

Indonesian Art

the market, collectors, and its
problems

This presentation is about the Problems of Indonesian Art Market and the Collectors and discussing why do people buy art? What is good art and who decides? Why can we not simply say that value or price of art is a matter of demand and supply? What makes an art work desirable?

Since 1980's, the forger produced hundred (or thousands) paintings to the market. Why and who consumed those paintings? How the impacted to the Indonesia Art?



When you stand in front of a work of art in a museum or exhibition, the first two questions you normally ask yourself are 1) Do I like it? and 2) Who's it by? When you stand in front of work of art in auction room or dealer's gallery, you ask these two questions followed by others: how much is it worth? How much will it will be worth in five or ten years time? and what will people think of me if they see it hanging on my wall?

(Phillip Hook, *Breakfast at Sotheby's: A-Z of the Art World*, Penguin Book, London, 2013, p.1)



(<http://titletownquiz.blogspot.com.au/2013/12/article-of-week-christies.html>)

“The problem with art is
the people who buy it.”

(Peter Carey, *Theft: A Love Story*, Vintage Book, New York, 2007, p.41)

Ecological system :

. **Microsystem** – Refers to the institutions and groups that most immediately and directly impact the artist's development, including art school, museum institutions, collectors, critics, galleries and peers.

. **Macrosystem** – Describes the culture in which artists live. Cultural contexts include developing and industrialised countries, socio-economic values, political environment and level of technological advance.

Art market ecosystem:

- . **Producers** (artists)
- . **Educators** (art schools, academics)
- . **Media and commentators** (art critics and reviewers, art magazines, general media, blogs)
- . **Market intermediaries** (auction houses, dealers and art advisors)
- . **Cultural intermediaries** (museums, kunshalle, biennale)
- . **Agents and promoters** (commercial gallery, artist-run-space)
- . **Interpreters** (art historians, curators, art critics)
- . **Consumers** (private buyers and collectors, corporate collectors and public institutions (museums),



bureaucrats/potential buyers

artist

bureaucrats/collector

art critic/curator

artist

gallery receptionist

gallerist/art dealer

collector

journalist

resentful wife

S. Sudjojono, *High Level*, 1970



- > **Symbolic Values** - social status, cultural product and spirit of the age, hobbies, etc.
- > **Economic Values** - investment, commercial, etc.

Sotheby's
INTERNATIONAL REALTY
[PROPERTIES](#)

An Asian Art Moment: Indonesia's Contemporary Painters Ride a Market Bubble



Kemal Jufri for The International Herald Tribune

Ronald Manullang, an Indonesian artist, with a painting in his home in Jakarta. Asian collectors of art seek so much Indonesian work these days, he said, "I just worry about how greedy I am."

By **SETH MYDANS**

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Nyoman Masriadi, *A Man From Bantul (the Final Round)*, 2000. Sold for US\$ 1 Million (Sothebys, 2009)

(<http://www.mutualart.com/Artwork/The-Man-From-Bantul--The-Final-Round-/2957A139D1C65852>)



(<http://www.bloomberg.com/news/2013-11-11/superheroes-satire-push-artist-masriadi-above-1-million.html>)

The Collectors Turn

Quick facts

Indonesian art collectors

Numbers:

Approximately 350 and 150 are still active

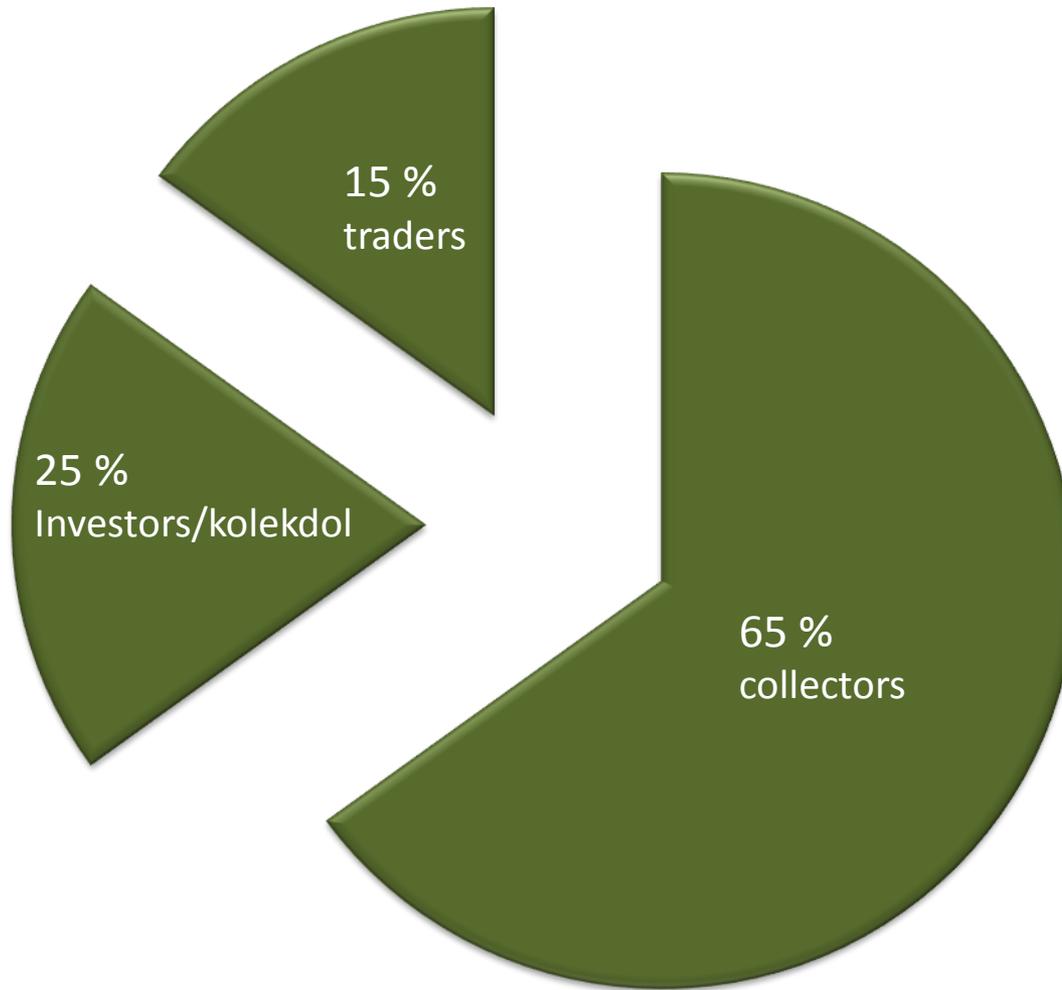
Business:

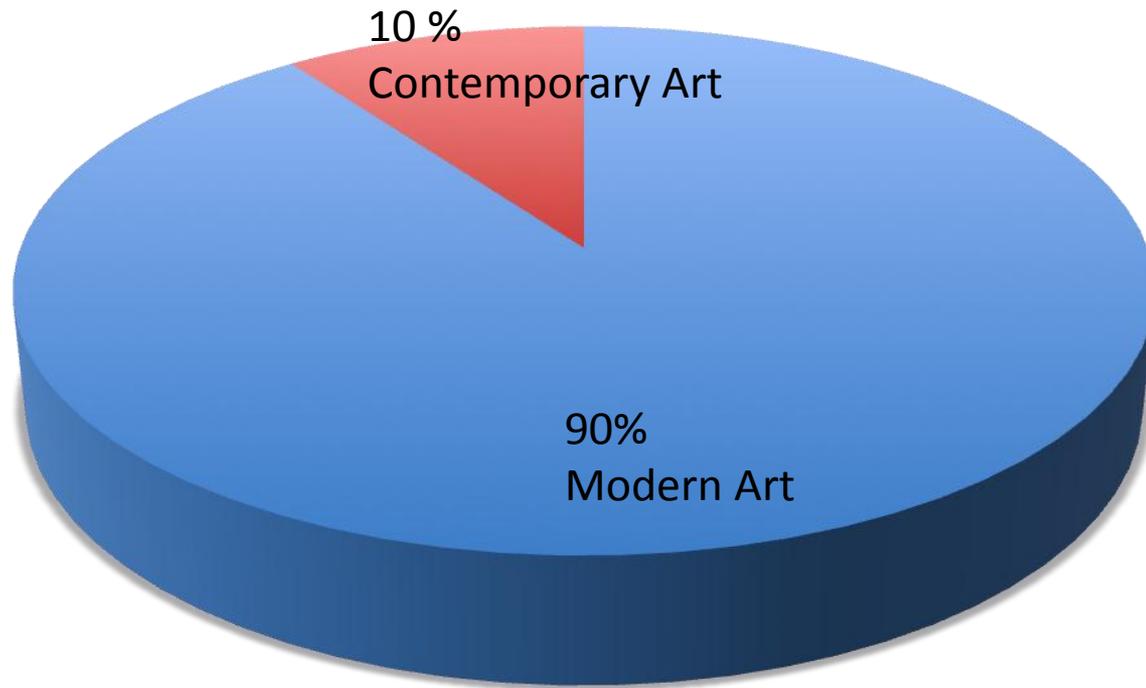
Mining, Property, Pharmacy,
Automotive

Trend and motive:

Found private museum, art patron

Indonesian art “collectors”





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Con Artistry

CONTROVERSY AND CONFLICT IN THE
INDONESIAN ART WORLD

JUNE 25 - JULY 1, 2012
INDONESIA'S NEWS WEEKLY
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EDISI 25 JUNI - 1 JULI 2012

LUKISAN PALSU SANG MAESTRO

Sejumlah karya pelukis papan atas Indonesia koleksi museum *Oei Hong Djien* diduga palsu. *Tempo* menelisik riwayat lukisan itu. Apa pengakuan keluarga sang maestro dan sindikat pemalsu lukisan?

BOSOK
KANYAS
SUTLEK
MELIARUS



Deddy Kusuma, real-estate tycoon, live in Jakarta. Collecting Modern and Contemporary Art.

The Disaster



Dr. Oei Hong Djien, tobacco's trader. Collecting modern and contemporary art. Founder of OHD Museum in Magelang, Central Java.





Hendra Gunawan

Affandi

Jakarta's street vendor sell fraudulent old masters.

Modus Operandi in Indonesian art forgery



SURAT PERNYATAAN

Yang bertanda tangan dibawah ini:

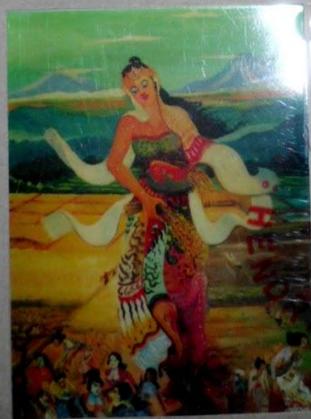
ROSA VISTARA, alamat Jalan Pasar Kaliki Gg. Mohammad Yunus II No. 14
Bandung.

Dengan ini menyatakan bahwa lukisan yang

Berjudul : "Dewi Sri"
Ukuran : 200 x 150 cm
Tahun : 1973
Media : Cat minyak diatas kanvas

Adalah benar karya Almarhum Ayah saya Hendra Gunawan.

Demikian surat pernyataan ini saya buat dengan sebenarnya agar dapat dipergunakan
sebagaimana perlunya.



Bandung, 22 Juli 1985

ROSA VISTARA
(ROSA VISTARA)
GUNAWAN



Dengan ini saya HENDRA GURAWAN, menjual lukisan saya,

Yang berjudul : " D E W I S R I "
Ukuran : 290 X 150 cm
Material : Cat minyak diatas kanvas
Tahun pembuatan : 1973

Tempat Rpt. SOEGIRANGO ,Jl. KEBON SARI II / 47 D , SURABAYA

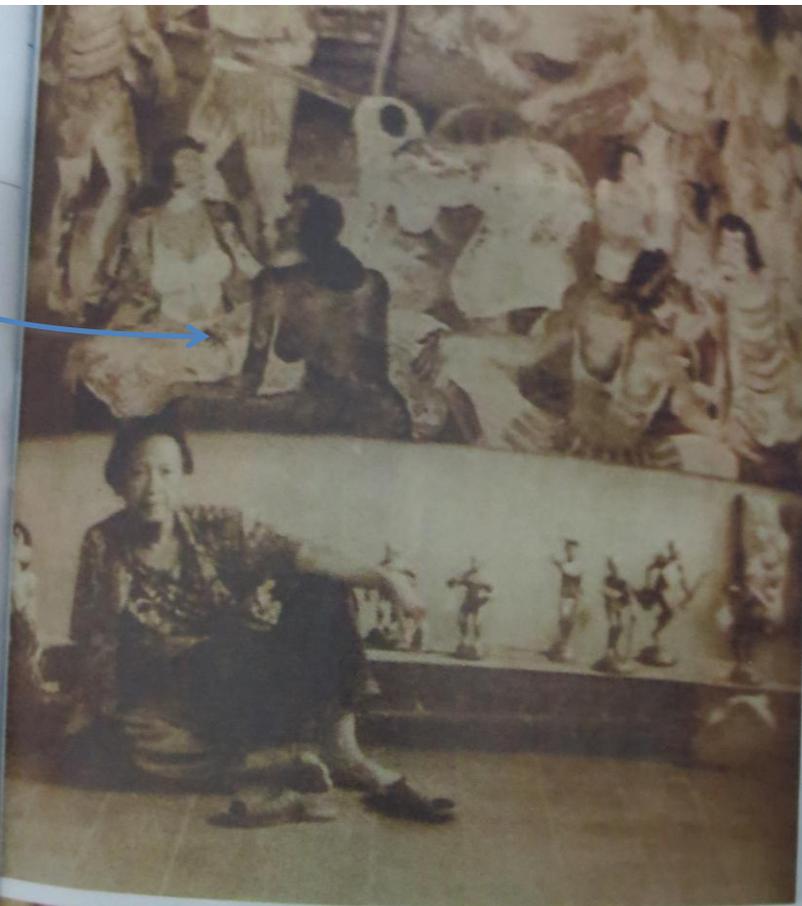
Dengan harga Rp. 50.000.000,- (Lima puluh juta rupiah)

serta surat ini sebagai bukti pembelian.

Bandung, 15 September 1983

Hendra Gurawan
K. B.
HENDRA GURAWAN

Fake



Authentic



Foto Hendra di depan lukisan Penarik Gerobak di buku Del Hong Dijen (atas). Hendra Gunawan dengan latar karyanya, Pandawa Dadu, dalam foto milik keluarganya.

Fraudulent painting - a painting that is not painted by the artist (master), as indicated on the signature; it was created by the painters used number of the characteristics from the masters (such as: style, brush stroke, theme, size, etc.).

Fraudulent is not imitating/copying from the original. It is more about creating a new painting.

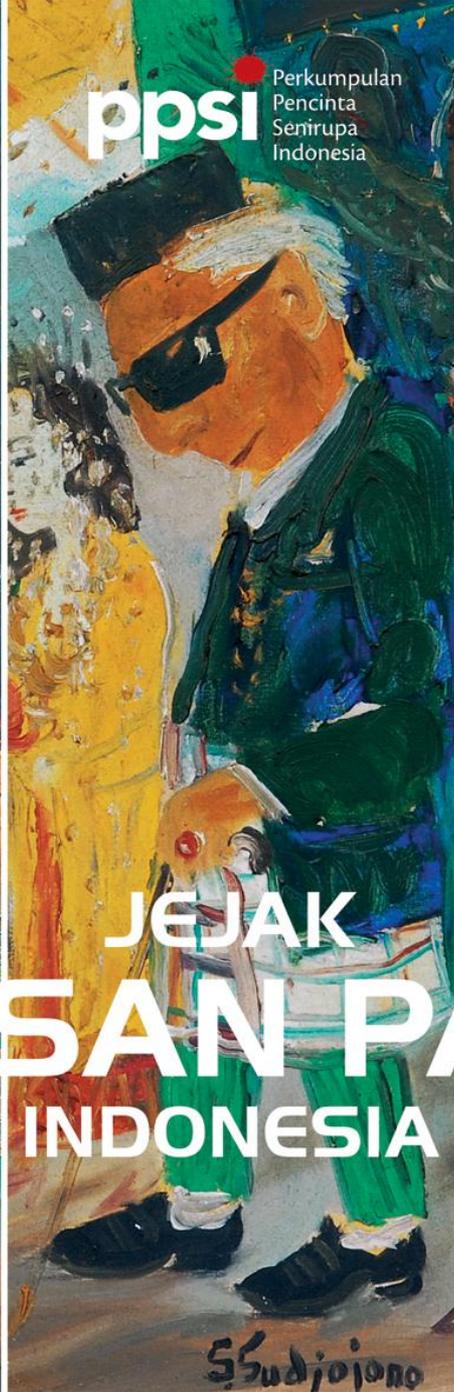
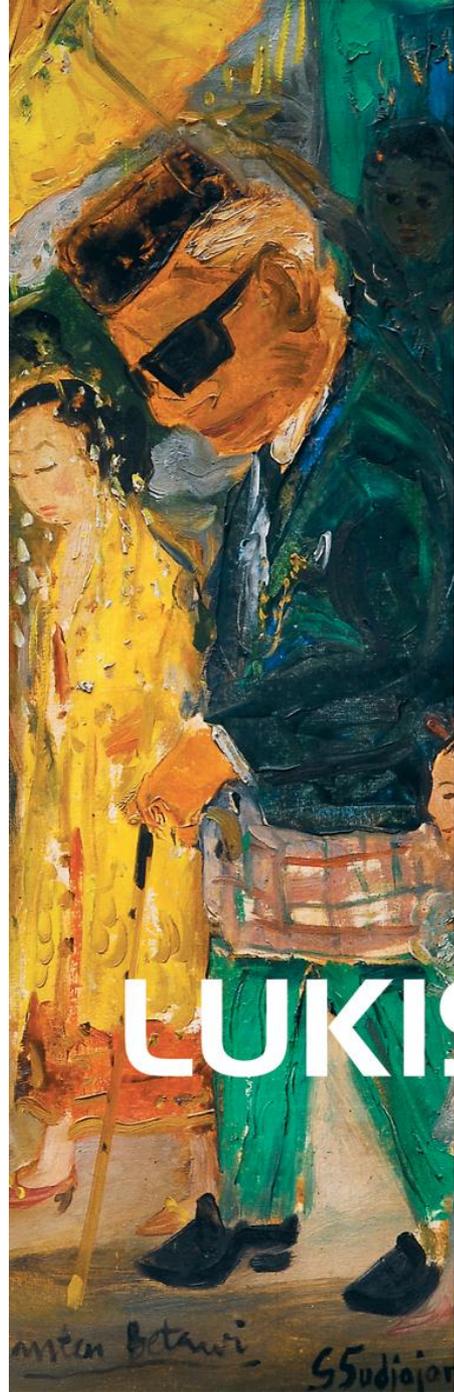
This mode utilized the lack of Indonesian art history (books and the experts) .

PPSI (The Indonesian Fine Arts Lovers Association) was formed in 2012 to provide a good education to collectors, artists, curators, and all market participants involved in the Indonesian art world, both individuals and institutions.

Published: *Jejak Lukisan Palsu Indonesia/ The Traces of Indonesian Fake Painting* (2014).

ppsi
Perkumpulan
Pencinta
Senirupa
Indonesia

JEJAK
LUKISAN PALSU
INDONESIA



Conclusion:

Ecosystem Indonesian art is so simple. With two art museums, about 24 curators, 2 prominent art school, 1 art magazines, more than 2 thousand artists, 3 art Indonesian art history book Indonesia (published: 1967, 1977, 1999), Indonesian still needs some more.

The collectors became more powerful since last decades.

The lack of art history made the forger easy to manipulated the market.

Required laboratory that can test the authenticity and originality of the painting.

Intervention of the government to regulate these issues is needed.