



**THE
ARMORY
SHOW**

BAIK + KHNEYSSER

The Armory Show 2020

2020 VIP PREVIEW

Invitation Only
Wednesday, March 4

Mella Jarsmaa.....p. 06 - 17

Jompet Kuswidananto.....p. 18 - 27

2020 PUBLIC DAYS

Thursday, March 5 | 12-8 pm
Friday, March 6 | 12-8 pm
Saturday, March 7 | 12-7 pm
Sunday, March 8 | 12-6 pm

ADDRESS

711 12th Avenue
Pier 90 and Pier 94
New York City

Booth #P27

Baik + Khneysser is pleased to present a two-person installation, featuring works by Mella Jaarsma and Jompét Kuswidananto, in the “Presents” section of the Armory Show at booth P27 from March 4 – 8, 2020.

Works by Dutch-born, Mella Jaarsma, include photographic documentation and artist made garments used for a site-specific performance conducted during the fairs opening reception. A gesture that builds on the artist’s continued practice of constructing tapestries made of cultural signifiers that allude to ways in which trade, globalization, and diaspora affect individualism within larger political structures.

Similarly, Jompét Kuswidananto focuses his attention towards installations of banal objects that present conceptual discourses around collective hardship and cultural uncertainty. Although physically devoid, the implied figures within his work hold a strong presence as displays of regalia and defaced domestic goods reveal a literal and ideological emptiness that is perhaps more visceral than either object’s original form.

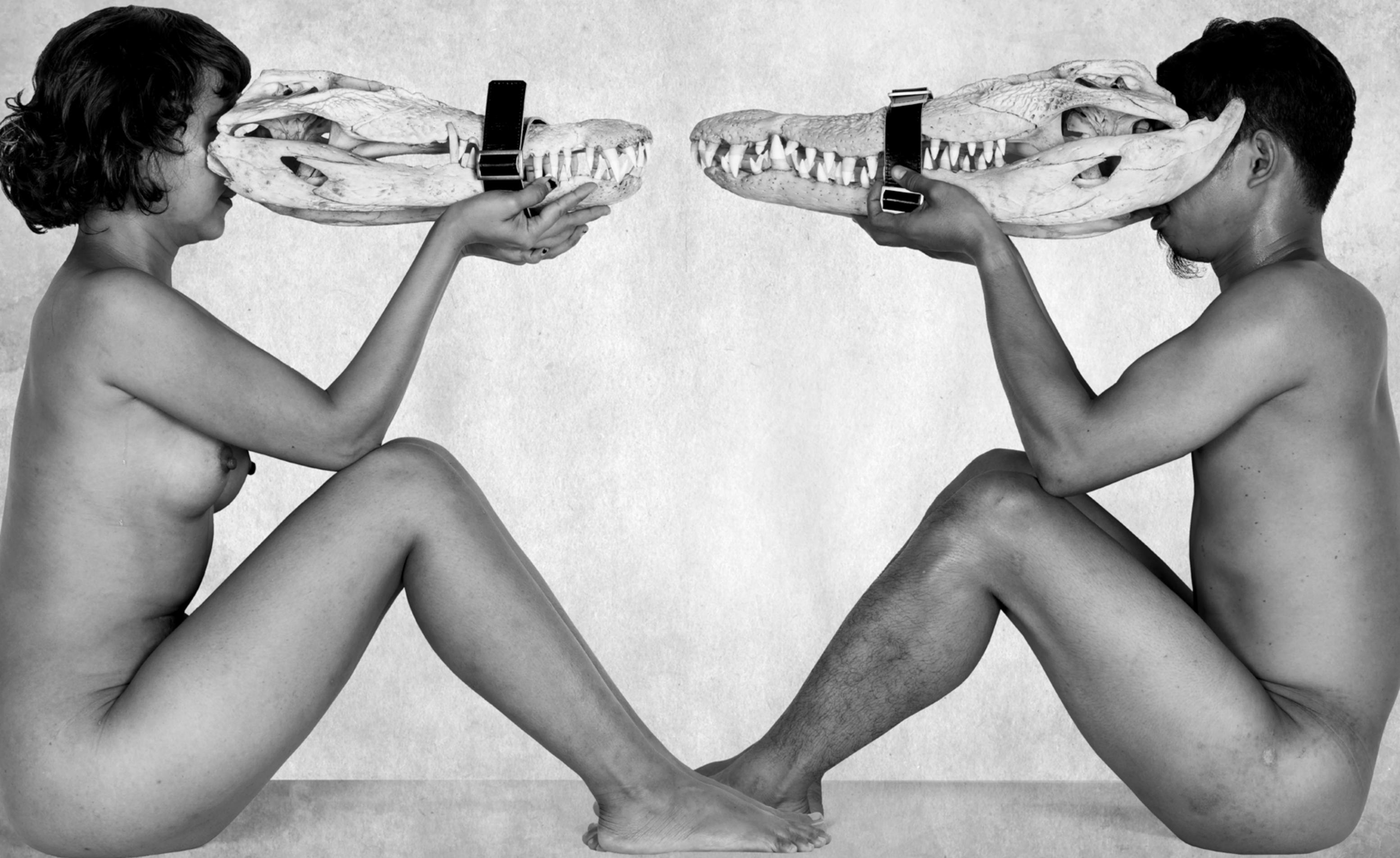
The gallery’s installation will further examine each artists relationship to the body politic as well as their use of void to contemplate its multiple allusions to Indonesia’s checkered relationship with foreign influence and government reform. From references to Indonesia’s colonial period, to suggestions of cultural fluidity, this installation exposes the figure as a malleable construct—transformed endlessly by trauma. This focus on reinvention poses increasingly complex and interconnected challenges that address globalized modernity as something equally haunting and hopeful.



Mella Jaarsma, born in the Netherlands in 1960, has become known for her garment-based installations and her focus on forms of cultural representation within clothing, the figure, and local traditions. She studied visual art at Minerva Academy in 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 in Yogyakarta (1985-1986). She has lived and worked in Indonesia ever since. In 1988, she co-founded Cemeti Art House, Indonesia's first space for contemporary art, which to this day remains an important platform for young artists and art workers within the region.

Jaarsma's work has been presented widely in exhibitions and art events in Indonesia and abroad, including: the 20th Sydney Biennale (2016); 'The Roving Eye', Arter, Istanbul(2014); 'Siasat – Jakarta Biennale', Museum of Ceramics and Fine Arts, Jakarta (2013); 'Suspended Histories', Museum Van Loon, Amsterdam (2013); 'Singapore Biennale', Singapore Art Museum (2011); 'GSK Contemporary – Aware: Art Fashion Identity', the Royal Academy of Arts, London(2010); 'RE-Addressing Identities', Katonah Museum, New York (2009); 'Accidentally Fashion', Museum of Contemporary Art, Taipei (2007); Yokohama Triennial (2005), and many others. Her work is part of the collection of the Queensland Art Gallery, Brisbane, Australia and the Singapore Art Museum, amongst others.







Feeding The Nation 1
2020

Photograph printed on hahnemuhle paper
33.4 x 30 inches, 33.4 x 52.9 inches, 33.4 x 30 inches
Edition 1/5 plus 2 AP

These works are meant to rethink basic human needs and questions how our bodies cope with a world, where excess has become common place. Inspired by local historical sculptors, these works pose a patriarchal framework to address the relationships between those who serve and those who consume.

These two works are inspired by the 'offerings' associated with Indonesia's past and harcken traditional ceremonies intended to rectify imbalance. Although often seen as an act of gratitude offerings, in nature, require a cost or sacrifice to others. Utilizing maternal signifiers, Mella Jaarsma implicates the female body in this performance to reconsider the dynamics between our insatiable lust for consumption and the basic necessities required for human survival.





Bathroom dress 1
2019
Gouache, ink, and pencil on paper
11.8 x 8.25 inches



Feeding The nation Tap 1
2020
Gouache, ink, and pencil on paper
11.8 x 8.25 inches



Feeding The nation Tap 12
 2020
 Gouache, ink, and pencil on paper
 11.8 x 8.25 inches



Feeding The nation Tap 8
 2020
 Gouache, ink, and pencil on paper
 11.8 x 8.25 inches



Jompert studied Communications at Gadjah Mada University in Yogyakarta. Originally trained as a musician, Jompert turned to the visual arts and went on to work within the local Yogyakarta art community. In 1998 he began working with 'Teater Garasi,' a multidisciplinary collective of artists presenting shows that reflect Indonesian life after the fall of the Suharto regime, Jompert continues to work within this collective today. He works across a diverse range of mediums including installation, video, and sound-based performances. His works explore Indonesia's history and the complexities of contemporary life in a globalized world.

Jompert has received major awards including the Prudential Eye Award and 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 – Jompert 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. Public collections include Mori museum, National gallery of Victoria Melbourne, Sharjah Foundation, and the Singapore art museum.



Saint
2020

Leather, clothes, synthetic hair, iron
68.9 x 86.61 x 23.62 inches

Both an act of destruction and renewal, this drawing is created through the scorching of contour lines and writing into a locally sourced rug. The artwork's text is sourced from a spell rooted in Indonesian folklore that claims to provide its subject with bulletproof skin. This spell was an invention of citizens during the country's colonial-period which addressed the growing fear of firearms that were used prolifically by colonial rulers and government officials of the time. The figures pictured within the artwork depict ritualistic traditions believed to be associated with this act of conjuring.

Iconoclastic actions such as the destruction/ vandalizing of monuments and colonist's property, including rugs and tapestries, were common occurrences throughout Indonesia's anti-colonial movements and still remain a symbol of rebellion.





Real ingun
amabab azki
kameng woyo
blanblan wesi
kurang
sakulan sageblok
kandak oloket kawal
balungku wesi kalitku
lambogo dagungku woyo
kenkanehan barukul
kinemulan
woyo inlan
Mokmok
suklan
saking
bragadatan
hellasi
minis bedak
ngantik dadi karik
tan kumom ing
badanku
saking kersaning
Allah

On Mantras
2020
Fire burning on carpet
59.06 x 59.06 x 1.18 inches



Memories on jute
2020
Jute clothes, ink
19.69 x 47.24 x 2.76 inches

© 2020 Baik Art

This eCatalogue is published in conjunction with The Armory Show in New York from March 5, 2020, through March 8, 2020.

No portion of this eCatalogue may be reproduced, stored in a retrieval system or transmitted in any form, or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission from the writer, artists and Baik art.

For enquiries, please contact
baik@baikart.com
josh@baikart.com
judithkhneysser@gmail.com

Catalogue Design:
Chris Rivas

LOS ANGELES
2600 S. LaCienega Blvd Los Angeles CA 90034 310-842-3892 info@baikart.com
www.baikart.com

BAIK + KHNEYSSER