



✦ Mujahidin Nurrahman  
**Intention**  
Paper Handcut,  
Ink, Acrylic,  
Wood, Glass  
90 x 170 cm  
2019



✦ Mujahidin Nurrahman  
**Motive**  
Paper Handcut,  
Ink, Acrylic,  
Wood, Glass  
90 x 170 cm  
2019



✦ Mujahidin Nurrahman  
**Necklaces**  
Paper Handcut,  
Wood, Glass  
160 x 90 cm  
2019



✦ Rendi Raka Pramudya  
**Kehendak Dalam Penciptaan #13**  
Oil and Acrylic  
Paint on Perspex  
90 x 90cm  
2019



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ART EXPO MALAYSIA 2019  
OCTOBER 11-13, 2019  
MATRADE EXHIBITION AND  
CONVENTION CENTRE (MECC)  
KUALA LUMPUR - BOOTH B6 & B7



Eldwin Pradipta  
Etza Meisyara  
Mujahidin Nurrahman  
Rendi Raka Pramudya  
Restu Taufik Akbar  
Patriot Mukmin

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✦ Rendi Raka Pramudya  
**Kehendak Dalam Penciptaan #13**  
Oil and Acrylic Paint  
on Perspex  
80 x 120 cm  
2019

✦ Rendi Raka Pramudya  
**Kehendak Dalam Penciptaan #2**  
Oil and Acrylic Paint  
on Perspex  
80 x 120 cm  
2019



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## Beyond Painting: Extend the Boundaries

Asmudjo J. Irianto

Although it is frequently stated that contemporary art has little to no medium restrictions—as anything can be a work of art—painting remains one of the most popular mediums. In fact, within the realm of contemporary art, painting arguably has experienced a revival. Because contemporary painting does not hold underlying ideology, basic principles, and standards of aesthetic quality, painting has evolved and diversified into many forms.

This showcase, *Beyond Painting: Extend the Boundaries*, presents six artists whose works relate mutually with painting discourses. They are Eldwin Pradipta, Etza Meisyara, Mujahidin Nurrahman, Patriot Mukmin, Rendi Raka Pramudya, and Restu Taufik Akbar.

It may seem farfetched to call their artworks “painting”, but in spite of appearance, they are quite close to its notions. The longstanding existence of painting in the contemporary era owes itself to the history of modern art. In its paradigm, fine art is essentially painting; so, the history of modern art can also be seen as the history of painting. Contemporary art theories and discourses are the legacies of modern art. Passed down along with those are also the propensity to hold in high regard the concepts. In hindsight, the infrastructure and intrinsic values of nowadays art are substantially a continuation of modern art history. Therefore, the survival rate of painting—as well as its significance in the contemporary art world—relies on various experiments to expand further the boundaries and the possibilities of painting.

Take, for example, Eldwin Pradipta’s works: he makes a set of video installation, projecting a painting resemblance without any actual, tangible painting in sight. It was a sort of critique on the art market issue, where paintings are relatively much easier to sell than other forms of artwork. In a similar manner, although quite the contrary, Patriot Mukmin’s paintings also act as an optical illusion, made by modifying the surface with woven technique. He juxtaposes different portraits, weaving them into one. The result displays dual images. We can see how the said interlaced pictures deliberately shape geometric calligraphies.

While Eldwin Pradipta and Patriot Mukmin are playing with the generalized concept of painting, Restu Taufik and Etza Meisyara’s works remain faithful to the two-dimensional aspects of it, that is to apply paint or color to a level surface. However, that does not mean they stick to the traditional medium or visualization. Restu Taufik occupies the stainless steel as the painting surface. He uses a polyurethane paint on the curved stainless-steel mirror surface instead of regular artist’s oil paint. There is a slight immaterial aspect of the surrounding captured by the surface of the stainless mirror – which is always present as hollowness within the paint layers.

Etza Meisyara also utilizes metal. She explores the copper plate to serve as the surface of her artworks and exposes it to chemicals to produce a distinctive, rustic visual aesthetic. As a result, her oeuvres give off poetic and sublimation aspects of nature.

On the other hand, Rendi’s layers Perspex sheets to process to create unique visual effects, thus offering a rich visual experience to the audience. The composition of each layer will interact with other segments, build visual dynamics, and interacting with each other. His other works also use Perspex – but this time, they are distorted and deformed so much they no longer look like conventional, two-dimensional paintings.

Then there are Mujahidin Nurrahman’s paper creations. They are of immaculate artistry, as he painstakingly cut papers into intricate arabesque patterns. He attempts to articulate the problems of Islamic identity, which too often is associated with violence and terrorism. These works seek to question and ward off such stereotypes.

We hope that the works in this showcase will spark discussion and discourse on contemporary painting, so artists will not stagnate in their comfort zone instead of looking for new possibilities in painting. Isn’t this a perfect opportunity to break through, and explore every option of painting in the contemporary art scene?

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the Gate of art discovery



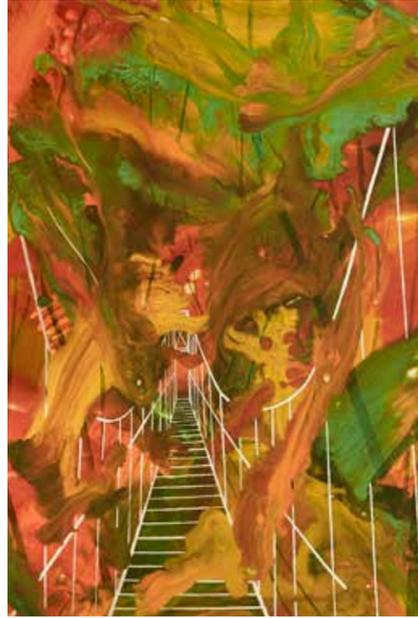
← Etza Meisvara  
**Wind Tunnel**  
Salt and Ammonia on Copper Plate  
100 x 100 cm  
2019

← Etza Meisvara  
**Son of Soil**  
Salt and Ammonia on Copper Plate  
100 x 100 cm  
2019

← Etza Meisvara  
**Holy Water's**  
Salt and Ammonia on Copper Plate  
100 x 100 cm  
2019

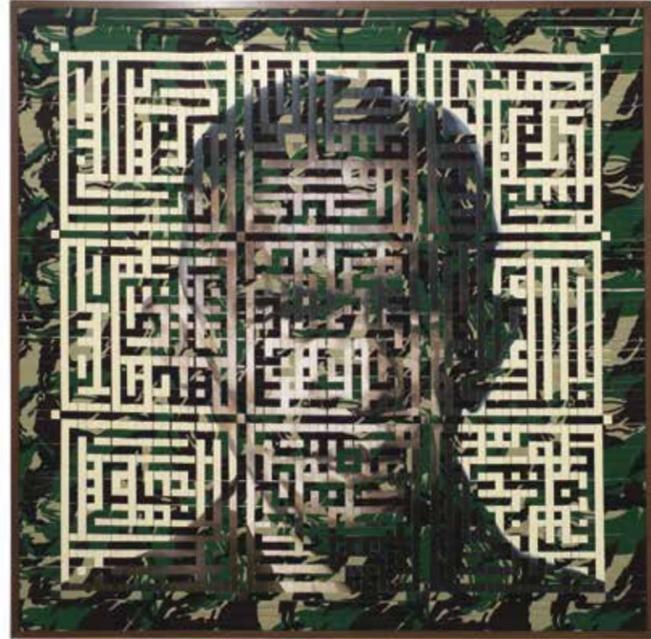


← Restu Taufik Akbar  
**(IN)MATERIAL TRUTH: 'Mother Nature #1'**  
Polyurethane and vitrail on stainless steel mirror plate  
160 x 100 cm  
2019



← Restu Taufik Akbar  
**(IN)MATERIAL TRUTH: 'DEVOTION'**  
Polyurethane, Nitrocellulose and Vitrail on Stainless Steel Plate  
122 x 81cm  
2019

← Restu Taufik Akbar  
**(IN)MATERIAL TRUTH: 'Comes Back Again (Better Times)'**  
Polyurethane and vitrail on stainless steel mirror plate  
130 x 122 cm  
2019



→ Patriot Mukminin  
**Al-Fatihah #2**  
Woven Painting, Oil on Canvas and Camouflage Military Fabric  
150 x 150 cm  
2018



→ Patriot Mukminin  
**Dzkr**  
Woven Photographs  
120 x 270 cm  
2019

→ Eldwin Pradipta  
**Other Parts Sold Separately (#1 #2 #3 #4)**  
3.5 inch LCD screen, single channel video, acrylic  
2 minutes  
15 x 15 x 4.5 cm (each)  
2019

