

Artist Highlight

Triyadi Guntur Wiratmo

What's Inside The Drawing?



Triyadi Guntur Wiratmo, *Branded Believer Times*, 2015

What would the Abraham Lincoln say, if he was standing, facing today's world? Everyone is obsessed with inanimate objects, things that push them to consume. Eventually, we are enslaved by these intrinsic goods.

In 2013, Triyadi Guntur Wiratmo held his solo exhibition titled *Emo Ergo Sum*, through which he portrayed global public figures with the ideologies they have birthed. These figures were shown to be shopping, symbolising thriving consumerism affecting every single aspect of modern society.

In his works, Guntur often showcases framed faces in stamps. Guntur's habit was initiated when he got involved in stamp designing for PT. Pos Indonesia (Indonesian Post Office) back in 2003.

The authenticity of stamps as a history marker is one of the strong element Guntur opts to ironically depict on his canvas.

Take Guntur's piece titled *Branded Believer Times* (2015). In this painting, Karl Marx the communist figure could be seen lining up in *Apple Store*. Such composition is selected by Guntur to juxtapose consumerism habit that is widely adopted by younger generations.

Not only is history a memorial, it can also be used as a guide in contemporary decision making processes.

Guntur's pieces are rich with semiotic patterns, signified by his chosen symbols, historically significant places and eventually complemented by important global figures. This combination is selected by Guntur to criticise history,

the socio-political issues it encompasses, both of which are linked with an understanding of popular culture and modern habits

Triyadi Guntur Wiratmo was born in Kudus (1974). He is currently actively fulfilling his role as an artist, researcher as well as a visual communication and design lecturer at Bandung Institute of Technology.

In 2016, Guntur has been involved in various local and international exhibitions, some of which include *Manifesto; Percakapan Masa*, Galeri Nasional Indonesia (National Gallery of Indonesia), Jakarta (2010); his solo exhibition titled *Emo Ergo Sum*, Element Art Space, Singapore (2012); and *Art Stage Jakarta*, Rachel Gallery, Jakarta (2016)

Artist Highlight

Septian Harriyoga

Materials, Forms, and Interpretations



Septian Harriyoga,
Kinetik Anisoptera, 2015.

Born in Jakarta (1977), Septian Harriyoga is an artist whose sculptures are mainly made with stone, metals and resin. His choice of material is stemmed by his interest in these materials' processing, especially in generating a contrasting sensation with the value that these materials hold.

These perceptions were evident in Septian's earlier piece, a stiff character made of stone, combined with various elastic formation that generates a holistically non-representative vibe from the piece. Such vibe tends to result in a whole new character from the material exploration.

Throughout his artistic development, the shapes Septian presents evolve into abstracts that are concurrently associated with certain characters, with their organic idiosyncrasies as models. His sculpture titled *Spike* exemplified this, a vague rooster figure could be observed of his pieces, nevertheless evoking personalised interpretations from viewers.

With the desire to catalyse various interpretation of his pieces, Septian chooses these abstract forms as a part of his exploration of *kinetic art*. Using this technique, Septian re-adopts his abstract creation, each bodily part is connected by more complex metallic joints. These parts were then moved by electronic circuits to breathe life over the ensemble.



Septian Harriyoga, *Spike (downside) 2011, and Cloud Series (upside) 2011.*

To support his conceptual sculptures, Septian also created photographic works, each containing portraits of his sculptures.

In 2011, Septian held his solo exhibition, *Putih*, Jakarta Art District, Grand Indonesia Shopping Town, Jakarta; and *Minimalis/Maximalis*, Galeri Lontar, Jakarta (2007). He also participated in numerous group exhibitions, some include *Art-moments*, Jogja National Museum, Yogyakarta (2015); *Expansi*, Galeri Nasional Indonesia (National Gallery of Indonesia), Jakarta (2011); *Indonesian Kinetic Art Exhibition: CIGE 2009*, Koong Gallery, Beijing, China (2009).

Artist Highlight

Argya Dhyaksa

When scribbles turned to art.



Argya Dhyaksa, *Breakfast Surreal*, 2016.

Starting off with his scribbles and sketches, Argya Dhyaksa's piece was eventually delivered in a real 3-D form of his doodles. The transformation birthed some cheerful and fun object installation. With his raw finishing touches, Argya portrays a piffling (*ngawur*) imagination that fill his head on a daily basis. His installation is then completed with the accompany of interactive visual puns.

Each object holds almost no correlation with each other, nor does the wordplay that appear in his artworks. The absence of connection however, is arguably the essence of Argya's pieces; a portrait of humans' subconscious minds which make up our creative innovation process. Such intangible unit is indeed surreal and rather absurd should it be perceived from a realistic point of view.



Argya rejects the general convention of artistic creation; he allows his whole imagination to be directly poured into his pieces, with the absence of any filters or concepts.

And yet, a lot of Argya's works reference pop culture such as fictional characters/cartoons, urban slank, commercial objects as well as global issues that are packed in communicable forms.

In his art piece titled *Breakfast Surreal*, Argya interchange the word *Kyubi* (a character in a known cartoon) with the word *Ubi* (Indonesian for tuber), similar though very different in meaning. The two non-related words were joined as a sentence without any intention of generating a comprehensible meaning. The phrase "*I don't want to grow up*" initiates and unifies his whole piece, as if it was Argya's way to state his reluctance of letting his childhood go.

Argya Dhyaksa participated in numerous local and international art exhibition, namely *Jakarta Contemporary Ceramic Biennale*, Galeri Nasional Indonesia (National Gallery of Indonesia), Jakarta (2014) and *Art Central Hong Kong*, Hong Kong (2016). In 2015 Argya's solo exhibition, *Labirin Diksi: Maju Mundur Pantang Terus*, was held in Suar Art Space, Jakarta.

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RACHEL GALLERY

Back Office

Jl. Kelapa Puan Timur V Blok NB 5 No.26
Kelapa Gading, North Jakarta, Indonesia 14240
Office: +6221-4531618

info@rachelgallery.com - www.rachelgallery.com