

FOR IMMEDIATE RELEASE

Post Tradition: Revisiting and the Future of Balinese Painting

Bagus Prabowo, I Made Djirna, I Nyoman Arisana, Kemalezedine, Kuncir Sathya Viku, Made Wianta, Mandiyasa Wayan, Sumadi Ketut

Curated by Hermanto Soerjanto & Kemalezedine

9 June – 23 July 2023

Exhibition Walkthrough: Friday, 9 June 2023, 4pm – 5pm

Vernissage: Friday, 9 June 2023, 5pm – 7pm



Mizuma Gallery is pleased to announce *Post Tradition: Revisiting and the Future of Balinese Painting*, an exhibition curated by Hermanto Soerjanto & Kemalezedine, featuring artworks by Bagus Prabowo, I Made Djirna, I Nyoman Arisana, Kemalezedine, Kuncir Sathya Viku, Made Wianta, Mandiyasa Wayan, and Sumadi Ketut.

Bali is a very important centre for the development of Indonesian art, wherein the influence of western modern art goes hand in hand with traditional art. The influence of western modern art in Bali began in the 1930s, driven by Rudolf Bonnet and Walter Spies. It was very well received by Balinese artists at that time and influenced the form of Balinese art, both in terms of technique and theme. All of these took place in the form of a balanced cultural negotiation, in which Balinese artists accepted the influence of western modern art without eradicating their cultural roots, thus giving birth to a new artistic form at that time: the modern Balinese art, which we can still see a lot in Bali today. On the other hand, western artists such as Rudolf Bonnet and Walter Spies were also heavily influenced by Balinese art. We can observe this in the deformation of figures in Bonnet's paintings and the use of multiple perspectives in the works of Walter Spies.

Contemporary art inevitably challenges how we interpret the current situation in Bali, in which the power of tradition, which has experienced obsolescence as a result of the development of global art, is now reviving in a new paradigm, with new analysis using academic tools derived from western education system. This means that studying and reading Balinese painting is now done through a new intellectual process that incorporates local wisdom from Balinese traditions.

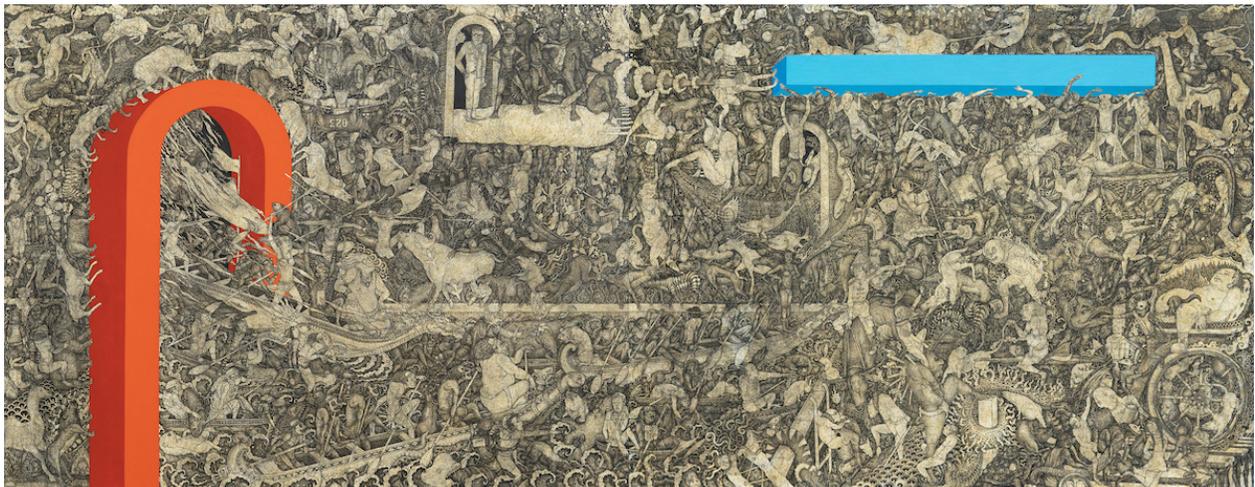
The exhibition *Post Tradition: Revisiting and the Future of Balinese Painting* is an attempt by artists in Bali, regardless of whether they are Balinese by birth or if they are migrants, to create new interpretations of Balinese painting in varying degrees of flexibility. These interpretations will in turn create an urgency to shape the future of Balinese

painting. This exhibition features works by Bagus Prabowo, I Made Djirna, I Nyoman Arisana, Kemalezedine, Kuncir Sathya Viku, Made Wianta, Mandiyasa Wayan, and Sumadi Ketut.

Post Tradition: Revisiting and the Future of Balinese Painting will run from 9 June to 23 July 2023 at Mizuma Gallery, 22 Lock Road #01-34 Gillman Barracks, Singapore 108939. The gallery will open from 11am-7pm on Tuesdays to Saturdays, and 11am-6pm on Sundays. The gallery will be closed on Mondays and Public Holidays. In conjunction with the launch of the exhibition, a curators-led exhibition walkthrough will be held on Friday, 9 June 2023, from 4pm to 5pm, followed by an opening reception from 5pm to 7pm. A digital publication with images of the artworks and texts by Hermanto Soerjanto and Kemalezedine will be available.



Bagus Prabowo, *Magical Blue*, 2023, acrylic on canvas, 150 × 200 cm
© Bagus Prabowo, courtesy of the artist and Mizuma Gallery.



I Nyoman Arisana, *Keluar dan Bermain*, 2023, acrylic, ink on canvas, 140 × 360 cm (diptych, 140 × 180 cm each panel)
© I Nyoman Arisana, courtesy of the artist and Mizuma Gallery.



I Made Djirna, *Garis Tangan*, 2023, mixed media on canvas, 200 × 300 cm
© I Made Djirna, courtesy of the artist and Mizuma Gallery.



Kemalezedine, *Lango I-III*, 2023, acrylic on canvas, 180 × 390 × 5 cm (triptych, 180 × 130 × 5 cm each panel)
© Kemalezedine, courtesy of the artist and Mizuma Gallery.



Kuncir Sathya Viku, *The Garden of Edan 0*, 2023, acrylic on canvas, 120 × 90 cm © Kuncir Sathya Viku, courtesy of the artist and Mizuma Gallery.



Made Wianta, *Fiddling on the Rock*, 2010, oil, acrylic, and clay on canvas, 200 × 120 cm © Made Wianta, courtesy of the artist and Mizuma Gallery.



Mandiyasa Wayan, *Pohon Kehidupan*, 2023, acrylic on canvas, 180 × 300 cm (diptych, 180 × 150 cm each panel) © Mandiyasa Wayan, courtesy of the artist and Mizuma Gallery.



Sumadi Ketut, *Ki Balian Batur*, 2023, indian ink on canvas, 180 × 300 cm (diptych, 180 × 150 cm each panel)
© Sumadi Ketut, courtesy of the artist and Mizuma Gallery.

About the Curators



Hermanto Soerjanto (b. 1970, Indonesia) went to Palin School of Arts & Design in Singapore and Akademi Teknik Desain Interior (ATDI) in Jakarta, Indonesia, before joining Cipta Citra advertising agency in 1994. Since then, he has built his career in the field of advertising and currently holds a position at Pantarei Communications as Chief Creative Officer. As an art collector, Hermanto Soerjanto is familiar with Indonesian artists, having spent much time conversing with them and visiting their studios. In 2008 he established GARIS Artspace, an art gallery in Jakarta showcasing works by contemporary Indonesian artists, where he organizes and curates the exhibitions on a regular basis. To date, Hermanto Soerjanto has organized several exhibitions, most notably *Ethnicity Now*, a group exhibition at Galeri Nasional Indonesia, Jakarta (2010), and *Unveiling Fundamentals in Contemporary Art Through Asia* at OHD Museum, Magelang, Indonesia (2015). Hermanto Soerjanto lives and works in Jakarta, Indonesia.



Kemalezedine (b. 1978, Yogyakarta, Indonesia) studied at the Faculty of Fine Arts and Design of ITB, Bandung, Indonesia (1997 to 2004). Kemalezedine held his first solo exhibition in 2012 at S.14 Bandung. Since then, he has been actively participating in a number of national and international exhibitions. Kemalezedine is a part of the Nu-Abstract and Neo-Pitamaha group in Bali, which studies and experiments on Indonesian art (painting), Balinese drawing and Balinese painting. Kemalezedine's focus is to create and explore world of painting-drawing. Kemalezedine lives and works in Bali, Indonesia.

About the Artists



Bagus Prabowo (b. 1981, Jepara, Indonesia) graduated from the Faculty of Fine Arts and Design at the Indonesian Institute of the Arts (ISI) Yogyakarta, Indonesia in 2007. In 2005, he initiated a collective named Kriya Sastra. He also founded Froghouse community, with whom he is involved in various festivals locally and internationally, such as: Ngayogjazz (Yogyakarta), Lumpia Jazz (Semarang), Jatiluwih Festival (Bali), Chiang Mai Design Week (Thailand), 12lio (Taiwan), and Garma Fest (Australia). In his collaboration with his architect spouse, Yohana Raharjo, he created structures made of bamboo weaving and functional architectural installations. One of his collaborative projects was the ICD Dubai Pavilion for World Expo 2020 in Dubai. His interest in traditional art prompted him to deepen his knowledge in batik as a medium and inspiration for his artmaking, leading him to create works that are meditative and spiritual in nature. Bagus Prabowo lives and works in Bali, Indonesia.



I Made Djirna (b. 1957, Bali, Indonesia) graduated from the Faculty of Fine Arts and Design at the Indonesian Institute of the Arts (ISI) Yogyakarta, Indonesia in 1985. Djirna grew up in a village in Ubud, Bali, surrounded by Balinese stories of spirits, dance, and shadow puppetry. The people of Ubud treated traditions, customs, and religion with great significance, as it was believed that it could help achieve peace and well-being – a principle of life rooted deep down in Djirna’s heart. Through his works, Djirna explores the social and political issues of Indonesia and human relationships. Exploring the use of different materials, techniques and styles, he masterfully translates these thoughts and emotions into his paintings and installations. His solo exhibitions include *The Voice of Nature* at Mizuma Gallery, Singapore (2021); *The Logic of Ritual* at Sangkring Art Space, Yogyakarta, Indonesia (2013); *Seascapes* at Gajah Gallery, Singapore (2007); and his first solo exhibition at the Northern Territory Museum of Art and Sciences, Darwin, Australia (1989). His past exhibitions also extend widely across Indonesia, Singapore, Australia, Canada and the United States. I Made Djirna lives and works in Bali, Indonesia.



I Nyoman Arisana (b. 1989, Bali, Indonesia) came from a family of artists in Banjar Dauh Uma, Bitera, Gianyar, Bali – his grandfather is a painter, and his father is a wood carver and maker of *barong* masks. Since he was ten years old, he began studying traditional Balinese painting, creating works that depicted *wayang* themes, *barong* dance, traditional markets, and everyday lives of the Balinese people. In 2008, Arisana graduated from the Art Education programme of Universitas Pendidikan Ganesha (UNDIKSHA), Singaraja, Bali, and has since been actively participating in exhibitions. In 2017, Arisana was awarded the Titian Prize organised by Yayasan Titian Bali, and became one of the finalists of UOB Painting of the Year. I Nyoman Arisana lives and works in Bali, Indonesia.



Kemalezedine (b. 1978, Yogyakarta, Indonesia) studied at the Faculty of Fine Arts and Design of ITB, Bandung, Indonesia (1997 to 2004). Kemalezedine held his first solo exhibition in 2012 at S.14 Bandung. Since then, he has been actively participating in a number of national and international exhibitions. Kemalezedine is a part of the Nu-Abstract and Neo-Pitamaha group in Bali, which studies and experiments on Indonesian art (painting), Balinese drawing and Balinese painting. Kemalezedine’s focus is to create and explore world of painting-drawing. Kemalezedine lives and works in Bali, Indonesia.



Kuncir Sathya Viku (b. 1990, Bali, Indonesia) graduated from Denpasar Institute of Art in 2013 with a degree in Visual Communication Design, and worked as a Graphic Designer for several years before he decided to make a path of his own. Infusing his training as a *rerajahan* (visual mantra) illustrator for his father – a *balian* (Balinese shaman), combined with his artistic experiences working with murals on the streets, Kuncir explores lines and forms that are rooted in Balinese visual language. Bringing into play his satirical wit, Kuncir composes global-local ('glocal') disruptions where forms are enchanted between tradition-modernity. He transmits hybrid shamanistic visuals - merging comic impressions with *rerajahan* traits and a touch of pop surrealism. Working across drawings, paintings and installations, Kuncir creates progressive narratives and evaluations on Balinese surrealism and 'glocal' social issues; often where clashes between modernity-tradition, conservative-liberal, spirituality-profanity, norms-exceptions and so forth take place. Kuncir Sathya Viku lives and works in Bali, Indonesia.



Made Wianta (b. 1949 – d. 2020, Bali, Indonesia) graduated from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 1974. He was one of the most important figures in Balinese contemporary art and one of the most prominent Indonesian abstract artists. His exhibitions include *Beyond the Myths: Art Bali* at AB•BC Building, Bali, Indonesia (2018); *Run For Manhattan* at Ciptadana Art Space, Jakarta, Indonesia (2017); and *After Utopia: Revisiting the Ideal in Asian Contemporary Art* at Singapore Art Museum, Singapore (2015). Wianta was one of the artists at the Indonesian Pavilion of the Beijing International Art Biennale #7, National Art Museum of China, Beijing, China (2017). His works are in the collections of OHD Museum, Magelang, Indonesia; Museum der Kulturen, Basel, Switzerland; Rudana Art Museum, Ubud, Bali, Indonesia; Agung Rai Museum of Art, Ubud, Bali, Indonesia; National Gallery of Indonesia, Jakarta, Indonesia; Neka Art Museum, Ubud, Bali, Indonesia; Darwin Art Museum, Darwin, Australia; and Museum Bali, Denpasar, Bali, Indonesia amongst others.



Mandiyasa Wayan (b. 1982, Bali, Indonesia) taught himself painting as a child, as he grew up surrounded by traditional Balinese painters in Kutuh Kaja, Ubud, who inherited the Ubud style painting from their elders. Mandiyasa actively participates in various exhibitions since 2007. In 2013, Mandiyasa joined the Neopitamaha group, and has since opened himself to contemporary art discourses, furthering his practice in the context of Balinese painting. The works of Mandiyasa often depict daily lives of Balinese people in realistic visual forms. Mandiyasa Wayan lives and works in Bali, Indonesia.



Sumadi Ketut (b. 1982, Bali, Indonesia) taught himself painting as a child, as he grew up surrounded by traditional Balinese painters in Kutuh Kaja, Ubud, who inherited the Ubud style painting from their elders. Since 2007, Sumadi has been actively taking part in various exhibitions. In 2013, he joined the Neopitamaha group, and has since opened himself to contemporary art discourses, furthering his practice in the context of Balinese painting. The works of Sumadi often depict mythological stories in a surrealistic manner. Sumadi Ketut lives and works in Bali, Indonesia.

About Mizuma Gallery

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. Later in 2018, “Mizuma & Kips” in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

About Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks' vision is to be Asia's destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore's arts landscape, and anchors the development of visual art in the region and beyond.

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Gallery hours:
Tue–Sat: 11am–7pm
Sun: 11am–6pm
Closed on Mondays &
Public Holidays

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