

# Zico Albaiquni

## *Is this parochial or international? Does it really matter?*

18 September to 2 October 2021

Yavuz Gallery is proud to present Indonesian-artist Zico Albaiquni in *Is this parochial or international? Does it really matter?*. The exhibition is a two-part presentation; the first taking place in Singapore, and the latter in Albaiquni's home country of Indonesia in March 2022.

*Is this parochial or international? Does it really matter?* features a new suite of paintings in the artist's signature vibrant and multicoloured style that taps into art history and the congruence between translating local truths and Western-held ideals. Albaiquni's works serve as an index to investigate discourses on museological culture, exhibition-making, and decolonisation in the Indonesian art history canon. Highlighting its wide-ranging implications and deep entanglements on global narratives, the artist charts the development of Indonesia alongside its influence on expansionist policies and creations of stereotypes of the colonised.

True to his artistic engagement and practice, Albaiquni weaves specific iconographies and slivers of critical thinking from a wide array of seminal artists – contemporaries and luminaries alike including: the 1980s "Gerakan Seni Rupa Baru" (New Art Movement); performance artist Fajar Abadi, fervent humanitarian activist and artist Semsar Siahaan; archival photographs by Ohannes Kurkdjia; and museum dioramas and exhibition settings. *Is this parochial or international? Does it really matter?* casts an expansive query onto exoticism, global art ideals and cultural omission.

These notions are accentuated in the piece *Tales from Bad New Days*, where Albaiquni poses an opening question to the audience through its visceral composition. Taking cues from one of Marcel Duchamp's last major works, the *Étant donnés* and its depiction of the nearly naked bodies of controversial performance artist Vanessa Beecroft's *Le Membre Fantôme*, he draws parallels to liberating the constraints of perspective, the corrupt gaze, and the trappings of classism throughout the history of artmaking.

In *Don't Touch The (Modern) Art*, Albaiquni introspects the titular term – a word of caution one often hears when visiting exhibitions. He alludes this phrase to a litany, a talisman of sorts that conserves the purity of an object similar to consecration. The artist depicts this condition in the foreground of the painting where Semsar Siahaan intentionally burns a sculpture by his mentor and Abstract Expressionist Arin Dwihartono Sunaryo, after it was shown in the 1981 Fine Arts Triennial in India. Siahaan then defended his radical actions with claims to support traditional art methods which he thought was highly exploited by albeist artists. Albaiquni considers the romance of the "burning act" being the final stage of the ritual in completing Sunaryo's work, noting that the ancient practice of fire ritual for healing and purification originates from Hindu culture.

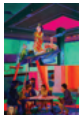
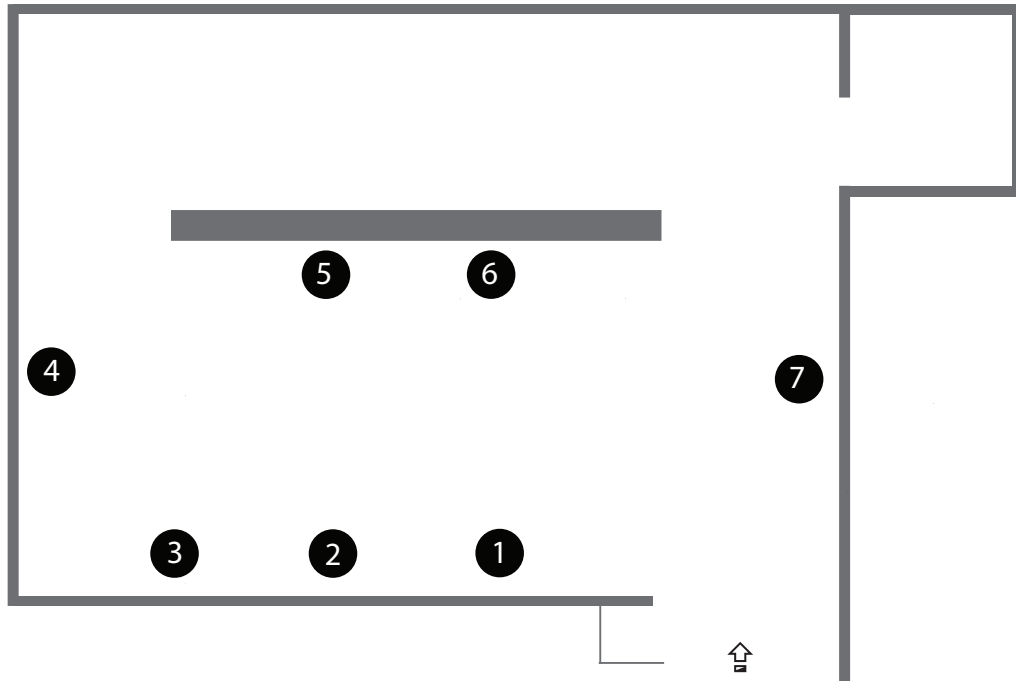
In this oeuvre, Albaiquni charts an arc that looks beyond diversifying canons, curricula, and practitioners. It recognises that we now study, teach, and display art with culturally specific methods that oftentimes get lost in translation when the past, present and future collide.

### ABOUT THE ARTIST

Zico Albaiquni (b. 1987, Indonesian) holds an MA and BFA from the Institute Technology of Bandung, Indonesia. He has exhibited extensively in Indonesia, as well as in Australia, Italy, France, Austria, Netherlands, Hong Kong and Singapore. Recent curated shows include: *On the Nature of Botanical Gardens*, Framer Framed, Netherlands (2019), *Contemporary Worlds: Indonesia*, the National Gallery of Australia (2019), 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Australia (2018-19), and *JAVA – Art Energy*, Institut des Cultures d'Islam, France (2018). He was a finalist of the 2nd Bandung Contemporary Art Award (2012), Soemardja Award (2012) and Asia Award, Tokyo DesignWeek (2015). In 2015, Albaiquni was awarded the Bundesministerium für Unterricht, Kunst und Kultur (Ministry of Education, Art and Culture, Austria) Residency, resulting in two solo shows in the capital city of Vienna. Albaiquni is collected by the Queensland Art Gallery | Gallery of Modern Art (Australia), National Gallery of Australia, Singapore Art Museum, Museum MACAN (Indonesia), Bega Valley Regional Gallery (Australia) and the Tropenmuseum (Netherlands).

## YAVUZ GALLERY

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**1 Sip! Even though the world will change tomorrow**  
2021  
Oil, acrylic and giclee on canvas  
60 x 40 cm



**3 Tear off 100 years and rest assured you'll get white as white as a white paper (homage to Rudi ST Darma)**  
2021  
Oil and giclee on canvas  
120 x 80 cm



**6 To be or to go international, that's the question!**  
2021  
Oil and giclee on canvas  
150 x 100 cm



**2 Don't Touch The (Modern) Art**  
2021  
Oil and giclee on canvas  
120 x 80 cm



**4 Tales from The Bad New Days**  
2021  
Oil and giclee on canvas  
120 x 80 cm



**7 There's a further reason not to seek linearity or origin**  
2021  
Oil and giclee on canvas  
150 x 100 cm



**5 Doa Abadi, Dunia Fantasi (Eternal Prayer, A Fantasy World)**  
2021  
Oil, acrylic and giclee on canvas  
120 x 80 cm

## YAVUZ GALLERY