

Jumaadi The buffalo





Jumaadi

The buffalo

24 November – 19 December 2020

King Street Gallery 
on William 

10am – 6pm Tuesday – Saturday
177-185 William St Darlinghurst NSW 2010 Australia
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www.kingstreetgallery.com.au

Jumaadi in his studio, Brookvale, NSW, 2020
Photo courtesy Riste Andrievski



Shadow puppets



Fetus 2019 acrylic on buffalo hide 96 x 74 cm



Sea of thorny fruit 2020 acrylic on cloth 310 x 280 cm
Commissioned by Blacktown Arts, for the *Terra inFirma* program 2020, curated by Paul Howard.

*Sing us a song a song to keep us warm.*¹

I was listening to the radio the other day and came across a program 'Why am I embarrassed to be Naked?' That began with a brief history of clothing. Clothes are so culturally embedded into our lives that, although we sometimes talk about the symbolic power of fashion and dress, the basic question of 'why clothes?' Is something we don't think about too much.²

Ancient clothes have not survived but what has are stone scrapers used in the preparation of animal hides to make something approaching what we think of as clothing. This archaeological record is a way to measure the development of clothing coupled with the assumption that in a cold climate you had to be protected. These cutting objects – shaped and held by the hand, sacred and close – now have their own resonance and power. Hides had a deeply practical use, but one could imagine the first person throwing the hide over their body and embodying the animus of the buffalo itself – performance and ritual binding itself forever to warmth and survival.

I wanted to begin with this as I feel the work of Jumaadi makes us believe in the irrational, the mystical and the mysterious – inexplicable phenomena that we thought science and enlightenment had driven from the modern world. Through Jumaadi's use of buffalo skins in particular, his trust in storytelling, his use of certain motifs with symbolic power like snakes – he takes us back to those people millennia ago gathered around fires, keeping warm and placing their trust in magic and story.

Its there when you look at the other elements that the artist uses. There is a constant recurrence of the shelter.

It's a shelter decorated inside and out, large enough for a bed. He has worked with wedding beds, sculpturally and as a reoccurring motif in his 2D works, emphasising their meaning as a portal between the earthly concerns of the flesh and the religious and community rituals of the wedding ceremony. A place where two can gather, talk and consummate - the bed as cave.

Couples populate Jumaadi's visual language – the husband and wife, a parent and a child, snake entwined – simple dichotomies like push and pull coupled with a physical intimate fecundity. The artist also uses mulberry paper that in some cultures is used as an architectural material but deployed by Jumaadi in such a physical way to be akin to lines drawn on skin and increasingly at a scale that can envelop the viewer, to take the shelter metaphor further.

Recently Jumaadi told me about the plague of ghosts that haunt Indonesia. Once they were more of a rural tradition, but now as globalisation and modernisation drives peoples to big cities they just bring those ghosts with them to deposit and populate the city. The spirit world just a breath away, and the living have to find a way of co-existing with the dead.

As the recent plague has shown us there exists a thin wall between ourselves and the spiritual world as thin as a sheet of plexiglass between yourself and a supermarket cashier the viral ghost existing in the machine of commerce.

Indigenous people know about this– the landscape of the everyday is overlayed with spiritual meaning and belief, each dip in the footpath, tree and mark could have sacred meaning and just because someone built a road doesn't make it any less sacred. Under the cobblestones not just a

beach but a sacred site, burial ground or story. And, what is a global phenomenon like Q- anon but some kind of contemporary retelling of ancient myth around blood and sacrifice? Myths so old they have always been with us, like clothes.

I've been lucky enough to work closely with Jumaadi and to visit his studio. It sits in a light industrial estate in the Northern Suburbs of Sydney. I find the trip to the Warringah Mall akin to Josephs Campbells archetype of the *Heroes Journey* with stations along the way having comparisons to Campbells different steps on the travellers path – the Call to Adventure is travelling the dangerous path on the bus in a Covid world, *The Crossing of the First Threshold* being, of course, the Spit Bridge and the *Belly of the Whale* being Warringah Mall itself.

Why not conjure a ghost on the B2 express bus? Or consider the journey to the shops to hunt down sachets of yeast, akin to that of a warrior on a quest? The ancients knew and thought about these things whilst looking at shadows on the wall, scraping away at the flesh of a buffalo skin. Like them, Jumaadi works within that zone between the seen and the unseen, the real and unreal, the banality of the bus ride alongside the magic of the everyday.

Glenn Barkley
October 2020

¹ Radiohead, Exit Music (For a Film), from OK Computer, 1997

² Why am I embarrassed to be naked?
<https://www.bbc.co.uk/sounds/play/w3cszv67> accessed 2/10/20







Tree of life 2019 acrylic on buffalo hide 93 x 89 cm



Studio, Yogyakarta, Indonesia

HIDE, CLOTH, METAL AND PAPER

Jumaadi paints in a range of mediums including paper, cloth, wood, hide and metal on both new and repurposed materials. Collecting this material is akin to the collection of the other material he needs for his painting, like stories, ideas, world views, physical and spiritual experiences. The work in this exhibition features four key mediums: cloth, buffalo hide, metal and paper. With the exception of paper, preparing both the medium and the painting is delicate and laborious, ranging from handling the skin of newly slaughtered buffalo or cow to treating the surface of the cloth with rice starch and folding and refolding the sharp edges of metal sheets. These are the vessels onto which Jumaadi paints his trees, rain, little houses, love, longing and displacement. All of this requires various forms of engagement with different communities which he has developed over the past 20 years.

Jumaadi's studio in Imogiri, Yogyakarta is located in close proximity to a village of artisans that specialise in producing the hide (kulit) puppets used to perform shadow theatre. It was his introduction to a family of artisans that enabled Jumaadi to explore the materiality of the hide. Although both cow and buffalo hide are commonly used, the buffalo hide is stronger and can be cut into larger pieces. Artisans purchase the hide once it has been scraped from the carcass of the animal and then scrape and stretch it further to the required degree of flatness and translucency. Jumaadi usually selects the pieces of hide he will use at this stage of treatment, allowing him to control the appearance and form of the hide. Once the hide has been prepared the artisans

cut, chisel and stamp the flat surface before painting it on both sides. While he follows the same techniques to produce his 'figures', Jumaadi does not attempt to cover up imperfections in the surface of the hide and consequently the qualities of the medium are much more apparent in his work than is the case in conventional hide puppets.

Meanwhile Jumaadi's introduction to the village of Kamasan in 2010 led to his production of the epic narrative paintings on cotton cloth (kain belacu). Located between the east coast of Bali and the mountain ranges of Gunung Agung, Kamasan is the centre of a painting tradition making narrative cloths for temples. There is a shared heritage between Balinese paintings and the shadow theatre - in terms of their composition the figures in paintings arranged like puppets on a screen and share the same iconographic system. Balinese paintings also look a lot like the sculptural art of the Hindu-Buddhist kingdoms of neighbouring Java, which feature stone reliefs of figures and landscapes in the same flat style as Balinese paintings. Over the past decade of periods spent living in, and visiting, this village Jumaadi has experimented with the same cotton cloth, which is starched with a rice-paste mixture. The untreated cloth is soaked in a container of rice-paste, then removed and wrung out to remove excess liquid. It is stretched over a wooden frame and fastened with nails, put in the sun to dry, then removed from the frame for polishing. A cowrie shell is rubbed across the surface of the cloth until it shines.

Dr. Siobhan Campbell



Angels 2019 acrylic on buffalo hide 69 x 107 cm



Angels 1 2019 acrylic on buffalo hide 74 x 89 cm



The curtain 2019 acrylic on buffalo hide 85 x 87 cm



The blue umbrella 2019 acrylic on buffalo hide 101 x 69 cm



Enamel on aluminium



House of love

Photo courtesy Cassandra Lehman



Bed chamber 2020 acrylic on buffalo hide 62 x 76 cm



Wedding dress 2019 acrylic on buffalo hide 108 x 78 cm



Durian migration 2020 acrylic on cloth 310 x 280 cm
Commissioned by Blacktown Arts, for the *Terra inFirma* program 2020, curated by Paul Howard.

Jumaadi

Born 1973 Sidoarjo, East Java, Indonesia

Studies

2008 Master of Fine Art, National Art School, Sydney
1997-2000 Bachelor of Fine Art, National Art School

Solo exhibitions

2020 *The buffalo* King Street Gallery on William, Sydney
2019 *Bring Me Back My Body and I Will Return Your Soul* Casula Powerhouse Arts Centre, Sydney
2018-2019 *Staging love* Maitland Regional Art Gallery, NSW
2018 *An arm and a leg* King Street Gallery on William, Sydney
Restless year & your whisper William Mora Galleries, Melbourne
2017 *½ Fish and ½ Eaten* Watters Gallery, Sydney
2016 *Landscape Oddity* William Mora Galleries, Melbourne
2015 *Landscape of Longing* Kerry Packer Civic Gallery, University of South Australia, Adelaide
Diary of Dust Watters Gallery
2014 *FORGIVE ME NOT TO MISS YOU NOT* Halsey Institute of Contemporary Art, Charleston, South Carolina, USA
Weighted William Mora Galleries, Melbourne
I Have Travelled a Long Way to Find Your Beauty Watters Gallery
2013 *The Woman who Married the Mountain* (with Cameron Ferguson), performance, Watters Gallery
The Figural Poetry of Jumaadi Art:1 Museum Jakarta, Indonesia
Cry Baby Cry Jan Manton Art, Brisbane
2011 *Pause* Watters Gallery
Illumination Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia
Landscape of Memory Expansionist Art Empire Art Galerie, Leiden, Netherlands
Traveling Light Taksu Gallery, Kuala Lumpur, Malaysia
2010 *Rain rain, come again* Watters Gallery
2009 *Unsent Letters* Legge Gallery, Sydney
2008 *Story from Cloud Rain and Sky* Legge Gallery
Home Sweet Home Art Space, Adelaide Festival Centre, South Australia
Jumaadi The Next Generation, Art Melbourne 08, Royal Exhibition Building, Melbourne
Home is not Sweet Home Gallery 4A, Sydney
Museum of Memory Project Space, National Art School, Sydney
Letters and Stories SoMA Galleries, Adelaide
2007 *Jumaadi: World Created* French Cultural Centre, Surabaya, Indonesia
2006 *Works on Paper* Legge Gallery
2005 *WS Rendra 70th Birthday* Hotel Kartika Wijaya, Batu, East Java, Indonesia
Jumaadi at Mura Clay Mura Clay Gallery, Sydney
2004 *Be-Longing* Mura Clay Gallery

2003	<i>Jumaadi at Mura Clay</i> Mura Clay Gallery <i>Mapping Memory</i> Bondi Beach Pavilion Gallery, Sydney
2002	<i>Dreams and Memories</i> Hill on Hargrave Gallery, Woollahra, Sydney <i>The Green Paintings</i> French Cultural Centre, Surabaya, Indonesia
1999	<i>One Thousand Frangipanis</i> Australian Volunteers International, Sydney <i>The Green Paintings</i> French Cultural Centre, Surabaya, Indonesia

Group exhibitions

2020	<i>Recent acquisitions</i> National Gallery of Australia, Canberra <i>Connected</i> Museum of Contemporary Art, Sydney <i>Through the window</i> AGNSW (online exhibition) <i>Mosman Art Prize</i> Mosman Art Gallery, Sydney Blacktown Regional Art Gallery, NSW
2019	<i>S.E.A. Focus</i> Gillman Barracks, Singapore <i>Inside/Outside</i> King Street Gallery on William, Sydney <i>I LOVE YOU MELISSA</i> The Lock-up, Newcastle (Curated by Courtney Novak)
2018	<i>Mosman Art Prize</i> Mosman Art Gallery, Sydney
2017	<i>Mosman Art Prize</i> Mosman Art Gallery, Sydney <i>Preview 2017</i> Watters Gallery, Sydney <i>Grounded</i> National Art School, Sydney <i>Naturally Wrong</i> [Finalist] Guirguis New Art Prize 2017, Art Gallery of Ballarat, Vic <i>National Self-Portrait Prize</i> UQ Art Museum, Qld
2016	<i>The Life and Death of a Shadow</i> for the exhibition <i>Telling Tales: Excursions in Narrative Form</i> Museum of Contemporary Art, Sydney <i>Halfway to the light, halfway through the night</i> for the exhibition <i>The Dobell Australian Drawing Biennial</i> Art Gallery of New South Wales, Sydney <i>Twenty Twenty</i> The Old Rum Store, Chippendale <i>Stage of Love</i> for the exhibition <i>Diaspora-Making Machines</i> Blacktown Arts Centre
2015	<i>Monster Pop!</i> Museum and Art Gallery of the Northern Territory <i>Sydney Contemporary</i> Carriageworks, Sydney <i>Mosman Art Prize</i> Mosman Art Gallery <i>Cementa 15 Contemporary Arts Festival</i> Kandos, NSW <i>Margaret Tuckson's Private Collection</i> Watters Gallery, Sydney
2014	<i>Jumaadi and Picasso: forgive me not to miss you not</i> College of Charleston, South Carolina, USA <i>A Special Arrow Was Shot in the Neck ...</i> David Roberts Art Foundation (DRAF), London, UK <i>Re:Visited</i> Latvian Centre for Contemporary Art, Latvia <i>Some Ways of Depicting Landscape</i> Watters Gallery <i>Beastly</i> Delmar Gallery, Trinity Grammar School, Sydney <i>Redlands Konica Minolta Art Prize</i> National Art School <i>Watters Gallery: 50th Anniversary Exhibition</i> Watters Gallery
2013	<i>Loneliness was part of it</i> The 5 th Moscow Biennale of Contemporary Art, Moscow, Russia

- Middle Head: 33° 50'S, 151°14'E* Mosman Art Gallery
Mainly Sculpture Watters Gallery
Cultivating the Garden Light Square Gallery, Adelaide College of Art, SA
Platform 2013 Metro Art, Brisbane
Watters Gallery 27th Summer Exhibition Watters Gallery
- 2012 *Snake Snake* Sydney Town Hall, Sydney
Contemporary Work on Paper from Indonesia DNA Project Space, Sydney
Melbourne Art Fair 2012 Royal Exhibition Building, Melbourne
- 2011 *Who is afraid of the wood* Jakarta Biennale 2011, National Gallery of Indonesia, Jakarta
Bali Artist Camp Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia
Xuchun Innagular Contemporary Art Workshops Shanxi Province, China
The Sin City National Gallery of Indonesia, Jakarta
My Australia Kuandu Museum of Fine Art, Taipei
Frank's Flat Maitland Regional Art Gallery
Buka Jalan Performance Festival National Gallery of Malaysia, Kuala Lumpur
- 2010 *Summer Show* Watters Gallery
Museum of Memory Flinders University Pendopo, South Australia
Istanbul 5: Student International Triennale Turkey
Art Month Sydney Watters Gallery
2010 National Art School
My Australia Kuandu Museum of Fine Arts, Taipei National University of the Arts, Taiwan
First International Contemporary Art Workshop Shanxi International Art Centre, China
- 2009 *Works on Paper* Legge Gallery
Packsaddle New England Regional Art Museum, Armidale
Perang Kata Dan Rupa Gallery Salihara, Jakarta
Theatre of Grass Blue Poles Gallery, Byabarra, NSW
Seasons of Life Chrissie Cotter Gallery, Sydney
Common Sense National Gallery of Indonesia, Jakarta
Without Boundaries: Artist Books Art Gallery of New South Wales Research Library, Sydney
Summer Exhibition Watters Gallery
- 2008 *Blake Art Prize 07* Delmar Gallery, National Art School Gallery, Sydney
Black and White Legge Gallery
Without Boundaries: Artist Books Mundubbera Regional Art Gallery, NSW
Without Boundaries: Artist Books Art Gallery of New South Wales Research Library
Let the Blood Run Free East Sydney Doctors, Sydney
Melbourne Art Fair 08 Royal Exhibition Building, Melbourne
Blake Art Prize National Art School Gallery
11th Annual Members' Exhibition Gallery 4A, Sydney
- 2007 *Blake Art Prize* National Art School Gallery
Works on Paper Legge Gallery
Painted Bridges University of Southern Queensland Gallery, Qld
Art Sydney Fox Studios, Sydney
Australians with Accent Project Space, National Art School
Summer Exhibition Legge Gallery

2006	<i>Packsaddle</i> New England Regional Art Museum, Armidale <i>Redlands Westpac Art Prize</i> Mosman Art Gallery <i>Summer Show</i> Legge Gallery <i>End of Year Exhibition</i> Legge Gallery
2005	<i>Jumaadi and Peta Hinton</i> Legge Gallery <i>The Song of Grass</i> Gardens of Government House, Sydney <i>Outdoor Sculpture Exhibition</i> Nan Tien Temple, Wollongong (Federation of Ethnic Community Councils of Australia) <i>Mosman Art Prize</i> Mosman Art Gallery Installation of grass puppets and digital images, Sydney Opera House Studio <i>Selected Works</i> Craft Victoria, Melbourne <i>Summer Show</i> Legge Gallery
2004	<i>Singing Shadows</i> : Installation of grass puppets and digital images, Sydney Opera House Studio <i>Mosman Art Prize</i> Mosman Art Gallery <i>Art on the Rocks</i> ASN Gallery, The Rocks, Sydney
2003	<i>Mosman Art Prize</i> Mosman Art Gallery <i>Art on the Rocks</i> ASN Gallery <i>Salon des Refuses</i> S.H. Ervin Gallery, Sydney <i>The National Art School Alumni Show</i> Cell Block Theatre Gallery, NAS, Sydney <i>Christmas Show</i> Hill on Hargrave Gallery, Sydney
2002	<i>Mosman Art Prize</i> Mosman Art Gallery <i>Waverley Art Prize</i> Bondi, Sydney
2001	<i>Group Exhibition</i> Bondi Wadi Gallery, Woollahra, Sydney
2000	<i>Drawing Week National Art School</i> Mary Place Gallery, Sydney <i>Graduating Students' Exhibition</i> National Art School
1999	<i>Australian Volunteers International Exhibition for East Timor</i> Sydney Office <i>Three of Us</i> KulturShop, Bronte
1998	<i>From Sydney to Alice</i> Bondi Beach Pavilion <i>Amnesty International Group Show</i> TAP Gallery, Sydney

Residences, community projects & workshops

2015	<i>Children's Ground</i> Bininj Community, Kakadu West Arnhem, Northern Territory <i>Walking Shadow</i> Queensland College of Art, Brisbane
2014	<i>Halsey Institute of Contemporary Art</i> Charleston, South Carolina, USA <i>Djilpin Arts</i> Walking with Spirits Festival, Beswick (Wugularr) Community, Northern Territory <i>Cowra Civilian Internment Arts Program</i> Cowra, NSW
2013	<i>No Boundaries International Art Colony</i> Bald Head Island, North Carolina, USA Artist in Residence, The Halsey Institute of Contemporary Art, South Carolina, USA
2012	<i>Penang State Museum</i> shadow puppet performance and workshops, Malaysia
2010	<i>Museum of Memory</i> Asia Study Centre, Flinders University, SA Artist in Residence, Hill End, Bathurst Regional Art Gallery, NSW
2009	<i>Letter to the Moon</i> community art project with mud victims, East Java, Indonesia <i>Indonesia in the Bush</i> Port Macquarie and surrounds, NSW

2008	Co-director, Ose Tara Lia, a collaborative project with Heri Dono, OzAsia Festival, SA Grass sculpture weaving workshops in collaboration with Aboriginal Tjumpi weavers, Art Space, SA
2007	Facilitator and interpreter, <i>The Eyes of Marege</i> , a collaborative project between Maccasan and Yolngu performers, OzAsia Festival Adelaide and Sydney Opera House Artist in Residence, Painted Bridges, University of Southern Queensland
2005	<i>Community Cultural Development Grant</i> to work with Indonesian women in Sydney Artist in Residence, Cowra Art Gallery, Cowra, NSW Artist in Residence, South Project, Art Play, Melbourne

Commissions, grants & awards [selected]


2017	<i>Mosman Art Prize</i> Mosman Art Gallery [Winner]
2015	<i>The Bridge to Alengka</i> Art Gallery of New South Wales, Conversations through the Asian collections <i>Journal of Dust</i> shadow performance, Gallery 4A, Sydney
2014	<i>Displaced Goddess</i> video performance, Mosman Art Gallery
2013	<i>Australia Council</i> New Work Grant for Mid-Career Artist, for Moscow Biennale Project
2012	<i>Rimbun Dahan</i> Artist in Residence, Hotel Penaga, Malaysia
2011	<i>Xuchun Inaugural International Contemporary Art Workshops</i> Shanxi Province, China
2009	<i>Jumaadi + Mawarini</i> 'Cerita' Slot, Sydney
2008	<i>Jumaadi Next Generation Art</i> Melbourne 08, Melbourne
2007	<i>The John Coburn Art Prize for an Emerging Artist</i> (as part of the Blake Prize) [Winner]
2005	<i>Sculpture by the Sea Flower Festival</i> Government House, Sydney <i>Small Painting Prize</i> Soda Gallery, Avalon, NSW [Winner]
2003	<i>Inaugural Scholarship</i> Friends of the National Art School, Sydney
2002	East Java Art Council Certificate of Appreciation <i>Waverley Art Prize</i> Bondi, Sydney [Winner]

Collections

Art Gallery of New South Wales, Sydney	Maitland Regional Art Gallery, NSW
Bathurst Regional Art Gallery	Museum of Contemporary Art, Sydney, NSW
Bega Valley Regional Art Gallery	Mosman Art Gallery, Sydney
Charles Darwin University, Australia	National Art School, Sydney
Halsey Institute, South Carolina, USA	National Gallery of Australia, Canberra
Macquarie Bank, Australia	St. Vincent's Hospital, Sydney



Couple in cuddle 2020 acrylic on buffalo hide 88 x 72 cm

A man wearing a dark hat and a light-colored shirt is sitting in the foreground, looking towards the right. Behind him, on a wall, is a large, dark shadow of a kangaroo. The shadow is positioned as if it is holding a boomerang. The lighting is dramatic, with strong highlights and deep shadows.

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