

Jakarta

ART JAKARTA
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JCC SENAYAN
BOOTH D5

DARI
KE
TANAH

From Earth to Earth
The Santiniketan & Indonesia Story



ART MAGNUM
ART AGENDA

DARI TANAH KE TANAH

FROM EARTH TO EARTH THE SANTINIKETAN & INDONESIA STORY

The influence of Indian culture and religion is well-known in Indonesian art and culture, particularly in the pre-colonial era. But in the modern era, interactions between India and Indonesia continue to be meaningful because of the self-directed travels of artistic and cultural luminaries such as Rabindranath Tagore, Affandi and Rusli and the exposure to new sights, sounds and sensations that comes with travel and cultural immersion.

The 21st century Asian artworld is still largely a fragmented one. Rare are the intra-Asian connections that we can and seek to make with so much of our frames to understand, write about and promote artworks still aligned to the west as a result of 20th century legacies.

This moment marks a centennial since the establishment of Nobel laureate Rabindranath Tagore's Visva-Bharati in Santiniketan. This year also marks the 95th anniversary of his journey with compatriots to Southeast Asia in 1927 where he spent the greatest amount of time in Bali and Java. His visit created the first cultural bridge of the 20th century between India and Indonesia. Therefore, Santiniketan - and more specifically the artists for whom the experience of Santiniketan has been formative in their careers - is an appropriate place to begin exploring.

Dari Tanah Ke Tanah brings together the works of seven distinguished modernists – two Indonesians and five Indians – whose works illustrate various facades of the unique experiences that Santiniketan brought for them individually.

It demonstrates - amongst other things - how the Bengal School of Art is not just about the world's communion with India but how it forged a pan-Asian connection that is exemplary for us in the 21st century.

**DARI TANAH KE TANAH.
COMMUNION OF ASIA AND THE WORLD WITH INDIA.
UNIVERSAL HUMANISM.**

100 years ago, Indian poet, philosopher and Nobel laureate Rabindranath Tagore founded Visva-Bharati, a nationalist and pan-Asian-centric educational institution in Santiniketan, India. It was noted for conducting open-air classes such that the act of seeking knowledge is never divorced from Mother Nature. It rejected the strictures of colonial education and sought to move away from the axis of western modernism to find and define the essence of Asian art. In this way, it espoused a universal humanism that is ingrained in the learners who have been to Santiniketan.

1921

Rabindranath Tagore establishes Visva-Bharati in Santiniketan in December.

1927

Tagore and a few compatriots travels to Indonesia and gathered material relating to the influence of ancient Indic culture in Southeast Asia, particularly in Bali and Java. He visited the nationalist education movement Taman Siswa in Yogyakarta, seeing it as a parallel to Visva-Bharati in Santiniketan.

1932 - 1951

Amongst others, Rusli and Affandi lived and studied in Santiniketan.



Rabindranath Tagore in Taman Siswa in Jogjakarta in 1927.



Rabindranath Tagore in Borobudur in 1927.

Affandi
Rusli

Binod Behari Mukherjee
Somnath Hore
Reba Hore
Jogen Chowdhury
Chandana Hore

DARI TANAH KE TANAH.
FROM INDONESIA TO INDIA.
SOJOURNS OPENING UP MINDS.
AND INDIA TO INDONESIA.

Between 1932 and 1938, Rusli studied at Santiniketan, receiving a holistic education in painting, dance, music, literature and philosophy. He was the first Indonesian artist to do so; the brevity of expression in his art derives from the aesthetics of eastern art and reveals the pervasive influence of Santiniketan.

Affandi was granted an opportunity to study in Santiniketan by the Indian government in 1949. He arrived as a mature student to Santiniketan, and instead spent two years until 1951 travelling widely within India. This time was profound in his artistic development. Untethered and liberated from the familiar, and experiencing heightened sensations towards new environments as a sojourner, Affandi came into being as an expressionist painter in India.

Fast forward to today. This exhibition features selected works of Rusli and Affandi that speaks of sojourns and a sense of immersion in environments conscious only to them because of their exposure to Santiniketan's unique cultural and philosophical matrix.



Affandi with Dr. Rajendra Prasad, the first President of the Republic of India and Dr. Soedarsono, first Indonesian Ambassador to India.

ART AGENDA



Affandi (1907 – 1990)

Balinese Boat, 1965

signed with artist's monogram and dated, lower left;
oil on canvas
107.5 x 140 cm

Provenance

Private Collection, Singapore

ART AGENDA



Affandi (1907 – 1990)

Pasar dibawah pohon (Marketplace under the tree), 1964
signed and dated, lower right
oil on canvas
100 x 135 cm

Provenance

Private Collection, Indonesia

ART AGENDA



Affandi (1907 – 1990)

Aceh Village, 1978
signed with artist's monogram and dated, lower left;
inscribed 'For Pieter Gingeleit', on the reverse
oil on canvas
100 x 128 cm

Provenance

Acquired directly from the artist by Mr and Mrs
Pieter and Indrastiani Gingeleit in 1978

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Rusli (1916 – 2005)

Pura, 1965
stamped with artist's thumbprint, signed and dated, lower right
oil on canvas
35 x 35 cm

Provenance

Private Collection, Indonesia

ART AGENDA



Rusli (1916 – 2005)

Pura Kahyangan, 1975
stamped with artist's thumbprint, signed and dated, lower left
oil on canvas
40 x 50 cm

Provenance

Private Collection, Indonesia

ART AGENDA



Rusli (1916 – 2005)

Pelabuhan, 1971

stamped with artist's thumbprint, signed and dated, lower right
oil on canvas
34 x 34 cm

Provenance

Private Collection, Indonesia

ART AGENDA



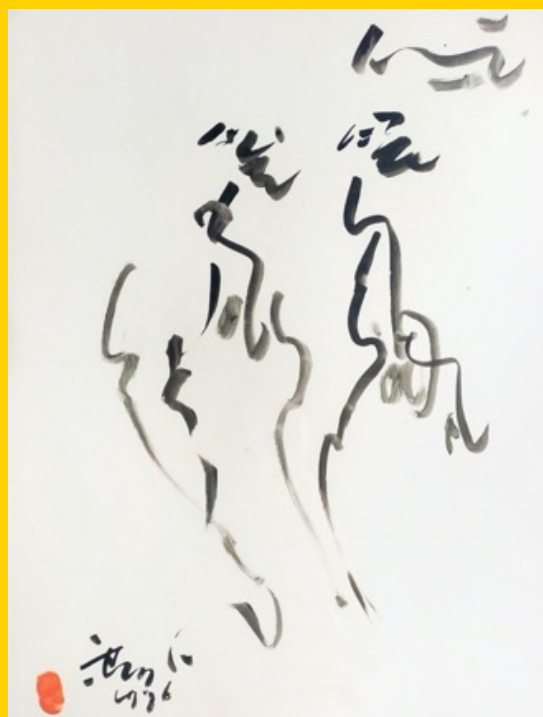
Rusli (1916 – 2005)

Nelayan-nelayan, 1971
stamped with artist's thumbprint, signed and dated, lower left
oil on canvas
34 x 34 cm

Provenance

Private Collection, Indonesia

ART AGENDA



Rusli (1916 – 2005)

In Conversation, 1976; *In Conversation*, 1976
stamped with artist's thumbprint, signed and dated, lower left;
stamped with artist's thumbprint, signed and dated, lower right;
watercolour on paper; watercolour on paper
52 x 40 cm; 52 x 40 cm

Provenance

Private Collection, Indonesia

ART AGENDA



Rusli (1916 – 2005)

Landscape, 1977; Landscape, 1977
stamped with artist's thumbprint, signed and dated, lower left;
stamped with artist's thumbprint, signed and dated, lower right;
watercolour on paper; watercolour on paper
40 x 52 cm; 40 x 52 cm

Provenance

Private Collection, Indonesia

**DARI TANAH KE TANAH.
FROM INDIA TO INDONESIA.
A CULTURAL BETHREN.**

This exhibition also features the works of key Indian modern artists who taught or passed through Visva Bharati in Santiniketan. Amongst them - pioneer artist Binod Behari Mukherjee who developed a philosophy of contextual modernism; the Hore family of artists: father Somnath, sculptor, printmaker and perceptive observer of human drama, mother Reba, who served up a distinct emotive aspect to her works depicting the human condition and daughter, Chandana Hore, for whom colours convey complex expressions and state of mind in her portraits. Rounding up the selection is Jogen Chowdhury who wrought sensitivity into his depiction of figures.

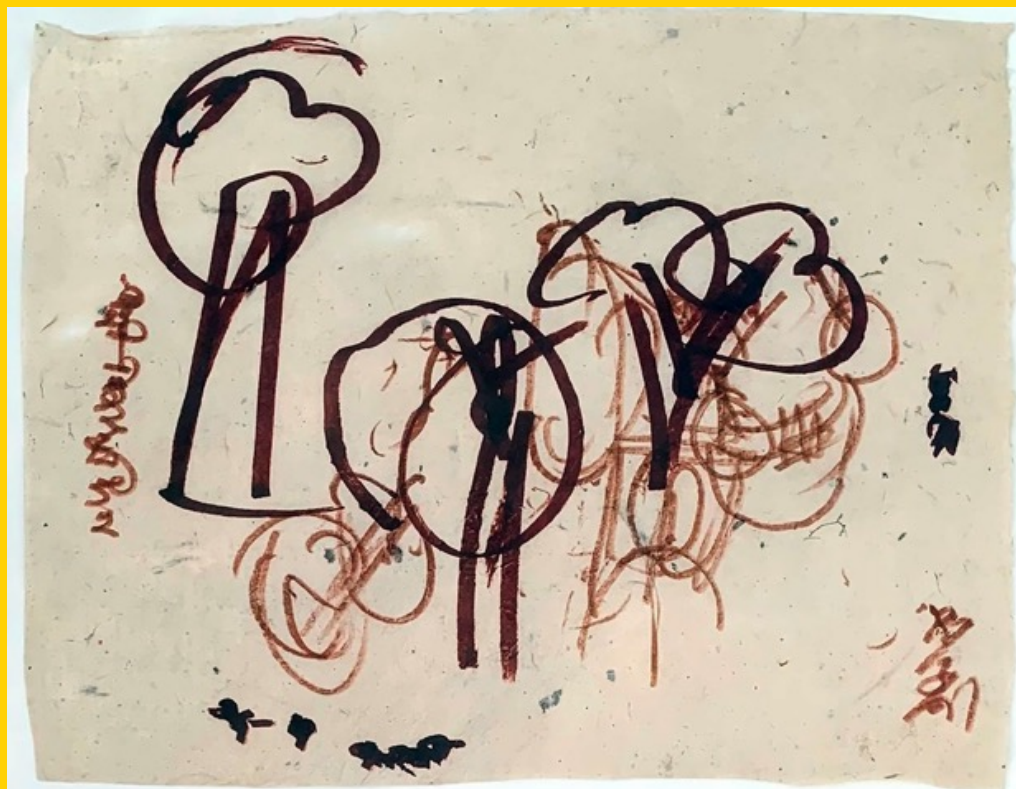


Binod Behari Mukherjee (1904 - 1980)

Untitled
drawing on Nepalese handmade paper
23 x 34.5 cm (9 x 13.5 in)

Provenance

From the collection of the late Somnath Hore



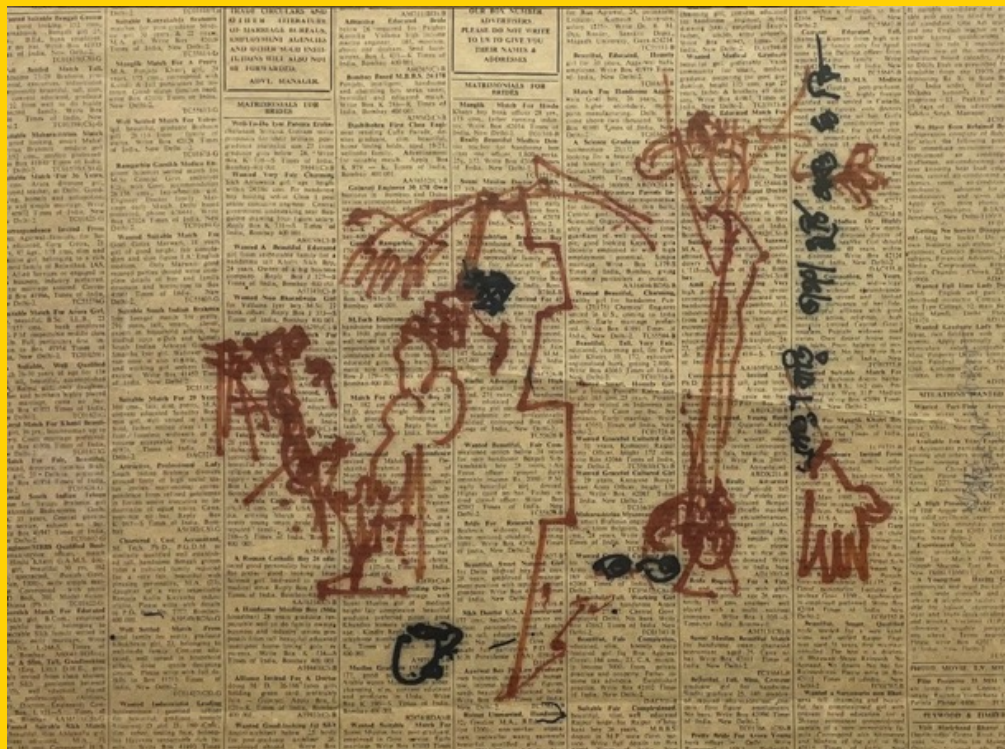
Binod Behari Mukherjee (1904 - 1980)

Untitled
drawing on Nepalese handmade paper
23 x 29.5 cm (9 x 11.5 in)

Provenance

From the collection of the late Somnath Hore

ART AGENDA



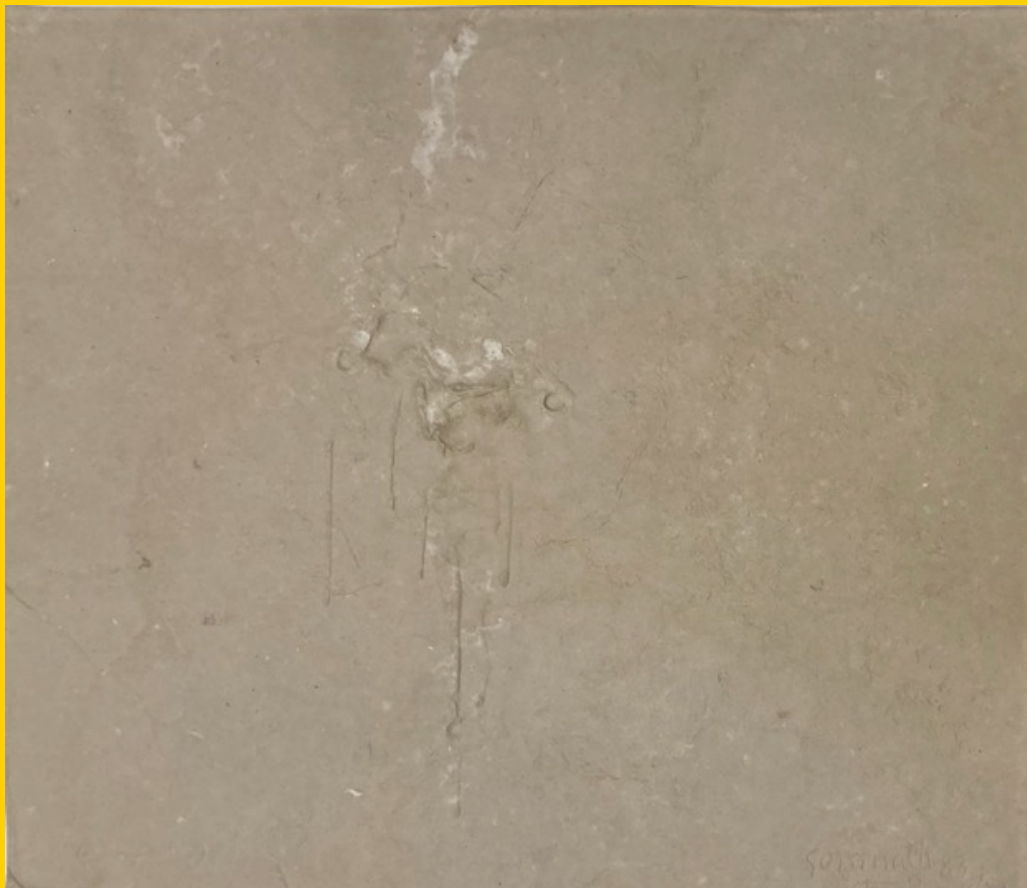
Binod Behari Mukherjee (1904 - 1980)

Untitled
drawing on newspaper
30.5 x 42 cm (12 x 16.5 in)

Provenance

From the collection of the late Somnath Hore

ART AGENDA



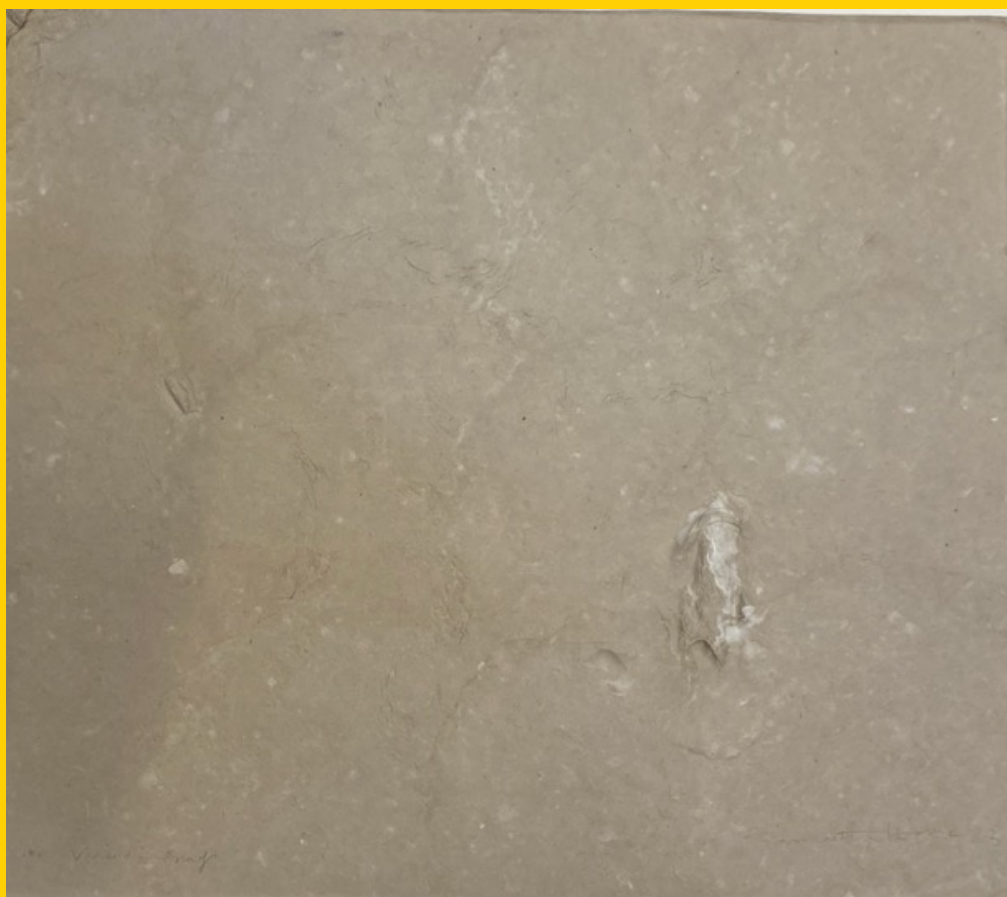
Somnath Hore (1921 - 2006)

White on white (Wounds), 1983
paper pulp print, variation proof
38 x 44.5 cm (15 x 17.5 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Somnath Hore (1921 - 2006)

White on white (Wounds), 1983
paper pulp print, variation proof
38 x 44.5 cm (15 x 17.5 in)

Provenance

Acquired directly from the artist's family



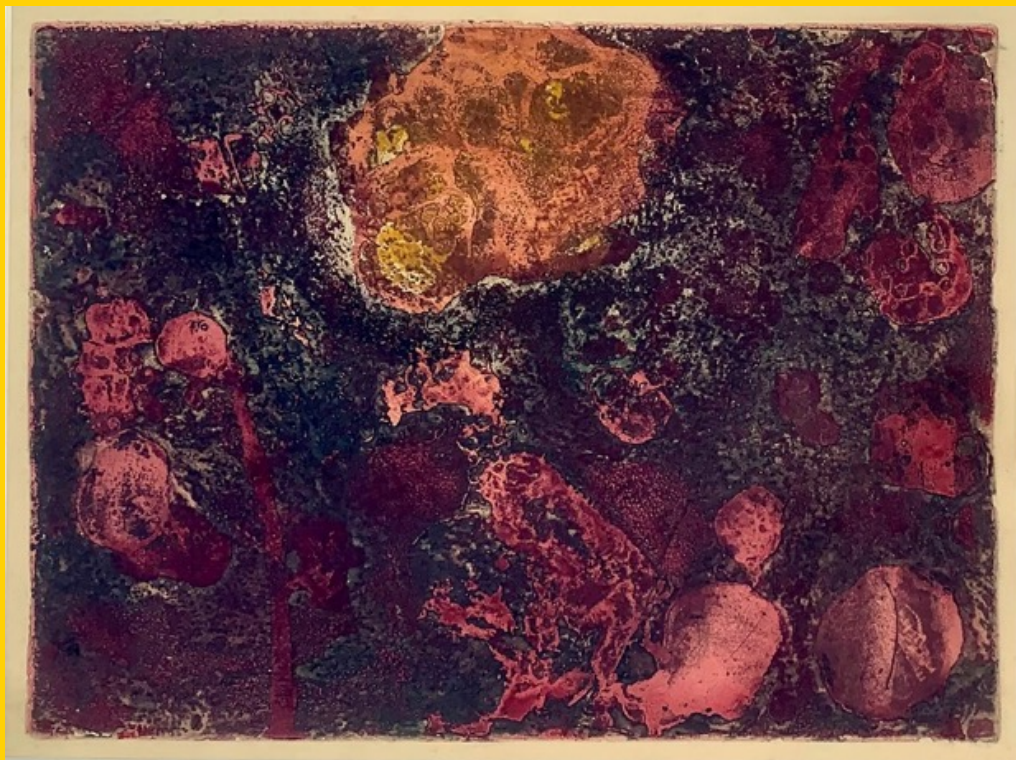
Somnath Hore (1921 - 2006)

Untitled, 1978
editioned, signed and dated, bottom
aquatint on paper, artist's proof
33 x 44.5 cm (13 x 17.5 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Somnath Hore (1921 - 2006)

Untitled, 1983
coloured intaglio on paper
28 x 38 cm (11 x 15 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Somnath Hore (1921 - 2006)

Untitled, 1983
coloured woodcut on Nepalese paper
11.5 x 14 cm (4.5 x 5.5 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Somnath Hore (1921 - 2006)

Untitled, 1972
editioned, signed and dated, bottom
lithograph on paper, artist's proof 8 of 10
44.5 x 31.5 cm (18 x 12.5 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Somnath Hore (1921 - 2006)

Dogs, 1976

editioned, titled, signed and dated, bottom
lithograph on paper
28 x 38 cm (11 x 15 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Reba Hore (1926 - 2008)

Untitled
signed, upper left
oil on canvas
40.5 x 30.5 cm (16 x 12 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Reba Hore (1926 - 2008)

Untitled

signed, bottom left

ink and wash on paper

30.5 x 26.5 cm (12 x 10.5 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Reba Hore (1926 - 2008)

Untitled
signed, upper left
ink and wash on paper
37 x 30.5 cm (14.5 x 12 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Reba Hore (1926 - 2008)

Untitled
red oxide on paper
44.5 x 33 cm (17.5 x 13 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Reba Hore (1926 - 2008)

Untitled
red oxide on paper
44.5 x 33 cm (17.5 x 13 in)

Provenance

Acquired directly from the artist's family

ART AGENDA



Jogen Chowdhury (b.1939)

Untitled, 2022

signed upper left, signed with an artist's monogram and dated, lower right
pen and pastel on paper
21 x 10 cm (8.3 x 4 in)

Provenance

Acquired directly from the artist

ART AGENDA



Jogen Chowdhury (b.1939)

Untitled, 2019

signed and dated twice, upper left

Chinese ink on paper

23 x 35.5 cm (9 x 14 in)

Provenance

Acquired directly from the artist

ART AGENDA



Jogen Chowdhury (b.1939)

Untitled, 2019

inscribed, upper left, signed and dated, upper right
ink on paper

21.5 x 28 cm (8.4 x 11 in)

Provenance

Acquired directly from the artist

ART AGENDA



Chandana Hore (b.1964)

Untitled

signed with artist's initials, lower right
oil on canvas
76 x 102 cm (30 x 40 in)

Provenance

Acquired directly from the artist

ART AGENDA



Chandana Hore (b.1964)

Untitled

signed with artist's initials, lower right
oil on canvas
76 x 102 cm (30 x 40 in)

Provenance

Acquired directly from the artist

ART AGENDA



Chandana Hore (b.1964)

Untitled

signed with artist's initials, lower right
oil on canvas
61 x 76 cm (24 x 30 in)

Provenance

Acquired directly from the artist

ART AGENDA



Chandana Hore (b.1964)

Untitled

signed with artist's initials, lower right
oil on canvas
61 x 76 cm (24 x 30 in)

Provenance

Acquired directly from the artist

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