



**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**

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**CURATED BY:
HERMANTO SOERJANTO & KEMALEZEDINE**

MIZUMA GALLERY





Post Tradition: Revisiting and the Future of Balinese Painting

by Hermanto Soerjanto

The deeper I learn about the history and recent art developments in Bali, the more confident I am in saying that Bali is one of the most important epicentres for art development in Indonesia. This is based on the fact that since the 1930s, when the influence of western modern art came to Bali, there has been an equal cultural negotiation between the Balinese tradition and the western modern influence. Balinese art could grow hand in hand with western modern art without neglecting its roots, and has led to the emergence of a new form of artistic values – the Balinese modern art.

The influence of western modern art in Bali was led by Rudolf Bonnet and Walter Spies. Later, together with the prominent Balinese traditional painter, sculptor, and architect, I Gusti Nyoman Lempad; and the king of Ubud at that time, Tjokorda Gde Agung Sukawati, they founded the Balinese artist society called Pita Maha. Their influence on Balinese art was not limited to the technical aspects of painting, such as perspective, volume, and the renaissance way of rendering and colouring technique, it also diversified the themes and subject matters painted. It was no longer limited to the *Wayang* stories or religious rituals, with depictions of the daily life of Balinese people, the landscape, and the flora and fauna of Bali. Another important aspect of the western influence on Balinese art was the shifting awareness towards the value of art. Art was no longer seen only as a form of devotion to their religion, but it could also bring economical value. At that time, Rudolf Bonnet was not only an artist, but also an art dealer who sold Balinese paintings to his friends and art lovers. He also organised several exhibitions and brought Balinese paintings to Europe and America.

At the same time, the works of Rudolf Bonnet and Walter Spies were also influenced by Balinese art. In Bonnet's work, we can see the deformation in how he depicted human figures – the hands, body, and even the face being elongated. While in the paintings of Walter Spies', we can see the Balinese influence in his composition through the use of multiple perspectives in the landscape, as well as a stacking composition commonly found in Balinese paintings.

Bali is a special place with the spirit of the flexible soul that allows the Balinese people to absorb foreign influence without losing its cultural roots, and at the same time it brings influence to the works of foreign artists who live in Bali. In fact, the foundation of Nanyang Style was also influenced by

Balinese art, as I quote from the essay *Singapore Art, Nanyang Style* by Alicia Yeo¹:

“Several artists credited with forming and espousing the Nanyang style emerged during the late 1940s/50s. Their primary medium was either Chinese ink/colour, or oil on canvas. Four stand out from these, for their growth as artists was spurred tremendously by their trip to Bali in 1952 (Kwok, 1994). These painters are Cheong Soo Pieng, Chen Chong Swee, Chen Wen Hsi and Liu Kang. The artists were struck by the exoticism of Bali, and having gained inspiration from the bright colours, sights and sounds of Bali, they tried to incorporate these in their formations of the Nanyang style.”

The same spirit powered the emergence of the Sanggar Dewata Indonesia in the 1970s, an art community/movement initiated by five Balinese art students, Made Wianta, Nyoman Gunarsa, Pande Gde Supada, Nyoman Arsana, and Wayan Sika who studied at Yogyakarta’s ASRI (Academy Seni Rupa Indonesia), now known as ISI (Institut Seni Indonesia – The Indonesian Institute of the Arts). They sought to build a new connection between Balinese art and tradition with the development of modern art. In the work of Made Wianta featured in this exhibition, we see the artist working in a Balinese drawing technique, using a traditional bamboo pen to create an abstract painting from his ‘Karangasem’ series that is based on ornaments, a distinctive characteristic in Balinese visual arts.

Sanggar Dewata Indonesia is the most influential art community/movement for Balinese artists all over Indonesia. They built a new foundation that further developed Balinese art in the contemporary era.

In recent years, I’ve met many artists in Bali who are able to translate the spirit of the traditional Balinese visual art into a visual language that is relevant to the contemporary audience. Many of them are Balinese, some of whom still live in Bali while some now live outside of Bali; and others are Javanese who live in Bali. I saw that the interactions between Balinese artists and foreign artists in Bali are similar to what happened in the past during the Pita Maha era. There is a restlessness in some Balinese artists to find opportunities to explore beyond the boundaries of tradition, in terms of artistic articulation as well as the market. On the other hand, there are artists from Java and other parts of Indonesia who live in Bali for the pursuit of newness in their artworks and for a more peaceful life in Bali. The interactions between these two groups happen very naturally and they influence each other. I am unsure how widespread this phenomenon is in Bali, but it is quite evident. Whether this phenomenon leads to the discovery of a new art form is

something that we should wait and see, but their works are very interesting in the sense that I can see and feel the fresh artistic articulation, as demonstrated in the works of the eight exhibiting artists: Made Wianta, I Made Djirna, Kemalezedine, Sumadi Ketut, Mandiyasa Wayan, Bagus Prabowo, Kuncir Sathya Viku, and I Nyoman Arisana.

To delve into more detail about the works of each artist and the insight into what happened in the recent art developments in Bali, I collaborated with Kemalezedine to curate this exhibition. Aside from his main job as an artist, Kemal also actively organises and curates art shows in Ubud, Bali with the focus on promoting the post-tradition views in Balinese art.

¹ Yeo, Alicia (April 2006). "Singapore Art, *Nanyang Style*" (PDF). *biblioasia*. Singapore: National Library Board. pp. 4–11. https://biblioasia.nlb.gov.sg/files/pdf/vol-2/issue-1/v2-issue1_NanyangStyle.pdf



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.

Post Tradition: Revisiting and the Future of Balinese Painting

by Kemalezedine

When we look at Balinese painting as part of Indonesian heritage, we will inevitably be led to revisit the history, the rationale, and the empirical evidence that shaped it. The history of Balinese painting began with the emergence of *wayang* Kamasan paintings in Klungkung, Bali, in the 15th century, when the King of Klungkung, Sri Waturenggong, received a box of *wayang beber* as a gift from the Majapahit kingdom. He then ordered to redraw them into what is now known as Kamasan style painting to decorate palaces and temples in his territory. Since then, Kamasan painting became an integral part of Hindu-Balinese religious activities and the everyday life of the people. This lasted for at least 400 years before Bali came into the hands of the Dutch colonial government.

After the end of the Klungkung Puputan war in 1908, the Dutch colonial government gained full control over Bali and began to carry out the Dutch Ethical Policy (Baliseering) to regulate the life of the people. Modernization in daily life, education, art, and culture in Bali was carried out intensively. One of the things that the Dutch colonial government promoted through Ethical Policy was the prominence of painting in the artistic and cultural activities of the Balinese people. In Balinese culture, painting was originally not considered a high-level art, unlike the performing arts of dance and gamelan (percussion) that were regarded as having the highest value. The emergence of painting as modern art in Balinese society was a result of the formation of Pita Maha in 1932 by Ubud aristocrats Tjokorda Gde Agung Sukawati, Tjokorda Gde Raka Sukawati, and Tjokorda Gde Rai, with the help of I Gusti Nyoman Lempad, Walter Spies, and Rudolf Bonnet. This was the modernization era of Balinese culture, one of which was through painting and the introduction of fine art to the 125 Balinese artists who were members of the Pita Maha, including Anak Agung Gde Sobrat, Gusti Ketut Kobot, Ketut Rodja, Gusti Made Dokar, Wayan Riyok, Gusti Made Deblog, Dewa Gde Oka, Nyoman Ngendon, and Pan Sekan. At that time, Walter Spies and Rudolf Bonnet played an important role in shaping the style of modern Balinese painting by introducing exoticism in the visual appearance of Balinese painting. Landscape painting, painting of daily life of the Balinese people, and even female nudes were packaged as a component of tourism promotion with the slogan of “The Last Paradise”.

After having experienced glorious years with a myriad of successes in Europe and in Java, Pita Maha went through a difficult period after the arrest and the subsequent death of Walter Spies. Pita Maha staged their last exhibition on 3 December 1941 in Surabaya. The outbreak of the Second World War further contributed to its vacuum. However, this did not stop the Balinese artists from continuing to create artworks, as proven by the emergence of various new genres around Denpasar, Gianyar, Pengosekan, Keliki, after what seemed to be a period of dominance by Ubud, Batuan, Sanur, and Kamasan painting.

After Indonesia gained independence in 1945, painting had an increasingly important role in Balinese society. In 1951, several senior artists such as I Gusti Nyoman Lempad, Anak Agung Gde Sobrat, Ida Bagus Made, Tjokorda Gde Agung Sukawati, and Rudolf Bonnet formed an association called *Gabungan Pelukis Ubud* (The Ubud painters Association). In 1956, the Museum of Balinese Modern Art *Puri Lukisan* was established, inaugurated by the Minister of Education and Culture then, Mohammad Yamin. During the Old Order era, President Soekarno also used Balinese painting along with other Indonesian modern paintings as cultural political tools. In line with that, tourism in Bali which has been formed since the colonial era was also growing. On 23 January 1980, the *Ratna Wartha Ubud Artists Association* was formed, and their artworks were exhibited at the Museum *Puri Lukisan*. These artworks would become part of the visual of Balinese tourism at that time.

The dialectics of painting in Bali flourished following the return of Balinese who studied fine arts outside their homeland, such as Nyoman Tusan who studied Fine Arts at the Institut Teknologi Bandung (ITB), as well as several artists who studied art at ASRI Yogyakarta such as Nyoman Gunarsa, Made Wianta, Pande Gde Supada, Nyoman Arsana, and Wayan Sika who formed the *Sanggar Dewata Indonesia* group in 1970. They gave birth to new ideas and variations in Balinese painting styles. The Balinese art scene then had an interesting diversity. On the one hand, there were groups that criticised and wanted to overhaul their traditions, while on the other hand there were groups that tried to maintain what had been inherited from their predecessors. Resistance in the search for newness in Balinese painting has continued to this day, through events or the emergence of art communities related to painting, such as *Bali Bravo*, *Bali Bangkit*, *Kata Rupa*, *Neo Pita Maha*, *Gurat Institute*, *Lano Art Project*, and the Balinese painting competition *Titian Prize*. Individual artists who were concerned with Balinese painting also played an active role in seeking newness, such as *Mokoh*, *IGK Murniasih*, *Wayan Bendi*,

Nyoman Meja, and many others.

Referring to the events above, we can see that there has been a long dialectical phase in Balinese painting, starting from the traditional, revivalist, modern, neo-modernist, to contemporary phases. Despite efforts to discredit what is known as traditional art through ideas of modern art, the Balinese people have persisted with their traditionalism. This is clearly seen in the daily life of the people in Bali, even in the artistic process of the artists. They are not easily eroded by the flow of modernity and outside culture which enter freely into their lives. As said by Sanento Yuliman:

“(...) Since around the mid 1930s, Balinese painters in Ubud, Batuan and Sanur, for example, presented new paintings. Indeed, foreign painters who settled there, such as the Dutch Rudolf Bonnet and the German, Walter Spies, played a role. The Pita Maha artists’ cooperative also played a role. However, ten Bonnets and ten Pita Maha would not automatically create a new Balinese painting if there was no flexibility in the spirit of the Balinese painters themselves to accept new things and their readiness to change.”

The flexibility of the spirit as mentioned by Sanento Yuliman may refer to his perspective on Balinese society in general. The life of the Balinese people cannot be separated from humans, nature, and the religious beliefs of Hinduism. These three components influence each other, inspired by harmony and natural beauty, and shrouded by Balinese Hindu belief that is the soul of the Balinese people. This is expressed through dance, *wayang*, *gamelan*, literature, drawing, painting, and sculpture – all of which are closely related with the religious life in Bali. It is the influence of religion in all its aspects, including ceremony, morality, and philosophy, that inspire them to create artworks.

Traditional life in Bali, and generally in Indonesia, is processed and understood differently compared to how it is done in the west. There is no traumatic attitude towards the so-called tradition and religion, instead, traditional life in many ways brings with it a plethora of local wisdom. It mixes and adapts to the patterns of modern life, influencing each other positively. This mutual influence also inspires those who come and live in Bali, including artists. Inseparable from the strength of tradition that lives in Balinese society, this relationship continues to this day, creating an intertwine between traditional

and modern, as well as a resistance between them. This distinction between the two eventually places Balinese painting in a grey area of contemporary painting.

For this reason, bringing Balinese painting into the Post Tradition phase is a logical choice as a subcategory of contemporary art, more specifically within the subcategory of contemporary painting. The search for newness arises through traditional arts that recognise local wisdom as part of relevant artistic activities. As a term, Post Tradition emerged as a result of a long dialectical struggle with other schools of thoughts, social reality, and the traditions of the community that gave birth to it. With the struggle in the history of Balinese painting described above, clashes and harmony over events and thoughts prompted people to find a way out. In terms of genealogy of ideas, Balinese painters placed more emphasis on the continuation of their traditions. They strongly resisted modern art movements as they found themselves struggling to come up with new ideas. The emergence of the neo-modernist style that used traditional patterns as an attempt to bring Balinese painting into the realm of contemporary painting was nothing more than an effort to transform and concoct the discourse and the doctrines that they promoted. Eventually, they still referred to patterns practised by modern artists, so those regenerative efforts would continue to refer to the unproductive and unprogressive characteristics of modern art.

The historical series of Balinese painting traditions is then positioned as a product of knowledge that is in constant dialogue with the dimensions of space and time. In the context of Post Tradition, the tradition of Balinese painting is seen as a driving force for progress if it is managed positively, creatively, and progressively. With tradition, Balinese painters are able to form an order in interpreting and understanding their own thoughts. This, of course, is to avoid confusion and disorientation when making new interpretations in Balinese painting that may arise if they do not fully recognize the philosophy of life and tradition. In the perspective of Post Tradition, the building of knowledge and thoughts must still have traditional references, because there is no renewal without tradition. With tradition as the starting point, the renewal effort is to reconstruct an interpretation of tradition that adapts to the needs of the time.

Post Tradition also has a foothold capable of reaching forward in order to build a new tradition that is flexible, contextual, and sustainable. This view

emphasises that traditions must be alive, maintained, can be transformed and reinterpreted according to the needs of the times to form new traditions. For this reason, acknowledging Balinese painting as a form of knowledge is an effort to shift it from its reading as a mere form of exoticism, as practised by modernists in the colonial era. It is in this context that Post Tradition finds its identity. It takes advantage of tradition as a basis in developing new interpretations, to eventually foster efforts to empower Balinese painting in an art society that is more open and liberal in their independent choice.

In this exhibition, we will see artists from different generations who have tried to practise and present Balinese painting. They are artists with a more progressive outlook who tried to further interpret traditions in their space and time. They work through an understanding of meaning and material in interpreting the roots of tradition in Balinese painting. Some of the artists in this exhibition are ethnic Balinese, who of course have lived with their local wisdom, while some are newcomers who are interested in understanding what Balinese local wisdom is from a distance.

I begin with the late Made Wianta. As a Balinese, naturally the late Made Wianta received from his family, as well as from the traditional environment in which he lived, an idea of what tradition is in the social and religious context of Bali. But when it came to making art, Wianta had the freedom of perspective and a way of seeing, and he deliberately created a distance that helped him to analyse new developments and creativity. One example of this is the work from the *Karangasem* period that is being exhibited, wherein he found his obsession in creating different iconographies. While traditional Balinese artists always expressed their emotions systematically in a precise and definite iconography under the strict control of religious symbolism, Wianta chose a different path, expressing the hidden side of his Balinese soul. The spontaneous strokes of his bamboo pens respond to each other, as if going against the currents of their predecessors. His drawings reveal obsessive forms in which ghosts and their past spirits are drawn beyond the imagination of most traditional artists at the time. Wianta seemed to have created a new realm of surrealism in his invisible world. Even though he kept a distance from his traditions, Made Wianta still lived in it, critiqued it, and brought up new interpretations in response to the traditions.

Likewise, with *I Made Djirna*, growth that stems from the life of traditions is motivated by certain conditions, such as the strength of the foundation in

traditions being his main concern in discussing social life and art. Djirna's view of the things around him in their natural state serves as a basis for his imagination. An inherent understanding of the grounded relationship between nature and humans creates a feeling in Djirna that navigates his motor movements as he expounds onto the canvas, creating figures that freely and independently exist with solid compositional strokes between one object and another. For Djirna, the urge to feel, which is no longer in the form of words, has become an expression of his need to create visuals that grow into imaginative forms of symbolic figures about human life. As a result of this inherent understanding, the forms created flow naturally.

Apart from the social aspect, Made Djirna also underlined the need to make independent choices as a Balinese artist when traditional values and norms are now regarded beyond the standard rules in general society. An understanding of an ingrained traditional social life makes one's behaviour no longer limited by rigid textual interpretations. Distance is needed to be able to see what is going on in the society, and to present a productive inner criticism. This distance has enabled Djirna to no longer think about his relationship with Bali – for him, it is a form of integrated identity. Djirna wants to be read as just an artist, discussing the process and the drive to make art personally and his 'Balinese' independently. His work *Garis Tangan* is his attempt to create a distance between the social aspects in Bali that to this day is a part of his life and his personal choice as an artist. This is depicted through separation of the background colour and the figurative objects. However, his creative behaviour in presenting signs of Balinese painting can still be seen in the work: the repetition of objects, craftsmanship skills, symbolization, and density of composition, although his visual and narrative choices are free. This means that even though he has taken a more independent choice as an artist, I Made Djirna has not left his roots genealogically.

Sumadi and Mandiyasa are twin brothers who started painting at a very young age at the encouragement of their father, who was a farmer. Kutuh is a village where Sumadi and Mandiyasa were born and lived in. Like most villages in Bali, especially Ubud, the skills of sculpting and painting are self-taught and often passed down from generation to generation. Their curiosity about contemporary painting led them to join the Neo Pita Maha group in 2013. Neo Pita Maha is a group of academic artists who elevate Balinese painting as the subject of their discourse. Sumadi and Mandiyasa opened themselves up to receive new knowledge and began to introduce explorations into their works. As observed from other works in this exhibition, Balinese

painting that developed in the Ubud area is traditionally characterised by a full visual depiction without empty space – an element that the brothers did otherwise by incorporating much empty spaces. They attempted to present something different from their usual works, while still applying their local wisdom and without discrediting what has been regarded as traditional in their social spheres. Take for example the drawing technique that is a focal feature in Balinese painting, coupled with the themes of mythological narratives and the daily life of the people – such characteristics are seen in the paintings of Sumadi and Mandiyasa. Each helming an individual style in their works, Sumadi tends to depict the realm of surrealism and mythology, whereas Mandiyasa presents a realistic style of the daily life of Balinese people. Even though Mandiyasa and Sumadi did not come from an academic background, the combination of their traditional craftsmanship skills passed through generations and their open mindset has helped them to continue their tradition in a progressive manner.

As for I Nyoman Arisana, I have admired his works for a long time. A short message from Arisana that came to my cell phone some time ago illustrated his attempt to achieve individual freedom in his work:

“This work visualises my fantasy and imagination. Various life activities, the world of animals, plants, human behaviour, all melted into one in my imagination.”

Nyoman Arisana has the awareness to get out of his comfort zone and routine. He did not want to be trapped in a state of unconsciousness, lulled by comfort, caught up in competition, and oblivious to those around him. The critical question that came to his mind was “how to slowly get out of this?”. In his work, Arisana tries to put forth a critical attitude towards this current time. As a part of the next generation of Balinese painters, Arisana expands on the problems of narrative in Balinese painting to promote positive dialogues that build awareness. Technically speaking, Arisana still follows the standard in Balinese painting, especially the Batuan style, but the subject of discussion is even more complex and global. In contrast to Sumadi and Mandiyasa, whose empty space is presented as a backdrop, Arisana incorporates empty space as part of the density in his work. The empty space that he created as objects help to complete the critique of the narratives that he simultaneously presents. Reading Arisana’s work requires sensitivity to view this space for critique of the tradition as his symbolic effort of finding a way out. The

wisdom in Arisana's visual expression illustrates how the traditional mindset finds new practices that are broader in responding to the times.

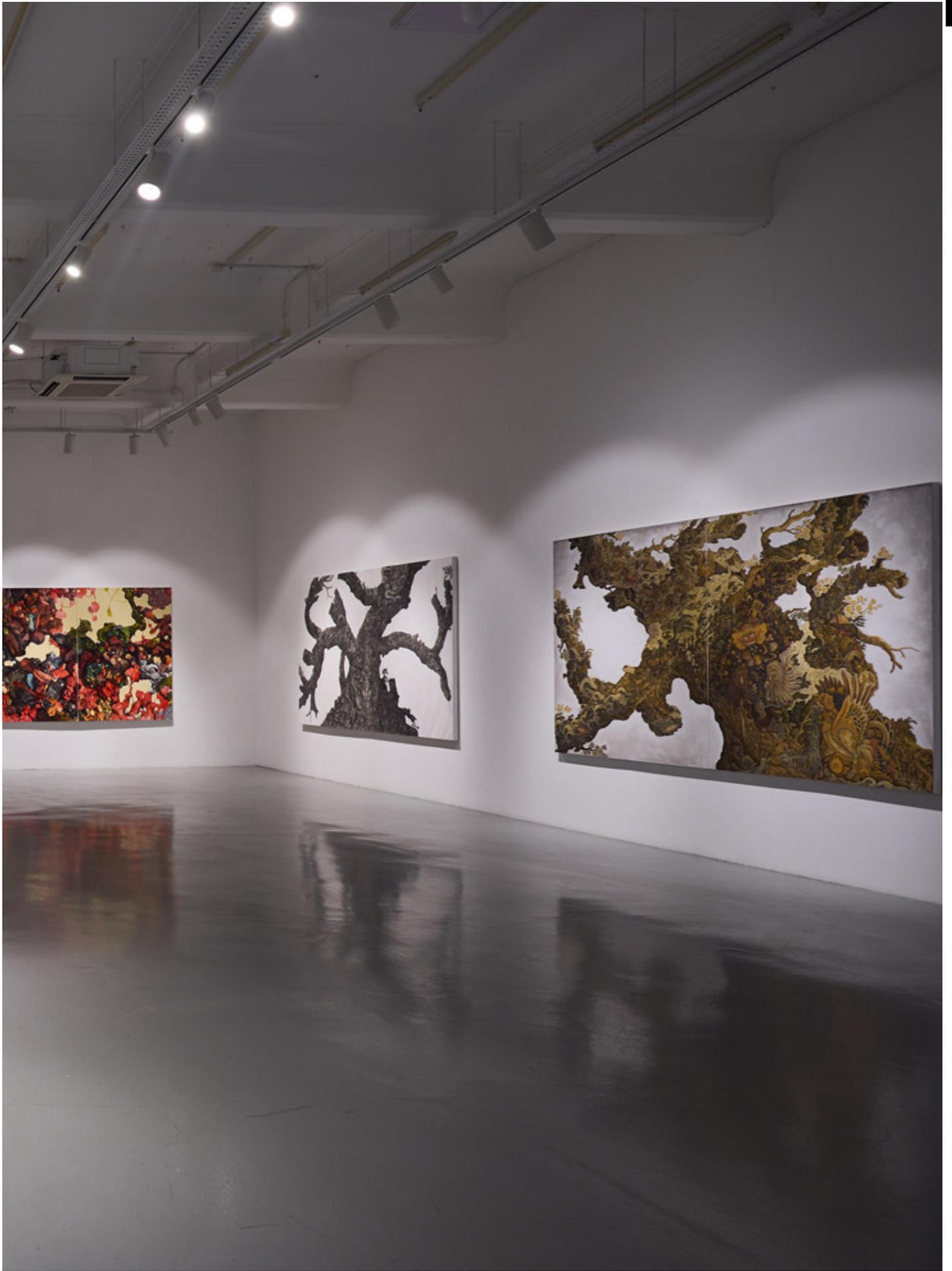
Bagus Prabowo's work seems to have a very intense meditative tendency. The appearance of repetitive shapes with recurring dots and lines stacked and arranged one after another creates visual layers that give a sense of depth. This technique and method of work is actually closely related to the process of Balinese painting. A wider awareness is needed in seeing the traditional sources that are studied and used in an artist's work. Bagus, who is also an expert in making *batik*, has a tendency to get lost in his thoughts, feelings, and spirituality while painting. His works *Magical Blue* and *Deep Blue Sea* illustrate that. In *Magical Blue*, Bagus wants to portray a sense of longing and love for the past and appreciation for the present. Meanwhile, *Deep Blue Sea* is a picture of himself as a migrant, with layers of meanings towards the essence of life. This poetic side emerges when we see Bagus Prabowo's works as a symbol of his presence while working.

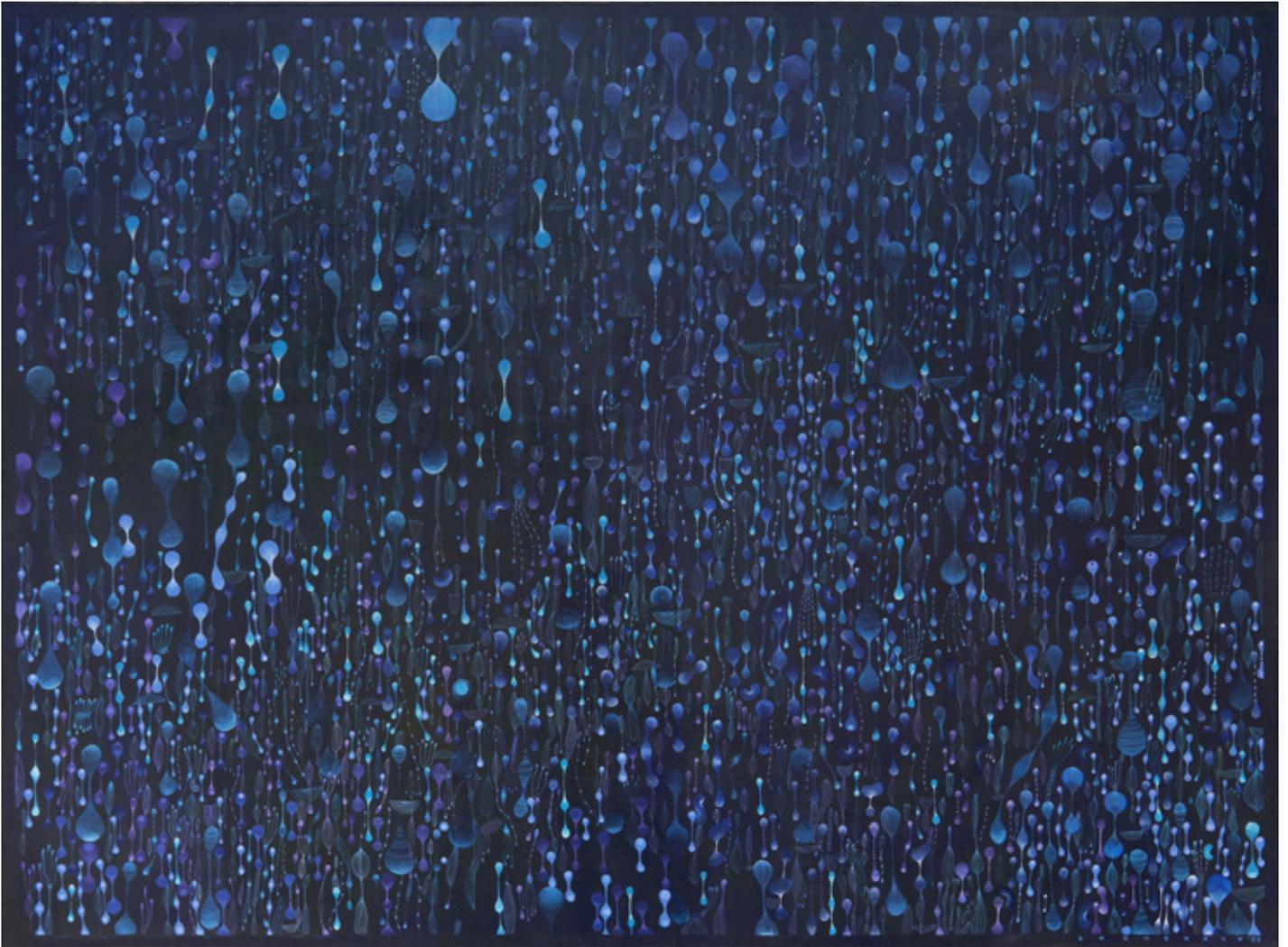
Kuncir Sathya Viku presents his work *The Garden of Edan* series (-1, 0, +1). Inspired by "The Garden of Earthly Delights" by Hieronymus Bosch, Kuncir realises that in this current world we live in, traditional beliefs and social constructs are penetrated by the rapid pace of modern technology and information – a mixture that our ancient brain is struggling to understand. 'Edan' in Javanese means 'crazy' and it is manifested in the rowdy characters in his paintings. In Hinduism, this era that we are living in is called Kaliyuga, the last and the worst in the cycle of the world, where all conflicts and confusion arise. Tradition is not something that is silent and rigid. It has time and space that can be the sources in responding to the current times. This is reflected in Kuncir's work through his visual choices and technical materials. Kuncir, who learned to draw *rerajahan* (an ancient Balinese mantra) from his father who is a *balian* (Balinese priest), uses *rerajahan* to participate in the expressions and discourses on the problems of the developing world. The visuals resulting from the development of the *rerajahan* character can be seen from the specific arrangement of single characters, as well as the deformation and merging of several forms into another form that are both absurd and surreal. This is combined with a traditional Balinese colouring technique called *Sigar*, the selection of contrasting pop cartoon-like colours, and a touch of spray paint to give the impression of modern/urban life. Kuncir's work consists of three panels that can stand apart, arranged sequentially like the sliding images in a Kamasan painting.

The Post Tradition of Balinese Painting has been one of the focuses of my and Pak Hermanto's thoughts for at least the last 2 years. As an artist, of course I also present my thoughts in the form of works. I did an in-depth study of the methods and stages of line formation in Balinese painting. Not burdened by the grip of the Balinese painting tradition, I am free to appropriate those stages by flipping, changing, disguising, subtracting, and adding onto it. In my paintings, the lines are stacked, repeated, and minutely drawn on the colour plane to become the components that form a three-dimensional illusion. Narratives are presented by utilising the form of an elongated canvas that is read in sequence, borrowing the storytelling method of *wayang kamasan* paintings (*ider-ider*) or the reliefs on temples. It can be said that my painting is an abstraction of traditional Balinese painting, with an emphasis on a personal visual composition that takes on the technical essence of the formation of Balinese painting. This method of working is my way of implementing and encouraging post-traditional thinking in my discourse on Balinese painting today. In my works entitled *Lango I-III*, I tried to use an unusual language to present essences that might have been lost from the oral tradition on the meaning of beauty as understood by the customs and manners of traditional art. In the old Javanese and Balinese languages, *lango* is identified as the formative word which means 'beautiful' or referring to the characteristics of beauty. In philosophy, it is a form of presenting value, which brings up interpretations on the expressions of aesthetic, ethics, and logic. In Javanese/Balinese art, the three *lango*-forming values which represent beautiful and ugly, good and evil, right and wrong are all integrated. The unification of these different elements and values is the background of my works in this exhibition.



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.





Bagus Prabowo
Magical Blue, 2023
acrylic on canvas
150 × 200 cm

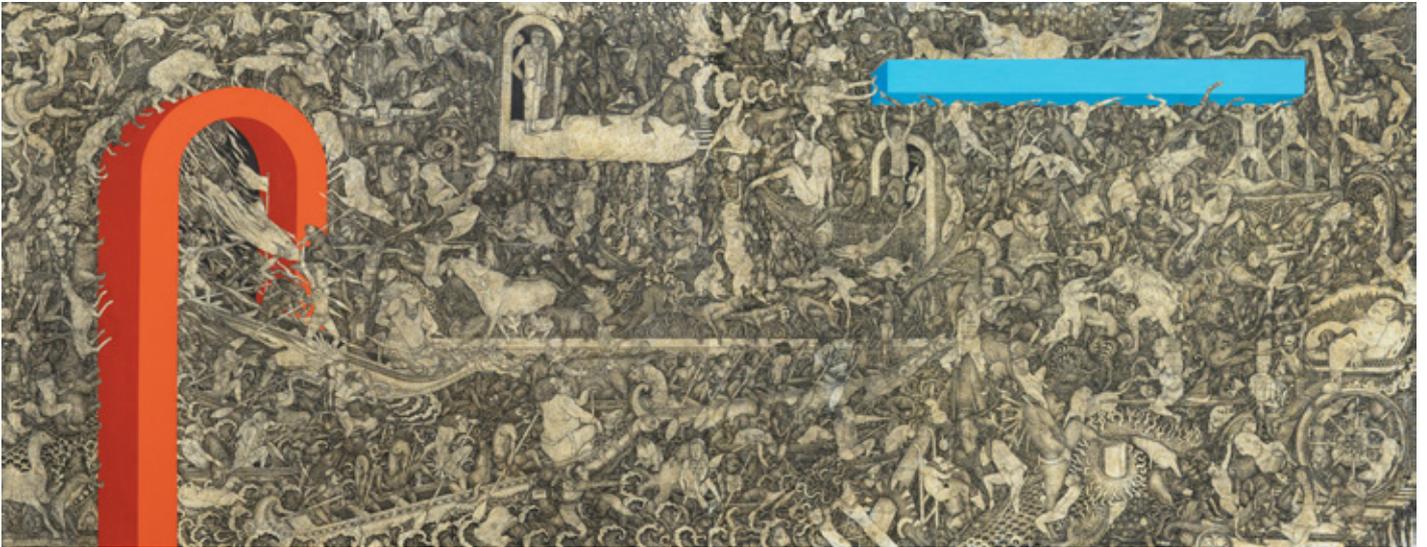


Bagus Prabowo
Deep Blue Sea, 2023
acrylic on canvas
150 × 200 cm

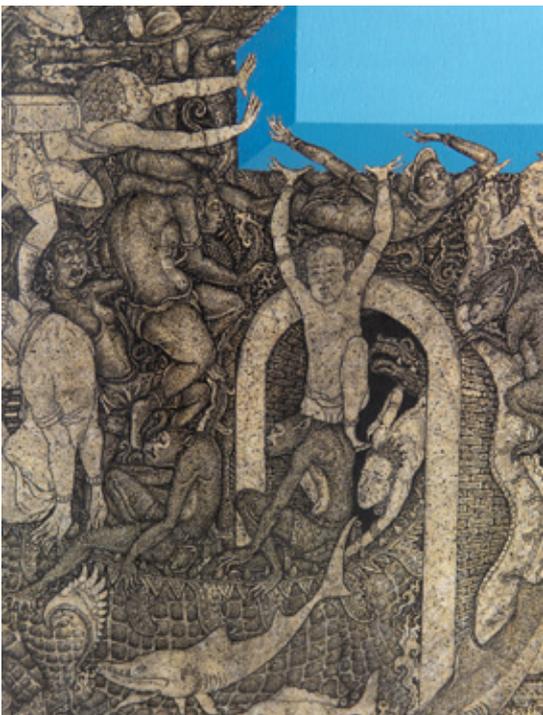


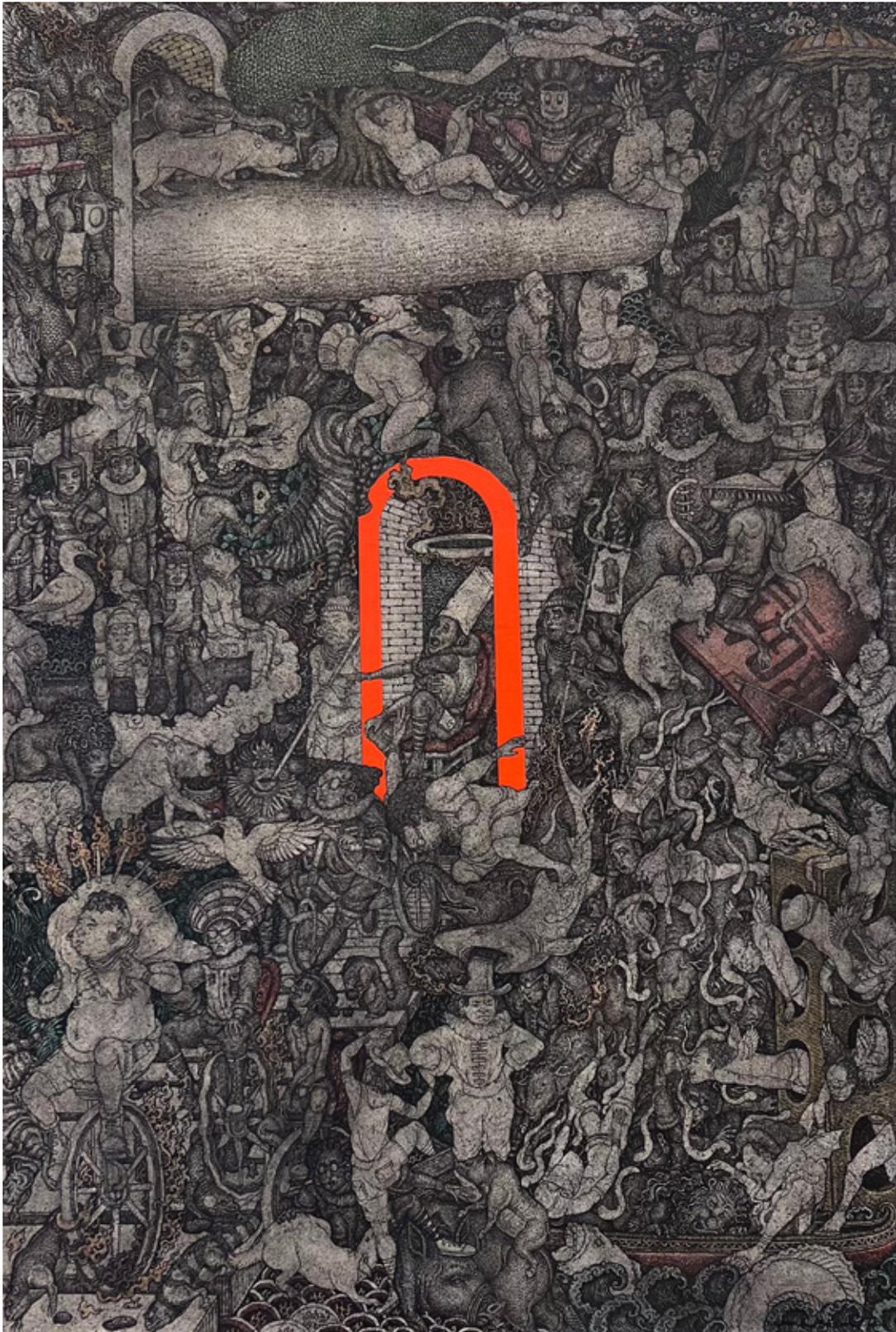
I Made Djirna
Garis Tangan, 2023
mixed media on canvas
200 × 300 cm





I Nyoman Arisana
Keluar dan Bermain, 2023
acrylic, ink on canvas
140 × 360 cm (diptych,
140 × 180 cm each panel)





I Nyoman Arisana
Keluar dan Bermain #2, 2023
acrylic, ink on canvas
120 × 80 cm



Kemalezedine
Lango I - III, 2023
acrylic on canvas
180 × 390 × 5 cm (triptych,
180 × 130 × 5 cm each panel)



Kemalezedine
Lango I, 2023
acrylic on canvas
180 × 130 × 5 cm



Kemalezedine
Lango II, 2023
acrylic on canvas
180 × 130 × 5 cm



Kemalezedine
Lango III, 2023
acrylic on canvas
180 × 130 × 5 cm



Kuncir Sathya Viku
The Garden of Eden -1, 2023
acrylic on canvas
120 × 90 cm



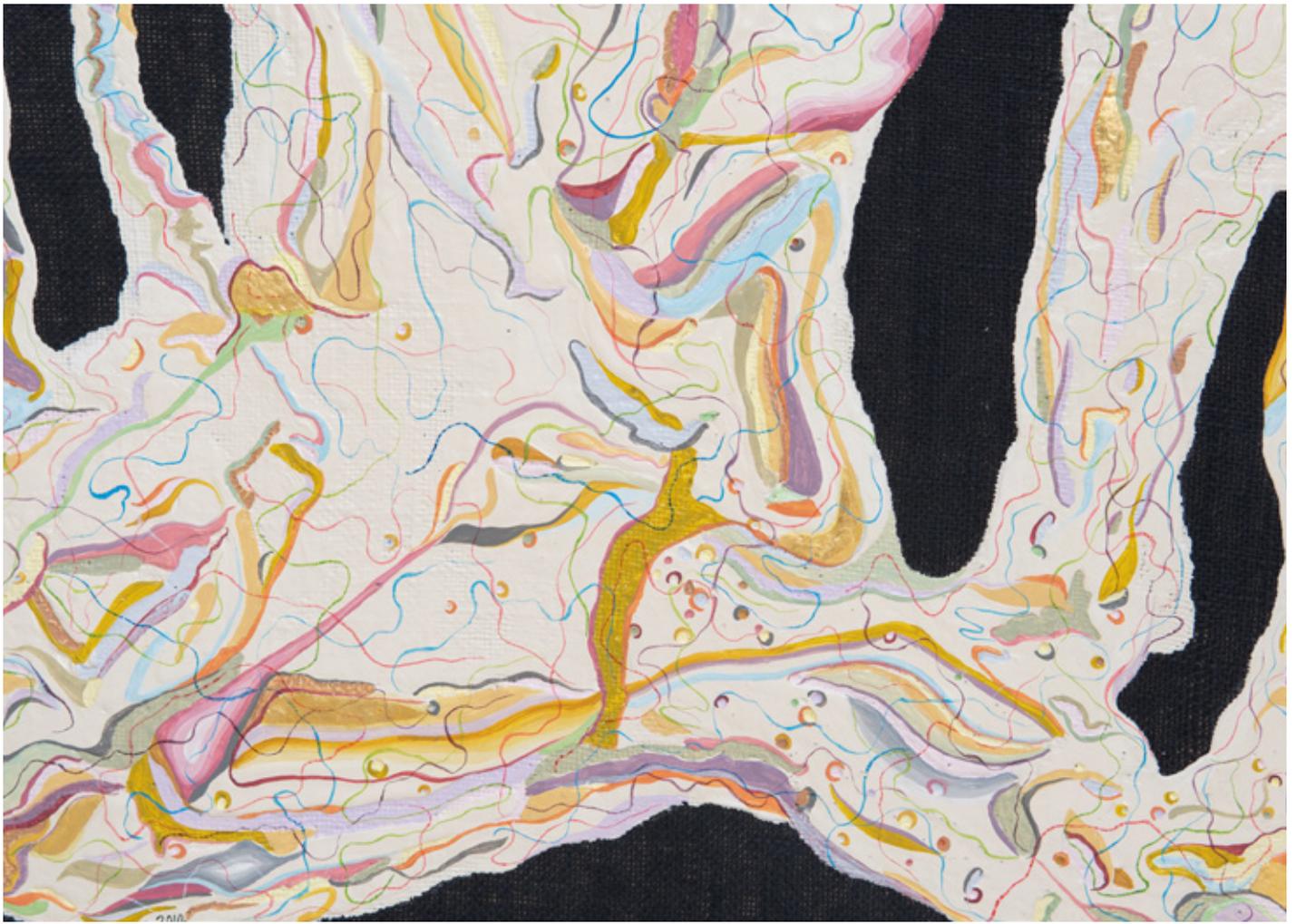
Kuncir Sathya Viku
The Garden of Eden 0, 2023
acrylic on canvas
120 × 90 cm



Kuncir Sathya Viku
The Garden of Eden +1, 2023
acrylic on canvas
120 × 90 cm

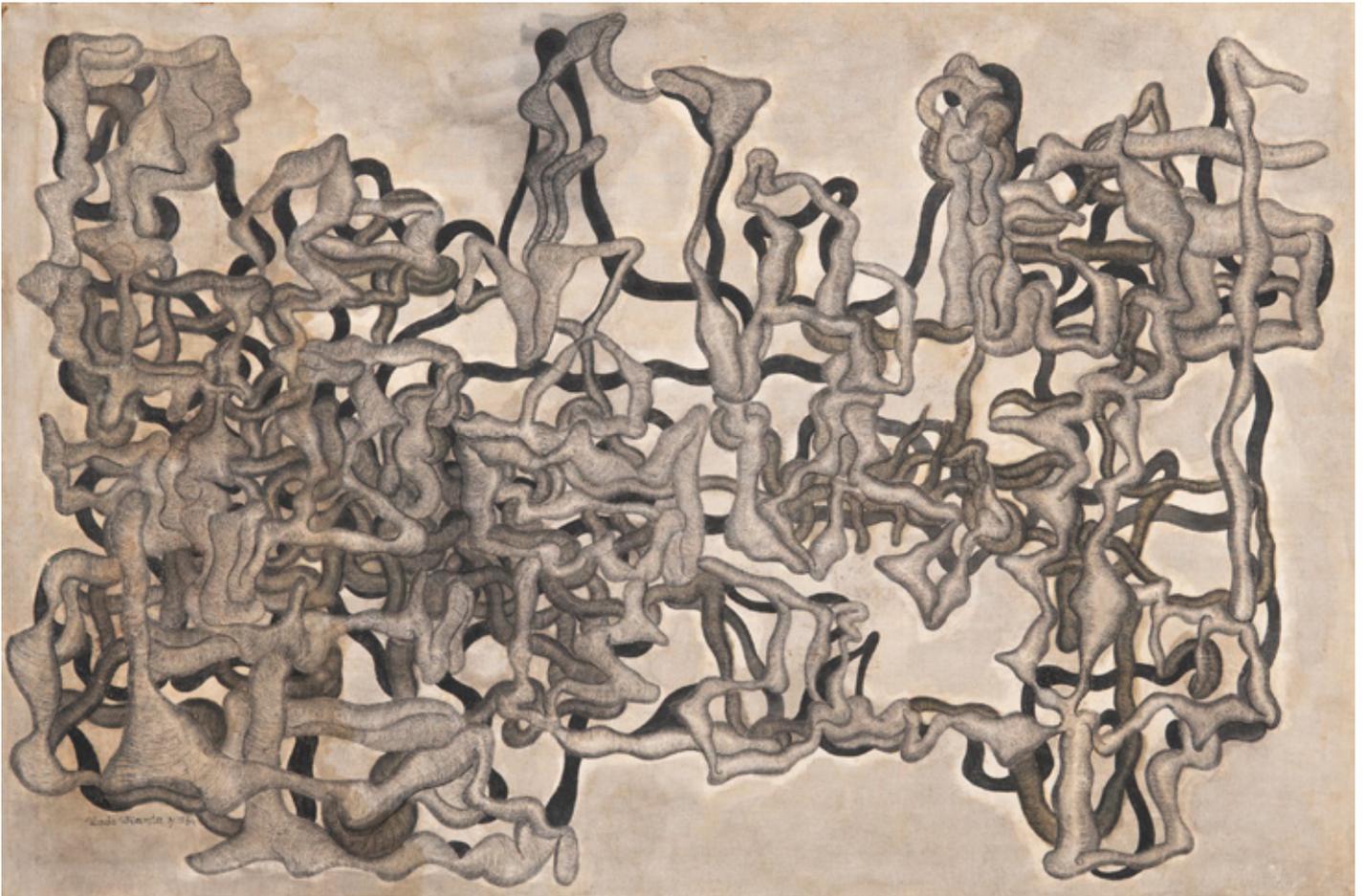


Made Wianta
Fiddling on the Rock, 2010
oil, acrylic, and clay on canvas
200 × 120 cm

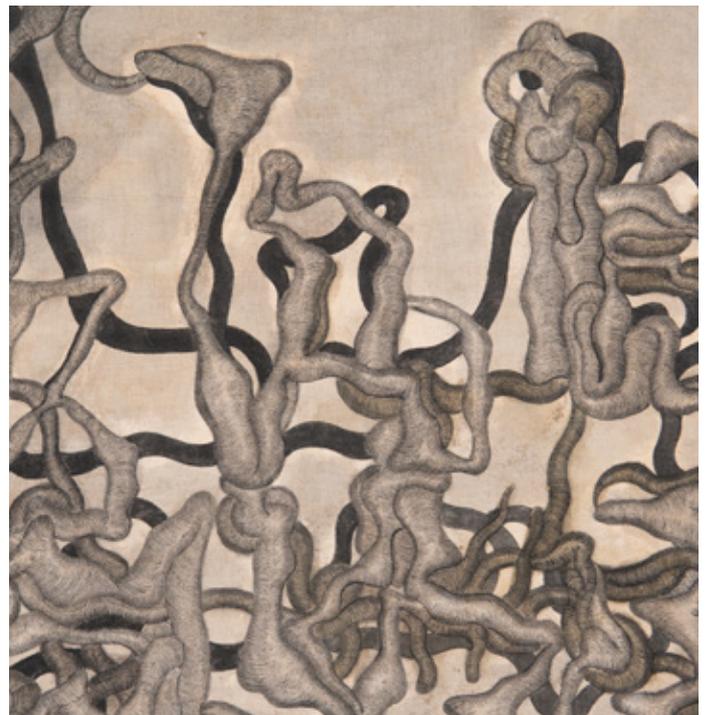
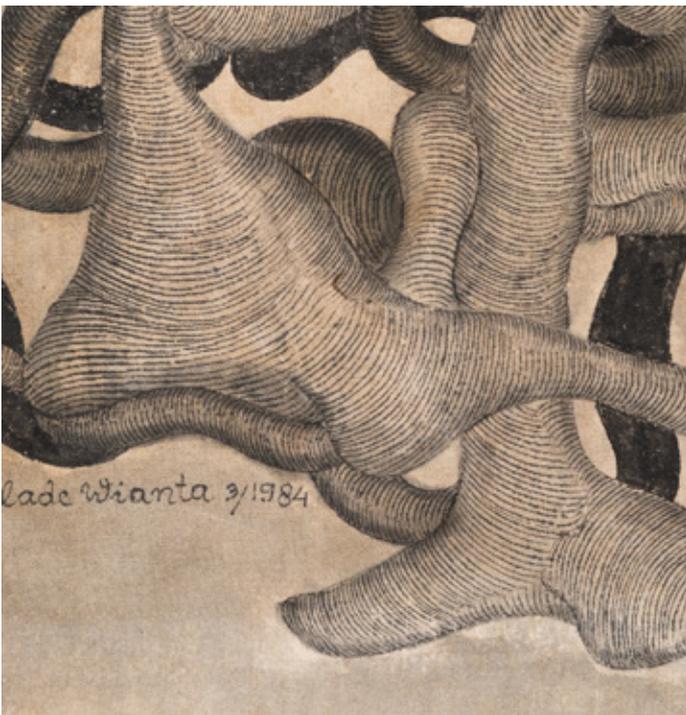




Made Wianta
Colorish Fiddling, 1997
oil, acrylic, and clay on canvas
56 × 52 cm



Made Wianta
Fidling, 1984
chinese ink on traditional canvas
61 × 86 cm





Mandiyasa Wayan
Pohon Kehidupan, 2023
acrylic on canvas
180 × 300 cm (diptych,
180 × 150 cm each panel)





Sumadi Ketut
Ki Balian Batur, 2023
indian ink on canvas
180 × 300 cm (diptych,
180 × 150 cm each panel)





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

08.06 - 23.07.2023

CURATED BY:
HERNANTO SOEJARTO & KEMALEZEDINE



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.

Executive Director Suelo 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" operated in Yogyakarta, Indonesia, providing a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. In 2018, a new gallery space, "Mizuma & Kips" in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, and Kips Gallery from New York.

Mizuma Gallery features the works of Japanese artists including Aida Makoto, Aiko Miyonaga, Amano Yoshitaka, Ikeda Manabu, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it showcases the works of renown East Asian artists such as Ai Weiwei, Du Kun, Jun Nguyen-Hatsushiba, Ken + Julia Yonetani, and Zhao Zhao. The gallery also features the creations of prominent and emerging artists from the region including Agan Harahap, Albert Yonathan Setyawan, Angki Purbandono, Ari Bayuaji, Ashley Yeo, Ben Loong, Budi Agung Kuswara, Entang Wiharso, Gilang Fradika, Heri Dono, I Made Djirna, indieguerillas, Iwan Effendi, Kemalezedine, Made Wianta, Mark Justiniani, Nasirun, and Robert Zhao Renhui.

Mizuma Gallery Pte Ltd
22 Lock Road #01-34
Gillman Barracks
Singapore 108939
T. +65 6570 2505
F. +65 6570 2506
www.mizuma.sg
www.mizuma.shop
info@mizuma.sg

Tue-Sat: 11am - 7pm
Sun: 11am - 6pm
Closed on Mondays and Public Holidays

Facebook.com/mizumagallery
Instagram @mizumaartgallery

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.

Executive Director
Mizuma Suelo

Director
Fredy Chandra

Gallery Manager
Theresia Irma

Project Executive
Marsha Tan

Writers
Hermanto Soerjanto & Kemalezedine

Design
Raissa Ali

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