



KETUT SUSENA  
HANTA GUNA

**PAINTING EXHIBITION**

**KETUT SUSENA**

**HANTA GUNA**

**GALERI HADIPRANA**

**MITRA HADIPRANA**

Jl. Kemang Raya 30, Kemang, Jakarta 12730

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**FOREWORD**  
**HEAD OF**  
**GALERI**  
**HADIPRANA**  

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**MITRA**  
**HADIPRANA**

**T**ogether with the sacred day, on the occasion of the 52nd Indonesia Anniversary of Independence on last August 17th 1997, Galeri Hadiprana has moved to the new place, in Mitra Hadiprana, Jl. Kemang No. 30 Jakarta Selatan.

In merry opening ceremony, Galeri Hadiprana which been established since 1962, has moved to the new building, with a new program to fill the independence by creating art and craft which uniquely created, different from the others.

These last few years, maybe Galeri Hadiprana is not very active in organizing exhibition, but it doesn't mean that Galeri Hadiprana has lost its art spirit, or the togetherness with the artist is not there anymore. With the establishment of an Artwork Division in PT Grahacipta Hadiprana, the co-operation with the artists is even greater. There are so many artists have been participated, and many more new artists have been found, we give the support to express their creation in Art or Artwork. Hand in hand we build a better future, not only for the sake of prosperity, but also the value of art, which well know not only domestically, but internationally.

From our new place in Mitra Hadiprana, we hope that Galeri Hadiprana would start again the efforts to support the tallented young artist. Ketut Susena and I Made Hantaguna with their high spirit. They have very well prepared their paintings to exhibit them to the public. We all could enjoy and experience their fully nuance which are going to bring us to the limitless world.

We would thank both artist who have exhibited their paintings in Galeri Hadiprana at Mitra Hadiprana. We wish that this special event could lead to another events with art works which not less special by other artists.

Thank you.

**Ir. Puri Hadiprana Surjaudaja**  
March 1998

**FOREWORD  
OF INDONESIA  
ART UNIVERSITY  
(STSI)  
DENPASAR**

**I**n the name of Civitas Academica Indonesia Art University (STSI) Denpasar, I am very happy with the painting exhibition by I Made Hanta Guna and Ketut Susena in Mitra Galeri Hadiprana - Jakarta. This exhibition which is going to perform 25 paintings and initiated by Mr. Hendra Hadiprana the owner of this Gallery, in order to rise public appreciation to the establishment of the art of painting lately. This exhibition is also meant to rise a dialog of fine arts Indonesia, which at the end could inspire the new creations.

Ketut Susena is a student at STSI Denpasar who has a quite high talent in creating abstract expressionist paintings, with very bright ideas. Also I Made Hanta Guna, has a similar style, but his source of inspiration was focused on ancient Balinese culture. Both have the courage to seek their own identify and also to enrich the art of painting in Bali.

After all, I am looking forward to this exhibition, and thank to Mr. Hendra Hadiprana for his effort to give the place for these two artists.

Head of STSI Denpasar

**Prof. Dr. I Made Bandem**

**THE  
EMOTIONALITY  
KETUT SUSENA  
AND THE  
BALANCE OF  
HANTA GUNA**

*by :*  
*Agus Dermawan T*  
*Art Observer*

In the middle of the opening ceremony at Philip Morris Indonesian Art Awards 1997 in Graha Lukisan Jakarta, August Parengkuan, one of the Kompas daily newspaper director, was amazed.

"Amazing, why Indonesian art of painting now comes to a tendency of being confusing and muddled, with very depressive, or even frustative themes? Isn't there any side of Indonesia which is soft and enjoyable?" he asked.

He commented that when he was talking to tens abstractionistics staffs (abstract paintings which still have form impression which been abstracted). Those paintings show a tendency of chaos, pathos, complain, protest, sickness and moaning.

And all was performed in expressionist form with its vibrasi vitae spirit. A form which create an emotional footprint obviously and enthusiastically.

For examples, the paintings created by Jerry Padank, Marti Agam Sitepu, Petra Benny Suharso, Daniel Adenis, Budi AZ, Mustofa Zaim and Hayatuddin. Those Hectic paintings were meant to be the object of reflection and research. Them and others.

The more interesting thing than that is the reality, that the most artist who did it are young artists from Bali. At least that was the comment after the exhibition of Philip Morris, which it was lean on to some observer only. According to the observation, there are so many Balinese artists who are on the abstractionism-expressive line like that. Even though they don't live in the same city. There are some in Bandung. Others were in Yogyakarta and Jakarta. Even the ones who live in Bali was scattered in Denpasar, Ubud, Klungkung, Silekarang, Tabanan, Negara, Karangasem. But they all have the same tendency. Like these names : Turis Mahendra, Wayan Sika, Nyoman Sukari, Mangku Mahendra, Putu Sutawijaya, Made Sumadiyasa, Wayan Sunadi, Nyoman Sujana, Made Suta, Made Jirna, Made Sukadana, Made Ketut Taman, etc.

Yes, this is a phenomenon at the end of 20th century which need to be mused over.

**Ketut Susena Color Fluctuation**

One of them, and maybe one of the best, is Ketut Susena (28). The painter from STSI - Denpasar, choosed the expressive abstractionisism with fully conciousness. That means he's not just flowed by the trend. He clarified that the contents of his creations are not like the others and even not like the others and even not like the majority tendency.





Ketut Susena, *Defy The Nature*, 155 x 200, 1996

Left : Ketut Susena, *Sacrifice of Prosperity*, 123 x 116 cm, 1997



Ketut Susena, *I'll Hug till Sunset*, 1998



Ketut Susena, *Gairah Jiwa*, 1998



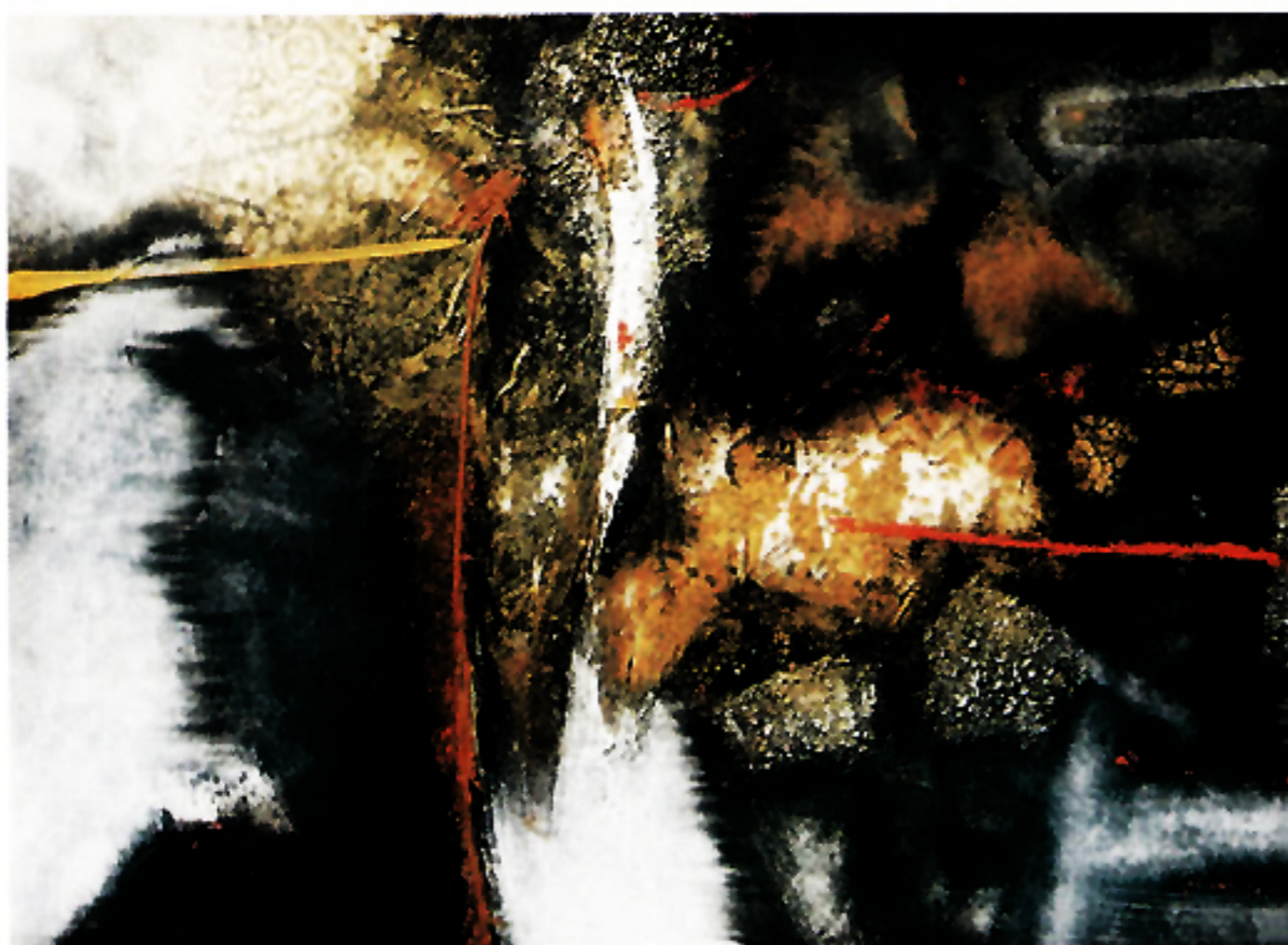


Ketut Susena, *Nude* Tanah Gajah Collection, 1993



Ketut Susena, Prof. Dr. I Md. Bandem Collection, 1995





I Made Hanta Guna, *Tradition Heritage Culture Memories II*, 110 x 150, 1997



I Made Hanta Guna,  
*Tradition Heritage Culture Memories*, 150 x 120, 1997

I Made Hanta Guna, *His Gift II*, 50 x 50 cm, 1997



I Made Hanta Guna, *His Greatness*, 80 x 100 cm, 1997

**SUSENA AND  
HANTA GUNA  
NEW FACES  
IN BALI**

*Abstraction  
by : Jean Couteau*

It's very interesting to see the role of art in modern Balinese culture. Literature? It's not heard unless poetry. Karawitan art? It's been standardized for tourism and government consumption. Only fine art which exist, and struggle. This phenomena could reach its own sociologic dimension : most of the Balinese urban painter have been out of their heritage tradition : neat drawing, neat arrangement and motive, narrative and collectively souled. They're "all" very hectic, line and draw colour in the canvas are unorderedly, no motive, not neatly done and not narrative. They've been by expressionistic demand.

· Expressionistic like what? Pollock , De Kooning and Rothko talk about "Structure", which is a colour wave and form unconscious movement. By referring to Freud ideas and surrealist group, they have re-newed the abstraction and even create a new configuration. Could Balinese contemporary painters, without Freud and Breton, keep their natural rhythm and religion, expressing "something" strong in a freedom on movement. Ketut Susena (28) and Hanta Guna (24), both are students in STSI - Denpasar, have answered the challenge in Galeri Hadiprana - Jakarta, in their exhibition.

**KETUT SUSENA**

His paintings are pure abstract. His colour lines which daringly contrast, is no other logic than pure 'formal'. A formality full of freedom and unpredictable. different from other painters on his generation, we cannot see any Barong or Rangda teeth even just tried to insert a meaning in the corner - their narrative expression. What's been seen were sudden senses, accidentally met wave lines and sprayed of contrasting colour. There's a red trickle here, a paint of yellow-wash brown there and a tear of blue and white, which all appear from the depth of the picture and creates circles of yellow-red-blue which attack the eyes - or oppositely drawn to all direction in an 'accident' colour and form. Susena's paintings are 'standing out' as, sharp as his eyes.

To be noted, at the beginning Susena's art is not established in a free atmosphere, but in the middle of restraints, is a thing that he struggle for.

For himself, his pictures content at natural elements : in the colour texture and lines appear elements : in the colour texture and lines appear elements which remind us to the real natural elements : plants, water flow, etc. But in writer eyes it's got to be deeply involved to understand Susena sense of art. There are two things that most attractive : movement image from his painting structure and a life image from his colour composition.

For the first, it reflects the strength of the artist emotion, dragging us out of the picture, which therefore could understand the meaning. As if we're witnessing the born process of utpeti - stitti - pralina cycle, life and death in Hindu phylosophy. A process which is going to give a private conotation : Susena is strong enough to create free symbols. Utpeti - stitti - pralina that he has shown in his painting is not pure phylosophy, but something that he could feel it in his painting movement. With an amazingly seriousness and energy intensity he's got.

The second, in the case of colour, maybe it's just an accident or unconsciously happened if Susena most favorite colours are the strongest symbolized colours which are : Yellow, Red, Dark Blue, which also the colours of Balinese religius symbolism : Siwa, brahmana, Wisnu.

Maybe the most interesting in Susena's art works is his ability to conclude in a very personal way, with an amzing freedom, form and colour which is his culture heritage. Therefore he enters the art modernism with a very strong base. As he's still a young artist, maybe his creative path would be longer and open.

### **MADE HANTA GUNA**

Even he also refers to the abstraction / expressionism trend which attack Bali, his paintings show a strong control for his creative process. The action painting sides that he's been using are limited to the certain moment and element from his pictures, which generally used as a 'technique' to create representative / decorative forms and have a clear symbolized / figurative refference.

Most of those forms were borrowed from weaving art and Balinese ancient clothes, which all of them has a clear philosophic Hinduism symbol. But the percentage of 'massage' elements and 'no massage' elements are different from one painting to another. When we see Hanta Guna's painting, that would remind us to European informal art, the post World War II, where "figurative control" are also a background for the artist abstractionist creativity performance.

Hanta Guna didn't take a direct symbolism right from the clothes, but from his personal experience. He's just joined the art of painting in STSI, therefore he's not a direct heir, but a practitioner from a Balinese traditional form. What he presents is not a direct Balinese symbolism and alive from the clothes, but a visual reflection to those symbols. His art is a reflection maybe under Nyoman Erawan influence to a Balinese glorious culture. He admires that tradition, and he presents the admiration in his modern visual language. Pesimistically he said: what he presents and admires are what he shows as something damage and torn.

Actually it's a quite interesting presentation : torn of clothes arranged neatly but unorderly in a canvas dominated by brown, ocher and dark red senses, which are a very common colour in Balinese tradition. The composition is not a pure abstract : the remain of figurative object, in this case is a cloth, which been a focus element around the picture in the canvas.

The most outstanding thing in his creation is his aesthetic capability. His progress in the future would depend on his ability to renew the visual symbols which he's been digging for in clothes motives.

A creative power for a Susena, an aesthetic symbolism for a Hanta Guna : Balinese abstraction struggle with endless problems. And they're fine.



## I KETUT SUSENA

Born in West Yeh Embang, Jembrana, Negara, Bali, on February 14th 1969.

Study the art of painting in STSI (Indonesia Art College) Denpasar, Bali.

He has often taken part painting, exhibitions :

1989 : at Art Centre, Denpasar, with the Art High School, Denpasar.

1993 : Joint Exhibition is Mc. Donald, Kuta.

- 1995 : Joint Exhibition with "Gelis" group in Ubud. This exhibition was in occasion of the 2nd anniversary Kamasra STSI in Denpasar and Classical Painting Museum Nyoman Gunarsa - Klungkung.
- 1995 : Kamasra Exhibition in the occasion of Balinese Party of Art XVII in STSI Denpasar.
- 1996 : Joint Exhibition "Tiga Kota" in Jakarta.
- 1996 : Joint Exhibition in Sumarja Gallery, ITB
- 1996 : 3rd Kamasra STSI Anniversary Exhibition in Denpasar
- 1997 : His painting's has been awarded as a finalist in Philip Morris Indonesia Art award IV, and are exhibited in ARMA (Agung Rai Museum of Art) Ubud and Graha Lukisan Museum, Jakarta.
- 1997 : Exhibition "Enthusiasm & Balance" in Mitra Hadiprana Gallery - Jakarta together, with I Made Hanta Guna.

### AWARDS :

- 1981 : Appreciation Award at Sand Statue Contest Bali.
- 1982 : 3rd Price Statue Contest Jakarta.
- 1995 : Kamasra Prize, for best art work in STSI - Denpasar.
- 1997 : The Best Skecth in STSI - Denpasar.
- 1997 : Nominator National Painting Contest Philip Morris Indonesia Art Awards IV.

### CONCEPTUAL WORK :

His social life, religion, culture, art and surrounding give a huge influence in his creation. And all of that mixed in his work with a background of a farmer life, and his work with a background of a farmer life, and also his art study from an academy. From there he creates his paintings.





## **I MADE HANTA GUNA**

Born in Denpasar, September 2nd 1973. Study art in STSI - Denpasar.

He also has often taken part in painting exhibitions :

1993 : Exhibition in Dies Natalis STSI

1993 : Fine Art Exhibition in the occasion of Paksiminas II at STSI, Denpasar.

- 1994 : Fine Art Exhibition to celebrate the 1st Anniversary of Kamasra.
- 1995 : Expo 95 Exhibition - Jakarta.
- 1995 : Joint Exhibition in Balinese Classic Painting Museum - Nyoman Gunarsa, Klungkung.
- 1995 : Joint Exhibition in the occasion of PKB the XVII
- 1995 : Joint Exhibition in the occasion of 2nd Anniversary of Kamasra.
- 1996 : Joint Exhibition 93 Generation Taman Budaya Art Centre - Denpasar
- 1996 : Celebration of Culture Exhibition in Alliance Francaise - Singapore.
- 1996 : Joint Exhibition with Group 15 in Sika Art Gallery, Ubud.
- 1997 : Joint Exhibition in Bali Cliff Hotel.
- 1997 : Exhibition "Enthusiasm and Balance" in Mitra Hadiprana Gallery - Jakarta, together with Ketut Susena.

### **CONSEPTUAL WORK :**

Ancient Balinese clothes were his inspiration in creating his paintings. Fabric / clothes artistic ornaments, meanings, functions and clothes symbols in religious ritual, are the source for his paintings.

## I MADE HANTA GUNA

| No.  | Ukuran       | Tahun | Judul                                  |
|------|--------------|-------|--|
| 1 H  | 70 x 70 cm   | 1997  | A Tribute to the Beautiful Queen       |
| 2 H  | 80 x 100 cm  | 1997  | His Greatness                          |
| 3 H  | 90 x 100 cm  | 1997  | His Gift                               |
| 4 H  | 80 x 100 cm  | 1998  | The Shadow Shades                      |
| 5 H  | 110 x 150 cm | 1997  | Tradition Heritage Culture memories II |
| 6 H  | 80 x 100 cm  | 1997  | Condemned Culture                      |
| 7 H  | 50 x 50 cm   | 1997  | His Gift II                            |
| 8 H  | 50 x 50 cm   | 1997  | Small World II                         |
| 9 H  | 150 x 120 cm | 1997  | Tradition Heritage Culture memories    |
| 10 H | 90 x 70 cm   | 1997  | Meteluan                               |
| 11 H | 50 x 50 cm   | 1997  | Small World I                          |
| 12 H | 95 x 105 cm  | 1997  | Wastra Bali Composition III            |

## KETUT SUSENA

| No.  | Ukuran       | Tahun | Judul                   |
|------|--------------|-------|-------------------------|
| 1 S  | 120 x 130 cm | 1997  | Descendent of Lift      |
| 2 S  | 100 x 90 cm  | 1998  | I'll Hug till Sunset    |
| 3 S  | 100 x 90 cm  | 1998  | Rice Terrace            |
| 4 S  | 100 x 90 cm  | 1998  | Valley of Panorama      |
| 5 S  | 123 x 116 cm | 1997  | Sacrifice of Prosperity |
| 6 S  | 130 x 120 cm | 1997  | Blue Spirit             |
| 7 S  | 155 x 200 cm | 1996  | Defy The Nature         |
| 8 S  | 132 x 145 cm | 1997  | Freshness Gate          |
| 9 S  | 100 x 140 cm | 1997  | Jungle                  |
| 10 S | 120 x 130 cm | 1997  | Valley of Purify        |
| 11 S | 150 x 110 cm | 1998  | Gairah Jiwa             |
| 12 S | 110 x 145 cm | 1997  | Nature Soul             |

**THANK  
STATEMENT**

Deepest thank to the Only God and also to :

- The Chairman of STSI - Denpasar Prof. Dr. I Made Bandem.
- Mr. Hendra Hadiprana Ms. Puri Hadiprana Surjaudaja - Mitra Hadiprana Galeri
- Mr. Agus Darmawan T.
- Mr. Jean Couteau
- Head of Fine Art Dept. STSI - Denpasar Drs. I Kt. Mudana
- Fellow artists and KAMASRA STSI - Denpasar

for every effort they have done to support this Exhibition.

Best regards.

**I KETUT SUSENA  
I MADE HANTA GUNA**

MITRA  HADIPRANA