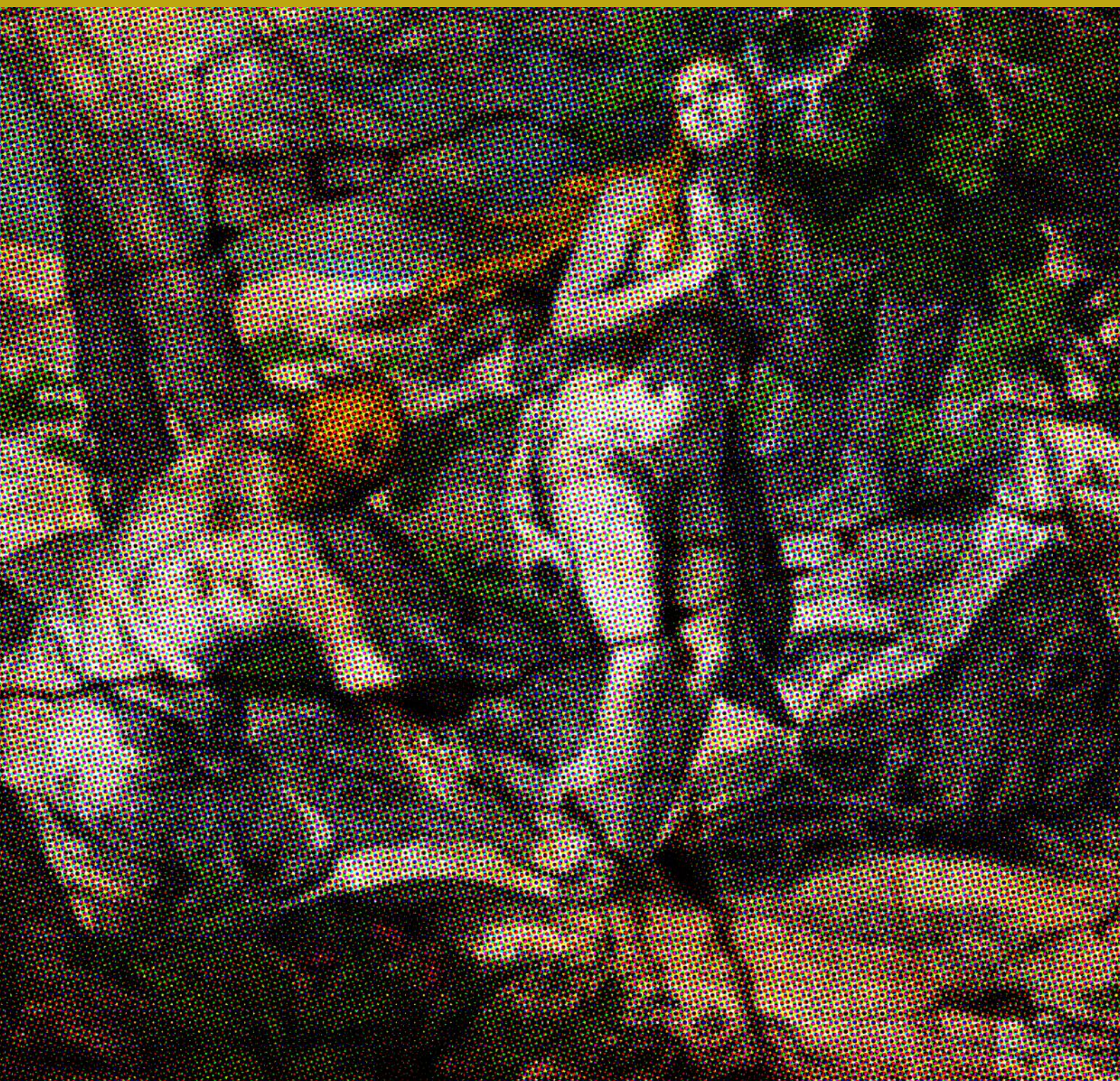


Eddy Susanto

Cosmology Series

special presentation

ARTJOG: RESILIENCE 2020



Cosmology Series

As a special presentation at **ARTJOG: RESILIENCE 2020**, Eddy Susanto (b. 1975, Jakarta, Indonesia) unites two controversial ideas during the Renaissance era: **Physical Cosmology** as the textual body of work and **Religious Cosmology** as the visual bodies of work. Eddy Susanto specifically aims to provide insight in contrasting cultural or philosophical thoughts that occurred at the same time in history and reflect on its present-day relevance.

Physical Cosmology is the scientific study of universe origin and its evolution toward its final form by practicing the laws of science. Originally, Physical cosmology was associated with "celestial mechanics," or the study of the heavens. Greek philosophers such as Aristotle and Ptolemy proposed theories that considered the Earth as the center of the Universe. Later in the 16th century Nicolaus Copernicus, Johannes Kepler, and Galileo Galilei proposed a Universe with the Sun as the center. Galileo faced opposition with the Roman Empire in 1615 which admitted heliocentrism as an absurd in philosophy, contradicting the Holy Scriptures.

Another theory by Sir Thomas Burnet in whose *Telluris Theoria Sacra* (Sacred Theory of the Earth 1689) connected theological views and geological processes. Burnet explains how the earth was formed. Before the Genesis flood, the earth was an oval shape, smooth and uniform with water inside, resembling a paradise. Then the surface of the earth fractured and the water underneath released, creating the Noah Flood. Oceans and mountains were formed and over time the modern yet "corrupted" world was created.

Religious Cosmology, also called mythological cosmology, is based on mythology, religion, and creation. An example of Religious Cosmology is in the Book of Genesis on the creation of Adam and Eve. Abrahamic traditions such as Judaism, Christianity, and Islam believe in a "sudden creation." But the question about the origin of the human being is not only part of religions but also of traditions. Many races develop their version of the creation myth as an effort to answer questions about the origin of their races. At the same time, these answers contribute to developing strong group identities, which influence many aspects of life such as societal classes and politics.

The writing about the first human beings as in the Book of Genesis has been subject to considerable debate from the Renaissance until present times. This involves the theory of Evolution and Natural Selection of Darwin, but also the Modern Synthesis developed in the 1920s and 1930s that associate the natural selection and population genetics, based on Mendelian inheritance. Meanwhile, Burnet's vision on the Creation of Earth faced criticism as opposed to the Book of Genesis in the Renaissance era. This debate continues into modern time with the development of Modern Physics, mainly dominated by the Big Bang theory of Albert Einstein's 1917 publication of general relativity.

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By putting together two bodies of works, Eddy Susanto created artworks that express controversies that existed at the same time as the Renaissance. Eddy Susanto borrowed (or appropriated) images of Adam and Eve painted by artists from the Renaissance era to represent Religious Cosmology. These images are recreated using the text from Sir Thomas Burnet's book, which represents Physical Cosmology. Thus, he literally 'united' elements from the two controversial bodies of works into single frames.

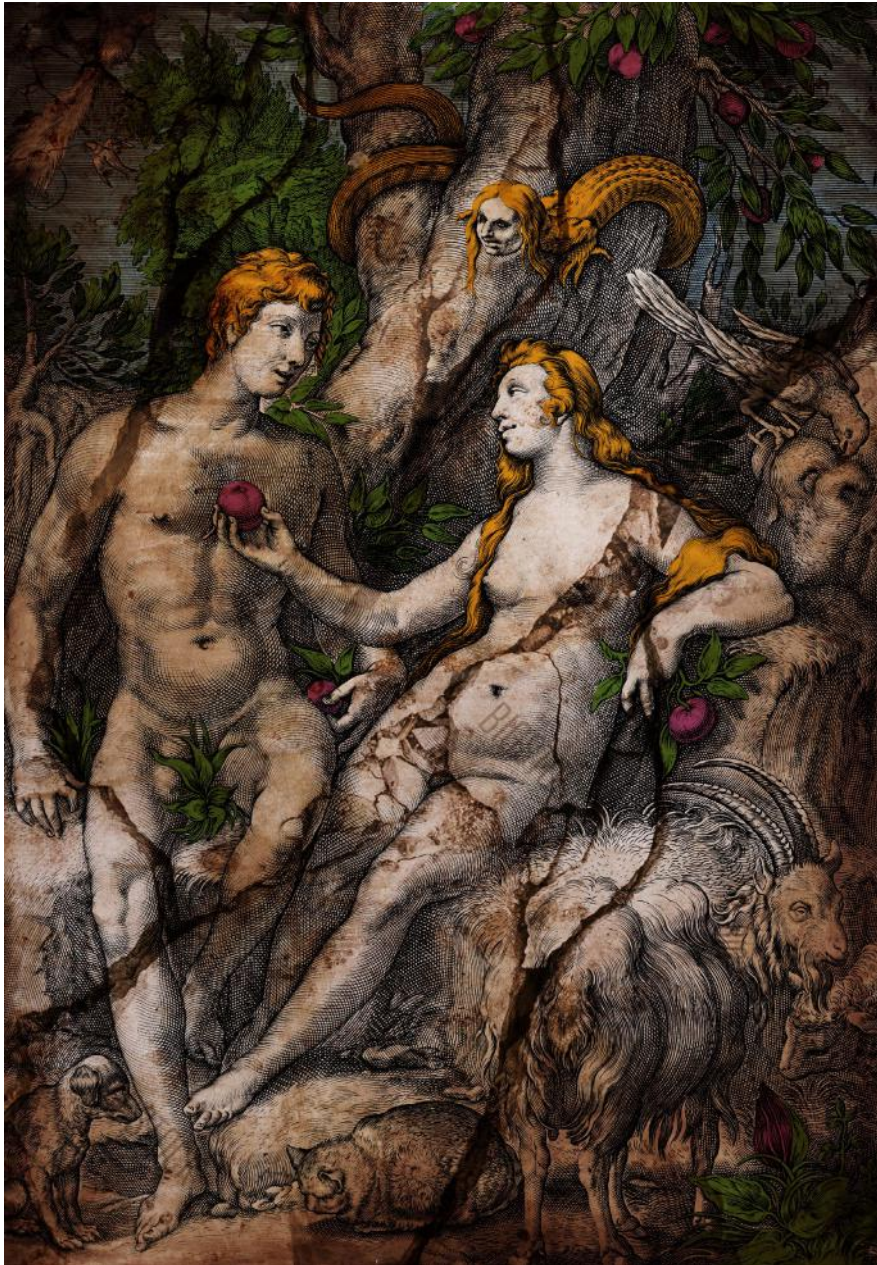
The controversial history makes us contemplate the current situation where religions, races, and nations become part of societal and political identities that separates people through conflicts leading to psychological, economical and physical wars.

Yogyakarta, May 25, 2019

Edited by Andonowati and Brenny van Groesen based on the self-curated text of Eddy Susanto

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Eddy Susanto (b. 1975)



ArtSociates

Cosmology #6 Adam & Eva after Jan Saenredam

Oil and drawing pen on canvas

190 x 273 cm

2020

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Eddy Susanto (b. 1975)

ArtSociates



Cosmology #7 Adam & Eva after Jan Saenredam

Oil and drawing pen on canvas

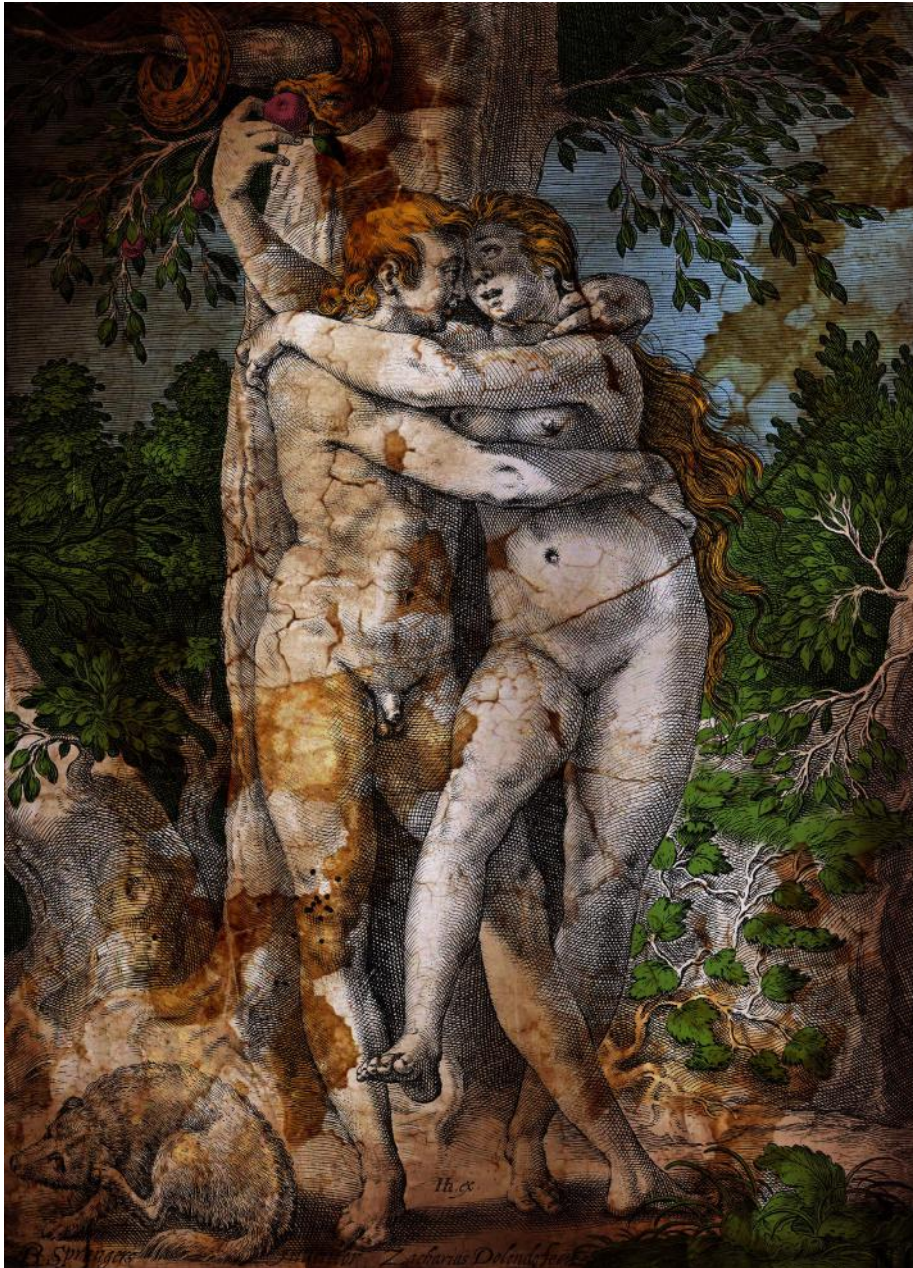
190 x 250 cm

2020

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Eddy Susanto (b. 1975)

ArtSociates



Cosmology #8 Adam & Eva after Zacharias Dolendo

Oil and drawing pen on canvas

190 x 262 cm

2020

Eddy Susanto (b. 1975)



ArtSociates

Cosmology #3 Adam & Eva
after Crispijn van de Passe
Oil and drawing pen on canvas
190 x 262 cm
2020

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Eddy Susanto (b. 1975)



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Cosmology #1 Adam & Eva after Cornelis Galle

Oil and drawing pen on canvas

190 x 240 cm

2020

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Eddy Susanto (b. 1975)

Lives and works in Yogyakarta, Eddy Susanto is one of ArtSociates's most important artists. He studied graphic design before embarking in his art career; this possibly influences his prudent, erudite approach in art. His artworks are created by conducting extensive research on certain points in history, exploring the notions of historical narratives and the development of identity. They portray fragments of local history parallel to the world's history, interpolating the cultural identity of the East into the historical elements of the West.

Eddy's paintings mostly incorporate Javanese passages in their native Hanacaraka script, taken from several important Javanese pieces of literature. His series of Sembilan Mata Hari Centhini (2012), for example, was created around the analogy found between the character of Mata Hari and the dance movements described in Serat Centhini. His works titled Java of Dürer (2011)—the artwork that earned him the accolade of Bandung Contemporary Art Award #2 in 2012—replaced Albrecht Dürer's engraved lines with passages from Babad Tanah Jawi.

Eddy has showcased his painting series in various national and international exhibitions. Solo exhibitions worth considering include: The Irony of Ruralism, Art Jakarta, Jakarta, Indonesia (2018); Project 10+3, Baik Gallery, Seoul, South Korea (2018); Occultism: A Shared Phenomenon, ArtStage Jakarta, Jakarta, Indonesia (2017); Kalatida Toward Capitalism, ArtStage Singapore, Singapore (2017); JavaScript, National Gallery of Indonesia, Jakarta, Indonesia (2015); The Passage of Panji: Memory, Journey and Desire, Lawangwangi Creative Space, Bandung, Indonesia (2014); Albrecht Dürer and the Old Testament of Java, Galerie Michael Janssen, Singapore (2014); and Matahari Centhini, Lawangwangi Creative Space, Bandung, Indonesia (2012).

He has also participated in numerous group exhibitions, to mention a few: JAVA Art Energy, Institut des Cultures d'Islam, Paris, France (2018-2019); Singapore Biennale, Atlas of Mirror, Singapore Art Museum, Singapore (2016-2017); ArtJog IX: Universal Influence, Jogja National Museum, Yogyakarta, Indonesia (2016); Southeast Asia Platform, ArtStage Singapore, Singapore (2014); Indonesia Art Award 2013, National Gallery of Indonesia, Jakarta, Indonesia (2013); ArtJog: Maritime Culture, Yogyakarta Cultural Park, Yogyakarta, Indonesia (2013); ArtJog: Looking East, Yogyakarta Cultural Park, Yogyakarta, Indonesia (2012); Bandung Contemporary Art Award #2, Lawangwangi Creative Space, Bandung, Indonesia (2012); and ART/JOG/11, Jogja National Museum, Yogyakarta, Indonesia (2011).

His accolades include having his work among the Indonesian Presidential Museum Collections, Bogor, Indonesia (2014); and becoming finalist of the Indonesian Art Award 2013, Jakarta, Indonesia (2013); winning the Dharmawangsa Award, Nyoman Gunarsa Museum, Bali, Indonesia (2012); becoming finalist of UOB Painting #2, Jakarta, Indonesia (2012); and winner of Bandung Contemporary Art Award #2, Bandung, Indonesia (2012).