

Pande Ketut Taman - "**Between The Volcano and The Temple**"

Ciptadana Art Program 2013

Jakarta, 22 November 2013, - Ciptadana is proud to have one of Indonesia's renown artists, Pande Ketut Taman, as this year's featured artist, with the highlight being a special private exhibition and 2014 Art Calendar, presenting the artist's latest paintings, and sculptures.

The Pande Ketut Taman solo exhibition may be viewed at Ciptadana's "Art Space", on the 5th floor of the Ciptadana Center, from Friday, November 22nd to Friday, December 6th 2013, between the hours of 10:00 am and 6:00 pm.

The **Ciptadana** Art program, features an annual art calendar and art talk, **Ciptadana** hopes to inspire its clients and business partners to connect with this rewarding and stimulating adventure into Indonesia's cultural and artistic heritage, and benefit both themselves and the creative individuals that play such an important role in helping define contemporary Indonesia.

Pande Ketut Taman's works are known for their rich idioms and unpredictability; he not only paints, but also sculpts and designs complex installations. Interestingly, his vast exploration of fine art media and idioms signifies his freedom in expressing ideas that often come from simple concepts, "My works of art were created from things that I know and feel," he said. Most of Taman's works originated from issues around him, as if his body transformed into a pivot that absorbs all matters that penetrate his inner being. These subliminal signals flow into his mind only to be directed to his heart before coursing through his hands and fingers as artistic energy that drives the movement to create personal or otherwise general symbols and icons. They may appear stiff and dark or graceful and cheerful, but all of them contain tremendous artistic energy.

Taman explains, "I live between two great centers of energy : Mount Merapi and the Borobudur Temple." These two constantly influence, terrify, gladden, amaze and anger him, as if both symbolically give signs to him. He lives in the town of Muntilan, in a house next to a river shrouded by greenery. All of those enable him to preserve his feelings within his wide and powerful strokes that disperse paint all the way to the edge of the canvas as seen in his

Borobudur Temple painting "Joyfully adrift", the lower part of the temple appears hazy as if obscured by fog. The dripping paint enhances the world-renowned temple's spiritual and magical aura. The painting radiates calmness, amidst ripples of emotions, representing the artist's state of mind and spiritual journey through the hustle and bustle of the outside world.

His self portrait "Still hearing voices" depicts him surrounded by people, representing a disquieting stillness in the middle of a massive crowd. "My paintings were born from my feelings and predicaments at the time," he added. Taman's paintings and sculptures carry various themes, but we can see their distinction clearly in the form of expressive strokes or symbolisms. As a man, Taman is bound by limitations, but his body and soul are attuned to nature. This is in line with what French philosophers Gilles Deleuze and Felix Guattari said, "Every actual body has a limited set of traits, habits, movements, affects, etc. But every actual body also has a virtual dimension: a vast reservoir of potential traits, connections, affects, movements, etc."

His Buddha painting "The stillness within" is a fine example of how he applied strong and swift strokes with the paint drip forming the face of Buddha sitting cross-legged and emanating peaceful and calm radiance with bluish-grayish monochrome coloring wherein simplicity becomes strength. His paint splash and drip establishes Buddha's aura. Despite the fact that Taman comes from predominantly Hindu Bali, he believes in Buddha as the source of his personal enlightenment. In another work "Irresistible force", a man whose right fist is bigger than the rest of his body, symbolizes rocks expelled by Mount Merapi during its eruption some time ago, which were carried downstream by the small river next to his house. "Those huge boulders were carried downstream by muddy water as if they were nothing but mere pebbles, what a terrifying sight," he said recalling the view that inspired him to paint a mighty fist ready to strike foes down. He then transformed this image into an aluminum sculpture, with the same title. Moreover, he believes a boulder has plenty of meanings, even those related to instability despite its mass and density. In "Carrying on" Taman depicts a woman with her head down while carrying a boulder on her shoulders as if he wants to communicate the burden she bears.

He creates his symbolisms the way he likes them: interesting, simple, straight to the point. His symbolisms tend to be ironic, but also poetic and funny at times. In one of his dynamic paintings "Never ending journey" he visualizes a man riding a wooden horse, indicating that he stays completely still or is going nowhere. This painting is a parody of the community, a criticism directed at society using simple symbolism that can resonate with many people from all walks of life. His painting of a drove of pigs "The litter glitter" and a sculpture of a sow somersaulting with

her piglets in tow "Happy mom" displays his poetic nature in-between jokes. His "Fellow travellers" painting, represents a harmonious mutual symbiosis.

Taman is no stranger to metaphor, capturing the essence of each event or phenomenon happening to him or the society not unlike a camera. For Taman, it is more than just capturing a fleeting moment that will soon be forgotten; it is about capturing an absolute, abstract and essential value. His works of art radiate the dynamic energy of life, often explosive but mostly contained in peaceful contemplation within the artist himself. He elaborates: "For me, painting is like building a temple, a search for the value of life: horizontally, vertically, all the way to the highest spiritual pinnacle." Pande Ketut Taman was born in Ubud, Bali, in 1970. He learned how to paint at the Fine Art High School in Denpasar from 1987 to 1991. He continued his education at the Indonesian Institute of the Arts in Yogyakarta from 1992 to 1998. He currently lives and works in Muntilan, Central Java.

About Ciptadana and Ciptadana Art program 2013

Predictions of growth and economic performance can be a good guide to making investment decisions, but forecasts can differ widely and change rapidly as figures are reported and trends emerge. Our ever more connected world generates a flood of facts and figures that can mislead as well as guide. Seeing through the forest of information and to be able to make profitable decisions requires real skill and experience.

For more than two decades, Ciptadana has been helping people build their businesses, protect their assets, and increase their wealth.

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From information ... to knowledge ... to wisdom ... it is a path at which Ciptadana excels.

Ciptadana, believes that inspiration and insight can be gained from engaging with the unique vision of the creative artists of Indonesia, both for what they say about the state of mind of the country, and for the value they create through their artistic endeavors.

That is why the **Ciptadana** Art Program came into being. Founded in 2011, the **Ciptadana** art program is dedicated to the promotion of a meaningful dialog between the nation's business community and dynamic art scene, and includes a variety of activities held at the company's premises located in Plaza ASIA, Jakarta.

(Curated and produced by Rifky Effendi and Emmo Italiaander)

Courtesy of Photo : Emmo Italiaander

**For more information about Ciptadana Art Program 2013 Please contact : Maya
Sujatmiko**

Email : Maya_sujatmiko@yahoo.com.sg

Phone : 08161156000