

CROSS
INC.
BEYOND
BALISEERING



Published in association with the exhibition

CROSSING : BEYOND BALISEERING

6.Dec.2016 - 17.Dec.2016
at fortyfivedownstairs

In conjunction with Mapping Melbourne

Curated by Mara Sison and Army

Team members :
Resika Tikoalu
Meg Larkin
Freyja Macfarlane
Bianca Winata

CROSSING : BEYOND BALISEERING presented by



In collaboration with



Supported by

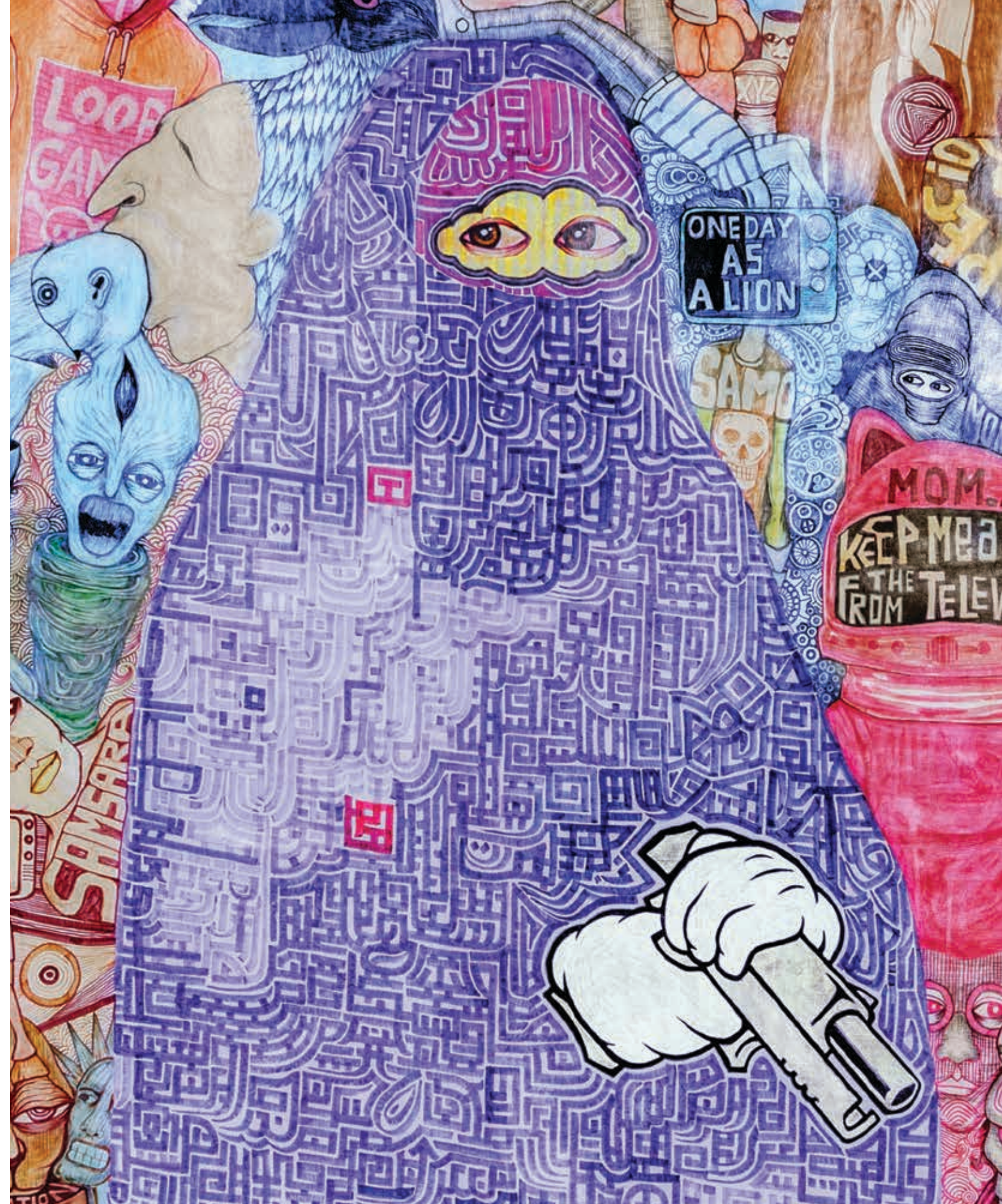


CROSSING:
BEYOND
BALISEERING

ART OF WHATEVER • BUDI AGUNG KUSWARA • CITRA SASMITA
• I MADE ASWINO AJI • I MADE SUARIMBAWA "DALBO" • KEMAL
EZEDINE • M. YOESOEUF OLLA • NATISA JONES • SLINAT •
VALASARA • WAYAN UPADANA

All rights reserved. No part of this publication may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without prior written permission from the publisher.

All photography images of the artworks are courtesy of Project 11, except for photography images of artworks Budi Agung Kuswara (Kabul) "Fireflies #1", "Fireflies #2", "Golden Farmer" and Citra Sasmita "Mea Vulva, Maxima Vulva" are courtesy of Ketemu Project Space.



CONTENT

INTRODUCTIONS

Consulate General of the Republic of Indonesia, Melbourne, Australia	10
Multicultural Arts Victoria	11
Government of Victoria, Australia	12
Project 11	13

CURATORIAL TEXT

Crossing : Beyond Baliseering	16
-------------------------------	----

ARTWORKS

Art of Whatever	54-61
Budi Agung Kuswara	27, 29, 31
Citra Sasmita	15, 68-69, 71, 73
I Made Aswino Aji	20-23, 25
I Made Suarimbawa 'Dalbo'	53
Kemal Ezedine	38-39
M. Yoesoef Olla	5, 47, 49, 51
Natisa Jones	63, 65
Slinat	8-9, 44-45, 74-75, Back endpaper
Valasara	41, 43
Wayan Upadana	Front endpaper, 32-33, 35, 37

ARTISTS SHORT BIOS

Art of Whatever	76
Budi Agung Kuswara	76
Citra Sasmita	77
I Made Aswino Aji	77
I Made Suarimbawa 'Dalbo'	78
Kemal Ezedine	78
M. Yoesoef Olla	79
Natisa Jones	79
Slinat	80
Valasara	80
Wayan Upadana	81



ASK ABDUL AZIZ ABOUT
THE READ SHAWL



Consulate General of
the Republic of Indonesia
Melbourne, Australia

As-salamu alaykum wa rahmatullahi wa barakaatuhu

Art and culture occupy an important place in bridging a better understanding among peoples from different countries. Mapping Melbourne, organised by Multicultural Arts Victoria is the pivotal platform, not only, in presenting Asian arts and culture to Melbourne, but also in enhancing appreciation of Asian arts and culture as essential factors in to enriching multiculturalism in Victoria.

As part of Mapping Melbourne 2016, 11 talented Indonesian artists represented by Project 11 have been chosen to showcase their contemporary artworks in "Crossing: Beyond Baliseering". Their participation with Multicultural Arts Victoria, is not only a means of promoting the beauty of Balinese art and culture, but also clearly reflects the close ties and support between Indonesia and Australia.

In this regard, as the Consul General of the Republic Indonesia in Melbourne, I wish to express my highest appreciation to Multicultural Arts Victoria, Project 11 and the artists who endeavoured to improve the understanding between Australia and Indonesia through this contemporary art exhibition. We look forward to seeing this program again in the future.

Was-salamu alaykum wa rahmatullahi wa barakaatuhu.

Dewi Savitri Wahab
**Consul General of the Republic of Indonesia
Melbourne, Australia**



MULTICULTURAL
ARTS VICTORIA

Mapping Melbourne is an initiative of Multicultural Arts Victoria which brings Asian culture and contemporary arts together in new and exciting ways. Indonesia is one of the most populous countries in our region and has many different ethnicities, languages, religions and cultural influences and great contemporary Art! Melbourne is also made up of great diversity, many cultural expressions and has an extraordinary contemporary multicultural arts scene!

Crossing: Beyond Baliseering presents Melbourne with an important glimpse of the growing Balinese contemporary art scene and is a welcome addition in the 2016 Mapping Melbourne program. The exhibition will open up artistic conversations by bringing the work of 11 contemporary Indonesian artists from Bali to Melbourne.

Crossing: Beyond Baliseering will present challenging work and provide insights into contemporary Indonesia, beyond the typical 'tourist art' of Indonesia. Part of our mission with the exhibition is to showcase emerging talents within the Indonesian art community and show the breadth of contemporary art happening beyond the stereotype of tourist Bali. The exhibition provides audiences with an alternative perspective and outlet to break out of the insular and often narrow gaze of Balinese culture by international travellers.

The artists involved currently belong to a larger creative community who are actively shaping Indonesia's dynamic developing contemporary art scene. The exhibition will highlight the importance of cultural exchange and looking beyond the traditional.

Each of the exhibiting artists develops their practice through quite distinct considerations of Indonesian visual culture, including contemporary popular culture. The exhibition will allow Australian audiences to experience first-hand the exciting progressive art movement coming out of island of Bali creating a unique opportunity for dialogue and creative interaction. It has the potential for future artistic collaborations with our nearest neighbour Indonesia and stimulate the development of an international network.

Multicultural Arts Victoria thanks all the artists, our sponsors and supporters who have made Crossing: Beyond Baliseering possible. A special thanks to Garuda Airlines, Project 11, fortyfivedownstairs, Konfir Kabo, Army Firmansyah, Mara Sison, Resika Tikoalu, Dr Edwin Jurriens, Bianca Winataputri, Freyja Macfarlane and Meg Larkin.

Mapping Melbourne is proud to be a platform for strengthening arts networks between contemporary independent artists across the Asian region, building connections and establishing collaborative ongoing relationships for both the Australian and the International artists.

Jill Morgan AM
**Chief Executive Officer
Multicultural Arts Victoria**



As the Victorian Government's Commissioner to Indonesia, I am delighted that the exhibition Crossing: Beyond Baliseering will be hosted in Melbourne.

Crossing: Beyond Baliseering exhibition will go a long way to expand Victorian understanding of modern Indonesia showcasing an exceptional group of Indonesian contemporary artists challenging atavistic assumptions about Indonesian culture.

Sharing cultural understanding is important in its own right, contributing to Victoria's rich and diverse arts scene and harmonious multicultural society. And from the perspective of Trade Victoria, it has the added advantage of helping bridge the psychic distance between Victoria and Indonesia. Over time, this will have important implications for Victorian businesses in terms of their willingness to cooperate with Indonesian partners and engage in one of the most promising and dynamic markets in our region. It therefore gives me great pleasure to commend the Crossing: Beyond Baliseering exhibition to you. I hope you will leave with a better understanding of the diversity of expression that is a reflection of modern Indonesia, and a curiosity to engage more closely with this fascinating part of the world.

Brett Stevens
Commissioner to Indonesia
Government of Victoria, Australia



From Ubud to Seminyak, the streets of Bali are lined with row upon row of familiar, repetitive art spruiked to international tourists. Walking through these hubs of commerce, one has to wonder if there is any space for exploratory contemporary works to live and breathe.

I have been a frequent visitor to Bali for more than 30 years. If it had not been an early morning stroll down a Sanur street about a year ago in search of a haircut, I would not have stumbled upon a little gallery in Sanur and met Army, who was managing the gallery.

Not wanting to be late for my next appointment, we spoke very briefly about the works that were on display and then on to the challenges and opportunities for the contemporary art scene in Indonesia, particularly in Bali. During my next visit a month later, Army introduced me to a group of young, up-and-coming artists living in Bali. The idea was formed and the exhibition was in the making.

Bali retains a unique place in Indonesia due to the retention of Hinduism in a prevalingly Muslim country, and the influx of international influences and commercial pressures from the all-important tourism industry. Accordingly, this has created a unique struggle for contemporary Balinese artists. Personally, I believe that these young artists are on a journey of self and cultural discovery. Their works are brave and experimental, challenging the normative perception of Bali as well as dealing with current issues surrounding them. Some works clearly push the boundaries of social acceptance, which is extremely difficult in a society confined by strong cultural and religious practice.

I feel very privileged to be part of this dialogue which questions traditional representations and creates a new symbolism, replacing the beautiful goddesses of Bali with disturbing imageries of new gods.

Project 11 is proud to support the journey of these young artists and thank the tireless efforts of the co-curators, Mara and Army, Jill Morgan of Multicultural Arts Victoria, the support team of Meg, Freyja and Resika, the staff at fortyfivedownstairs and finally, the 11 artists who have made this possible.

Konfir Kabo
Co-Founder
Project 11



CROSSING: BEYOND BALISEERING
Mara Sison & Army

Featuring a diverse group of works from 11 Indonesian contemporary artists, **Crossing: Beyond Baliseering** explores the contemporary visual art scene hailing from Bali, Indonesia going beyond the convention of the 'popular' Balinese iconography. The exhibition Crossing: Beyond Baliseering is presented to re-introduced art in Bali (and through it, the contemporary social and cultural conditions in Bali) to the 'outside world' that has been overshadowed by the image of Bali as 'postcard perfect paradise', which predominantly influenced through the policy of Baliseering. Comprehending Balinese art in the contemporary time must first be done through a leap back in time to grasp the understanding of the social and cultural changes in Bali.

As part of a response to the criticism in Europe towards the wreaking havoc of the Dutch's wingewest (region of making profit) and series of invasions in Indonesia, the Dutch introduced a new policy called the *Ethicsche Politiek* (Ethical Policy), which was an attempt to create modern development in regions of Indonesia (then part of its colony) by "improving" the culture and material living of the inlanders (the natives). This policy was also implemented in Bali (prior to the Dutch sixth invasion in Bali, it was ruled by the independent kingdom of the Dewa Agung), in the 1920s, which however in contrast to other colonized regions in Indonesia, the Dutch was keen in keeping Bali 'as is'. The traces that were left behind from the Baliseering policy, specifically in art, were adopted and further implemented during the post colonial eras in Bali by the Indonesian government, at first by Soekarno in the early independence years and continued during the *orda baru* (new order) regime by Soeharto.

The policy, known as Baliseering (Balinization of Bali), was implemented to protect and preserve Bali from outside influence and exploitation. Although, just as its main body of concept, through Baliseering the Dutch was able to fasten its colonial grip deeper into the locals and expanded its boundaries. Surviving royal families (from the 1906-1908 invasion) were sent to exile to join members of important Balinese families who defied the Dutch authority, and those who remained lost much of their power and authority, and left to be closely watched by Dutch officials, whom the Balinese rajas were forced to think of as their 'older brothers' (Sudhiarsa, 2001, pp. 49-50; Vickers, 1996:133).

The Dutch were determined in 'keeping' Bali that they forced two Dutch Christians, Richard van Klaveren and Cornelis E. Coesbeek, out from Bali just a few weeks before Christmas in 1922. The couple, who were introducing the Bible to the Balinese, were forced out of Bali because the Dutch feared that it would ruined the Balinese culture (Alit, pp. 2). In 1924 G.P. Rouffaer, a former director of the Bali *Instituut*, which was part of the *Koloniaal Instituut* (1915), stated (Sudhiarsa, 2001, pp. 50):

Let the Balinese live their own beautiful native life as undisturbed as possible! Their agriculture, their village life, their own forms of worship, their religious art, their own literature -all bear witness to an autonomous native civilization of rare versatility and richness. No railroads on Bali; no Western coffee plantations; and especially no sugar factories! But also no proselytizing, neither

Mohammedan (by zealous natives from other parts of the Indies) nor Protestant nor Roman Catholic. Let the colonial administration, with the strong backing of the Netherlands government, treat the island of Bali as a rare jewel that we must protect and whose virginity must remain intact (Robinson, 1995:41).

The Dutch isolated Bali even more as the government feared the increased nationalist movements throughout Indonesia and the wide spread of Islamic influence throughout the archipelago. Enforcing the *Triwangsa* (Sudhiarsa, 2001, pp. 51), Bali was becoming more 'Bali' : creating a Balinese way of life through the Balinese-Hindu belief and culture, and upholding the social structure that served the best interests for the loyalty to the Dutch authority. A caste structure was introduced in 1910, and beginning in 1929, the royal houses restored their position to take roles as 'important administrators and large landowners', while the commoners were really 'outsiders' (*jaba*) (Sudhiarsa, 2001, pp. 51). On top of the structure were the Dutch 'older brothers' (Vickers, 1996:133), who imposed this system to achieve, as Adrian Vickers was quoted (Sudhiarsa, 2001, pp. 51):

[...] creating a colonial society which included a select group of the aristocracy, labeling and categorizing every aspect of Balinese culture with a view to keeping it pure, and idealizing this culture so as to market it for the purposes of tourism. (Vickers, 1995:32).

Although all the barriers have been set up to "isolate" Bali from outside influences, there were those from the inside who opposed of this codified social system and culture, including the *Surya Kanta* (Alit, pp. 2) movement. This was seen, of course, as a nuisance to the policy of Baliseering. Established in 1925 in Singaraja, *Surya Kanta* was an active movement criticizing the caste social structure and suggesting to simplify religious ceremonies : publishing periodical bulletins, and quoting from *lontar* (A religious manuscript in Bali used as reference that is restricted in circulation and access, as usually only priests are allowed to read and interpret the contents) to support their arguments.

In 1914, the Dutch opened Bali for tourism and later in 1924 vessel routes from Surabaya, Batavia (now Jakarta), Semarang, and Singapore opened to bring tourists to Bali. It was during this period that art in Bali became more accessible to the outside world especially to the Western world. Despite the influx of writers, artists, film makers, anthropologists, researchers, not many have managed to uncover and highlight the depth, dynamics, and varieties of the Balinese culture and art. It was actually through the Baliseering policy that Bali was properly introduced to the outside world. Aligning with the policy, two of the most influential figures in the development of art in Bali, Walter Spies and Rudolf Bonnet, helped promote and create the image of art coming from Bali.

Through artists and patrons, including W.O.J. Nieuwenkamp, Miguel Covarrubias, Adrien-Jean Le

mayeur, Theo Meiers, Antonio Blanco, Arie Smit, Donald Friend, Claire Holt, Margaret Mead, Neuhaus brothers, amongst others, a cultural and artistic exchange between the Balinese and the West cultivated. Although Balinese artists were already innovative in the practice before Western influences, the introduction of techniques, mediums, and artistic point of views spurred the presence of modern art in Bali and enriched the dynamic of local artists. However, it was through a mix of mismanagement, dominant sense of art direction, political and social conditions that Balinese art has been generally subordinated to tourist art. Claire Holt, the author of a definitive study of Indonesian art, described Balinese art was replaced with "decorative and naturalistic" painting, mostly "weak and insipid", of which, her description was closely related to the domination of art from Ubud, particularly the Pita Maha style (Vickers, 2011:37).

In 1936, together with Cokorda Gde Agung Sukawati (the main prince of Ubud), Walter Spies and Rudolf Bonnet created an artists' association that selected a number of works by Balinese artists to be sold to collectors, galleries and included in exhibitions. Although the influence of Spies and Bonnet on Balinese painting style was limited at the beginning, works depicting the 'exoticness' of nature and life in Bali began to emerge not long after Pita Maha was established (Vickers, 2012: 121). Images of alluring landscapes, 'everyday' life (peasants; ceremonies; dances; bare breasts in portraits, markets, and in bathing scenes) became the chief representations of Bali (Vickers, 2012:127). This new direction became the idyll that is underlined by the Baliseering policy. Bonnet and Spies' art have been characterised by Sudjojono (one of Indonesian nationalist artists) as *Mooi Indië* (Beautiful Indies).

During the New Order period in Bali, the peaceful, prosperous, and alluring images captured in 'Balinese art' was relayed into the agenda of the independence of Indonesia. This was led by then president Soekarno, and further implemented by the next president, Soeharto. Despite Soeharto not encompassing the same depth of interest in art as Soekarno, the former's authoritative nature encouraged the growth of abstract expressionism and created further distance between social realities and art (Vickers, 2011:43). In addition to the support from the government, the growing development of the tourism industry in Bali and the success of the some its artists boosted the growth of abstract expressionism during this era. With the presence of this 'new' style in Balinese art - incorporating traditional Balinese aesthetics (Vickers, 2011:51) - paintings with Kamasan style was now labelled as Balinese 'classical painting', and the term 'traditional' (previously emblemize to Kamasan painting) now refers to all styles developed from early 1930s (previously characterized as 'modern': such as Ubud, Batuan, Sanur, Pengosekan, Keliki, Pengosekan, and Young Artists) up to 1970s (Campbell, 2013:18) with the exception of abstract expressionism, which is then considered as 'modern'.

For most, Balinese art only comes to mind when it is related to its idyllic images that were underlined through what had been conceptualized in Baliseering. The complexity found in its development, history, styles, and dynamics are outshined by the imagery created through tourism, and lack of



I Made Aswino Aji
 "Door of Perception" • 2016
 Acrylic on teak wood • 250.0 x 300.0 x 80.0 cm (Two sided)
 (Front side view)

I Made Aswino Aji
 "Door of Perception" • 2016
 Acrylic on teak wood • 250.0 x 300.0 x 80.0 cm (Two sided)
 (Back side view)



understanding of the history of art and social and cultural changes in Bali. Nevertheless, the presence of the works from the 11 artists in this exhibition exposes the intricacies and dynamics imbedded in Balinese art.

Aswino Aji, Budi Agung Kuswara (Kabul), Wayan Upadana, and Kemal Ezedine merge 'traditional' artistic imagery and techniques with contemporary practices, reinventing the conventions dictated by the policy of Baliseering. These artists juxtapose the antiquated view of Bali represented by traditional iconography with the history and current issues buried underneath the serene and exotic façade tourism has established.

Aswino Aji recreates the traditional Balinese door in his work "Door of Perception". Some of the common iconographies typically found in Balinese carvings are incorporated, while others like the ornamental and floral patterns are replaced with his signature characters, the "ego monsters" and the long conical Pinocchio-like noses (a character the artist explored in his earlier works). Each face surrounded by menacing creatures carved into the teak door panels. The fixed stare of the three faces and scowls of the miniature yet fearful creatures threatens anyone who dares to walk through the doors. Aji's Pinocchio-like noses character echoes the pretension and dishonesty he witnesses in the everyday society. The outside entrance is painted with various vibrant colors, representing the varieties of 'disorderly' personalities, while the inside is 'monochrome' representing 'peaceful' personalities. Similar to Balinese-Hindu belief, both positive and negative elements in life must be lived in balance.

I Made Aswino Aji
"Glamorous Pride" • 2010
Acrylic on canvas • 180.0 x 140.0 cm



Budi Agung Kuswara (Kabul)'s challenges the authenticity of contemporary photography with our ability to easily manipulate images through his three cyanotype photogram works "Fireflies #1", "Fireflies #2" and "Golden Farmer". Along with the two early 19th century photographs of Balinese women featured in his Fireflies series, Kabul rests objects such as rice stalks and *Canang Sari* (Balinese offerings) directly on the photographic paper creating patterns around the black and white images. Concurrently, by incorporating found 'Balinese' objects, Kabul questions the identity of being Balinese: one would be, questioning the exotic image of Bali and its people which are often represented with bare breasted women in old 'Balinese' paintings and photographs created from the point of view of Westerners. In "Golden Farmer", Kabul explores another dark history in Indonesia, through a photograph of a skull which was dug out from a mass grave from the 1965 massacre in Karangasem, Bali. The skull is thought to be from a Balinese rice farmer which Budi aptly surrounded with rice stalks and the unassuming condoms both embodying the Dewi Sri, goddess of rice and fertility.

Budi Agung Kuswara
"The Fireflies #1" • 2016
Cyanotype (Photogram) and oil on archival paper • 150.0 x 115.0 cm



Budi Agung Kuswara
 "The Fireflies #2" • 2016
 Cyanotype (Photogram) and oil on archival paper • 150.0 x 115.0 cm

Budi Agung Kuswara
 "Golden Farmer" • 2016
 Cyanotype (photogram) and pigment on archival paper • 131.0 x 152.0 cm
 (Overleaf)







Representing one of the most familiar icons in Balinese art is **Wayan Upadana's** sculptural work "Globalisation Euphoria". A character typically associated with 'evil' and a demon queen in Balinese mythology, Rangda, is a consistent attraction in cultural performances and a popular mythological figure in traditional Balinese paintings, drawings and sculptures. Upadana positions Rangda in a nondescript everyday setting of having a bath, except in a luxurious liquid chocolate, as his reflection on globalisation's influences in the shifting values and norms of the Balinese from the sacred to the material. This concern was further discussed and shown through his work in "Glo(BABl)sation" 2013, where the Balinese, most especially the young, have become overindulgent and lost the sense to explore outside their comfort zone and reluctant to go out of Bali. In this work, Updana also borrows a Balinese traditional symbol, the pig, which regarded by the Balinese as personification of wealth and comfort, and juxtaposed it with another modern appliance, the sink and its water tap. Through "Glo(BABl)sation", Upadana criticizes the psychological state of the Balinese who indulge the lavish and luxurious conditions of Bali that is actually brought about by the effects of globalisation through tourism.



Wayan Upadana
"Globalisation Euphoria" • 2010
Polyester resin, bathtub, automotive paint, antique iron bathtub footing • 78.0 x 170.0 x 72.0 cm
(Previous spread)

Wayan Upadana
"Glo(BABl)sation" • 2013
Polyester resin, stainless water tap, stainless base, automotive paint • 60.0 x 48.0 x 35.0 cm

Unlike the first two works, in "Si Gendut Pencari Tuhan (Fatty the God Seeker)" explores the potentiality of sculpture being a relief object denying the audience a full round view of the sculpture. The work only has a front view of the whole body, back-half being flat and fixed onto the wall. The cutting out of the back-side of the figure is not merely about an exploration in sculpture but also a means for Upadana to contextually cut away the element of 'negativity'. Through his personal experience and observances, Upadana found that in the Balinese contemporary culture the religious ceremonies, feasts, festivals, and offerings, for example, have become more varied, complex, and multiplied without having not much of or any understanding of the purpose and the essence of the practices. At the same time, the Balinese people seem to become more religious and, his view, too solemn with their spiritual and religious activities, thus discarding (consciously and unconsciously) the other part of their lives: losing the balance, which is in Balinese-Hindu, balance is the way of life.

Kemal Ezedine narrates the influences of the colonial Dutch government in shaping the social and political identity of Bali in his work "Baliseering". The positioning of the figure of a Balinese woman below the figures of the half-bodied Dutch soldiers, narrates the positioning of the Dutch as the 'older brother' and stating that there is more to the history of Bali (specifically in art) that needs to be uncovered. Applying alla prima or direct painting technique, a traditional Indonesian painting method adapted from European practices, Kemal not only layers paint but also Indonesian art styles. Integrating Balinese sacred drawings *rerajahan* and Indonesian socialist-realism art, Kemal fuses the technical and philosophical meaning of these two forms with contemporary processes.

Wayan Upadana
 "Si Gendut Pencari Tuhan" ("Fatty the God Seeker") • 2013
 Polyester resin, acrylic, hair, leather, human hair • 101.0 x 81.0 x 19.0 cm

Kemal Ezedine
 "Baliseering" • 2016
 Oil, acrylic, and marker on canvas • 180.0 x 300.0 cm
 (Overleaf)





Valasara
"The True Proportion of David" • 2014
Laminated canvas • 200.0 x 180.0 x 30.0 cm



Valasara's works on canvas, or rather, canvas works are another example of breaking the conventions of traditional painting. His two works "Pantagruelisme" and "The True Proportion of David" goes beyond the function of canvas. Valasara utilizes the canvas as a standalone medium using sewing techniques, layering and filling in the canvas to create the three-dimensional shapes of his debossed and embossed figures. The play with light and optical illusion call attention to the question of exploration in painting and its medium, canvas.

Street artist **Slinat** takes his gas masked figures from the streets on to windows and doors from his own home creating "Ironie Iconic Island". His work is a statement on the 'exotic' and peaceful identity Bali tourism feeds to international audiences, masking the historical wars and deaths, and current social and economic issues Balinese face today. In this work, the artist also painted an appropriation of a well-known work from a prominent artist Abdul Aziz on the door panel (on the outer side the woman, and the inner side the man). This work from Abdul Aziz has been countlessly reproduced to be sold as tourist art or hung as decoration, and through this cycle the work becomes an iconic representation of Balinese art and the idyllic image of lovers in paradise.

Valasara
"Pantagruélisme" • 2016
Polyethylene terephthalate stuffed in canvas • 150.0 x 150.0 x 30.0 cm

Slinat
"Ironie Iconic Island" • 2016
Oil, ink, acrylic on wooden window, etching on painted glass window, oil, ink, acrylic on wooden door, spray paint on toilet bowl with nail, acrylic on wood, mirror with wooden frame • Variable dimension
(Overleaf)





Slinat
 "Irony Iconic Island" • 2016
 Mixed media • Variable dimension

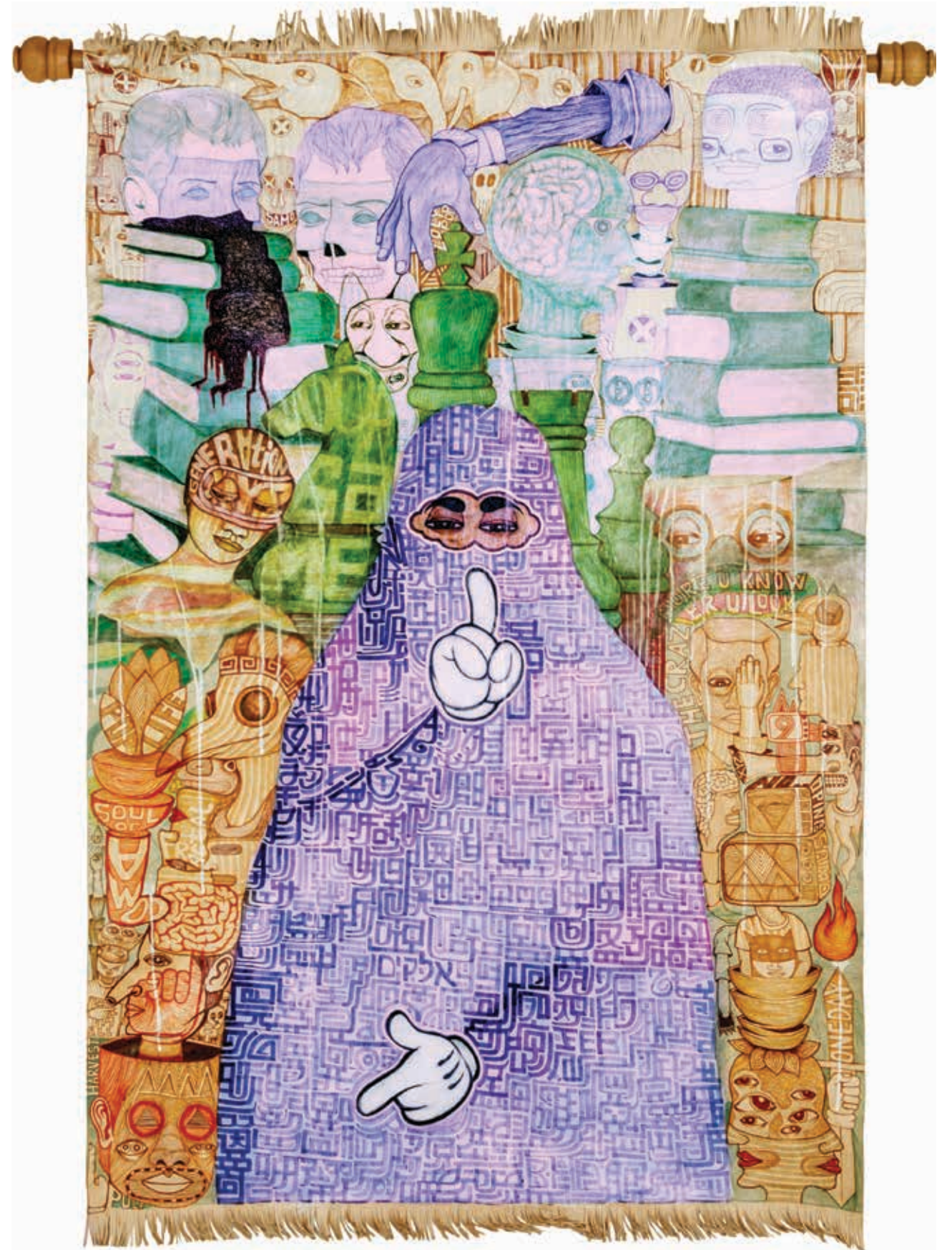
M. Yoesoef Olla, I Made Suarimbawa (Dalbo), Art of Whatever, Natisa Jones, and Citra Sasmita reflects from personal experiences and the human condition, and embraces contemporary art practices.

M. Yoesoef Olla's three works on leather explore on a more global issue in his "Let's Play Series #1-2" and "Let's Play Series #3 - Enlightenment". Olla's pop culture references such as the Mickey Mouse glove, Twitter logo, David Bowie lightning bolt, and the numerous television sets represent the media's strong capacity to influence a worldwide audience on their perception of Islam and the burqa wearing Muslim women.

M. Yoesoef Olla
"Let's Play Series #1" • 2016
Permanent marker on leather • 155.0 x 104.0 cm



M. Yoesoef Olla
 "Let's Play Series #2" • 2016
 Permanent marker on leather • 160.0 x 101.0 cm



M. Yoesoef Olla
 "Let's Play Series #3 - Enlightenment" • 2016
 Permanent marker on leather • 170.0 x 100.0 cm



In his work, "Narasi Menunggu Kelahiran (The Anticipation of Giving Birth)", **Dalbo** also delves into one of the most important roles of women in society – motherhood, as he manifests the journey of giving birth and motherhood in his sculptural mother and child piece.

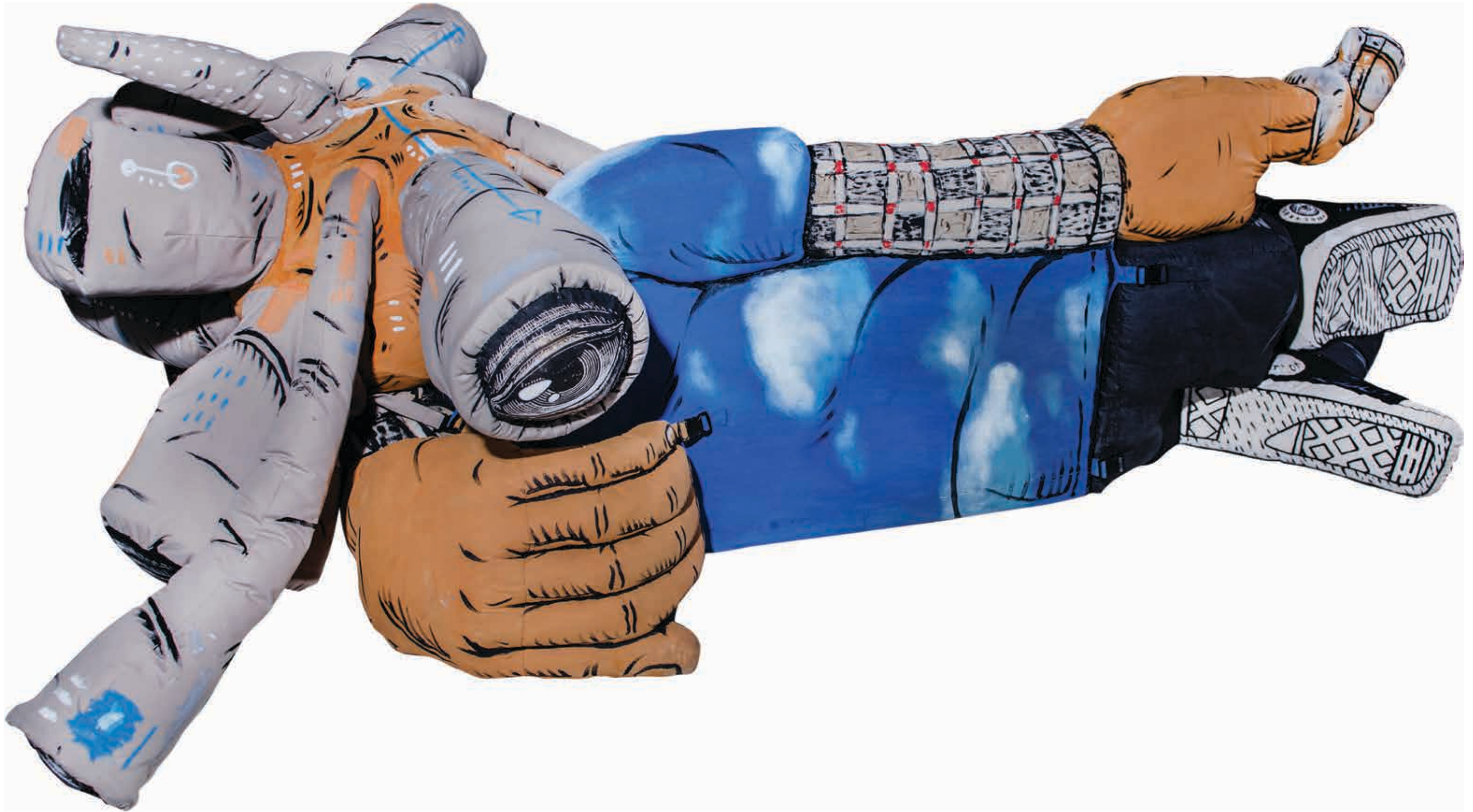
Art of Whatever's "Everyday is Sunday" entices the onlooker to take a step back from the rush of the everyday with his 3 metre couch. Shaped like a reclining figure with a tentacle-like head, literally inviting people to take a seat, relax, and playfully wear matching helmets.

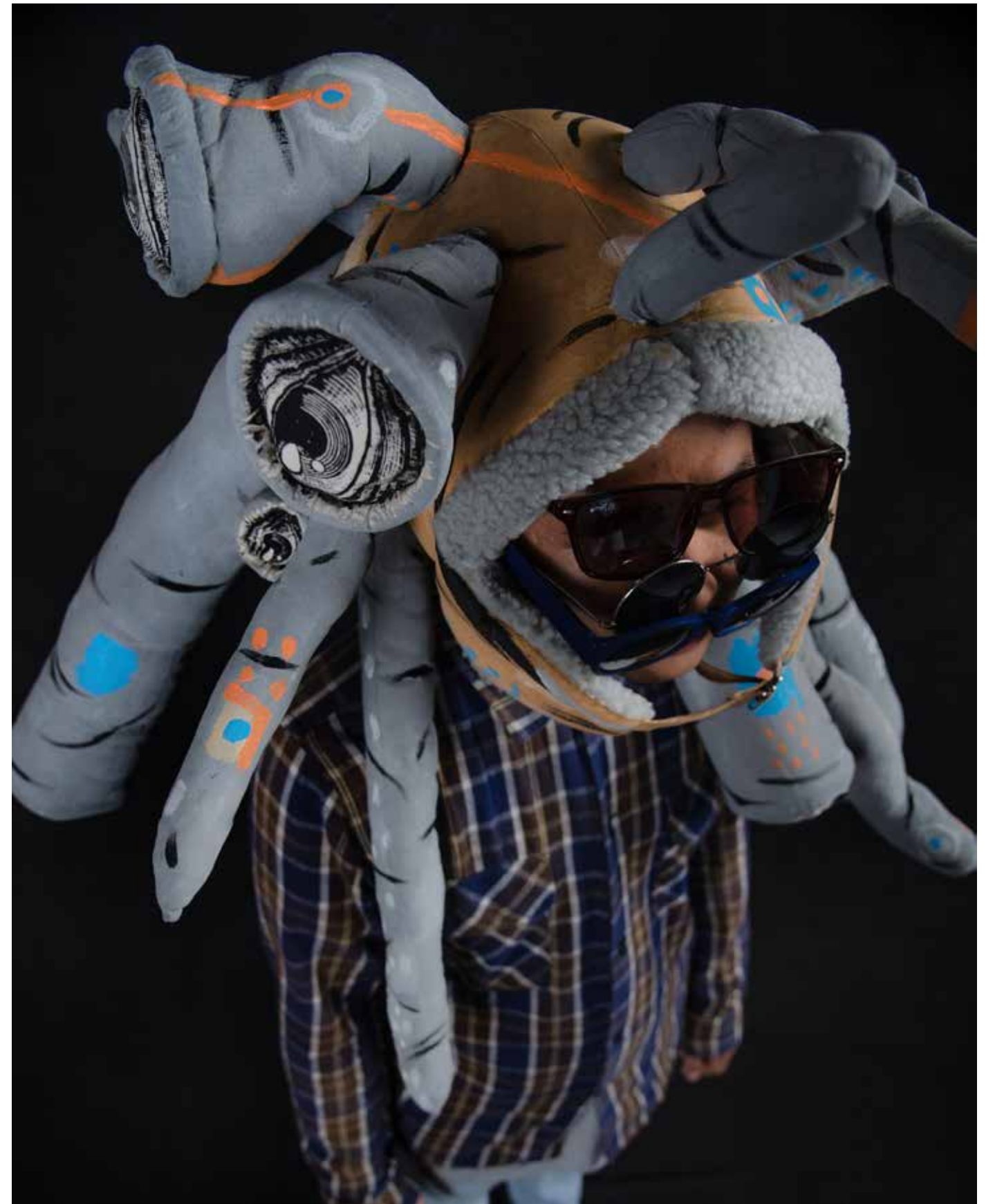
I Made Suarimbawa 'Dalbo'
 "Narasi Menunggu Kelahiran (The Anticipation of Giving Birth)" • 2016
 Rippled paper collage, aluminium, and cocoon fibre • 173.0 x 60.0 x 40.0 cm & 100.0 x 80.0 x 90.0 cm

Art of Whatever
 "Everyday is Sunday" • 2016
 Polyethylene terephthalate stuffed in canvas painted with emulsion • 170.0 x 300.0 x 100.0 cm, variable dimension of 4 pcs of helmets
 (Up to next four overleaves)











Natasa Jones confronts identity and questions the human condition in her two works "It's Difficult to Explain" and "Sitting at Home". Featuring portraits of herself and family and friends, she depicts the rawness and uncontrollable mistakes of the human condition in her ragged lines and brush strokes.



Natasa Jones
"It's Difficult to Explain" • 2016
Acrylic, permanent marker, ink modeling paste, and charcoal • 145.0 x 145.0 cm



Natisa Jones
"Sitting At Home" • 2014
Acrylic, permanent marker, ink modeling paste, and charcoal • 145.0 x 145.0 cm



Citra Sasmita communicates the struggles of women in a traditional Balinese society in her thought provoking and confronting work "Torment". Citra models herself clutching a beheaded pig while suckling on its lips drinking its dripping blood. A pig in Balinese culture is considered a vile creature symbolising immorality and corruption which the artist uses as a vessel to illustrate the struggles of Balinese women in a patriarchal society.

The works in this exhibition are not only a remarkable window into the contemporary art from Bali but also extends to current social, economic and political issues the Balinese face today. Whilst some cultures struggle to keep their traditional identity in tact due to globalisation, the Balinese appear to have the opposite issue. Baliseering, despite no longer a cultural policy, has continued to imbed itself in the island's cultural identity. However, even with the media and tourism's stronghold of 'authentic' or 'traditional' Bali which trickles down to how visual art is viewed in Bali, contemporary art in the island continues to flourish and proving to establish itself in the cultural identity of the Balinese.

Citra Sasmita
"Torment" • 2015
Oil, acrylic on canvas • 120.0 x 150.0 cm
(Previous spread)

Citra Sasmita
"Ab Initio, Ab Aeterno" • 2016
Oil, acrylic on canvas • 120.0 x 100.0 cm



Citra Sasmita
"Mea Vulva, Maxima Vulva" • 2016
100 ceramic pieces on aluminium bowl and glass mirror, metal cast iron merchant's
balance painted with automotive paint, iron chain • Variable dimension
(Photo courtesy of Ketemu Project Space)



Ambara, Alit, *Baliseering*, pp. 2
_____. "Like the Islamic religious modern movement in Java (Muhammadiyah), Surya Kanta focused on religious rationality, stating "to create changes in society that follows the development of time", pp. 2

Campbell, Siobhan, 2014. *Anthony Forge in Bali: The Making of a Museum Collection*, *Visual Anthropology: Published in cooperation with the Commission on Visual Anthropology*, 27:3, 248-275. pp. 7

Holt, Claire, 1967. *Art in Indonesia: Continuities and Change*, pp. 184

Sudhiarsa Dr. Ray, SVD, 2001. *Social Construction of Balinese World and Christianity*, *Journal Studia Philosophica et Theologica* : Vol. 1 No. 1, March 2001, pp. 50-52
_____. "The triwangsa were regarded as the main vehicle of Hinduization of the island as well as the pillar of its traditional order", pp. 51

Vickers, Adrian, 1996. *Bali: A Paradise Created*, Singapore: Periplus Editions. pp. 133
_____. 2011. *Balinese Art versus Global Art*, *Jurnal Kajian Bali*, Vol. 01, Number 02, October 2011. pp. 36-37, 43, 51
_____. 2012. *Balinese Art: Paintings and Drawings of Bali 1800-2010*. pp. 127



ART OF WHATEVER
1982 • Bali

Art of Whatever was born on 1982 in Bali, Indonesia where he currently lives and works. He received a Bachelor of Fine Art from the Indonesia Art Institute, Denpasar, Bali. He creates a signature feature 'eye' that he paints mainly on second hand merchandise such as cotton t-shirts and shoes, and offers them in his own upcycled. retail store aptly named 'Art of Whatever Store'. Art of Whatever has been participating in group exhibitions since 2007 including two international shows in the United States of America in 2007 and 2010. His recent group exhibition include Urban Gigs, Buyung, Bali (2016); #Glued, Gardu House, Jakarta; PSOFA (Portable Sculpture Object Functional Art), Sudakara Art Space, Bali (2015); Upcycle Heroes, Art Zoo, Bali.

BUDI AGUNG KUSWARA
1983 • Bali

Budi Agung Kuswara (Kabul) was born on 1983 in Bali, Indonesia where he currently lives and works. He received a Bachelor of Fine Art in 2009 from Indonesia Art Institute, Yogyakarta. Budi explores the perception of Balinese history and imagery by creating cyanotype photograms. In addition to being an artist, Budi is also the founder of Ketamu Project Space, a project space for artist workshops and residency programs. Budi has been exhibiting since 2003 participating in several international exhibitions in Italy, Japan, Malaysia, Singapore, Philippines, United Kingdom, and United States of America. His recent solo exhibition in 2015 entitled After Paradise, Paradiso, Bali, Indonesia and a more recent group exhibition Love me in My Batik, ILHAM Gallery (2016) in Kuala Lumpur, Malaysia

CITRA SASMITA
1990 • Bali

Citra Sasmita was born on 1990 in Bali, Indonesia where she currently lives and works. She received a Bachelor degree in Physics from the Ganesha University of Education, Bali. Citra explores the female body and identity in her imagery and reflects on the strong patriarchal society that persists in Bali. Her solo exhibitions include Maternal Skin, Ghostbird + Swoon, Bali (2016) and Miscellaneous Mirage Penggak Men Mersi, Bali (2012). She has participated in several group shows since 2013 with recent 2016 exhibitions Merayakan Murni presented by Valentine Willie Special Projects and Ketamu Project Space, Sudakara Art Space; Bali: Wall of Indonesia, Bloo Lagoon, Bali; Personal Codes, Sudakara Art Space, Bali. Citra was a semifinalist for the Bandung Contemporary Art Award #4, Bandung in 2015.

I MADE ASWINO AJI
1977 • Bali

I Made Aswino Aji was born on 1977 in Bali, Indonesia where he currently lives and works. He received a Bachelor of Fine Art in 2006 at Indonesia Art Institute, Yogyakarta. Aji's signature characters appear with conical long noses echoing a Pinocchio-like character – a reflection on pretension and lies of everyday society. Aji has been exhibiting since 2001 with his latest solo exhibition beautiful li(v)es at JAD Gallery, Jakarta (2011) and a more recent group exhibitions Personal Codes, Sudakara Art Space, Bali (2016), Genetik, Agung Rai Museum of Art, Bali (2015) and PSOFA (Portable Sculpture Object Functional Art), Sudakara Art Space, Bali (2015). He has participated in several group exhibitions including international group shows in Australia, Singapore and Spain.

I MADE SUARIMBAWA 'DALBO'
1977 • Bali

I Made Suarimbawa (Dalbo) was born on 1977 in Bali, Indonesia where he currently lives and works. He received his Bachelor of Fine Art in 2004 at Indonesia Art Institute, Yogyakarta. Dalbo has been exhibiting since 1998 with recent group exhibitions Personal Codes, Sudakara Art Space, Bali in 2016 and five group exhibitions in 2015, Environmental Art – Varuna Gita. Genetik, presented by Sanggar Dewata Indonesia, Arma Museum, Bali; Kayun Ati, with Komunitas Seni Rupa Lempuyang, Bentara Budaya Bali, Bali; Harmoni, with Komunitas Seni Rupa Lempuyang, Bloo Lagoon, Bali. He has participated in several group exhibitions including international group shows in Malaysia, Germany, Netherlands, and the United Kingdom.

KEMAL EZEDINE
1978 • Yogyakarta

Kemal Ezedine was born on 1978 in Yogyakarta, Indonesia and currently lives and works in Bali. He studied fine art and design from Bandung Institute of Technology, Bandung from 1997-2004. Kemal adapts Indonesian traditional techniques and Balinese sacred drawings combining them into a surreal contemporary compositions. His recent exhibitions include Balinese Graphic Art: Painting and Drawing, Langgeng Art Foundation, Yogyakarta (2016) and Balinese Graphic Art II: Painting and Drawing, Edwin Gallery, ArtStage, Jakarta (2016). Kemal has participated in several group exhibitions including international shows in Australia, Japan, Philippines, Singapore, Taiwan, and the United States.

M. YOESOEUF OLLA
1975 • Jakarta

Yoesoef Olla was born on 1975 in Jakarta, Indonesia and currently lives and works in Bali. Olla challenges modern day society through his everyday symbols and imagery creating communication to the audience beyond words. Olla has been exhibiting since 2001 with recent group exhibitions As Above Never Below, ArtOtel Sanur, Bali (2016), Minky Show, Ghostbird + Swoon, Bali (2016) and Personal Codes, Sudakara Art Space, Bali (2016). He has participated in several group exhibitions including international group shows in Belgium, France and Malaysia.

NATISA JONES
1989 • Jakarta

Natasa Jones was born on 1989 in Jakarta Indonesia, and currently lives and works in Bali, Indonesia. She received her Bachelor of Fine Art (Painting) in 2011 from RMIT, Melbourne. Natasa takes a quiet reflection on the human condition and narrates her personal identity through her works. Her recent exhibitions include Under, Ghostbird + Swoon, Bali (2016) and Me/You: Yesterday/Tomorrow, Natasa Jones Studio, Bali (2016). She has been exhibiting since 2005 and have participated in several group exhibitions including an international group show in Berlin, Germany.

SLINAT
1982 • Bali

Slinat (Silly in Art) currently lives and works. He received a Bachelor of Fine Art from the Indonesia Art Institute, Denpasar, Bali. Slinat creates powerful pieces with spray paint and paste ups on the streets of Indonesia. His most distinctive creations include everyday Balinese people donning black gas masks presenting a dark and ominous impression to the everyday living. He has participated in group exhibitions and events since 2001 and his recent 2016 group exhibitions and events include Tropica Festival – Bali Street Art Festival, Bali, Custom War 2016, Desa Budaya Kerelangu, Bali, Mercy Machines, ODD, Bali, Eat Spray Love, Donkey Skate Park, Bali, and Grow Festival, Maha Art Gallery, Bali.

VALASARA
1983 • Bali

Valasara was born on 1983 in Bali, Indonesia where he currently lives and works. He received a Bachelor of Fine Art in 2002 from the Indonesia Art Institute, Yogyakarta. Valasara combines his talents in sculpture and painting and breaks the conventions of painting experimenting on the canvas itself creating a 3D effect in his creations. His recent solo exhibitions include Playing Balinese presented by Equator Art Projects at Art Stage Singapore (2016); Lukisan Lukisan, Art: 1, Singapore (2015); Art Central, Hong Kong (2015). He has participated in several group shows since 2002 including international exhibitions in Hong Kong, Korea, Philippines, and Singapore.

WAYAN UPADANA
1983 • Bali

Wayan Upadana was born on 1983 in Bali, Indonesia where he currently lives and works. He received a Bachelor of Fine Art in 2008 from Indonesia Art Institute, Yogyakarta. Through his sculptures, Upadana reflects on the social changes and its effect on the spiritual and religious values and norms in the Balinese society. His recent solo exhibitions include Memory, Fremantle Arts Centre, Western Australia (2016) and Home, Bentara Budaya, Yogyakarta (2014). Upadana has been exhibiting since 2002 participating in a number of group exhibitions including Bali Return Economy, Fremantle Art Centre, Western Australia. He was also a finalist for several art awards including Bandung Contemporary Art Award (2013 and 2011) and UOB Art Awards (2011).

Aknowledgement

Project 11 would like to thank the following for their indispensable contributions to this exhibition :
All the artists, the team from Multicultural Arts Victoria namely Jill Morgan, Meg Larkin, Freyja Macfarlane, and Bianca Winata, the team from Fortyfivedownstairs, Dr. Edwin Jurriens from the University of Melbourne, Garuda Airlines, the curators Mara Sison and Army, and Resika Tikoalu.

Front endpaper Detail of Wayan Upadana, "Globalisation Euphoria" • 2010
Page 5 Detail of M. Yoesoef Olla, "Let's Play Series #1" • 2016
Page 8 (spread) Detail of Slinat, "Ironic Iconic Island" • 2016
Page 15 Detail of Citra Sastmita, "Mea Vulva, Maxima Vulva" • 2016 • Photo courtesy of Ketemu Project Space
Page 74 (spread) Detail of Slinat, "Ironic Iconic Island" • 2016
Back endpaper Detail of Slinat, "Ironic Iconic Island" • 2016





www.project11.online

 Project11foundation

 @project11foundation