



WIB

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GALLERY FOREWORD

The main idea behind the gallery's first exhibition in Bali this time is to imagine what would come up if we think about the word "(art) works in Bali". In the case of the development of visual art and the art scene specifically around the triangle of Jakarta, Bandung, Yogyakarta, or even abroad, it can be hard to 'identify' or at least imagine how artworks in that respective place would look. Given this, we can only speculate on each characteristic. Nonetheless, there is no specific uniformity in the visual appearance of artworks in the aforementioned location. Here, a presumption or stereotype can be found for artwork in Bali in the eyes of the people that do not live there, where they can often be limited to Balinese artworks that depict cultural, social, and religious aspects of life in Bali.

WIB, the abbreviation for *Works in Bali* as the title of this exhibition itself is doublespeak that intends to play with the (Indonesian) audience's perception of its more general use, namely the abbreviation for the time zone *Waktu Indonesia Barat* (West Indonesia Time), which differs from Bali's time

zone as the location of this exhibition which is included in *Waktu Indonesia Tengah* (Central Indonesia Time). To say that the title of this exhibition can lead to misdirection and misunderstanding is a perfect embodiment of the modest theme we are trying to offer this time.

Rather than 'redefining' or 'contesting' the art and/or the art scene in Bali, this exhibition aims to provide an alternate point of view that hopefully can stimulate and open up new discussions towards (art)works in Bali. The participating artists in this exhibition are those who have worked together with us before and we have trusted them in showing their respective diverse artistic tendencies for this exhibition. Lastly, we would like to express our gratitude towards the participating artists, Wahyudin as the writer for this exhibition, the gallery team, and Titik Dua for their support in this exhibition.

Srisasanti Gallery



WIB

COME THROUGH THE EXHIBITION

“The old question
must therefore
be asked
anew:

What is
an artwork?”

- Boris Groys



Philip Guston in his studio. Photo by Rudy Burckhardt, circa 1960

After observing the creative process of the painter Philip Guston (1913-1980) in his studio, Maverick Road Studio, Woodstock, New York—composer John Cage (1912-1992) expressed his wisdom which was trusted by Philip Guston—as well as by leading artists of the next generation, for example, Chris Ofili (b. 1968), exponent of Young British Artists—as a kind of inner enlightenment that opens up many possibilities for artists to be creative, instead of liberating them from fear, the past, enemies, friends, influences, ideas, the world of fine arts, and even themselves.

However, this has intrigued many art enthusiasts, including the Dublin-based artist and critic, James Merrigan (b. 1976), who reviews this wisdom in his essay, *To Be: A Painter*, online at smallnight.org (13 January 2022), instead of coming out of John Cage's mouth, that wisdom—with an opening sentence that seems like a piece of biblical evidence—flows from Philip Guston's own mouth as follows:

“I believe it was John Cage who once told me, ‘When you start working, everybody is in your studio—the past, your friends, enemies, the art world, and above all, your own ideas—all are there. But as you continue painting, they start leaving, one by one, and you are left completely alone. Then, if you’re lucky, even you leave.’”

That wisdom too—minus the sacred-sounding opening words—is quoted by American poet, critic, and art historian, Barry Schwabsky (b. 1957) in his book, *The Observer Effect: On Contemporary Painting* (2020). From there I know, that the wisdom is viewed—of course with the eyes of Barry Schwabsky, who believes that wisdom is Philip Guston's personal reflection—as still relevant to the creativity of today's artists. The proof, says Barry Schwabsky, “he was re-voiced to me recently by an artist who is so passionate about the privacy of his studio—Chris Ofili.”

However, I have to say right away that Chris Ofili, winner of the 1998 Turner Prize, who wants to achieve solitude above the solitude of his studio, is also different from the leading artist from the Land of Sakura, Takashi Murakami (b. 1962). In her best-selling book, *Seven Days in the Art World* (2008), cultural sociologist Sarah Thornton (b. 1965), reveals that Takashi Murakami's studio, Hiropon Factory (now, Kaikai Kiki Co. Ltd), in Tokyo was a giant endeavor to outperform The Factory, Andy Warhol's studio, in New York. That's why, says Sarah Thornton, "Murakami's studio is not just a place to create works of art, but also a stage to express his artistic intentions—and a platform for negotiations with curators and art dealers."

Takashi Murakami Studio



Exhibition view for Daniel Turner
works in White Cube
Bermondsey, 2012

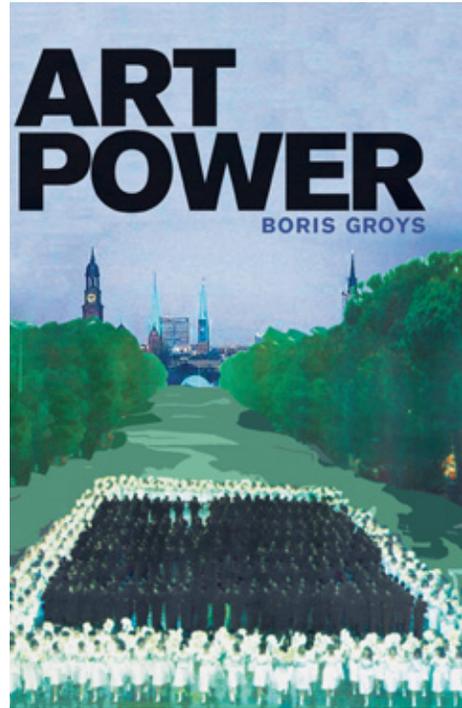


Despite these differences, Chris Ofili, Takashi Murakami, and other artists under the sky anywhere, including in Indonesia, still need another place that allows an object in their studio to become a work of art—not just an object with the potential for a work of art. It is an exhibition space—whatever the name is—a legitimate place for works of art to gain existential understanding, critical acknowledgment, and public appreciation, especially in the form of financial value (money), social value (power), and intrinsic value (beauty), to use terms Michael Findlay (b. 1945), Head of the Department of Modern and Impressionist Art (1984-1992) Christie's auction house, in his famous book, *The Value of Art* (2012).

With that in mind, let me articulate it with the statement of the Russian critic and philosopher Boris Groys (b. 1947) in his famous book, *Art Power* (2008), as well as revealing the answer—to be precise, the answer of today’s artists—to the question quoted at the beginning of this paper, as follows:

Art Power by Boris Groys

“The old question must therefore be asked anew: What is an artwork? The answer that present-day art practices offer to this question is straightforward: the artwork is an exhibited object. The object that is not exhibited is not an artwork but merely an object that has the potential to be exhibited as an artwork. Not by chance do we speak of art today as ‘contemporary art.’ It is art that must currently be exhibited in order to be considered art at all.”



We, of course, may agree, may disagree, with this opinion. Whatever our opinion is, I feel the need to relate it, especially regarding artwork, to the explanation of the American author Austin Kleon (b. 1983) in his book, *Show Your Work!* (2014) below:

“When a painter talks about a ‘work’—it can mean two things: artwork that has been finished, framed, and displayed on the gallery wall; and art work, daily processes in his studio: seeking inspiration, fishing for ideas, painting on canvas and so on. In English, painting is both a noun and a verb. As with all types of work, there is a difference between the process of painting and the result of that process.”

In my opinion, this explanation not only clarifies Boris Groys’ previous opinion but is also relevant to the intention of this exhibition through the title *Works in Bali (WIB)* which means artworks and/or works of art in Bali.

With that, according to the description of Srisasanti Gallery, *WIB* seeks to present to the public the artworks as a representation of the aesthetic development and latest artistic achievements of the participating artists at the exhibition. For this initiative, the exhibition wants to position itself as a comparative perspective for art lovers in Bali on the value (financial, social, and intrinsic) of the works of the artists who mostly live and work in Java (Bandung, Jakarta, Yogyakarta) and abroad (the Philippines and France).

That is why, the abbreviation for the title of this exhibition: *WIB*, reads or gives the impression of a kind of doublespeak about the time zone, to be exact *Waktu Indonesia Barat* (West Indonesia Time)



Indonesia time zone map

that applies to Java—which is different from the Bali time zone which is included in WITA or *Waktu Indonesia Tengah* (Central Indonesia Time)—as the location where the majority of the participating artists live.

So Bali that is imagined here, especially from the title of this exhibition, is not the subject of imagery (portraits, nature-objects, landscapes, or Balinese history) and the root of questions (ideology, politics, economics, social, culture, or defense and security of Bali) that must be met by the participants of *WIB*. Instead, Bali—Ubud, to be precise, Titik Dua—is the chosen place that allows the artists-participants of this exhibition to show works of art according to their aesthetic tendencies and artistic tastes these days—as we can see for ourselves—on, among other things, impressionism, expressionism, pop surrealism, decorativism, and realism with the media

of painting and photography, take the terms and descriptions of prominent New York author Susan Sontag (1933-2004) in her legendary book, *Against Interpretation* (1966), “model of picture ” (a work of art as a representation of reality without critical, moralistic, or meaningful intentions) and a “model of statement” (a work of art as a statement of reality with critical, moralistic, or meaningful intentions).

In other words, *WIB* is an external reinforcement that enables the works of the artists and the participants to be seen in Titik Dua, Ubud, Bali. In other words, which may be wiser, *WIB* and the works in it can only be performed thanks to the cooperative behavior of the participating artists, Srisasanti Gallery, and Titik Dua.

Up to that point, in order not to precede the viewer in impressions and judgments, let me share this “experiential key” by Simon Morley. From his best-selling book, *Seven Keys to Modern Art* (2019), I learned that the “experiential key” is one of the seven keys that enable us to find the “meaning” of works of art. On page 11, the assistant professor at the College of Arts, Dankook University, South Korea, explains the “key experience” as follows:

“The main concern here is how a work can communicate across time, place and culture, touching on basic affective and psychological realities. There are two aspects to this key. One is subjective and phenomenological, focusing on how a viewer directly responds to the stimulus of the work as a multisensory experience. The second analyses these responses by drawing on research into the psychology of perception and the neurobiological foundations of perception, imagination and creativity. Social conditioning greatly affects the ways in which we respond to art, determining the meanings we attribute to the experience, and the brain functions in tandem with the body and the surrounding environment to generate the specific experiences that are derived from the encounter with an artwork.”



I am sure Mr. Morley would be pleased to lend us the “experiential key”—at least as a key of comparison for the other keys of the audiences—to understand and enjoy comprehensively in the most relaxed tempo all the works in the *Works in Bali* exhibition—as well as other works of art wherever we are.

Kediri, 13 October 2022
WAHYUDIN





ARTWORKS

Abenk Alter
Addy Debil
Alfredo Esquillo Jr.
Andre Yoga
Atreyu Moniaga
Darbotz
Dede Cipon
Fandi Angga Saputra
Hudan Seltan
Riono Tanggul
Taher Jaoui
Wimo Ambala Bayang
Yudha Kusuma Putera



Abenk Alter

One Blue and the Movement of Red
2022

Acrylic on canvas
120 x 90 cm



Abenk Alter

The Non Black and White Game
2022
Acrylic on canvas
120 x 90 cm



Addy Debil

Cry It Out
2022

Acrylic on canvas
120 x 90 cm

Addy Debil

Dance It Out

2022

Acrylic on canvas

120 x 90 cm





Addy Debil

Walk It Out

2022

Acrylic on canvas

90 x 120 cm



Alfredo Esquillo Jr.

Transition

2022

Oil on sawdust canvas

121,92 x 91,44 cm



Andre Yoga

The Joy of Distortion 1

2022

Acrylic on canvas

150 x 150 cm



Atreyu Moniaga

Eternal Rest

2022

Watercolor on paper

60 x 40 cm



Atreyu Moniaga

Midnight Single Argument

2022

Watercolor on paper

40 x 60 cm

Atreyu Moniaga

Greedy Wishes

2022

Watercolor on paper

40 x 60 cm



Atreyu Moniaga

The Wrath of Heat

2022

Watercolor on paper

60 x 40 cm

Darbotz

Bricks on the Wall #1

2022

Acrylic and spray paint on canvas

165 x 35 cm



Darbotz

Bricks on the Wall #2
2022

Acrylic and spray paint on canvas
165 x 35 cm





Dede Cipon

MENTAL TRANSMUTATION

2022

Pen, marker, ink, and acrylic on stained paper

59,4 x 42 cm

Dede Cipon

SPACETIME: TRANSCENDENCE

2022

Pen, marker, ink, and acrylic on stained paper

59,4 x 42 cm





Fandi Angga Saputra

Between Coconut Tree

2022

Acrylic on canvas

160 x 120 cm



Fandi Angga Saputra

Nira
2022
Watercolor on paper
29,7 x 21 cm



Hudan Seltan

Every Boring Morning
2022

Acrylic on canvas
120 x 90 cm

Hudan Seltan

Things That Are Repeated

2022

Acrylic on canvas

120 x 90 cm





Riono Tanggul

Essentially Posed

2022

Acrylic on canvas

D-120 cm



Riono Tanggul

Share in Two

2022

Acrylic on canvas

120 x 100 cm

Taher Jaoui

Blue Sunset

2022

Mixed media on canvas

140 x 140 cm





Taher Jaoui

Bozo I

2022

Mixed media on canvas

140 x 140 cm



Wimo Ambala Bayang

Membuat Garis Lurus di Atas Gurun (Homage to Baldessari)
2018

Archival inkjet print on photography paper mounted on aluminium
80 x 141 cm (Edition of 1/3 + 1 AP)



Wimo Ambala Bayang

Toy Soldiers (Faraway So Close)
2017

Archival inkjet print on photography
paper mounted on aluminium
80 x 112 cm (Edition of 2/3 + 1 AP)

Wimo Ambala Bayang

Untitled
2018

Archival inkjet print on photography
paper mounted on aluminium
80 x 112 cm (Edition of 1/3 + 1 AP)





Yudha Kusuma Putera

Made In Indonesia

2020

Archival inkjet print on photography paper mounted on aluminum

51 x 75 cm (Edition of 1/3 + 1 AP)



Yudha Kusuma Putera

Don't Be Sad

2020

Archival inkjet print on photography paper mounted on aluminum
51 x 45 cm (Edition of 1/3 + 1 AP)

Works I

ARTISTS PROFILE

Abenk Alter

There is no intentional element in finding naive visual characters in Abenk Alter's (b. 1985) drawings. His visual character automatically appears when he is continuing his line. The visual characters in his work take patterns from objective reality such as everyday objects, humans, animals, and plants. Abenk deforms the shape of the object with the intensity of a firm line, then breaks it down into geometric shapes.

Addy Debil

Bandung-based artist Addy Debil (b.1993) is widely known as a street artist, where his signature characters can often be seen in the doodles and murals he made on the city walls with his uniquely approachable visual style, he fluidly navigates through various art scenes, while constantly pursuing the exploration of mediums. His works mainly depict utopian, cheerful imagery of the world with rich figures and characters, presenting the very essence of freedom that can only be found in children's imagination or a dream. He feels that the visual portrayal of childlike drawings will further signify the vision of harmony and purity, quite like how children see the world.

Alfredo Esquillo Jr.

Filipino artist Alfredo Esquillo Jr.'s (b.1972) illustrious career in the art scene includes dozens of major shows, numerous awards,

and participation in prestigious residency programs. Equipped with a remarkable technical virtuosity in oil painting and a continuing drive to experiment with his medium, his works have been avidly received in contemporary art. Esquillo delves into the periphery through the folk religion, the pre-colonial indigenous, and the fresh visual language of the young. He is known for his unique ability to profoundly combine imagery endowed with compelling realities and deep historical implications. He has brought in the idea of reinforcing deeper political and social bearings through combinations of images. He prompts his audiences for a self-reflection that recognizes the significance of human agency and spiritual discernment.

Andre Yoga

Painter and illustrator, Andre Yoga (b. 1994) take observations from his everyday life—both the mundane and extraordinary—and translates them into his paintings: modern-day mythologies with unexpected twists and turns. His works often contain criticism of society and depict stories of social issues, culture, and current events.

Atreyu Moniaga

Atreyu Moniaga (b. 1988) works are mostly known to be mysterious yet sentimental, drawn from his personal feeling and emotion. He created a world filled with magical creatures, drawing inspiration from dark and surreal fantasy, infused with a little bit of creepiness.

His work draws on the fundamental themes around love and hate, happiness and grief, desire and apathy, to question the conception around oneself and memory. Visualizing fantasy through his surrealistic works, he invites viewers to imagine and dream.

Darbotz

Darbotz loves Jakarta very much. For him, the traffic jam, the chaos, and the hecticness of Jakarta must be faced by him every day. Darbotz found an alter ego that also reflects the situation of the city that he faces every day. That situation brings out the visual character of his work, the *cumi* (squid) monster, a character he describes as his alter ego in facing the hard city. Unlike graffiti which shows your street name with typography, he explored how to make an identity without using any typography. He began to make his character on the street in 2004, where the character itself always evolves, like the dynamic of urban society.

Dede Cipun

Dede Cipun (b. 1995) is an artist based in Yogyakarta, Indonesia. His fascination with life mysteries, which he calls “The Flow of Cosmos”, lies at the core of his works. Interested in various mystical, philosophical, & scientific subjects, he sought to learn, interpret, and express their beauty through his works. Currently, his work forms consist of drawing, painting, print, and some formats of digital work.

Fandi Angga Saputra

Fandi Angga Saputra (b. 1996) lives and works in Yogyakarta, Indonesia. The surrealist paintings of Fandi are deeply inspired by his childhood memories, where he lived around nature. Nowadays, activities like exploring the environment, walking on the grass under

shady trees, and recognizing various plants and animals are hard to do. As time goes by, increasing industrial development, lack of green space, modern life, and destruction of nature made those memories fade. Fandi is fascinated by the beauty of the natural world. Fandi likes to observe his surroundings; the people, the plants, and the animals, then transform them into various unique objects or figures to create harmony in his painting.

Hudan Seltan

Hudan Seltan (b. 2000) investigates the youth casual culture as the idea of creating his works, such as their style in public spaces, relationships, and friendships, to the anxieties they experienced when they are growing up. He uses visual fragments that represent today's spirit, such as clothing styles, technology, and young people's attitudes in dealing with their daily lives.

Riono Tanggul

Riono Tanggul (b. 1984) is an artist living in Yogyakarta. His works use design principles as a language to communicate his imagination. Using a variety of visual clues from various sources, he combines them to formulate the desired form that conveys his thoughts. He believes his role as an artist today is to represent what already exists in the world through his work as a platform to open up different perspectives. Riono Tanggul has been involved in various group exhibitions and art projects in Indonesia and abroad. He is also one of the founding members of Ace House Collective, an artist collective founded in 2011 in Yogyakarta that is engaged in youth—pop culture that emphasizes exploratory approaches, both in theory and practice, conceptually and contextually, as well as discovering new possibilities in visual perspective.

Taher Jaoui

Taher Jaoui (b. 1978) creates captivating and labor-intensive work that consists of rich assemblages of layered forms, vibrant colors, expressive gestures, mathematical signs, and formulas. Layering pastels, oils, and acrylics, the artist accents the richness of his work by constructing a raw texture that directly captures the physical energy put into each piece serving as a channel to convey his thoughts, emotions, and visions, the artistic practice is Jaoui's source of confidence and peace, while the finished work becomes a documentation of the process of achieving those feelings.

Wimo Ambala Bayang

Wimo Ambala Bayang (b. 1976) is a visual artist and pioneer in experimental photography and video art in Indonesia. He graduated in Photography from the Indonesian Art Institute in Yogyakarta. In 2002 he co-founded MES 56, an artist collective exploring photography at the intersection with other disciplines, where he continues to be an active member, a space that now runs as a non-profit institution and community. In his artistic practice, he shifts between photography, video, and object-making to address and challenge the dialectics of reality and illusion, comprehension and experience, or presence and absence in image-making by always redefining the meaning of objects through multiple and uncanny visual perspectives. Using participatory approaches, staged photography, digital montage, or street snapshots, he often creates fictitious settings where ready-made, designed objects, or outdoor bodies become the central elements, performing and shaping new subjectivities and ways of being perceived. Inspired by conceptual art reasoning and shifting art predicaments in the regions at the change of the millennium, Ambala tries to broaden

the epistemological premises of photography as image-making, while constantly playing with its multifarious possibilities and media intersections. In 2004, Ambala founded Video Battle, an online video compilation produced and distributed independently, currently activated by a new generation of video makers.

Yudha Kusuma Putera

Yudha Kusuma Putera or 'Fehung' (b. 1987) is a multi-disciplinary artist, who mainly uses photography as his medium. He lives and works in Yogyakarta, Indonesia, and graduated from the Indonesia Institute of the Arts in 2012, majoring in Photography. He frequently makes collaborative works, starting by offering an idea to participants or collaborators to be discussed and open to negotiation, to create photography-based works. This negotiation process has changed and formed the final of his works from the initial idea. For the past few years, Fehung consistently uses this participatory and performative method and approach that emphasizes the participant's embodied experience. He is interested in exploring the intimacy and closeness of human relations such as living space, neighbors, children, and family. For him, the process of negotiating and building conversations is an important process besides the work of photography itself.

WRITER PROFILE

Wahyudin

WAHYUDIN, writer and curator of fine arts—lives in Yogyakarta. He was born in Manado, North Sulawesi, June 2, 1973. His last education was at the Anthropology Program, Postgraduate at Gadjah Mada University Yogyakarta (1999). He wrote book reviews, cultural essays and art reviews for a number of offline and online mass media (Kompas, Koran Tempo, Sindo, Media Indonesia, Jawa Pos, Suara Merdeka, Visual Art, Sarasvati, Art Republik Singapore, panajournal.com, indoartnow.com, and basabasi.com), catalogs, and art books.

He has handled approximately 100 fine art exhibitions, both solo exhibitions and joint exhibitions, at home and abroad since 2004. He is the curator of the Pre-Summit Event Bali Biennale 2005 in Malang and Yogyakarta, International Literary Biennale Salihara, Jakarta (2009), Biennale Jogja X, Yogyakarta (2009), Sapiens Free (OHD Museum Magelang, 2016), Linkage 20th Anniversary of OHD Museum (with Suwarno Wisetrotomo—OHD Museum Magelang, 2017), Biennale Jawa Tengah #2, Semarang (with Djuli Djatiprambudi—2018), and The Gift (OHD Museum Magelang, 2019). In April 2019, he initiated, organized (with Museum Dan Tanah Liat and Sicincin Indonesia Contemporary Art), and hosted 14 art exhibitions *Delapan Puluh nan Ampuh* to celebrate the 80th birthday of collector Oei Hong Djien, in Yogyakarta and Magelang.

In October 2019, he initiated, organized (with Sicincin Indonesia Contemporary Art and Museum dan Tanah Liat), and hosted 7 *Greng* art exhibitions as a celebration of 100 Years of *Widayat* in Yogyakarta. He won First Place in the Jakarta Arts Council's Art Criticism Contest (Rupa) in 2005. His published art books are *Bergerak dari Pinggir* (2018), *Omong Kosong di Rumah Seni Cemeti* (2019), and *Bertandang ke Galeri* (2020). All three are published by the publisher BASABASI Yogyakarta.

GALLERY PROFILE

Srisasanti Gallery

Srisasanti Gallery is an art gallery founded in 1994 by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

The gallery dedicates its efforts to supporting artists' career development by consistently initiating various distinguished exhibitions and non-exhibitions programs. Apart from presenting a dynamic range of programs each year, Srisasanti Gallery also actively participates and presents its artists at international art fairs. The gallery has represented and worked together with renowned artists from the contemporary art scene, such as Alfredo Esquillo Jr. (b.1972), Entang Wiharso (b.1967), and Heri Dono (b.1960).

A part of Srisasanti Syndicate group, through its management and representation programs, the group represents and assists its artist with a long-term perspective to help enrich their portfolio and further their artistic development.

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Emmanuel St. Eddy Prakoso

All Participating Artists

Wahyudin

Kemal Ezedine

Army Fahri Firmansyah

Yohanes Acruse Margo N.

Srisasanti Gallery Team

Titik Dua

Supported by

SRISASANTI
SYNDICATE

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FOUNDATION



8°31'40"S 115°16'14"E