin, Germany
2000 “Gambar Ajal dan Kegirangan Baru”, Ivan Sagito & Eddie Hara, Santi Gallery, Jakarta, Indonesia
1999 – 2002 “Awais! Recent Art from Indonesia”, Tour Exhibition: (Yogyakarta) Indonesia, (Melbourne, Canberra, Sydney, Cairns) Australia, (Hiroshima, Ashikawa) Japan, (Amsterdam) the Netherlands, (Aachen, Berlin) Germany, (Jakarta) Indonesia
1998 “Art Amsterdam”, De Schone Kunsten, Haarlem, the Netherlands
“Schwischen Raume”, Blatter AG, Bern, Switzerland
“Imaging Selves”, Singapore Art Museum, Singapore
“Sisi Lain Orang Indonesia dan Negerinya”, Santi Gallery, Jakarta, Indonesia
1997 Eddie Hara & Nyoman Erawan, Santi Gallery, Jakarta, Indonesia
“Slot in the Box”, Cemety Contemporary Art Gallery, Yogyakarta, Indonesia
“Selection ‘97”, Kunsthaus Baselland, Switzerland
1996 “Semar”, Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
“Tiga Arus Baru”, Santi Gallery, Jakarta, Indonesia
1995 “Drawings”, DiMata Gallery, Yogyakarta, Indonesia
1994 9th Jakarta Biennial, Taman Ismail Marzuki, Jakarta, Indonesia
“Nur Gora Rupa”, Surakarta, Indonesia
8th Triennial India, New Delhi, India
1993 “Het Land dat in Mij Woont”, Ministerie van Binnenlandse Zaken, the Hague, the Netherlands
1992 “ASEAN Festival of the Arts”, Yogyakarta, Indonesia
1991 “Double Dutch”, Art Project, Tilburg, the Netherlands
“Sama-Sama”, Centrum Beeldende Kunst Oosterpoort, Groningen, the Netherlands (catalogue); traveled to Tilburg, the Netherlands, Yogyakarta and Jakarta, Indonesia
“Umsonst”, Lighthouse, Nijmegen, the Netherlands
The Drawing Room Gallery, Santa Monica, California, USA
“Pacific Rim Art Book Show”, Pasadena & Hayward, California, USA
1989 “Namenlose”, Charlotte Buri Galerie, Basel, Switzerland
1988 “Hedendaaggse Indonesische Kunst”, Volkenkundig Museum Nusantara, Delft, the Netherlands

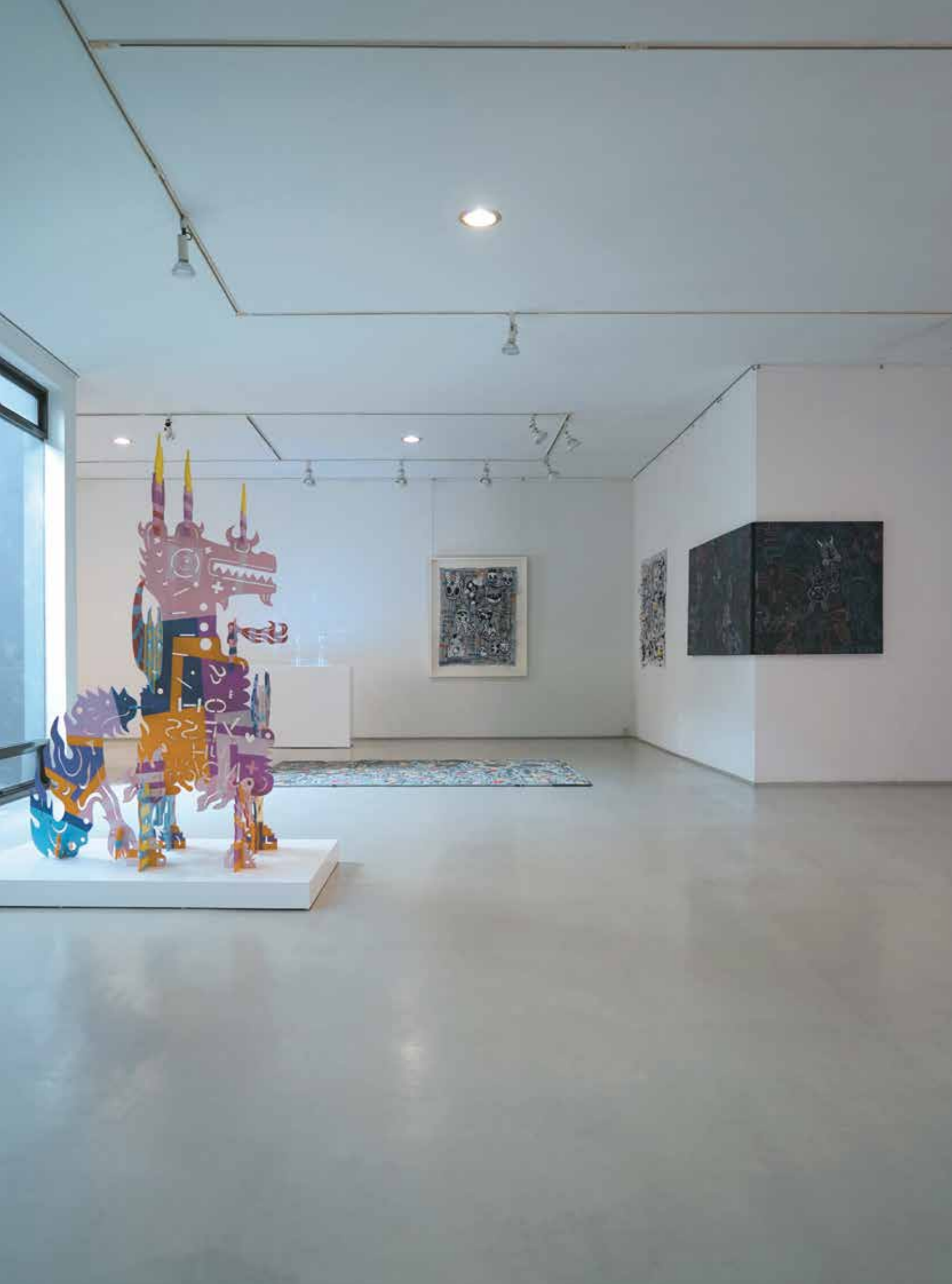
“Ekspresi Enam”, Taman Ismail Marzuki, Jakarta, Indonesia
1987 “Three Indonesian Artists”, De Schone Kunsten, Heemstede, the Netherlands
1986 2nd Biennial de la Habana, Havana, Cuba
1984 5th Biennial of Young Indonesian Painters, Taman Ismail Marzuki, Jakarta, Indonesia
1983 Kelompok Sketsa, Satya Wacana Christian University, Salatiga, Indonesia

Art Experiences:

2008 Mural at M54, Basel, Switzerland
2007 “Art is Cheap – Project Two”, a 60 minute performance at Imprimerie, Basel, Switzerland
Mural at Daepfen Galerie, Basel, Switzerland
Mural at Nadi Gallery, Jakarta, Indonesia
2006 “Art is Cheap – Project One”, a 56 minute performance at Schalter, Basel, Switzerland
2005 Mural at La Chapelle Tunnel, Recyclart, Bruxelles, Belgium
2003 Mural at Nordstern Club, Basel, Switzerland
2002 Mural at Berlin Wall Painting Project, Art Frankfurt, Frankfurt, Germany
Mural at Semarang Gallery, Semarang, Indonesia
2001 Mural at Ludwig Forum fuer Internationale Kunst, Aachen, Germany
Mural at Pruess and Ochs Galerie, Berlin, Germany
1994 “Playground II”, a 13 minute performance, Yogyakarta, Indonesia
1993 “Art and Nature”, an Environmental Art Project funded by the Goethe Institute, Munduk, Bali, Indonesia
1992 “BINAL Experimental Art”, Yogyakarta, Indonesia
1991 “Double Dutch”, a confrontation with Dutch art and culture, Stichting Kunst Mondiaal, Tilburg, the Netherlands
1989 Mural at Jugendhaus, Muttentz, Switzerland
1986 “Playground”, a 10 minutes performance with Luluk Purwanto (violin) and Juan Mor’O (Philippine artist); music, visual arts and theatre, Yogyakarta, Indonesia
“Seni Derita/Hardship Art”, a 24 hour performance with Dutch artist Ellen Urselmann, Yogyakarta, Indonesia
“Homage to the Sun God”, a performance with WACAE’s textile dept. students (Perth, Australia), Prambanan Temple, Yogyakarta, Indonesia

Work in Collections:

- Artotel Thamrin, Jakarta, Indonesia
- Iniala Designer Hotel/Residence, Phuket, Thailand
- Artipoli Art Gallery, Noorden, the Netherlands
- Canna Gallery, Jakarta, Indonesia
- Cemeti Gallery, Yogyakarta, Indonesia
- Deutsche Bank Central Frankfurt, Germany
- Deutsche Bank, Jakarta, Indonesia
- Lontar Foundation, Jakarta, Indonesia
- Ministry of Social Affairs, Den Haag, the Netherlands
- Municipal of Filderstadt, Stuttgart, Germany
- Museum der Kulturen, Basel, Switzerland
- Nadi Gallery, Jakarta, Indonesia
- Oei Hong Djien Museum, Magelang, Indonesia
- PT. Kawan Lama, Jakarta, Indonesia
- Semarang Gallery, Semarang, Indonesia
- Singapore Art Museum, Singapore
- Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- Widayat Museum, Magelang, Indonesia
- Zurich Insurance, Jakarta, Indonesia
- In private collections



SWAFFELL (& SONN) SIXTIS (YUOS)

Eddie F

HAHAHARA

