

A person wearing a traditional Balinese floral headpiece, featuring a large yellow flower in the center surrounded by red and white flowers, with long red tassels hanging down. They are also wearing a dark, patterned cloth.

**WHEN IN BALI  
DO LIKE THE  
BALINESE DO**



*WHEN IN BALI  
DO LIKE THE  
BALINESE DO*

# **WHEN IN BALI DO LIKE THE BALINESE DO**

*AHDIYAT NUR HARTARTA  
ELDWIN PRADIPTA  
MAHARANI MANCANAGARA  
NURRACHMAT WIDYASENA  
RATU RIZKITASARI SARASWATI*

This catalogue is published in conjunction  
to the exhibition

## **WHEN IN BALI DO LIKE THE BALINESE DO**

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By Lima Enam Tujuh

## INTRODUCTION

### KENDRA ART SPACE

*"When in Rome, do as Romans Do"*

Jika pepatah mengatakan "When in Rome, do as Romans Do", hal ini ditujukan saat jiwa dan tubuh bersandar di pulau seribu Pura. Bali!

Berkunjung ke suatu tempat, merupakan sebuah tantangan beradaptasi dengan budaya yang telah mengakar di tempat tersebut. Begitupun di Bali. Mengakarnya seni pada cara hidup masyarakat Bali dan melekat bagai urat nadi pada ritual keagamaan takkan mudah terhempaskan dari hujanan budaya asing.

Dalam pameran ini 5 seniman muda asal Bandung mencermati Bali melalui ramuan elaborasi yang luwes tanpa terikat setreotype dan semuanya berada dalam koridor kebebasan berkesenian.

Akhir kata kami ucapan selamat datang di Kendra Art Space, dan selamat menikmati.

*If the old saying "When in Rome, do as Romans Do". It is appropriately addressed when the soul and the body leans on the island of a thousand temples. Bali!*

*Been to a place, is a challenge to adapt to a culture that has taken hold in place. Likewise in Bali. Rooted in the art of Balinese way of life and cling like veins on religious rituals not easy to crashing of thera foreign culture.*

*In this exhibition of five young artists from Bandung, observes Bali through elaboration without being bound by stereotypes. All of them are in the corridors of artistic freedom.*

*In the end, we want to say welcome to Kendra Art Space, and enjoy the show.*

## **KUNJUNGAN INCOGNITO 5 SENIMAN BANDUNG: WHEN IN BALI DO LIKE THE BALINESE DO**

*ASMUDJO J. IRIANTO*

Sulit diingkari bahwa kebanyakan karya-karya seni rupa kontemporer merepresentasikan kebudayaan masa kini, yang tak lain adalah kebudayaan popular. Keseharian kita tak pernah bisa lepas dari kebudayaan popular. Dia datang dan membentuk kesadaran (dan bawah sadar) kita melalui segala perangkat teknologi informasi, dan membentuk gaya hidup sehari-hari manusia masa kini. Bisa dikatakan apa yang disebut sebagai kebudayaan visual, tak lain adalah bentukan dari kebudayaan pop tersebut. Demikian pula, globalisasi sesungguhnya merefleksikan gaya hidup konsumtif yang nyaris seragam di seantero penjuru dunia, dengan langgam lokal yang menjadi bagian di dalamnya. Maka, tak mengherankan jika karya-karya para seniman muda kental merefleksikan fenomena kebudayaan populer, baik mengafirmasi maupun kritikal.

Apa yang disebut kebudayaan lokal saat ini sulit ditetapkan bentuk dan pengertiannya. Kebudayaan lokal umumnya dianggap sebagai terusan dari adat-istiadat tradisi yang menerus sampai pada era modern. Namun di Indonesia yang multikultur tak mudah menetapkan kebudayaan lokal pada era modern ini. Di luar bahasa daerah dan adat yang umumnya hanya diselenggarakan dalam saat-saat penting dalam kehidupan manusia seperti: kelahiran, perkawinan dan kematian, sesungguhnya adat-istiadat tradisi dan seni tradisi semakin sulit menjalankan peranannya. Harus diakui bahwa kearifan dan kebudayaan material tradisi makin tergerus, terlebih jika kita tengok situasi di kota-kota besar Indonesia. Tentu saja fenomena ini

tak hanya terjadi di Indonesia, namun di seluruh dunia—itu sebabnya globalisasi populer menjadi sebutan terhadap gejala mendunianya keseragaman gaya hidup manusia modern. Agaknya semakin majunya teknologi informasi dan komunikasi memang telah menyebabkan pengaruh dan penyebaran kebudayaan yang lebih dominan ke seluruh penjuru dunia berlangsung semakin cepat.

Globalisasi tentu tak lantas melenyapkan sepenuhnya kehidupan tradisi, namun harus diakui mencairkan kekentalan tradisi. Sejauh mana tradisi menjadi karakter/identitas lokal masa kini ditentukan oleh pranata tradisi yang bertahan dan kekentalan praktiknya. Tak bisa dipungkiri bahwa Bali adalah daerah yang kehidupan kesehariannya masih kental dengan nafas tradisi. Hal ini tidak lepas dari kepatuhan orang Bali dalam menjalankan ritual keagamaannya (Hindu-Bali). Kesenian tradisional Bali pun merupakan bagian dari spirit keagamaan di Bali. Itu sebabnya, kendati Bali juga mengalami modernisasi yang cukup lanjut, namun adat-istiadat dan senesian Bali masih tetap bertahan sampai saat ini. Hal itu menjadikan Bali sebagai daerah yang memiliki identitas yang khas dibandingkan daerah-daerah lain di Indonesia—yang umumnya bertransformasi menjadi daerah urban yang nyaris serupa. Tentu saja, Bali pun mengalami transformasi menjadi wilayah yang kental dengan infrastruktur modern, demikian pun kita masih dapat merasakan nafas adat istiadat dan seni tradisi yang kental. Tak mengherankan jika almarhum Sanento Yuliman mengatakan ada dua seni lukis baru Indonesia (dalam hal ini bisa

diasumsikan sebagai seni lukis modern di Indonesia), pertama adalah seni lukis modern Indonesia, dan kedua adalah seni lukis Bali,

“Dalam abad ini berkembang dua golongan seni lukis baru di Indonesia. Yang pertama berkembang di Bali sejak tahun-tahun tiga puluhan. Seni lukis ini memperlihatkan beberapa sifat baru yang membedakannya dari seni lukis Bali lama, namun pada umumnya tetap memperlihatkan hubungan yang jelas dengan kesenian dan kebudayaan Bali. Karena itu ada dasarnya jika orang tetap menamakannya ‘seni lukis Bali’.<sup>i</sup>

Karena itu, bisa dikatakan Bali dapat menjadi penawar dahaga bagi kebutuhan identitas lokal—satu hal yang penting dalam seni rupa kontemporer. Bahkan sejak pertengahan abad 20, Bali telah menjadi magnit bagi para *founding fathers* seni rupa modern Indonesia—setelah beberapa dekade sebelumnya menjadi tujuan eksotik bagi beberapa seniman Eropa,

*“All of founding fathers of Indonesian art came to live and work on Bali at same stage, presenting Bali through Indonesian eyes, and thus drawing attention to the role of Bali as a site for modern Indonesia art.”<sup>ii</sup>*

Apa yang diutarakan oleh Adrian Vicker tersebut menarik, sebab menegaskan dikotomi antara seni modern Indonesia dan seni modern Bali, sebagaimana yang diutarakan oleh Sanento Yuliman almarhum. Hal ini menunjukkan bahwa Bali memang memiliki tempat khusus

dalam peta seni rupa modern dan/atau kontemporer Indonesia, satu keistimewaan yang tidak dimiliki oleh daerah lain di Indonesia. Tentu saja, sekali lagi, hal ini tidak bisa dipisahkan dari kekhususan tradisi dan budaya Bali kendati mengalami transformasi menjadi semakin modern, namun tetap menyisakan aspek-aspek tradisi dan sakral dalam kesehariannya. Bahkan ketika aspek-aspek seni dan adat-istiadat tradisi menjadi bagian dari bisnis pariwisata, maka atmosfir dan identitas tersebut bisa jadi semakin terasa—kendatipun telah menjadi kemasan bagi turis.

Agaknya lima seniman Bandung yang berpameran di Kendra Gallery menyadari hal itu. Sejak awal mereka berencana berpameran di Bali, identitas dan kekhasan Bali telah menjadi pertimbangan dalam menyusun karya-karya yang hendak dipamerkan. Hal ini menarik sebab identitas lokal tempat mereka hendak berpameran menjadi pokok soal dan tema karya-karya mereka. Pameran bertajuk *When in Bali Do Like the Balinese Do* jelas menunjukkan bagaimana mereka tak ingin memamerkan karya-karya yang tak memiliki konteks dengan lokal tempat mereka berpameran. Karya-karya kelima seniman tersebut merepresentasikan bagaimana sebagai “orang luar” mereka berupaya membaca dan memahami identitas dan persoalan di Bali. Hal ini berbeda dengan karya-karya mereka sebelumnya yang mengacu pada persoalan di sekitar mereka, baik itu berangkat dari persoalan personal, sosial dan kebudayaan, serta kaitan di antara ketiganya.

Tentu saja, sebagaimana umumnya para seniman kontemporer—yang

mementingkan representasi persoalan dan kritik—yang mereka teliski bukanlah perkara seni rupa Bali, namun “persoalan” yang ada di Bali. Bali sangat kuat dengan identitas budaya material dan visual. Bagi para seniman Bali masa kini kekayaan tradisi dapat menjadi sumber gagasan dan tampilan karya-karyanya. Bagi sebagian lainnya, lebih suka merepresentasikan persoalan masyarakat di Bali tanpa harus menerapkan ikonografi atau kekhasan tradisi visual di Bali. Dengan kata lain, bisa jadi apa yang digagas oleh kelima seniman muda Bandung ini bukan suatu hal yang baru. Namun demikian, sebagai orang luar—yang mungkin pernah beberapa kali berkunjung ke Bali—bacaan dan persepsi mereka tentang “persoalan” di Bali bisa jadi cukup berbeda dengan para seniman setempat.

Kendati mengangkat pokok soal Bali, namun kita tak perlu mencari ciri ke-Balian pada karya-karya mereka, sebab mereka masih menggunakan metode dan kecenderungan karya mereka sebelumnya dalam pameran ini. Karya Eldwin Pradipta bisa dikatakan yang paling mudah dijejaki sebagai karya yang “berhubungan” dengan ke-Balian. Karya video *mapping* Eldwin—merupakan teknik yang menjadi identitasnya selama ini—menampilkan beberapa topeng barong berwarna putih yang disorot citraan dari *video projection*. Pada karya *Untitled #1*, tampak topeng barong seperti meluntur warna-warnanya dan melorot sampai lantai, meninggalkan topeng barong yang menjadi putih. Selanjutnya, aliran seperti cat warna-warni turun dari bagian atas dinding dan kembali mewarnai topeng barong tersebut. Demikian terus berulang. Berbagai

kemungkinan makna bisa dimunculkan dari karya Eldwin ini. Bisa jadi Eldwin ingin bicara mengenai lunturnya nilai-nilai tradisi di Bali? Tentu saja turisme kerap menjadi tertuduh bagi persoalan tersebut. Topeng barong yang luntur dan menyisakan warna putih bisa dilihat sebagai topeng yang telah kehilangan sebagian identitasnya, dan menjadi topeng yang tampak seragam dan kodian—seperti barang-barang industri. Industri pariwisata selalu mendatangkan paradoks, di satu sisi dia mendatangkan kemakmuran, namun pada sisi lain juga bisa berakibat pada luntur dan terkooptasinya nilai-nilai tradisi demi keuntungan kapital.

Karya Maharani Mancanagara dengan judul *Babad Arang* merupakan interpretasi dari cerita rakyat Calon Arang yang cukup dikenal di daerah Bali dan Jawa. Ke-Balian pada karya ini ditampilkan Rani melalui kain dengan motif Bali yang menjadi latar belakang figur-firug kayu pipih yang ditampilkan seperti wayang. Namun figur-firug berupa sosok tentara dan hewan (anjing dan sapi) itu sendiri tak tampak berkesan tradisional karena digambari secara realis. Calon Arang merupakan legenda yang mengisahkan seorang janda yang memiliki kekuatan hitam dan berwatak ganas. Karena tidak ada pria yang mau melamar putrinya, Calon Arang menebarkan kematian melalui tenung di desanya. Tentu bisa diduga mengapa kisah Calon Arang ditampilkan Maharani melalui sosok tentara—yang cukup menonjol adalah sosok tentara berseragam perwira Nazi. Babad kehidupan manusia tak pernah lepas dari sejarah kekejaman manusia terhadap

manusia lainnya. Salah satu keraguan kita adalah apakah kekejaman tersebut akan pernah berhenti? Mengingat sampai hari ini pun kita tak kekurangan bukti mengenai kekejaman yang terjadi pada berbagai kelompok manusia—yang dilakukan oleh kelompok manusia lain.

Judul *Heavenly Identity* karya Ahdiyat Nur Hartarta mengingatkan kita pada julukan Bali sebagai Pulau Dewata, yaitu pulau kahyangan tempat bertahtanya para dewa. Keelokkan pulau dan budaya Bali memang sulit ditandingi oleh daerah lain. Sebagaimana telah diutarakan bahwa Bali mampu bertahan dengan identitasnya, di antaranya karena kepatuhan masyarakat Bali pada nilai-nilai keagamaan yang juga berkait dengan adat-istiadatnya. Sejarah peradaban manusia—bahkan sampai hari ini—juga menunjukkan banyaknya pergesekkan antar agama. Keragaman agama di muka bumi ini memang terbukti menjadi potensi konflik antara para pemeluknya. Interpretasi mengenai pengertian pemeluk agama yang baik memang menyimpan dilema, sebab tidak bisa lain akan berkait dengan pengutamaan nilai-nilai agama yang dianutnya. Dengan kata lain, apa yang baik bagi pemeluk agama yang satu, belum tentu baik bagi pemeluk agama yang lain. Di mana pun di permukaan bumi ini, keberadaan pemeluk agama yang mayoritas di satu daerah atau negara kerap merepresentasikan pula dominasi nilai-nilai tersebut dalam masyarakatnya. Karya Ahdiyat Nur Hartarta menampilkan sosok perempuan—yang sama—dengan berbagai cara berpakaian yang sesuai dengan nilai-nilai agama yang dianut. Pada masa lalu di Bali cukup umum bagi kaum perempuan untuk bertelanjang

dada—satu hal yang tak lagi kita jumpai di Bali hari ini. Perubahan tersebut sangat mungkin justru didasari oleh cara pandang “orang luar” yang melihat ketelanjangan dada kaum perempuan sebagai hal yang tidak “pantas”. Hal yang sama bisa jadi terjadi pada kaum perempuan Islam yang menggunakan *hijab*. Di Barat contohnya, para perempuan muda Islam yang berhijab diminta melepas hijabnya ketika mereka masuk kelas di sekolah-sekolah. Hal ini masih terus menjadi persoalan. Karya Ahdiyat tampaknya menyinggung pula kemungkinan tersebut di Bali sembari berharap bahwa sikap toleran—dari seluruh pihak—tampaknya menjadi cara untuk menghindari konflik, khususnya konflik antar agama.

Kendati tampak sederhana, namun karya Ratu R. Saraswati sesungguhnya kompleks, merepresentasikan berbagai persoalan kaum perempuan—dalam kebudayaan patriarki. Senada dengan karya Ahdiyat, Ratu juga bicara mengenai persoalan ketelanjangan dada para perempuan di Bali masa lalu. Betul seperti dikatakan oleh Ratu, perempuan telanjang dada telah menjadi komoditas yang diterapkan pada karya-karya seni rupa Bali dan menjadi salah satu identitas seni lukis di Bali. Hal itu di masa lalu diprakarsai pula oleh para pelukis asing yang datang ke Bali. Lukisan perempuan telanjang dada menjadi salah satu komoditas yang dipakai secara tidak langsung untuk “mempromosikan” eksotisme Bali bagi para wisatawan asing. Persoalan tersebut ditampilkan oleh Ratu melalui karya berjudul *Balinese Weavers, after Le Mayeur*, berupa linocut di atas kain yang

mengapropriasi lukisan Le Mayeur. Namun karya Ratu juga bicara mengenai posisi perempuan di Bali, yang menurutnya masih marginal. Perempuan Bali memang dikenal sebagai pekerja keras. Kain tenun merupakan salah satu prosuk lokal Bali yang cukup istimewa, dan itu merupakan buah tangan dari para penenun Bali melalui kerja kerasnya. Ratu menemui kenyataan adanya jarak antara gambaran *stereotype* perempuan Bali pada lukisan-lukisan yang tampak halus, bertelanjang dada dan eksotik dengan para penenun dari tingkat akar rumput yang penat dimakan pekerjaan menenun. Hal itu tampak pada karya Ratu yang berjudul *Unwoven Body* berupa kain yang berkerut dengan permukaan yang ditiski menyerupai sosok perempuan. Selain kedua karya tersebut Ratu juga menampilkan karya performans pada pameran ini.

Nurrachmat Widyasena tampaknya menjadi wakil dari kelompok kelima seniman ini yang tampil dengan karya yang ceria dan cenderung bermain-main. Namun demikian tak berarti karya Ito, demikian dia biasa dipanggil, menjadi ringan. Tampil dengan kecenderungan rupa yang menjadi identitasnya selama ini, Ito menyuguhkan karya berjudul *Store Sign #1* dan *#2*. Karya-karya Ito tersebut menyoroti persoalan turisme di Bali. Tampaknya Ito penasaran sampai kapan Bali dapat mempertahankan identitasnya dalam percepatan teknologi informasi saat ini. Ito tampaknya penasaran bagaimana wajah pariwisata Bali di masa depan, di era *space age*. Bali saat ini memang memiliki keunikan yang tidak dimiliki daerah lain di Indonesia, yaitu

bertemuanya karakter lokal dan internasional secara harmonis. Ubud contohnya, merupakan pusat kesenian dan budaya Bali, namun Ubud sekaligus menjadi desa internasional karena banyak wisatawan asing dari berbagai negara yang menetap cukup lama di sana. Namun demikian kedua hal tersebut, karakter lokal dan internasional tidak—atau belum—menjadi sinkretis. Bisa dikatakan bahwa Bali memang kental dengan atmosfer seni dan budaya tradisi, namun sekaligus Bali sangat terbuka bagi pendatang (asing) untuk merasakan dan menjadi bagian dari karakter lokal tersebut.

Akhirnya, harus dikatakan bahwa judul *When in Bali Do Like the Balinese Do* pada pameran ini merupakan refleksi kritis kelima seniman Bandung tersebut pada diri mereka sendiri dalam memandang Bali. Menjadi native dalam pengertian sebenarnya tentu saja tidak mungkin, sebab mereka bukan berasal dari Bali dan tumbuh menjadi seniman muda juga di luar Bali. Demikian pula berkenaan dengan frasa judul tersebut tak berarti mereka semata-mata menyesuaikan diri sepenuhnya dengan adat-istiadat Bali—suatu hal yang mungkin belum menjadi kesempatan bagi mereka. Judul tersebut menyiratkan bahwa mereka tak ingin memandang Bali secara *stereotype*, mereka ingin masuk lebih dalam, tidak dengan cara mengalami langsung, namun melalui imajinasi dan daya kritis. Bagaimanapun mereka adalah “orang luar” sebagaimana para wisatawan yang datang ke Bali. Para turis ini tentu sulit untuk dapat mengikuti kepatuhan dan kesungguhan masyarakat Bali dalam menjalankan ajaran agama dan

adat-istiadatnya. Namun setidaknya sebagai seniman, kelima seniman muda dari Bandung ini telah mencoba masuk ke dalam persoalan (di) Bali melalui praksis seni yang menyediakan kemerdekaan dalam memandang dan menginterpretasi persoalan. Toh bagi para seniman bukan bagaimana mereka dapat menawarkan pemecahan persoalan, namun bagaimana persoalan tersebut menjadi bahan bakar kreatif dalam menciptakan karya seni, dan sekaligus menyumbangkan pesan kritis—melalui karya—bagi para pemirsanya.

Bandung, pertengahan Juni 2014

Asmudjo J. Irianto

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<sup>i</sup> Sanento Yuliman, *Seni Lukis Indonesia Baru, Sebuah Pengantar* (Jakarta: Dewan Kesenian Jakarta, 1976), hlm. 1.

**AN INCOGNITO VISIT BY 5 BANDUNG ARTIST:  
WHEN IN BALI DO LIKE THE BALINESE DO**

*ASMUDJO J. IRIANTO*

It is difficult to deny that most contemporary artworks tend to represent current-day culture, none other than popular culture. Our day-to-day cannot be separated from popular culture. It comes and shapes our consciousness (and subconsciousness) through all sorts of information technology instruments, shaping the lifestyle of our community today. What we now know as our visual culture is none other than a form of pop culture. And so, globalization truly reflects a consumptive lifestyle that is almost uniform the world over, with local iconographies as part of it. So, it is not surprising to see works by young artists reflecting pop culture phenomenon, either affirming it or criticizing it.

It is difficult to pinpoint the shape and understanding of what we know as pop culture today. Local cultures are often regarded as a continuation of traditional customs and cultures that endures to this day. However, in a modern and multicultural Indonesia, it is not easy to determine what these local cultures are. Other than regional languages and customary rituals to mark personal milestones (e.g. births, marriages, and deaths) traditional art and customs have find it increasingly difficult to fulfill their roles. We must admit that traditional wisdoms and material cultures are becoming more marginalized, especially if we look at situations in some of Indonesia's largest cities.

This phenomenon is not unique to Indonesia, but can be observed all over the world—this is why the term globalization is widely used to also describe the global homogenization of modern lifestyle. It seems that the advancement in information and communication technology has hastened the spread and influence of [only a handful of] dominant cultures to all corners of the world.

Globalization will never fully extinguish traditional life, but it does dilute tradition. The extent of tradition's role as today's local character and identity is determined by the durability of its traditional institutions and its strong practical sense. We cannot deny that Bali is a region whose daily life still strongly reflects the soul of its tradition. This is inseparable from the people's fervent adherence to their Hindu-Balinese religious rituals; Balinese traditional art is also part of this religious spirit. This is why, despite experiencing modernization at an advanced rate, Balinese art and customs manage to persevere. This condition allows Bali to have a unique identity, more so than other regions in Indonesia—regions that are slowly transforming into almost-similar urban locales. Of course, Bali is also transforming into a region with many modern infrastructure, but despite them, Bali manages to retain its rich traditional artistic and cultural soul. Not surprisingly, the late Sanento Yuliman stated that there are two

types of new Indonesian paintings (assumed to be within the sphere Indonesian modern art), the first is Indonesian modern painting and the second is Balinese painting,

*"In this century there are two schools of paintings emerging/developing in Indonesia. The first development can be found in Bali since the 1930s. This type of painting shows several new traits that differentiate it from old Balinese painting. But in the whole, it generally shows a clear connection with Balinese [traditional] art and culture. Therefore, it is certainly within reason that people still refer to it as Balinese painting."<sup>i</sup>*

Therefore, it's possible to say that Bali can help quench our need for local identity—which is an important aspect of contemporary art. Around the mid-20th century, Bali became host to the founding fathers of Indonesia's modern art—before previously playing host to a number of European artists,

*"All of the founding fathers of Indonesian art came to live and work in Bali at some stage, presenting Bali through Indonesian eyes, and thus drawing attention to the role of Bali as a site for modern Indonesia art."<sup>ii</sup>*

What Adrian Vickers stated here is interesting, because it underlines the dichotomy between Indonesian modern art and Balinese modern

art, as stated by Sanento Yuliman. This shows how Bali truly occupies an important position in the Indonesian modern and/or contemporary art sphere—a uniqueness not shared by any other regions in Indonesia. Of course, we would like to reiterate that it is only possible due to Bali's unique tradition and culture: despite also experiencing a shift toward a more modern lifestyle, it is able to maintain the traditional and the sacred in its everyday life. Even when these aspects (traditional art, custom, and culture) become part of the tourism industry, and despite being packaged for tourists, their atmosphere and identity have only become sharper.

It seems that the five artists, exhibiting today at Kendra Gallery, understand this condition. From the outset, they have always paid attention to Bali's identity and uniqueness as they put together their exhibited pieces. This is certainly interesting to observe, because the local identity of their exhibition space serves as the subject and theme of their works. The exhibition, *When in Bali Do Like the Balinese Do*, certainly conveys their desire to not show anything that has no connection with the location of their exhibition. The works of these five artists represent their attempt, as "outsiders", to read and understand Balinese identity and issues. This is certainly unlike the paths they had taken for their previous works, that tended to concentrate on the

issues around them, either ones inspired by personal-, social-, or cultural- issues, or an interconnectedness between the three.

Certainly, as with other contemporary artists—who tend to emphasize upon the representations of issues and critiques/criticisms—they have chosen not to look at Balinese art issues [specifically]. Instead, they have focused their attention on other "issues" occurring in Bali. Bali herself has a strong material and visual identity. For numerous Balinese artists today, the wealth of tradition can serve as a rich source of ideas and appearance for their works. For others, they prefer to represent community-based problems in Bali, without needing to apply Balinese iconographies or visual traditions. In other words, the ideas offered by these five young artists from Bandung are not entirely novel. And yet, as outsiders—perhaps they have only visited Bali a handful of times—their reading and perception of the "issues" in Bali may be different from those offered by local artists.

Despite their attempt to highlight Bali-related issues, we need not look for Bali-ness in their works, because they still use the same methods and tendencies as with their previous works. Eldwin Pradipta's work is perhaps the easiest to consider as having a "connection" with Bali-ness. Eldwin's video mapping works—his artistic identity thus far—show several white barong masks, projected to the wall. In

*Untitled #1*, the once-vibrant colors of the barong mask seem to bleed out, dripping down to the ground, leaving the mask completely white. Subsequently, colorful hues flow down from the top of the wall, to once again give color to the barong mask. The cycle repeats. Many possible meanings can be teased out of this work. Perhaps Eldwin is trying to talk about the dilution of Balinese traditional values; tourism is often blamed for this. The whitened barong mask can be construed as a mask that has lost its identity. It has become an indistinguishable mask, the same as the others—like common industrial products. Tourism industry has created a paradox: on the one hand, it creates prosperity; on the other hand, it whitewashes and co-opts traditional values for capitalistic gains.

The work of Maharani Mancanegara, *Babad Arang*, is an interpretation of “Calon Arang”, a well-known tale in Bali and Java. The Bali-ness in this work is represented by the piece of fabric with Balinese motifs that serves as a backdrop for the wayang-like flat figures. However, the figures themselves—soldiers and animals (dogs and cows)—do not appear traditional because they are depicted realistically. Calon Arang is a tale of a vengeful widow with a mastery of dark arts. Because no man comes to ask her daughter’s hand in marriage, Calon Arang curses the whole village to death. It is clear why Maharani

has chosen to tell the story of Calon Arang through the figures of soldiers—prominently, a soldier in a Nazi officer’s uniform. The chronicle (*babad*) of human life is related to the history of cruelty enacted by man upon his fellow man. We doubt whether this cruelty will ever end. Even today, it is not difficult to find examples of cruelties visited upon a group of people by other groups of people.

The title *Heavenly Identity* by Ahdiyat Nur Hartarta reminds us of Bali’s cognomen, The Island of Gods, the heavenly island where the gods are enthroned. Bali’s beautiful island and culture is incomparable to those of other regions. As stated before, Bali is able to retain its identity through, amongst others, their adherence to their religious values, which are in turn connected to their culture and customs. The history of human civilization is riddled with frequent inter-religious friction. Religious diversity presents a potential for conflict between religious adherents. Interpretations of what constitutes ‘a good religious adherent’ are full of dilemma, because these interpretations are connected to the preeminence of each religion. In other words, what is good for one adherent, may not be good for another. Wherever on earth, the presence of a religious majority in a region or country tends to represent the dominant values of the community as a whole. Ahdiyat Nur Hatarta’s work shows the figure of a woman—the

same woman—in different costumes/garbs according to the various religions. In the past, it would be common to find bare-chested women in Bali—something we can never encounter again today. This change is perhaps based on how “outsiders” view the barenness of women as something “inappropriate”. The same could be applied to Muslim women and their *hijab*. In the West, for instance, young Muslim girls are asked to take off their *hijab* while inside the school property. This is still debated to this day. Ahdiyat’s work seem to touch upon its possibility in Bali, while also conveying a kind of hope for tolerance—from all sides—as a way to avoid conflict, especially inter-religious conflict.

They may look simple, but Ratu R. Saraswati’s works are actually very complex, as they represent various women issues—especially those ensconced within a patriarchal culture. In the same vein as Ahdiyat, Ratu also discusses the issue of bare-chested Balinese women of the past. Ratu has rightly stated that the bare-chested woman has become a commodity applied to Balinese works of art, and has become one of the [most enduring] identities of Balinese paintings. In the past, foreign artists who came to Bali to create their works helped to propagate this tendency. Paintings of bare-chested women soon became a commodity that contributed indirectly to the “promotion”

of Balinese exoticism to foreign tourists. Ratu presents this issue through her work, *Balinese Weavers, after Le Mayeur*—a linocut on fabric that follows Le Mayeur’s painting. However, Ratu’s work also discusses the position of women in Bali that, in her estimation, is still marginalized. Balinese women are known to be hardworking people. Woven cloth is one of Bali’s unique local products—painstakingly handmade by Balinese weavers. Ratu discovers a disconnection between the stereotypical Balinese woman as depicted in those paintings—soft, bare-chested, and exotic—and the women at grassroot level who work hard to weave a piece of traditional cloth. This is reflected in *Unwoven Body*, a creased piece of cloth sewn to resemble the image of a woman. In addition to these two works, the exhibition also features Ratu’s performance art piece.

Nurrachmat Widjyasena, or Ito, seems to be the one amongst these five artists to represent the exhibition’s joyful and playful side. However, this does not mean that Ito’s works are lightweight. His works, *Store Sign #1* and *#2*, are departures from his previous visual identity. This time, Ito’s works wish to highlight the question of tourism in Bali. Ito wonders how long Bali can maintain its identity, in the midst of the relentless wave of information technology. Ito curiously explores what Balinese tourism might look like far into the future, in the space

age, to be exact. Bali certainly has a uniqueness that other regions seem to lack, i.e. the harmonious intersection between local and foreign characteristics. Ubud, for instance, serves as the center of Balinese art and culture. But Ubud is also an international village that hosts long-stay guests from many foreign countries. However, the two characteristics—the local and international—do not, or have not, become fused/syncretistic. We can even say that despite its strong sense of traditional art and culture, Bali is also very open to (foreign) guests/settlers to experience and become part of the local character.

Finally, it has to be mentioned that the title of this exhibition, *When in Bali Do Like the Balinese Do*, acts as an inward critical reaction by these five young Bandung artists as they look at Bali. It is certainly not possible for them to become true natives of Bali, because they are not from Bali, and they have flourished as young artists away from Bali. Neither is it intended to say that they are fully adjusted to Balinese culture and customs—an opportunity that has yet to present itself to them. The title also implies that they do not wish to look at Bali through stereotypes. They wish to go deeper into those issues; perhaps not directly, but definitely through imagination and critical thinking. After all, they are “outsiders”, like the many tourists who come to Bali. Tourists will surely find it difficult to truly follow the kind

of obedience and seriousness displayed by every Balinese person when practicing their customs and religious teachings. However, as artists, these five Bandung-based artists have at least tried to enter or explore the issues (of) Bali, through an art praxis that afford them the freedom to look at and interpret these issues. Because in the end, artists are not trying offer solutions to issues. Instead, they use issues as their creative fuel: to create art and to contribute/convey critical messages to the audience with/through their works.

Bandung, mid-June 2014

Asmudjo J. Irianto

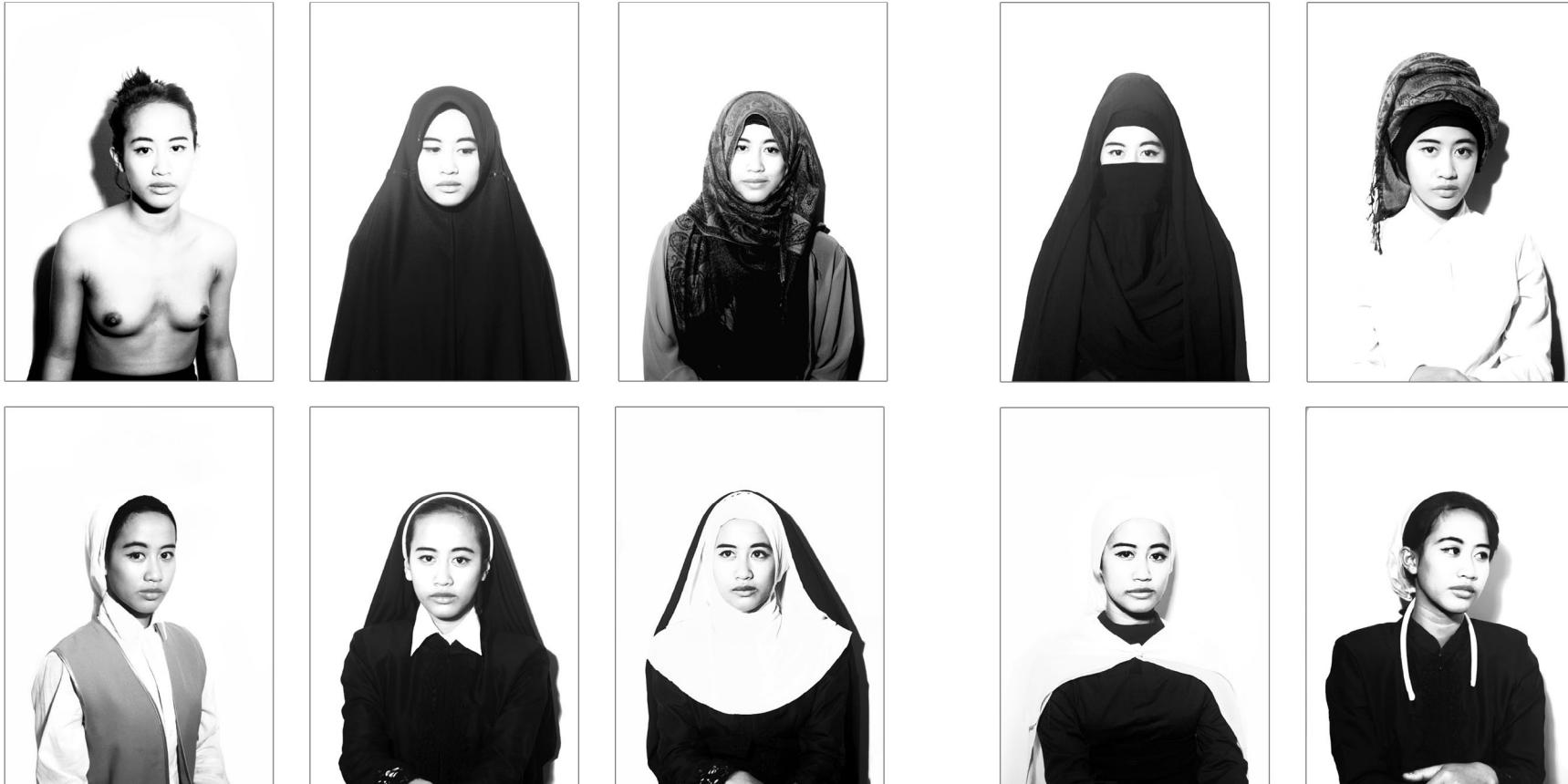
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<sup>i</sup>Sanento Yuliman, *Seni Lukis Indonesia Baru, Sebuah Pengantar* (Jakarta: Dewan Kesenian Jakarta, 1976), hlm. 1.

<sup>ii</sup>Adrian Vickers, *Balinese Art, Paintings and drawings of Bali 1800-2010* (North Clarendon: Tuttle Publishing, 2012). Hlm. 216

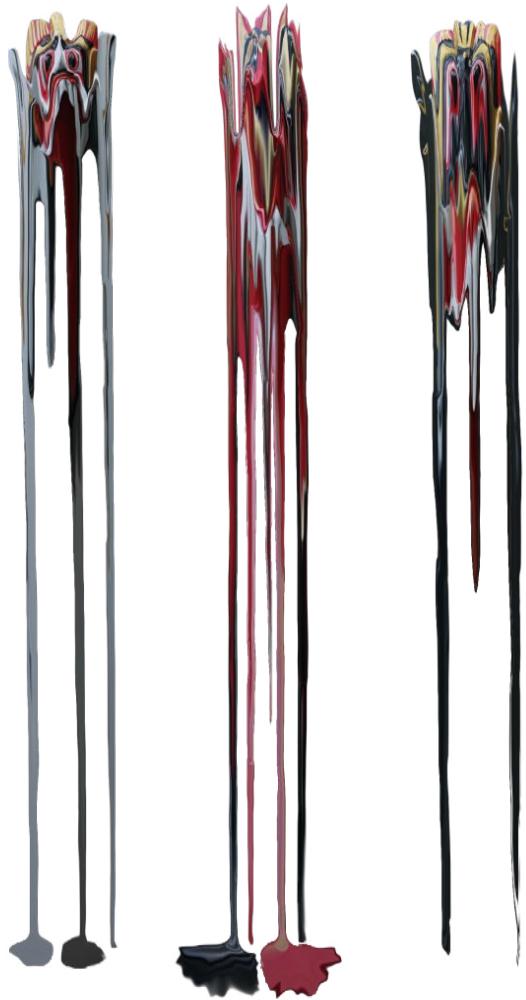
# **ARTWORKS**

*AHDIYAT NUR HARTARTA  
ELDWIN PRADIPTA  
MAHARANI MANCANAGARA  
NURRACHMAT WIDYASENA  
RATU RIZKITASARI SARASWATI*



## HEAVENLY IDENTITY

AHDIYAT NUR HARTARTA  
Charcoal on canvas  
60 x 85 cm (10 panels)  
2014



**UNTITLED #1**

**ELDWIN PRADIPTA**

Video projection on white mask  
3 minutes 40 second  
2014



**UNTITLED #2**

**ELDWIN PRADIPTA**

Video projection on white mask  
2 minutes 30 second  
2014



## BABAD ARANG

**MAHARANI MANCANAGARA**

Installation

Variable dimension

2014



STORE SIGN #1

NURRACHMAT WIDYASENA

Silk screen on aluminium, hinge,  
and oil on plywood  
130 x 200 cm  
2014



STORE SIGN #2

NURRACHMAT WIDYASENA

Silk screen on aluminium, hinge,  
and oil on plywood  
130 x 200 cm  
2014



**UNWOVEN BODY**

RATU RIZKITASARI SARASWATI

Mixed media

70 x 162 cm

2014



**BALINESE WEAVERS, AFTER LE MAYEUR**

RATU RIZKITASARI SARASWATI

Linocut on fabric

41 x 24.5 cm

2014

# AHDIYAT NUR HARTARTA

2008 – 2013  
Printmaking Art Studio Program  
Faculty of Art & Design  
Bandung Institute of Technology

## GROUP EXHIBITION

2014  
“When in Bali Do Like the Balinese Do”, Kendra Artspace, Bali, Indonesia  
“Sang Strukturalis”, Galeri Semarang, Semarang, Indonesia  
“Indonesia Drawing Festival - How To Draw”, Gedung Gas Negara, Bandung, Indonesia  
“Art|Jog|14 - Legacies of Power”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
“Pameran Ilustrasi Kompas 2013”, Bentara Budaya Jakarta, Jakarta, Indonesia

2013  
“Phase/Intersect/Final Press: Pameran Karya tugas Akhir Seni Grafis ITB”, Galeri Kamones, Bandung, Indonesia  
“SPOT ART”, Artrium @ MICA Building, Singapore  
“Crossing Conversations”, Pasar Seni Jakarta, Lapangan Parkir Timur Senayan, Jakarta, Indonesia  
“Soemardja Award 2013”, Galeri Soemardja, Bandung, Indonesia

2012  
“Pameran Seni Grafis Kinship”, Bentara Budaya Bali, Bali, Indonesia  
“Art|Jog|12 – Looking East: A Gaze upon Indonesian Contemporary Art”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
“(15x15x15) 4: Mini Art Project Exhibition” Galeri Soemardja, Bandung, Indonesia

2011  
“FGD Expo 2011: Empowering Creative Collaboration” in collaboration with Dietha Caesar, Jakarta Convention Center, Jakarta, Indonesia

2010  
“Benang Hitam”, Galeri Kita, Bandung, Indonesia  
“100/1 Affairs Logoset Logo Exhibition of Bandung Affairs” Lou Belle Living Space, Bandung, Indonesia

2009  
“Cerita Benda”, Ruang Alternatif KGB, Bandung, Indonesia  
“Titik - TPB FSRD ITB 2008 Exhibition”, GSG ITB, Bandung, Indonesia

## AWARDS

2014  
Finalist - “Young Artist Award”, Art | Jog | 14, Taman Budaya Yogyakarta, Yogyakarta, Indonesia, 2014

2013  
Finalist - “Soemardja Award 2013”, Galeri Soemardja, Bandung, Indonesia

# ELDWIN PRADIPTA

2008 – 2013  
Intermedia Art Studio Program  
Faculty of Art & Design  
Bandung Institute of Technology

## GROUP EXHIBITION

- 2014  
“When in Bali Do Like the Balinese Do”, Kendra Artspace, Bali, Indonesia  
“Art|Jog|14 - Legacies of Power”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
“LOOP Festival”, La Virreina Centre, Barcelona, Spain  
“How to Draw”, Gedung Perusahaan Gas Negara, Bandung Indonesia  
“Bexco Young Artist Award 2014”, Artshow Busan 2014, Bexco Exhbition Center, Busan, South Korea  
“B-Seite Festival 2014”, Zeitraumexit, Mannheim, Germany  
“Mapping the Unmapped”, Artists’ Gallery, Fukuoka Asian Art Museum, Fukuoka, Japan  
“Pullman Art Night”, Pullman Hotel, Jakarta, Indonesia (organized by Artsphere Jakarta)
- 2013  
“Soemardja Award”, Soemardja Gallery, Bandung, Indonesia  
“Gambar Idoep”, Semarang Gallery, Semarang, Indonesia  
“Lima Pembuka Tabir”, Sarasvati Art House, Bandung, Indonesia  
“SEA+ Triennale (South East Asia Plus Triennale) 2013, Indonesian National Gallery, Jakarta, Indonesia  
“Crossing Conversation / Percakapan Menyilang”, Pasar Seni Jakarta, Senayan East Park, Jakarta, Indonesia  
“Indonesia Art Award 2013”, Indonesia National Gallery, Jakarta, Indonesia  
“Bandung Contemporary: Disposition”, Selasar Sunaryo Art Space, Bandung, Indonesia  
“Art|Jog|13 – Maritime Culture”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2012  
“Dance Your Eyes”, Gedung Indonesia Menggugat, Bandung, Indonesia  
“Soemardja Mini Art Space”, Soemardja Gallery, Bandung, Indonesia  
“Art|Jog|12 – Looking East: A Gaze upon Indonesian Contemporary Art”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
“Video Killed the Radio Star - Video Screening”, Intermedia Studio FSRD ITB, Bandung, Indonesia  
“Billboard Art Project” Salem, Oregon, United States

2011  
“GAZE: an Initiative Exhibition of Intermedia”, Padi Art Ground, Bandung, Indonesia  
“#02 VIDEO:WRK Surabaya Video Festival”, CCCL, Surabaya, Indonesia

2010  
“On Air - Video Screening”, Intermedia Studio FSRD ITB, Bandung, Indonesia  
“Sambung Jaya - Pameran Eksperimental”, old building at North Sekeloa, Bandung, Indonesia

2009  
“Buka-Buka Intemedia - Video Screening”, Intermedia Studio FSRD ITB, Bandung, Indonesia  
“Nu-Substance 2009: Resonance”, Auditorium CCF, Bandung, Indonesia  
“Titik - TPB FSRD ITB 2008 Exhibition”, GSG ITB, Bandung, Indonesia

## AWARDS

- 2014  
Finalist - “Bexco Young Artist Award 2014”, Busan, South Korea

- 2013  
Finalist - “Soemardja Award 2013”, Galeri Soemardja, Bandung, Indonesia  
Finalist - “Indonesia Art Award 2013”, Yayasan Seni Rupa Indonesia, Jakarta, Indonesia  
Finalist - “Young Artist Award”, Art | Jog | 13, Taman Budaya Yogyakarta, Yogyakarta, Indonesia

## WORKSHOP

- 2013  
Speaker - “Eunoia: A Video Mapping Workshop”, INAICTA 2013, Jakarta Convention Centre, Jakarta, Indonesia

- 2011  
Participant - “Video Performance - OK Video” by Meiro Koizumi & Agung Hujatnikajennong, Selasar Sunaryo Art Space, Bandung, Indonesia

# MAHARANI MANCANAGARA

2008 – 2013  
Printmaking Art Studio Program  
Faculty of Art & Design  
Bandung Institute of Technology

## GROUP EXHIBITION

- 2014  
“When in Bali Do Like the Balinese Do”, Kendra Artspace, Bali, Indonesia  
“Bexco Young Artist Award 2014”, Artshow Busan 2014, Bexco Exhebition Center, Busan, South Korea  
“Detournement”, Duo Exhibition, ROH Projects, UOB Plaza, Jakarta, Indonesia  
“Arte Indonesia 2014, Regenerasi”, Jakarta Convention Centre, Jakarta, Indonesia
- 2013  
“Indonesia Art Award 2013”, Galeri Nasional, Jakarta, Indonesia  
“Bandung Contemporary : Disposition”, Selasar Sunaryo Art Space, Bandung, Indonesia  
“Stepping Into The Light”, Tugu Kunstkring Paleis, Jakarta, Indonesia  
“SPOT ART”, MICA Building, Singapore  
“Soemardja Award”, Galeri Soemardja, Bandung, Indonesia  
“Stepping Into The Light”, Tugu Kunstkring Paleis, Jakarta, Indonesia  
“Lima PembukaTabir”, Roemah Seni Sarasvati, Bandung, Indonesia
- 2012  
“Ranah Bertabur Kreasi”, MEDCO, Jakarta, Indonesia  
“Design Statement : A Design Weekend”, Industrial design exhibition, dia.lo.gue artspace, Jakarta, Indonesia  
“The Billboard Art Project”, digital LED billboards exhibition, Salem, Oregon, USA  
“15x15x15 Mini Art Project #4 : Mind Eye Perception”, Galeri Soemardja, Bandung, Indonesia  
“Atlanta Billboard Art Project”, digital LED billboards exhibition, Atlanta, Georgia, USA
- 2011  
“Longlive Milosundae”, tribute to Anggi A Sundahdjada, Galeri Soemardja, Bandung, Indonesia  
“Festival GrafisBerseni : Reframing Printmaking”, Lawangwangi Art and Science Estate, Bandung, Indonesia

- 2010  
“Kompas Muda - Green Living”, Campus centre ITB, Bandung, Indonesia  
“Museum Masa Depan”, Pasar Seni ITB 2010, Bandung, Indonesia  
“Penang International Print Exhibition 2010 (PIPE 2010)”, Penang State Museum Art and Gallery, Penang, Malaysia  
“Convenient Store”, E'sp Gallery, Center Culture France, Bandung, Indonesia  
“15x15x15 Mini Art Project #3 : Recreate x Reality x Represent”, Galeri Soemardja, Bandung, Indonesia  
“Bandung Affairs : 100/1 Affairs Logoset”, Lou Belle, Bandung, Indonesia  
“Benang Hitam”, Galeri Kita, Bandung, Indonesia
- 2009  
“We Hail We Sail : Jodi in The Morning Glory Parade”, Galeri Kita, Bandung, Indonesia  
“Cerita Benda”, KGB Alternative Room - FSRD ITB, Bandung, Indonesia  
“Titik”, Gedung Serba Guna ITB, Bandung, Indonesia  
“Youthwaste”, Paris van Java, Bandung, Indonesia

## AWARDS

- 2014  
Finalist - “Bexco Young Artist Award 2014”, Busan, South Korea
- 2013  
1st Prize - “Soemardja Award 2013”, Galeri Soemardja, Bandung, Indonesia  
Finalist - “Indonesia Art Award 2013”, Yayasan Seni Rupa Indonesia, Jakarta, Indonesia

## ART PROJECT, WORKSHOP AND PRESENTATION

- 2013  
Public Lectures on Art Management and Curatorship by Francoise Docquier, Galeri Soemardja, Bandung, Indonesia
- 2011  
Public lecture by Leonor Viegel, Memory and Contemporaneity, Galeri Soemardja, Bandung, Indonesia  
Image on Intaglio Photographic Print Workshop by Dimas ArifNugroho, Lawangwangi Art and Science Estate  
Public Lecture, Between Reality and Illusion - A View Through The Windoe of M. C. Escher by Professor Michael Hann, BA. MPhil. PhD, Bandung Institute of Technology

# NURRACHMAT WIDYASENA

2008 – 2013

Printmaking Art Studio Program  
Faculty of Art & Design  
Bandung Institute of Technology

## RESIDENCY

“Nafas Residency”, Yogyakarta, Indonesia, 2013

## SOLO EXHIBITION

“Patriotic Myth of Space Age”, Bandung Contemporary, Solo Exhibition, Kamones Gallery & Workshop, Bandung, Indonesia 2013

## GROUP EXHIBITION

2014

“When in Bali Do Like the Balinese Do”, Kendra Artspace, Bali, Indonesia  
“Art | Jog | 14”, Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia  
“How To Draw #1”, Drawing Festival, Gedung Gas Negara, Bandung, Indonesia  
“Jogja Miniprint Biennale”, Printmaking Exhibition, Bank Indonesia Museum, Yogyakarta, Indonesia  
“Detournement”, Duo Exhibition, ROH Projects, UOB Plaza, Jakarta, Indonesia  
“Arte 2014”, Art Festival, Jakarta Convention Center, Jakarta, Indonesia

2013

“Soemardja Award”, Soemardja Gallery, Bandung, Indonesia  
“Kampung Pande”, Art Exhibition, Museum Sri Baduga, Bandung, Indonesia  
“Spot Art”, Art Exhibition, ARTrium Singapore, MICA Building, Singapore  
“Locafore”, Art Exhibition, Bale Pare, Kota Baru Parahyangan, Bandung, Indonesia  
“Bazaar Art Jakarta & Casa by Bravacasa”, Art Fair, Ritz-Carlton Jakarta, Pacific Place, Jakarta, Indonesia  
“Horizon Of Strenght : Meta Kriya Nusantara”, Art Exhibition, Kunstkring Art Gallery, Jakarta, Indonesia  
“Art | Jog | 13”, Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia  
“Open Visual Art”, Academic Exhibition, FSRD ITB, Bandung, Indonesia

2012

“Art | Jog | 12”, Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia  
“Drawing A Distance”, Drawing Exhibition, House Of Matahati Gallery, Selangor, Malaysia  
“Those Good Old Days”, Art Exhibition, Galeri Kita, Bandung, Indonesia  
“Billboard Art Project”, Salem, Oregon, United States  
“Soemardja Mini Artspace”, Soemardja Gallery, Bandung, Indonesia

2011

“Festival Grafis Berseni 2011”, Lawangwangi Science & Art Estate, Bandung, Indonesia  
“Art | Jog | 11”, Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia  
“Urban Frames”, Photo Exhibition, Galeri Parahyangan, Bandung, Indonesia  
“Portraits III”, Online Art Exhibition, Artist Portofolio Magazine

2010

“Villamerahitorium”, Art Exhibition, Padi Art Ground, Bandung, Indonesia  
“Museum Masa Depan”, Art Exhibition, CC Barat ITB, Bandung, Indonesia  
“Penang International Print Exhibition 2010 (PIPE 2010)”, Art Exhibition, Penang State Museum Art and Gallery, Penang, Malaysia  
“Convenient Store”, Art Exhibition, E’sp Gallery, CCF, Bandung, Indonesia  
“15x15x15 Mini Art Project#3 : Recreate x Reality x Representation”, Art Exhibition, Soemardja Gallery, Bandung, Indonesia  
“Bandung Affairs : 100/1 Affairs Logoset” Logo Exhibition, Lou Belle, Bandung, Indonesia  
“Benang Hitam” Printmaking & Drawing Exhibition, Galeri Kita, Bandung, Indonesia

2009

“We Hail We Sail : Jodi in The Morning Glory Parade” Art Exhibition, Galeri Kita, Bandung, Indonesia  
Mural BonBin “Ruang Jeda” participant, Tamansari, Bandung, Indonesia  
“Mural Cigondewah” participant, Cigondewah, Bandung, Indonesia  
“Cerita Benda” Drawing Exhibition, KGB Alternative Room-FSRD ITB, Bandung, Indonesia  
“Titik” Academic Exhibition TPB FSRD ITB, Gedung Serba Guna ITB, Bandung, Indonesia

## AWARDS

2013

Finalist - “Young Artist Award”, Art | Jog | 13, Bentara Budaya Selatan, Yogyakarta, Indonesia  
Finalist - “Soemardja Award”, Galeri Soemardja, Bandung, Indonesia

# RATU RIZKITASARI SARASAWATI

2008 – 2013  
Printmaking Art Studio Program  
Faculty of Art & Design  
Bandung Institute of Technology

## SOLO EXHIBITION

“Laif”, Final Project’s Solo Exhibition, Griya Gerilya, Bandung, Indonesia 2013

## GROUP EXHIBITION

2014  
“When in Bali Do Like the Balinese Do”, Kendra Artspace, Bali, Indonesia  
“Pameran Ilustrasi Kompas 2013”, Bentara Budaya Jakarta, Jakarta, Indonesia  
“LOOP Festival”, La Virreina Centre, Barcelona, Spain  
“MANIFESTO No. 4 : Keseharian”, Galeri Nasional Indonesia, Jakarta, Indonesia  
“Arte 2014”, Art Festival, Jakarta Convention Center, Jakarta, Indonesia  
“Filmforum”, HBK Braunschweig (Braunschweig University of Art), Braunschweig, Germany  
“It Is Not a Trap”, Asbestos Art Space, Bandung, Indonesia

2013  
“Bandung Contemporary: Disposition”, Selasar Sunaryo Art Space, Bandung, Indonesia  
“Post Medium”, Indonesia Art Award, Galeri Nasional Indonesia, Jakarta, Indonesia  
“SPOT ART”, Southeast Asia’s Only International, Juried Arts Festival Of Artists Under 30 Years Old, Singapore ARTrium, Singapore  
“May-June Exhibition Program: Video screening and Presentation”, s.14 & Universitas Pasundan, Bandung, Indonesia  
“Exi(s)t #2: Instruksi”, Dia.Lo.Gue. Artspace, Jakarta, Indonesia  
“Performance Art 101”, Taste Market, Paris Van Java, Bandung, Indonesia

2012  
“Lubberland”, W Space, Jakarta, Indonesia  
“Ranah Bertabur Kreasi: Re-inspiring Kartini”, The Energy Building, Jakarta, Indonesia

2011  
“Artist Studio”, Paris Van Java, Bandung, Indonesia  
“ART | JOG 11”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia

2010  
“Benang Hitam”, Galeri Kita, Bandung  
“15x15x15 Mini Art Project#3 : Recreate x Reality x Representation”, Galeri Soemardja ITB, Bandung  
“Museum Masa Depan” Pasar Seni ITB, Campus Center Barat ITB, Bandung

2009  
“Cerita Benda”, Ruang Alternatif KGB, Bandung, Indonesia  
“We Hail We Sail from the Morning Glory Parade: A Collaboration Between Fine Art, Design and Music”, Galeri Kita, Bandung, Indonesia

## AWARDS

2013  
Finalist of Indonesia Art Award 2013

2011  
The Best Fine Arts Student of Institut Teknologi Bandung 2011

## PUBLIC PERFORMANCE ART

2014  
“PADJAK #3”, Pintu Air Manggarai, Jakarta  
“PADJAK #4”, Flyover Pasar Rebo, Jakarta

## ART PROJECT & WORKSHOP

2014  
Performance Art Workshop by Galeri Gerilya & im[port]mng. with Lee Wen

2013  
Playing with Mirrors by Galeri Nasional Indonesia Residency with Ardi Gunawan

2012  
Performance Art Workshop by Jendela Ide with Marintan Sirait & Melati Suryodarmo

2011  
Cultural Studies, Public Lecture Series by Dr. Yasraf A. Piliang, M.A., Jabar Craft Center Building, Bandung  
Video Performance Workshop by OK Video: Flesh with Meiro Koizumi  
Workshop Videosonic #2 : The Spectacle by Intermedia Studio - Faculty of Art and Design ITB with Michael Brynntrup & Deden Hendan Durahman

2009  
Mural Cigondewah with FSRD ITB students

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KENDRA ARTSPACE

 KENDRA ARTSPACE

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