

Yayasan Seni Adrian Kuo Wei Xing

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SANG  
/  
SEHI  
MPUN

KOLEKSI BENDA SENI  
PURWOHADI SANJOTO &  
NON WIDJAJAKUSUMA



**S E P A  
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Buku ini merupakan bagian dari upaya inventarisasi koleksi dan tanda atas pendirian ruang seni Yayasan Seni Adrian Kuo Wei Xing, yang telah dibuka pada 7 April 2018. Buku ini diterbitkan oleh Yayasan untuk kalangan sendiri dan tidak diperjual-belian.

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Jl. Urip Sumohardjo Solo

### **Penulis**

Mikke Susanto

### **Teks pengantar**

Purwohadi Sanjoto & Non Widjajakusuma  
Vivi Yip  
Mok Kim Chuan  
Keong Ruoh Ling

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Keluarga Perupa

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Fasilitator: Widi & Debi  
Desainer Katalog: Gamaliel W. Budiharga

**DICETAK TERBATAS**  
**DI YOGYAKARTA, INDONESIA**  
**100 EKSEMPLAR**

Yayasan Seni Adrian Kuo Wei Xing

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## SAMBUTAN

Purwohadi Sanjoto & Non Widjajakusuma

**SAYA DAN ISTRI** mungkin tak membayangkan adanya peristiwa penting semacam ini. Sebuah momentum, pembukaan ruang koleksi-koleksi yang kami kumpulkan sejak dekade 1970-an. Saya dan istri amat menggemari lukisan dan patung karena kecintaan kami terhadap karya-karya seni tidak hanya sebagai benda hiasan ruang, tetapi lebih dari itu. Karya seni menjadi ruang pelajaran hidup, dan juga berisi pengalaman orang lain, yang bisa diambil makna, hikmat, dan saripatinya. Karena itulah, hampir setiap hari saya sempatkan untuk melihat-lihat koleksi ini, ketika masih berada di rumah kami. Inilah impian kami sejak lama.

Kini setelah dirangkai menjadi satu narasi besar dalam ruang pamer, ternyata koleksi-koleksi ini makin memberi kami

kesadaran, utamanya pada aspek sejarah. Tidak hanya sejarah bagi diri saya, kami, dan keluarga, tetapi juga sejarah bagi para pelukis, berbagai kelompok masyarakat dan bahkan sejarah bangsa ini. Saya mendapatkan lukisan-lukisan ini sebagian langsung dari para pelukis yang banyak bercerita tentang hidupnya. Sebagian lagi kami dapatkan dari gudang kolektor lama dan juga dari penjualan resmi di lelang dan galeri, baik di dalam maupun di luar negeri. Karena itulah koleksi ini merupakan kumpulan benda-benda bernilai sejarah bagi kami. Semua koleksi bagi kami sebagai tanda mata, sekaligus bagian dari memori keluarga dan bangsa ini.

Untuk itu saya dan istri mengucapkan terimakasih kepada semua kolega yang telah membantu dalam proses

pencarian dan pengoleksian benda seni yang kami kumpulkan. Juga kepada para rekan yang baik di lelang maupun galeri yang telah melakukan yang terbaik. Kepada para sesepuh kolektor yang kini sudah meninggal, dan para kolektor yang sezaman, para seniman, dan restorator yang juga sebagai tempat saya berdiskusi mengenai seni rupa juga patut mendapatkan ucapan terimakasih. Kepada Vivi Yip, Bre Redana, Mikke Susanto, Mok Kim Chuan, Keong Ruoh Ling dan semua pihak yang secara khusus membantu mengupayakan berdirinya ruang pamer koleksi ini. Semoga sajian kami berguna bagi bangsa.

Terimakasih.. ---

## FOREWORD FROM THE COORDINATOR

Vivi Yip

*But earnestly desire and zealously cultivate the greatest and best gifts and graces. And yet I will show you a still more excellent way (one that is better by far and the highest of them all -- love).*

I CORINTHIANS 12:31

**I HAVE KNOWN** Om Sanjoto and Tante Non for almost twenty years. Their love for each other and kindness to others are so dear to witness and such an inspiration to follow. And their genuine passion for art is like no other. They buy what they like, enjoying their collection and whole heartedly wishing their children to be as passionate. For them, art has enriching their life. And with this spirit, they contacted me one day, asking me to help them materialize their vision to leave behind a legacy for the next generation.

In the beginning, they asked me to coordinate this project and my husband, Bre Redana to put it in writing. Bre was captivated by their life and love story and preferred to focus on writing on a biography whilst I gathered a team to put together their art

collection into one space, which is later called Ruang Koleksi Yayasan Seni Adrian Kuo Wei Xing.

This project took 16 months to accomplish and it has been a wonderful experience. Om and Tante has been nothing but accommodating and understanding along the process, they want it to be perfect yet they gave us space to create. Last but not least, I wish you enjoy this collection and feel the energy of two wonderful man and woman who collected them in and with love. ---

# MR. PURWOHADI SANJOTO'S COLLECTION

## Mok Kim Chuan

Head of Modern and Contemporart Southeast Asian Art Sotheby's  
(Singapore) Pte Ltd.

### A PRIVATE COLLECTION

stands as far more than a mere compendium of the physical objects that comprise it. Each item, meticulously chosen and indomitably sought after, possesses a profound and unique story of the intellectual pursuit of its acquisition. In fact, the desire to collect is something entrenched within our human genome. The act of gathering and hoarding was made manifest over 10,000 years ago, when our once nomadic ancestors decided to settle down in a single location. Back then, accumulating scarce resources was a means to survival, but today it has evolved into a more sophisticated pastime, driven by emotion and instinct.

As everlasting vestiges of history, paintings provide social insights

into the historical ages from which they originate. However, when they hail from the context of a private collection, they have the power to deliver something more intimate: they become immortal facets of their owner's character.

For Bapak Sanjoto, building an extensive omnibus of fine art has been an innately satisfying challenge, ignited by a deep passion for discovery. A stalwart supporter of the arts, this gentleman has been on the hunt for rare treasures for decades and in the process, he has sharpened his eye, deepened his knowledge and enhanced his appreciation of the world around him. His ceaseless search for modern paintings has kindled many conversations about the ideas, inspirations and aesthetics

of Indonesia in the 20<sup>th</sup> century. The result is something truly extraordinary – a tangible anthology that connects him to the history of his nation.

Upon viewing Bapak Sanjoto's collection, one can garner an intimate glimpse into the soul of this art aficionado. Having imbued his assemblage with his own vision, this avid connoisseur has amassed a grouping that is truly personalized. His punctiliously curated collection will forever serve as an eternal reflection of his taste, his insatiable curiosity and ultimately, his identity. ---



## A LOOK BACK AT THE COLLECTION

### Keong Ruoh Ling

Former Head of Christie's Southeast Asian Modern & Contemporary Art,  
currently an independent art consultant

**MUCH HAS BEEN DISCUSSED** on building an art collection but much less has been pondered upon the psychic of becoming or being an art collector. A collection of art which is essentially a repository of creative expressions by individuals, at times intellectual and clever and at other times creative and original, always strive to illustrate a spirit of a time.

“A fifteenth century painting is the deposit of a social relationship.” Was the opening phrase of Michael Baxandall’s celebrated *Painting and Experience in Fifteenth Century Italy* in which he explains how the style of painting in any society reflects the visual skills and habits that evolve out of daily life. In his study of the early renaissance

works, Baxandall analyses and dissects a lifestyle of 15<sup>th</sup> Century Italy that lives through the works of artists. To quote a work of art history on a period as distanced as such from the 20<sup>th</sup> century Modern Art of Indonesia is my personal way of putting to test a conviction that as disparate as the many artistic expressions of different periods, the motivation and passion of collectors of different times and places remain singularly unified; as Baxandall has given us the tools to understand the messages of the 15<sup>th</sup> century artists and how the works spoke to their various owners, the collection of Mr. and Mrs. Sanjoto’s collection has given us a chance to look back in time of a era of works that reflect the social concerns, political tendencies and the aesthetics of Modern Indonesia.

That is to say a Modern Indonesia in art historical terms. In the context of this particular collection, which is amassed dedicatedly for decades before the turn of the century and continues through the 1<sup>st</sup> decade of the new millennial testifies to the conviction that art is indeed derived from the everyday, from the mundane to the academics.

As the passionate collectors discussed here are living in time when an old country is born as a young republic in 1949 and a time when artists like many of the intellectuals of that time observe and reflect the environ, it is no wonder that the selection reflects a time of diverse aesthetics with the old and new, east and west, tradition and modernity interacting and colliding all at once. Peering

through the collection with artists from the Dutch East Indies period such as Gerald Pieter Adolfs, Issac Israels, Willem Gerald Hofker to Arie Smit whom aesthetics are clearly rooted in the Western classics and seeing the then Dutch East Indies or later the young Republic (post 1949) through an exotic yet appreciating lens, henceforth the ethereal beauty of a Balinese maidens (by Willem Gerald Hofker), the regal manner of a Javanese court dancer (by Issac Israels) and the picturesque landscape (by Arie Smit) are recorded and preserved through their art.

Along side with the foreign artists and approximately of the same period more or less are the works of the indigenous artists most notably Affandi, Hendra Gunawan, Sudjojono, Sudjana Kerton, But Mochtar, Mochtar Apin and Widayat whose diverse styles and preoccupations as artists truly constitute such a rich tapestry of visual art history unprecedented in the Modern history of Indonesia. Amongst this group of artists, one sees the advent of socialist tendency in the works of the people's artists namely Affandi, Sudjojono and

Hendra; in a time when the country was dealing with the war of Independence as it was just coming up of a harsh Japanese occupation, and with a possible civil war looming in the horizon, it is through the works of these artists one sees the poor and the oppressed, the fight of the revolutionaries and nonetheless the beauty of the common folks on the street.

This is a collection that is all encompassing, not with the eminent but also with lesser known artists too, artists such as Soetopo, Irsam and Sudarso, in their renditions of the various subjects such as common folks in the *pasar* engaging in a lively chatting (Soetopo), pretty girls sitting on a white buffalo playing flute with a male centaur, a half man and horse mythical creature of Greek origin looking on and the lady in her elegant display of *batik* gazing firmly on at her viewers (Sudarso); illustrate further a time of interesting confluences of cultures and ideas for the artists of that era.

A passionate collector is a hardworking one. Mr. and Mrs. Sanjoto travelled to view and acquire art, and very often they

engage in lively conversations with the specialists of the auction houses and the galleries not only to understand the history and the background of the acquired work but also because they truly enjoyed the social interaction that often comes with art collecting, the exchange of ideas and the meeting of minds is a motivating factor and the friendship that blossomed is a bonus. It is a privilege to be invited to pen a few words on the collection which I have had the opportunity to watch it grow but what has been particularly heartwarming for me personally is to be assured that this relationship established and built over 2 decades ago is indeed alive and kicking today. It is a pleasant experience to know Mr. and Mrs. Sanjoto personally nonetheless of the many delightful afternoon teas we had together with the "Orion" cake in the house in Solo but to see that they have kept a promise they made during their journey of collection and to see it coming into fruition, that is to share their collection in display and in publication, is quite another treat altogether. ---

*"... the collection of Mr. and Mrs. Sanjoto's collection has given us a chance to look back in time of a era of works that reflect the social concerns, political tendencies and the aesthetics of Modern Indonesia."*

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