

NYOMAN MASRIADI: Reconfiguring the Body

NYOMAN MASRIADI – Reconfiguring the Body offers a comprehensive review of Nyoman Masriadi's work, his life and inspirations, through the words of art critics and editors, T.K. Sabapathy and Goenawan Mohamed. The publication is the result of two years of research by T.K Sabapathy and is a comprehensive evaluation of Masriadi's career for the past 15 years.

About the writers

Author-editor T. K. Sabapathy, an art historian by training, has researched and published extensively on Southeast Asian art and artists, providing important foundation for the study of art in the region. His contribution to this publication examines the different interpretations and critical developments of Masriadi's works.

Goenawan Mohamad is the founder and editor of Tempo ("Time") magazine in Indonesia and was named International Editor of the Year by World Press Review magazine. In an essay written for this book, he analyses Masriadi's image of the body to specific representations fueled by traditions.

About Masriadi

Masriadi has previously participated in group exhibitions in Australia, Netherlands, and a solo exhibition in Singapore. The year of 2011 has seen Masriadi's works exhibited in his first solo exhibition in New York's Paul Kasmin Gallery in the United States. What makes Masriadi unique is that his works subtly blends in the culture of both the West and the East. One very distinct example is "Sorry Hero, I Forgot", which depicts American superhero figures Superman and Batman, with illustrated speech bubbles of them conversing in Indonesian language. Another work, "Tragedy", was also shown in the 2010 Art Basel Miami and has also been featured in Sotheby's International Preview Magazine alongside some of the top masters and contemporary artists.

Masriadi's paintings often characterize superheroes with hints of influence that he is rooted in Indonesian cultural history. The 267-page book is fully illustrated with coloured images of his works and offers intensive and stimulating exposition on Masriadi's life as well as contemporary art culture.

"A particular interest runs through and drives this study. It has to do with seeing and appraising aspects of the contemporary with art historical intentions in mind. Such a disposition might be met with skepticism if not outright disbelief. This is because discourses on the contemporary tend largely to eschew or bypass engagements with art history for the reason that approaches springing from that field are gauged as standing still and incompatible with the very constitution of the contemporary; preferences are towards talking about the contemporary in terms of loosely derived theoretical positions." **T.K. Sabapathy, excerpt from the publication.**