

COLOR

OF

SHADES

A Tribute to Maestros

Solo Exhibition by Devy Ferdianto

Curated by Asmudjo J Irianto | Officiated by Wanda Hamidah

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Color of Shades

TRIBUTE TO MAESTROS

Screen printing or serigraphy has been used extensively by printmaker or master printer since the 50's. This printing technique reached the peak of its exploration when Warhol and pop artists used it as the main medium of expression for his works.

Devy Ferdianto, a printmaker and master printer from Black Hand Gang Studio, Ubud, through his screen printing works re-exploring the creative spaces of the maestros and bringing back aesthetics in a new form as a tribute to their creative achievements.

Studies of nuances, schemes and color variants dominate Devy's works, which are manually printed onto cotton paper. Photographic images are transformed into traversed lines forming contours and shading over layers of contrasting color nuances, becoming a new visual representation as an expression of adoration for the creativity of the maestros.

DEVY FERDIANTO

(b. 1968)

A jazz big band music lover with fine art background, specialized in printmaking techniques.



Dedicated his life to music and visual art education as lecturer, big band conductor, master printer and printmaking workshop instructor. Graduated from Bandung Institute of Technology (ITB) and took further education and skills apprenticeships at Hochschule fuer Bildende Kuenste Braunschweig, Germany and Canadian School for Non-Toxic Printmaking, Canada.

After retiring from lecturing at a design college he moved to Bali to experience a new printmaking adventure. Devy is now the head of Black Hand Gang Printmaking Studio in Ubud.

Curatorial Notes



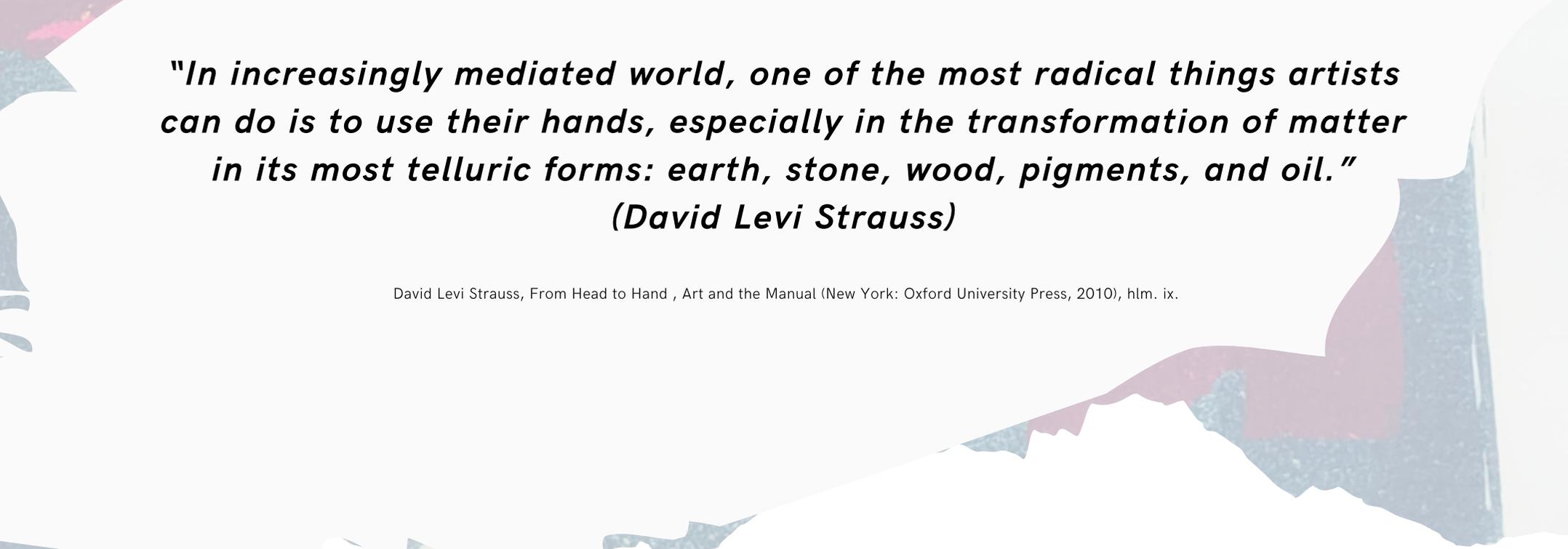
**PAMERAN TUNGGAL DEVY FERDIANTO
NUANSA LINDAP: PENGHORMATAN PADA MAESTRO**

**SOLO EXHIBITION DEVY FERDIANTO
COLOR OF SHADES: TRIBUTE TO MAESTROS**



***"In increasingly mediated world, one of the most radical things artists can do is to use their hands, especially in the transformation of matter in its most telluric forms: earth, stone, wood, pigments, and oil."
(David Levi Strauss)***

David Levi Strauss, From Head to Hand , Art and the Manual (New York: Oxford University Press, 2010), hlm. ix.



Seni grafis—seperti juga karya-karya yang didasari ketrampilan tangan—mengalami kebangkitan dalam seni rupa kontemporer. Hal ini menarik, di tengah-tengah trend seni media baru, seni lukis, gambar, grafis juga mendapatkan momentum kebangkitannya. Hal ini tampaknya berkait dengan perkembangan teknologi digital beberapa dekade terakhir. Seperti diutarakan oleh David Levi Strauss, justru dalam dominasi teknologi digital, maka sesuatu yang dikerjakan dengan ketrampilan tangan menjadi lebih khusus, dan dalam beberapa hal bahkan tampak radikal. Budaya visual masa kini dibentuk oleh teknologi digital. Pada saat penetrasi teknologi canggih kental mengelilingi keseharian kita, selalu muncul kerinduan pada sesuatu yang unik hasil sentuhan tangan. Perkembangan seni media baru—yang umumnya berbasis digital—menjadi mutualistik dengan teknik dan medium seni yang manual. Keduanya saling menguatkan dan memberikan nilai pada masing-masing yang lain.

Ada beberapa kemungkinan relasi seni grafis dengan teknologi digital, yang pertama mengkontraskan seni grafis manual dengan teknik digital. Arah kedua adalah menyelaraskan dan mencari kemungkinan-kemungkinan campuran antara keduanya, namun tetap dalam koridor konvensi seni grafis. Sedangkan kemungkinan ketiga adalah mengeksten seni grafis sejauh mungkin menggunakan penerapan teknologi digital. Pilihan terakhir kadang menyebabkan karya-karya yang dihasilkan melampaui konvensi seni grafis. Mana yang dipilih, berpulang pada seniman grafisnya.

Menariknya, karya-karya yang tampaknya konvensional dan dikerjakan dengan manual, seringkali juga disiapkan dengan bantuan teknologi digital. Misalnya pada karya-karya seni lukis foto-realis atau karya seni grafis, seringkali perupanya memanfaatkan citraan awal yang disiapkan melalui teknik dan cetak digital. Jika hasil akhirnya tetap sebagai lukisan atau grafis, dalam kategorisasinya, karya-karyanya seperti itu tetap dikelompokkan sebagai karya lukis atau grafis konvensional.

Printmaking — as well as other work based on craftsmanship — has experienced a revival in contemporary art. It is interesting that in the midst of new media art trends, painting, drawing and printmaking are also gaining momentum in their revival. This seems to be related to the development of digital technology in the last few decades. As stated by David Levi Strauss, precisely in the domination of digital technology, something that is done with skillful hands becomes even more special, and in some cases even looks radical. Today's visual culture is shaped by digital technology. At a time when the penetration of sophisticated technology surrounds our daily lives, there is always a longing for something unique that is the result of the touch of our hands. The development of new media arts — which are generally digital-based — has gone hand in hand with manual art techniques and mediums. Both of them reinforce each other and give value to each other.

There are several possible relationships between printmaking and digital technology. The first is to contrast manual printmaking with digital techniques. The second direction is to harmonize and look for possible mixtures between the two, but still within the confines of printmaking conventions. Meanwhile, the third possibility is to extend the printmaking as far as possible using digital technology applications. The last choice sometimes causes the work to go beyond printmaking conventions. Which one is chosen comes back to the printmaker.

Interestingly, works that seem conventional and are done manually are often also prepared with the help of digital technology. For example, in photo-realist painting or print works, often the artists make use of initial images prepared through digital printing and techniques. So long as the final result is a painting or print, in its categorization, such works are still classified as conventional painting or print works.

Kembali pada aspek perbedaan, seni grafis konvensional menjadi hal yang menarik di tengah popularitas seni lukis dan seni media baru saat ini. Seni grafis dianggap sebagai karya yang intim, umumnya berukuran kecil, dan menghendaki perhatian pada detail visual. Namun, kendati sudah cukup lama hadir dalam medan seni rupa Indonesia, karakter dan identitas seni grafis belum banyak difahami oleh publik. Hal ini juga berkaitan dengan beragamnya teknik cetak manual pada seni grafis. Salah satu karakter seni grafis adalah penggandaan atau adanya edisi, dan setiap edisi dianggap otentik dan orisinal. Hal ini berkaitan dengan aspek manual dalam penyiapan cetakan dan proses pencetakan (bergantung pada teknik cetaknya) pada permukaan—umumnya—kertas. Sehingga setiap hasil cetakan tidak pernah sepenuhnya sama dan identik.

Karena beragamnya teknik cetak manual dalam seni grafis, dibutuhkan waktu dan fokus dalam penguasaan teknik seni grafis. Tidak banyak seniman yang memiliki ketrampilan yang mumpuni dalam seni grafis pada medan seni rupa Indonesia. Salah satunya, yang paling diakui adalah Devy Ferdianto. Baru saat ini dia berkesempatan menggelar pameran tunggal, bisa jadi selama ini dia terlalu sibuk melayani seniman-seniman lain untuk menghasilkan karya seni grafis. Bagi saya sosok Devy adalah representasi yang sangat pas mengenai paradigma seni grafis, tidak hanya di Indonesia tapi di dunia. Sejak awal seni grafis, atau lebih tepat dikatakan teknik cetak manual selalu berada di bawah bayang-bayang seni lukis.

Pada awalnya, abad 15 dan 16, seni cetak manual tentu dipandang sebagai suatu teknik yang advance dan canggih, dan banyak dimanfaatkan oleh para pelukis untuk membuat karya-karya multiple. Salah satu pelukis era Renesans dari Jerman, yang intens dan memiliki ketrampilan luar biasa dalam teknik woodcut dan engraving adalah pelukis Albrecht Durer. Dia merupakan contoh pelukis yang juga piawai mengerjakan karya grafis. Berbagai teknik cetak berkembang dari masa Renesans sampai awal abad 20.

Returning to the aspect of difference, conventional printmaking has become an interesting thing in the midst of the popularity of painting and new media arts today. Printmaking is considered an intimate work, generally small in size, and requires attention to visual detail. However, although it has been present in the Indonesian art scene for a long time, the character and identity of printmaking has not been widely understood by the public. This also relates to the variety of manual printing techniques in printmaking. One of the characteristics of printmaking is duplication or edition, and each edition is considered authentic and original. This relates to the manual aspects of the print preparation and printing process (depending on the printing technique) on—generally—paper. So every print is never completely the same and identical.

Due to the variety of manual printing techniques in printmaking, it takes time and focus to master printmaking techniques. Not many artists have achieved skills in printmaking in the Indonesian art scene. Among the most recognized is Devy Ferdianto. Only now has he had the opportunity to hold a solo exhibition, perhaps because until now he has been too busy helping other artists to produce printmaking works. For me the figure of Devy Ferdianto is a very fitting representation of the paradigm of printmaking, not only in Indonesia but in the world.

Since the beginning of printmaking, or rather manual printing, techniques have always been in the shadow of painting. In the early 15th and 16th centuries, manual printing was certainly seen as an advanced and sophisticated technique, and was widely used by painters to create multiple works. One of the Renaissance era painters from Germany, who was intense and possessed extraordinary skills in woodcut and engraving techniques, was the painter Albrecht Durer. He is an example of a painter who is also very good in print work. Various printing techniques developed from the Renaissance period until the early 20th century.

Selama rentang waktu tersebut teknik cetak manual diaplikasikan untuk ilustrasi, peta, reproduksi citraan dan karya seni. Perkembangan fotografi pada abad 19 menyebabkan cetak manual sebagai reproduksi citraan menyusut. Demikian pula kemajuan teknologi mesin cetak menjadikan cetak manual semakin menyusut. Sejak awal abad 20, cetak manual menjadi teknik dan medium seni. Berbeda dengan masa awalnya, memasuki abad 20 cetak manual menjadi daya tarik bagi seniman bukan karena kecanggihannya, melainkan karena banyak melibatkan kerja tangan. Para pelukis besar seperti Picasso dan George Braque menghasilkan banyak karya grafis dengan berbagai teknik. Namun, tidak bisa dipungkiri karya lukis para seniman tersebut dipandang lebih berharga dibandingkan karya-karya grafisnya. Selain tunggal, karya lukis selalu menjadi perhatian utama senimannya dan medan seni—berkaitan dengan terobosan gagasan estetik—sementara karya-karya grafisnya beredisi dan merupakan karya sampingan pelukis. Mungkin apa yang dikatakan oleh Gill Saunders dapat menunjukkan situasi tersebut,

*"For much of their history fine art prints have been a private art form, designed for connoisseurs and collector, published in limited editions and hidden away in portfolio... Even so print making was rarely an artist main focus. Instead, it tended to be a peripheral activity, secondary to painting or sculpture. This changed in the 1960s and 70s with the rise of print studios such as Gemini GEL and ULAE in the USA, and Kelpra Studio in the UK. This development encouraged artists to explore the potential of printmaking and use it to produce works which represented major breakthroughs as creative statements, placing print, arguably for the first time, alongside sculpture and painting as a primary means of expression."**

Masalahnya, pada saat seni grafis menjadi medium ekspresi utama seorang seniman, dia masih membawa stigma lama. Para seniman grafis menghadapi dilema. Banyak diantaranya yang harus meluangkan waktu untuk mengedukasi publik mengenai apa itu seni grafis. Satu hal yang tidak perlu dilakukan oleh para pelukis.

During this time manual printing techniques were applied to illustrations, maps, and reproductions of images and works of art. The development of photography in the 19th century led to manual printing as image reproduction shrank. Likewise, the advancement of printing machine technology has made manual printing increasingly rare today. Since the early 20th century, manual printing has become a technique and medium of art. Unlike its early days, at the start of the 20th century manual printing became attractive for artists not because of its technological sophistication, but because it involved a lot of handwork. Great painters such as Picasso and George Braque produced many graphic works with various techniques. However, it is undeniable that the paintings of these artists are seen as more valuable than their graphic works. Apart from being singular, paintings have always been the main concern of the artist and the art field — related to breakthrough aesthetic ideas — while his graphic works have editions and are a painter's side work. Perhaps what Gill Saunders said could illuminate the situation.

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The problem is, when printmaking is an artist's main medium of expression, it still carries the old stigma. Printmakers face a dilemma. Many of them have to take the time to educate the public about what printmaking is, one thing that painters don't need to do.

*Gill Saunder dan Rosie Miles, Prints in 21st Century (<http://www.vam.ac.uk/content/articles/p/prints-21st-century/>)

Demikian pula kesibukan mensupport para perupa lain yang ingin berkarya grafis tentu menyita waktu. Hal itu yang selama ini terjadi pada Devy Ferdianto. Pada sisi lain, karena hal itu ketrampilan seni grafisnya semakin terasah. Beruntung, kurang lebih setahun setelah mengelola studio seni grafis—Black Hand Gang—di Bali menjadi blessing bagi Devy, disela-sela kesibukannya dia dapat mempersiapkan karya-karya untuk pameran tunggal pertamanya.

Judul pameran ini dipilih sendiri oleh Devy, yaitu Nuansa Lindap, Penghormatan Pada Maestro (Color of Shade, Tribute to Maestro). Judul ini juga kental merepresentasikan kondisi seni grafis yang sampai saat ini masih terus di bawah bayang-bayang seni lukis. Sepertinya pengalaman mengenai konsekuensi dan eksistensi seni grafis dalam seni rupa kontemporer terus hidup dalam ingatan bawah sadar Devy. Sesungguhnya dalam konteks seni rupa kontemporer, tidak ada masalah mengenai pengakuan seni grafis. Jika "apapun" bisa menjadi seni rupa kontemporer, maka seni grafis—yang paling konvensional pun—dengan sendirinya adalah medium yang sah dalam seni rupa kontemporer. Justru keunikan seni grafis menjadi kekuatan utamanya sebagai bagian dari seni rupa kontemporer. Kendati penggandaan juga dimiliki oleh seni fotografi, namun aspek cetak manual pada seni grafis memberikan nuansa sentuhan tangan dengan berbagai efek yang tidak dimiliki fotografi.

Teknik utama yang dipilih oleh Devy dalam pameran ini adalah cetak saring. Mengamati karya-karya cetak saring Devy, segera saja kita ingat pada karya-karya Andy Warhol. Sebagian besar karya-karya Andy Warhol memang menggunakan teknik cetak saring. Hal itu berkaitan dengan kredonya "ingin menjadi mesin". Andy Warhol melihat serbuan industri budaya populer pada saat itu dan ingin karya-karyanya merefleksikan atmosfer tersebut, termasuk mekanisasi dalam cara berkarya. Pilihan pada teknik cetak saring, tentu saja cukup paradoks, sebab mekanisasi cetak pada tahun 60-an sudah jauh lebih maju dari cetak saring yang ditemukan sejak dekade awal abad dua puluh.

Likewise, the daily work of supporting other artists who want to work on graphics certainly takes up time and that is what has happened to Devy Ferdianto. On the other hand, because of this his printmaking skills became honed. Luckily, about a year after managing a printmaking studio — Black Hand Gang — in Bali, Devy had the good fortune to be able to prepare works for his first solo exhibition between his busy schedule.

The title of this exhibition was chosen by Devy himself, namely "Nuansa Lindap, Penghormatan Pada Maestro" (Color of Shade, Tribute to Maestro). This title also strongly represents the condition of printmaking which is still under the shadow of painting. It seems that the experience of the consequences and existence of printmaking in contemporary art continues to live in Devy's subconscious memory. In fact, in the context of contemporary art, there is no problem regarding the recognition of printmaking. If "anything" can become contemporary art, then printmaking — even the most conventional one — is automatically a valid medium in contemporary art. In fact, the uniqueness of printmaking is its main strength as part of contemporary art. Although photography is also owned by the art of photography, the manual printing aspect of printmaking gives the feel of the touch of hands with various effects that photography does not have.

The main technique chosen by Devy in this exhibition is screen printing. Observing Devy's screen print works, we immediately remember Andy Warhol's works. Most of Andy Warhol's works use filter printing techniques. It has to do with his credo "wanting to be a machine". Andy Warhol saw the invasion of the popular culture industry and wanted his works to reflect this atmosphere, including the mechanization of how to work. The choice of filter printing technique is, of course, quite paradoxical, because the mechanization of print in the 60s was far more advanced than the filter printing which was discovered in the early decades of the twentieth century.

Pilihan Andy Warhol pada teknik cetak saring tentu karena masih banyak menyisakan aspek sentuhan tangan dan dapat memberikan efek visual yang unik.

Sebagai pegrafis kawakan dan ketat menjaga "tradisi seni grafis" tema homage yang dipilih Devy menjadi relevan. Pilihan "penghormatan" pada seniman-seniman yang sebagian besar dikenal sebagai pelukis sepertinya sekali lagi menunjukkan "resiko" seni grafis. Hampir sebagian besar para pelopor seni grafis di Indonesia juga menghasilkan karya-karya seni lukis. Beruntung, sepertinya Devy memilih tetap istiqomah dalam seni grafis. Sebuah tugas berat yang dia tetapkan untuk dirinya sendiri. Untuk itu menghormati dan menimba inspirasi dari para seniman besar merupakan cara Devy memicu semangat personalnya. Homage Devy ditujukan pada para seniman: Leonardo da Vinci, Raden Saleh, Rene Magritte, Rudolf Bonnet, Jean-Michel Basquiat dan Andy Warhol.

Melalui tokoh-tokoh tersebut, kita seperti diajak kilas balik pada beberapa muasal seni. Diawali dengan Renesans, era awal high art, melalui apropriasi Monalisa, salah satu ikon seni rupa paling penting. Lalu wajah Raden Saleh, pengawal seni lukis ala Barat di Nusantara. Selanjutnya Andy Warhol, yang mempopulerkan teknik cetak saring dalam konteks seni rupa kontemporer pada tahun 60-an. Rudolf Bonet menjadi pilihan Devy tidak dapat dilepaskan dari Bali tempat menetapnya saat ini. Bonet adalah pelukis Belanda yang bersama Walter Spies membangkitkan semangat para pelukis muda Bali dengan membentuk Pita Maha. Secara visual Homage to Bonet berbeda dengan karya-karya lain pada pameran ini, dengan nuansa warna kecoklatan. Mengingat pada karya Bonet yang klasik-tradisi dengan warna cenderung monokrom kecoklatan. Sementara Rene Magritte adalah pelukis Surrealis yang dikagumi Devy, karena karya-karyanya yang playful. Pada karya Homage to Magritte tampak juga kesan main-main Devy dengan meletakkan judul, no edisi dan tandatangannya secara terbalik. Karya ini juga menunjukkan kesan politis yang dapat kita tangkap dari judulnya, "Homage to Magritte-See No Evil, Just Open Up Your Evil Eyes";

Andy Warhol's choice of filter printing technique is of course because it still leaves many aspects of hand touch and can provide unique visual effects.

As a seasoned graphic designer who strictly maintains the "printmaking tradition", the homage theme chosen by Devy is relevant. The choice of "respect" for artists who are mostly known as painters seems to once again show the "risk" of printmaking. Most of the pioneers of printmaking in Indonesia also produced paintings.

Luckily, it seems that Devy has chosen to remain active in printmaking, a tough task he has set for himself. For this reason, respecting and drawing inspiration from great artists is Devy's way of sparking his personal spirit. Devy's homage is towards the artists Leonardo da Vinci, Raden Saleh, Rene Magritte, Rudolf Bonnet, Jean-Michel Basquiat and Andy Warhol.

Through these characters, it is as if we are invited to recall some of the origins of art. Starting with Renaissance, the early era of high art and the Mona Lisa, one of the most important fine art icons. Then the face of Raden Saleh, the guardian of Western-style painting in the archipelago. There is also Andy Warhol, who popularized the screen technique in the context of contemporary art in the 60s.

Rudolf Bonnet, being Devy's choice, cannot be separated from the Bali where he currently lives. Bonnet is a Dutch painter who together with Walter Spies aroused the spirit of young Balinese painters by forming Pita Maha. Visually, Homage to Bonnet is different from other works in this exhibition, with brownish tones. Reminiscent of Bonnet's classic-traditional works with colors tending to brownish monochrome. Meanwhile, Rene Magritte is a Surrealist painter who Devy admires because of his playful works. In Homage to Magritte, Devy's playful impression is also seen by putting the title, edition number and signature upside down.

"Homage to Magritte-Hear No Evil, Just Open Up Your Evil Ears"; dan "Homage to Magritte-Speak No Evil, Just Open Your Evil Mouth".

Hal ini bisa dikaitkan dengan situasi dalam medan sosial media, yang penuh dengan perseteruan dan hoax, yang mudah dipercaya sebagai kebenaran.

The Beatles dan Still Life, sepertinya di luar konteks. Namun The Beatles adalah representasi grup musik yang mengawali kejayaan musik pop di dunia. Keduanya subject matter tersebut dapat dikembalikan pada kekaguman Devy terhadap Andy Warhol, yang kerap menampilkan ikon-ikon budaya populer, dan benda sehari-hari. Devy intens mengamati karya-karya Warhol, dan banyak mengambil pengaruh dari skema warna karya-karya Warhol. Citraan yang ditampilkan oleh Devy merupakan derivasi obyek fotografi, yang kemudian diolahnya menjauhi kesan foto, kemudian nuansa realis dibangun kembali dengan menggunakan garis-garis ala engraving. Dalam proses penyiapan visualnya, terutama pemisahan warna dilakukan Devy secara digital, kemudian dilanjutkan dengan pembuatan lembaran film untuk proses expose pada screen.

Seperti karya-karya Warhol, karya-karya Devy adalah imaji dari imaji. Kita pernah melihat imaji-imaji tersebut pada media masa cetak, buku, katalog, foto dan lain sebagainya. Imaji-imaji tersebut sampai pada Devy melalui perantara media cetak tersebut. Sebagian besar imaji tersebut merupakan turunan dari fotografi. Karena itu karya grafis, kendati prosesnya juga menggunakan teknik foto dan digital, pada ujungnya setelah screen selesai akan melibatkan ketrampilan tangan, yaitu penerapan tinta pada permukaan screen menggunakan rakel untuk sampai pada permukaan kertas. Menarik rakel untuk menerapkan warna melalui bukaan di screen bukan hal mudah. Hasil akhir karya juga ditentukan oleh seluruh gagasan visual sejak awal, mulai dari gagasan, pengolahan visual, proses pengolahan expose screen sampai penerapan tinta pada kertas melalui screen. Seluruh proses tersebut seperti membalik kecanggihan teknologi digital menjadi proses manual yang ribet.

This work also shows the political impression that we can capture from its title, "Homage to Magritte-See No Evil, Just Open Up Your Evil Eyes"; "Homage to Magritte-Hear No Evil, Just Open Up Your Evil Ears"; and "Homage to Magritte-Speak No Evil, Just Open Your Evil Mouth".

This can be related to the situation in the social media field, which is full of feuds and hoaxes, which are easily believed to be the truth.

The Beatles and Still Life seems out of context. However, The Beatles were a music group that started the glory of pop music in the world. Both of these subject matters reflect Devy's admiration for Andy Warhol, who often displays icons of popular culture and everyday objects. Devy studied Warhol's works intensely, and drew heavily on the color schemes of Warhol's works. The image displayed by Devy is a derivation of a photographic object, which he then processes to move away from the impression of a photo, then a realistic nuance is rebuilt using engraving-style lines. In the visual preparation process, especially the color separation, Devy did it digitally, then continued with making film sheets for the exposure process on the screen.

Like Warhol's works, Devy's works are images of images. We have seen these images in the printed mass media - books, catalogs, photos and so on. These images reached Devy through the print media intermediary. Most of these images are derived from photography. Because it is a graphic work, although the process also uses photo and digital techniques, in the end after the screen is finished it will involve hand skills, namely applying ink to the screen surface using a rack to arrive at the surface of the paper.

Pulling the rack to apply color through the openings in the screen is no easy feat. The final result of the work is also determined by all visual ideas from the start, from ideas, visual processing, and exposure screen processing to the application of ink to paper through a screen. The whole process is like turning the sophistication of digital technology into a complicated manual process.

Tampilan karya cetak saring, kendati manual berbeda dengan lukisan—dengan nuansa warna yang dibangun dari brush stroke—karena ada aspek mekanis penerapan tinta melalui screen. Namun di sisi lain seni grafis juga sangat berbeda dengan karakter cetak digital. Kendati merupakan teknik sederhana, namun perlu pengalaman tahunan untuk dapat menghasilkan karya cetak saring yang berkualitas. Karya-karya berbasis pengerjaan tangan mensyaratkan penguasaan skill untuk menghasilkan karya yang berkualitas. Karya-karya hand made yang dikerjakan dengan baik akan memicu aspek perseptual dan pengalaman estetik, tidak hanya menyenangkan mata, namun juga membangkitkan perenungan dan pemikiran.

Sebagaimana dikatakan oleh David L. Strauss: "It is reciprocal, since once made by hand, the work is recovered by the eye, for the mind...Heideger said, 'All the work of the hand is rooted in thinking'."*** Dalam sebuah kesempatan mengikuti workshop seni grafis di Crown Point Press pada tahun 1980, John Cage salah satu pemusik garda depan tersohor, berujar: " Never, in my whole life, did I think I would get so interested in skill". ***

Itu sebabnya para master seni grafis, dengan ketrampilannya, kerap tenggelam dalam keasikan teknik grafis—bahkan ketika mengerjakan karya grafis milik seniman lain. Masalahnya kadang mereka berhenti pada titik ini, seperti puluhan tahun yang telah dilewati oleh Devy Ferdianto. Padahal dalam dunia seni rupa kontemporer yang persaingannya keras dibutuhkan kemauan untuk muncul ke permukaan, menampilkan karya-karyanya ke hadapan publik.

Kesan yang segera kita rasakan pada saat melihat sajian pameran tunggal Devy adalah atmosfir konvensional, tidak aneh-aneh. Dalam konteks seni rupa kontemporer, kadang para seniman grafis menyajikan karyanya secara berlebihan, menjadi instalasi, kadang performatif dan berbagai kemungkinan penyajian lain yang tidak biasa. Tentu tidak salah.

The appearance of a filter print work is different from painting — with the color nuances constructed from the brush strokes — because there is a mechanical aspect to applying ink using a screen. But on the other hand, printmaking are also very different from digital printed characters.

Even though it is a simple technique, it takes years of experience to be able to produce quality screen print works. Handwork-based works actually require the mastery of many skills to produce quality work. Well done hand-made works will trigger perceptual aspects and aesthetic experiences, not only pleasing to the eye, but also evoking reflection and thought.

As David L. Strauss said: "It is reciprocal, since once made by hand, the work is recovered by the eye, for the mind ... Heideger said, 'All the work of the hand is rooted in thinking'."***During an opportunity to attend a printmaking workshop at Crown Point Press in 1980, John Cage, one of the most famous avant-garde musicians, said: "Never, in my whole life, did I think I would get so interested in skill".***

That is why master printers, with their skills, are often immersed in the passion of printmaking techniques — even when working on print works of other artists. The problem is that sometimes they stop at this point, like the decades that have passed by for Devy Ferdianto. Whereas in the world of contemporary art, where competition is fierce, it takes a willingness to come to the surface and present works to the public.

The impression that we immediately feel when we see Devy's solo exhibition is a conventional atmosphere, not something strange and adventurous. In the context of contemporary art, sometimes printmakers present their work excessively - it becomes an installation, sometimes it is performative, and other breakthrough possibilities.

**David Levi Strauss, *ibid*.

***Kathan Brown, *Ink, Paper, Metal, Wood Painter and Sculptors at Crown Point Press*, (San Fransico: Chronicle Books, 1996), hlm. 13.0w

Namun pilihan Devy adalah percaya sepenuhnya pada kekuatan karya-karya cetaknya. Pilihan ini sejalan dengan paradigma seni grafis, dan menjadi pilihan yang menguntungkan bagi pemirsa yang berniat mengamati karya secara kontemplatif. Dengan ukuran yang tak seberapa besar, karya-karya Devy tidak intimidatif, sebaliknya mengundang pemirsa untuk mendekat, dan mengamati secara tenang dan seksama karya-karya tersebut.

Tampak Devy dapat menekankan kekuatan seni grafis, khususnya teknik cetak saring. Kita tidak bosan melihat subject matter yang sama berulang-ulang. Wajah Raden Saleh, Andy Warhol, Mona Lisa yang tampil berulang-ulang menjadi wajah yang berbeda-beda, karena warna wajah dan latar belakang yang berlainan. Yang menarik lidah wajah dibentuk dari torehan garis seperti karya-karya grafis engraving. Karena volume bukan dibentuk oleh nuansa warna, maka kesan datar pada karya Devy tetap kuat. Kesengajaan Devy untuk "mendatarkan" subject matter mengingatkan kita pada gagasan flatness seni lukis oleh Clement Greenberg, yang menjadi credo seni lukis modernis-formalis, khususnya gaya abstrak-ekspresionisme.

Memang seni grafis kontemporer butuh para pegrafis yang militan, namun sebaiknya tidak hanya asik dengan teknik. Militansi tersebut juga harus dilengkapi dengan gagasan yang menantang dan konten yang bernas. Teknik yang paling konvensional tetap terbuka terhadap kemungkinan-kemungkinan baru. Saya sangat respek pada para seniman grafis yang terus berkarya grafis—tidak mudah tergoda menyebrang ke medium lain.

Semoga Devy Ferdianto tetap terus berkarya, di sela-sela kesibukannya mendukung para seniman yang ingin membuat karya grafis. Pameran tunggal pertama ini merupakan pemanasan bagi Devy. Kita menunggu pameran tunggal Devy Ferdianto berikutnya.

Kurator: Asmudjo J Irianto
Bandung, akhir Mei 2021

Of course this is not wrong, but Devy's choice is to believe in the power of his print works. This choice is in line with the printmaking paradigm, and is a profitable choice for viewers who want to build contemplation with the works presented. With a small size, not intimidating, viewers can calmly and carefully observe Devy's prints, and it seems that Devy can emphasize the strength of the printmaking, especially the filter printing technique.

We don't get tired of seeing the same subject matter over and over again. The faces of Raden Saleh, Andy Warhol, and Mona Lisa, who appear over and over again, become different because of different face colors and backgrounds.

What is interesting is that the face shade is formed from line incisions, such as the engraving effect of graphic works. Since volume is not shaped by nuances of color, the flat impression of Devy's work remains strong.

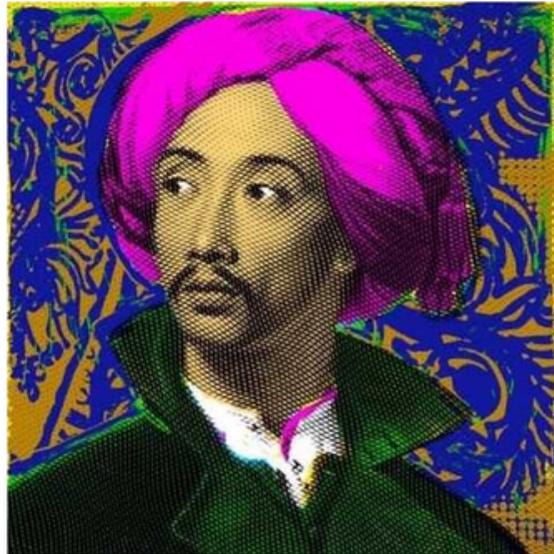
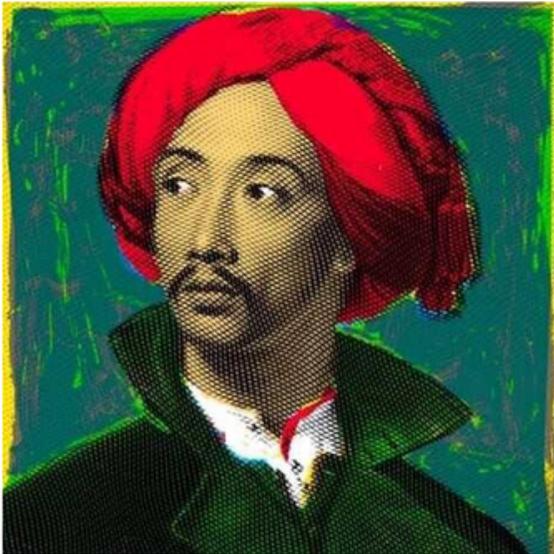
Devy's intention to "level" the subject matter reminds us of the idea of flatness of painting of Clement Greenberg, which became the creed of modernist-formalist painting, especially the abstract-expressionism style.

Indeed, contemporary printmaking needs militant printmakers, but they are not just preoccupied with technique. Such militancy must also be demonstrated by challenging ideas and pithy content. Most conventional techniques remain open to new possibilities.

I really respect printmakers who continue to print and are not easily tempted to cross to other mediums. Hopefully Devy Ferdianto will continue to work, whilst also sparing time to support other artists who want to create print works. We are waiting for Devy Ferdianto's next solo exhibition.

Curator: Asmudjo J Irianto
Bandung, End of May 2021

Artworks



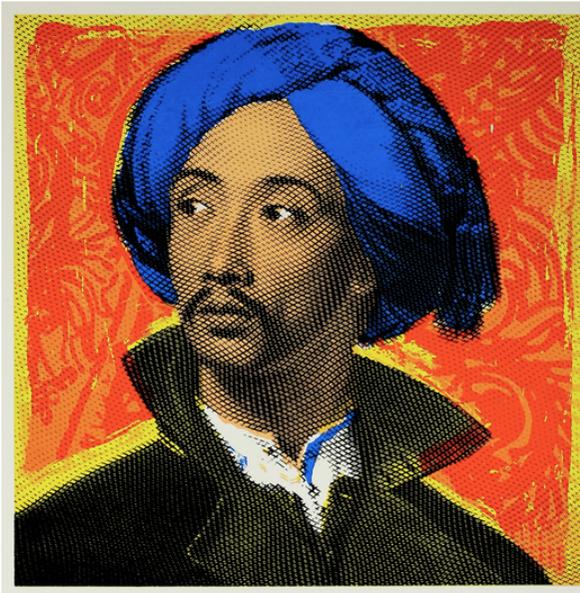
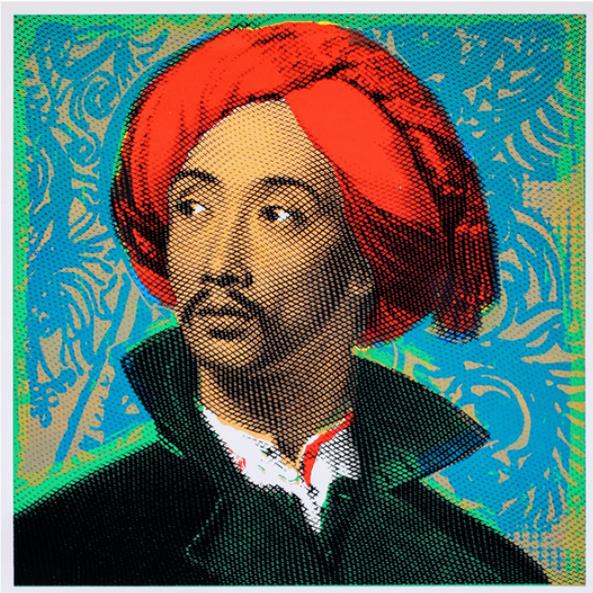
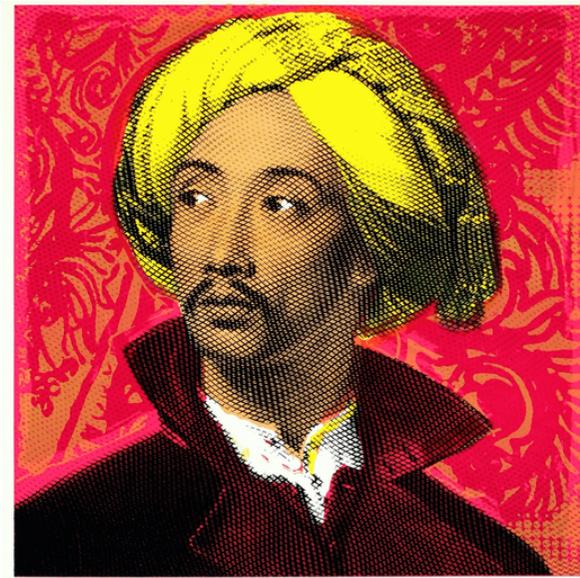
Homage to Raden Saleh I - IV

2020

40 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)



Homage to Raden Saleh (Varian) I - IV

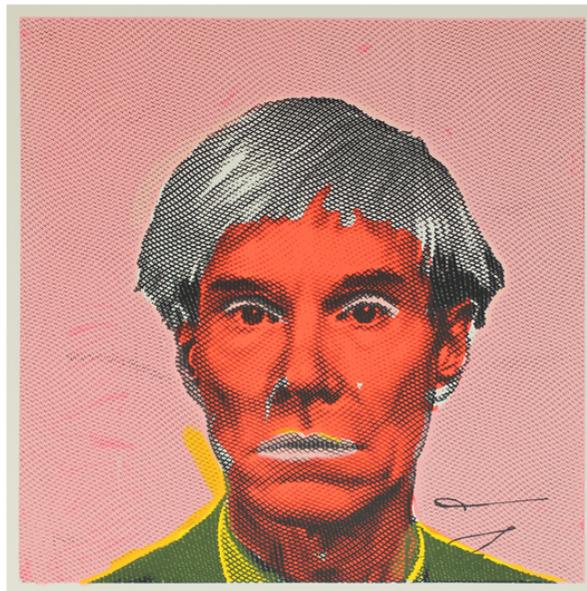
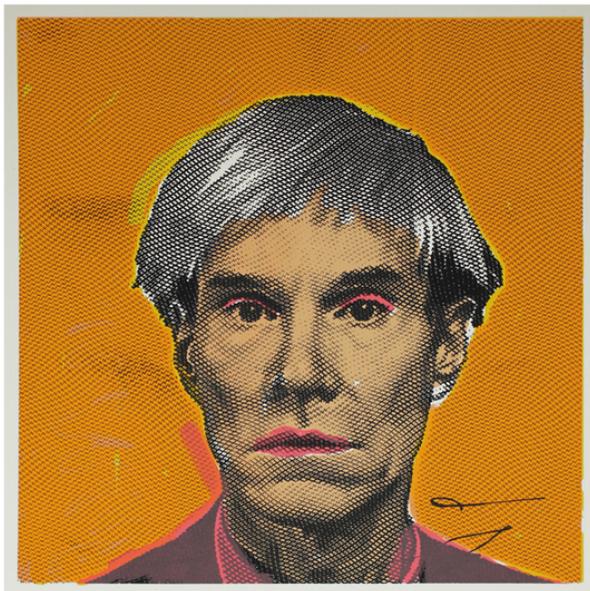
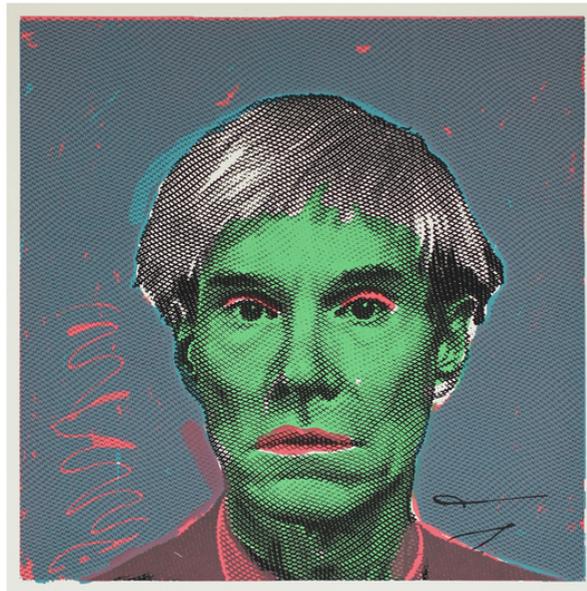
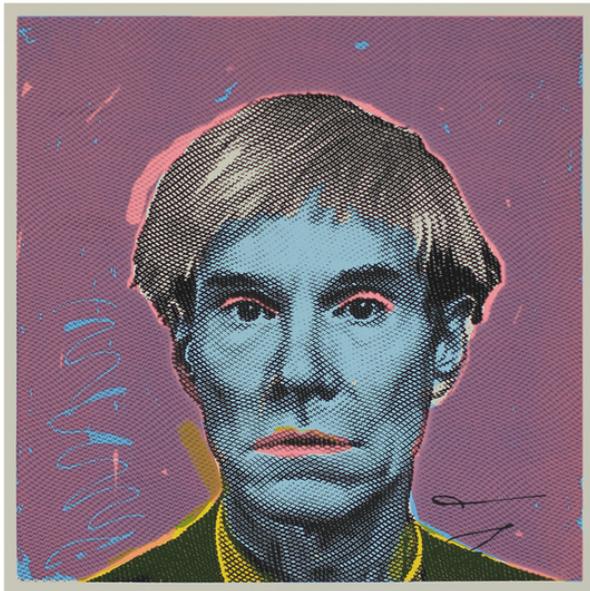
2020

40 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 22.000.000 per set



Homage to Warhol I - IV

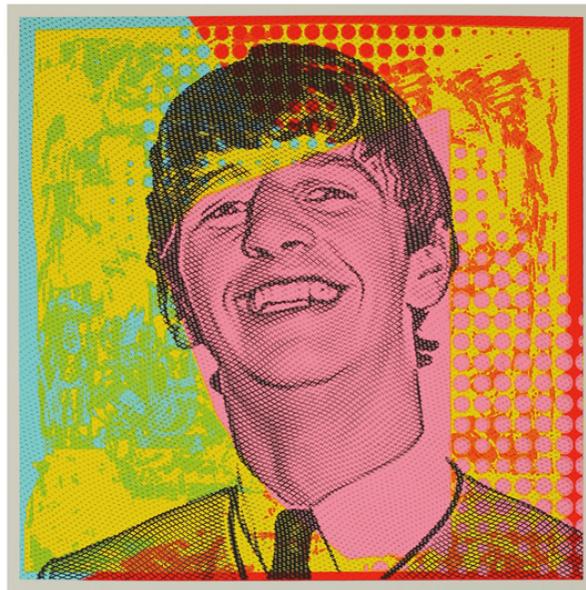
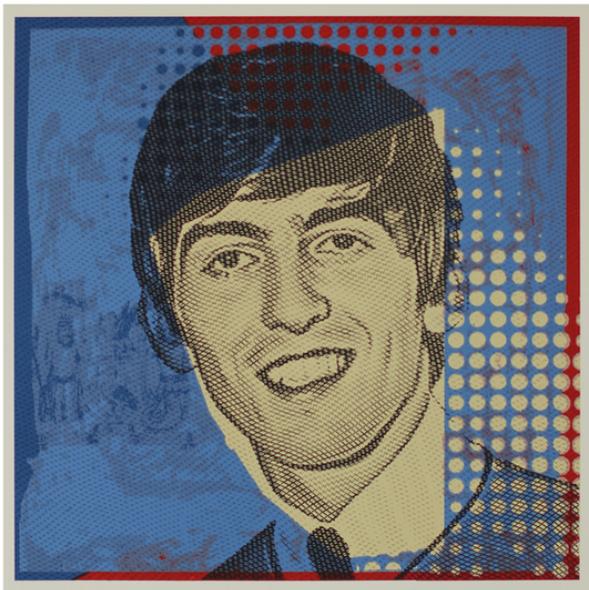
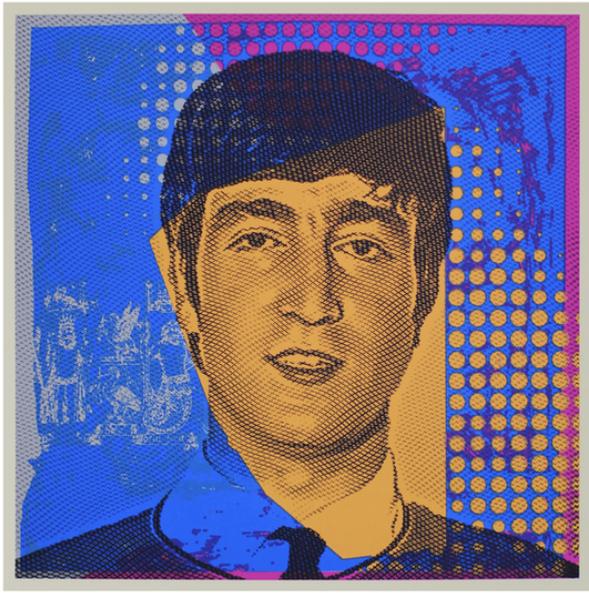
2020

40 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 22.000.000 per set



Homage to Beatles I - IV

2021

40 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 22.000.000 per set



Homage to Bonnet I - III

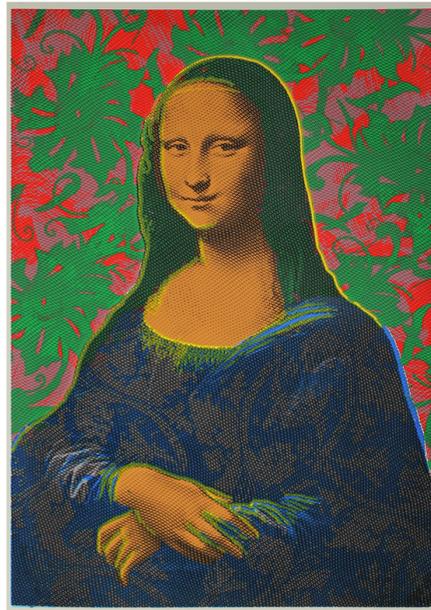
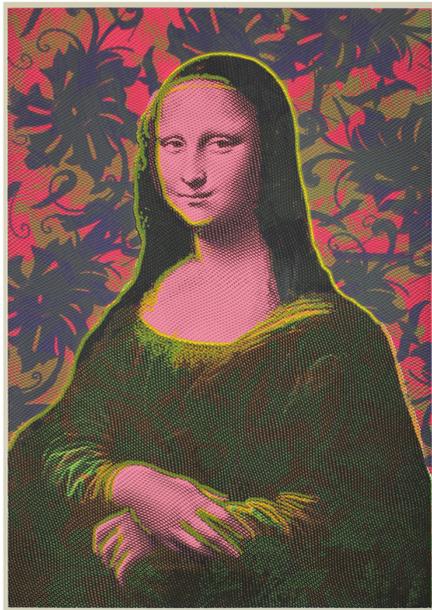
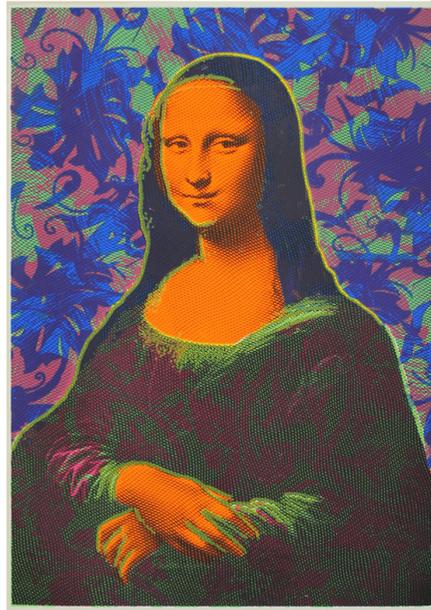
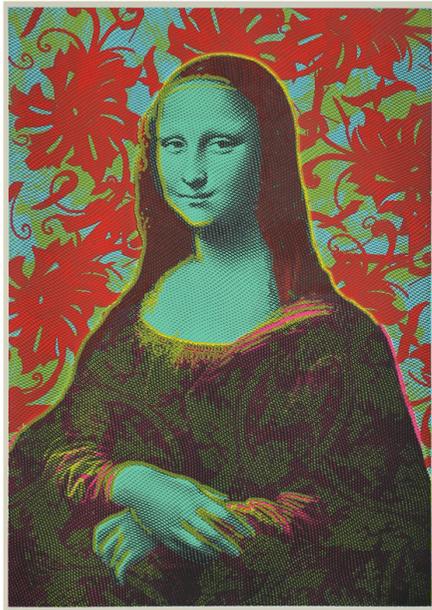
2021

40 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 17.000.000 per set



Homage to Leonardo Da Vinci I - IV

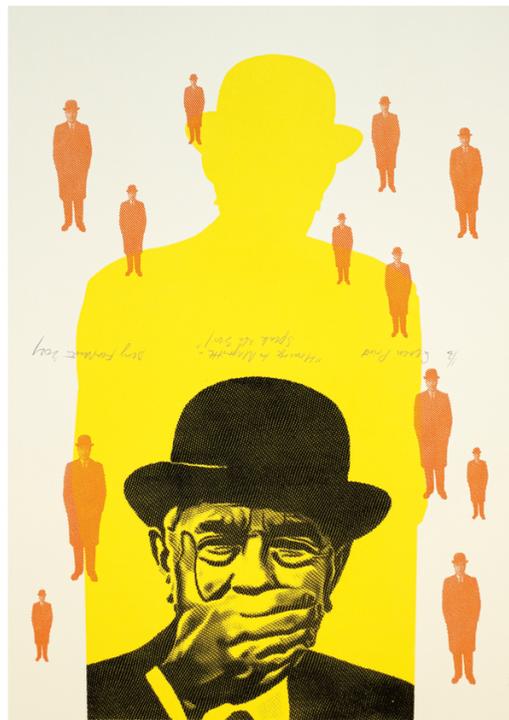
2021

63 x 45 cm

Screen Print

Ed. 1/3 (Limited Edition of 3, Signed and Numbered)

IDR 28.000.000 per set



Homage to Magritte - Hear No Evil, Just Open Up Your Ears!!

2021

60 x 40 cm

Homage to Magritte - Speak No Evil, Just Open Up Your Mouth!!

2021

60 x 40 cm

Homage to Magritte - See No Evil, Just Open Up Your Eyes!!

2021

60 x 40 cm

Screen Print

Ed. 1/3 (Limited Edition of 3, Signed and Numbered)

IDR 20.000.000 per set



Homage to Basquiat I

2020

30 x 42 cm

Carborundum Print

Monoprint and Signed

IDR 5.000.000



Homage to Basquiat II

2021

60 x 50 cm

Screen Print and Cyanotype

Monoprint and Signed

IDR 7.000.000



Homage to Basquiat III

2021

105 x 75 cm

Screen Print and Cyanotype

Monoprint and Signed

IDR 9.000.000



The Fruits I

2021

29 x 30 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 5.000.000



The Fruits II

2021

29 x 30 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 5.000.000



The Fruits III

2021

29 x 30 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 5.000.000



Pears

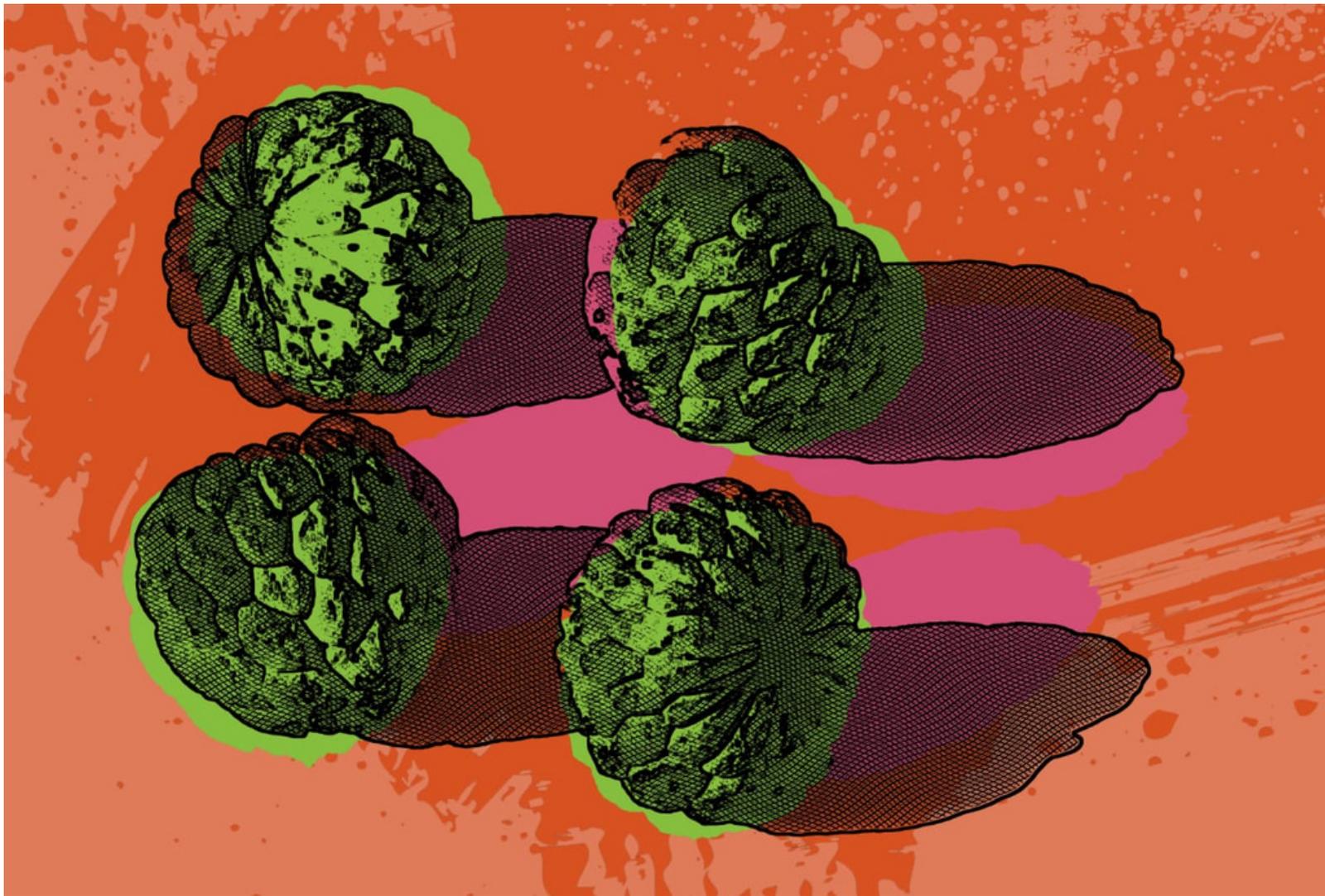
2021

40 x 64.5 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 6.000.000



Srikaya

2021

60 x 40 cm

Screen Print

Ed. 1/5 (Limited Edition of 5, Signed and Numbered)

IDR 6.000.000

Biography

DEVY FERDIANTO

BORN

1968 (SUKABUMI, INDONESIA - BALI BASED ARTIST)

EDUCATION

2012 - 2015

MASTER DEGREE OF FINE ART, INSTITUTE TECHNOLOGY BANDUNG

EXHIBITIONS

2021

- ART MOMENTS JAKARTA ONLINE, PURI ART GALLERY, JAKARTA.
- COLOR OF SHADES, PURI ART GALLERY, TITIK DUA UBUD, BALI

2020

- PAMERAN SENI RUPA 12, SIKA GALLERY, BALI.
- RAGA RHYTHM, CURATED BY WILD SKIDS, TITIK DUA, BALI.

AWARDS

2000

- CERTIFICATE OF AWARD FROM INDONESIA MINISTRY OF EDUCATION FOR DEDICATION AND INNOVATION IN LITHOGRAPHY/ALUGRAPHY

CERTIFICATES

2019

- CERTIFICATE OF COMPETENCE AS ASSESSOR OF COMPETENCY, ISSUED BY INDONESIAN PROFESSIONAL CERTIFICATION AUTHORITY



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