



1968-2

Acknowledgements

This Exhibition is sponsored by the London Embassy of the Republic of Indonesia and organized by the Towner Art Gallery, County Borough of Eastbourne.

The organizers wish to express their gratitude to all whose help and co-operation have made this exhibition possible, and in particular to:

His Excellency The Ambassador to The Republic of Indonesia, Lt. Gen. Adjie

Miss Kartini and Mr Samsi
of the Embassy staff

Mr But Muchtar Head of the Department of Fine Art at the Institute of Technology, Bandung, who collected the work in Indonesia.

The artists who have loaned their work, and the many friends at the Embassy who have provided additional material for exhibition.

The relief print on the cover and posters is by **Harjadi Soeadi**

Indonesian Artists 1968

Eastbourne
Towner Art Gallery
21 September—20 October 1968

Oldham
Oldham Art Gallery
18 December—15 January 1969

London Borough of Southwark
South London Art Gallery
1 February—22 February

Birmingham
City Museum & Art Gallery
4 March—30 March

Reading
Museum & Art Gallery
19 April—10 May



But Muchtar Land of God 1967



INDONESIAN AMBASSADOR

It gives me great pleasure to present an exhibition in this country of the work of contemporary Indonesian artists.

The main intention of any such cultural enterprise must be to foster good relations between Indonesia and the United Kingdom, primarily by establishing a basis of understanding of Indonesian thoughts and feelings.

In this case, an appreciation of the differences between different social systems and cultures can be gained by studying the art which expresses the Indonesian way of life. Once this has been developed, only benefits can be derived from an exchange of new ideas, based on the common theme of the universal, inner, human spirit.

I wish the artists every success, and the visitors much enjoyment from the exhibition, and I must not omit my thanks to His Worship the Mayor of Eastbourne, Councillor Clifford Scott, to Mr. David Galer, the Curator of the Towner Art Gallery, and to all the many others who have worked so hard to ensure the success of this exhibition. Both I and the Indonesian Government are extremely grateful to them for all their efforts.


LT. GEN. IBRAHIM ADJIE,

Ambassador of the Republic of Indonesia
to the Court of St. James.

Catalogue

Dimensions are in inches

Mochtar Apin

Born 1923

- | | | | |
|---|------------------------------|--------------------|--|
| 1 | Fairy tale 1967 | lacacryl on canvas | $32 \times 39 \frac{3}{8}$ |
| 2 | Dawn 1967 | oil on canvas | $21 \frac{3}{8} \times 25 \frac{3}{4}$ |
| 3 | Symphony of Rhythm 1967 | oil on canvas | $31 \frac{7}{8} \times 39 \frac{3}{8}$ |
| 4 | Rising forms in morning 1967 | oil on canvas | $31 \frac{7}{8} \times 39 \frac{3}{8}$ |
| 5 | Mechanical movement 1966 | oil on canvas | $31 \frac{1}{2} \times 31 \frac{1}{2}$ |

Achmad Sadali

Born 1924

- | | | | |
|----|--|---------------|--|
| 6 | Painting IV 1967 | oil on canvas | $39 \frac{3}{8} \times 39 \frac{3}{8}$ |
| 7 | Painting VIII 1967 | oil on canvas | $25 \frac{7}{8} \times 39 \frac{3}{8}$ |
| 8 | Scratches on cracked-yellow brown plane 1968 | oil on canvas | $27 \times 39 \frac{3}{8}$ |
| 9 | Holes on scribbled surface 1968 | oil on canvas | $55 \frac{1}{8} \times 39 \frac{3}{8}$ |
| 10 | Moulded by the weather, fashioned by the wind 1968 | oil on canvas | $43 \frac{15}{16} \times 39 \frac{3}{8}$ |

Popo Iskandar

Born 1927

- | | | | |
|----|----------------------------------|---------------|--|
| 11 | Two Boquettes 1968 | oil on canvas | $23 \frac{3}{4} \times 15 \frac{3}{4}$ |
| 12 | Woman sleeping 1963-64 | oil on canvas | $23 \frac{3}{4} \times 31 \frac{1}{2}$ |
| 13 | Evening in the village 1967-1968 | oil on canvas | $27 \frac{5}{8} \times 25 \frac{5}{8}$ |
| 14 | Kitten 1967 | oil on canvas | $15 \frac{1}{2} \times 27 \frac{5}{8}$ |
| 15 | Beach 1968 | oil on canvas | $35 \frac{1}{2} \times 27 \frac{5}{8}$ |

But Muchtar

Born 1930

- | | | | |
|----|------------------|---------------|--|
| 16 | Land of God 1967 | oil on canvas | $39 \frac{3}{8} \times 39 \frac{3}{8}$ |
| 17 | Devotees 1967 | oil on canvas | $24 \frac{3}{8} \times 39 \frac{3}{8}$ |
| 18 | Burial 1967 | oil on canvas | $39 \frac{3}{8} \times 39 \frac{3}{8}$ |
| 19 | Faith I 1966 | oil on canvas | $24 \times 39 \frac{3}{8}$ |

Srihadi

Born 1933

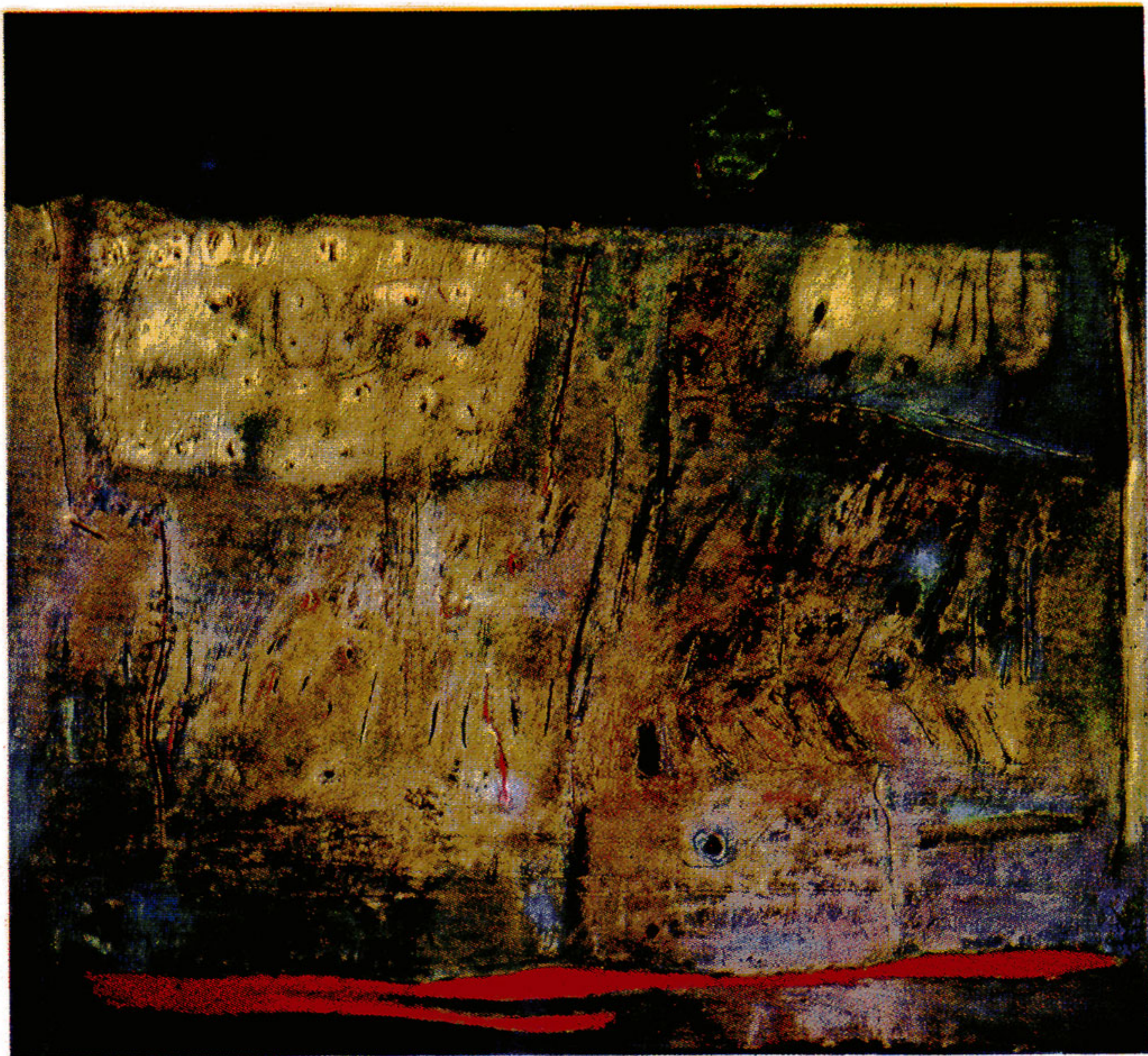
- | | | | |
|----|-------------------------|---------------|--|
| 20 | Wayang Puppets II 1966 | oil on canvas | $27 \frac{1}{2} \times 35 \frac{1}{2}$ |
| 21 | Country in Turmoil 1967 | oil on canvas | $32 \frac{1}{2} \times 35 \frac{1}{2}$ |
| 22 | Rock on the shore 1966 | oil on canvas | $27 \frac{1}{2} \times 35 \frac{1}{2}$ |

Gregorius Sidharta

Born 1932

- | | | | |
|----|-----------------------------|---------------|--|
| 23 | Family 1967 | oil on canvas | $36 \frac{5}{8} \times 39 \frac{1}{2}$ |
| 24 | Selfportrait 1967 | oil on canvas | $23 \frac{7}{8} \times 31 \frac{1}{2}$ |
| 25 | Portrait of an old man 1967 | oil on canvas | |
| 26 | Yellow Bird | oil on canvas | |

A. D. Pirous Born 1932	27	The Big Tree	<i>oil on canvas</i>	$39\frac{7}{8} \times 39\frac{1}{2}$
	28	Figures	<i>oil on canvas</i>	$39\frac{1}{2} \times 39\frac{1}{2}$
	29	Red Interior	<i>oil on canvas</i>	$37\frac{3}{4} \times 30\frac{1}{8}$
Jusuf Affendy Born 1936	30	Park 1968	<i>oil on canvas</i>	$50\frac{1}{2} \times 30\frac{7}{8}$
	31	Beach 1968	<i>oil on canvas</i>	$50\frac{1}{2} \times 30\frac{7}{8}$
	32	Garden 1968	<i>oil on canvas</i>	$35\frac{1}{2} \times 23\frac{7}{8}$
Imam Buchori Z. Born 1939	33	Figures 1968	<i>oil on canvas</i>	$21\frac{7}{8} \times 27\frac{3}{4}$
	34	Figures 1964	<i>colour woodcut</i>	
Harjadi Soeadi Born 1939	35	The war burnt out 1968	<i>plywood cut</i>	$13\frac{5}{8} \times 12\frac{1}{4}$
	36	Three wild horses 1968	<i>plywood cut</i>	$11\frac{15}{16} \times 10\frac{13}{16}$
	37	The moon and foxes 1968	<i>plywood cut</i>	$14\frac{7}{8} \times 12\frac{5}{8}$
	38	Women and serpents 1968	<i>plywood cut</i>	$19\frac{1}{8} \times 12\frac{7}{8}$
	39	The Quarrel 1968	<i>plywood cut</i>	$17\frac{15}{16} \times 14\frac{1}{2}$
	40	Bride and bridegroom on horseback	<i>hardboard cut</i>	$17 \times 13\frac{1}{16}$
	41	Girl's heart with butterflies 1968	<i>hardboard cut</i>	$19\frac{1}{4} \times 20\frac{1}{8}$
	42	Airborne rendezvous 1968	<i>plywood cut</i>	$18\frac{1}{2} \times 15\frac{3}{8}$
	43	Bhatara Wisnus four Reincarnation 1965	<i>plywood cut</i>	$19\frac{3}{4} \times 13\frac{3}{4}$
	44	Garden full of flowers 1965	<i>plywood cut</i>	$19\frac{1}{4} \times 20\frac{1}{8}$
	45	Hunted 1965	<i>plywood cut</i>	$20\frac{7}{8} \times 19\frac{11}{16}$
	46	The beautiful 1968	<i>plywood cut</i>	$19\frac{3}{8} \times 20\frac{5}{16}$
	47	The Conqueror 1968	<i>plywood cut</i>	$19 \times 25\frac{3}{4}$
	48	Hatred 1968	<i>plywood cut</i>	$19\frac{3}{8} \times 20\frac{1}{8}$
	49	Isolated savage land 1968	<i>plywood cut</i>	$19\frac{11}{16} \times 12\frac{13}{16}$
	50	Shooting the Rainbow	<i>lino cut</i>	$12\frac{3}{16} \times 18\frac{7}{8}$
T. Sutanto Born 1941	51	Virgin 1966	<i>lino cut</i>	$13\frac{1}{8} \times 16\frac{3}{16}$
	52	Boy and Crab 1968	<i>lino cut</i>	$9\frac{5}{16} \times 3\frac{5}{8}$
	53	Commander from the Sea 1968	<i>lino cut</i>	$6\frac{1}{16} \times 6\frac{5}{8}$
	54	Procession with Flowers 1968	<i>plywood cut</i>	$13\frac{13}{16} \times 19\frac{3}{4}$



Achmad Sadali Moulded by the weather, fashioned by the wind 1968

Biographies



Mochtar Apin was born on 23rd December 1923 in Padang/Sumatra. He graduated from the Department of Fine Arts, Bandung Institute of Technology, studied in Amsterdam and the "Ecole Nationale Supérieure des Beaux Arts" in Paris. In 1959 he was appointed

"Meister Schüler" by "Deutsche Akademie der Kunste" in Berlin. Mochtar Apin has exhibited in many parts of the world but particularly in Europe.

Although Mochtar Apin has been one of the first Indonesian painters who used modern and abstract means of expression, he is obviously not an "abstract" artist. Apin considers that when total abstraction has been reached in art, the further development of art would be in sight. Apin believes that every sincere artist is a discoverer, the discovery of his individual emotions to nature. An artist must however limit himself to "discover" and to "express", he cannot explain, this must be left to Science.

On the path of discovery by the Artist, he will find certain rules of behaviour which may correct his emotions and expressions. On the other hand the emotions may also affect the rules which he has to find for himself. Between the extreme of artistic emotion and the rules of behaviour found by each artist, art moves in the many facets we see today—ABSTRACT—Half Abstract — IMPRESSIONISM — EXPRESSIONISM. This process has been experienced by artists of all ages and is also the explanation why Apin moves in the different forms of expression which we see in his work, Apin is one of the Indonesian Artists who feels very strongly that mankind must become one unit, without the difference of East and West.



Achmad Sadali was born on 29th July 1924 in Garut/Java. He graduated from the Department of Fine Arts, Bandung Institute of Technology and continued his studies at the State University of Iowa; Columbia University New York and the Art Students League

of New York. Sadali's work has been frequently exhibited, he held his first Group Exhibition in Djakarta in 1951, New York 1953, Rio de Janeiro 1954, International Graphic Exhibition in Lugano 1959.

In the last 20 years of Achmad Sadali's intense and productive artistic life, he has come to the conclusion that the world is growing into a one and all-embracing global culture. Sadali feels that his work must on the one hand serve global culture but it must at the same time bear the imprint of his person which is a product of his surroundings. Sadali in his childhood has been greatly influenced by the artistry of his mother producing Indonesian Batiks. Achmad Sadali wants to serve the ideal of

global culture with all his fervour. He wants his art to be more than decoration or objects of culture. Sadali does not consider his paintings to be abstract but they are to him objects of meditation which will assist the viewer to attain the mental state to meditate on life and death, love, the human soul and the eternity of this creation. His works are silent movements, lyrical transmissions; there are signs and spaces in Sadali's paintings which can provide the stimulus for meditation. Achmad Sadali hopes that the serious spectator of his work, may, with the aid of the inspiration of his paintings, be free from the clay of this earth and be transmitted to the ethereal space created for man.



Popo Iskandar was born on 17th December 1927 in Garut/Java. He began painting in '44 when he followed a course under the Painter Angkama in Bandung. In 1945 he joined the Underground Fighters for Freedom and returned to Bandung to continue his University Education. Popo Iskandar graduated as Bachelor of Science in

Mathematics but in 1954 he enrolled again: this time at the Department of Fine Arts and graduated as a Master of Arts at the Bandung Institute of Technology. Popo's work has been shown in Group Exhibitions in New Delhi 1951, Djakarta and Padang 1953, London 1964, Rio de Janeiro 1964. His first one-man show took place in Djakarta in 1966.

Popo Iskandar states: "The object of my life is to paint, I cannot live without painting". He is very modern in his expression but again is not an abstract artist. Popo considers that his opinions are the best means for his own expression. We therefore find in his work a certain formality and sometimes ab-

straction. He has no particular style but uses all means at his disposal to describe the subject matter which he desires to portray. Popo is a nature-based artist, but on the life of nature of his immediate and daily surroundings. He therefore paints people, animals, still-life etc. His work is the

expression of his life in an intensity which the truth of his impressions forces on him. Popo's temperament characterised by mental agility causes him to create works of art which are often extremes, but they are always true.



But Muchtar was born on 20th December 1930 in Bandung, West Java. He graduated from the Department of Fine Arts, Institute of Technology in Bandung and continued his postgraduate studies at Rhode Island School of Design, Providence R.I., the Art Students League of New York, and

at the Sculpture Centre of New York. But Muchtar's work has been shown in many exhibitions in North and South America, Europe and Asia. He was awarded the Stralen Prize at the first Asian Young Artist Exhibition in Tokyo in 1957.

But Muchtar is a painter and sculptor. Although he knows that being both is placing a heavy burden on his artistic conceptions, he is still loath to forsake one for the other. The artist derives great satisfaction from painting because it provides the colours and textures for his expression. However, painting is two dimensional and the "builder" in Muchtar becomes a reality when he creates three dimensional sculptures. The positive side of being both creates

in But Muchtar's paintings a quality of deep and almost three dimensional forms, whilst his sculptures are not only forms but have colours. He uses the textures of the material to give life to his sculptures. But Muchtar has many distinctive forms which depend on his feeling and conception at the time. Very often the material used may be the guiding factor for the aesthetic value of the work to be created. But Muchtar's artistic conceptions are led by the two guide-lines of his life; first: he believes very deeply in the supreme being, and second: his personal life is centred entirely round his family. His work, therefore, portrays his indestructible belief in God, his wonderful appreciation of human love and the incorruptibility of this creation.



Srihadi was born on 4th December 1931 in Solo/Java. In December 1945, when still at High School he joined the "Young Indonesian Artist" Group which was started in Solo. He moved with the Group to Jogjakarta in 1946 to fight for Freedom. After the liberation of his

country he matriculated at the Bandung Institute of Technology, Department of Fine Arts, to obtain an academic education in Art. He graduated in 1958 and continued his studies at the Ohio State University, Columbia U.S.A., where he obtained the degree of M.A. Srihadi has taken part in many Group Exhibitions in Indonesia, Singapore, Kuala Lumpur, New Delhi, Tokyo, London, United States and Latin America.

Srihadi's life and work has been greatly influenced by his first experiences in the "Young Indonesian Artists" Group, a Group filled with the desire to serve their country with their artistic abilities and their lives. This has remained the guiding influence of

Srihadi's work and his creative life. Srihadi's early works were essentially expressionistic but with the basic Philosophy which Srihadi laid down for himself, viz: *A painter must express feelings and ideas, and his works must be the result of these feelings, thoughts and actions*, he had to find new ways to fulfill the demands of his philosophy. This has brought him nearer to abstract expression, but Srihadi maintains with all his fervour that each artist must have the freedom to create the works according to his ideas. This sense of freedom is the result of the paintings we see today. In all Srihadi's paintings he is searching for a way to show and express the spiritual and hidden essence of a subject and not only the physiological impression.



Gregorius Sidharta was born on 30th November 1932 in Jogjakarta/Central Java. He comes from a religious and artistic family. His father was well known music teacher who conducted a famous church choir in Jogjakarta. From 1950-1953 he studied art at the Academy of Fine Arts in Jogjakarta and continued his studies from 1953 to

1956 in the Van Eyck Academy in Holland under Professor Charles Eyck. He then spent almost two years in Paris. In 1958 he returned to Indonesia to become a Lecturer, first at the Academy in Jogjakarta and then at the Department of Fine Arts in Bandung. Sidharta's work has mostly been shown in Asia, particularly Indonesia. He has executed many monumental works, amongst which is a mosaic in Hotel Indonesia, Djakarta; a relief in the museum in Jogjakarta and various works for catholic churches.

The work of Gregorius Sidharta seems to breathe the soul of his youth, centred around music and deep, devout religion. His paintings and sculptures are the positive results of the divine perfection of this creation.

Sidharta loves his fellow men, this earth and its materials. When he stands before a piece of wood, it is no longer a dead material to him, he wants to give it life, he wants the matter to become like a human being, to talk, to feel to act and to give happiness, as man should. With the giving of life to this piece of wood Gregorius Sidharta hopes to pass a message to his fellow men on the virtues of the wood with which he has had concourse. Sidharta wishes us to be more like the wood of the trees, to have their wonderful perfection of colouring, their deep roots and to stand unmoved. Sidharta made it his object in life to unite man, the spirit of man, with the virtues of the materials of this earth, so that his creations become monuments for the divine intentions of the universe.



A. D. Pirous was born on 11th March 1933 in Meulaboh/Atjeh Sumatra. He studied at the Department of

Fine Arts, Bandung Institute of Technology, where he obtained the degree of Master of Arts. He has participated in many Group Exhibitions in Indonesia and his work has also been shown with great success in Rio de Janeiro, Hanoi, Bangkok.

A. D. Pirous, without a doubt a modern Artist, could sometimes be termed an Impressionist. Then again, when expressionism seems to take over there are signs of abstraction.

This is the result of the make-up of an artist who, possessing great intuition,

uses his talents to give exuberant expression of the impetus of nature which Pirous receives.

Although Pirous moves in many fields of artistic expressions it is not possible to compare his style with an existing mannerism. Pirous is unaffected by the examples of past creations; he relies on his own self for true and individualistic expression. The paintings of A. D. Pirous not only exude the strength and positivity of his youth but also the proof of the artists acceptance of the challenge to youth in today's world.



Jusuf Affandy was born in August 1936 in Djakarta. When still in high school he joined the "Jiva Mukti" School of Painting. Afterwards he enrolled at the Department of Fine Arts Bandung Institute of Technology, majoring in painting. Jusuf has taken part in many exhibitions in major cities in Indonesia as well as other countries.



Imam Boechori was born in July 1939 in Gresik, East Java. He first studied art at Junior College of Art in Oakland California and continued at the Bandung Institute of Technology, Department of Fine Arts. Iman's work has been shown in group exhibitions in Indonesia.



Harjadi Soeadi was born in May 1939 in Tjirebon. At present he is studying at Bandung Institute of Technology, Department of Fine Arts, majoring in graphic art. In 1968 he received an award from this institute for his achievements. Harjadi is also a well known political caricaturist, and his work has been exhibited in major cities throughout Indonesia.



T. Sutanto was born on 2nd May 1941 in Klaten/Central Java. He has been studying Art at Bandung Institute of Technology since 1959 majoring in Graphic. Besides being an artist, he is also a well-known Indonesian caricaturist. Tanto's work has been exhibited several times particularly in Bandung and Djakarta.

Ikat Weaving

Since time immemorial different weavings have been introduced into the Indonesian archipelago from India. The European textile industry has also had much influence but not always a favourable one because, with the import of cheap yarns and cottons, the quality of the woven products has gone down and in some places weaving has died altogether. The Hindu influence, however, has left a lasting character in the technique and the design.

Four main types of weaving are known here: 1. ordinary cotton weaving; 2. silk weaving; 3. gold and silver thread weaving and 4. ikat weaving.

Weaving in Indonesia has not yet reached an industrial stage with rational labour divisions, but has remained an individual handicraft, and

thus the articles are much more artistic.

Ikat Weaving

The art of Ikat weaving exhibits a great artistic taste in the producing of many-coloured fabrics. To achieve this effect, before proceeding to weaving, the threads are dyed in such a way that each thread acquires the desired colour over a definite length, that is to be interwoven at a certain place in the cloth to be made.

The clothes from Atjeh are dark red, often interwoven with silver or gold wire; the Balinese in cheerful colours with much yellow; the decorative red of Sumba cloths are among the best in the eastern part of Indonesia.

The Silungkang, Palembang and Lampong weavings are rich in gold and silver ornamentation.

Batik

Batik cloth is a speciality of Java. Beautiful and intricate designs are printed on the cloth by a traditional method of waxing and dyeing each successive stage of the pattern until the whole is completed in all its varied colours. Originally found in Java alone, the use of batik cloth has spread to all parts of Indonesia, although its manufacture is still carried on only in Mava. Used in former times for Javanese traditional costume, today western dress, both for men and women, and household goods and decorations are made from batik as well.

The batik motifs are derived partly from primitive symbolic decorations, but they have been much influenced by Indian, Chinese and Arabic decorative art. The present-day patterns are a development of these earlier influences, modified and embellished according to time and custom. Each pattern bears a name, and certain are used only for special occasions, such as weddings and court functions, whilst some are peculiar to one district alone.

There are two different methods of preparing batik; the "sogan" or "kerokan" system employed in Banjumas, Jogjakarta, Surakarta and Ponorogo; and the "lorodan" method used in the northern parts of Java, such as the Pekalongan area. The chief difference is in the dyeing process and colouring, the kerokan method giving thick, glowing colours, whilst the lorodan gives pale,

thin colours with the border of each shade sharply defined.

The old method of drawing the pattern, and that still used for the most expensive batiks, is for it to be drawn in wax on the material by hand. A written batik takes from three to six months to manufacture, and the writing is usually done by women.

The quicker method, taking in all about one month, is for the pattern to be printed on the material by means of a copper stamp called a "tjanting tjap". Various stamps are used for each batik, a different one for each stage of the pattern.

Batik patterns are many and varied, and it is impossible to mention them all. The colouring varies from the original blue and white, to the deep browns, blacks and yellows of the Jogjakarta and Surakarta areas, and the brighter purples, light browns and reds of the north.

This is a traditional art which is still very much alive today, and which is encouraged by a Batik Laboratory in Jogjakarta, which not only researches into the needs of the batik industry but also runs courses in the basic techniques and knowledge of batik. Batik co-operatives help to organize the industry and to speed its development, so that there is every hope that this ancient art will continue to flourish and prosper in Indonesia.

Balinese Painting

In Bali, where the Hindu culture is still predominant, and where the contact with western civilization has been less intense, there has been quite a different development in art. Up until the 20th century Balinese painting had developed little since the golden period of the Hindu Empires in the 13 and 14th centuries. It had become stagnant and stereotyped and was still devoted exclusively to the portrayal of Hindu religious scenes and epics. But, in recent years, the painters of Bali have been brought into contact with Western painting, largely through European painters who

have lived and painted in Bali. Under this impact of new ideas and techniques the indigenous art was rejuvenated and developed into a quite distinctive Balinese style with little of the universal and international concepts of the Indonesian painter elsewhere. The modern Balinese style has an exotic and vigorous quality, and while religious concepts are still an integral part of this art, they have become interwoven with everyday aspects of Balinese life. This traditional style does not know time, space nor perspective.

Wayang Shadow Plays

Traditionally the leather puppet play from Java and Bali, "wayang", is performed at night, from nine in the evening until daybreak. For the performance a white cloth screen is used, stretched taught in a bamboo or wooden frame. Behind the screen, which is about six yards wide and over one yard high, a bright oil lamp is hung in the centre at a distance of about two feet. In the course of the play, the leather puppets, which are richly perforated and brightly painted, are moved about between the flickering light and the screen so that the moving shadows they cast can be watched by people on the other side of the screen; hence the name "wayang", meaning shadow.

The arrangement of the wayang theatre is symbolic in every detail. The activities of humans, as puppets, on the earth, which is the screen, are controlled and their fate predestined by the all-pervading supernatural spirit represented by the puppet-man (the "dalag"). He knows the meaning of the implications of good and evil in the story, and how the tale will end, while the puppets do

not. The puppets ranged to the right of the screen represent the forces of Good in man, while the ones on the left represent those of Evil. The flickering lamp is the light of the sun bringing the puppets to life. The gamelan orchestra represents the eternal pattern and rhythm of the stellar and solar systems of the universe, the inflexions of the music influencing the movements of the puppets.

The wayang shadow play derives its repertoire from the stories of the great epic poems imported from India and from Indonesian mythology partly interwoven with historical episodes.

The older people know in advance what the dalang will present to his audience, they know the meaning conveyed in his stories, and that he will point to the difference between right and wrong, offering therewith his own suggestions towards a good life; for the wayang shadow play is not just a theatrical performance for the shallow entertainment of the general public, but serves to guide the people along the path of virtue.

**Designed by
Alan Turner MSIA**

**Photographs of paintings
and relief print
Jack C Nielsen
IMF Eastbourne**

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