



## Saat Usia Limapuluh (At Fifty)

Solo exhibition of paintings and installations by Hanafi

Komaneka Fine Art Gallery  
Jalan Monkey Forest, Ubud,  
Gianyar 80571, Bali, Indonesia  
Tel: +62 361 796090  
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### Opening exhibition:

Saturday, 24 July 2010, 6 pm

The exhibition opens daily until 24 August 2010

The Gallery opens everyday 8 am - 8 pm

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### Excerpts from Jean Couteau's Curatorial Writing: Hanafi's Gift

If we look at his work, what appears, confirming this absence of design, is a use of the elements of paintings in ways that belie their original functions: the line is not meant to "delineate" or even less, to "define", the colors carry no special emotions, there is no organized "construction" of composition to suggest any aesthetic intention, and the shapes/form that come up do not try to be archetypes. We feel we are in a strange fluctuating kind of color space, the object of which is obviously to convey not "signs", those articulate products of the conscious human condition, but rather "states of the soul" -feelings yet to be named, emotions yet to be fully felt, that which somehow hangs about at the lowest layers of the psyche, which Freud called the "id".

Hanafi, in his works, proceeds like a poet. Just as the latter utilizes words to "break" meaning, and sounds to add feeling to meaning, all to reach deeper into the indefinite sublime, he too thrives in crossing boundaries: his colors, lines, forms/shapes do not aim at defining, explaining, even telling anything known; their role is more fundamentally to broaden possibilities, to extend to unknown depth the field of feelings and emotions. Painting is to him like poetry is to poets, an art to explore the mysteries of being alive, the depth of his own and the human psyche.

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## Excerpts from Jim Supangkat's Curatorial Writing: Making Is Thinking

At first, I was taken aback when I found out he was preparing a series of deconstructive paintings for his 50<sup>th</sup> birthday exhibition. For I had thought he would have exhibited representations that would symbolize important milestones of his career, demonstrating what is considered superior and excellent in his creative works thus far.

Deconstruction is the opposite of what I had imagined. It is as if he has willed himself to start again from zero, relinquishing the opportunity to show off his many high points and achievements. But Hanafi held firm to his beliefs. For his birthday, he is looking forward and continuing on the path of his artistic exploration. He isn't looking backwards, recounting his achievements, resting on his laurels.

Though pessimistic at first, I must admit that Hanafi has succeeded in overcoming the complications of this self-deconstruction process. As evidenced in this exhibition, his paintings do not lose any of their allure. Thus I quickly realized, Hanafi hasn't left any of the abilities he possessed—abilities cultivated through years of going down that artistic path. This self-deconstruction idea shows his capacity to expand his abilities that already seemed so established before. And I can see how the paintings emerging from this deconstruction are more sophisticated than his previous works.

I have long believed that a sophisticated construction of forms plays a major role in presenting the significance of a certain art form. This belief is different from the belief that places importance upon a certain message when qualifying the worth of an art form; 'message' can show the artist's ability to reflect upon many things—about life, reality, and even of socio-political issues. The latter belief sees an artistic exploration undertaken when constructing certain forms relies merely upon feelings, and does not show 'thought' processes.

I do not agree with such beliefs. For me, an artist does not think in a rational way when creating. An artist thinks and ponders upon the feelings and intuitions found between sense and sensitivity. This way of thought is unlike the rational way of thought one encounters when pondering philosophy or scientific knowledge. The thought processes going into the creation of art cannot be separated from the thought that goes into an artistic exploration, linked with intuition—to find and to solve the many riddles and problems of forms.