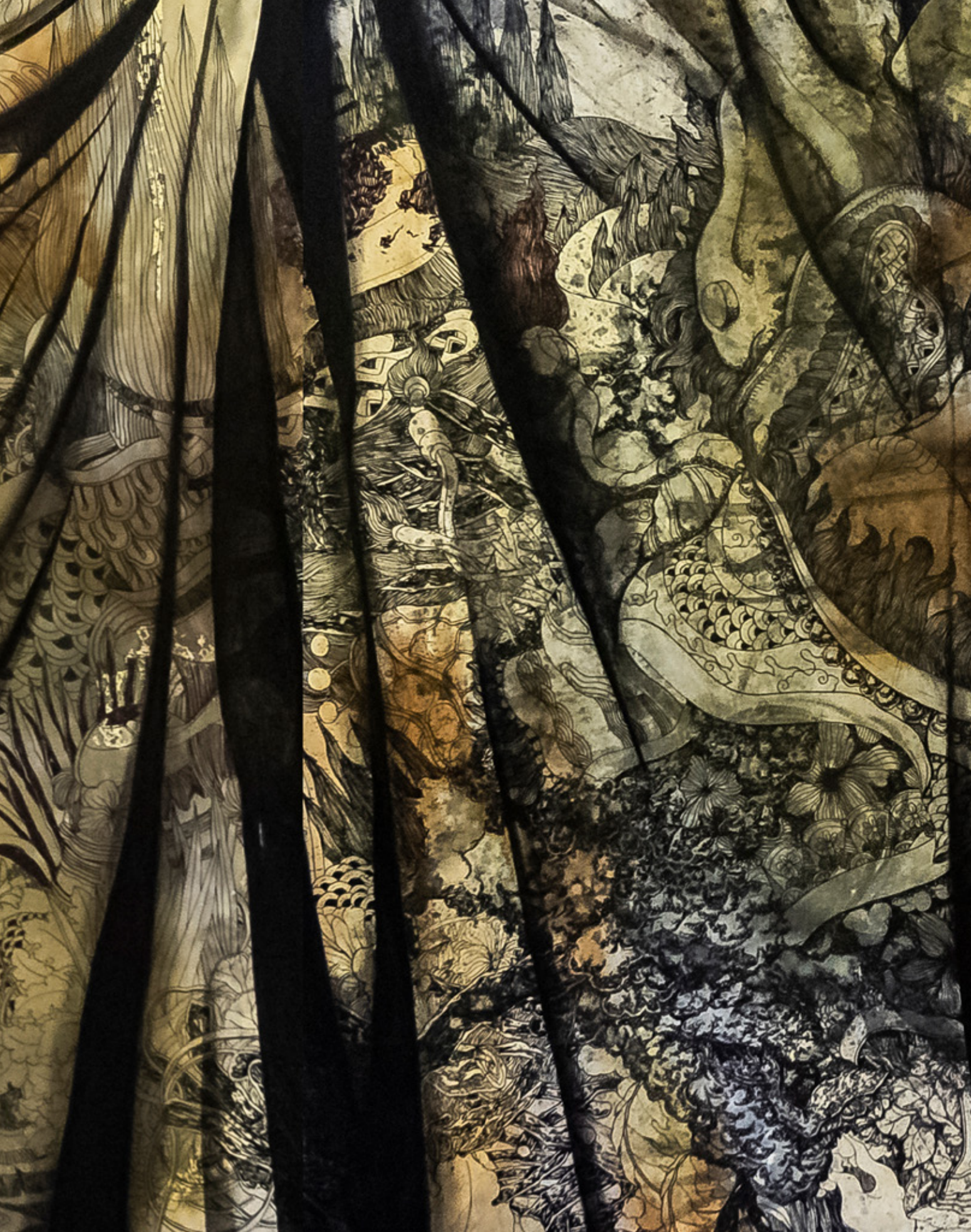




Kemalezedine's Rerajahan: Deconsecrated Mantra

A solo exhibition by Kemalezedine



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Pengantar

Emmanuel

St. Eddy Prakoso

Dalam beberapa tahun terakhir, khususnya sejak Kemalezedine atau lebih akrab disapa Kemal, hijrah-tinggal dan berkarya di Ubud-Bali, Srisasanti Gallery telah memperhatikan secara seksama perkembangan dalam karya-karyanya. Dedikasi dan intensitas Kemal mendalami sejarah dan teknik seni lukis tradisional Bali sangatlah menarik untuk diikuti, di mana ia berhasil mengolah dan mengembangkan tekniknya sendiri berdasarkan teknik seni lukis Bali yang ia jumpai di lingkungan sekitarnya. Dalam *Kemaledzine's Rerajahan: Deconsecrated Mantra*, Kemal memilih rerajahan Bali yang memiliki peran dan posisi eksistensi yang signifikan dalam kebudayaan dan tradisi seni lukis tradisional Bali sebagai fokus utama dalam pamerannya kali ini.

Dalam pameran tunggal pertamanya dengan Srisasanti Gallery, Kemal menghadirkan karya-karya yang terinspirasi dari rerajahan yang diterapkan di atas kain putih, yaitu *ulap-ulap*. Lukisannya ditampilkan dan hadir seperti lembaran-lembaran kain yang terbentang dengan halus lengkap dengan lipatan-lipatannya, seolah bisa bergerak jika tertiup angin. Lukisan Kemal menghadirkan ilusi yang seakan menolak sifat kanvas sebagai permukaan datar dua dimensi. Secara bersamaan, mayoritas dari lukisannya terbagi menjadi beberapa bagian, *diptych* dan *triptych*, yang tiba-tiba menghentikan kontinuitas audiens yang menelusuri estetika kain yang membentang. Antara dua dimensi dan ilusi tiga dimensi, antara kesinambungan dan disrupsi. Lukisan Kemal dalam pameran ini merupakan pencapaian visual yang berhasil merepresentasikan ketertarikan dan eksplorasinya pada seni lukis Bali sekaligus menghadirkan identitas artistik yang berbeda dari karya-karyanya sebelumnya.

Pihak galeri menyampaikan apresiasi kepada Kemal yang telah berkomitmen penuh terhadap persiapan pameran ini, kepada semua pihak yang telah berkontribusi dalam terselenggaranya pameran, khususnya kepada Asmudjo J. Irianto selaku kurator pameran, serta kepada manajemen dan seluruh staff Srisasanti Syndicate.

Akhir kata, selamat menikmati karya-karya Kemal.

Emmanuel St. Eddy Prakoso

Founder & Co-Chairman of Srisasanti Syndicate

Foreword

Emmanuel
St. Eddy Prakoso

In the last few years, especially since Kemalezedine or more familiarly called Kemal, moved to live and work in Ubud-Bali, Srisasanti Gallery has paid close attention to the developments in his works. Kemal's dedication and intensity in researching the history and techniques of traditional Balinese painting are very interesting to follow, where he manages to cultivate and develop his own techniques based on the Balinese painting technique that he encounters in his surroundings. In *Kemaledzine's Rerajahan: Deconsecrated Mantra*, Kemal chose Balinese *rerajahan* which has a significant role and position in the culture and traditions of traditional Balinese painting as the main focus of his current exhibition.

In his first solo exhibition with Srisasanti Gallery, Kemal presents works inspired by *rerajahan* applied on the surface of white cloths, namely *ulap-ulap*. His paintings are shown and presented like sheets of cloth that are spread out smoothly complete with its folds, as if they could move if the wind blows towards them. Kemal's paintings present an illusion that seems to reject the nature of the canvas as a flat two-dimensional surface. Simultaneously, the majority of his paintings are divided into sections, diptych and triptych, which abruptly interrupts the continuity of the audience tracing the aesthetics of stretched fabric. Between two-dimensional and three-dimensional illusions, between continuity and disruption. His paintings in this exhibition are a visual achievement that successfully represents his interest and exploration in Balinese painting while presenting a different artistic identity from Kemal's previous works.

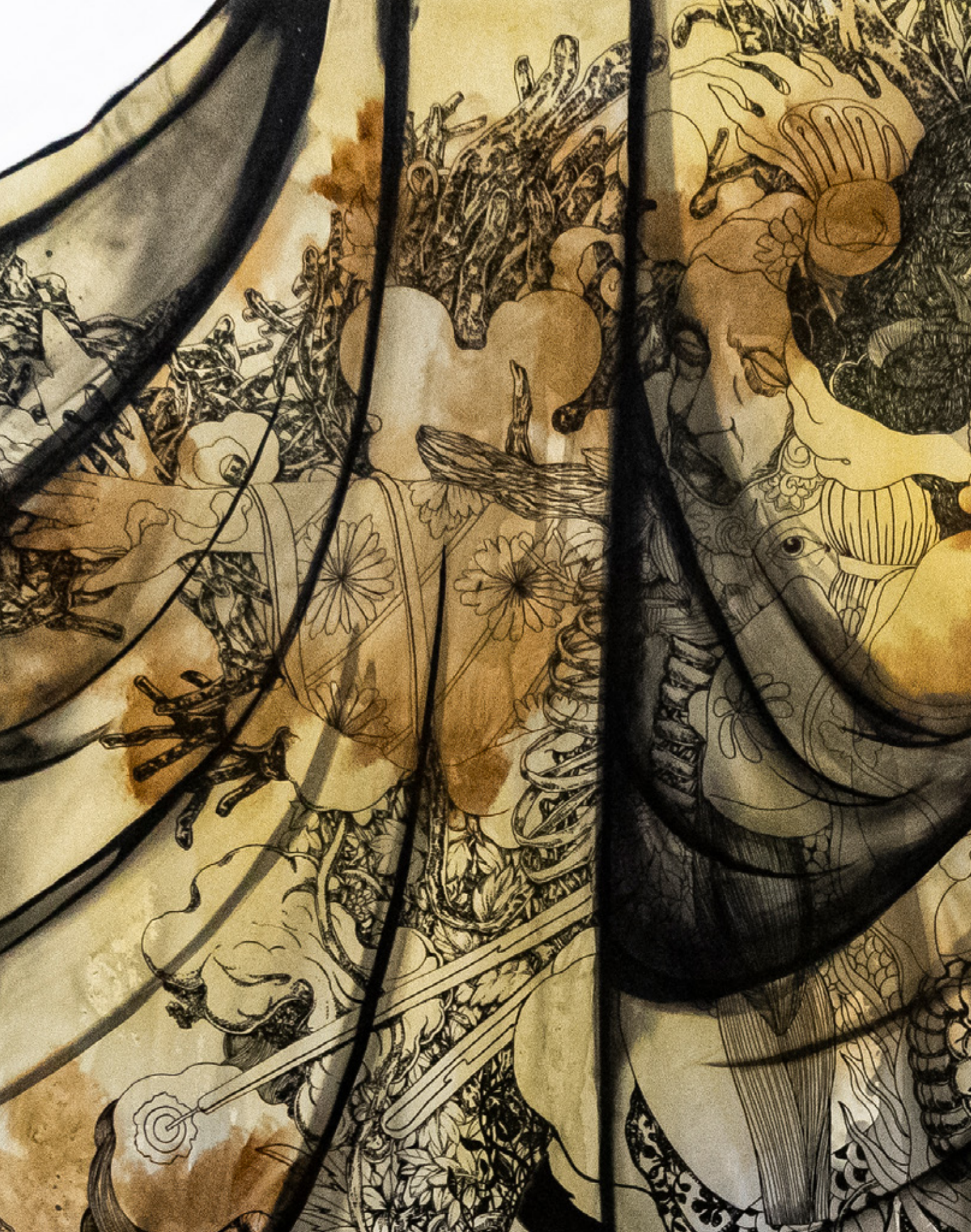
The gallery expresses its appreciation to Kemal who has fully committed to the preparation of this exhibition,

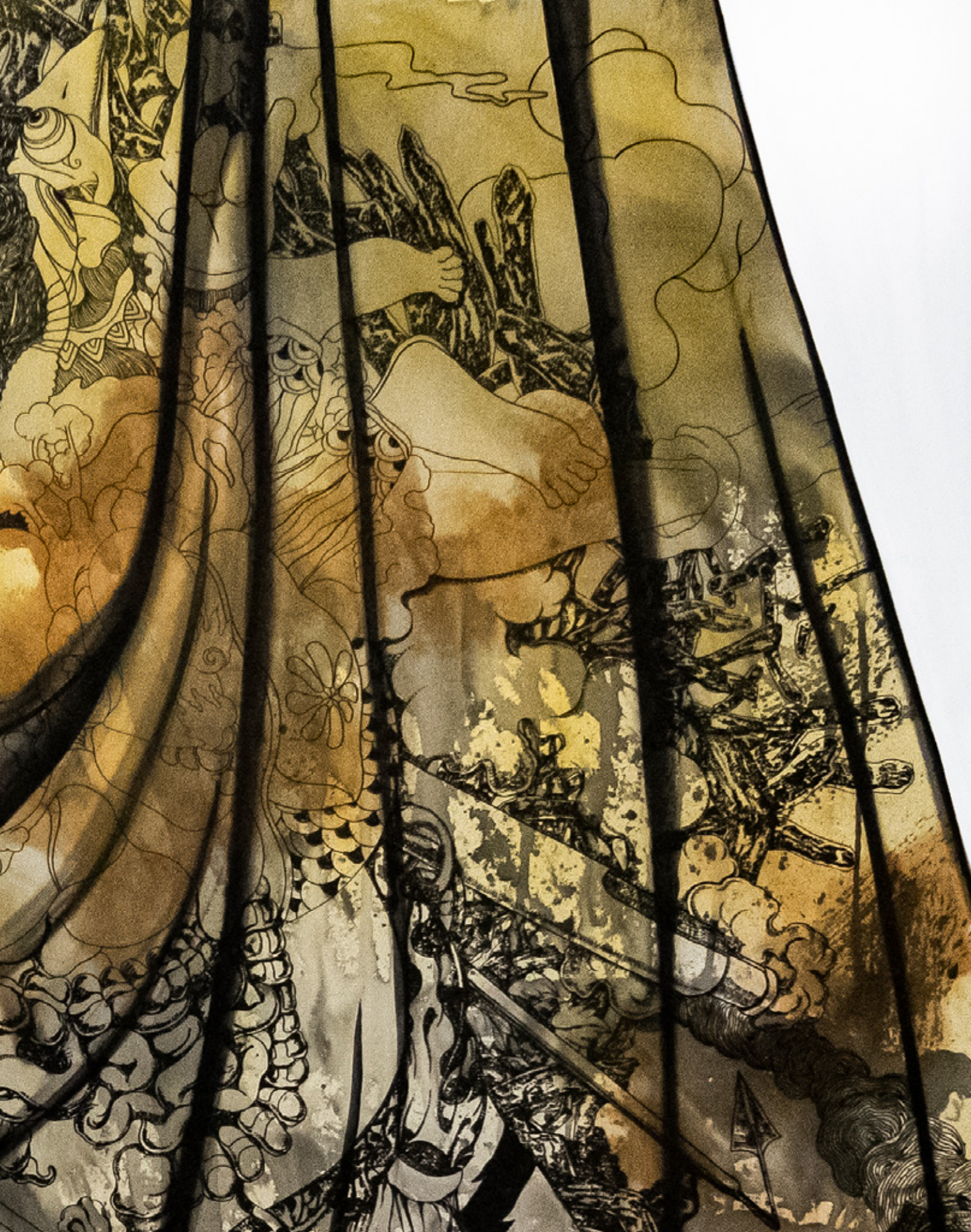
to all people who have contributed to the holding of the exhibition, in particular to Asmudjo J. Irianto as the curator of the exhibition, and also to the management and all staff of Srisasanti Syndicate.

Finally, I hope that you all can enjoy Kemal's works.

Emmanuel St. Eddy Prakoso

Founder & Co-Chairman of Srisasanti Syndicate





Kemalezedine's Rerajahan: Deconsecrated Mantra

Asmudjo J. Irianto

“With paintings, the painter inhales the world into his or her own physical, spiritual, emotional and intellectual being and exhales it into poetry in paint.”
(Lawrence, 2013: 7)

Sejauh ini lukisan-lukisan Kemalezedine tidak dapat dilepaskan dari seni rupa tradisional Bali. Demikian pula pada pameran tunggalnya yang ke-7 pengaruh seni rupa tradisional Bali pun cukup kental. Hal itu tampak dari tema yang digarapnya, yaitu rerajahan. Kekuatan dan kekhasan lukisan-lukisan Kemal terletak pada penggunaan teknik gambar. Tidak dapat dimungkiri bahwa teknik gambar Kemal sangat dipengaruhi oleh tradisi seni lukis Bali. Sering dikatakan lukisan tradisional Bali adalah gambar yang diwarnai. Kemal memang cukup suntuk mendalami sejarah dan teknik seni lukis tradisional Bali. Ketertarikan Kemal terutama pada aspek visual-formal dan berkait dengan teknik pengerjaannya. Hal itu dapat dipahami, sebagai seniman non-Bali, tentu Kemal berjarak dengan soal konten, makna dan pakem seni lukis tradisional Bali. Karena itu, kendati Kemal tertarik dengan rerajahan, namun dia bukanlah ahli rerajahan. Pengetahuannya mengenai rerajahan cukup terbatas. Apa yang menjadi ketertarikan utamanya adalah aspek visual rerajahan. Pada dasarnya Kemal memang suka menggambar, karena itu sejak lama dia tertarik dengan visual rerajahan yang pada dasarnya adalah gambar. Rerajahan bukanlah subjek matter yang mudah diterapkan ke dalam seni lukis kontemporer. Kemal harus berupaya keras mentransformasikan rerajahan menjadi karya-karya lukis personalnya.

Pengenalan dan pendalaman Kemal dengan seni lukis tradisional Bali membawanya pada pemahaman

mengenai pentingnya teknik gambar dalam seni lukis Bali. Hal ini tentu saja sangat berbeda dengan seni lukis Barat, dengan gaya Realis yang ilusif, ekspresif atau abstrak ekspresionisme yang sangat mementingkan bebaran cat dan *brush stroke*. Namun, berbeda dengan seni lukis tradisional Bali yang telah banyak dikupas dan diteliti sejarah dan pakemnya, tidak demikian halnya dengan rerajahan. Bisa jadi hal itu karena rerajahan merupakan gambar dan aksara yang pakem dan maknanya hanya dipahami segelintir orang, yang tidak dapat secara langsung disebut sebagai seniman tradisional. Orang yang bergelut dengan rerajahan adalah para pendeta agama Hindu dan dukun (*balian*) yang memang memiliki posisi sebagai pihak yang dapat menerapkan rerajahan dalam konteks ritual, mistik dan magis. Rerajahan memiliki peranan penting dalam seni lukis tradisional Bali. Menurut Sudana, rerajahan merupakan cikal bakal dari seni lukis tradisional Bali, sebab rerajahan telah ada sejak masa pra-Hindu. Rerajahan kemudian mengalami sinkretisasi dengan agama Hindu dan termanifestasikan menjadi bagian dari ritual agama Hindu (Sudana, 2009: 151).

Karya-karya Kemal dalam pameran ini memang tidak dapat dikatakan merupakan representasi langsung dari persoalan rerajahan, kendati tidak menutup kemungkinan bahwa karya-karya tersebut

dapat memicu perbincangan mengenai persoalan rerajahan. Lebih tepat dikatakan, gambar-gambar rerajahan menjadi inspirasi Kemal dalam mencari kemungkinan visual baru dalam lukisannya. Jika seni rupa kontemporer dianggap penting merepresentasikan persoalan, maka salah satu persoalan tersebut bisa saja kembali pada seni lukis, dalam hal ini seni lukis kontemporer Bali. Sebagai pendatang, Kemal memiliki pandangan dan pendekatan berbeda terhadap sumber-sumber seni rupa tradisi di Bali. Pada sisi lain Kemal juga sadar bahwa dia tidak dapat masuk terlalu dalam pada sisi konten dan simbol-simbol tradisi. Karena itu teknik dan perupaan menjadi perhatian utama Kemal. Kemal sadar hal itu dapat menjadi modal dan kekuatan dalam mengembangkan identitas lukisannya.

Seni lukis kontemporer bagaimanapun mewarisi gagasan seni lukis modern. Kebaruan, karakter personal dan identitas tetap menjadi penting dalam seni lukis kontemporer. Dalam hal ini Kemal memiliki kemampuan mengolah sumber-sumber seni tradisi di Bali menjadi kekuatan identitas personal dalam seni lukis kontemporer. Karakter personal tersebut muncul, karena Kemal memang tidak sekadar “meniru” perupaan seni rupa tradisional, melainkan mengubahnya menjadi perupaan yang khas menjadi karakter personalnya. Terjadi transformasi yang cukup jauh dari perupaan

sumber tradisi menjadi karya Kemal. Transformasi tersebut menyebabkan lukisan-lukisan Kemal dalam pameran ini juga tidak segera mengingatkan kita pada gambar-gambar rerajahan. Rerajahan dikembangkan oleh Kemal sebagai konteks dalam seni lukis kontemporer. Untuk kebutuhan tersebut Kemal mengambil gagasan rerajahan dalam bentuk ulap-ulap. Sudana menjelaskan bahwa ada semacam “keharusan” menempatkan rerajahan di rumah dalam bentuk ulap-ulap, yaitu gambar rerajahan di secarik kain putih (Sudana, 2009: 154). I Wayan Hendra menjelaskan mengenai ulap-ulap,

“Secara etimologi kata ulap-ulap berasal dari bahasa Bali yang berarti lambai, melambai/memanggil dengan tangan (ngaukin aji lima). Ini berarti memanggil suatu kekuatan tertentu atau sinar suci dari Ida Sang Hyang Widhi Wasa untuk menjiwai bangunan.” (Purnawan, 2021: 39)

Sesungguhnya rerajahan dapat diterapkan dalam berbagai permukaan medium, seperti kelapa muda, gerabah, logam, bakul tempat sesaji dan lainnya. Namun agaknya penerapan di permukaan kain putih yang paling sering dilakukan. Ulap-ulap adalah penerapan rerajahan untuk bangunan suci maupun rumah yang akan dihuni dan masih menjadi tradisi yang berlangsung sampai sekarang. Sebab itu, ulap-ulap adalah manifestasi rerajahan yang paling mudah dijumpai. Itu sebabnya Kemal fokus pada rerajahan dalam bentuk ulap-ulap. Hal itu diimajinasikan Kemal menjadi lembaran kain yang dipenuhi gambar, sebagaimana tampak dalam lukisannya. Hanya dengan beberapa goresan garis membentuk draperi, gambar-gambar dalam kanvas Kemal seperti lepas dari kanvas, dan menjadi bagian permukaan kain

yang merepresentasikan ulap-ulap. Karakter gambar dalam karya Kemal tetap seperti karakter dan identitas dalam lukisannya selama ini. Namun dengan “menempatkannya” pada “lembaran kain” yang melambai, muncul karakter yang berbeda dan baru pada karya Kemal tersebut. Goresan-goresan draperi yang tampak keras dan dramatik tampak kontras dengan permukaan kain yang tampak lembut, silky dan diwarnai *monochrome* kuning-krem-cokelat menjadi nuansa keemasan. Kemal menempuh risiko dengan menghadirkan goresan-goresan keras untuk membentuk draperi. Butuh keberanian, perhitungan dan keterampilan untuk melakukan hal tersebut.

Walau karya Kemal tak secara langsung mengingatkan pada rerajahan, namun apa yang tampil dalam lukisan Kemal dipicu oleh gambar-gambar rerajahan. Permukaan “ulap-ulap” pada lukisan Kemal dipenuhi oleh figur dan makhluk aneh yang muncul dari imajinasi Kemal dengan gaya penggambaran khas Kemal. Tampak gado-gado visual gambaran fragmen figur manusia, makhluk mitologi, jin, hewan, tetumbuhan yang digambarkan dengan beragam pendekatan, sedikit realis, ada animasi, banyak motif hias Bali, juga Eropa dan lainnya. Centang-perenang dan campur baur, tanpa kejelasan narasi. Bisa diduga bahwa Kemal membangun konfigurasi gambarnya secara intuitif dan imajinatif. Namun demikian, tampak bahwa Kemal juga sangat memperhitungkan aspek formal, terutama pada penyelesaian akhir pembentukan draperi kain, dan pengisian warna. Hasil akhirnya adalah lukisan yang memiliki kekhasan ala Kemal, namun berbeda dengan lukisan-lukisan Kemal sebelumnya.

Keistimewaan Kemal adalah kemampuannya mengelaborasi sumber-sumber tradisi menjadi konstruksi visual miliknya, terutama dalam hal teknis dan karakter material. Salah satu alasan mengapa lukisan masih relevan di era digital adalah materialitasnya, kekongkritannya. Lukisan-lukisan Kemal menyatukan segala kemungkinan yang menjadi kekuatan seni lukis kontemporer. Ada karakter dan ekspresi personal, representasi identitas lokal (tradisi)

serta teknik dan metode yang spesifik, dalam hal ini teknik gambar. Kemal selalu mulai dengan gagasan dasar, namun masih agak samar agar dapat mengakomodasi perluasan imajinasi dan perubahan yang sifatnya intuitif. Metode gambar dalam lukisan Kemal menjadikan spontanitas, intuisi dan pertimbangan formal bekerja secara simultan. Jika dalam seni lukis modern, lukisan kerap dipersepsi sebagai penerapan cat dengan *brush stroke*, maka seni lukis kontemporer membebaskan seniman untuk membangun sendiri gagasan seni lukisannya. Diinspirasi oleh rerajahan, Kemal seperti ingin mengembalikan lukisan pada aspek primordialnya, yaitu pada titik, garis dan gambar. Bahkan Kemal menggunakan mesin tato untuk membentuk titik-titik pada "lukisannya." Hasil akhirnya, aspek visual pada lukisan Kemal memicu reaksi perseptual yang juga khusus dari pemirsanya. Apa yang muncul dari lukisan-lukisan adalah apa yang disebut oleh Lawrence sebagai materialitas, atau kekongkritan seni lukis, "*Materiality in the paint surface itself includes brush marks, as well as passages of thick and thin paint, scumbling, glazing, impasto, raw canvas, and other surface effects with more than superficial consequences.*" (Lawrence, 2013:10).

Justru dengan menghindari *brush stroke* yang ekspresif, materialitas lukisan Kemal menjadi spesifik berbeda dengan lukisan pada umumnya. Aspek materialitas dalam lukisan Kemal menghasilkan apa yang disebut oleh Lawrence sebagai resonansi, yaitu membangkitkan reaksi yang didasari oleh perasaan. Hal itu merupakan dampak visual dan materialitas dari lukisan. Karya-karya yang "kuat" akan memberikan resonansi pada pemirsanya, yang biasa disebut sebagai pengalaman estetis. Resonansi tersebut sulit dijelaskan

tapi bisa dirasakan dan tampil dalam lukisan-lukisan yang “kuat”, sebagaimana dijelaskan oleh Lawrence,

“The elusive nature of resonance is unquestionable. There is no way to define it logically; words fail in describing it with anything approaching comprehensiveness. It is, however, present in painting, possible in painting, desirable in painting, and worth pursuing in painting.” (Lawrence, 2013: 9)

Dalam lukisan Kemal tidak ada pemisahan antara yang visual dan konseptual, karena telah terjadi penyatuan dan keseimbangan antara gagasan dan tampilan formal. Tidak ada gagasan yang objektif dan pasti dalam lukisan Kemal, sebab gagasan utamanya adalah menghasilkan lukisan yang secara formal sesuai standar dan memenuhi kebutuhan ekspresi personal Kemal. Karya-karya yang selesai, dengan sendirinya telah sesuai standar kualitas Kemal. Karena itu karya-karyanya memberikan resonansi tidak hanya pada aspek formalnya, namun juga pada gagasannya.

Pada rerajahan tradisional resonansi muncul karena mantra dan laku yang diterapkan oleh pendeta dan “orang pintar.” Dengan kata lain, rerajahan hanya berfungsi jika “diisi” oleh mantra. Tanpa mantra dan

tenaga batin rerajahan tidak akan memiliki kekuatan gaib, “Tenaga tersebut timbul atau dihidupkan dari kekuatan tantra, mantra, yadnya dan yoga, yang didasari oleh suatu keyakinan yang mendalam” (Sudana, 2009: 148). Sebagaimana rerajahan hanya dapat memiliki kekuatan karena mantra, maka lukisan Kemal memiliki resonansi, karena mantra visualnya. Dan mantra tersebut muncul karena aspek materialitasnya dan kekongkritannya sebagai lukisan. Rerajahan yang digubah Kemal tidak hidup dalam mantra spiritual, mistis dan magis. Karena itu rerajahan Kemal adalah rerajahan yang menghilangkan aspek spiritual transendental dan masuk ke dalam wilayah sekular. Namun, karya-karya Kemal tetap membutuhkan mantra, yaitu mantra seni rupa kontemporer. Mantra tersebut adalah bentuk pemahaman praksis dan wacana. Itu sebabnya, penting bagi seniman kontemporer mempertanyakan terus posisinya dalam medan seni rupa kontemporer, sebagaimana dijelaskan oleh Bauer,

It is increasingly difficult for artists to find their place in this expansive, dynamic, confusing discourse. Individual creativity (creative ontogenesis) cannot prosper separately or outside of social creativity (sociogenesis of creativity); therefore, sooner or later, all self-respecting artists have to ask themselves questions about their place in the discourse of art. (Bauer, 2013: v)

Upaya Kemal untuk menghasilkan lukisan yang berbeda dan memiliki identitas tidak lepas dari kesadaran mengenai kontestasi dalam medan seni rupa kontemporer. Khususnya dalam era seni rupa kontemporer, yang apapun bisa menjadi seni. Demikian pula apapun bisa menjadi seni lukis, sejauh ditampilkan di

atas kanvas. Tidak ada pengertian seni lukis kontemporer yang baku,

“Despite the high aesthetic value that is traditionally ascribed to painting, its very complexity as an art form and the many different functions it has been made to fulfill make it difficult to accommodate within any single explanatory framework. (Gaiger, 2008: 3-4)

Sebagai terusan seni lukis modern, seni lukis kontemporer tetap mementingkan ekspresi personal, identitas dan kebaruan. Pada sisi lain, seni lukis kontemporer tidak bersandar pada narasi besar yang bersifat universal. Pluralitas seni rupa kontemporer menunjukkan bahwa segala macam kemungkinan seni lukis dapat menjadi bagian dari seni lukis kontemporer. Hal ini menjadi kekuatan sekaligus kelemahan seni lukis kontemporer. Pada satu sisi seni lukis kontemporer menjadi sangat beragam, kaya dan dinamis, namun pada sisi lain kita tak mudah menetapkan standar kualitas. Dalam situasi tidak ada parameter objektif untuk standar kualitas, maka pelukis yang memiliki ambisi harus dapat menetapkan standar kualitasnya sendiri. Bukan hal yang mudah menetapkan standar kualitas secara mandiri, selain membutuhkan rasa percaya diri, juga kemampuan meyakinkan pihak lain. Tentu saja hal ini berarti sang seniman harus memiliki kemampuan menjustifikasi “nilai” dan “kualitas” karyanya pada pihak lain.

Bagaimanapun seorang seniman kontemporer dituntut untuk paham mengenai apa yang disebut oleh Sarah Thornton sebagai *crafting identities*. Menjadi seniman kontemporer, menurut Sarah Thornton adalah ironis, *“being an artist has become a craft,”* yaitu, *“is*

about artist’s skill and all aspect of making artwork, from conception through execution to market strategies. Needless to say, an artist’s ‘work’ is not isolated object, but the entire way they play their game.” (Thornton, 2014: xvii). Rerajahan Kemalezedine merefleksikan kualitas tersebut, sebab dari awal Kemal sadar pentingnya mantra yang membumi (*deconsecrated mantra*), sesuai paradigma seni rupa kontemporer. Tanpa kesadaran tersebut, maka karya seni hanya tinggal di wilayah teori dan wacana, atau sebaliknya sekadar hiasan, tanpa keseimbangan resonansi gagasan dan perupaan.

Asmudjo J. Irianto

Pertengahan Januari, 2023

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Kemalezedine's Rerajahan: Deconsecrated Mantra

Asmudjo J. Irianto

“With paintings, the painter inhales the world into his or her own physical, spiritual, emotional and intellectual being and exhales it into poetry in paint.”
(Lawrence, 2013: 7)

So far, Kemalezedine's paintings cannot be separated from traditional Balinese art. Likewise, in his seventh solo exhibition, the influence of traditional Balinese art was quite strong. This can be seen from the theme he worked on, namely rerajahan. The use of drawing techniques is what gives Kemal's paintings their strength and uniqueness. It is difficult to deny that Balinese painting traditions influenced Kemal's drawing technique. Traditional Balinese paintings are frequently described as colored pictures. Kemal dedicated himself to the history and techniques of traditional Balinese painting. Kemal's main interest is in the visual-formal aspect, which is related to the drawing technique. This is understandable; as a non-Balinese artist, Kemal is, of course, distant from matters of content, meaning, and the conventions of traditional Balinese painting. Therefore, even though Kemal was interested in rerajahan, he was not an expert on rerajahan. His knowledge of rerajahan is quite limited. What became Kemal's main interest was the visual aspect of the rerajahan. Basically, Kemal really likes to draw, and because of that, he has been interested in the visuals of rerajahan, which

are basically pictures. Rerajahan is not a subject that lends itself easily to contemporary painting. Kemal had to work hard to transform the rerajahan into his personal works of art.

Kemal's growing understanding of traditional Balinese painting led him to recognize the significance of drawing techniques in Balinese painting. This is obviously very different from Western painting, with the Realist style being illusive, expressive, or abstract expressionism, which values layers of paint and brush strokes. However, in contrast to traditional Balinese painting, which has been extensively studied and researched on its history and principles, this is not the case with rerajahan. It is possible that this is due to the fact that rerajahan are images and characters whose conventions and meanings are understood by only a small group of people who cannot be called traditional artists. Hindu religious priests and shamans (*balian*) who have a position as people who can apply rerajahan in ritual, mystical, and magical contexts come into contact with rerajahan. In traditional Balinese painting, rerajahan plays an important role. Sudana acknowledges rerajahan to be the forerunner of traditional Balinese painting because it has existed since pre-Hindu times. Rerajahan then experienced syncretization with Hinduism and manifested as part of Hindu religious rituals. (Sudana, 2009: 151)

Although Kemal's works in this exhibition cannot be said to be direct representations of rerajahan issues, this does not rule out the possibility that these works will spark discussions about rerajahan issues. It would be more accurate to say that Kemal was inspired by rerajahan drawings to explore new visual possibilities in

his paintings. If contemporary art is considered important to represent problems, then one of these problems could return to painting, in this case Balinese contemporary painting. Kemal, as a non-Balinese, has a unique perspective on and approach to the sources of Bali's traditional art. Kemal, on the other hand, is aware that he cannot delve too deeply into the content and symbols of tradition. It became Kemal's primary concern as a result of that technique and visualization. Kemal recognized that this could be his capital and source of strength in developing his painting identity.

However, contemporary painting inherits the ideas of modern painting. In contemporary painting, novelty, personal character, and identity are still important. In this case, Kemal is able to transform traditional Bali art sources into the strength of his personal identity in contemporary painting. This personal character emerges as a result of Kemal's transformation of traditional visual arts into distinctive artistry, which is his personal character. From the image of a traditional source to Kemal's work, there has been a significant shift. Because of this transformation, Kemal's paintings in this exhibition do not immediately evoke rerajahan images. Rerajahan was developed by Kemal as a context for contemporary painting. Kemal came up with the idea of an *ulap-ulap* ritual to meet this need. Sudana explained that there is a kind of "obligation" to place a rerajahan at home in the form of *ulap-ulap*, namely an image of a rerajahan on a piece of white cloth (Sudana, 2009: 154). I Wayan Hendra explained regarding *ulap-ulap*,

"Etymologically, the word ulap-ulap comes from the Balinese language, which means waving or calling

by hand (ngaukin aji lima). This means summoning a certain power or holy light from Ida Sang Hyang Widhi Wasa to animate the building.” (Purnawan, 2021: 39)

In fact, rerajahan can be applied to a variety of medium surfaces, such as young coconut, pottery, metal, offering baskets, and others. However, it appears that the most common application is on the white cloth's surface. *Ulap-ulan* is the application of rerajahan for sacred buildings or houses to be inhabited, and it is still practiced today. As a result, *ulan-ulan* is the most common manifestation of rerajahan. That is why Kemal concentrated on rerajahan in the form of *ulan-ulan*. As seen in his painting, Kemal imagined this as a sheet of cloth filled with drawings. The images on Kemal's canvases appear to have detached from the canvas and become part of the surface of the cloth—which represents *ulan-ulan*—with just a few strokes of line forming the draperies. The characters of the drawings in Kemal's painting have remained the same as the characters and identities of his previous paintings so far. However, by “placing” it on a waving “sheet of cloth,” a new and distinct character emerges in Kemal's work. The drapery's hard and dramatic streaks contrast with the surface of the cloth, which appears soft and silky and is colored in a monochromatic yellow-beige-brown to

golden hue. Kemal took a chance by using hard strokes to create draperies. This requires courage, calculation, and skill.

Although Kemal's work does not directly remind us of rerajahan, what appears in his paintings is triggered by images of rerajahan. The surface of the “*ulan-ulan*” in Kemal's paintings is filled with strange figures and creatures that emerge from Kemal's imagination using Kemal's distinct depiction style. There is a visual jumble of fragments of human figures, mythological creatures, genies, animals, and plants depicted in various approaches, a little realistic, a little cartoony, with lots of Balinese, European, and other decorative motifs, all jumbled up without a clear narrative. Kemal's drawing configuration was most likely created intuitively and imaginatively. However, it appears that Kemal was also concerned with the formal aspect, particularly in the final finishing of fabric draperies and color filling. The end result is a painting that has the distinct style of Kemal but differs from Kemal's previous works.

Kemal's strong point is his ability to elaborate traditional sources into his own visual construction, particularly in terms of technical and material characteristics. Painting's materiality and concreteness are two of the reasons why it is still relevant in the digital age. Kemal's paintings bring together all of the possibilities that are contemporary painting's strengths. Characters and personal expressions, representations of local identity (traditions), and specific techniques and methods, in this case drawing techniques, are all part of the mix. Kemal always starts with a basic idea, but it is left vague to allow for the expansion of the imagination

and intuitive changes. In Kemal's paintings, the drawing method allows spontaneity, intuition, and formal considerations to coexist. If painting in modern painting is often perceived as the application of paint with brush strokes, then contemporary painting allows artists to develop their own painting ideas. Inspired by rerajahan, Kemal appears to want to return the painting to its fundamental elements, namely the dot, line and drawing. Kemal even applies dots to his "paintings" with a tattoo machine. As a result, the visual aspect of Kemal's paintings evokes a distinct perceptual reaction in the viewer. What emerges from the paintings is what Lawrence calls materiality, or the concreteness of painting, "Materiality in the paint surface itself includes brush marks, as well as passages of thick and thin paint, scumbling, glazing, impasto, raw canvas, and other surface effects with more than superficial consequences." (Lawrence, 2013:10).

By avoiding expressive brush strokes, Kemal's paintings gain a distinct materiality that sets them apart from other paintings. The aspect of physical reality in Kemal's paintings produces what Lawrence refers to as resonance, which evokes a feeling-based reaction. It is the painting's visual impact and materiality. "Powerful" painting will evoke resonance in the viewer, which is commonly referred to as an "aesthetic experience." This resonance is difficult to explain, but it can be felt and seen in the paintings that are "strong," as Lawrence describes them,

"The elusive nature of resonance is unquestionable. There is no way to define it logically; words fail in describing it with anything approaching comprehensiveness. It is, however, present in painting, possible in painting, desirable in painting, and worth pursuing in painting." (Lawrence, 2013: 9)

There is no separation between the visual and the conceptual in Kemal's paintings because there has been a unification and balance between ideas and formal appearance. There are no objective and

definite ideas in Kemal's paintings, because the main idea is to produce paintings that are up to standard and meet Kemal's needs for personal expression. The finished works are in accordance with Kemal's quality standards. Because of that, his works give resonance not only to the formal aspects but also to the ideas.

Resonance occurs in traditional rerajahan as a result of the mantras and practices used by priests and shamans. In other words, rerajahan works only when "charged" by a mantra. Without mantra and spiritual energy, rerajahan will not have supernatural powers. "This energy arises or is activated by the power of tantra, mantra, yadnya, and yoga, all of which are based on deep belief" (Sudana, 2009: 148). Kemal's paintings have resonance because of the visual mantra, just as rerajahan can only have power because of the mantra. And the mantra appears as a result of the painting's materiality and concreteness. Kemal's rerajahan does not exist in spiritual, mystical, or magical mantra. As a result, Kemal's rerajahan is a rerajahan that forgoes transcendental spiritual elements and moves into the world of the material. And yet Kemal's works still require a mantra—the mantra of contemporary art. The mantra is a method of comprehending the discourse and praxis of contemporary art. In order to remain relevant in the field of contemporary

art, Bauer argues that it is crucial for artists to constantly reflect on their place within it,

It is increasingly difficult for artists to find their place in this expansive, dynamic, confusing discourse. Individual creativity (creative ontogenesis) cannot prosper separately or outside of social creativity (sociogenesis of creativity); therefore, sooner or later, all self-respecting artists have to ask themselves questions about their place in the discourse of art. (Bauer, 2013: v)

Kemal's attempts to create unique and distinctive paintings cannot be separated from his awareness of the rivalry in the field of contemporary art. Anything can be art, especially in the contemporary art era. Similar to that, anything can be a painting if it is depicted on canvas. There is no standard definition of contemporary painting,

"Despite the high aesthetic value that is traditionally ascribed to painting, its very complexity as an art form and the many different functions it has been made to fulfill make it difficult to accommodate within any single explanatory framework. (Gaiger, 2008: 3-4)

As a continuation of modern painting, contemporary painting still emphasizes personal expression, identity, and novelty.

On the other hand, contemporary painting does not rely on a grand narrative that is universal. The plurality of contemporary art shows that all kinds of painting possibilities can become part of contemporary painting. This is both a strength and a weakness in contemporary painting. On the one hand, contemporary painting has become very diverse, rich, and dynamic, but on the other hand, it is not easy for us to set quality standards. In situations where there are no objective parameters for quality standards, an ambitious painter must be able to set his own quality standard. It is not easy to set quality standards independently, apart from requiring self-confidence, as well as the ability to convince other parties. Of course, this means that the artist must have the ability to justify the “value” and “quality” of his work to other parties.

However, a contemporary artist is required to understand what Saran Thornton calls “crafting identities.” Being a contemporary artist, according to Sarah Thornton, is ironic; “being an artist has become a craft,” that is, “is about artist’s skill and all aspects of making artwork, from conception through execution to market strategies. Needless to say, an artist’s ‘work’ is not an isolated object, but the entire way they play their game.” (Thornton, 2014: xvii). Kemalezedine’s rerajahan reflects this quality because, from the start, Kemal was aware of the importance of a deconsecrated mantra, according to the paradigm of contemporary art. Without this awareness, works of art will only exist in the realms of theory and discourse, or vice versa, as decorations devoid of the resonance of ideas and images.

Asmudjo J. Irianto

Mid-January 2023

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Karya

Artworks





Ulap-Ulap #1 | 2023 | Acrylic on canvas | 200 x 150 cm



Ulap-Ulap #2 | 2023 | Acrylic on canvas | 200 x 150 cm



Ulap-Ulap #3 | 2023 | Acrylic on canvas | 200 x 150 cm



Ulap-Ulap #4 | 2023 | Acrylic on canvas | 200 x 200 cm



Ulap-Ulap #5 | 2023 | Acrylic on canvas | 200 x 200 cm



Ulap-Ulap #6 | 2023 | Acrylic on canvas | 180 x 180 cm



Ulap-Ulap #7 | 2023 | Acrylic on canvas | 180 x 180 cm



Ulap-Ulap #8 | 2023 | Acrylic on canvas | 150 x 150 cm

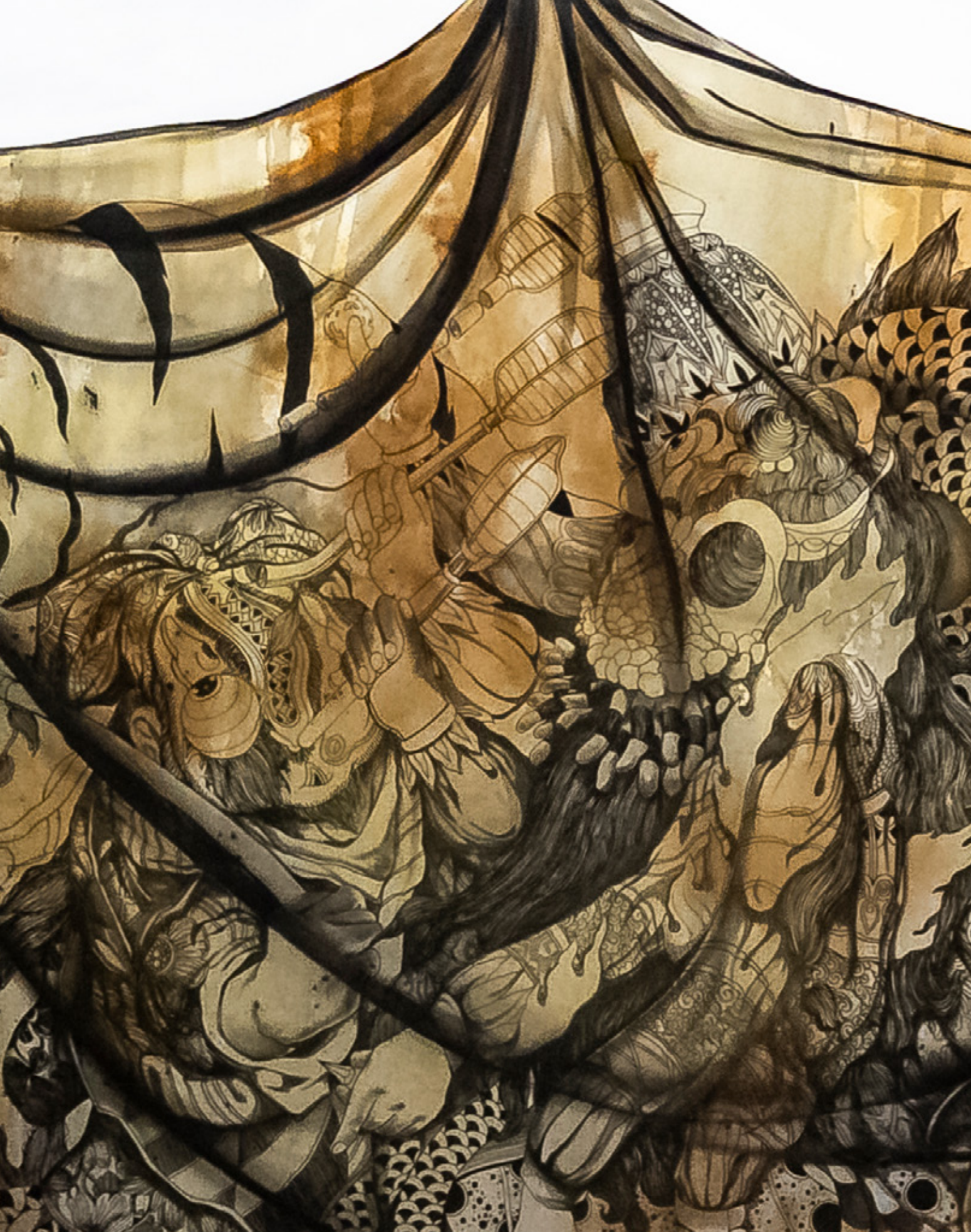


Ulap-Ulap #9 | 2023 | Acrylic on canvas | 150 x 150 cm





Ulap-Ulap #10 | 2023 | Acrylic on canvas | 200 x 300 cm





Kemalezedine



Kemalezedine lahir di Yogyakarta pada tahun 1978. Tahun 1997-2004, ia berkuliah di Fakultas Seni Rupa dan Desain (FSRD), Institut Teknologi Bandung (ITB). Kemalezedine mengadakan pameran tunggal pertamanya pada tahun 2012 di S.14 Bandung. Sejak itu, ia aktif dalam berbagai pameran nasional dan internasional. Kemalezedine juga merupakan bagian dari kelompok Nu-Abstract dan Neo-Pitamaha di Bali, yang mempelajari dan bereksperimen pada seni lukis Indonesia dan drawing Bali/lukisan Bali. Kemalezedine berfokus untuk menciptakan dan menjelajahi dunia seni lukis-drawing.

Kemalezedine was born in Yogyakarta in 1978. In 1997-2004 he studied at Faculty of Art and Design (FSRD), Bandung Institute of Technology (ITB). Kemalezedine held his first solo exhibition in 2012 at S.14 Bandung. Since then he has been active in a number of national and international exhibitions. Kemalezedine is also a part of the Nu-Abstract and Neo-Pitamaha group in Bali, which studies and experiments with Indonesian art and Balinese drawing/Balinese painting. Kemalezedine focuses himself to create and explore the world of painting-drawing.

Kemalezedine

1978 Born in Yogyakarta

Education

1997 – 2004 Faculty of Art and Design, Bandung
Institute of Technology, Bandung,
Indonesia

Solo Exhibitions

2023 *Kemalezedine's Rerajahan: Deconsecrated Mantra*,
Srisasanti Gallery, Yogyakarta, Indonesia

2021 *Painting – Genic/Synesthesia*, CG Artspace, Jakarta,
Indonesia,
Draw Distance (virtual exhibition), Santi
Saptari Art Consulting X CG Artspace, Jakarta,
Indonesia

2020 *Comparing Perspective*, CG Artspace Jakarta,
Indonesia

2016 *Balinese Graphic Art II: Painting and Drawing –*
Nyoman Ngendon, Pencarian
Corak Seni Lukis Baru Indonesia, Edwin's
Gallery, Art Stage Jakarta, Jakarta, Indonesia
Balinese Graphic Art: Painting and Drawing,
Langgeng Art Foundation, Yogyakarta, Indonesia

2012 *Tales of Moving Island*, S.14, Bandung, Indonesia

Selected Group Exhibitions

2023 *SEA Focus 2023*, Mizuma Gallery, Singapore

2022 *Erotica*, Sika Gallery, Bali, Indonesia
Landscape: Reinvention, Kemalezedine
& Savanhday Vongpoothorn, 39+ Art Space,
Singapore
Art Jakarta, CG Artspace, Jakarta, Indonesia
Ubud Print Fair, Titik Dua Ubud, Bali, Indonesia
Art Jakarta Garden, Art Jakarta 2022 x CG
Artspace, Jakarta, Indonesia
Good News from Bali, Mizuma Gallery, Singapore

Neopitamaha: Tradition [in] Translation, Titik Dua Ubud,
Bali, Indonesia

2021 *+62361: Unfolding the Current Ripples*, Puti
Art Gallery x Titik Dua Ubud, Bali, Indonesia
Vestige, Srisasanti Syndicate, Yogyakarta, Indonesia
Garden of Dystopia, Can's Gallery, Jakarta, Indonesia
Sixty Percent Around the Sun, Artsphere x Black Hand
Gang, Jakarta, Indonesia *Hidup Berdampingan dengan*
Musuh, Ciputra Artpreneur, Jakarta, Indonesia

2020 *Art Jakarta (virtual 2020)*, CG Artspace, Jakarta,
Indonesia
ArtJog Resilience, Jogja National Museum,
Yogyakarta, Indonesia

2019 *Yogyakarta Annual Art 4*, Sangkring Artspace,
Yogyakarta, Indonesia
Art Bali 2019, Nusa Dua, Bali, Indonesia
Drawing Bali Today, Sika Gallery Ubud, Bali, Indonesia
Art Jakarta 2019, CG Artspace, Jakarta, Indonesia
Artmoment Jakarta 2019, CG Artspace Jakarta,
Indonesia
Intention Please!, Edwin Gallery, Jakarta, Indonesia

2018 *Art Bali 2018*, Nusa Dua, Bali, Indonesia
NU – Abstract: The NU – Abstract, Orbital Dago
Gallery, Bandung, Indonesia
NU – Abstract: Balinese Abstract, Edwin
Gallery, Jakarta, Indonesia
Art Jakarta 2018, CG Artspace, Jakarta, Indonesia
Spectrum Hendra Gunawan, Ciputra Artpreneur,
Jakarta, Indonesia
Redraw III: Ugahari, Edwin's Gallery, Jakarta, Indonesia
NU – Abstract: Political Aesthetic, Nadi Gallery, Jakarta,
Indonesia
NU – Abstract, Langgeng Art Foundation, Yogyakarta,
Indonesia

2017 *Art Stage Jakarta*, CG Artspace, Jakarta, Indonesia
Kecil Itu Indah XV, Edwin's Gallery, Jakarta, Indonesia
What's Next I, Sika Gallery, Bali, Indonesia

2016	<i>Contemporary Art from Bali</i>, Langgeng Art Foundation, Yogyakarta, Indonesia <i>Crossing: Beyond Bali Seering</i>, 45downstairs, Melbourne, Australia <i>South East Asia Triennial 2016</i>, National Gallery of Indonesia, Jakarta, Indonesia <i>Art Taipei 2016</i>, Edwin's Gallery, Taipei, Taiwan <i>Neo Pitamaha</i>, Bazaar Art Jakarta 2106, Ritz Carlton Ballroom Pacific Place, Jakarta, Indonesia <i>Redraw II: Discovery</i>, Edwin's Gallery, Jakarta, Indonesia <i>Art Philippines 2016</i>, Michael Janssen Gallery, Philippines <i>Art Stage Singapore 2016</i> (public space display), Singapore	and Rimowa Luggage artwork charity], Ritz Carlton Ballroom Pacific Place, Jakarta, Indonesia <i>Kota Tua Creative Festival 2014</i>, Kota Tua, Jakarta, Indonesia <i>Good and Wood</i>, Ciputra Artpreneur, Jakarta, Indonesia <i>ArtJog 2014</i>, [Mahendra Yasa feat. Neo Pitamaha], Taman Budaya Yogyakarta, Yogyakarta, Indonesia <i>Manifesto No.4: Keseharian – Mencandra Tanda-tanda Masa</i>, Galeri Nasional, Jakarta, Indonesia
2015	<i>Art Taipei 2015</i>, Equator Art Project, Taipei, Taiwan <i>Toyama Art Camp 2015</i>, Toyama, Japan <i>Violent Bali</i>, [Neo Pitamaha], Tony Raka Contemporary Art Gallery, Bali, Indonesia <i>Kemalezedine Special Presentation of Bazaar Art Jakarta 2015</i>, Ritz Carlton Ballroom Pacific Place, Jakarta, Indonesia <i>Void</i>, Langgeng Gallery, Magelang, Indonesia <i>Artmoments – Jogja 15: Rooms With a View</i>, Jogja National Museum, Yogyakarta, Indonesia <i>NOW: here – there – everywhere</i>, [Neo Pitamaha], Semarang Contemporary Art Gallery, Semarang, Indonesia <i>Neo Pitamaha, Paradigma Baru Seni Lukis Bali</i>, Platform3, Bandung, Indonesia <i>Inside/Out</i>, Braddock tiles event, Brooklyn Street Art Event Manhattan, New York, USA, 2014 <i>Art Supermart 2014</i>, Sika Gallery Ubud, Bali, Indonesia <i>Dickies Art Charity 2014</i>, Melbourne, Australia <i>Pameran Besar Senirupa Nusantara 2014</i>, Taman Budaya Jayapura, Papua, Indonesia <i>Bazaar Art Jakarta 2014</i>, [mural on venue	2013 <i>Pameran Ilustrasi Cerpen Kompas 2012</i>, Bentara Budaya Bali, Denpasar, Bali, Indonesia <i>Mythography: Now</i>, Sukadara Art Space, Sanur, Bali, Indonesia <i>Bazaar Art Jakarta 2013</i>, [mural and art car project], Ritz Carlton Ballroom Pacific Place, Jakarta – Indonesia <i>JALAN MONSTER</i>, Ubud Public Art Festival, Seniman Industries Art Project, Ubud, Bali, Indonesia <i>Art Mini Mart</i>, Sika Gallery Ubud, Bali, Indonesia <i>Art Bromo: Collision of Nature and Culture</i>, Java Banana Gallery, Mt. Bromo, Probolinggo, Indonesia 2012 <i>Reposisi</i>, National Gallery of Indonesia, Jakarta, Indonesia <i>Renegotiating Boundaries</i>, Lawangwangi Art Space, Bandung, Indonesia <i>Indonesian Contemporary Art #1: Mapping</i>, ART: 1, Jakarta, Indonesia 2008 <i>Showcase Showdown</i>, Guerillas Art Space [EAT Clothing company/art project], Bandung, Indonesia

Asmudjo J. Irianto



Asmudjo Jono Irianto menyelesaikan pendidikan sarjana dan magisternya di Fakultas Seni Rupa dan Desain ITB (Institut Teknologi Bandung). Asmudjo dikenal sebagai seniman, kurator, dan pengajar.

Asmudjo berperan aktif sebagai kurator dalam berbagai pameran, antara lain: *Yogyakarta Biennial VI*, di Taman Budaya Yogyakarta (1999); *Wood & Good: Kriya Kayu Kontemporer Indonesia* di Ciputra Artpreneur Center (2014); *Indonesian Contemporary Fiber Art #1: Mapping* di Art One Gallery (2012); *Trienal Seni Patung Indonesia #2: Versi* di Galeri Nasional Indonesia (2014). Asmudjo terlibat sebagai kurator dalam proyek *Lost Verses: Akal tak Sekali Datang, Runding tak Sekali Tiba* di Paviliun Indonesia pada Venice Biennale ke-58 (2019).

Asmudjo merupakan salah satu inisiator *Jakarta Contemporary Ceramic Biennale* pada tahun 2009. Ia juga berperan sebagai juri *Bandung Contemporary Art Award Assemblage* (BaCAA) tahun 2019.

Asmudjo Jono Irianto finished his bachelor's and master's degree in the Faculty of Fine Art and Design ITB (Bandung Institute of Technology). Asmudjo is well-known as an artist, curator, and lecturer.

Asmudjo actively acts as a curator in several exhibitions, including: *Yogyakarta Biennial VI*, at Taman Budaya Yogyakarta (1999); *Wood & Good: Kriya Kayu Kontemporer Indonesia* at Ciputra Artpreneur Center (2014); *Indonesian Contemporary Fiber Art #1: Mapping* at Art One Gallery (2012); *Trienal Seni Patung Indonesia #2: Versi* at the National Gallery of Indonesia (2014). Asmudjo was involved as a curator in *Lost Verses: Akal tak Sekali Datang, Runding tak Sekali Tiba* at the Indonesian Pavilion in the 58th Venice Biennale (2019).

Asmudjo was one of the initiators of the *Jakarta Contemporary Ceramic Biennale* in 2009. He also serves as a jury for the 2019 *Bandung Contemporary Art Award Assemblage* (BaCAA).

Srisasanti Gallery

Srisasanti Gallery didirikan oleh ST. Eddy Prakoso pada tahun 1994 sebagai galeri seni dengan tujuan “Initiate Global Appreciation” dengan secara konsisten mendukung dan menampilkan seniman-seniman yang menarik.

Galeri menitikberatkan kegiatannya pada presentasi seniman dan pengembangan seniman muda yang baru muncul melalui program in-house-nya. Srisasanti Gallery terus berpartisipasi dalam berbagai pameran seni internasional dan menginisiasi program kerjasama dengan galeri dan institusi mitra dari seluruh dunia.

Srisasanti Gallery juga sering mengadakan berbagai program non-pameran seperti penerbitan buku, residensi artis, artist talk, dan workshop kreatif. Galeri ini mewakili dan telah berkolaborasi dengan banyak seniman ternama dari kancah seni kontemporer.

Selain itu, Srisasanti Gallery juga bekerjasama dengan seniman-seniman muda berbakat melalui program manajemen seni. Galeri ini bekerja berdampingan dengan seniman dalam perspektif jangka panjang; meningkatkan portofolio seniman dengan memberikan kesempatan yang berkesinambungan agar karya dan idenya dapat dihadirkan dalam format pameran dan non-pameran.

Srisasanti Gallery was founded by ST. Eddy Prakoso in 1994 as an art gallery with the aim to “Initiate Global Appreciation” by consistently supporting and showcasing exciting artists.

The gallery focuses its attention on the presentation of established artists and the development of emerging young artists through its in-house programs. Srisasanti Gallery continuously participates in various international art fairs and initiates collaborative programs with partner galleries and institutions from around the world.

Srisasanti Gallery also often holds various non-exhibition programs such as book publishing, artist residency, artist talks, and creative workshops. The gallery represents and has collaborated with numerous household names of the contemporary art scene.

Moreover, Srisasanti Gallery also partners with talented emerging artists through a mutually beneficial art management program. The gallery works side by side with artists from a long-term perspective; enhancing the artists’ portfolio by providing continuous opportunities to have their works and ideas presented in both exhibition and non-exhibition format.

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