



Made KAEK

KALA API
THE AGE OF PAWNS





"I dedicate this exhibition to my grandfather, the late I Wayan Glebag"

Made Kaek

Kala Api The Age Of Pawns

Solo Visual Art Exhibition By Made Kaek

Bentara Budaya Yogyakarta

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Made KAEK

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MADE KAEK

A contemporary artist residing in Banjar Palak Sukawati Bali. A graduate of law and a self-taught artist. Made Kaek is a creative pillar with pivotal contributions to the landscape of contemporary Indonesian art.

"In high school, I liked drawing and doing things like making wall art. I studied in a regular high school. When it was time to continue my studies I was advised to go to Yogyakarta to do law. So I did. In Yogya I found that law is a little conflicted in my life. Perhaps with my character and perception. But I also thought it could be something good in my life and continued with the study of law.

You can say I went to Yogya to study law but in Yogya I became an artist. I would say that I found my true self there. It was a long process, going through two extremes. On the one side, there is the law and on the other is art." ~ Made Kaek



THE MYSTICAL CODE OF MADE KAEK'S SCULPTURES

By Wayan Kun Adnyana

In complex terms, aesthetic reading is included in the issue of philosophy of art, since it does not only talk about beauty and ugliness. In the philosophy of art, the integrity of art is read in two fundamental questions, namely regarding art and artistic value; here aesthetics focuses on the scope of questions about aesthetics and aesthetic value (Gracyk, 2012:ix).

It means that aesthetics is an ideological entity, because it concerns beauty as a value. Aesthetics goes beyond artistic form. Aesthetics refers to the ideal relationship between the viewer and the object (read: work of art). Placing experience of gazing as an aesthetic event is not purely a matter of responding to the artistic quality of the art object, but rather a deep dialog between the viewer and the work of art based on the potential of knowledge, memory and empathy. Existential aesthetics not only encompasses works of art, but also touches the integrity of work towards the viewer, environment, and history of artist (the artist creating the work).

Looking closely at the sculptures by artist Made Kaek in a solo exhibition entitled *The Age of Pawns: Kala Api* refers to a surreal, unreal, and vague form or figure. The visual artistry of Kaek's sculptures does not coincide with the mimesis tradition. The visuals of the work are not linked to real figures in the daily world. The surreal, unreal and cryptic characters point to mystical visual codes. Code in Eco's frame is the function of a sign (1979:48). Although mysticism is not the desired orientation, the distance from mimetic reality, and the integrity of diving into the surreal world as a creative framework, increasingly and obviously describes that Kaek's three-dimensional work contains a clear mystical code.

Mystical, referring to Stace (1961: 15), an existence of illumination and enlightenment in the eastern perspective; mystery, miracle, and/or hocus-focus in the Western rational belief. The meeting point in believing in the existence of mysticism lies in the enchanting unexpectedness. Looking at Kaek's sculptures means entering an unpredictable gaze, especially for appreciators who are willing to enter more deeply and empathise.

The work entitled "The Lion's Jig" does not refer to the real lion animal; instead, it is oriented towards the myth of the Ambara Raja lion. The lion creature is depicted with fangs, sharp nails and wide wings. The winged lion may be a mental transformation about world domination through strength, authority, and external ferocity. A mystical impression emerges in Kaek's work, due to the distortion of shape in the form of a gaping fanged mouth and the lines of the entire body of the mythological creature. The rhythmical red lines optically create a sensation of optical illumination.

Kaek's latest three-dimensional works are a link to the exploration of his creative paintings. Non-formal figuration subject is a distortion of mystical entities or experiences; oriented towards the description of liminal figures between fictional and wild imagination.

This optical illumination experience is also present when looking at Kaek's two-dimensional works. The figures or forms spreading out on the canvas cannot be identified as beings that are present in line with our view of reality or visible reality.

Author's notes on the art of Wisatsana (2021), an exploration beginning with an attempt of abstraction to surreal things, manifested in Kaek's work which is able to avoid something verbal and banal. "This sublimation process stems from the creator's personal experience as an individual, social, and spiritual being. Kaek's paintings depict a process of ecstasy in creation, where technical skill has become something organic within this artist."

Optical illumination can be clearly recognised not necessarily being manifested in the work, but rather depending on the point of origin, namely the creator of the work. The mystical in the experience of the creator's body is more subtle than mere amazement, but a fascinating wonder, because it cannot be fully explained. Balinese people understand it as *niskala* (non-real). Thus, the staging of *The Age of Pawns: Kala Api of Made Kaek*, should build a breadth of possibilities for mystical experiences for the public.

Wayan Kun Adnyana

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ILUMINASI OPTIS KODE MISTIS PATUNG BIDAK KAEK

Oleh Wayan Kun Adnyana

Pada terma yang kompleks, pembacaan estetika masuk dalam persoalan filsafat seni, karena tidak melulu hanya bicara keindahan dan keburukan (*beauty and ugliness*). Pada filsafat seni, keutuhan seni dibaca dalam dua pertanyaan fundamental, yakni menyoal seni dan nilai artistik; berikut estetika terfokus dalam lingkup pertanyaan soal estetika dan nilai estetika (Gracyk, 2012:ix).

Artinya, estetika merupakan entitas ideologis, karena menyoal keindahan sebagai nilai. Estetika melampaui wujud artistik. Estetika menunjuk pada hubungan ideal antara penatap dan objek (baca: karya seni). Menempatkan pengalaman tatapan sebagai peristiwa estetis, sesungguhnya tidak murni hanya persoalan respon terhadap kualitas artistik objek seni, melainkan dialog mendalam antara penatap terhadap karya seni berdasar potensi pengetahuan, memori, dan empati. Estetika eksis tidak hanya melingkupi karya seni, tetapi menyentuh keutuhan karya terhadap penatap, lingkungan, dan riwayat seniman (perupa pencipta karya tersebut).

Menatap seksama patung-patung karya perupa Made Kaek dalam pameran tunggal bertajuk *The Age of Pawns: Kala Api*, tertuju pada wujud atau sosok surreal, tidak nyata, dan samar. Artistik visual patung Kaek tidak berdamping dengan tradisi mimesis. Visual karya tidak tertaut sosok nyata dalam dunia sehari-hari. Karakter surreal, ketaknyataan, dan samar menunjuk kode visual mistis. Kode dalam bingkai Eco, merupakan fungsi suatu tanda (1979:48). Walau mistisisme bukan orientasi yang dikehendaki, namun keberjarakan dari realitas mimesis, dan keutuhan menyelami dunia surreal sebagai kerangka cipta, semakin tegas menerangkan bahwa karya trimatra Kaek mengandung kode mistis yang gamblang.

Mistis, merujuk pada Stace (1961: 15), suatu keberadaan iluminasi dan pencerahan dalam cara pandang timur; misteri, keajaiban, dan/atau hokus-pokus dalam keyakinan rasio Barat. Titik temu dalam meyakini keberadaan mistis, berada pada ketakterdugaan yang memesona. Memandang karya patung Kaek, berarti memasuki peristiwa tatapan penuh ketakterdugaan, terlebih bagi apresiator yang bersedia memasukinya semakin dalam dan berempati.

Karya berjudul "*The Lion's Jig*" tidak menunjuk real binatang singa; melainkan justru berorientasi pada mitos singa ambara raja. Mahluk singa digambarkan bertaring, berkuku tajam, dan bersayap lebar. Singa bersayap boleh jadi transformasi mental tentang penguasaan dunia melalui kekuatan, wibawa, dan keberingasan lahiriah. Kesan mistis mengemuka dalam karya Kaek ini, tersebut distorsi bentuk berupa mulut bertaring yang menganga dan barik garis seutuh tubuh mahkluk mitologis itu. Barik garis ritmis merah secara optis menimbulkan sensasi iluminasi optis.

Karya-karya trimatra terkini Kaek, merupakan tautan atas eksplorasi kreasi lukisan-lukisannya. Subjek figurasi nonformal merupakan distorsi atas entitas atau pengalaman mistis; berorientasi pada buraian sosok-sosok liminal antara fiksional dan khayal liar.

Pengalaman iluminasi optis ini juga hadir ketika menatap karya dua dimensi Kaek. Sosok-sosok atau wujud yang terhampar dalam kanvas tidak dapat diidentifikasi sebagai makhluk yang hadir sejalan pandangan kita tentang kenyataan atau realitas kasat mata.

Catatan penulis seni Wisatsana (2021), penjelajahan yang bermula dari upaya abstraksi terhadap hal-hal surreal, mewujud pada karya Kaek yang kuasa mengelak dari sesuatu yang verbal dan banal. "Proses sublimasi ini berangkat dari pengalaman pribadi kreator sebagai makhluk individual, sosial, sekaligus spiritual. Lukisan Kaek menggambarkan adanya proses ekstase dalam penciptaan, di mana kecakapan teknis telah menjadi sesuatu yang organis dalam diri seniman ini".

Iluminasi optis dapat dikenali secara gamblang tidak serta merta mewujud dalam karya, melainkan bergantung titik muasal, yakni sang kreator karya. Mistis dalam pengalaman tubuh kreator, lebih halus dari sekedar ketakjuban, tetapi keajaiban yang mempesona, karena tidak sepenuhnya dapat dijelaskan. Manusia Bali memahaminya sebagai niskala (nirnyata). Maka, pemanggungan *The Age of Pawns: Kala Api Made Kaek*, hendaknya dibangun keluasan kemungkinan pengalaman mistis bagi khalayak.

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made KOBEN, 2017

INVESTIGATING MADE KAEK'S SPIRITUALITY

By Ilham Khoiri

"Khayal" means wishful thinking, fantasy, or daydream. With the affix "be," the word becomes active, "berkhayal - to fantasize." Meaning to do imaginary activities. The term was adopted with a similar pronunciation from the original Arabic, "khayal". From this word comes the derivative word, "takhayul - superstition", sometimes written "tahayul." This term is interpreted as something that is a result of imagination or daydreaming which cannot be found in the real world.

In everyday life, many people often engage in the activity of fantasizing or daydreaming. Usually, we daydream when we are alone, such as when we are on a train, bus, or sitting in a quiet place. Daydreaming is often thought to distract us from the pressures of real-world problems.

The activity of daydreaming is quite closely associated with artists, and can even be considered part of the creative process. Artists need to imagine in order to find ideas, develop them, or incubate them so that they become clearer. The end result of this step creates an interesting work.

Daydreaming as a creative process is influenced by many factors. Some of them are knowledge (absorbed from learning), memory (recollection of something that has been seen and stored within oneself), logic (formulation of laws of common sense, such as cause and effect), or psychological factors which often just appear. Since it has an influence without being fully realized, this psychological aspect is often referred to as the subconscious.

The psychoanalytic theory of Austrian neurologist Sigmund Freud (1856-1939) is often referred to explain the subconscious mind's hidden thoughts and feelings. This element is influenced by sexual and aggressive urges originating from childhood experiences. This impetus is suppressed by the ego which tends to be more realistic and responsible.

There is also the theory of Swiss psychiatrist Carl Gustav Jung (1875-1961), who believed that the subconscious has a broader and more inclusive aspect. It includes "collective archives" including patterns of thought, symbols, and myths, which humans have passed down from generation to generation. This archive can be a creative source for humans to understand and find solutions when encountering problems in real life.

To dissect the activity of imagination as part of the artist's creative process, it seems that Carl Jung's theory is more suitable to be applied as an analytical tool. For this psychological theorist, the human subconscious is not only individual, but also communal. The individual and communal subconscious can combine and form mythologies, symbols, and cultures developing in human communities.

With this theory, we try to understand the creative process and works of Made 'Kaek' Dharma Susila, an artist residing in Banjar Palak, Sukawati, Gianyar, Bali. Incidentally, this artist is currently having exhibition at Bentara Budaya Yogyakarta, 23 - 30 August 2024. The title of his exhibition is "The Age of Pawns"

In this exhibition, Made Kaek displays dozens of sculptures, generally made of wood. At first glance, the statues resemble animals or humans. There are works that resemble lions, horses, cows, goats, fish, birds, insects or larvae. It is said "resemble" because at least the statues remind us of the basic forms of several types of animals and humans.

However, if we look more closely, the forms of these creatures do not fully fulfill the anatomical requirements of normal animals or humans that we have known so far. Some of the creature's limbs are missing, protruding, deformed, sagging, or shrunken. The final form looks incomplete, odd, strange, but sometimes also seems naive, childish, even cute and adorable.

"Finishing" The dull red color makes the statues look plain and unpretentious. At the same time, a somewhat scary impression also appears because these animals generally have large, bulging eyes. Sometimes there is only one eye, sometimes two, sometimes three or more. The creatures are also depicted as having long, fang-like teeth. The skin is scaly with a rough texture.

There is something unique: the ornaments on the statues refer to tribal ornament patterns or those of tribes living in remote forests. Rough, simple, and repetitive ornamentation with simple geometric basic shapes. This character gives a mystical weight, or at least reminds us of the rituals of the inland tribes in the archipelago.

With that strange appearance, what kind of creature is actually Made Kaek describing? On several occasions during interviews with journalists, this artist stated that these creatures simply appeared from his subconscious. He tried to remember the vague images of the creatures, then drew them in the form of *drawing, painting, or sculpture.*

The creative process is spontaneously, quickly done, and just flows. While or after doing it, Made Kaek felt a sense of relief. "If I respond quickly with various colors on paper or canvas, the soul feels floating, ecstasy," he said as recorded in *article "Made Kaek Exhibits Artworks of Imaginary Creatures in Thailand"* in *gatra.com*, November 13, 2022.

The strange creatures in Made Kaek's paintings or sculptures are objects living in this artist's imagination. The object is a product of imagination or daydreaming that cannot be found in the real world, but wanders around in the realm of dreams. The daydream appeared with the subconscious impetus.

Referring to Carl Gustav Jung's psychological theory, Made Kaek's individual subconscious does not only contain individual content, but also communal content. These creatures do not only record the artist's memories, but also include other elements such as mythology, symbols, and culture of the Balinese community. Made Kaek was born and grew up in Bali. After studying at the Faculty of Law, Atma Jaya University, Yogyakarta (1985-1991), he then returned to his ancestral land. Currently, he is actively working at Pharos House in Bajar Palak, Sukawati, Gianyar, Bali.

Balinese people believe that life has two dimensions, namely the physical and spiritual. Physical refers to all aspects of life that are visible, obvious, outward, and can be touched by the common human senses. The people on this island carry out various physical activities, ranging from lively festivals, rituals, dances, to various artistic expressions.

In contrast, Spiritual is the invisible aspect of life. This aspect exists, but cannot be captured by the five senses of the physical eye. Spiritual represents the inner world (*innards*) which is mystical and intertwined beneath the surface. This aspect also includes spiritual energy, belief in ancestors, religion, or divine vibrations.

In the cosmology (world view) of the Balinese people, both the visible (physical) and invisible (spiritual) aspects can be combined in a harmonious order of life. People are busy with various physical activities to meet their daily material necessities. At the same time, various ceremonies or rituals are held connecting them with spirituality.

This kind of cosmology also strongly influences Made Kaek's personality. When painting or working on sculptures, this artist also tries to relate it to his subconscious filled with mythology and spirituality. Although it is not clearly described, the glimpses of strange creatures in the paintings or statues are reminiscent of creatures in Balinese mythology.

There are various Balinese mythological creatures. These include, among others, *leak* (spooky giant), *barong* (fighting giant), *rangda* (widow queen), *antaboga* (dragon), *bedawang* (pig-nosed turtle), *naga besukih* (snake), *batara kala* (giant), *memedi* (child-loving devil), *calonarang* (widow witch), *taksaka* (dragon), *jatayu* (eagle), *garuda* (bird-headed human), *airawata* (white elephant), *kinara-kinari* (half-human, half-bird), and *wanara* (ape). Their appearance combines human, animal, and fantasy.

Of course, Made Kaek did not want to draw the mythological creatures purely and completely. However, this mythology became a kind of inner reference buried deep within Kaek's and more or less then influenced this artist when he was fantasizing. When the imagination is realized in a work of art, there is a process of distortion, deformation of form, and development of naive (childish) characters. The final result of the appearance of these creatures is rather innocent, naive, scary, and yet somewhat adorable.

When looking at Kaek's artwork, the viewers not only enjoy the beautiful external aspects, but can also delve deeper into a more complex spiritual realm. The physical and spiritual aspects have been neatly summarized. Made Kaek's unique creative process further enriches the treasury of modern art expression in Indonesia.

Appreciation is awarded to Made Kaek who presents his work in this exhibition. Thank you to the Bentara Budaya team and all parties having contributed *support* so that this exhibition runs well.

Palmerah, 11th August 2024

Ilham Khoiri

General Manager Bentara Budaya & Communication Management
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MENELISIK SPRITUALITAS MADE KAEK

Oleh Ilham Khoiri

"Khayal" berarti angan-angan, fantasi, atau lamunan. Dengan imbuhan "be", kata itu menjadi aktif, "berkhayal." Artinya, melakukan aktivitas khayalan.

Istilah itu diserap dengan pengucapan mirip aslinya dari bahasa Arab, "khayal". Dari kata ini, muncul kata turunannya, "takhayul", kadang ditulis "tahayul." Istilah ini dimaknai sebagai sesuatu hasil rekaan atau lamunan yang tidak dapat ditemui dalam alam nyata.

Dalam kehidupan sehari-hari, aktivitas berkhayal atau mengkhayal kerap dilakukan oleh banyak orang. Biasanya, kita berkhayal ketika sedang sendirian, seperti sedang naik kereta, bus, atau duduk termenung di tempat sepi. Berkhayal acap kali dianggap bisa mengalihkan perhatian kita dari tekanan persoalan di alam nyata.

Kegiatan mengkhayal cukup lekat di kalangan seniman, bahkan dapat dianggap sebagai bagian dari proses kreatif. Seniman perlu berkhayal agar dapat menemukan ide, mengembangkan, atau mengendapkannya (inkubasi) sehingga menjadi semakin jelas. Hasil akhir dari langkah ini melahirkan karya yang menarik.

Berkhayal sebagai proses kreasi dipengaruhi banyak faktor. Beberapa di antaranya, pengetahuan (yang diserap dari belajar), memori (ingatan akan sesuatu yang pernah dilihat dan disimpan dalam diri), logika (rumusan hukum akal sehat, seperti sebab-akibat), atau faktor psikologis yang kerap muncul begitu saja. Lantaran berpengaruh tanpa sepenuhnya disadari, aspek psikologis ini kerap disebut sebagai alam bawah sadar.

Teori psikoanalisa dari neorolog asal Austria, Sigmund Freud (1856-1939), sering dirujuk untuk menjelaskan alam bawah sadar dalam pikiran dan perasaan yang tersembunyi. Elemen ini dipengaruhi dorongan seksual dan agresif yang berasal dari pengalaman masa kecil. Dorongan ini ditekan oleh ego yang cenderung lebih realistis dan bertanggung jawab.

Ada juga teori psikiatris asal Swiss, Carl Gustav Jung (1875-1961), yang meyakini bahwa alam bawah sadar memiliki aspek lebih luas dan inklusif. Termasuk di dalamnya, "arsip kolektif" yang mencakup pola pikiran, simbol, dan mitos, yang diwariskan manusia dari generasi ke generasi. Arsip ini bisa menjadi sumber kreatif bagi manusia untuk memahami dan mencari solusi saat menghadapi masalah dalam kehidupan nyata.

Untuk membedah aktivitas berkhayal sebagai bagian dari proses kreatif seniman, tampaknya terori Carl Jung lebih cocok digunakan sebagai alat analisa. Bagi teoritikus psikologi ini, alam bawah sadar manusia tak hanya bersifat individual, melainkan juga komunal. Alam bawah sadar individual dan komunal itu bisa berpadu dan membentuk mitologi, simbol, budaya yang berkembang dalam komunitas manusia.

Dengan teori ini, kita coba untuk memahami proses kreatif dan karya-karya Made 'Kaek' Dharma Susila, seniman yang tinggal di Banjar Palak, Sukawati, Gianyar, Bali. Kebetulan, perupa ini tengah berpameran di Bentara Budaya Yogyakarta, 23 - 30 Agustus 2024. Tajuk pamerannya, "The Age of Pawns".

Dalam pameran ini, Made Kaek menampilkan puluhan patung, umumnya dari material kayu. Sekilas, patung-patung itu menyerupai binatang atau manusia. Ada karya yang mirip singa, kuda, sapi, kambing, ikan, burung, serangga, atau larva. Dibilang "mirip" karena setidaknya patung-patung itu mengingatkan kita pada bentuk-bentuk dasar beberapa jenis binatang dan manusia itu.

Namun, jika dicermati lebih saksama, bentuk-bentuk makhluk tersebut tidak sepenuhnya memenuhi kelengkapan anatomi binatang atau manusia normal yang selama ini kita kenal. Sebagian anggota badan makhluk itu hilang, meleset, protokol, meleot, atau menciut. Bentuk akhirnya terlihat serba tidak lengkap, ganjil, aneh, tetapi terkadang juga tampak naif, kekanak-kanakan, bahkan lucu menggemaskan.

"*Finishing*" warna merah kusam membuat patung-patung tampak polos dan bersahaja. Saat bersamaan, muncul juga kesan agak seram karena binatang-binatang itu umumnya memiliki bentuk mata besar yang melotot. Kadang hanya ada satu mata, kadang dua, kadang tiga atau lebih. Makhluk itu juga digambarkan mempunyai gigi panjang mirip taring. Kulitnya pun bersisik dengan tekstur kasar.

Ada lagi yang khas: ornamen pada patung-patung itu mengacu pada pola ornamen tribal atau suku-suku yang hidup di pelosok hutan. Ornamen kasar, simpel, dan berulang dengan bentuk dasar geometris yang sederhana. Karakter ini memberikan bobot mistis, atau setidaknya mengingatkan pada ritual suku-suku pedalaman di Nusantara.

Dengan penampilan aneh itu, sebenarnya makhluk apa yang digambarkan Made Kaek? Dalam beberapa kesempatan saat wawancara dengan wartawan, seniman ini menyebutkan bahwa makhluk-makhluk itu muncul begitu saja dari alam bawah sadarnya. Dia berusaha mengingat bayangan samar dari makhluk-makhluk itu, lantas menggambarinya dalam bentuk *drawing*, lukisan, atau patung.

Proses kreatif itu dikerjakan secara spontan, cepat, mengalir begitu saja. Saat atau setelah mengerjakannya, Made Kaek merasakan kelegaan tersendiri. "Jika saya merespons dengan cepat dengan aneka warna di atas kertas atau kanvas, jiwa ini terasa melayang, ekstase," katanya sebagaimana dicatat dalam *artikel "Made Kaek Pamerkan Karya Seni Makhluk-Makhluk Imajiner di Thailand"* di *gatra.com*, 13 November 2022.

Makhluk-makhluk aneh dalam lukisan atau patung Made Kaek adalah obyek-obyek yang hidup dalam khayalan seniman ini. Obyek itu merupakan hasil rekaan atau lamunan yang tidak dapat ditemui pada alam nyata, tetapi bergentayangan dalam alam lamunan. Lamunan itu muncul dengan dorongan alam bawah sadar.

Mengacu pada teori psikologis Carl Gustav Jung, alam bawah sadar individual Made Kaek tak semata berisi muatan individual, melainkan juga komunal. Makhlu-makhlu itu tak sekadar merekam ingatan seniman, tetapi juga mencakup anasir lain seperti mitologi, simbol, dan budaya dari komunitas Bali. Made Kaek lahir dan tumbuh di Bali. Sempat kuliah di Fakultas Hukum Universitas Atma Jaya Yogyakarta (1985-1991), dia lantas kembali ke tanah leluhurnya. Kini, dia aktif berkarya di Rumah Pharos di Bajar Palak, Sukawati, Gianyar, Bali.

Masyarakat Bali menyakini, bahwa kehidupan ini memiliki dua dimensi, yaitu skala dan niskala. Skala mengacu pada segala aspek kehidupan yang tampak kasat mata, terlihat jelas, lahiriah, dan dapat disentuh oleh indera umum manusia. Masyarakat di pulau ini menjalani beragam kegiatan skala, mulai dari keramaian festival, ritual, tarian, hingga ragam ekspresi artistiknya.

Sebaliknya, Niskala adalah aspek kehidupan yang tidak terlihat. Aspek ini ada, tetapi tidak dapat ditangkap dengan panca indera mata lahiriah. Niskala mewakili dunia dalam (*jeroan*) yang bersifat mistis dan berkelindan di bawah permukaan. Aspek ini juga mencakup energi spiritual, kepercayaan pada leluhur, agama, atau getaran ilahiyah (ketuhanan).

Dalam kosmologi (pandangan dunia) masyarakat Bali, baik skala (aspek yang terlihat maupun niskala (aspek tak terlihat) dapat dipadukan dalam tatanan kehidupan yang harmonis. Masyarakat sibuk dengan berbagai kegiatan fisik untuk memenuhi kebutuhan material sehari-hari. Saat bersamaan, digelar bermacam upacara atau ritual yang menghubungkan mereka dengan spiritualitas.

Kosmologi semacam ini juga kental memengaruhi pribadi Made Kaek. Ketika melukis atau mengerjakan patung, seniman ini juga berusaha mengaitkannya dengan alam bawah sadarnya yang dipenuhi mitologi dan spiritualitas. Meski tak dinyatakan dengan jelas, kilasan citraan makhluk-makhlu aneh dalam lukisan atau patung itu mengingatkan pada makhluk-makhlu dalam mitologi Bali.

Ada banyak makhluk mitologi Bali. Sebut saja, antara lain, leak (raksasa seram), barong (raksasa petarung), rangda (ratu janda), antaboga (naga), bedawang (penyu berhidung babi), naga besukih (ular), batara kala (raksasa), memedi (setan penyuka anak-anak), calonarang (janda penyihir), taksaka (naga), jatayu (elang), garuda (manusia berkepala burung), airawata (gajah putih), kinara-kinari (setengah manusia setengah burung), dan wanara (kera). Tampilan mereka mengkombinasikan antara manusia, hewan, dan khayalan.

Tentu, Made Kaek tidak hendak menggambar makhluk-makhlu mitologi itu secara utuh dan lengkap. Namun, mitologi itu menjadi semacam referensi batin yang terpendam dalam diri Kaek dan sedikit-banyak kemudian memengaruhi seniman ini saat berkhayal. Ketika khayalan itu diwujudkan dalam karya seni, ada proses distorsi, deformasi bentuk, serta pengembangan karakter naif (kekak-kanakan). Hasil akhir penampakan makhluk-makhlu itu pun menjadi agak polos, lugu, seram, sekaligus agak menggemaskan.

Saat menatap karya seni Kaek, penonton tak hanya menikmati aspek lahiriah yang indah, tetapi juga dapat menelisik lebih jauh ke dalam alam spiritual yang lebih kompleks. Aspek skala dan niskala telah dirangkum secara apik. Proses kreatif unik Made Kaek semakin memperkaya khazanah ekspresi seni rupa modern di Indonesia.

Apresiasi untuk Made Kaek yang menyajikan karyanya dalam pameran ini. Terima kasih untuk tim Bentara Budaya dan semua pihak yang telah turut memberikan *support* sehingga pameran ini berlangsung baik.

Palmerah, 11 Agustus 2024

Ilham Khoiri

General Manager Bentara Budaya & Communication Management
Corporate Communication Kompas Gramedia



A FIERY SATIRE: MADE KAEK'S CREATURES AND THE METAPHORICAL CHESSBOARD

By Dian Dewi Reich

Made Kaek's *Kala Api Age of Pawns* takes us on a provocative journey of reflection. It is more than a visual hybrid of Kaek's creatures merging between the two-dimensional realm into the third dimension. It signifies something more exciting in the evolution of Kaek's creatures and inevitably Made Kaek himself.

The concept of 'Kala Api' first emerged through the paintings exhibited in Manus Collaboration in December 2023 at Sudakara Art Space. The first appearance of Kaek's wooden sculptures of the Kala Api series debuted in this group exhibition in a gathering aptly titled 'The First Supper'.

In that instance, we took the time to appreciate Made Kaek's creatures emerging through collaborative exploration. Through 'Manus a Conscious Journey' they first took their first steps outside of their very private realm. Often dubbed mystical and supernatural. The dimension from which Kaek's creatures emerge is a manifestation of Kaek's subconscious.

If we go on the premise of many philosophies that 'all is mind' then there is no questioning the validity of this subconscious reality. Moreover, it has such strong individual presence and characteristics. As I mentioned in previous articles, they compel us to ask 'Are they real Made Kaek?' This indelible mark of the creature's characters may be the result of coupling between intuitive expression and consistency of a disciplined routine. The intuitive chargers of his creative process are honed into a well-formed aesthetic language depicting Kaek's subconscious landscape.

Within the subconscious, the complex layers of influences that shape identity are gathered and mingled together in a plethora of chaotic order. Spiritual, emotional, rational, and sensory experiential memories are recorded, and in time they develop their sophistication. Their code of reasoning is known or unbeknownst to Made Kaek himself.

The dark and gory undertones, of teeth and claws are captivating because of a childlike echo, giving us a sense of naivete. This contrary combination creates an ambient surreality that makes one unsure whether to think of nightmares or daydreams. However, the more you befriend Kaek's creatures, they are far from vicious. They are sharp conduits of discerning observations and dry wit. Perhaps not always permitted to be voiced so candidly, by 'polite' social guidelines. Perhaps that is why they concealed themselves so well in subconscious albeit 'supernatural' realm.

What is beautiful about Kala Api, the Age of Pawns as a continuation of Made Kaek's journey is the stepping out of the private room. Stepping out of the canvas, away from the curtains of ambiguity. The creatures are no longer silent when asked 'are you real?' They assert their presence and interact with each other.

The images of disturbingly endearing and sometimes grotesque figures adorning Kaek's canvases are now at a stage of pubescent irreverence. I've always suspected were very humorous indeed. They now are revealing more and more just how sociable and unapologetically irreverent they are. Even in this new three-dimensional body, they are out of their two-dimensional cocoon but not yet a full-fledged butterfly. Like a semi-relief figure stepping out of the canvas and still yet to fill out all their new edges.

A solitary artist (as are many) in his process but social by character. The creation of art is inseparable from the artist much like a biological connection. Logically, Kaek's works reflect this duality of the artist's character. His creatures emerged in a world removed and independent of the world, much the way Kaek himself paved his path as a self-taught artist apart from the crowd. Yet.. even the creatures in Made Kaek's paintings are social by nature. Made Kaek is a very sociable individual and an extrovert. One who is comfortable and enjoys the intermingling company of others. As mentioned in an interview with Kaek, he stated that 'the world around me is my inspiration'. The world is a reality transmuted through a wild and private imagination. Imbued with all that are part of the cultural influences that make Made Kaek who he is.

Here in Kala Api, we see his world expanding, pushing at boundaries previously confined to the canvas edge. A growing ecosystem of interconnecting characters. From their debut appearance in *'The First Supper'* to an *'Age of Fire'* there is a considerable leap. We see a basic hierarchy in *Kala Api in Manus a Conscious Journey*. Made Kaek states this was an expression of what he imagined to be the first gathering of humans in a social construct. Social structures and systems of conduct are what the artist believes allow humans to develop their humanity. Just as art imitates life, when given the gift of intelligence and reason, through these systems, humans do not always choose to reflect their humanity. As this social system develops, it becomes more complex and perhaps deceptive. Kaek's creatures did not take long to dive into the fray of social intrigue and dysfunctional behaviours.

The Age of Pawns introduces a stage, more precisely a metaphorical chessboard. The title 'Kala Api: Age of Pawns' hints at chess, a strategy game, with a focus on 'Pawns.' Kaek's creatures traverse a world of paradoxes and ironies that strip away social pretences. In a dramatic entrance, the creatures of the Age of Pawns boldly take centre stage, with their unrestrained drama being a significant part of their allure.

For example, let's take a look at the first characters that greet us in Kala Api. The Honeymooners. The pair of red-painted wood sculptures are rather standalone. They differ from the rest in style and form. As all of Kaek's sculptures are also derived from his world of two-dimensional work, they were born in different periods of his journey.

The Honeymooners have a glamorous Hollywood flair, touched by trends of fashion such as the beret and wavy hairstyle of 50's glamour, the couple greet us as male and female elements. Made Kaek stated they represent 'the beginning of a tribe, the guardians at the gate. Just like any beginning, a coupling gives birth to future generations.'

Thus, it is the coupling of these fashionistas that gives birth to the future society represented in the Age of Pawns. Whether it is carefully planned or happened by sheer serendipitous luck, does not really matter at this point. It is poignant and amusing that this performance of social satire begins with a pair of *Honeymooners* who are distinctively more Western/European in aesthetic. Is this the creatures way of saying that the current generation is a product of Western European socio-economic influences?

So the Honeymooners procreate prolifically. Giving birth to Kings and Queens, Chancellors, Generals and sycophantic followers abound. Not to mention spies and masterminds. All of whom play their own little part in this intricate kingdom that show how farcical society can be. It is a world of intrigue and power. As the title suggests, it is an age where many are sacrificed. Where the little guys, perhaps the working class, are disposable and used unapologetically for bigger schemes.

When we enter Kala Api, the Age of Pawns, we enter a world where Kaeks' subconscious is now truly engaged consciously in a social dialogue. By way of a dramatic stage with many characters playing their part. The mysteriously cryptic creatures are now commenting and testifying in a satirical statement on society today. We are in a heated era. A time of consumption, and unpredictable energy. Fire is hot, it burns, devours and many can be sacrificed as disposable pawns in its flames. Perhaps once the door has been opened, the subliminal subconscious that has gestated for so long in Kaek is entering our world and showing us how grotesque and ironic we are as a 'society'.

Sawidji, 17th August 2024

Dian Dewi Reich

Founder, Sawidji & Co



SEBUAH SATIRE YANG MEMBARA: MAKHLUK MADE KAEK DAN PAPAN CATUR METAFORIS

Oleh Dian Dewi Reich

"Kala Api, The Age of Pawn" karya Made Kaek membawa kita pada renungan yang provokatif. Ini lebih dari sekadar gabungan visual makhluk yang menyatu antara alam dua dimensi ke tiga dimensi. Pertanda sesuatu yang lebih menarik dalam evolusi makhluk rekayasa Made Kaek.

Konsep 'Kala Api' pertama kali muncul melalui lukisan yang dipamerkan dalam Kolaborasi Manus pada Desember 2023 di Sudakara Art Space, Sanur. Kemunculan pertama patung kayu seri 'Kala Api' karya Made Kaek pertama kali ditampilkan dalam pameran kelompok ini dalam sebuah pertemuan yang bertajuk 'Perjamuan Pertama'.

Dalam kesempatan itu, kami meluangkan waktu mengapresiasi makhluk-makhluk Made Kaek yang muncul melalui eksplorasi kolaboratif. Melalui 'Manus a Conscious Journey' mereka pertama kali mengambil langkah keluar dari ranah pribadi mereka.

Jika kita berpegang pada premis banyak filsafat bahwa 'all is mind' maka tidak perlu diragukan realitas bawah sadar ini. Ia memiliki kehadiran dan karakteristik individu yang kuat. Seperti telah saya sebutkan di artikel sebelumnya, hal-hal tersebut memaksa kita untuk bertanya, 'Apakah mereka nyata, Made Kaek?' Karakter makhluk ini bisa dikatakan merupakan perpaduan antara ekspresi intuitif dan konsistensi disiplin rutinitas. Pengisi intuitif proses kreatifnya diasah menjadi bahasa estetika yang terbentuk dengan baik yang menggambarkan lanskap estetika Made Kaek.

Di dalam alam bawah sadar, terdapat lapisan-lapisan kompleks yang membentuk kelompok identitas dan bercampur dalam tatanan yang kacau balau. Kenangan, pengalaman, spiritual, emosional, rasional, dan indrawi dicatat, dan seiring berjalannya waktu, menyatu membentuk wujud tersendiri. Kode penalaran mereka diketahui atau tidak diketahui oleh Made Kaek sendiri.

Kesan gelap dan mengancam, gigi dan cakar, bisa juga menawan karena gema kekanak-kanakan ini, memberi kita perasaan naif yang polos. Kombinasi tersebut mungkin yang menciptakan suasana surealitas yang membuat seseorang tidak yakin apakah ini mimpi buruk atau khayalan yang menyenangkan.

Namun, semakin kita berteman dengan makhluk-makhluk Made Kaek ini, mereka jauh dari kata ganas. Mereka adalah saluran pengamatan yang cerdas dan humor yang tajam. Mungkin tidak diperbolehkan untuk bersuara secara terus terang, dengan pedoman sosial yang 'sopan'. Mungkin itu sebabnya mereka menyembunyikan diri mereka di dimensi 'supernatural' yang terpisah selama ini.

Yang indah "Kala Api, The Age of Pawn" sebagai kelanjutan perjalanan seni Made Kaek adalah keluarnya makhluk-makhluk itu dari ruang pribadinya. Keluar dari kanvas, ke dimensi baru. Makhluk-makhluk itu tak lagi diam ketika ditanya 'Apakah kamu nyata?' Mereka berinteraksi dengan kita dan berinteraksi satu dengan yang lain.

Gambaran sosok-sosok yang sangat menawan dan terkadang aneh yang menghiasi kanvas Made Kaek kini berada pada tahap lepas dari masa pubertas. Saya selalu menduga mereka memang sangat lucu. Kini mereka semakin menunjukkan betapa ramah dan tidak sopannya mereka. Bahkan dalam tubuh tiga dimensi yang baru ini, mereka sudah keluar dari kepompong dua dimensinya tetapi belum menjadi kupu-kupu yang utuh. Seperti sosok semi-relief yang keluar dari kanvas dan masih belum memenuhi semua tepi barunya. Mereka masih dalam pertumbuhan yang sangat menarik.

Seorang seniman yang menyendiri dalam prosesnya (seperti banyak seniman lain) tetapi berkarakter sosial. Penciptaan seni tidak dapat dipisahkan dari senimannya, seperti halnya hubungan biologis. Logikanya, karya Made Kaek mencerminkan dualitas karakter senimannya. Makhluk-makhluknya muncul di dunia yang terpisah dan tidak bergantung pada dunia, seperti halnya Made Kaek sendiri yang membuka jalan sebagai seniman yang autodidak dan tidak berpendidikan seni secara formal.

Bahkan, makhluk-makhluk imajinasi Made Kaek pada dasarnya bersifat sosial. Made Kaek adalah individu yang sangat ramah dan ekstrovert. Seseorang yang merasa nyaman dan menikmati kebersamaan dan berbaaur dengan orang lain. Made Kaek menyatakan bahwa 'dunia di sekitarku adalah inspirasiku'. Dunia adalah realitas yang diubah melalui imajinasi liar dan bebas. Dijiwai dengan semua yang merupakan bagian dari pengaruh lapisan budaya yang menjadikan siapa jati diri Made Kaek.

Di sini, di "Kala Api, The Age of Pawn," kita melihat dunianya meluas, yang sebelumnya terbatas pada tepian kanvas. Ekosistem yang berkembang dengan karakter-karakter yang saling berhubungan. Dari penampilan debut mereka di 'Perjamuan Pertama' hingga 'Kala Api' terdapat lompatan besar. Kami melihat hierarki dasar di Manus. Made Kaek menyatakan ini adalah ekspresi dari apa yang ia bayangkan sebagai pertemuan pertama manusia dalam sebuah konstruksi sosial. Struktur sosial dan sistem perilaku adalah apa yang diyakini oleh seniman memungkinkan manusia mengembangkan kemanusiaannya.

Sama seperti seni yang meniru kehidupan. Ketika diberi karunia kecerdasan dan akal, melalui sistem tersebut, manusia tidak selalu memilih untuk mencerminkan kemanusiaannya. Ketika sistem sosial ini berkembang, sistem ini menjadi lebih kompleks dan mungkin menipu. Makhluk-makhluk Made Kaek tidak butuh waktu lama untuk terjun ke dalam hiruk-pikuk intrik sosial dan perilaku disfungsi dalam strata sosial.

'The Age of Pawns' memperkenalkan sebuah panggung, mungkin lebih tepatnya papan catur metaforis. Petunjuk yang jelas digambar-gambarkan melalui judul epik yang dramatis "Kala Api, The Age of Pawn". Ini terkait dengan catur, permainan strategi.

Sorotan pada 'pawn' (pion). Aneka makhluk Made Kaek menyapu dunia dengan paradoks dan ironi yang menghilangkan kepura-puraan sosial pada umumnya. Di pintu masuk yang sangat dramatis, makhluk-makhluk "Kala Api, The Age of Pawn" dengan berani menjadi pusat perhatian. Drama mereka yang tanpa hambatan adalah bagian besar dari pesona mereka.

Sebagai contoh, mari kita lihat karakter pertama yang menyambut kita di 'Kala Api'. 'The Honeymooners'. Sepasang patung kayu bercat merah ini agak berdiri sendiri. Mereka berbeda dari yang lain dalam gaya dan bentuk. Karena semua patung Made Kaek juga berasal dari dunia karya dua dimensinya, maka patung tersebut lahir pada periode perjalanannya yang berbeda-beda. Pasangan yang berbulan madu memiliki kesan gaya glamor, tersentuh oleh kode fesyen seperti baret dan potongan rambut bergelombang ala tahun 1950-an. Pasangan ini menyambut kita sebagai elemen pria dan wanita.

Made Kaek menyatakan bahwa mereka mewakili 'permulaan suatu suku, penjaga di pintu gerbang.' Sang seniman menyatakan 'sama seperti permulaan lainnya, sebuah pasangan melahirkan generasi baru yang terus berkembang.' Jadi, pasangan dari para fashionista inilah yang melahirkan generasi baru yang tumbuh dalam 'The Age of Pawn' (Era Pion). Apakah itu direncanakan atau terjadi karena keberuntungan belaka, tidak terlalu menjadi masalah. Sungguh mengharukan dan menggelikan bahwa pertunjukan sindiran politik dan sosial ini diawali dengan sepasang pasangan berbulan madu yang bercirikan lebih Barat/Eropa dalam estetikanya.

'The Honeymooners' berkembang biak. Melahirkan Raja dan Ratu, Menteri, Prajurit, dan pengikutserta penjiat yang berlimpah. Mereka semua memainkan peran kecilnya masing-masing dalam sistem sosial yang rumit ini dan menjadikan semua yang kita sayangi sebagai renungan diri dengan cara yang lucu. Ini adalah dunia yang penuh intrik dan permainan kekuasaan dan seperti judulnya, ini adalah Zaman Pion. Kala orang-orang kecil dapat dibuang dan digunakan tanpa penyesalan untuk skema yang lebih besar. Perpaduan estetika dinamis yang menyatu dalam makhluk Made Kaek adalah kunci pesona mereka yang menawan dan aneh. Membawa lapisan makna yang berkomentar tentang isu sosial yang sangat nyata di masa kini.

Saat kita memasuki "Kala Api, The Age of Pawn" kita erada di dunia di mana alam bawah sadar Made Kaek kini benar-benar terlibat secara sadar dalam dialog sosial. Melalui panggung dramatis dengan banyak karakter yang memainkan perannya. Makhluk-makhluk misterius itu kini berkomentar dan memberikan kesaksian dalam pernyataan yang menyindir masyarakat saat ini. Kita berada di era yang panas. Masa konsumsi panas dan energi yang tidak dapat diprediksi. Api itu panas, membakar dan melahap, dan banyak orang yang dikorbankan dalam kobarnya. Mungkin begitu pintu terbuka, alam bawah sadar yang sudah lama ada dalam diri Made Kaek memasuki dunia kita dan menunjukkan betapa aneh dan ironisnya kita sebagai sebuah 'masyarakat'.

Sawidji, 17 Agustus 2024

Dian Dewi Reich

Founder, Sawidji & Co





LIDAH API #03
Made Kaek, 2024
Mixed-media on canvas
250cm x 200cm

The age of Kala Api begins with 'The Honeymooners'.
Bringing together the forces of male and female, guardians
at the gate and the precursor of future generations that soon
reign in Kala Api, the Age of Pawns.





THE HONEYMOONERS
Made Kaek, 2024
Indian Rosewood
46cm x 35cm x 7cm



THE LION'S JIG

The power of fire takes its loot!

A lion's dignity? Sovereignty and prosperity?

Stolen! by the licking flames of the jester's boots..

THE LION'S JIG

Made Kaek, 2024

Indian Rosewood

45cm x 30cm x 7cm





FEATHERY FLAMES

Not so gentle.

Light and soft feathers ..

Soft feathers alight!

FEATHERY FLAMES

Made Kaek, 2024

Indian Rosewood

45cm x 30cm x 7cm





WORMY APPETITE

Made Kaek, 2024

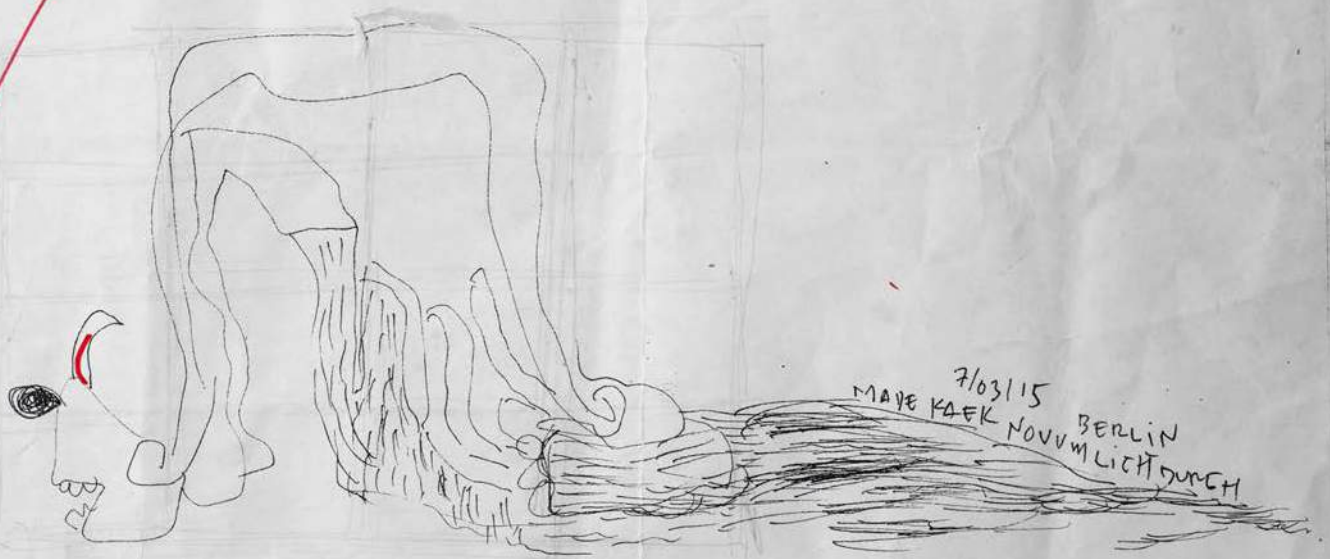
Indian Rosewood

37cm x 45cm x 10cm

A WORMY APPETITE

Large appetites ..

Belly full of greed leaves little wormy trails





HAPPY STEPPING STONES

Many heads,
many heads laughing,
Being stepped on

HAPPY STEPPING STONES

Made Kaek, 2024

Indian Rosewood

43cm x 30cm x 10cm



GUARDING A FARCE

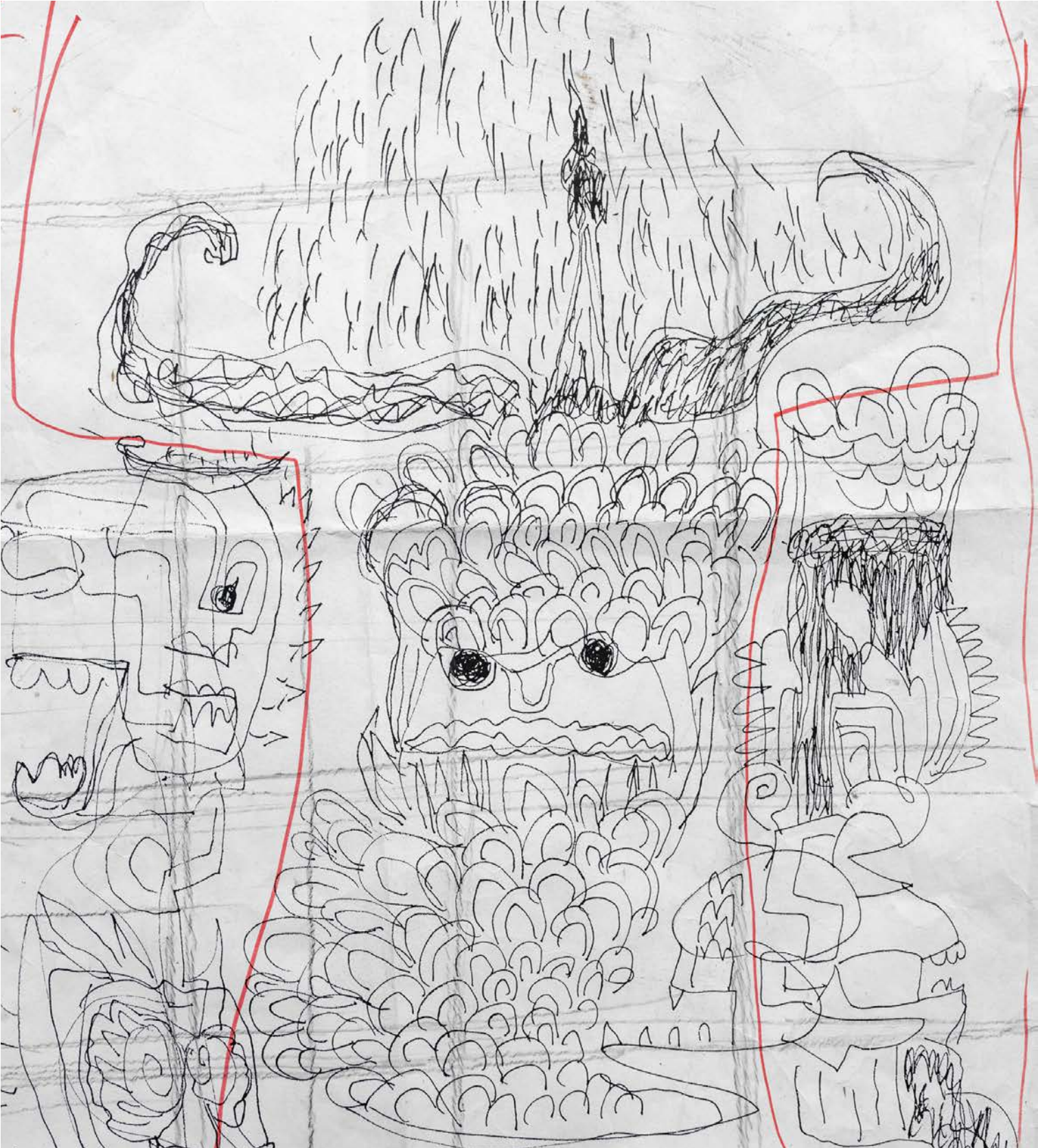
Look to the left. And look to the right, the lying faces smiling bright.

GUARDING A FARCE

Made Kaek, 2024

Indian Rosewood

45cm x 35cm x 7cm



Dempson - HOMEER

24, SEPT 2014

GA. 886
MADOKAER

VI

THE FAT WITCH

She sits behind the throne.
The King an abject clone
of desires unrelenting,
Of the woman behind the throne.

THE FAT WITCH
Made Kaek, 2024
Indian Rosewood
30cm x 20cm x 10cm



SAMJAD



THE FAT WITCH



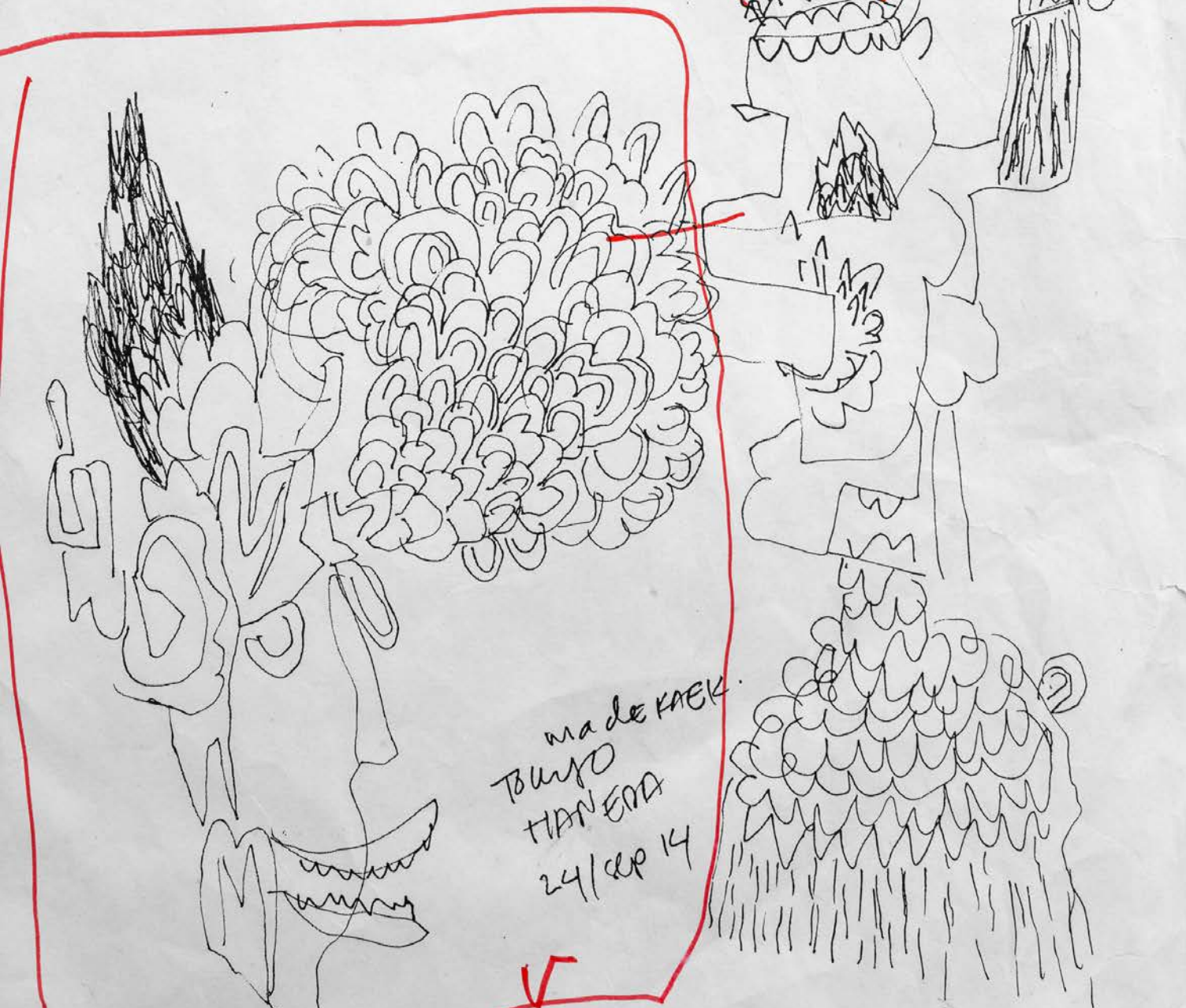
MADE
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DPS HANERA
2006



made KAEK.
TOURTO
HANERA
24/sep 14



FLYING HIGH

From dusty ceilings and rooftops,
To treetop canopies and mountains,
Clouds and blue skies
Disappear in the distance
From the height of obsession



FLYING HIGH

Made Kaek, 2024

Indian Rosewood

40cm x 30cm x 10cm



THE HAPPY CENTRE

In the middle from which many things emerge,
This Happy Centre, this epicentre
Of heat and consumption.

THE HAPPY CENTRE
Made Kaek, 2024
Indian Rosewood
50cm x 30cm x 7cm

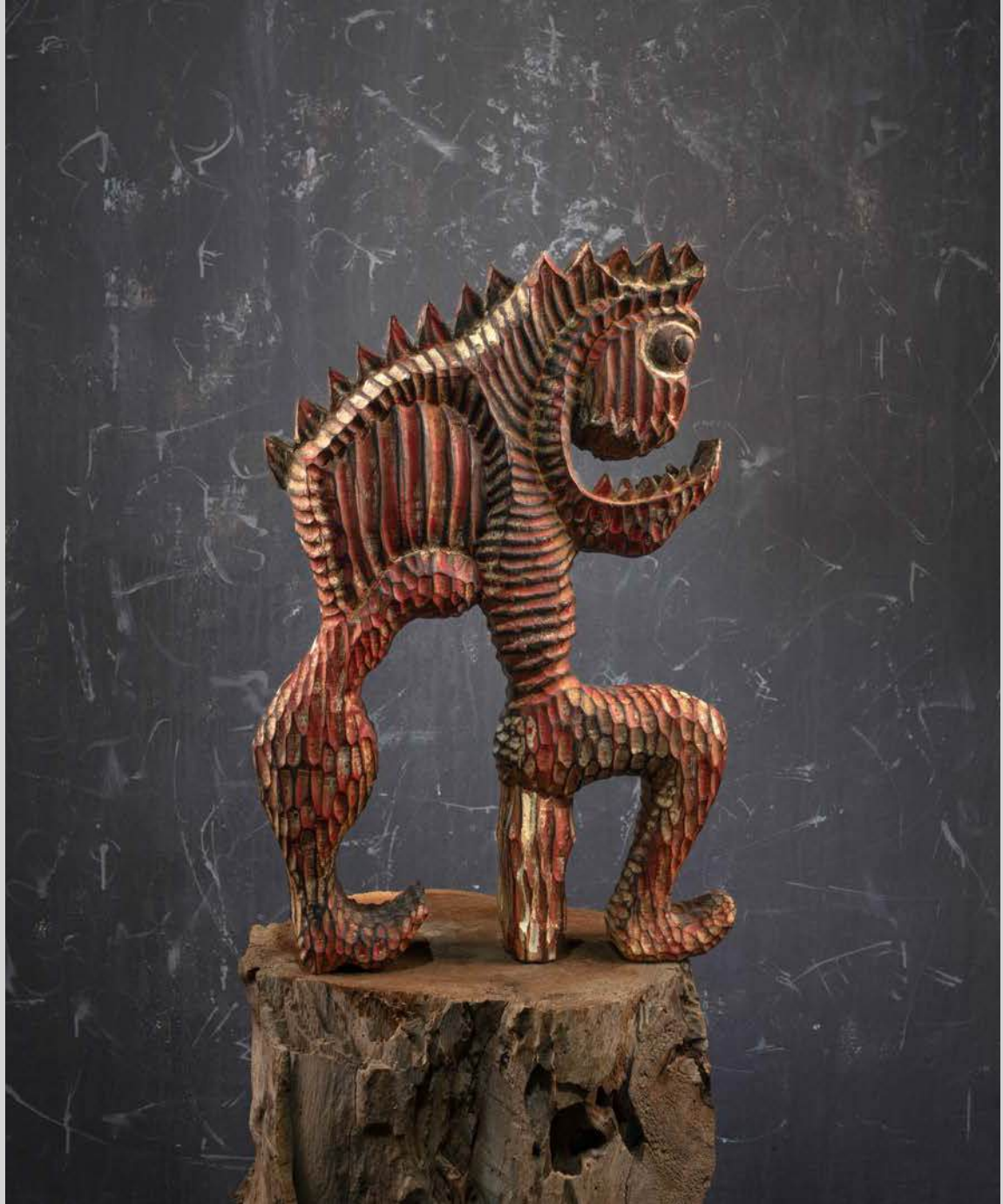


DOUBLE IMPACT

Made Kaek, 2024

Indian Rosewood

30cm x 45cm x 7cm



THE CHANCELLOR
Made Kaek, 2024
Indian Rosewood
45cm x 30cm x 7cm



LAYERED ADVICE

Made Kaek, 2024

Indian Rosewood

45cm x 25cm x 7cm



THE LOYAL WARRIOR
Made Kaek, 2024
Indian Rosewood
45cm x 30cm x 7cm



THE PACK

A throng,
a mass,
of teeth and claws ..
in service.



THE PACK 01

Made Kaek, 2024

Indian Rosewood

25cm x 35cm x 7cm



THE PACK 02
Made Kaek, 2024
Indian Rosewood
30cm x 45cm x 7cm



INSATIABLE

Made Kaek, 2024

Indian Rosewood

25cm x 35cm x 7cm



GREED

Made Kaek, 2024

Indian Rosewood

30cm x 45cm x 7cm



TWO FACED JESTER FACING A CHECKMATE

TWO FACED JESTER & CHECKMATE GLANCE

Made Kaek, 2024

Indian Rosewood

30cm x 20cm x 7cm



BETWEEN HEAD, TAIL AND A BIG MOUTH

HEAD TAIL & BIG MOUTH

Made Kaek, 2024

Indian Rosewood

30cm x 20cm x 7cm



THE JEALOUS EYES AND ASSBITER

JEALOUS EYES

Made Kaek, 2024
Indian Rosewood
30cm x 20cm x 7cm

ASSBITER

Made Kaek, 2024
Indian Rosewood
30cm x 20cm x 7cm



THE LITTLE KINGDOM

LITTLE BIT OF POWER AND A LOT OF PAWNS

Pawn A Definition :

A person who does not have any real power but is used by others to achieve something.



THE LITTLE KING
Made Kaek, 2024
Indian Rosewood
30cm x 15cm x 10cm



FRONTLINER
Made Kaek, 2024
Indian Rosewood
20cm x 15cm x 10cm



A LITTLE MESSENGER FOR THE GENERAL..

LITTLE MESSENGER & THE GENERAL

Made Kaek, 2024

INDIAN ROSEWOOD

20CM x 15CM x 10CM



AND A NAVIGATOR FOR LITTLE SPIES..

NAVIGATOR & LITTLE SPIES

Made Kaek, 2024

Indian Rosewood

20cm x 15cm x 10cm





BIG MOUTH

Made Kaek, 2024
Indian Rosewood
30cm x 20cm x 7cm

MASTERMIND

Made Kaek, 2024
Indian Rosewood
20cm x 10cm x 10cm



LITTLE SOLDIER

Made Kaek, 2024

Indian Rosewood

20cm x 15cm x 10cm



LITTLE SACRIFICE

Made Kaek, 2024

Indian Rosewood

20cm x 15cm x 10cm



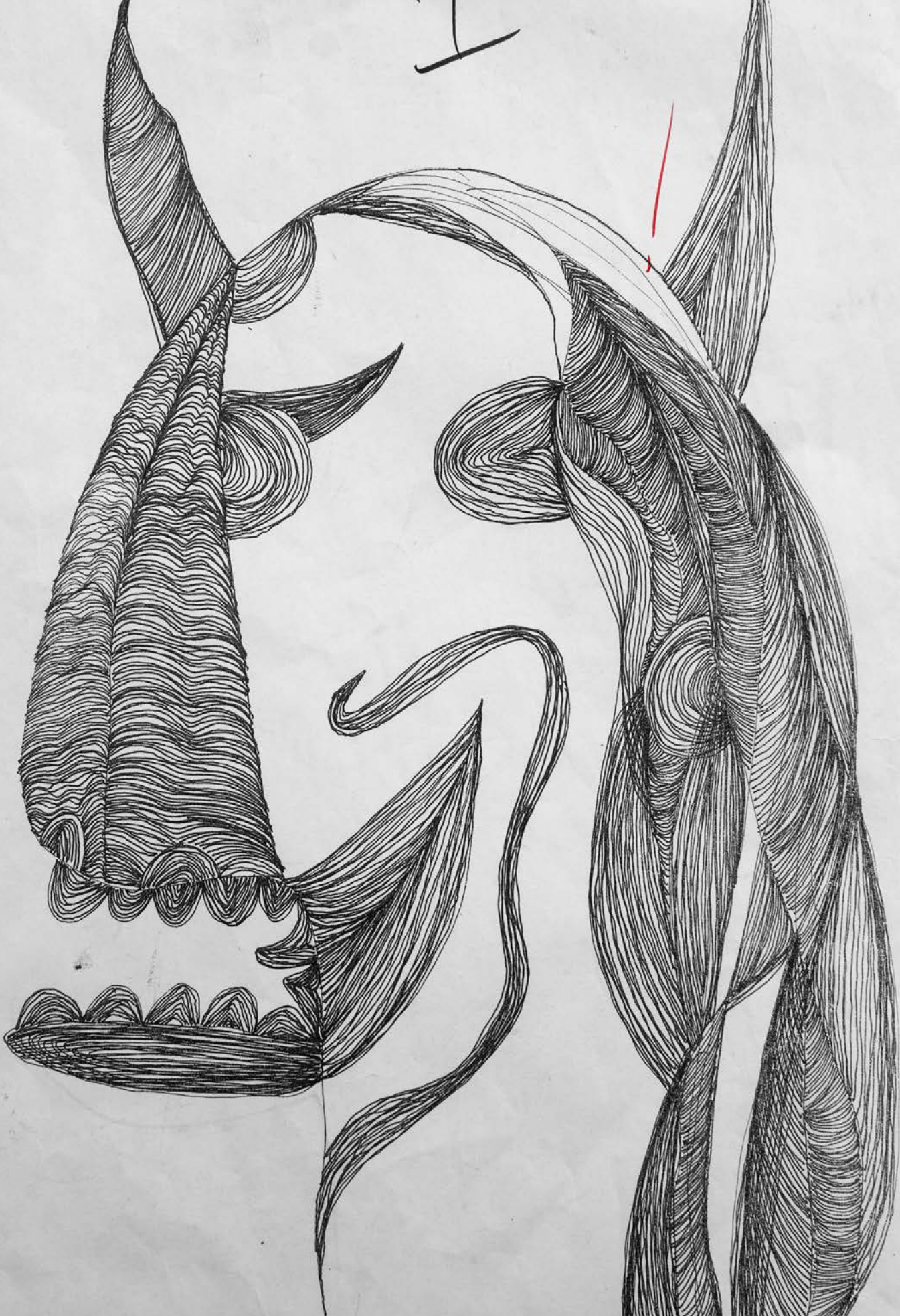
UPSIDE DOWN LOVE

UPSIDE DOWN LOVE

Made Kaek, 2024

Indian Rosewood

20cm x 16cm x 10cm



THE TROJAN HORSE

Someone or something intended to defeat or subvert from within usually by deceptive means.



THE TROJAN HORSE
Made Kaek, 2024
Indian Rosewood
70cm x 20cm x 10cm



MADE KAEK GROUP EXHIBITIONS

- 1989 Sanggar Dewata Group in Jakarta, Denpasar Bali.
- 1991 Bali Art Festival
- 1992 Group exhibition of HIPMI Conference at Nusa Indah Convention Centre, Nusa Dua Bali
Sanggar Dewata Indonesia Group Exhibition of Hindhu Federation Meeting at Art Centre Bali
- 1993 12 Artist exhibition of Century Plaza Kuta
STSI Anniversary Exhibition STSI Collage, Denpasar Bali
- 1994 Sanggar Dewata Indonesia Group Exhibition at Museum Nyoman Gunarsa Klungkung Bali
Group Exhibition "Aid for Aid" at Rudana Gallery Ubud
- 1995 One man work shop in Okinawa Japan
- 1996 Group exhibition at Forum Saraswati Bali, Bali Art Festival
Group exhibition "Ekspresi 1996" at Gallery LIBI Denpasar
- 1997 Group exhibition at "Ruko Gatsu" Denpasar
- 1998 Group exhibition Imperial Hotel Kuta Bali
Drawing and Sketch Exhibition at Art Centre Denpasar Bali
- 1999 Group exhibition at Krisna Gallery Ubud
Sanggar Dewata Group Exhibition "Millennium Art" 6 Museum in Bali
Group exhibition at Paros Gallery Gianyar - Bali
- 2001 Group exhibition at Garuda Wisnu Kencana (GWK) Nusa Dua Bali title "Bening"
- 2002 Group exhibition at Sika Gallery Ubud "Peace and Unity"
Group exhibition at National Gallery Indonesia, Jakarta "Seni Rupa Nusantara II"
Group exhibition at Paros Gallery "Small"
- 2003 Group exhibition at Garuda Wisnu Kencana "Swiss Cows Bali"
Group exhibition at Art Centre for Jubellium Bali Art Festival

- 2004 Group exhibition at Arma Ubud Bali " Dasa Muka , Sketch and Drawing "
Group exhibition and launching book 4 + 1 = Venezia at Danes Art Veranda Denpasar Bali
- 2005 Group exhibition at The Peak, Jakarta Astra Building
- 2007 Group exhibition Sanur Village Festival
- 2008 Group exhibition Sanur Village Festival
Group exhibition Global Warming Meting at Garuda Wisnu Kencana , Nusa Dua Bali
Group Exhibition Malaysia Art Fair, Med Valley Kuala Lumpur
Group Exhibition at Tony Raka Gallery title SDI NOW
- 2009 Group exhibition at Hana Art Space Ubud Bali " Encounter "
Group exhibition at Kemang Village Jakarta "Fiends through Friendship"
- 2010 Group exhibition at Maha Art Gallery , Sanur Bali " Optimisme 2010 "
Group exhibition at Tanah Tho Gallery Ubud Bali " Cornerkick"
Workshop with 2 artist from Reunion Island at Paros gallery
Sukawati Gianyar Bali
- 2011 Exhibition with Edy Abley at Ganesha Gallery Four Season Hotel Jimbaran" Spirit and Lines "
Group exhibition at The Saile Charles Beademouli Art Space Runion Island " Tomorrow Maybe "
Group exhibition at Gaya art Space Ubud"Tomorrow Maybe "
Installation Exhibition " Rwa Bhineda Dalam Seribu Wajah "
Bali Creative Festival, Grand Bali Beach Sanur Bali
Group Exhibition at Art Centre Bali " Entitas Nurani #2 "
- 2012 Group Exhibition at Taksu Gallery at W Hotel Seminyak, Kuta Bali
Group exhibition at Sudakara Art Space Sudamala Sanur- Bali " The Artistic Journey "
- 2013 Performing art title " Seven Soul 2 Eyeclipses Segara Gunung "
Lepang Beach Klungkung Bali with : Yoka Sara, Suklu and Tebo Aumbara
Group exhibition at Bentara Budaya Bali, Jakarta "Ilustrasi Cerpen Kompas 2013 "
Sanggar Dewata Indonesia (SDI) at ARMA Ubud Bali "Irony in Paradise"
- 10 Artists from Bali Exhibition at Fine art and Cramik Museum Jakarta Title " 10 Perupa Memandang Bali

- 2014 Paper NOTE art Exhibition at Santrian Gallery Sanur Bali
- 2015 Militan Arts Community Exhibition " Ulu Teben " at Bentara Budaya Bali
 "The Sense" Art Exhibition at Santrian Gallery Sanur Bali
 "SAMA-SAMA" art Exhibition at Bentara Budaya Bali. International Collaboration
- 2016 Collaboration with Ubud Writer 2016 and Militan Arts Community " Tat Twan Asi " At Taman Baca Sanggingan Ubud bali
 Art Exhibition "Heritage Note" Asia Pacific Strategic Organization of World Heritage Cities (OWHC) Grand Bali Beach Hotel Sanur Bali
 Sanggar Dewata Indonesia Exhibition, Museum Nyoman Gunarsa Bali "Glorifying Colours"
 Site Art Corner " Amazing Things " art Exhibition at Lv8 Resort Hotel Canguu Bali
- 2017 Group Exhibition "Rupa Setaman" at Art Center Denpasar Bali Mahalango Festival
 MILITANS Group Exhibition " A.T.U.H " Griya Santrian Gallery Sanur Bali
- 2018 Group Exhibition Title "Patience is Earth : Sudakara Art Space Sudamala Suite and Villa Sanur
- 2019 Group Exhibition Title "Di Bawah Langit Kita Bersaudara WUHAN Jiayou : Sudakara Art Space
- 2021 Virtual Exhibition Merajut Rasa Menilik Rupa with Dekranasda Bali
 Group Exhibition Bali Megarupa " Wana Cita Karang Awak" Arma Museum Ubud Bali
- 2023 Group Exhibition at JHUB Art Space Jimbaran Bali Sabda Warse Chinese New Year
 Sawidji Comes Home Group Exhibition, Sawidji Studio & Gallery, Bali
 Sawidji Collaboration MANUS A Conscious Journey At Sudakara Art Gallery Sanur Bali
- 2024 Group Exhibition at JHUB Art Space Bali, Nagaraja Wijaya.
 Sawidji Collaboration Culmination , Calm In Nation. Santrian Gallery Sanur Bali



MADE KAEK SOLO EXHIBITIONS

- 1997 Solo exhibition at Pesona Bali Resort Seminyak, Bali
- 2002 Solo exhibition at Gallery Sembilan Lod Tunduh Ubud Title "Humanity and Eccentricity"
Solo exhibition at Tree Monkey Café & Gallery Ubud
- 2006 Solo exhibition at Ganesha Gallery Four Season Jimbaran Bali "My Playful Journey"
- 2017 Solo Exhibition at VIN++ Seminyak Kuta Bali Title MADE KAEK # 5 0
- 2021 Solo Exhibition at JHUB Studio Art Space Jimbaran Hub Bali Title AMORFPHOUS Made Kaek"
- 2022 Solo Exhibition at Rumah PAROS Sukawati Gianyar Bali Title : CRYPTIC, Sublimity of Made Kaek
- 2022 Solo Exhibition at The Meeting Room Art Gallery Chiang Mai Thailand Title Creatures Emerge
- 2023 Solo Exhibition 'Lines of Poetry' at Russ Gallery Canggu, Bali.

AWARDS AND ACHIEVEMENTS

- 1990 Youth and Sport Minister of Indonesia
- 1991 Bali Art Festival
- 1995 Citra Usadha Indonesia Foundation Award
- Book 4 + 1 = Venezia (Publish @2004)
Cryptic. Sublimity of Made Kaek

A photograph of an elderly man with grey hair, wearing a black t-shirt and dark shorts, sitting on the floor in a workshop. He is focused on painting a portrait of himself on his forehead and cheek with a brush. He is wearing black gloves on his hands. In front of him is a large, shallow metal tray filled with orange paint. To his right, there is a table with various paint cans and brushes. The lighting is dramatic, with strong shadows and highlights, creating a sense of concentration and artistic dedication.

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Nyoman Butur Suantara
Dibal Ranuh
Tjandra Utama
Rumah Paros
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Sawidji



BENTARA BUDAYA

