

AJIM JUXTA
Kanun Gila

Breeze Art Space
March 20 - April 20 2020

artserpung gallery



Kanun Gila

a solo exhibition by

AJIM JUXTA





Kanun Gila / Code of Madness

*terpacul sudah ku terjaga
mengenangkan pengkhabarkan darinya
di jalan gelap tanpa tujuan
hanya dengan harapan kan kulepaskan*

*tiada lagi nurani hati
songsang frasa rosak segala
bagai muncul tercatit lagi
bak kanun yang tak akan semegah mimpiku*

*kanun gila, kanun gila
tarcatat sudah segalanya*

*bicara rasa cinta dan cita
ku turuti segala kemahuannya
di jalan yg sama kan kuturutkan
hanya dengan amalan akan kuserahkan*

Kanun Gila (2009), by Ajim Juxta

Just over a decade ago, multi-talented visual artist Ajim Juxta penned the lyrics above for a band comprising him and his siblings, Juxtaposed. Entitled *Kanun Gila* (loosely translated: 'Code of Madness'), the essence of the lyrics is a sense of despair and helplessness about the way the world is, and by inference, the trajectory we as a civilization are headed on.

The desolation and bleakness surrounding what Ajim predicts to be one of the possible constructs of tomorrow's world has become central to the aesthetic of this young artist's art, based on his reflections, speculations, and ultimately, visual reaction, about various issues he observes in our world today.

Among those issues: the environment, socio-interactive behaviors, and technology.

Contained in Ajim's solo presentation *Kanun Gila* – named after the song he wrote – are bleak landscapes of an imagined future. On one level, these are the artist's projections of what the future might look like but underlying the visual is a critique of how the multitude of problems facing mankind are not being addressed as they should. Instead, what Ajim observes are denial, cover-ups, and suppression of pertinent discourse.

Take, for example, the majestic hilly landscapes today laid waste due to humanity's need (and often, greed) for the valuable natural resources contained within. The four *Gunungan* artworks address this, depicting what remains of natural megalithic structures damaged and destroyed through harvesting activities, principal among them, mining.

What were once important geographical markers and reference points in our socio-cultural history are today in various stages of damage and destruction. Once exhausted of all valuable resources, these are abandoned in a state of barren disrepair, a landscape littered with broken monuments.

If monuments are, by definition, icons of remembrance and celebration, exactly what do these broken monuments celebrate? Hills and mountains, unlike flora, cannot grow back to their pristine glory. If anything, these broken monuments live on as testaments to how mankind has damaged the very thing that has sustained it for millennia here on planet Earth – the environment.

In the *Monomania* works, this helpless despair manifests itself as layered brooding emotions, monochromatic layers representing both the concern environmentalists have today, and the regret Ajim foresees mankind will have in tomorrow's world.

Will the smog-choked air, a common sight in metropolitan cities the world over, even be breathable in our future? Will a "nice day" be one where it's less grey than most, if only by a few tonal degrees? Will the world of tomorrow know what the phrase "clear, blue skies" even means, or will it be something the children of tomorrow know about merely through history books?

These are among the very serious questions contained in Ajim Juxta's works. It is not, however, for the artist to answer. No, his role is to give us pause for thought, a call for us to consider our past and reconsider our present courses of action; and, to warn us of what tomorrow may possibly hold, if mankind continues living by the Code of Madness as we have been, and looking at today, continue to.



Ajim Juxta, **Kelam Sebalik Awan** (2019)
Acrylic on Canvas
119 x 100 cm



Ajim Juxta, **Monomania: Punca** (2020)
Acrylic on Canvas
122 x 122 cm



Ajim Juxta, **Monomania: Bahana** (2020)
Acrylic on Canvas
122 x 122 cm



Ajim Juxta, **Monomania: Lapis Jiwa** (2020)
Acrylic on Canvas
175 x 152.5 cm



Ajim Juxta, **Monomania: Putihitam** (2019)
Acrylic and Oil on Canvas
152.5 x 244 cm (diptych)



(i)



(ii)



(iii)



(iv)

Ajim Juxta, **Tugu: Gunungan i, ii, iii, iv** (2019)
Acrylic on Canvas
60.5 x 121.5 cm (each)

At any moment, man must decide, for better or for worse, what will be the monument of his existence.

Setiap saat, manusia harus memutuskan, baik atau buruk, apa yang akan menjadi monumen keberadaannya.

Viktor Frankl, *Man's Search for Meaning* (1984)



Ajim Juxta, **Tugu: Menanti Letus** (2020)
Acrylic on Canvas
129.5 x 129.5 cm



Ajim Juxta, **Tugu: Melayar Tertib** (2020)
Acrylic and Charcoal on Canvas
129.5 x 129.5 cm



Ajim Juxta, **Takhta** (2019)
Acrylic on Canvas
152.5 x 152.5 cm



Ajim Juxta, **Tugu: Studies** (2019)
Acrylic on Canvas
22.5 x 17.8 cm (each), set of 5

AJIM JUXTA

b. 1983 in Kuala Lumpur, Malaysia

Bachelor of Science in Architecture, MARA University of Technology, Shah Alam, Malaysia

Awards

- 2017 Young Guns 2016, HOM Art Trans
- 2016 Best Album Cover, 22nd Anugerah Industri Musik (AIM) (for Sekumpulan Orang Gila's "Bahtera")
Young Art Award (Top 3 Winners), Young Art Taipei 2016
- 2013 Finalist, Malaysian Emerging Artist Award (MEAA) 2013
- 2011 Finalist, Malaysian Emerging Artist Award (MEAA) 2011
- 2006 Honorary Mention, Architectural Workshop Drawing Competition



Solo Exhibitions

- 2020 **Kanun Gila**, Monochrome, Art Serpong Galley x Artemis Art, Breeze Art Space, Tangerang, Indonesia
- 2019 **Dystopians**, Vinyl on Vinyl Gallery, Makati, Philippines (in partnership with Artemis Art)
TUGU | UGUT, Hin Bus Depot, George Town, Penang, Malaysia
- 2018 **TUGU | UGUT**, Pertubuhan Arkitek Malaysia (PAM) Centre, Kuala Lumpur, Malaysia
Wicked Art Space (Extended Exhibition), Petaling Jaya, Malaysia
arkologi: gelap, Artemis Art, Publika, Kuala Lumpur, Malaysia
Ragamasa, Galeri Titikmerah, Art Row, Publika, Kuala Lumpur, Malaysia
- 2016 **UNKNOWN +**, Minut Init Gallery, Damansara Utama, Petaling Jaya
- 2014 **MATIKATAK-Ajim Juxta**, Galeri Titikmerah, Publika, Kuala Lumpur

This catalog is published in conjunction with MONOCHROME, a six-solo-in-one exhibition, which is a collaborative effort between Art Serpong Gallery (Indonesia) and Artemis Art (Malaysia), featuring three artists from each of the two galleries, from both Indonesia and Malaysia.

Participating in MONOCHROME are Afdhal, Ajim Juxta, Danni Febriana, Dedy Sufriadi, M. Yakin, and Syahbandi Samat.

Artemis Art would like to take this opportunity to thank Pak Audi Rusli and the team at Art Serpong Gallery for their efforts in helping realize this exhibition. In addition, we would also like to take this opportunity to express our heartfelt thanks to Pak Tom Tandio for officiating the exhibition.

Most importantly, thank you to the six participating artists, from the bottom of our hearts.

Front cover and Inside cover image

Monomania: Bahana
(full image and details on pg. 6)

Project Coordinators
U.C. Loh (Artemis Art)
Leonardus Simon (Art Serpong Gallery)

Guest of Honor
Tom Tandio

Text & Editing
Artemis Art

Photography
Raja Serra

MONOCHROME Logo Design
Arsa

Catalog Design & Layout
Artemis Art

© 2020 Artemis Corporation Sdn Bhd
All Rights Reserved

No part of this publication may be reproduced, except for the purpose of research, criticism, and review, without first seeking written prior permission from the participating artists and publisher.



artserpong gallery


ARTEMIS ART



a six artist solo exhibition

**AFDHAL
DANNI FEBRIANA
M. YAKIN**

**AJIM JUXTA
DEDY SUFRIADI
SYAHBANDI SAMAT**

Breeze Art Space

The Breeze, BSD City,
Tangerang, Banten