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CULTURE MAGAZINE

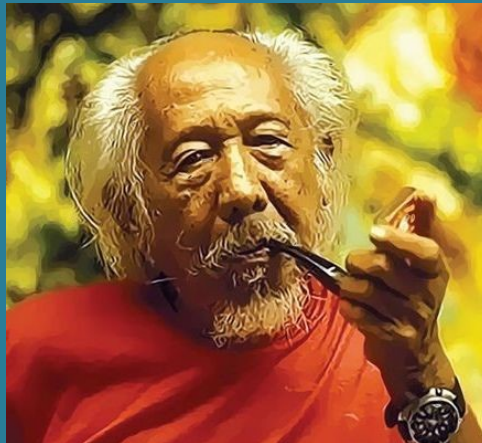
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Year XII - Issue Broj 118

April 2021



Affandi Koesoema
Indonesia



DIOGEN pro culture
magazine ... a month for
DIOGEN artist ...and
you ...





Assoc. Prof. Dr and Dr. Honoris Causa

Sabahudin Hadžialić

Gl. i odg urednik od 1.9.2009.g.

Sarajevo, Bosnia and Herzegovina

Editor in chief (since 1.9.2009)



Info: <http://sabahadzi.weebly.com/>

E-mail:

contact_editor@diogenpro.com

Mobile: +387 61 196 707

Goran Vrhunc, Zamjenik gl.i odg.urednika (MLADOST ŽIVJETI

TRAŽI- DIOGEN BUDUĆNOST); od 01.09.2010.g.,

Sarajevo, Bosna i Hercegovina



Deputy editor in chief (Youth is seeking for life- DIOGEN OF THE FUTURE). as of 01.09.2010

Info: <http://goranvrhunc.weebly.com/>

<http://www.diogenpro.com/diogenes-poetes-mladost-youth.html>

E-mail: youth.mladi@diogenpro.com

Mobile: +387 61 493 882

Deputy Editor in chief for International culture, art, science and education

(since 12.6.2014 -

with short brake during 2018 out of personal reasons)



Info: <https://petertase.com/>

Email: pmtase@gmail.com

Mobile: +1 414 544 - 0555



Prof. dr. Ljubica Vasić

Zamjenik gl. i odg

urednika za regionalnu

(Jugoistočna Evropa)

nauku

E-mail:

vasic_ljubica@yahoo.com

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Pošta/Mail BiH: Sabahudin Hadžialić, Grbavička 32, 71000 Sarajevo i/ili Dr. Wagner 18/II, 70230 Bugojno, Bosna i Hercegovina

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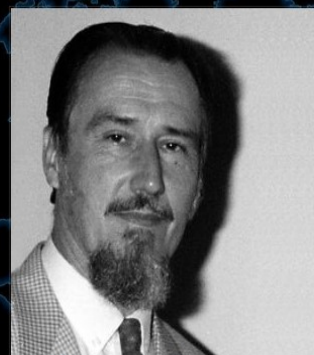
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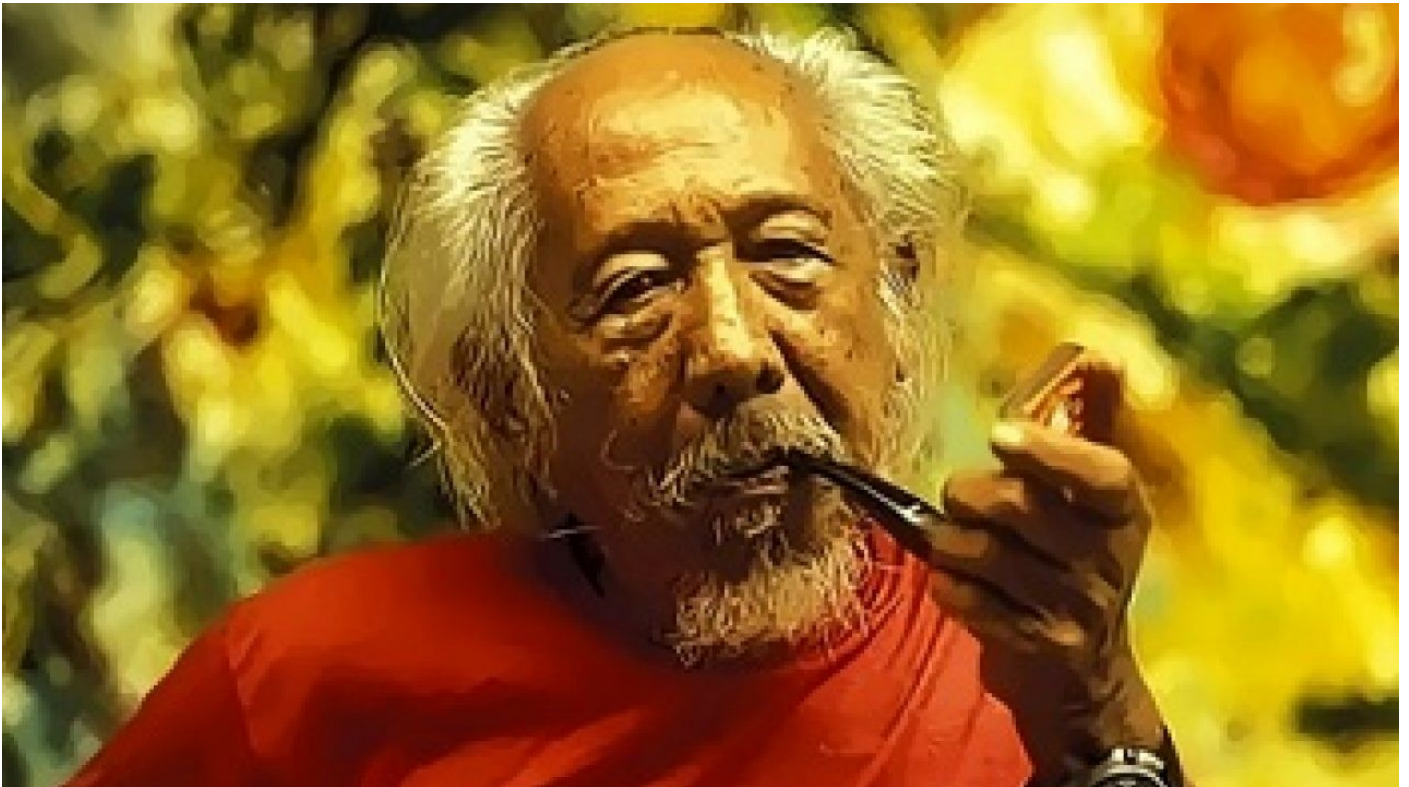
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fo: <http://www.diogenpro.com/stane-jagodich.html>

-mail: stane.jagodic@gmail.com





Affandi Koesoema
(18.05.1907 - 23.05.1990)

Cirebon
Indonesia

Eurasia Review

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**Assoc. Prof. Dr. & Dr. Honoris Causa
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Snaga istine pojavnosti

The power of truth of the appearances

Da li smo zaista spremni prihvatiti snagu predstavljene refleksije Affandija u vremenu kada, po njegovom odlasku u bolji i kvalitetniji svijet od ovdašnjeg, retro nekultura površnosti i zamajac populizma obuhvata vlastitom puninom cijeli svijet?

Are we really ready to accept the power of the presented reflection of Affandi at a time when, after his departure to a better and the more quality world than this one, the retro non-culture of the superficiality and the flywheel of the populism encompasses the whole world with its own fullness?

Da li smo zaista spremni gledati umijeće majstora u čijim korijenima se nalaze tragovi impresionizma predočenog, ali i ekspresionizma izrečenog, dok nas pandemija beščašća obuhvaća?

Are we really ready to look at the art of a master whose roots are traces of Impressionism presented, but also Expressionism pronounced, while our pandemic of dishonesty is embraced?

Da li smo zaista spremni osjetiti poetiku trenutka, zatečenog na platnu, koji predstavlja vječnost memorije umjetnosti, u situaciji kada poslušnost postaje mjerilo znanja, a kritičko propitivanje mjerilo neznanja?

Are we really ready to feel the poetics of the moment, caught on the canvas, which represents the eternity of the memory of art, in a situation when servitude becomes the scale of knowledge, and critical questioning the scale of ignorance?

Da li smo zaista spremni upiti svu erotiku predstavljenu od strane ovog umjetnika iz Indonezije, dok politička golotinja nadglasa suštinu pojavnosti forme umjetnosti Erosa kao takvog?

Are we really ready to absorb all the eroticism presented by this artist from Indonesia, while political nudity overrides the essence of the appearance of the Eros art form as such?

Da li smo zaista spremni susresti se sa gradovima njegovih čuđenja sve dok smo sputani nepokretnošću usuda koji nas je prikovao za ograničeni prostor virusom obuhvaćen, očekujemo iznalaženje izlaza hitajući ka suštini, opstojnosti?

Are we really ready to meet the cities of his amazement as long as we are constrained by the immobility of destiny that is nailed us to the limited space covered by the virus, we expect to find a way out rushing towards the essence, survival?

We certainly are, because in front of us is the universe artist who, by chance, imprinted part of his imprint on the earthly world.

Itekako jesmo, jer pred nama je umjetnik vaseljene koji je, igrom slučaja, dio svoga otiska utisnuo u svijet ovozemaljski. Itekako, jer njegovi pokreti vijugaju stresnim valovima našim. Stresom akcije razbija stres reakcije, koji mi možemo prihvatiti samo ako smo funkcionalno, ali i medijski opismenjeni. Nažalost, za 80 % stanovnikaplanete Zemlje, u nekom drugom životu. Možda.

Certainly, because its triggers meander stress waves to ours. With stress, actions break down stress reactions, which we can only accept if we are functionally, but also described in the media.

Unfortunately, for 80% of the inhabitants of the planet Earth, in some other life. Maybe.

Gl. i odg. urednik

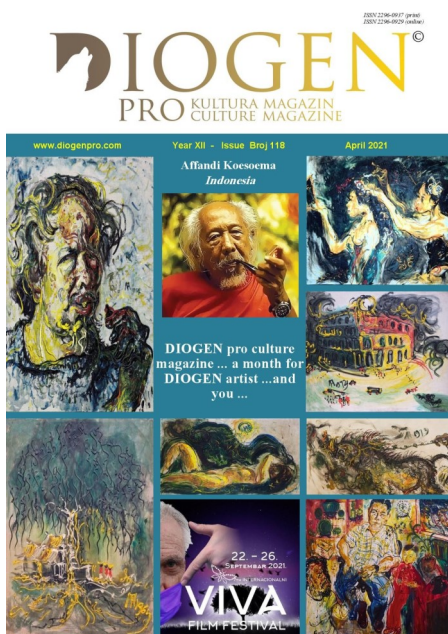
Editor in chief

Sabahudin Hadžialić

Sabahudin Hadžialić

April / Travanj 2021.g.

April 2021



Affandi Koesoema - Biography

Affandi Koesoema (Cirebon, West Java, 1907 - May 23, 1990) was a painter who is known as the Maestro Art Indonesia, probably Indonesia's most famous painter in the international world, thanks to the distinctive style ekspresionisnya. In the 1950's he held many solo exhibitions in India, UK, Europe and the United States. A prolific painter, Affandi has painted more than two thousand paintings.

Affandi was born in Cirebon in 1907, the son of R. Koesoema, a paramedic measuring the sugar factory in Ciledug, Cirebon. In terms of education, it includes a person who has formal education is quite high. For those people his generation, his education, MULO, and subsequently graduated from the AMS, including the education obtained only by a handful of country boy.

However, his art talent is very strong to beat the other disciplines in life, and indeed has made his name famous as the leader or leaders of other fields.

At the age of 26 years, in 1933, married Affandi Maryati, a girl born in Bogor. Affandi and Maryati blessed with a daughter who will inherit his father's talent as a painter, that is Kartika Affandi.

Before starting to paint, Affandi had been a teacher and had also worked as a torn ticket and cinema advertising image creation in one cinema in London. This work is no longer cultivated because Affandi more interested in the field of painting.

Sometime in the 30s, joined the group Five Affandi Bandung, Bandung is a group of five artists. They are the Hendra Gunawan, Barli, Sudarso, and Wahdi Affandi trust and served as group leader. This group has a considerable share in the development of art in Indonesia. This group is different from Indonesia Picture Experts Association (Persagi) in 1938, but a study group working together and helping each other and painter.

In 1943, his first solo exhibition Affandi held in Djakarta Poetera building which was in progress of the Japanese occupation in Indonesia. Four series - consisting of Ir. Sukarno, Drs. Mohammad Hatta, Ki Hajar Dewantara, and Kyai Haji Mas Mansyur - leading the Cultural Section Poetera (Poesat People's Power) to take part. In the Culture section of this Poetera Affandi act as implementers and S. Soedjojono in charge, who immediately entered into a relationship with Bung Karno.

When the republic was proclaimed in 1945, many artists took part. Train carriages and walls inscribed with, among others, "Freedom or death". The words were taken from the closing speech Bung Karno, The Birth of the Pancasila, June 1, 1945. At that moment, Affandi had the task of creating a poster. Sukarno was a poster that illustrates the idea of someone who was chained but the chain was broken. Being modeled is Dullah painter. The words are written on the poster ("Dude, come on man") is a proposal from the poet Anwar. A group of painters increase it day and night and sent to the affected areas.

Outstanding talent to paint yourself Affandi been incised interesting story of his life. One time, he never got a scholarship to study painting in Santiniketan, India, an academy founded by Rabindranath Tagore. When it has arrived in India, he was rejected on the grounds that he had seen no need to paint more education. Finally, the cost of scholarships that have been received are used to hold exhibitions around the country India.

On his return from India, Europe, in the fifties, Affandi nominated by the Communist Party to represent the people do not belong to a party in the Constituent Assembly elections. And elected him, as Prof. Ir. Saloe-koe Poerbodiningrat etc., to represent the people do not belong to a party. In the constituent assembly, according to a friend Resobowo Basuki also a painter, he usually just Affandi silent, sometimes sleeping. But when the commission meeting, spoke Affandi. He entered the humanitarian commission (perhaps now HAM) led Wikana, Affandi also a close friend since before the revolution.

Raised the topic is about perikebinatangan Affandi, not humanity and is regarded as a joke at the time. Affandi is a humble painter who is still close to the flora, fauna, and the environment while living in the era of technology. When questioned Affandi 'Perikebinatangan' in 1955, public awareness of the environment is still very low.

Affandi also includes the central leadership Lekra (People's Cultural Institute), the largest cultural organization that was disbanded by the Suharto regime. He's part art Institute of Fine Arts) with Basuki Resobowo, Henk Ngantung, and so forth.

Affandi Koesoema - Biography

In the sixties, the U.S. anti-imperialist movement is be aggressive enough incentive to Vietnam. U.S. anti-culture is also referred to as 'cultural imperialism'. American films, was boycotted in the country. Affandi that time received an invitation to exhibit at the USIS building in Jakarta. And Affandi too, the exhibit there.

When a group of painters Lekra gathered, there is the question. Why is the leadership Affandi Lekra really representative exhibition in the aggressor. Responding to this issue, there are nyeletuk: "Mr. Affandi was led Lekra, but he could not distinguish between Lekra with leprosy!" friend said calmly. Erratic course all laughed.

Despite melanglangbuana to various countries, Affandi known as a simple and rather modestly. Her favorite painter who eat rice with grilled tempeh has a somewhat unusual idol. Other people when selecting a puppet for the idol, usually choosing a nice, handsome, manly, wise, such as Arjuna, Gatutkaca, Bima or Werkudara, Krishna.

However, Affandi choose Sokrasana the face ugly but very powerful. Puppet that he is representative of much of his handsome face. Even so, the Tourism Ministry of Posts and Telecommunications (Deparpostel) to capture the face by issuing a new stamp series character art / artist Indonesia. According Helfy Dirix (Affandi oldest grandson) images used for the stamps that are self-portrait painting Affandi in 1974, when Affandi was so industrious and productive painting in the museum as well as his residence on the banks of Kali Gajah Wong Yogyakarta.

Affandi and painting

During his life, he has produced over 2,000 paintings. His works are exhibited to various countries in the world, whether in Asia, Europe, America and Australia are always fascinating world of art lovers. Painter who earned her Doctorate Honoris Causa from the University of Singapore in 1974 was the work of his paintings, often spilling over liquid paint straight from the tube was then wipe the paint with his fingers, play and process colors to express what he saw and felt about something.

On his way to work, holder of the title Doctor Honoris Causa from the University of Singapore in 1974, is known as a painter who adhered to the flow or abstract expressionism.

So that his paintings are often very difficult to understand by others, especially by those who lay on the art world when without explanation. But for lovers of painting it so that adds to its appeal.

Simplicity way of thinking looks at a time, Affandi was confused myself when critics ask the concepts and theories of Western painting. By Western critics, Affandi flow is considered to give a new style of expressionism. But when it actually Affandi asked, what stream is it?.

Even to his parents, Affandi blinded himself with the theories. In fact he was known as a painter who does not like to read. For him, the letters which he considered the scourge of small and large organisms.

In fact, in everyday life, he often says that he is a painter buffalo, diakunya nickname because he was dumb as a painter. Perhaps because the buffalo is an animal that is considered stupid and ignorant. The attitude of the maestro is not fond of theorizing and actually prefer to work is evidenced by the sincerity of his profession as a painter who runs not only seasonal exhibitions. Even against his chosen field, he is not overacting.

For example Affandi answer each time was asked why he paints. Lightly, he said, I paint because I can not write, I am not good at talking. The language I use is the language of painting. For Affandi, painting is work. He paints like a man hungry. Until the matter as the painter's impression of an elitist, he just wants to be called as a handyman picture.

He further argued that he did not have a personality big enough to be called an artist, and he did not put the art in the interests of the family. If my son sick, I would have given up painting, he said.

Until his death in May 1990, he remains the profession as a painter. Activities that have been part of his life. He was buried not far from the museum he founded it.

Affandi Koesoema - Biography

Museum which was inaugurated by Fuad Hassan, Minister of Education and Culture as it historically has been visited by former President Soeharto and former Prime Minister of Malaysia Dr. Mahathir Mohammad in June 1988 when both were still in power. The museum was founded in 1973 on land that became his home.

Currently, there's about 1,000 more paintings in the Museum Affandi, and a 300-include works Affandi. Affandi paintings are on display at the gallery I was retrospective works that have historical value from the beginning of his career to finish, so it is not for sale.

While the second gallery is a painting Affandi friends, both living and dead as Basuki Abdullah, Popo Iskandar, Hendra, Rush, Dawn Sidik, and others. The third gallery contains paintings Affandi family.

In the third gallery which was completed in 1997, currently displayed newest paintings Kartika Affandi made in 1999. The painting, among others, "What Should I am doing" (January 99), "What's My Fault? Why it Should Happen" (February 99), "Not Fair" (June 99), "Back On the Reality of Life, Everything I gave him" (July 99), and others. There are also paintings Maryati, Rukmini Joseph, and Juki Affandi.

Affandi in the eyes of the world

Affandi is just one of the great painters of Indonesia together with other great artists such as Raden Saleh, Basuki Abdullah and others. But due to various advantages and privileges of his works, his admirers to the nickname bestowed on him various names and boast of among other nicknames such as Indonesia Painters New Ekspressionis even nicknamed Maestro. International Herald Tribune is a newspaper that called him as a painter Ekspressionis New Indonesia, while in Florence, Italy he was given the title of Grand Maestro.

Numerous awards and prizes like a trip to flood the life of a man nearly all his life devoted to the world of this painting. Among these, in 1977 he received the Peace Prize of the International Dag Hammarskjöld. Even the Central Committee of the Diplomatic Academy of Peace PAX Mundi in Castelo San Marzano, Florence, Italy was appointed member of the Academy of Human Rights.

From within their own country, not least that it has received many awards, among them, the "Main Service Star" which was awarded the Government of the Republic of Indonesia in 1978. And since 1986 he also was named a Member of the Board of Trustees ISI (Institut Seni Indonesia) in Yogyakarta. Even a poet Force 45 for Anwar has ever presented him a special poem for her, entitled "To the painter Affandi".

To bring and introduce his works to art lovers, Affandi often hold exhibitions in various places. India in the country, he has held exhibitions around to various cities. Similarly, in various countries in Europe, America and Australia. In Europe, he has held exhibitions among others in London, Amsterdam, Brussels, Paris, and Rome. So also in the countries of the Americas such as Brazil, Venice, San Paulo, and the United States. Such a case, too, who made his name known around the world. Even the renowned curator from Magelang, Oei Hong Djien, never hunted Affandi to Rio de Janeiro.

Religion: Islam

Wife

Maryati (first wife)

Rubiyem (second wife)

Child

Kartika Affandi

Juki Affandi BSc

Rukmini (half brother)



Affandi Koesoema - Biography

Appreciation

Charter of the Arts Award, the Ministry of Education and Culture, 1969

Doctorate Honoris Causa from the University of Singapore, 1974

Dag Hammarskjöld, the International Peace Prize (Florence, Italy, 1997)

Main Service Stars, the 1978

Nickname of the New Indonesia by Expressionist Painters International Herald Tribune newspaper

Grand Maestro's degree in Florence, Italy

Exhibition

Museum of Modern Art (Rio de Janeiro, Brazil, 1966)

East-West Center (Honolulu, 1988)

Festival of Indonesia (U.S., 1990-1992)

Gate Foundation (Amsterdam, The Netherlands, 1993)

Singapore Art Museum (1994)

Centre for Strategic and International Studies (Jakarta, 1996)

Indonesia-Japan Friendship Festival (Morioka, Tokyo, 1997)

ASEAN Masterworks (Selangor, Kuala Lumpur, Malaysia, 1997-1998)

Roving exhibitions in various cities in India.

AI exhibitions in Europe: London, Amsterdam, Brussels, Paris, Rome

AI exhibitions in the Americas: Brazil, Venice, São Paulo, United States

Exhibition in Australia

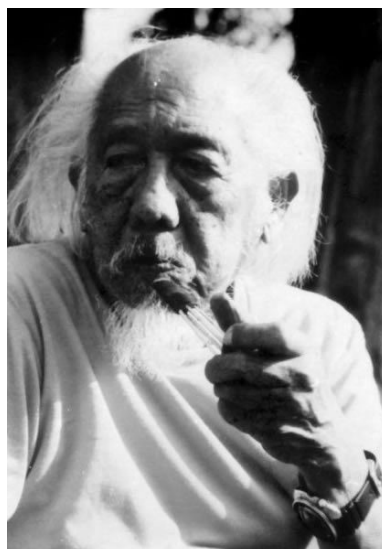
Books about Affandi

Memoirs of Affandi, Dag Hammarskjöld International Prix, 1976, 189 pages. Written in four languages, namely English, Dutch, French, and Indonesia.

Nugraha Sumaatmadja, a book about Affandi, Canisius Publishing Foundation, 1975

Ajip Rosidi, Zaini, Sudarmadji, Affandi 70 years, the Jakarta Arts Council, 1978. Published in commemoration of the seventieth birthday.

Raka Sumichan and Umar Kayam, a book about Affandi, Sustainable Development Foundation of Culture Jakarta, 1987, 222 pages. Published in commemoration of 80 years Affandi, in two languages, namely English and Indonesia.









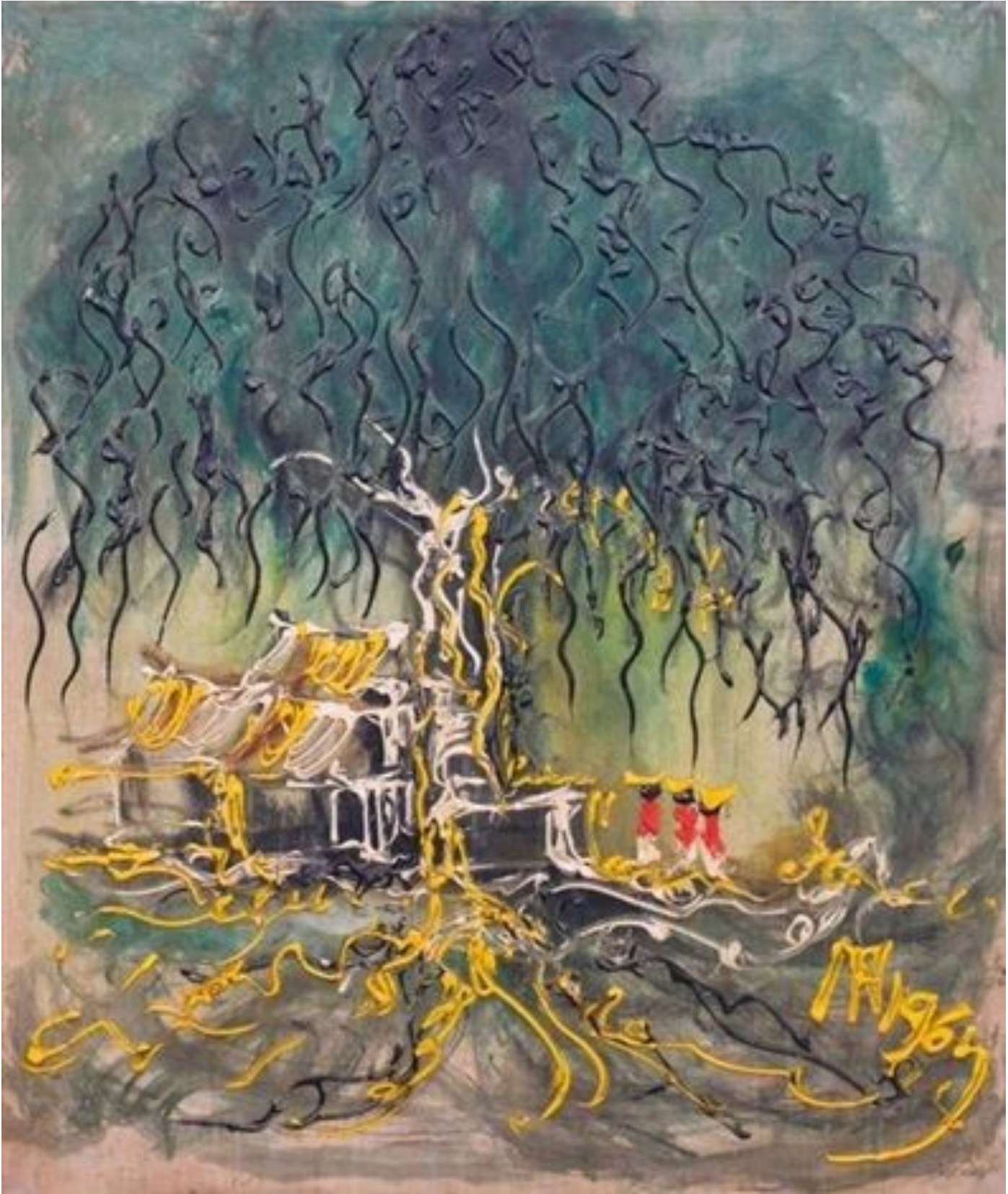




Affandi "kandang Penyu" 1987 - Oil on Canvas









































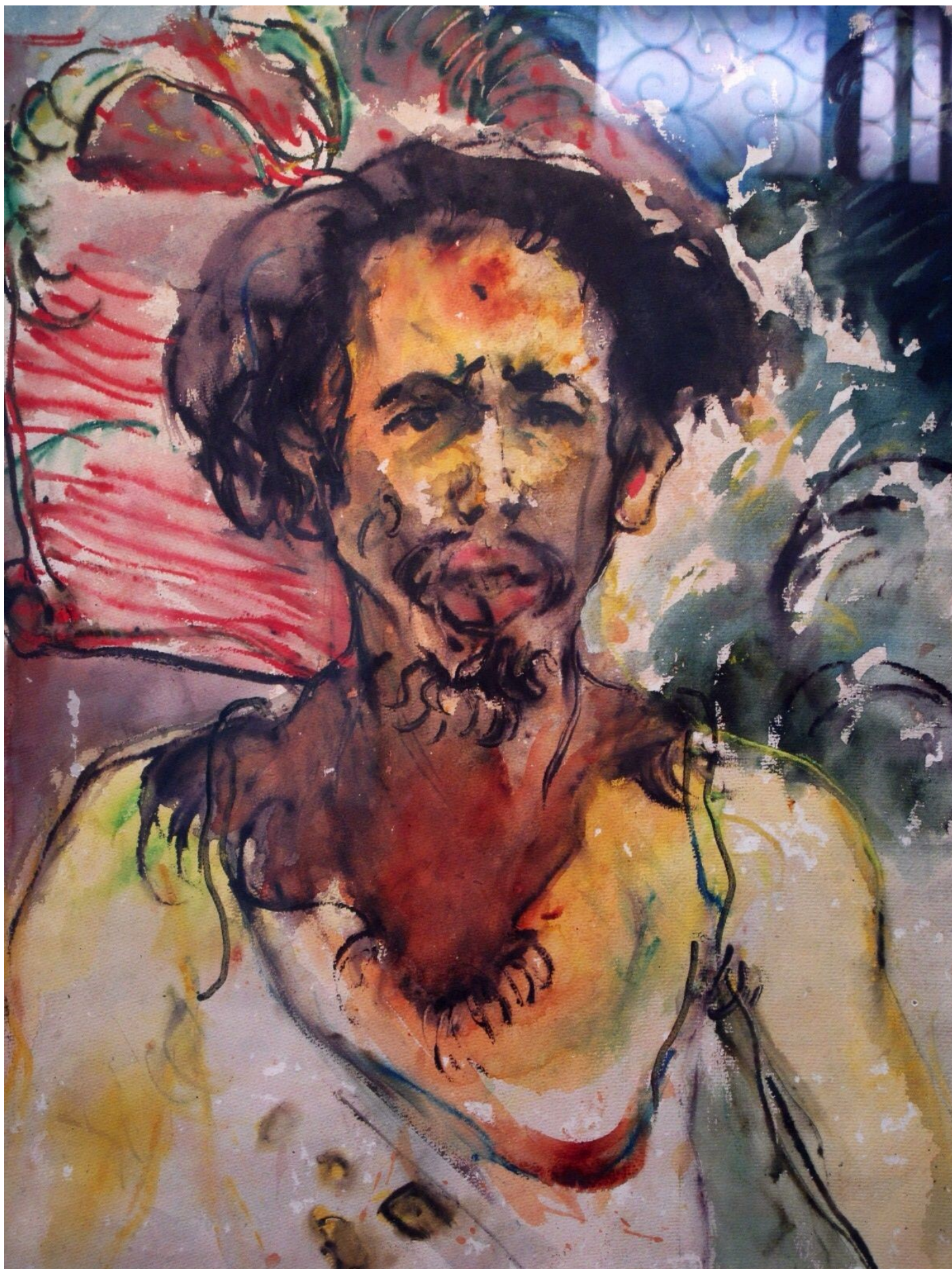




































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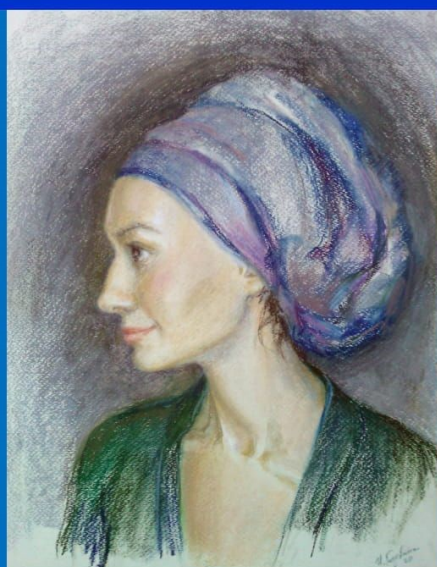
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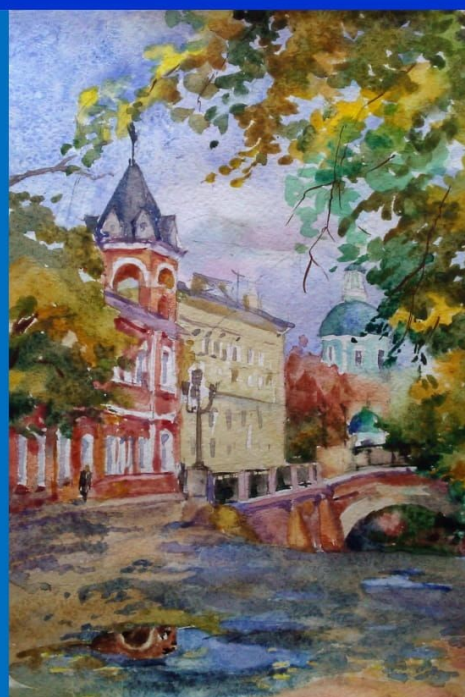
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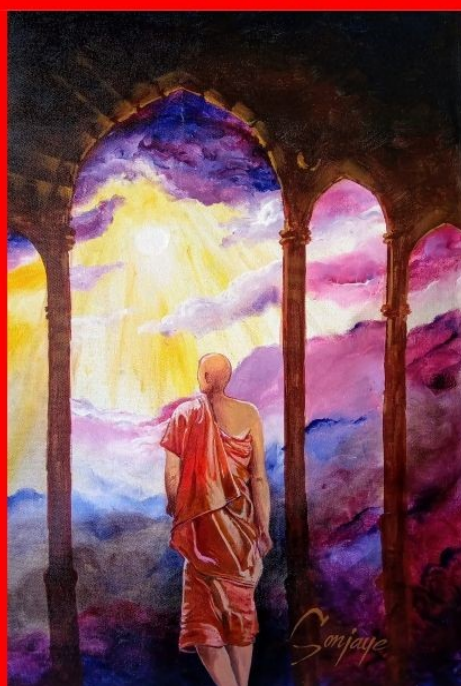
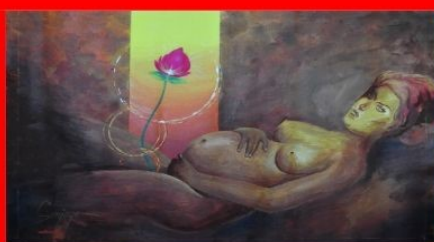
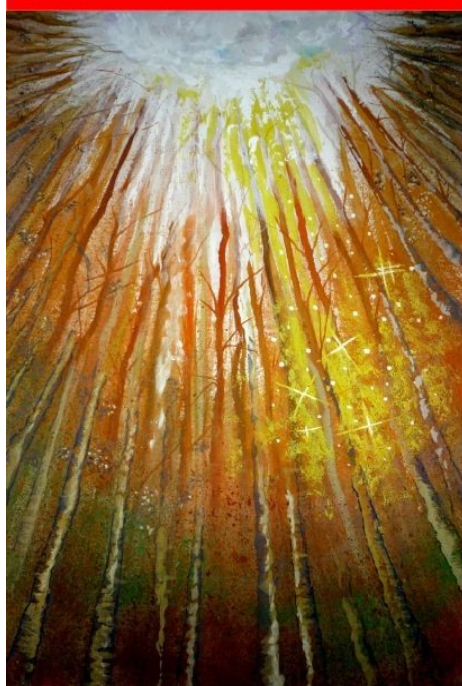
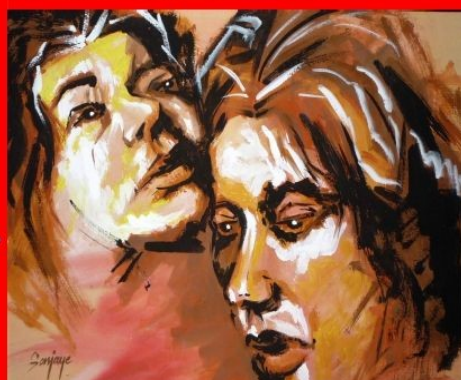
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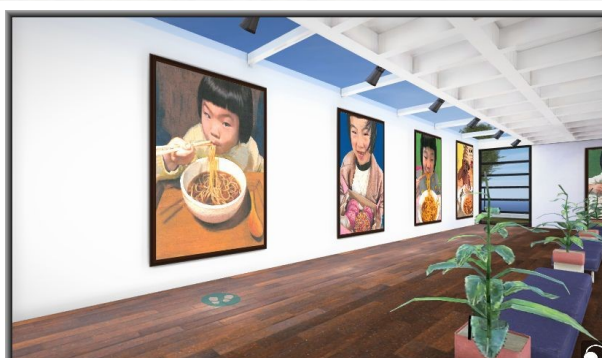
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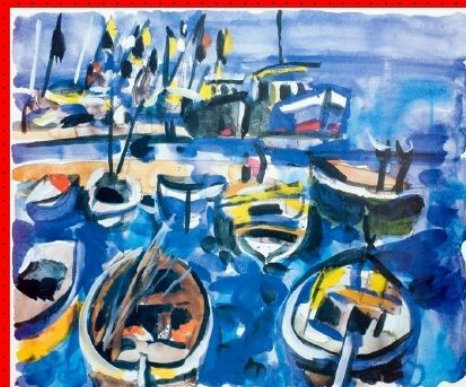
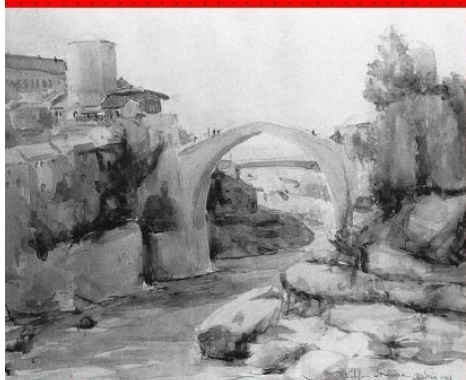
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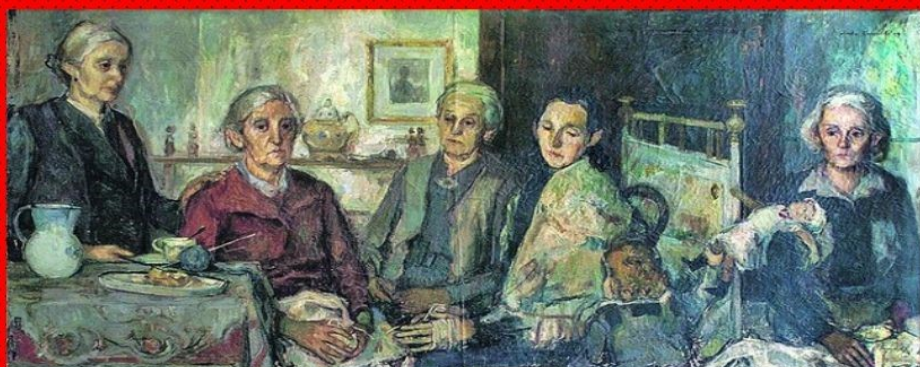
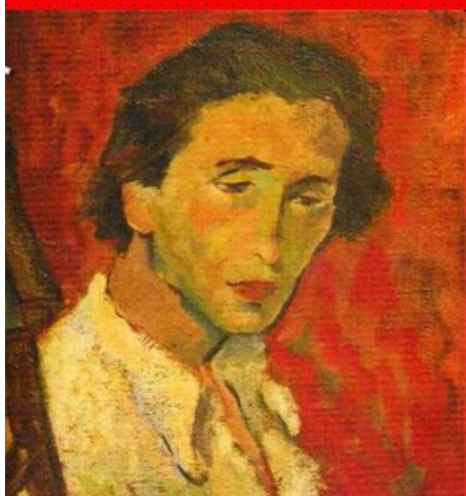
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October 2020



Francisco José de Goya y Lucientes
Spain



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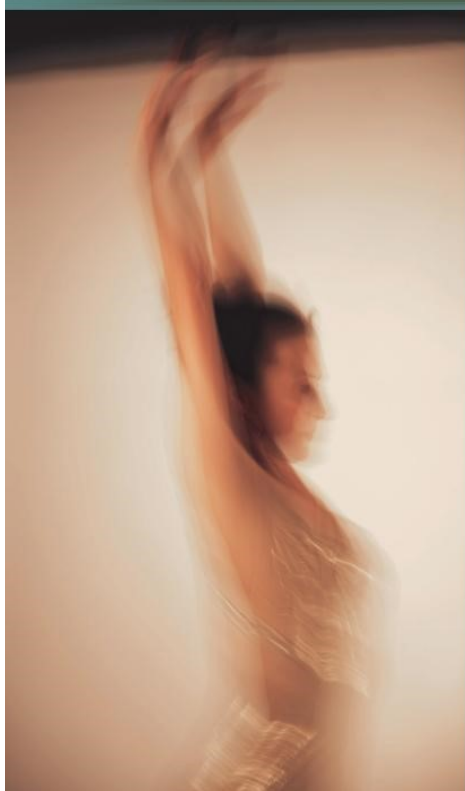
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Anna Shumanskaia
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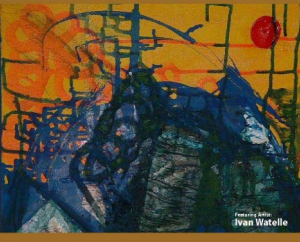
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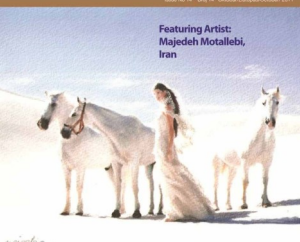
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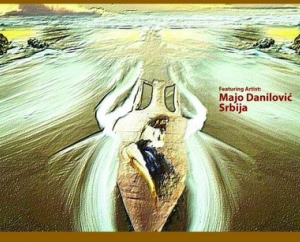
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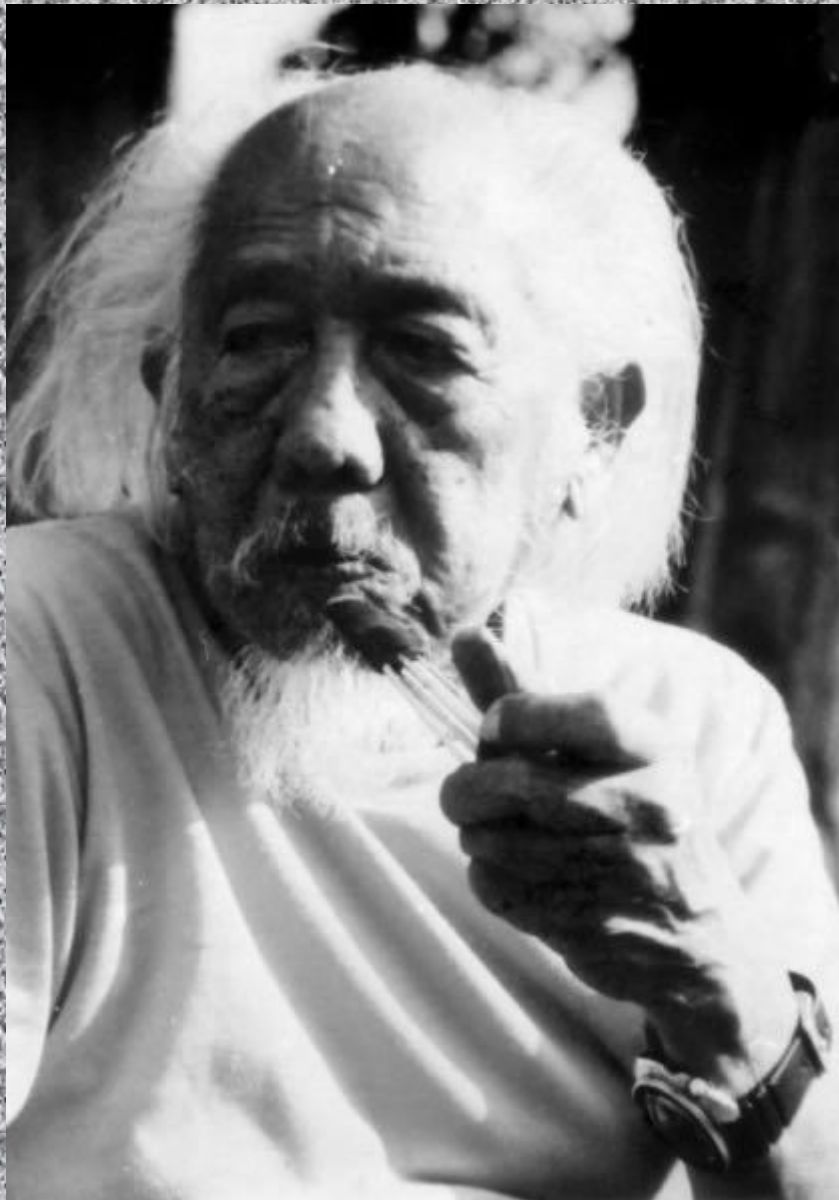
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