



Sculpture Of Indonesia

Jerome Feldman



Sculpture Of Indonesia:

The Sculpture of Indonesia Jan Fontein, R. Soekmono, Edi Sedyawati, 1990 Shows bells lamps vases statuettes and water vessels created between the eighth and fifteenth centuries **Violence and Serenity** Natasha Reichle, 2007-07-26 The mention of Buddhism in Indonesia calls to mind for many people the Central Javanese monument of Borobudur one of the largest Buddhist monuments in the world and the subject of extensive scholarly scrutiny The neglect of scholarship on Buddhist art from later periods might lead one to assume that after the tenth century Buddhism had been completely eclipsed by the predominantly Hindu Eastern Javanese dynasties Yet as the works discussed here illustrate extraordinary Buddhist images were still being produced as late as the fourteenth century Violence and Serenity offers a close examination of some of the impressive works from East Java and Sumatra and explores their political and religious roles The number of clearly identifiable Buddhist works from the Singasari and Majapahit dynasties 1222 ca 1520 is limited yet existing examples are impressive They demonstrate a remarkable level of craftsmanship and are exceptionally expressive exhibiting a range of emotions from the ferocious to the serene Following a brief discussion of the early history of Buddhism in Indonesia Natasha Reichle focuses each chapter on a specific statue or group of statues and considers the larger issues evoked by the images Through a rarely examined depiction of the last Singasari king she explores the nature of religion in Java in the late thirteenth century and what we know about tantric practices and the syncretism of Hinduism and Buddhism She reassesses the question of portraiture in ancient Javanese art while contemplating the famous Prajaparamita from Singasari Notions of kingship are discussed in light of a number of statues depicting the Buddhist deity Amoghapasa and his attendants and the meanings of the Amoghapasa maula The final chapter examines the origins and significance of one of Indonesia's most spectacular sculptures a four meter high Buddhist bhairava demon discovered in West Sumatra *The Sculpture of Indonesia*, 1990 *The Sculpture of Indonesia*, 1991 **The Sculpture of Indonesia** Jan Fontein, 1992-03-01 The lavish catalogue for the inaugural exhibition of the 1990-91 Festival of Indonesia this is the first comprehensive treatment of the stone bronze silver and gold sculpture of Indonesia to be published in English 171 illustrations including 99 in full color *The Sculpture of Indonesia* Jan Fontein, R. Soekmono, Edi Sedyawati, 1990 Shows bells lamps vases statuettes and water vessels created between the eighth and fifteenth centuries **Violence and Serenity** Natasha Ann Reichle, 2002 **The Sculpture of Indonesia** National Gallery of Art (U.S.), 1990 **Summary** M. Sardjito, 1953 **The Eloquent Dead** Jerome Feldman, 1985 *The Revival of Sculpture in Indonesia* Sardjito, 1953* Ancient Indonesian Sculpture Marijke Klokke, 2022-07-11 Ancient Indonesian sculpture as yet a relatively unexplored area of research is discussed in this volume from various angles The nine contributions originate from an international symposium at the Rijksmuseum in Amsterdam Robert L Brown formulates a set of rules that account for the way Indian art was transformed when adopted in Southeast Asian regions Sara Schastok shows how the dating of Amaravati style bronzes was influenced by colonial thinking In

comparing the northeast Indian and Javanese bronzes figurines Susan L Huntington concludes that although Javanese bronzes owe something to northeast Indian ones each group has its own distinctive characteristics Pauline Lunsingh Scheurleer's contribution stresses the Javanese aspects of Javanese bronzes Nandana Chutiwongs focuses on images of Avalokite vara in this manifestation as Great Compassionate Lord A fragment of a bronze ringed rattle leads A de Vries Robb to trace the development of this attribute of mendicant Buddhist monks from India over mainland Southeast Asia to Central and East Java Moving to the great Buddhist monument in Central Java the Borobudur its structure and meaning are given a completely new interpretation by John C Huntington A northeast Indian iconographic model is proposed by J A Schoterman for the famous images of Amoghapāśa Loke vara and his retinue in the East Javanese temple Candi Jago Finally Marijke J Klokke offers a new interpretation of the iconography of the East Javanese portrait statues

The Revival of Sculpture in Indonesia M. Sardjito (Prof.), 1953 **Indonesia, News & Views**, 1988-04 **The revival of sculpture in Indonesia** Sardjito, 1953 *News & Views, Indonesia*, 1988 [The Sculpture of Indonesia](#), 19?? **Summary. The Revival of Sculpture in Indonesia** Sardjito, 1953 *The revival of sculpture in Indonesia* Sardjito, 1953* **Feminisms and Contemporary Art in Indonesia** Wulandani Dirgantoro, 2025-10-01 While Indonesian contemporary art is currently on the rise on the international art scene there hasn't yet been an in-depth study of the works of Indonesian women artists and the feminist strategies they employ within the art world This book fills that gap presenting the first comprehensive study of feminisms and contemporary art in Indonesia using feminist readings to analyse the works of Indonesian women artists historically and today illuminating the sociocultural contexts in which they have worked and offering a nuanced understanding of local feminisms in the nation

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