



Evelyn Diradji with works that will be on display at the Indonesian arts exhibition at Highway Gallery.

Gallery to show works rich in cultural diversity

CULTURALLY inspired Indonesian art is coming to Mt Waverley on Friday.

The Highway Gallery will host pieces from the Museum of Indonesian Arts, a group started in 2009 to promote the country's cultural diversity.

Museum member Evelyn Diradji said the exhibition would feature textiles, carvings and framed paintings.

Ms Diradji, of Glen Waverley, said the exhibition would particularly appeal to those people who were "open to new ways of expression".

The exhibition is on April 20 to May 3 at Highway Gallery, 14 The Highway, Mt Waverley. Details: 9807 7261.



8. Vishnu riding Garuda - see note below

Guide to “Artists’ Ways”, an exhibition held at

The Highway Gallery

14 The Highway, Mount Waverley, from 20 April to 3 May 2012

| Number | Item Name | Description |
|--------|--------------------------|--|
| 1 | Batik motif burung&daun | Batik painting on cotton with brown and indigo dyes. Modern design, cracked wax technique for background, Solo, Central Java. |
| 2 | Ikan dan jala | Fish and net. Bark painting from West Papua using locally available pigments. HNF |
| 3 | Patung orang Asmat | Carved statue in hard wood of seated man with cup. From south West Papua. From the collection of Annie Feith and Phillip Lim. JBS001 |
| 4 | Binatang laut | Sea creatures. Bark painting from West Papua using locally available pigments. HNF |
| 5 | Ganesya | According to Hindu mythology, Ganesh, god of wisdom wrote down the Mahabarata as it was dictated by the ancient Hindu wise man Vyasa. He has an elephant like face and he holds his trunk in one of his four arms, a book in another and two flames, maybe symbolizing enlightenment, in the other two arms. JBS002 |
| 6 | Patung itik | Wood and metal flying ducks. Jakarta. HND013 |
| 7 | Siwa bertapa | Shiva in meditation. This wood bas relief from Bali depicts the 4-armed Hindu god of destruction in meditation posture with a written leaf document in his right hand and his favourite stringed instrument (rudra veena) in his left, guarded by 2 white bulls. His third eye is a sign of wisdom but when he opens the eye a powerful deadly beam comes forth, destroying anything in its path. HLF001 |
| 8 | Vishnu – naik garuda | Vishnu, one of the Hindu gods, known as the “preserver”, depicted here on the mythical bird, garuda. Two of Vishnu’s main incarnations are as Rama in the epic story Ramayana and as Krishna in the great epic of Hindu mythology, the Mahabarata. These two epics have become a major source of the arts, drama and literature of Indonesia and other Asian countries. Ebony wood, Bali. EDS002 |
| 9 | Hiasan dari Tana Toraja | Wall hanging from Tana Toraja. Traditional woven design and colours, cotton cloth on decorative hanger; Tana Toraja, Central Sulawesi. HNT005 |
| 10 | Ukiran Tana Toraja | Wooden, painted bird in flight from Tana Toraja, Sulawesi. HND005 -- Wooden, painted wall plaques from Tana Toraja, Sulawesi. HND007 & EDH045 |
| 11 | Sinta diuji | Ink and water colours on cotton. Scene depicts an episode from the Ramayana epic showing Princess Sinta being tested in fire after her release from the giant, Rawana’s, captivity. She is surrounded by significant characters from the story including her husband Prince Rama and Hanoman the white monkey.. Traditional Balinese style of painting. |
| 12 | Wayang Golek tradisional | Wooden puppets, Bandung West Java. Painted wood with decorative clothing. Prince Rama (left), who is an incarnation of the god Vishnu, and his wife Princess Sinta, two of the main characters of the Hindu epic Ramayana. This epic tells of Rama’s search for Sinta who was kidnapped by a demon, the king of Alengka (Ceylon), Rawana, during their long exile in the forest of Dandaka. Made in the workshop of famous entertainer and puppeteer, Pak Ujo. The colours and dress are traditional. NBP001, NBP002. |
| 12 | Wayang Golek modern | Wooden puppets, Bandung West Java. Painted wood with decorative clothing. Prince Rama (left) and his wife Princess Sinta, two of the main characters in the Hindu epic, Ramayana. Made in the workshop of famous entertainer and puppeteer, Pak, Ujo. The colours and dress are modern in colour. NBP003, NBP004. |
| 13 | Wayang kulit | Lower row l to r: Shadow puppets: the three inseperable Punakawan - Petruk, Gareng and Semar. These characters are attendants and carers of the five Pandawa (five brothers, considered to be on the righteous side in the Mahabarata story). Semar, the father of Petruk and Gareng, is the incarnation of a Hindu god; physically unattractive but good at heart. Petruk is tall and thin, with a long nose; talkative and jokes a lot. Gareng walks with a limp, has disfigured arms and often makes faux pas in his speech. Higher row l to r: Krishna and |

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| | | Arjuna, two principal characters of the Mahabarata story. Krishna is an incarnation of the god Vishnu, adviser to Arjuna who is the most valiant warrior among the Pandava in their war against their cousins, the Kaurava. In the Bhagavad-Gita (song of god), which is part of Mahabarata, while preparing for battle Arjuna discusses the meaning of life and death with his charioteer and adviser, Krishna. Finely made leather puppets used in shadow puppet performances. The shadow puppet of the white monkey Hanoman is an example of a Ramayana character. |
| 14 | Pandawa lima bersaudara | Wall hanging, batik in dark blue with brown/white figures of characters from the great Hindu epic, Mahabarata: the five Pandava (princes) and their three Punakawan (servants, who are comical figures, incarnations of gods) with the mother of the Pandawa, Kunti. Front row from left to right – Petruk, Gareng and Semar. Back row from left to right: Bima, the twins Nakula and Sadewa, Arjuna, Puntadewa and facing them, Kunti. Solo, Central Java. EDT008 |
| 15 | Perang tanding Karna dan Arjuna | Batik painting with gold, brown and black dyes. Scene depicts a dual between Karna and Arjuna at the Barata Yuda war which is part of the Mahabarata, an ancient Hindu epic poem. The poem describes a conflict between two groups of cousins, the Pandavas and the Kauravas. The arrow of each warrior is so exact that they clash in the middle. Solo, 1976 |
| 16 | Burung di pohon tropis | Birds in tropical plants. Painting from Ubud, Bali. Acrylic on canvas. HNF001 |
| 17 | Bambu biru | Blue bamboo. Oil on canvas. Chinese influence evident in design. Artist: Masjoet N Joenoes, Solo, Central Java, 8 July 1968 |
| 18 | Gunung Lawu | Oil on canvas. Scene shows dormant volcano Mount Lawu near Solo with rice paddies in the foreground. Artist: J Handojo, Central Java, 1968 |
| 19 | Mawar kuning | Yellow Rose. Oil on canvas. Artist: Masjoet N Joenoes, Solo, Central Java, 1968 |
| 20 | Pasar | Market. Oil on canvas depicting market stalls sheltering shadowy figures. Artist: J Handojo, Solo, Central Java, 1972 |
| 21 | Penjual mangga | Mango seller by night. Oil on canvas. Artist: J Handojo, Solo, Central Java, 1972 |
| 22 | Kentongan | Cylindrical wooden drum used to announce arrival or sound an alarm. |
| 23 | Rok songket | Richly coloured cotton cloth with elaborate metal thread decoration, from Bali. Tailored skirt worn on special occasions in this case, by the mother of the bride. HNT002 |
| 24 | Lau Pahikung | Dancing couple. Handwoven cotton, natural morinda and indigo dyes, supplementary warp decoration. Made up tubular sarung from Sumba. |
| 25 | Kain songket Lombok | Woven cotton and gold thread base with rich blue floating thread motifs featuring peacocks, flowers and ends bordered with mountain shapes. |
| 26 | Botol air siraman | Earthenware bottles, Java. Containers for water from seven sources to be used in the ritual bathing of the bride (siraman ceremony). HNH001 Jasmine flowers typically part of wedding decorations. |
| 27 | Hiasan tempat tidur pengantin | Wedding bedhead decoration from South Sumatra. Gold thread and sequin embroidery on felt with cotton lining. Design suggests tree of life motif, presumably associated with the hope of fullness of life and fertility in marriage. HNT004 |
| 28 | Jepitan dasi | Tie clip; Jogjakarta, Central Java. Silver with pomegranate and floral motif. |
| 28 | Bros | Brooch, Jogjakarta, Central Java. Silver, symmetrical filigree work, oval shape EDJ009 |
| 28 | Bros pohon kehidupan | Tree of life brooch; Solo, Central Java. Gold and diamonds (this replica is made of cheaper metal and glass) EDJ007. |
| 28 | Bros bunga | Brooch ; Jogjakarta, Central Java. Silver, filigree, round flower design. EDJ008 |
| 28 | Bros bermotif bunga | Brooch with bell shape flowers; Makassar, Sulawesi. Silver, moulded parts with filigree detail. EDJ006 |
| 28 | Kalung perak | Silver neck chain; Jogjakarta, Central Java. Interlocked pieces with clasp EDJ005 |
| 28 | Bros daun dan bunga | Brooch with leaves and flower motif; Makassar, Sulawesi. Silver, filigree. EDJ004 |
| 28 | Anting-anting | Earrings. Jogjakarta, Central Java. Silver, handmade. EDJ003 |
| 28 | Bros bunga | Brooch, Makassar, Sulawesi. Silver filigree, flower design. EDJ001 |

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| 28 | Jewellery set | Silver and gemstones. Reproduction of jewellery from Bali worn by a mature woman on special occasions such as weddings. HNJ001 |
| 28 | Rantai beskap pria | Man's decorative chain worn across the chest (like a watch chain) by the father of the bride. Java. Gold and diamonds would have been used by wealthy people. In this case, brass and rhinestones are used. HNJ002 |
| 28 | Kalung perak | Silver pendant on chain from Java. HNJ003 |
| 28 | Bros jajar tiga | Three piece brooch for closing a woman's traditional kebaya (blouse). HNJ004 |
| 28 | Gesper | Buckle and slide for belt of a man's formal traditional clothing. Black metal with silver highlights EDC001 |
| 29 | Tusuk sanggul | Hair pins from Java. Gold. Used to hold and decorate a woman's traditional hair bun. HND003 |
| 29 | Rias sanggul | Hair ornaments from Bali. Gold leaf and steel. Worn by brides or dancers. HND001 |
| 30 | Batik parang rusak | Batik from Jogjakarta, Central Java. Cotton with traditional parang rusak design. Woman's garment with pleats at front. EDT015 |
| 30 | Sandal pengantin | Bridal footwear. Java. Decorated silvered copper and silver plaited thread and small balls. HNC003 |
| 30 | Selop pengantin | Wedding sandals from South Sumatra. Silver thread embroidery on cloth, leather lining and sole. HNC004 |
| 30 | Kotak | Carved wooden jewelry box . Jakarta HNH015 |
| 30 | Pakaian songket | Men's traditional formal wear in Bali – worn by the father of the bride. Richly coloured cloth with metallic floating thread design. |
| 31 | Kain-kebaya pengantin perempuan | Wedding garment from Sunda, West Java. Cotton lace embroidered with pearls, gold and silver beads and leaf-like flat iridescent decorations. Cotton stamped batik design on the skirt cloth from Ceribon. HNT001, HNC002 |
| 32 | Menggendong adik | Carrying younger sibling. Artist Dullah, Jogjakarta?, Central Java. Oil on Canvas. JBF001 |
| 33 | Ronce bunga melati | Hair tassel or ornament (ronce) of jasmine (bunga melati) from Java. Silk. Worn doubled over on the right side of the bride's head. HND002 |
| 34 | Ibu dan anak | Batik painting of mother and child. Indonesia. HNF002 |
| 35 | Selendang dan ikat kepala | A modern copy of a traditional North Sumatra technique branded "Martha Ulos" Handwoven banana fibre shoulder cloth with black and maroon dyes and supplementary weft decoration. Other selendang are embroidered, batik, ikat, and songket designs from various areas. Also, two cloth men's headbands from Bali |
| 36 | Batik parang rusak barong | Batik cloth from Solo, Central Java. Cotton with traditional 'parang rusak barong' motif. This majestic design was traditionally regarded as a sacred motif used only for the King's most magnificent ceremonial robes or as part of the offerings to the spirit of royal ancestors. NBT003 |
| 37 | Kuda liar | Wild horses. Batik painting on cotton with black, red and gold dyes. Batik Keris studio, Solo, Central Java, 1976. |
| 38 | Batik motif sawat | Batik cloth from Solo, Central Java. Cotton with traditional colours and garuda wing and tail motif. EDT014 |
| 39 | Batik modern motif burung merak | Batik from Solo, Central Java. Cotton with modern motif of peacock. Wax is used as the dye resistant; in this case the wax applied on the background has been deliberately cracked to allow dye penetration, thus producing an interesting effect. EDT012 |
| 40 | Batik parang klitik | Finely made traditional design called "little stars" on cotton, worn by the royal family of Solo, Central Java. |
| 41 | Batik motif bambu | Batik from Solo Central Java. Cotton. Modern design with bamboo motif. EDT013 |
| 42 | Kupu-kupu | Batik painting of two butterflies. Illegible signature. Synthetic dyes on commercial calico. Jogjakarta. |
| 42 | Sepasang | Batik painting of two birds. Synthetic dyes on commercial calico, sewn edges. Signed Alim.Jogjakarta |

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| 43 | Kain ikat Sumba | Two joined lengths of heavy cotton cloth with motifs based on marine creatures. Threads were tie dyed several times (according to the colours and designs) before being woven on a backstrap loom. Based on traditional colours and designs used on the island of Sumba. |
| 44 | Ana Tou Kameili | Uncut length of cloth from Sumba featuring dancing men and skull trees. Collection of Tuti Gunawan, acquired Payeti 1984 |
| 45 | Selendang Pahikung | Rampant lion motif from Dutch Royal coat-of-arms. Handwoven cotton, natural indigo, morinda and yellow dyes, supplementary warp decoration. Sumba shoulder cloth. |
| 46 | Penjual sate | Sate seller with cart and two buyers. Free drawing with some traditional batik painting styles including cracked wax technique. Cotton with brown, black and various dyes. Artist: Benny, Jakarta? circa 1978? |
| 47 | Ikat pinggang | Belt (pieces); Bogor, West Java. Nut shells from Kebun Raya, Bogor. Polished and carved, linked with wire. 3 x 18 cm; 2 pieces; EDJ012 |
| 47 | Gelang | Bracelet; Solo, Central Java. Carved wooden pieces on metal linked plates. EDJ011 |
| 47 | Kalung | Necklace; Bali. Coconut shell, carved pieces - central pendant depicting Shiva, linked with wire. EDJ010 |
| 47 | Anting-anting dan bros | Earrings and brooch. Jogjakarta, Central Java. Dried and lacquered layers from trunk of banana tree with gold plated wire edging. Handmade. EDJ002 |
| 47 | Takepan | <i>Takepan</i> . A book of lontar leaves. Lombok. Lontar leaves used as writing materials, etched with sharp knife called <i>pemeje</i> . The text is in old Javanese/Balinese script. The language might be literary Javanese or high Sasak in verse form (tembang macapat) containing romantic stories about princes and princesses. |
| 47 | Pemeje | <i>Pemeje</i> = small sharp knife, Lombok. Metal blade with wooden handle and sheaf with rattan tie. This implement was used to inscribe text or etch pictures onto lontar leaves. |
| 47 | Dampati Lalangon | Dampati Lalangon / Koninklijk Bataviaasch Genootschap van Kunsten and Wetenschappen. Bandoeng: A.C.Nix, 1948. Book containing 11 plates of illustrated lontar leaves. When the Balinese King of West Lombok was defeated by the Dutch in November 1894, after nearly two and a half centuries of Balinese rule, a collection of beautifully illustrated lontar leaves was found, among other documents, in the palace library at Cakranegara, capital of the Balinese Kingdom in Lombok. This collection was published in a book called 'Dampati Lalangon' meaning "The delight of the spouses". It is a rare example of a lontar, containing illustrations but no text. It is an allegorical story about a royal couple, the queen representing the goddess of wisdom, Saraswati. The illustrations are of a mystical and erotic nature |
| 48 | Hiasan Lampung | Lampung, South Sumatra. Wool weave with ship design – a traditional motif for that area but unusually, wool thread is used in this case. HNT003 |
| 48 | Lampung ship cloth | A modern copy of an antique decorative cloth with a famous classic design from South Sumatra. Handwoven cotton, indigo dyes, supplementary weft decoration. |
| 49 | Patung anak | Statue of boy; Bali. Carved sapodilla wood. HND011 |
| 49 | Kotak sirih | Brass lidded container for the ingredients for making betel. HNE002 |
| 49 | 4 Kendi | Drinking water containers, celadon ceramic, ceramic & stoneware. |
| 49 | Alas & tutup. | Decorated silver coaster and glass cover. Java. HNH009 - Long silver drink spoons. |
| 49 | Sendok | Silver cake server and spoon. Java HNH011 |
| 49 | Rantang | Food carrier with three compartments. Porcelain and brass. HNH013 |
| 50 | Batik hiasan dinding | Wall hangings. Jakarta. Cotton with beads. Featuring a man with turban and child with basket. EDH039, EDH040. |
| 51 | Perahu | Prahu by moonlight. Finely cut dried rice stalk on black velvet. East Java |
| 52 | Memikul padi | Carrying the rice home. Finely cut dried rice stalk on black velvet, East Java |