

The background is a rich, textured composition. It features a dense, repeating pattern of stylized, swirling acanthus leaves and scrolls in shades of gold and brown. Overlaid on this pattern is a detailed image of a violin, specifically its body and scroll, which is also rendered in a metallic gold tone. The violin is positioned horizontally across the upper half of the frame. The overall aesthetic is one of classical elegance and musical sophistication.

*Rhapsody
for the
Orchestra*



Inside the Studio, Panorama by Origenius.

Jean-Philippe HAURE

born Orléans, France 1969

a French Artist in Bali.

<http://www.j-philippe.net/>

*Rhapsody
for the
Otherness*



Milefiori, 2003, detail. Private Collection . p. 12

Art criticism runs the same risk as a movie version of a novel - it hardly ever lives up to the original. Many of today's art critics actually struggle to understand and interpret the 'Not' so contemporary looking art works. And yet in many cases, they are the ones viewing and having to write about them. The Western box in which artists and critics find themselves in has made them tend to focus mainly on works that rebel against political totalitarianism, even if the quality of the pieces is not particularly much to talk about. As a result, a lot of artists have lost their ability to express the spiritual reality of the society they live in that was the hallmark of earlier traditional forms. To me, Phillip's art is an antidote to the hype that has sprung up around contemporary art and the focus on eye-watering prices

paid for many of those mediocre pieces. All the paintings in this exhibition are mounted on specially designed carved frames by Phillip himself. In so doing, Phillip has in fact shown the ability to find a good balance between complexity and simplicity, while showing a deep understanding of human nature : love, passion and compassion. An artist's greatest challenge is to find his own voice in an ocean of millions, if not billions, other voices. Everyone needs someone to look up to. One can be inspired and influenced by others. But ultimately one has to sing one's own song. On this note, Phillip has found his.

Daniel Komala

Chairman

One East Asia



The eye is first drawn to the soft-hued, reddish or bluish drippings and hazy wash layers spread over the paper surface. Blots appear here, a gravel-like texture there; vague shapes stand out and then melt away. There emanates an impression of calm and peace. It is haphazard “abstraction” at its best: a language of purely visual emotions expressed through a seemingly surreal color world. Yet, as the eye rests longer on the paper, another reading reveals itself, this time figurative: behind the pastel wash colors lurks the vague, yet finely drawn contours of a Balinese dancer or a classical Balinese village scene. Our emotions, awakened by the abstract side of the work, are now guided toward the visual enjoyment of what is a realistic image of Bali, yet, at the same time, an unreal world that is more than simply “Bali.”

Here is an artist who is obviously interested not in formal considerations *per se*—his combination of abstraction and figuration is only a tool—but by an endeavor, one should almost say an urge, to express what is to him the pristine and the pure. Which he finds best embodied in Bali, and in the Balinese woman. Not because they are icons, but because both are to him the best available manifestation of this ideal, in their natural gestures and feminine simplicity. Had he been born in 15th century Italy, he would probably have painted Madonnas and Tuscan landscapes, the ideals of painting of that time.



Jean-Philippe Haure always begins painting with the “hazy” abstract beige or brown color characterized above, to create an atmosphere that dampens realism to take us somewhere beyond it. This “haze” can be construed to represent the “unknowable” that remains the realm of each of us in our irreducible separateness. It may also bring to mind the dreams of dancers or the suffering of the elderly. At a deeper level, it evokes the “beyond” that links separateness, dreams and pain, and eventually all of us, into the same Unknown that calls us to meditation and prayer.

How does he achieve his idealistic kind of representation? By an original combination, in his technical creative process, of both abstraction and figuration, which he turns for this purpose into a dialogue of line and color, each with a well-defined and separate function. Color defines the mood, and generates the desired “feel.” It does not shape objects or characters, nor does it follow an underlying graphic structure. This mood is achieved very economically, with only two, at most three basic colors (brown and gold, and sometimes blue) applied in an array of hues spread in tachist patches, which defines space and composition in a semi-automatic, semi-intuitive, never pre-organized way. Thus, in Jean-Philippe’s works, it is color that structures the painting, in an abstract way, after the manner popularized by American Abstract Expressionism and French Tachism.

His first thrust of color aims to create a certain visual rhythm. Of course, he does not always succeed. If so, he then discards the piece under way and takes up another one. “If I don’t like the wash surface I have made,» says Jean-Philippe, “I just don’t carry on. I don’t draw anything. I leave the work unfinished.” When he has found the basic rhythm, he reworks it over and over, as images suggest themselves to him. These images are all photographs that he has made while attending the pageant of ritual life in Bali. They contribute the lines, and eventually, the ideational content of the work. But how can a photograph do this? By lending only some of its lines, the most evocative ones, while letting go of any overly narrative, detailed content. Of the photograph, there will eventually remain only the minimum needed to suggest a scene, and through this scene, a certain understanding of sensitivity, tenderness and love. Everything is suggested rather than affirmed. As a flowing mood than runs beyond the colors into the lines of the sublimated real.

The Old Man, 2000, 63 x 50 cm. Private Collection .



From the point of view of content, as will be seen at a deeper level later, Jean-Philippe’s paintings are anything but exotic. Exoticism is basically a misunderstanding. It underlines the outward differences of a culture, as if these differences represented its core, whereas they are simply details. With regard to Bali, exoticism hovers around ceremonies, offerings and the like, all that has contributed to the island’s paradise image.

This is not what Jean-Philippe is after. The characters he represents in his works do not surprise us by their otherness, but instead, by the intimacy they emanate. What he sees in them are ordinary bodily gestures and a sense of togetherness. Innocent humans as we all should be. This perception of Bali as a land of innocence is very personal: Jean-Philippe does not impose it upon us, but rather reveals it, little by little, as the background of his color wash. The main quality of the artist here appears, beyond his style and technique: his sensitivity as a man of faith, open to other men and Humanity as a whole.

Jean Couteau





Milefiori, 2003, 75 x 60 cm. Private Collection .

Beauty does not belong to the face, here invisible. Neither does it belong to the body. It issues instead from the onlooker's imagination. Is this woman preparing to present offerings? We don't know anything for certain, apart from the fact that she emanates a hazy air of purity.



Wisdom Behind the Age, 2011, detail . p. 32

The Artist

The Artist

Jean Philippe Haure did not come from France to Indonesia through tourism, as so many of his predecessors did; nor did he come attracted by economic opportunities. He came instead propelled by faith. Born to a Catholic family and a graduate of Ecole Boulle, the famous art and craft school owned by the City of Paris, he came to Bali in 1991 as a faithful young Catholic lay brother, eager to develop a craft school set up in Gianyar by the Catholic community at the initiative of a French priest, Father Le Coutour. Unlike others, he came to serve, not to look for adventure or to make a fortune.

Once in Gianyar, he found in the surrounding village life a quiet atmosphere that suited his own highly religious soul. He saw in people around him brothers behaving like brothers, and living in a land where religion is still associated with community life and togetherness. A far cry from largely a-religious France. Although he was neither Indonesian nor Balinese, he found in the nature and people around him a refuge where he could best exercise his longing for solitude and meditation.

After working for 20 years at the Gianyar school, and training dozens of technicians and craftspeople, Jean-Philippe Haure eventually found a new calling, as a meditative artist, in the avoidance of “reality” and emphasis on the sublime that are the main characteristics of his works. Now married and the happy father of three children, he leads a quiet life in the small hamlet of Kubu Bingin in Mas, several kilometers south of Ubud.

Should one add that Jean-Philippe Haure is not your narcissistic kind of artist, obsessed by his own work and self. You may meet him many times, yet he will never talk about himself, never even hint he is an “artist” with a “message”. He will let you, or others, do all the talking, speak of art, expression, concepts and whatever. But, once alone, unknown to anyone, back home in a field not far from the village of Mas, what will he do? He will enter his small lumbung (granary) workshop, shut himself inside, take a drawing pencil, open his computer, and launch himself into the world of his dreams—personal, intimate, sensitive, like the works soon to emerge under his hands.

Jean Couteau





The Frame
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After the Bath II, 2009, detail, Collection of the Pasifika Museum

The Frame

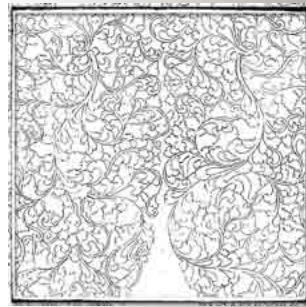
*The Centuries-old European
Joinery Techniques.*



The Frame

Joinery and Carving

Jean-Philippe Haure, even though trained at the Ecole Boulle in Paris to use French patterns, chooses to use traditional Balinese patterns (pepatran) on the frames that ornament his painting. His patterns are all floral, a reminder of the presence of Nature. One finds the samblung pattern, derived from the flower of the same name; the sari pattern, so called after the pistil of the flower; and several original floral patterns created for Jean-Philippe by I Gusti Ketut Dartha from the village of Lebih in Gianyar. The design, technical setup and joinery of each frame are all painstakingly hand-made by the artist himself, using centuries-old European techniques that he learned at the Ecole Boulle. The making of a single frame, including drawing on wood, carving, and joinery work, as well as gilding and finishing, requires no less than a month and a half.



Samblung pattern drawing



Onglet joinery process



Wooden door after carving, before the joinery is set



Jean-Philippe at work

Gilding

Gilding is used in Eastern and Western traditions to enhance the beauty of wooden carving. Jean-Philippe Haure's carved frames are all gilded using the following steps:

- The wood surface is subjected to a meticulous process of sanding, so as to smooth it as much as possible.
- One or more layers of gesso are then applied to the sanded surface so as to totally fill up the pores of wood and thus obtain a perfectly smooth surface.
- A liquid synthetic glue is then applied to enable the gold leaf to adhere to the surface.
- Before the glue dries, gold leaves are carefully laid, one by one, over the surface of the carving with a brush, until all of it is covered, down to its smallest corner.
- After drying for a few days, a varnish is applied to protect the gold surface. In ancient times, one would burnish the gold to obtain a brightly reflective shine.



The corner motif is inserted within the frame's structure



Application of gesso



A gold leaf being laid on the carving



After the varnish is sprayed



Rhapsody, 2010.
Gouache, mixed media, on paper laid on canvas.
102 x 69 x 38 cm. Standing with door, gold leaf.

*R*eality is appearance, it tells us. The only true reality is that of the soul.
Impossible to fathom, it is ever changing, ever eluding all attempts to
grasp it. Yet we are always trying to know it. Is this an impossible quest?

*K*impossible to fathom, it is ever changing, ever eluding all attempts to



*D*uality XIX, Waves In The Sky, 2008.
Gouache, mixed media, gold leaf, on paper laid on canvas.
254 x 116 x 7 cm. Triptych. Hanging, gold.

The Collection
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The Collection
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Two Lovers II, 2010.
Gouache, mixed media, on paper
laid on canvas.
102 x 69 x 7 cm. Hanging, gold.



Resting my Mind, 2010.
Gouache, mixed media, gold leaf,
on paper laid on canvas.
102 x 69 x 38 cm. Standing with door, gold leaf.



Solemn Duty, 2011.
Gouache, mixed media, on paper laid on canvas.
102 x 69 x 38 cm. Standing with door, gold.



Duality II, Everyone is Waiting For, 2006.
Gouache, mixed media, silver leaf, on paper laid on canvas.
102 x 69 x 7 cm. Hanging, gold.



Duality XXII, *Grandmother's Song*, 2009.
Gouache, mixed media, silver leaf, on paper laid on canvas.
102 x 69 x 7 cm. Hanging, gold.



Am I Expecting Too Much?, 2010.
Gouache, mixed media, gold leaf, on paper laid on canvas.
99 x 73 x 7 cm. Hanging, gold.



Wisdom Behind the Age, 2011.
Gouache, mixed media, on paper laid on canvas.
99 x 73 x 7 cm. Hanging, gold.



Duality X, Flower Fall, 2008.
Gouache, mixed media, gold leaf, on paper laid on canvas.
102 x 69 x 7 cm. Hanging, gold.



Duality XXI, *She's not just a Pretty Face*, 2009.
Gouache, mixed media, gold leaf, on paper laid on canvas.
99 x 73 x 7 cm. Hanging, gold.



When Grace Abounds, 2010.
Gouache, mixed media, on paper laid on canvas.
99 x 73 x 7 cm. Hanging with door, gold.



The Collection
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Fragile Offering, 2010.
Gouache, mixed media, on paper laid on canvas.
99 x 73 x 7 cm. Hanging with door, gold.



The Collection
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Behold I Tell You a Mystery, 2010.
Gouache, mixed media, on paper laid on canvas.
136 x 100 x 7 cm. Hanging, gold.





Passages XXIII, Long Ago and Far Away, 2006.
Gouache, mixed media, silver leaf, on paper laid on canvas.
99 x 73 x 7 cm. Hanging, gold.



Orchestral Interlude, 2011.
Gouache, mixed media, gold leaf, on paper laid on canvas.
102 x 69 x 7 cm. Hanging with door, gold.



How Come, How Long, 2010.
Gouache, mixed media, gold leaf, on paper laid on canvas.
102 x 69 x 7 cm. Hanging, gold.



Duality XIV, Learning to Fly Away, 2008.
Gouache, mixed media, gold leaf, on paper laid on canvas.
136 x 100 x 7 cm. Hanging, gold.



Duality XX, Waiting For That Day, 2009.
Gouache, mixed media, silver leaf, on paper laid on canvas.
136 x 100 x 7 cm. Hanging, gold.

J. Philipe
ج. فيليب

Biography

JEAN-PHILIPPE HAURE was born in Orléans, France on 19 January 1969 to a coachbuilder father and a mother who was a secretary. He did well enough in secondary school to get accepted in the prestigious «École Boulle de Paris» from where he graduated with the diploma of «métiers d'art» five years later. Attracted by the Benedictine spirituality, he joined the monastery of St. Benoît sur Loire. Shortly thereafter, he was sent as a volunteer to Bali, Indonesia where he was assigned to the school of art «Sasana Hasta Karya». For JEAN-PHILIPPE, this was to be the beginning of an artistic and cultural journey full of awakenings and rewards... JEAN-PHILIPPE has worked and resided continuously in Bali with his family for more than 20 years... he has no plans to live anywhere else on this earth.

- **1969** Born in Orléans, France.
- **1983** Admitted to Ecole Boule, Paris, France.
- **1989** Worked on the restoration of national French furniture.
- **1989** Joined the monastery of St. Benoît sur Loire, Abbaye de Fleury.
- **1990** Volunteered to be assigned to Indonesia to the school Sasana Hasta Karya, Bali, Indonesia.
- **1991** Worked to develop at Sasana Hasta Karya new lectures, cabinet making, art drawing, painting and operation of machinery.
- **1992** Begins, as a hobby, to photograph in Black and White the Balinese everyday life.
- **1996** After the departure of Sasana Hasta Karya's founder – Jean-Philippe assumed the position of Headmaster under the authority of the Bishop of Denpasar. During this time, he lived in the Abianbase Palace and learned about Balinese everyday life. He also became a member of the Abianbase Palace musical group called «Bala Ganjur».
- **1997** Participated in «Gelar Kalpika 97» exhibition at the Hilton Hotel in Jakarta. Participates in 'Anatomy Classes' at the Pranoto's Gallery in Ubud, Bali.
- **1998** Participated in «Human Form» exhibition at the Pranoto's Gallery, Ubud, Bali.
- **1999** Built his house in Kubu Bingin – village of artist, near Goa Gajah. He continues to live here with his wife, Reizka and three children, Tristan, Ludovic and Élodie.
- **2000** First solo exhibition at the Alliance Française, Jakarta organized by the «Duta Fine Art Foundation».
- **2001** Participates in joint exhibition «Human Form II» at the Pranoto's Gallery, Ubud, Bali.
- **2001** Joins the «Bamboo Gallery», Ubud, Bali.
- **2006** Second solo exhibition «PASSAGES» at the Center for Strategic and International Studies (CSIS), Jakarta. This exhibition was inaugurated by his excellency the Ambassador of France in Indonesia.
- **2009** Third solo exhibition « Duality » with Kupu-Kupu Art Project Management at D Galerie, Jakarta. This exhibition was inaugurated by Mrs Shinta Widjaja Kamdani.



Acknowledgements

The artist wishes to thank:

His Family

Mrs Aarti Lohia

Mr. Daniel Komala

The Bamboo Family

Mr. Philippe Augier

Dr. Jean Couteau

Mrs. Sherry Kasman Entus

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