



February 14-17, 2019  
Hollywood Roosevelt Hotel  
7000 Hollywood Blvd

**Aliansyah Caniago**  
**Heri Dono**  
**Mella Jaarsma**  
**Eddy Susanto**

presented by

**BAIK + KHNEYSSER**

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**BAIK + KHNEYSSER**

is pleased to present works by Aliansyah Caniago, Heri Dono, Mella Jaarsma and Eddy Susanto at the inaugural iteration of the Felix Art Fair in Los Angeles.

This group exhibition provides contemporary insights into the burgeoning Indonesian art scene through artistic practices that grapple with foreign influence, racial mystification, and geopolitical tensions. These works will be on display for the duration of the fair, from February 14- 17, 2019.

Despite featuring works localized to Indonesia, the discourses around these pieces extend well beyond any specific geography. Confronting questions such as what it means to belong to a nation? Or how a disapproving republic can comply with its partisan leaders? The works featured here deal with the subsequent complications of multi-culturalism and globalization. This multi-disciplinary display looks to topical conversations on America's relationship with the East and emphasizes various dynamics of cultural exchange, orientalism, and nationalistic conformity.

Heri Dono's depiction of infamous political radicals and recent U.S. presidential candidates satirically deconstructs the austerity of patriotic allegiances and one's own cultural customs. By utilizing the historical Javanese practice of Wayang puppetry, a tradition of allegorical storytelling, the artist likens contemporary world conflicts to antiquated fables, mythologies, and folklore. An act of mindful recollection, that further signifies Indonesia's post-colonial past and the broader resurgence of nationalism and intercontinental trade restrictions.

Larger two-dimensional works by Eddy Susanto delve into the social stigmas of the proverbial "other" as they relate to the fears and splendors of foreign assimilation. Sourcing Euro-centric compositions filled with exaggerated and fetishized anatomies, Susanto recreates these renditions out of writings which trace the exploitations of Eastern and Western societies. The paintings mystified portrayal of nondescript South-East Asian iconographies unearths problematic narratives of orientalism and the institutional preservation of these flawed histories. The artist's reference to "Asia in the Making of Europe" highlight the co-dependence of trans-pacific partners and questions how fair-exchange can contribute to the betterment of civilizations.

Other works, including *Point of Return Project* delve into the ramifications of such international partnerships and the volatile nature of haste transitions

into modernization. Aliansyah Caniago's often performative practice investigates the impacts of urbanization and the displacement of civilian bodies within shifting cultural topographies. His utilization of transient materials provides a glimpse into the diasporic experience and the hurdles of cultural-homogenization and rapid economic expansion.

Contemplations of the body are equally informed by both the selected artists and the venue itself. Considering the hotel-room as a vessel for domestic and international travel, visitors may examine how differing identities can co-exist within a singular environment, as well as the circumstances that allow one to be there. Artworks from Mella Jaarsma's "Domain Series" echo the functions of this pseudo-domestic space while collaging assorted bodily attributes. These sculptural garments allude to the implications of uniformity and the political rein over civil subjects. Jaarsma, along with the other artists in this exhibition, works to challenge the archetypal conformities of a given people and the powers which govern when, where, and how they're allowed to interact.

## Aliansyah Caniago

Born 1987 in Tangerang, Indonesia, Aliansyah Caniago (Alin) showed promise as both a painter and a performance artist during his studies of Art and Design at the Bandung Institute of Technology. Following his graduation in 2011, he enrolled in workshops with notable performance artists including Seiji Shimoda, Lee Wen and Boris Nieslony, and is currently training with Melati Suryodarmo.

As founder and participating artist at Ruang Gerilya, an artist collective space in Bandung which has hosted numerous panel discussions and artist workshops, Alin's contributions have been recognized through the Bazaar Art Award Jakarta 2011, the Top Honor Indonesian Art Award in Jakarta 2015 and the Bandung Contemporary Art Award 2015.

Alin's performances assume the form of creative activism: he has participated in interventions and site-specific performances, and has helped to build communities where art is fully imbued into social practice. His art has allowed him to access areas undergoing conflict and to engage with the affected peoples through his performances.



*Point of Return Project: The Ancestor* 2016 Mixed media on wasted wood 30 3/4 x 18 7/8 x 2 in



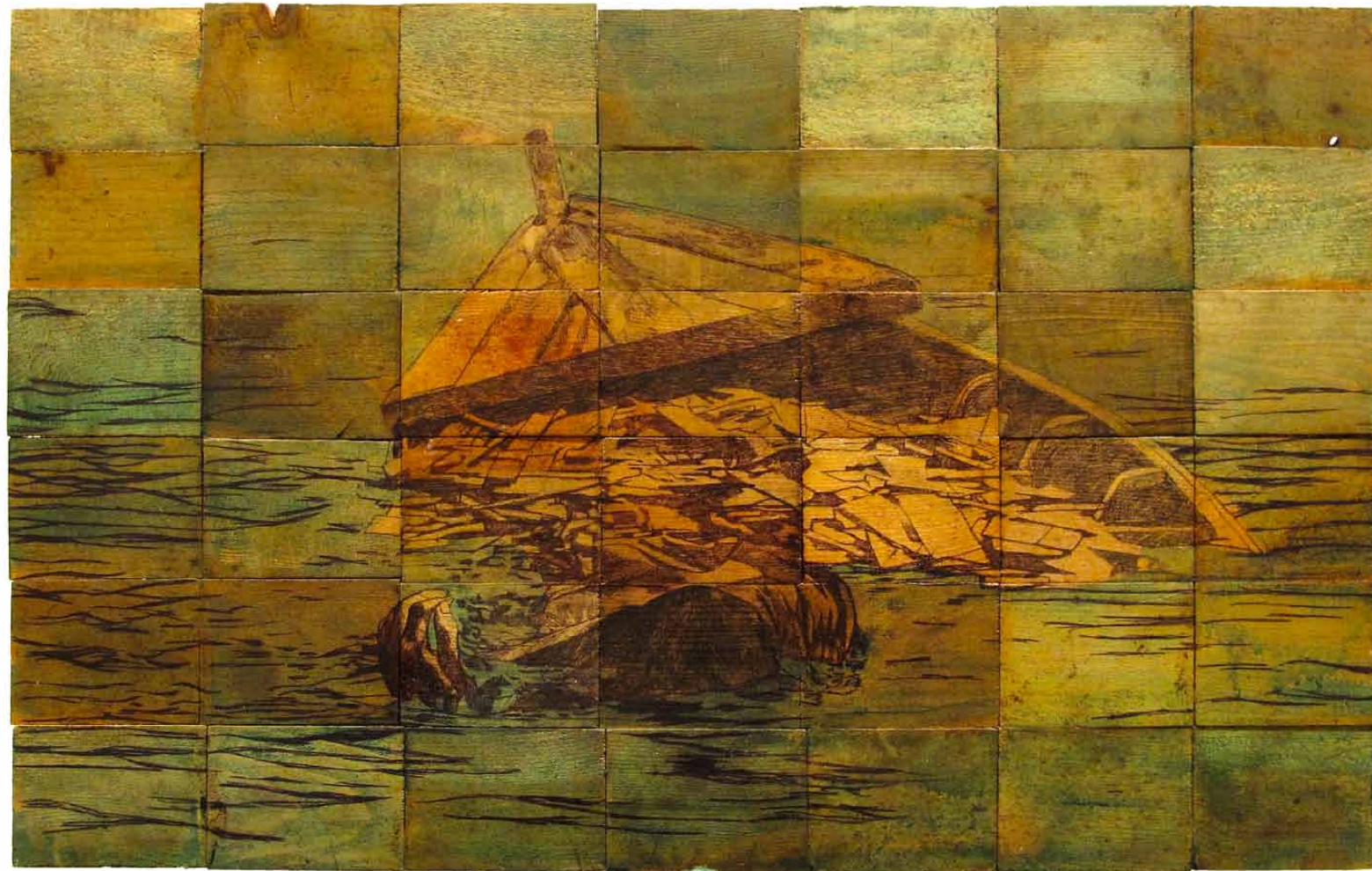


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## Mella Jaarsma

Mella Jaarsma was born in the Netherlands in 1960. She studied visual art at Minerva Academy, Groningen (1978-1984) after which she left the Netherlands to study at the Art Institute of Jakarta (1984) and at the Indonesian Institute of the Arts (1985-1986), Yogyakarta. Ever since that time, she has lived and worked in Indonesia.

Her work has been presented in numerous international exhibitions, including the Yokohama Triennale (2005), *Accidentally Fashion* (2007) Museum of Contemporary Art - Taipei, *REAddressing Identities* (2009) - Katonah Museum - New York, *GSK Contemporary - Aware: Art Fashion Identity* (2010), the Royal Academy of Arts, London, *Singapore Biennale* (2011) - Singapore Art Museum, *Suspended Histories* (2013) - Van Loon Museum - Amsterdam, *Siasat*, Jakarta Biennale, Museum of Ceramics and Fine Arts, - *The Roving Eye* (2014), Arter - Istanbul, the Sydney Biennale, (2016).

Mella is known for her performative installations and the complex costumes made from a variety of materials, including animal skin, cocoons, squid, seaweed, political party badges, etc. Her work focuses on cultural and racial diversity. It draws on her conviction that the layers that constitute ourselves - the layers of skin, clothing, and homes, as well as our perception of other people's layers - are connected to the social domain. "We are like impermanent buildings with a façade of which the inside is changeable. The second skin that we wear is like a house in which we can appear and hide; we have to be ready to leave or inhabit it."



*Useless 1* 2016 Gouache, ink and pencil on paper 15 x 11 in



Off Season 2 2016 Gouache, ink and pencil on paper 15 x 11 in  
 Matching 1 2016 Gouache, ink and pencil on paper 15 x 11 in



Off Season - Collection 7 2016 Gouache, ink and pencil on paper 15 x 11 in  
 The Carrier 2 2016 Gouache, ink and pencil on paper 15 x 11 in





*Domain 1 & 2* 2017 Leather, metal & print on wooden plate 31 1/2 x 21 5/8 x 9 7/8 in



*Opposite Heads V* 2017 Teak wood & leather 15 3/4 x 15 3/4 x 9 7/8 in

## Heri Dono

(b. 1960 in Indonesia) has been honored with a major retrospective of his work, entitled *The World and I: Heri Dono's Art Odyssey*, at the Art1: New Museum. His work was also on view at the Changwon Sculpture Biennale and the Gwangju Biennale 2014. He has been invited to participate in several other international exhibitions including Venice Biennale in Italy (2003), the Asia Pacific Triennial at the Queensland Art Gallery in Brisbane, Australia (2002), and the Yokohama Triennial in Yokohama, Japan (2001). He is the recipient of the Academic Art Awards (presented by Jogja Gallery), the Second Annual Enku Grand Awards (presented by Gifu Prefectural Government, Japan), the UNESCO Prize for the International Art Biennial (Shanghai, China), and the Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development (The Netherlands).



*Trio Angels* 2014 Mechanical devices & fiberglass (3 pcs) 15 3/4 x 23 5/8 x 7 7/8 in





*Hillary Clinton* 2017 Acrylic on cardboard & bamboo 31 1/8 x 11 3/4 in  
*Donald Trump* 2017 Acrylic on cardboard & bamboo 30 3/4 x 11 3/4 in



*Joko Widodo* 2019 Acrylic on cardboard & bamboo 30 1/4 x 13 3/4 in  
*Dino Raurus* 2019 Acrylic on cardboard & bamboo 30 1/4 x 13 3/4 in





*Bidadari* 2018 Acrylic on cardboard & bamboo 32 1/4 x 27 1/2 in



*Soeharto* 2019 Acrylic on cardboard & bamboo 30 1/4 x 10 5/8 in





*Pendusta Ahli Adu Domba* 2018 Acrylic on canvas 49 x 59 in



*The Confrontation of Two Generals* 2015 Acrylic & collage on paper 31 x 43 in





*An Easy Going Superhero* 2015 Acrylic & collage on paper 31 x 43 in



*A Strong Governor Inside The Angry Dragon* 2015 Acrylic and collage on paper 31 x 43 in





*Busker Fest in Santa Monica* 2015 Acrylic on paper 15.5 x 11 in



*Untitled* 2015 Acrylic on paper 15.5 x 11 in





*Watching Private Journalism* 2018 Acrylic on canvas 59 x 49.5 in



## Eddy Susanto

(b. 1975 in Jakarta) graduated with a degree in Graphic Design from the Indonesian Institute of Art, Yogyakarta in 1996. Since 2007, he has had 18 solo exhibitions and has participated in numerous group exhibitions. His works have been featured in both public and private institutions such as the Singapore Art Museum; Indonesian Presidential Museum; Eddy Hartanto's Museum in Jakarta; the National gallery of Indonesia and Mask Museum Bali. Other recent highlighted exhibitions include: *10+3 Project*, Baik Art Seoul, Korea; *Occultism- A Shared Phenomenon*, ArtStage, Jakarta; *Kalatida Toward Capitalism*, ArtStage, Singapore; and Singapore Biennale: *Atlas of Mirror*, Singapore Art Museum, Singapore (2017). Featured press outlets include CNN, Business Times, Tempo, Jakarta Post and Jakarta globe. He currently lives and works in Yogyakarta.



*Oxidantism: Asian Influences on Western #3* 2018 acrylic on canvas and drawing pen 59 x 78.7 in



Details of *Oxidentalism: Asian Influences on Western #3*





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