A charcoal drawing on a white background. On the left, a blue, stylized figure with a round head and simple features is shown. To its right, a trail of black footprints leads to a rectangular piece of paper with a handprint. Further right, another rectangular piece of paper with a handprint is shown, with a trail of black footprints leading to it. The top left corner features a yellow circle and a pink shape. The top right corner has a blue, textured, cylindrical shape. The overall style is simple and expressive, characteristic of children's art.

24 february - 13 may 2017

# drawing future

charcoal for children charity exhibition 2016/17



*"Creativity is intelligence having fun"*  
— Albert Einstein

## **drawing future : charcoal for children**

bringing creative communities together

What is in a charcoal?

Black, dirty... that is what many people associate charcoal with. In Indonesia, charcoal may be associated with satay, and in Australia, perhaps BBQ! If you had experienced 'Bali Belly', you probably would have popped charcoal pills to neutralise your upset tummy.

Then there is the other charcoal that is used for drawing. Indeed, charcoal has been used to make art for thousands of years. It has been said that cave paintings discovered all over the globe have shown how charcoal has been used in art for more than fifteen thousand years. It is believed that the drawings have been drawn with the charcoal created from burnt sticks, and it is likely that it did not take long after man discovered fire that man also discovered the bold and rich markings of the remnants of the fire. Cave painting from the Niaux cave in France is a fine example of this early existence of charcoal drawing.

In 'CHARCOAL FOR CHILDREN', a program initiated by CushCush Gallery (CCG), the medium is DIY charcoal made using twigs and off-cuts timber, to fuel creativity amongst children, and to bring artists and creative communities together!

The use of DIY charcoal as a medium is a deliberate one, relating to its significance in its history and tradition, as well as how it is closely linked to our natural environment and progress in humanity. The program is part of 'LagiLagi',

an initiative that aims to encourage creativity amongst children and is free for children 8–16 years old.

In each session, children learn the process of making DIY charcoal before they explore different techniques and work together with invited artists to create collaborative artworks. At the end of 3 sessions, all the collaborative artworks are celebrated through a charity group exhibition, and the proceeds of works sold will fund future CHARCOAL FOR CHILDREN sessions.

Creativity does not need much. A twig from our environment, a community who is passionate about sharing the awareness of environment and goodness of creativity, arts and design, and children who want to have fun!

Through CHARCOAL FOR CHILDREN, LagiLagi and CCG hopes that the ordinary charcoal will trigger a 'wave' of creativity-loving children (as well as parents!!) by emphasizing the generation and expression of ideas in a non-evaluative framework. By making learning fun, and giving children the freedom to discover things they love, and encouraging them to sort out their values and interests, children learn to be confident to think critically and creatively. Important traits for our future generation!

Help us develop future leaders and innovators.  
Join the movement and support creativity!

## lagilagi

LagiLagi is an initiative born out of our consciousness, to respond and create awareness to our natural environment by combining creativity, art + design, and fostering early creative education in our social environment. Our mother nature has given much goodness into our lives, and now it is time for us to rethink how we can contribute and give back, to create a chain of never-ending cycle of goodness through creativity!

We started looking within ourselves. What we can process and turn into goodness, again and again. How we can re-think about reduce, reuse, recycle and make it part of our lifestyle. To remind us about what is happening around us, our society and our environment. Starting with CushCush Teakwood off-cuts, and through the process of designing and making, we give value to the pieces of off-cuts, by turning them into beautiful utensils that we can use in our everyday living again and again.

Spoons, forks, knives, saucers, chopsticks are a few simple things that we use in our everyday lives; things that we are familiar with when we eat in restaurants, "Warungs", and also in our own kitchen. These familiar things make up LagiLagi collection of utensils.

Again, to remind each of us on how beautiful our mother nature is, how precious and valuable every resources and part of nature is, however small it may be. Each item of LagiLagi is uniquely shaped and detailed, reflecting the individuality of each material it comes from. It wants to bring us back to the most basic part of our everyday life: our dwelling space, our cooking space, our personal space. It is a never ending circle, about what we

take and how we can give back.

In June 2016, we invited Reno Ganesha, an emerging artist who makes his own drawing charcoal, to explore the smaller off-cuts. Assisted by product design interns from Institute of Technology, Bandung (ITB) Bethari Maria Primandari and Anisa Putri, CushCush smaller timber off-cuts are explored and made into 6 types of drawing charcoals: Jati, Suar, Kopi, Pinus, Kamper and Sungkai. During the exploration, charcoal holder and charcoal box are also added as part of LagiLagi charcoal collection.

These LagiLagi DIY charcoal fuels the initial idea of CHARCOAL FOR CHILDREN program, in which charcoal is used as the main medium to encourage and spark creativity amongst children. With the support of CushCush Gallery (CCG) as the initiator and organiser, we have conducted two sessions of 'Make Your Own Charcoal' fundraising workshops with Reno Ganesha, and successfully run 3 sessions of CHARCOAL FOR CHILDREN workshops.

The inaugural CHARCOAL FOR CHILDREN program had ended with overwhelming response from the public. The celebration comes in the form of a group charity exhibition entitled "DRAWING FUTURE" at CCG. Embracing LagiLagi's philosophy, we are always eager to share again and again. All the collaborative artworks which are made during the 3 sessions will be sold to the public to raise funds for LagiLagi. To help us continue our work, to create better awareness of our environment, and for supporting children's creativity. We would like to give a positive impact for our social and natural environment. Your support and participation, is our motivation and inspiration.



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## cushcush gallery

CushCush Gallery (CCG), an addition to CushCush family, is conceived as a platform for creative collaborations in contemporary art + design. It is an alternative gallery that embrace interactions and celebrate multi-disciplinary creativity through explorations of intersections of art, design, materiality, techniques and crafts.

Architect/designer Jindee Chua and Suriawati Qiu, founders of CushCush, had envisioned CCG as a little oasis within the hectic Denpasar city of Bali. Accessed through a small lane, CCG sits within CushCush studio, a sprawling space that used to be a disused garment factory before CushCush turned it into its home. CCG has its own separate entrance and consists of a main gallery space with 3 smaller studio spaces that can support a wide variety of creative and art programs, as well as a space for showcasing artworks and limited-edition design objects and furniture.

When LagiLagi successfully up-cycled smaller timber off-cuts into drawing charcoal, it became apparent that the DIY charcoal is a potential medium to realise LagiLagi's mission of fueling creativity amongst children. In line with CCG's vision and as a way of engaging and giving back to the community, CCG is thrilled to collaborate with LagiLagi and initiated the CHARCOAL FOR CHILDREN program.

CCG will host CHARCOAL FOR CHILDREN as one of its annual programs. Besides CHARCOAL FOR CHILDREN program, CCG will host local and international uprising and established artists and creatives to present quality, contemporary design + art programs, to enrich the Bali experience. Through its year-round program of curated exhibitions, residency and collaborations, CushCush Gallery facilitates exchanges between an international community of artists and creatives and Bali.



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## thinking through drawing and the asemic line

john andrews

The title is dedicated to the idea of drawing and making a mark, which has a direct correlation between the brain and the hand. The drawings produced by the children who attended 'CHARCOAL FOR CHILDREN' in Bali are pure expression of this creative bridge.

I believe that embodied in the children's work is a clear link to the early primitive experiments of the surrealists who practiced the non-technique of automatism, providing them with the opportunity to produce the unrestricted work they desired, free from logic, rationality and reason. A self-imposed state of hypnosis was also generated to trigger what they described as 'the greater reality'. The search for a fine art of wonder, and marvel.

Automatism may also be described as 'asemic' (having no specific semantic content. A nonspecific drawn line creating a vacuum of meaning leaving the viewer to fill and interpret in any way). The act of doodling and scribbling can help a person to think! According to the scientific journal Applied Cognitive Psychology, doodling can aid a person's memory just enough to keep one from daydreaming which demands a lot of the brain's processing power. It acts as a meditation

between the spectrum of thinking too much, and thinking too little, and helps to focus the mind on the current situation.

An asemic mark is something we do when we check that a pen has ink inside. It is a mark totally devoid of meaning, it is illegible and not intended to be a letter or an illustration. Some autographs, signatures and personal initials are reversed scribbles; they begin logically but end as asemic.

Meaning can be deduced by intuition, and instinct. Looking at asemic writing and drawing does something to us; it transforms us into a state of bewilderment, a state not unlike the Buddhist Big Sky Mind where clarity is a corollary of formlessness, and each are mutually inclusive. Similar states of mind can be applied to the contemplation of deserts and oceans. Peripheral vision, which is a part of vision that occurs outside the very centre of the gaze could also be described as being akin to the big sky.

In the context of the Big Sky Mind, it is interesting that charcoal has been chosen as the sole medium of expression in the CHARCOAL FOR CHILDREN workshops. The dust from the dark hardwood charcoal stick defies precise borders. It is the manifestation of solidified smoke.

**John Andrews**, alumnus of Chelsea School of Art and AA School of Architecture, was founding member of Pawson, Silvestrin, Osborne and Andrews. Professor and Head in the School of Architecture and Design, RMIT (1990-2001) and currently Senior Lecturer at Brighton University, he was visiting lecturer in the University of Texas, the Pratt Institute of Architecture NY, University of Chiang Mai, Thailand, UniTec, Lae, Papua New Guinea and Zurich University of the Arts. He is Director and Trustee of the AA School of Architecture Council and Fellow of RSA.



## dirty hands mella jaarsma

At the Stedelijk Museum in Amsterdam, the first space that you enter, you will find a playground for kids. It is the entrance of the solo exhibition by kinetic artist Jean Tinguely; children are playing, creating and activating moving objects and installations. 'People at Play' is the basic concept of Tinguely's creations of moving and changing machines made from scrap iron. His kinetic works relate to life and its continuous change, movement and instability. He became well known at the end of the fifties and was one of the first artists who turned a museum into a playground, where adults as well as children got excited and amazed. His works had a great impact because they represented rejections of the static, conventional art world. Everything had to move. For example, he created spewing balloon machines and drawing machines, in which he encouraged the public to participate in producing works themselves.

Although we live in a visual culture, the education system is still very much dominated by language and logic. There is little room for fooling around, playing and discovering. The best thing of childhood is the possibility of losing oneself. Losing yourself in play is losing yourself to the amazement of discoveries and the unknown, the new, the spectacle.

When I brought my eldest daughter to the nursery school on the first day of school in Yogyakarta, the teacher told her not to bring any pastel crayons or paint. Children were not allowed to get their hands dirty, so only colour pencils were allowed.

I was in shock. At the age of four, my daughter was taught to read and write but not to lose herself in play and creative expression. Together with Nia Fliam, a batik artist, who shared my concerns, we founded 'Anak Nomad' or 'Nomad Kids'. Every

two weeks, students in Anak Nomad spent an afternoon at an artist studio to learn a special skill and to create something together with the artist. After two and a half months, or five sessions, we moved to the next artist studio. In a few years time, the children not only developed their skills but they were also taken on a journey to work with ceramics, , prints, video animation, batik, metal, photography, comics and cartoons, painting, fashion, etc. More importantly, the children saw artists at work and learned about different perceptions, concepts and attitudes. They were challenged to create and experiments.

Recently I met former students of Anak Nomad. They told me that the most valuable thing taught to them was that they did not need to worry about making mistakes. They learned to have confidence and to realize that there are no absolute rights or wrongs. This is in contrast with the regular education system in Indonesia, which is very achievement oriented and competition focused.

Artists, art spaces and NGOs in Indonesia are concerned and are initiating innovative projects for children, each with a different character. At DIA.LO.GUE in Jakarta, the exhibition 'Playground Pong Pong Balong' challenged artist parents to make a participatory work for a young public. At the exhibitions 'KringKring #1 and KringKring #2' at Ping Pong Affair in Yogyakarta, eight artists created playful works inspired by toddlers and for children.

At Cemeti Art House, through the years, we have been working with many artists in creating activities for children: interactive installations, storytelling, working with bamboo etc. We also request that artists in our residency programs engage with a specific group of the community,

including the young, through workshops and other events.

To have fun while learning about art, and hands-on making are so important today where children spend much time behind their computers and tablets. Making physical contact with a material, understanding its character and activating all senses are basic life lessons. We need dirty hands to understand the world around us.

I am happy to have recently met Suriawati and Jindee Chua, an interior designer and architect based in Bali. With their CushCush Gallery (CCG), an alternative platform for contemporary art + design in Denpasar, they are organising interesting community projects focusing on the process of (Un)learning.

Through their LagiLagi initiative, they developed a program CHARCOAL FOR CHILDREN. Suriawati explained, "For us, the process of learning is an everyday adventure and a great indulgence; one

that is both driven by our love for design as well as the passion to experience something new, something that can touch us and add meaning to our being."

CHARCOAL FOR CHILDREN is a very unique program. It uses scrap or leftover wood from the making of designer products and process them into charcoal for drawing. This is a beautiful idea - to recycle scrap material into a product that unlocks the creative mind. To produce a perfect charcoal for artists use though is not easy and can only be achieved with great effort; it cannot be too hard or too soft.

Charcoal through the centuries has been used as a basic material for expression, and is a key material to elaborate imaginary worlds. With charcoal you can open up a wonderland of knowledge and fun. Through CHARCOAL FOR CHILDREN, each child receives the opportunity to pioneer and to discover, and most important of all, to experience dirty hands.

**Mella Jaarsma** is an acclaimed visual artist and co-founder of Cemeti Art House, the first space for contemporary art in Indonesia that promoted Indonesian contemporary artists through artistic exchanges and showing beyond the country. She was born in the Netherlands and has lived in and worked in Indonesia since 1984.





## cobra in the kitchen

natalie sprite

There was a cobra in the kitchen of my daughter's school last week.

I watched the moment of terror ripple through the parents, and then subside. The cobra was long dead by the time we found out. What could you do, anyway? If you put your child into the wilderness, the wilderness was bound to appear, at some point.

Anyway, there are worst things to fear for our children than a dead cobra.

The school is set in the middle of green rice fields and built from bamboo and coconut wood. It is beautiful in the way only a school in Bali can be beautiful.

The week before the cobra was found, one of the other mothers said to me, "This school is why we are here. My child doesn't fit in the American system. It makes him sick. He's happy here. And that makes him want to learn.

"We stood in our plastic ponchos under the overflowing eaves as monsoon rain hammered down in front of us. I watched the flooding sky and thought; this is why I'm here too, although my concern is different. I have a child who fits a little too well in the school system. Evie is good at school. The A's on her report card line up like obedient soldiers. But I want more than obedience for my child.

Education in Australia has become less about teaching and more about testing. And the first casualty of this was art. By the time Evie entered Year Three, all art was gone from the curriculum. No craft. No painting. No dancing. No music. No drama. No story telling.

Some of the teachers bought art supplies with their own monies and squeezed creativity into any

crack they could find. They understood that art is not empty decoration. It is how we learn how to problem solve, create solutions and feel our way out into the world. It's also how we learn about ourselves. Through music and dance and painting and writing we discover our own private core and what we have to give. It is the path we take to understand our own humanity.

When I was a child, art was the safest place I knew. I could climb into a drawing or a book or a song, and find a way to be in the world that was uncluttered by other people's expectations. For a while, anyway. I was always singing as a child. I can still feel the memory sensation in my body of that early music swimming inside me. When I turned six, I was given piano lessons by a woman who hit my knuckles with a ruler when I got the notes wrong. I learned not to get them wrong. I learned to watch her hard, unhappy face and to anticipate the ruler. I didn't notice the music leaving, just that one day I didn't sing anymore.

When I was eight, my uncle came to stay. It was only the second time that I had met him. He was exotic, strange and beautiful. He was a composer and a musician. Nobody in my family liked his music. It was discordant and strange. "Big in Berlin" was how my parents described him to other people. He made violins that flew and was as handsome as a movie star. I could barely speak in front of him. The day he came to visit, he sat down at the piano with me and said, "Let's play?"

I remember the panic, a rabbit trapped in my ribcage. "I don't know anything."

"Just make it up," he shrugged and placed his fine fingers onto the white keys and started to play. I watched, stunned, terrified. My own hands in my lap.



“Go on,” he said, “Join in.”

“I don’t know the song.” He smiled, gently. “Make it up.”

I put my hands – small, female, child hands with the nails bitten – onto the shiny keys but didn’t press down.

“Just play,” he said. He said the word ‘play’ in the wild free sense of the word. Play. Like a child.

I was a child, but already I’d lost this ability. I didn’t know yet how much of my life I would spend trying to find trust and spontaneity again. Trying to give myself permission to make mistakes. To fail. To fall. To create something wild and flawed and beautiful.

The first time I went on stage, I was 28. My hands shook so much I couldn’t play my guitar. When I opened my mouth to sing, my throat closed up. The notes I had practiced over and over again in the privacy of my kitchen turned on me, squeaking out of my mouth, skittering across the room. It wasn’t a big gig. A jam night on Thursdays in the local pub. Every Thursday I went back. It took nearly a year before my throat stopped closing and my hands stopped shaking. The fear never went away, but I learned to sing through the centre of it. I learned to breathe and do warm up exercises. I learned to be humble. To make myself empty so that something larger than my tiny terrified self could come through.

I took my daughter to Bali because I saw that school was teaching her to be obedient and to perform well in testing. I saw that she was learning to read authority, anticipate what was required and to provide it. But she was losing something that she might not easily be able to find when she needed it.

I believe in education. I will fight for it. The teachers I know are some of the most courageous, creative, intelligent and hardworking people I have ever met. But the system they work in is increasingly broken.

When I watched my daughter rise in this system, what I saw were echoes of my younger self. I saw how she was learning to be polite rather than passionate. And that something was happening to her soul and her creative self.

It has taken me 35 years to understand that I am allowed to like what I like. I am allowed to make the art I need to make. That trying to anticipate what other people want only creates work that is shallow. And this is not what I need. It’s not what my daughter needs. And I don’t think it’s what the world needs.

We need to know how to play the instruments or craft the story or lay a strong line on a blank page. But we also need to feel. And to create from the centre of our raw selves.

The more we teach our girls obedience the more disconnected they become from their own hearts.

After thirty years of working as a practicing artist, I am still learning how to create from the core of my self. Years of practice have taught me that this is where the good work comes from. But to get there, I have to peel off the urge to shape shift myself and my work into something pleasing and safe and polite.

Maybe this is why I liked the cobra. They’re not known for their politeness, cobras.

But really, it’s the school I like, regardless of its wildlife. Everything is experienced through the lens of creativity. So when Evie studies what is happening to the bees of the world, in between

researching and writing a blog, she makes origami bees. When she studies geography she learns the dances of the places on the map in front of her. When she studies botany, she goes into the school garden and draws the different shapes of the different leaves.

In the few months since we landed here, I have witnessed a blossoming in my daughter. I see how she is learning to trust some deep part of herself. She is rediscovering spontaneity. She doesn’t check with the teacher’s face before laughing. If she feels like dancing, she dances. A sincere kindness has slipped in where anxious obedience used to be.

I never saw the cobra. The woman who told me about it was one of the other mothers. She said it was big. She made a circle out of her fingers and I saw a snake with a belly as fat as a line of plums.

“Did it do the hood thing?”

“Oh yeah,” her eyes went wide. Her arm lifted in a startlingly accurate imitation of a swaying cobra. “They say a shot glass of its venom can kill five men.” She mimed a shot glass. I thought about tequila. I thought about five men.

It had taken five men to kill it, she said. They didn’t try to catch it. Maybe it was too big, too angry. I don’t know. I know they would not have killed it if there had been another way.

“They spit poison.” The woman told me.

A small moan came out of me. Snakes are the thing I am most afraid of. They slithered through

my childhood nightmares. Took the shapes of shadows in the corner of my room.

And yet, now that the cobra was gone, I found I was still grateful for this school. For wildness and wild things. For the way my daughter was stepping into her artist self. We need our creative minds more than ever. We need children who will grow into adults who can imagine solutions, create tools and techniques of healing and feeding – artists, scientists and visionaries who can keep our souls and hearts open and strong.

I come from Australia. There are no cobras in Australia. Although there are taipans, brown snakes, tiger snakes and death adders. All of them more poisonous than a cobra. They live in the schools as well as everywhere else. When Evie was six, she came home from her school in Darwin with stories of the king brown that had slithered on the warm concrete between the kindergarten and the Year Two block. The teachers had locked the children inside their classrooms. Evie said she could see the snake from the classroom window. I imagined the children with their hands and faces against the glass, the fog of their excited breath.

I felt a bit like that too, now that the danger had passed. And a cobra! An animal I’d only ever seen in picture books and fairy tales. It was like there had been a dragon in the school grounds. Something mythical and dangerous but full of wild magic.

Note : The bali school referred in the writing is an independent school in Bali.



## rules, imagination, and magic powder

naima morelli

"These are just scribbles – my kid could do it". How many times have we heard this sentence when facing a modern or contemporary work of art? In my opinion, we should reconsider the negative element of this statement. If your kid can do it and your kid can appreciate it, the work has probably great potential. I have heard of collectors going to art fairs with their little children, and let them do the first skimming between the hundreds of artworks on display.

Restoring their childlike spirit is indeed what many artists are, and have historically been after. In the modernist period of European art, and even more so in contemporary art globally, children have been a huge inspiration for art. Artists such as Pablo Picasso, Niki De Saint Phalle and Juan Mirò intentionally simplified their figures and shapes to express themselves as spontaneously as possible. In more recent times, Basquiat or Cy Twombly followed in their footsteps. In Indonesian contemporary art this trend is particularly evident in the works of ex-ISI Jogja schoolmates and today international-travelling artists Eddie Hara and Heri Dono and the powerful work of Murni in Bali.

But enough with name-dropping! After all, what these artists were interested in wasn't at all to be included in art history books or to become part of the art system. It was indeed quite the opposite. These artists were looking for something primal and instinctual. Something that they reckoned children possess but where many have lost as they mature.

Of course we have to acknowledge the importance of art that is intellectual - , the type of art with references to culture, society and philosophy that children couldn't possibly grasp. But a great piece of art would speak on

many different levels. And in an art world biased towards intellectualism or driven by the market, it is refreshing to borrow, if only for a few moments, children's eyes. Of course, it is always wrong to idealize children as these perfect creatures, and talk about the child-like state – a natural state ruled by instinct and moods - as something to revert to. As idealistic a proposal it might sound, every parent knows that kids might be emphatic with animals suffering, but not necessarily with their schoolmates playing with their toys, and not a bit with their own mother. Even if we want to go back to the previous example, when confronted with art, children they might go for the quick hit of a fancy colourful Jeff Koons rather than for the contemplative work of a Richard Serra (even though they might not know and care about the quotation of either). And that is when education comes into the picture.

While there is work that we get to appreciate based on our experience and honed sensitivity, and eight-year-olds have of course a limited one, as adults we must prepare the ground for children to create their own world and to develop their own sensitivity. This is not an easy task, as we need to be close but not too close. We must leave space but not too much space – especially considering that we are living in a world which is filled with useless and sophisticated distractions. These tools of modernity, as useful as they might be, can easily coax children away from values which are underlying and important.

This is why charcoal is important. An important material to what the primitive man used to realize their first cave paintings, charcoal is found everywhere. It is truly a piece of design from nature, in terms of minimalism and efficiency (and we know often that nature is the best designer, look at oranges or peas!)

We live in a society where between a charcoal and a videogame, a kid will definitely prefer the latter. I was reading a comic book not so long ago called "Last Man". It tells the story of eight-year-old Adrian who is participating in a series of martial arts tournaments in a fantasy world. He comes from a rural village where there is no access to technology, and the connection of people with nature allows for the spirit of the elements to manifest, and to eventually be used by fighters like Adrian in sparring sessions.

Through a series of circumstances, Adrian and his mother – a baker with great fighting skills (women power!) – end up in a modern city full of unhealthy temptations and driven by market ethos. It is something a young boy from Tenganan Pegringsingan village could experience on his first trip to Jakarta. Throughout the story we see Adrian and his mother being seen by the other characters as almost anachronistic. From the readers' perspective though, their naivety in contrast with the big bustling urban life is something we deeply empathize with. It is what we would like to have for ourselves and our children.

In the comic book, Adrian is the epitome of the good child. He is jaded when approaching a video-game for the first time; his only whim is not for expensive toys, but for a dusty book of fairy tales and enchantments. When attacked in the street he doesn't want to fight because "It is against the rules to fight outside of the arena". We usually see rules and imagination as two

forces somewhat opposite to each other. Of course, we know that opposites are generally also complementary – one cannot exist without the other. In children's education we tend to lean towards one end of the spectrum. We know that imagination can happen only within set rules. Yet, these rules have to be, if not customised, at least loose enough to allow creativity to happen. When the rules are too tight, it becomes normal to try carving just a little more room within them. But when these are completely absent, everything can happen, and we go back to the rule of nature: survival of the fittest and the strongest.

This doesn't apply only to society, but to the creative process of individuals as well. We all need rules in order to cultivate our imaginative self, but we don't want to become a mechanical human, slave of other people's rules, or from our own. As I see it, to be human is to be able to live and work between these two axis; it is about maintaining a certain degree of inner harmony between rules and imagination, spirit and necessity. The latter – the need to earn a living - might not apply to children, at least not to the luckiest ones, as their parents will provide for them. But even in the most fortunate cases, the family might insist in pushing their children toward a certain type of education or job against the children's desire. While animated by the need of securing their girls and boys a future, parents are also getting them to be far from what fuels their spirit. Too much weight is put on the rational decision and planning, and too little listening to the children's natural inclinations.

This is the spirit that we are referring to when we talk about creativity, one that CHARCOAL FOR CHILDREN has set out to cultivate and elicit in its program, and which can easily be extinguished in the aforementioned distractions.

I was lucky enough to have had quite a bare education back in Italy. I was living in the countryside and playing with my brother until bedtime, as soon as school and homework were done. I was watching little television, doing a lot of climbing around, and restlessly moulding characters with plasticine. My brother and I were creating our own stories. As a little girl I was drawing a lot and putting together a handwritten school magazine called "Apple Flower".

I credit my parents for giving me an education with just enough rules and just enough freedom to get my homework done, and have the rest of the day to cultivate myself (even if back then I wasn't of course thinking about it in these terms, everything that was not school was just "play"). On the other hand, school wasn't really encouraging of creative activities. We studied art history only as a theoretical subject and never did much drawing. The drawings that I was secretly doing during the boring math and science classes were promptly ripped and thrown in the bin by unsentimental schoolteachers or worse, by evil classmates. And yet, that difficulty proved a good testing ground for me. I quickly realized that art was something which I had to cultivate "illegally", and never ever expected any praise for it. Art was something I'd just do because I couldn't help it. It

is your spirit, an inexplicable force within yourself guiding you, whatever the circumstances.

You can see this dynamic happening also in art systems all over the world. Of course, the response depends on one's personality. For a country, the response depends on the psychology of an entire culture. In Indonesia it is in the most unlikely of times – during the Suharto dictatorship – that the Gerakan Seni Rupa Baru was born; the New Art Movement which gave a surge of energy into the art scene which seemed condemned to decorativism by an oppressing political climate. This stubbornness continues today when, without any help from government, Indonesian artists are still doing a great job, making art which is the most appreciated across Southeast Asia.

Looking at the regional neighbourhood, we see a different scenario. In Singapore the art terrain was really watered – or rather chemically fertilized – according to local needs. Just because it has been artificially grown, it doesn't mean that it is not producing great results. Government art funding and a strong marketplace are indeed achieving a positive change in the local cultural environment and even in the national mindset. The government muscling its way into the arts with a planned strategy was the way to go in Singapore – a lean towards the rules side of the spectrum rather than the organic, fluid Indonesian way. These two approaches both work, depending on the circumstances and the desired effect. And looking at those big art systems, we can see how the fundamental concepts apply also

for children's education and creativity.

Creativity is kind of a buzzword today. But it is also so much more than that. We have talked about the importance of rules, but we didn't mention that today rules are stranger than ever. Nowadays we don't see one single person embodying the rule anymore. We are dealing with fragmented, evanescent power, which comes in the shape of paperwork, a lot of security in malls and obscure talk of financial index and titles which we don't even grasp most of the time.

And yet, with the technology available in the last decade, imagination is having for the first time a real opportunity of being in power, as the famous '67 slogan "Imagination to power" was declaring in European cities like Prague, Paris and Rome. Back then, in the West it was all about community. It was about coming together and imagining a better society against the backdrop of a very strict society full of very clear rules and standards. While today the Western population is mostly walking the lonely road of individualism, societies like the Indonesian - and the Balinese in particular - are blessed with a strong community element which still persists in the face of modernity. And art and creativity play an integral role in that. Looking at it with a sociological eye, community is a ground-up system of rules made by and for a

group of people. This developed naturally, without any single paper being signed. Community is about the joy and richness of coming together.

But individualism is rampant and, though it can allow unexpected possibilities, we have also to make sure our children will have a community anchor to go back to. Yes, a familiar place from where they "escape" from, and start their personal exploration of the world, whether in width (through geographical travel), or in depth (travelling within themselves).

As someone once said, modernity is the transition from destiny to choice. Through a screen, teenagers are conquering the world and, for better or worse, setting up the basis for the future. Technology has allowed artists to showcase their work on website born for that very function, it has allowed what used to be young kitchen-table-debaters to open their own YouTube channel and to express their opinion publicly. Teenagers don't have to conform in order to stand out in the internet sphere, quite the contrary. It is peculiarity and uniqueness that will make them stand out and create their own community. In their creative process, they are encouraged to "embrace their funk", as educator Josh Waitzkin puts it. The possibility of choosing, making small steps in the desired direction, is today more tangible

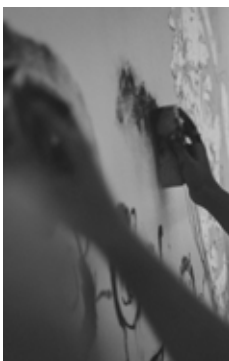
than ever. But in order to do all of that and still be grounded, happy, strong individuals, children have to cultivate a genuine spirit and feed their own imagination.

What we need to do with the new generations is not provide them with infinite choices, placing, like some parents do, a tablet in their children's hands before they can even speak. We must rather equip them with a toolbox for making their best choices in the future. Indeed, this proposition applies not only to the privileged kids who have the good fortune to have a tablet to play with, but also to those who don't, just like little Adrian of the aforementioned comic book. In my eyes, a bare education is the best, because it is democratic. What is democratic is human. And human is what we are looking for.

At the end of the day, creativity is imagination happening within rules. Creativity is an adjective to a noun, rather than a noun itself. Creativity is not a tangible object, but rather a magical powder that can be sprinkled everywhere: in your father's homemade biscuits, in your mother's finding a solution for fixing that broken window, in your neighbour's way of arranging flowers, or even in the handwriting of your colleague. And at CHARCOAL FOR CHILDREN, it is magical powder which comes in the colour black.

**Naima Morelli** is an art writer and journalist with a focus on contemporary art from the Asia Pacific region. She is a regular contributor to CoBo Social, D\_Railed Magazine and Art a Part of Culture and arts writer for Middle East Monitor, Times of Malta and Global Comment. The Author of "Arte Contemporanea in Indonesia, un'introduzione" a book that focused on the development of contemporary art in Indonesia, Naima is currently working on a new book on the art system in Singapore. As a curator, her practice revolves around creating meaningful connections between Asia, Europe and Australia.





Charcoal for Children is a free program for children. It is an annual program that uses LagiLagi DIY charcoal as a starting point, to respond to different themes each year. For Charcoal for Children 2016/17, the theme is 'Drawing Future'.

6 artists, with the help of volunteers from creative communities, worked together with children of different backgrounds to create collaborative artworks.

This is done in 3 separate sessions.

Session 1 – 24 September 2016

Session 2 – 23 October 2016

Session 3 – 21 January 2017

Invited artists: I Wayan Sujana 'Suklu', Reno Ganesha, Noella Roos, Nyoman Wijaya, Natisa Jones and Budi Agung Kuswara 'Kabul'. Charity group exhibition opening on Friday, 24th February 2017. Exhibition runs from 25th February – 13th May 2017.

A.A. Gd. Ngurah Ananda Wirasena  
 A.A. Gd. Ngurah Dharma Dipayana  
 AA. Ngurah Danendra Pranaya K  
 Adhitthana Bodhi Wijaya  
 Adrian Ezekiel  
 Agata Lilis Paso Haram  
 Aimee Ayu Arianthi  
 Aisha Bunga Akbari  
 Albert Ganaputra Julian Maunino  
 Alexandra Naadiya Hindersah  
 Alisha Cambari Saka  
 Alissa Brohez  
 Anak Agung Keyza Qiara Anjali  
 Angel Manuela Teja  
 Angela J.Ch. Leman  
 Asfrenco Renaldi Praing  
 Ayu Cintia Dewi  
 Ayu Maya Carera Kornfeld  
 Azzahra Miracle  
**Budi Agung Kuswara 'Kabul'**  
 Carla Gracia  
 Cecile, Pradinda Bienvenu  
 Cecillia Verona  
 Chesledika Rambu Yowa  
 Cindy Clara Lerrick  
 Cittavara Saraswati Wijaya  
 Dafharo De Angelbert  
 Deandra Alexa Bilkiss Sean Darmayasa  
 Declan Tobing  
 Derrel Kenaz Waworuntu  
 Dian Harum Laras  
 Dina Kokoyoa  
 Ea Leier Germidis  
 Edetta Kalajna Tri Artandy  
 Elina Brohez  
 Ella Sofia Gehlen  
 Enki Leier

Evelyn Patricia Wijaya  
 Ferrel Feivel Waworuntu  
 Freya Malaika Samantha Lumunon  
 Hananta Sasikara Serengkok  
 Henoch Philip Santoso  
 Henokh Aswin Sugiono  
 Hugo Paul Santoso  
 I Gede Krishna Vedantha  
 I Wayan Gede Dharma Putra  
**I Wayan Sujana 'Suklu'**  
 Ida Ayu Indya Mandira  
 Imari Uisce Hoy Sarn Hearn  
 Inca Sonas Hoy Fung Hearn  
 Jade Jimenez Lebegue  
 Jamie Krishna Batavia  
 Jeconiah Felix Wang  
 Jocelyn Andrea Firmansyah  
 Jocelyn B. Fayola  
 Joe Christian Imanuel  
 Jonathan Wisnu Dwipa  
 Kadek Devina Diasnita  
 Kaena Dwi Letarte  
 Kai Zahran Dunais  
 Kanaya Alexa De Angelbert  
 Kaylin Aurelia Pangestu  
 Kezia Fiona  
 Kika Kania Kanaka  
 Livia Teresahana  
 Luh Putri Anandita  
 Luna Braucic Mitrovic  
 Lyvie Bene Brgnbello  
 Made Andika Wiraguna  
 Made Arsanti Dewi  
 Made Pasek Edi Prayoga  
 Mae Lauro  
 Maliana Bene Brgnbello  
 Maria Oktavia Saul

Merry Aurelia Christina  
 Mohamed Raffael Akbari  
 Monica Angeline  
 Morghan Ann Roselle  
 Nathalie Surya Firmansyah  
**Natisa Jones**  
 Nayang Wangi Purbani  
 Ni Komang Ayu Trisna Dewi  
 Ni Putu Sedy Radyan Pertiwi  
 Nicholas Matthew  
 Noah Louis  
**Noella Roos**  
**Nyoman Wijaya**  
 Praishe Indah Louis  
 Putu Gadiza Agny  
 Reiner Eston Yohanes  
**Reno Ganesha**  
 Restu Janwar Ngunju Meha  
 Ribka April  
 Risky Maulana  
 Rivaldo Landu Tana  
 Roberta Tunesi  
 Rosary Sky  
 Ruben Yoel Joshua Hamasia Roy  
 Saka Surya Serengkok  
 Sherrie Chua  
 Sherrere Chua  
 Sienna Lorenzini  
 Siska Maharani  
 Sofia Brohez  
 Steven Julius Hendry  
 Tashi Tobing  
 Theofany Grace N. Suryadi  
 Theresia J. Surjadi  
 Yanti May Dema

It's a fantastic initiative to develop the creativity of the children and not ~~only~~ the kids.



None, I think initiatives like these are more than welcome in the Bali community.  
Cheers!



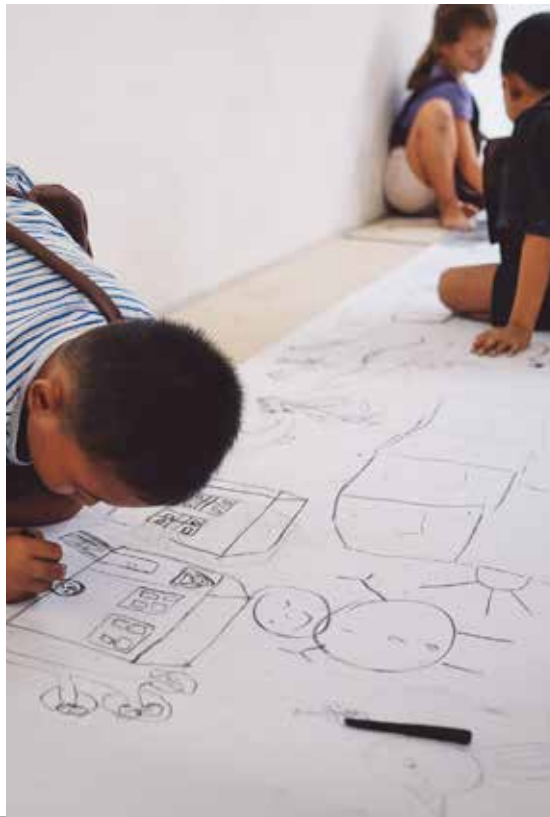
Sangat menginspirasi. Mengeluarkan sisi kreatif yg sudah lama terpendam.  
The kids are sooo cute







Fun for the children to explore new materials  
and techniques. ↓  
(and adults!)





It was so much fun!  
I like that Pak Natasa sort of told us to  
be aloud again and it made me very happy :)  
could love to volunteer once again!



As a good program to encourage children in expressing themselves through art.







I WAYAN SUJANA 'SUKLU' x children  
 INTERMINGLE 01-16  
 acrylic and charcoal Ink on oil paper  
 75 x 100 cm  
 2016

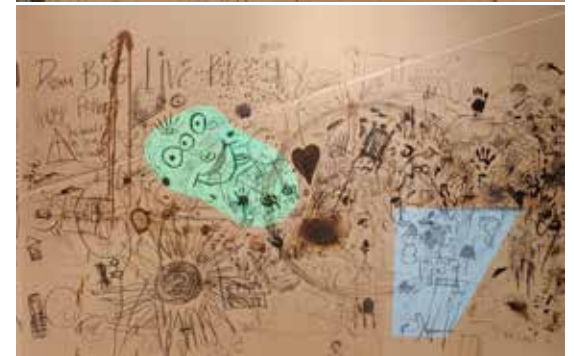




**I WAYAN SUJANA 'SUKLU'**  
MATRIX ORNAMENTIC 01-12  
padas stone  
various size (12-30 cm length)  
2016



**RENO GANESHA** x children  
PLAYROOM  
water based primer with pigment  
and charcoal/ charcoal ink on mdf board  
installation  
345 x 290 x 244 cm  
2016



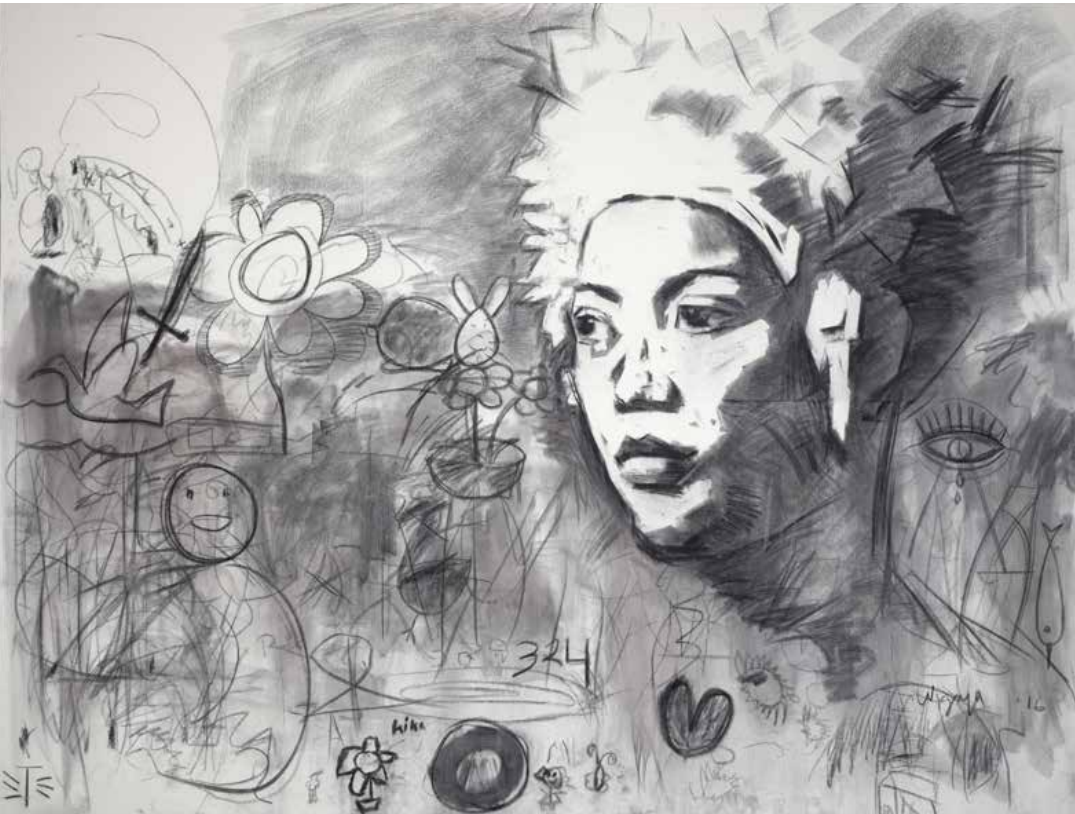
**NOELLA ROOS** x children  
SEEING LIGHT  
charcoal/charcoal powder/charcoal ink  
and white pastel on canvas  
30 x 40 cm  
set of 21  
2016







**NYOMAN WIJAYA** x children  
GOLDEN AGE 01-03  
acrylic on digital printed canvas  
150 x 90 cm  
2016



**NYOMAN WIJAYA** x children  
WILD & BEAUTY  
charcoal on canvas  
200 x 150 cm  
2016



**NATISA JONES** x children  
WHATEVER YOU WANT 01-04  
poster paint and food coloring  
with charcoal/charcoal ink on canvas  
120 x 120 cm  
2017



**BUDI AGUNG KUSWARA 'KABUL'** x children  
MERANGKAI RUANG  
acrylic, charcoal/charcoal powder/charcoal ink  
on white painted plywood box  
installation  
30 x 30 x 50 cm, 15 x 30 x 50 cm, 15 x 15 x 30 cm  
set of 20  
2017





## i wayan sujana 'suklu'

I Wayan Sujana Suklu was born and raised among farmers in Klungkung, Bali. Suklu studied at the SMSR Denpasar, the fine-art college in Denpasar and then studied Visual Art at the STSI Denpasar, the fine-art institute at Denpasar. After his graduation, Suklu became a lecturer at the institute. In his early paintings, Suklu exploited the psychological issues that he had lived through. Suklu, whose mother left him when he was a child, was obsessed with women. Female figures became the dominating theme in his early paintings. His later works, particularly since 1997 have since gradually changed, and given way to visual artworks that showed repetitive forms.



### **In short paragraph, please describe yourself!**

I Wayan Sujana Suklu. I was born in Klungkung on 6th February 1967. I became a lecturer in Fine Arts at the ISI Denpasar Art and Design Faculty since 2000. I actively worked and exhibited nationally and internationally. My artworks consisted of paintings, drawings, installations, concept performances, and workshop on the methods of engaging public with art. The exhibition curation that I have done previously included "candidat new generation", "apa ini apa itu", "Drawing, Musik and Instalasi" and "Exploration". I also created groups such as "Kamasra" (art students union) in 1993, "Mandala of Life" in 1996, then built Batubelah Community in 2007 and BatuBelah Art Space in 2009.

### **When is your first encounter with charcoal?**

I have known charcoal since 1983, when I was in SMSR and then used charcoal intensely when I was in STSI Denpasar.

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

My art teacher's assignment during primary school in 1974 became my starting point of engaging myself in the arts. The teacher saw my painting and did not believe I created it - it was too good apparently.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is**

### **wonderful to see children and working artists interacting together. Why do you participate and support this program?**

I created a socially engaging art method called "Drawing on Novel". I have explored different charcoal applications for decades now, so if I find someone is using this medium and finding ways for its exploration, I will certainly be very supportive, at least I get to contribute an alternative way to use charcoal.

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

The use of charcoal in "Drawing on Novel" is to utilise the forms and effects created by charcoal. The cylinder and long charcoal gave freedom for sketching, can be used vertically and horizontally, to produce lines that are small or wide. Its effect can stimulate the sketcher, to continue sketching, as it has psychological effects that relates to the memory and subconscious mind. And this very much connects to children as the charcoals can bring up their unconsciousness to the surface while playing with it – it does not need a specific skill.

### **What do you observe during the session?**

I noticed a lot of things that were related to the children's psychological state. They sketch while playing (art of play), yet revealed unexpected things connected to their dreams. I get to read their dreams, on every

shape they drew, the sadness, feeling trapped, the freedom, all can be clearly seen on 'Drawing on Novel'.

### **What is the title of your collaborative work? And what is it about?**

Title: Intermingle charcoal on color. For the title, we could not pin it down, but for sure I started with papers that I have colored in. Why so? To stimulate the children that actually already have something within them. The children then just need to respond with simple visuals yet the images reveal and show their desires or expressions. So it is more on the expression in the form of water color and drawing on charcoal, there it shows the rich colors and then there is the dark color from the charcoal and this to me is a beginning of an exploration. I also learn from them, how they explored what I have offered. Then what I imagined would happen, actually happened, they did not draw that much compared to giving them an empty paper where they would freely fill it. Yet in this case, as there is already color, they responded simpler, and then be done with it. The color was used by them and they suited it themselves, like there is a response there. So that happened in this artwork, and I can conclude that the power of the colors drove the kids to "I need one or two strokes from myself, don't need a lot," and that is like a conversation and it happened in this collaboration.

## reno ganesha

Reno Ganesha is an emerging artist from Indonesia. Born in Jakarta in 1993, Reno completed his Bachelor of Arts (Fine Art) degree in Royal Melbourne Institute of Technology (RMIT) majoring in drawing. His work seeks to contextualize the idea of raw properties that gradually reform/transmute using various media and approaches. The process involves experimentation of materials. To know what could be used, what could intentionally be abolished, what remains in a substratum of its surface, as if it is to find a way to break down or perhaps "cutting the object from reality". His current work involves the idea of perceptual experience in mental imagery that were recorded during his practice. In the context of his practice as a young and freshly emerging artist, Reno has participated in a residency program recently in his home country, Indonesia, precisely in Kendari, Sulawesi as his first solo exhibition (2016). He has initiated a group exhibitions themed Guerrilla Movement during his studies in Melbourne, Australia in 2014. He has recently been accepted in Jakarta based artist collective, Cut And Rescue, that has successfully made its name under ruangrupa (RuRu). Reno has also recently started his apprenticeship with an artist based in Bali, Pintor Sirait, as part of his learning process to further investigate Indonesian art scene.



### **In short paragraph, please describe yourself!**

My name is Reno Ganesha, I'm an emerging artist based in Melbourne, Australia, that recently started my new journey back in my home country Indonesia.

### **When is your first encounter with charcoal?**

My first encounter with Charcoal goes long way back honestly. It probably started like any curious child during their childhood. I used to pick up a piece of burnt wood to draw and made a mess around my neighbourhood. I think that's how I started to know a burnt piece of wood called 'charcoal' during my childhood. Then I've got the chance to encounter with charcoal again back when I was studying Fine Art in Australia. Realizing that art supplies are fairly expensive in Australia, I started making my own charcoal at home through trial and error.

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

Funny enough, there's no particular incident that makes me realized that I want to pursue an artistic journey. I guess my passion builds up within

time, and I spent most of my time drawing many things as a form of freedom and expression.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is wonderful to see children and working artists interacting together. Why do you participate and support this program?**

Participating in this program has been a really great experience that helps me to understand the mind of children and seeing their perception towards the art world. The lack of early arts education in Indonesia probably became my main reason why I participated in 'CHARCOAL FOR CHILDREN' program. I'm not a well-established artist who could create a voice to change the perception of Indonesia about the important needs of Arts education especially in early age. Knowing that there are people and galleries that are working to create a change really motivates me to contribute a little piece of my voice and hope towards arts education.

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

I created an exercise with 3 main method; dry, wet and mix media. The

dry media class was a way for the children to get used to what charcoal naturally is. In the wet media session, I showed the children how we can turn charcoal into an ink by using linseed oil and showing how it behaves as a wet medium. Lastly I created a space where the children can express themselves by applying the methods that were taught before onto an MDF surface that are attached onto the walls and floor of a room. To put it simply it's a canvas disguised as a playroom.

### **What do you observe during the session?**

I found children are so unpredictable! One minute you see them doing what were shown to them another minute they already found another way to apply marks and drawings in different way. They are wild and brimming with creative thinking!

### **What is the title of your collaborative work? And what is it about?**

Playroom, a straight forward title I reckon. Children do not hide their feelings. I guess I want to create a work that shows the pure sides of being a child, how they just like to draw on everything they see in front of them.



## noella roos

Classically-trained Dutch artist, Noella Roos believes in, and is inspired by a thorough understanding of anatomy, composition, materials and arabesque (the line and pattern of the body in movement). In her work, she enjoys the challenge of combining classicism with a contemporary approach and the portrayal of human emotion. Noella Roos works with modern and traditional dancers and her work displays a range of emotions and movement, as well as strong evidence of her classical education in figurative drawing.

Her work would not exist without the inspirational works of artists such as Michelangelo, Käthe Kollwitz, or the modern dance choreographer Pina Bausch, who challenged the boundaries between "traditional" and "modern emotional" dance. Her drawings do not need much explanation: they are what they show. However Noella's drawing is distinctive in its technique, artistry and her use of dancing, dynamic models.

Noella Roos has lived for 15 years in Asia; Sri Lanka, Vietnam and currently resides in Bali, Indonesia. She is inspired by Asian culture and environments and enjoys blending this with traditional Western ways of painting. She also teaches oil painting classes in her beautiful studio in Bali. Noella Roos has had many solo exhibitions all over the world: Hong Kong, The Netherlands, Vietnam, Sri Lanka, Korea, Indonesia (Jakarta and Bali), and India. Additionally Noella has participated in several group exhibitions in the UK (London), Belgium and The Netherlands, as well as in prestigious art fairs in The Netherlands: the Realism Fair in Amsterdam and the Open Art Fair in Utrecht.



### **In short paragraph, please describe yourself!**

I am a Dutch Artist who draw and paint dancer. And with dancing I try to see the true person. Every one moves differently, and the dancers move while I work. Movement is changing just as life.

### **When is your first encounter with charcoal?**

No idea. My parents are artists so I have no clue when and what. But I know since I was 16 Years on I draw dancers, every week and never stopped.

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

Many of course because in your childhood you learn to look and explore. But I know my father taught me about perspective when I was 6 years old, and my fellow schoolmates found that I make strange drawings.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is wonderful to see children and working artists interacting together. Why do you participate and support this program?**

I think it is a good idea to let different young people interact with art, but I also like them to learn something. You will be surprised how many adults never saw reflection of light and how easy you can teach children to see it. Once they see light, the rest of their lives they will see it. If you can name it, you can see it.

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

For children, I don't think you have to inspire creativity, they already have it. But Charcoal For Children makes the place and the materials possible. I just add some knowledge to the children, to let them see light in a different way.

### **What do you observe during the session?**

That the children pick up things very easily! And you see that when you let them experienced light they make 3 dimensional drawing initially, but later the brain took over and then the drawing become flat again. We also experienced that the gallery had light from many directions. So most of the kids had more highlights in their balls.

### **What is the title of your collaborative work? And what is it about?**

... and what is it about? Light, as experience for life. I think it is about 'seeing light'.

Learning to see light sounds so simple, but after 16 years teaching to adults you will be surprised, most adults know the words, high light, reflection light, cast shadow, form shadow, cool light and warm light, but seeing it? I hope a few kids will see now highlights following them everywhere.



## nyoman wijaya

Nyoman Wijaya studied art at the Sanggar Senin Kamis in Sanur, from 1998 to 2003. He was born in 1971 in Tabanan, into a Balinese family who made their living as cattle breeders. "From the time I was small, I learned how to take care of cows, so that I could stay in school by selling cows", says Wijaya. "At first, I saw it as something that was just ordinary. Until one day, after I had grown up, my father got cheated and failed in running his cattle trading business. From that point on, I started thinking of cows as an important and special subject in my life journey".



### **In short paragraph, please describe yourself!**

I was born in Tabanan on 28th November 1971 in a village called Carik Padang, Nyambu, Tabanan, Bali. It is a small village on the borders of Tabanan city. When I was born, the majority of my village were farmers and each family would breed cattles. My painting skills were gained partly from the artists of my village, who at the time would paint wayang (traditional puppet shadows characters) on the walls of sacred buildings. I learned the study of anatomy and painting techniques at Sanggar Senin Kamis from 1998 to 2003 in Sanur, Bali.

### **When is your first encounter with charcoal?**

The first time I knew Charcoal was when I joined Sanggar Senin Kamis in Sanur Bali in 1998. As at this sanggar we learned about body anatomy through life drawing, with charcoal. (With it) my friends and I in the sanggar can achieve good drawing techniques that suited the classic drawing technique.

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

Since I was small I have always liked drawing. I always paid attention to decorations and wayang paintings in the temples around my village. Their beauty always amazed me. Each wayang has its own characters. Often my older sibling would bring me to see the puppet shadows performances. Wayang was a theme that was with me during my childhood days. I was also amazed when seeing the artists in my village paint the wayang characters.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is wonderful to see children and working artists interacting together. Why do you participate and support this program?**

I am very happy to be involved in this program, as I really wanted to help children to be able and be brave to express themselves with what their wants, and to develop their talents on painting or drawing.

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

With charcoal I would like to ignite their creativity freely. They feel more freedom due to charcoal's character that is very dark and firm, that excite them to draw. I let them draw freely their favourite animals.

### **What do you observe during the session?**

They were very happy and enjoyed the session very much. They were very happy to draw on a large surface together.

### **What is the title of your collaborative work? And what is it about?**

Title: Wild & Beauty  
The animals that are in the wild and in our forests are such magnificent beauty of our nature. Without preserving it we will not be able to enjoy this beauty. In the end, human always yearns for nature's beauty, not limiting to young children or adults.





## natisa jones

Born in Jakarta, Natisa Jones is a painter currently basing her studio practice in Bali, Indonesia where she spent most of her childhood growing up. Completing Visual Art diploma studies in Chiang Mai Thailand and a bachelor's degree of Fine Arts Painting in RMIT University - Melbourne, Australia, Natisa's focus has always been in the field of fine art. Her works explore themes concerning identity and inquires into the human condition through the concept of 'process'. Through the method of documentation and experimentation, Jones' practice has become a platform for her to confront her inner dialogue.

Jones draws a parallel between the human experience and the creative process - a relationship which to her, informs one another. Often incorporating text onto image - she pulls narratives from daily life, to explore issues within identity and reflect on ideas of the 'self'. In the past, she has participated in group and solo exhibitions in various places including Bali, Jakarta, Jogjakarta, Melbourne, and Berlin. Pieces range from smaller prints / works on paper, to large-scale canvases with the use of mixed media such as collage, ink, graphite, and acrylic.



### **In short paragraph, please describe yourself!**

I am Natisa. I am a creative. I am someone who is quite obsessive about my creativity or anything I am passionate with.

### **When is your first encounter with charcoal?**

Oh I don't remember. I was very young. My mother used to paint and she had a studio, which I would also play and paint in. She introduced me to so many different mediums at an early age. I want to say probably around 8 or 9 years old.

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

I don't have any brothers and sisters, so as an only child growing up I spent a lot of time by myself. My grandmother and mother painted and made stuff and so it was natural they encouraged my creative drive



even as a child. I started to draw and was encouraged to draw since I was 2 years old. It was not something separated from my being. It is my way to reflect and process myself and surroundings. As I got older this habit became a necessity for self reflection and just to be well balanced.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is wonderful to see children and working artists interacting together. Why do you participate and support this program?**

Because I truly believe in the benefit of enhancing the learning process through creativity. I think kids learn a lot through creative education and I think self expression is highly important if not crucial in the growing process - especially within the transformative years. I know from my own personal experience, that in being able and encouraged to express myself freely and productively while growing up, I have been able to balance so many things in my life, as opposed to if I were not to have such outlets. I think not everyone has this luxury, and for CushCush Gallery to have the initiative to actually provide a space and structure for this - I think is amazing not only for children but even for parents to understand its significance. I think the interaction for me personally between the kids and artist is an interesting one. Because as a kid you are naturally interested in making things and as a professional artist - it's almost like you have to make sense of the child in you, sustain from it, and protect its context in the systematic world/in an adult setting. So I think it's kind of cool in a way to have kids work/learn from adults who essentially are just "professional kids". haha

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

I wanted them to feel free to express and experiment. So I wanted to implement absurd tools into the mix so they can react off of trial and error and learn from their own ideas of how to utilise unconventional painting tools best, through their own judgements and experiments. So not to be so focused on an end product, but to be present within the act of painting itself. Really acting and reacting from what they are trying. When you are given tools you've never worked with before, it usually pushes you out of your comfort zone and it forces you to use creative thinking. With charcoal sticks, powder and charcoal ink, as main medium - and we use brooms, sponges, bamboo sticks, window wipers, and more household items - to apply the charcoal on to canvas. The kids experiment with application of charcoal - how different tools / various ways of applying paint/ charcoal medium create different visual effects such as sizes and thickness of lines, shapes.

### **What do you observe during the session?**

I think the kids really took advantage of the fact that they were given a structured space for freedom to express and play. For some who were at first shy, then really came out of their shell and took full advantage of the fact that they were allowed + encouraged to make a mess and go for it. Perhaps these opportunities for space and energy [understandably] aren't provided at home or at school. I think having the adults and fellow participants also be excited to play - creates a very encouraging environment. I think it's inspiring for

the kids when they are able to see their parents/adults have no fear or are also enthusiastic to play - as they are encouraged by example.

### **What is the title of your collaborative work? And what is it about?**

I have decided to title it "Whatever You Want". Firstly, because it parallels with the concept of freedom in self expression I tried to encourage through the workshop. Secondly, it kind of reminds me of part of an answer - that I would wait to hear, when I asked teachers about creative assignments at school.

Q: "What do we have to draw?"

A: "You can draw whatever you want!"

Q: "What does the story have to be about?"

A: "The story can be about whatever you want" or "When you grow up, you can be whatever you want!"

It's not necessarily saying - to give unenlightened freedom to do whatever you want carelessly, - but to teach kids how to think responsibly for themselves. Through their own judgements and experiments, take ownership of their decisions and not be scared of trial and error or making failures. How to think and not what to think. As an adult, I find most people actually don't know what they want. And perhaps end up doing what they think they want, what they think they should want, what they think other people think they should want. This can create an unproductive series of events later on in life! haha. I find knowing what you want is actually not always so easy. So once you are given the freedom, - what do you do with that freedom? Hopefully with good intentions and productive expressions.

## budi agung kuswara 'kabul'

Budi Agung Kuswara (Kabul) was born in Bali in 1982 and graduated from Bachelor of Fine Arts from Indonesian Institute of Art, Yogyakarta. His first solo exhibition "i.self" was held at Komaneka Fine Art Gallery in 2009. In the same year, he also exhibited works at Valentine Willie Fine Art regional Gallery and participated in "3 Young Contemporaries" program as one of the most outstanding young contemporary Southeast Asian artists. Throughout his career, Kabul has participated in international level at the Asian Triennial in Manchester and at the San Francisco Art Institute. Kabul has invited to participate in the prestigious Artist in Residency Program at the Fukuoka Asian Art Museum and produced work based on his Balinese traditions. Together with Mintio, Kabul presented Ketemu's first collaborative project "Malam di Jari Kita" at the Indonesian Contemporary Arts Network in Yogyakarta and at the Baba House of National University of Singapore Museum.



### **In short paragraph, please describe yourself!**

I am an artist that sees art creation as an event. Which means process and momentum are important values from the artworks I created.

### **When is your first encounter with charcoal?**

From young, as I always accompany my mom grilling chicken for religious ceremonies. As for using charcoal for drawing, I started from high school, hahaha

### **Is there a particular incident during your childhood that steer you in this artistic journey?**

During my childhood there were many limitations to be consumptive, this caused me to find ways by using alternative materials to create toys and I enjoyed that sensation. The same sensation of the process of creation brought me to the art world, besides seeing my father doing his drawings for his work.

### **Thank you for being part of 'CHARCOAL FOR CHILDREN'. It is**

### **wonderful to see children and working artists interacting together. Why do you participate and support this program?**

I learned a lot and enjoyed working with children. And the program is very educative, something that is rarely found in a formal education. A planned and measurable workshop format like this is very important.

### **In 'CHARCOAL FOR CHILDREN' workshop, how do you use charcoal to inspire creativity in children?**

As a drawing tool, Charcoal is not unlike pencil or other drawing materials. Yet the access to the variety of its form is what I wanted to push to be combined with the print screen technique and provide print screening experience using charcoal powder instead of just sketching with it.

### **What do you observe during the session?**

Participants enjoyed drawing. Aside from drawing they were not open for socializing. Many were still their own world within the format of

togetherness. However in the middle of the process, that started to melt away.

### **What is the title of your collaborative work? And what is it about?**

When the session ended there were a few surprises from the result and in the end I gave the title "Merangkai Ruang" (read: Stringing Space) This collaborative artwork is a result of the strings of participants' opinions towards the charcoal material, three dimensional surface, and their individual imaginations. Looking at the work as a whole, it is an impression of the form and concept of a space that grew with its branches being alive again, expressing the thoughts of the innocent new generation. Just look at the varieties of the participants' ways of drawing, many of them about plants and animals, and also human expressions. This artwork facilitates us when looking at the urban landscape phenomena about development space.



**bahasa indonesia**

## DRAWING FUTURE CHARCOAL FOR CHILDREN 2016/17 – Menjalin Kebersamaan Komunitas Kreatif

Apa sih arang itu?

Hitam, kotor ... itu yang orang-orang pikirkan ketika membayangkan arang. Di Indonesia, arang biasanya identik dengan sate, dan di Australia, mungkin BBQ! Jika Anda pernah mengalami ‘Bali Belly’ (diare), Anda barangkali akan dianjurkan menelan pil arang untuk menetralkan perut kram anda.

Lalu ada pula jenis arang yang digunakan untuk menggambar. Memang, arang sudah menjadi perangkat untuk berkreasi selama ribuan tahun. Disebutkan bahwa lukisan gua yang ditemukan di seluruh dunia telah menunjukkan bagaimana arang telah digunakan dalam karya seni selama lebih dari lima belas ribu tahun. Telah diyakini bila gambar-gambar tersebut dibuat oleh arang yang terbuat dari batang kayu yang dibakar. Kemungkinan tidak lama setelah menemukan api, manusia juga menemukan tanda-tanda yang indah and berkarakter dari batang sisa pembakaran api tersebut. Lukisan gua Niaux di Perancis mengokohkan keberadaan awal arang gambar.

Dalam ‘CHARCOAL FOR CHILDREN’, sebuah program yang diprakarsai oleh CushCush Gallery (CCG), mediumnya adalah arang gambar swakriya dari ranting dan kayu sisa, sebagai bahan utama penunjang kreativitas di kalangan anak-anak, dan bertujuan untuk menjalin kebersamaan seniman dan komunitas kreatif!

Penggunaan arang gambar swakriya sebagai medium ini memang disengaja, berkaitan dengan keistimewaannya dalam sejarah dan tradisi, serta bagaimana hal ini terkait erat dengan lingkungan alam dan kemajuan kemanusiaan. Program ini merupakan bagian dari ‘LagiLagi’, sebuah prakarsa yang bertujuan untuk mendorong kreativitas di kalangan anak-anak, bebas biaya untuk anak-anak berusia 8-16 tahun.

Dalam setiap sesi, anak-anak belajar tentang proses pembuatan arang swakriya sebelum mereka mengeksplorasi teknik yang berbeda dan bekerja sama dengan para seniman terundang untuk membuat karya seni kolaboratif. Setelah tiga sesi berakhir, hasil kolaborasi karya seni ini dirayakan melalui pameran kelompok amal. Hasil penjualan karya akan dipakai untuk mendanai sesi program CHARCOAL FOR CHILDREN selanjutnya.

Kreativitas tidak perlu banyak; Ranting dari lingkungan sekitar, masyarakat yang bergairah untuk berbagi peduli akan lingkungan dan manfaat berkekrativitas, seni dan desain, dan anak-anak yang ingin bersenang-senang!

Melalui CHARCOAL FOR CHILDREN, LagiLagi dan CCG berharap bahwa arang gambar sederhana ini akan memicu ‘gelombang’ anak-anak pecinta kreativitas (dan juga para orang tua!) dengan menekankan generasi dan ekspresi ide-ide dalam kerangka non-evaluatif.

Dengan cara belajar yang menyenangkan dan memberikan anak-anak kebebasan untuk menemukan hal-hal yang mereka cintai, dan mendorong mereka untuk memilah-milah nilai-nilai dan kepentingan-kepentingan mereka, anak-anak belajar untuk menjadi percaya diri untuk berpikir kritis dan kreatif. Ini adalah sifat penting untuk generasi masa depan!

Bantu kami membina calon pemimpin dan inovator masa depan. Mari bergabung dan dukung kreativitas!

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CHARCOAL FOR CHILDREN adalah program bebas biaya untuk anak-anak. Ini merupakan program tahunan yang menggunakan arang gambar swakriya LagiLagi sebagai titik awal, untuk membuat tema yang berbeda setiap tahun. Tema CHARCOAL FOR CHILDREN 2016/17 adalah ‘DRAWING FUTURE’.

Enam seniman, dengan bantuan para relawan dari komunitas kreatif, bekerja sama dengan anak-anak dari latar belakang yang berbeda untuk

menciptakan karya seni kolaboratif. Hal ini dilakukan dalam tiga sesi terpisah :

CFC sesi 1 – 24 September 2016  
CFC sesi 2 – 23 Oktober 2016  
CFC sesi 3 – 21 Januari 2017

Para seniman yang diundang : Suklu, Reno Ganesh, Noella Roos, Nyoman Wijaya, Natisa Jones dan Budi Agung Kuswara. Pembukaan pameran kelompok amal : Jumat 24 Februari 2017. Pameran berlangsung dari 25 Februari - 13 Mei 2017.

### Berpikir Melalui Gambar dan Garis Asemic John Andrews

Judul ini didedikasikan untuk ide menggambar dan membuat tanda, yang memiliki korelasi langsung antara otak dan tangan. Gambar-gambar yang dihasilkan oleh anak-anak peserta ‘CHARCOAL FOR CHILDREN’ di Bali adalah ekspresi murni dari jembatan kreatif ini.

Saya percaya bahwa ekspresi dalam karya anak-anak tersebut sangat berhubungan dengan eksperimen primitif awal surealis yang mempraktekkan non-teknik otomatisme, yang memberikan mereka kesempatan untuk menghasilkan karya manusia seperti yang mereka inginkan, bebas dari logika, rasionalitas dan akal. Keadaan hipnosis atas kemauan diri sendiri juga dilakukan untuk memicu apa yang mereka gambarkan sebagai ‘realitas yang lebih besar’. Pencarian untuk seni rupa yang takjub, dan hebat.

Otomatisme juga dapat digambarkan sebagai ‘asemic’ (tidak memiliki konten semantik tertentu. Sebuah garis yang ditarik secara nonspesifik menciptakan kekosongan makna dan mempersilakan para penonton untuk mengisi dan menafsirkan secara bebas). Tindakan corat-coret dan menulis secara tidak teratur dapat membantu seseorang untuk berpikir. Menurut jurnal ilmiah Applied Cognitive Psychology, corat-coret dapat membantu pengingatn seseorang dan mencegah seseorang dari melamun yang menuntun banyak dari otak. Ini berfungsi sebagai

meditasi di antara keadaan berpikir terlalu banyak dan tidak berpikir sama sekali dengan membantu memfokuskan pikiran pada situasi saat ini.

Coretan asemic adalah sesuatu yang kita lakukan ketika memeriksa keberadaan tinta di dalam pena. Ini adalah coretan yang benar-benar tanpa makna, tak terbac dan tidak dimaksudkan untuk menjadi sebuah surat atau ilustrasi. Beberapa tulisan pribadi, tanda tangan dan inisial pribadi adalah tanda personal yang berawal dari logika menyerupai deretan huruf dan berakhir seperti coretan asemic tanpa makna konkrit.

Makna dapat disimpulkan oleh intuisi dan insting. Mengamati tulisan dan gambar asemic mempunyai efek terhadap kita; mengubah kita ke dalam keadaan yang membingungkan, keadaan ini ada miripn dengan ajaran Buddha; seperti Pemahaman ‘Big Sky Mind’, dimana kejernihan timbul akibat dari sesuatu yang abstrak, dan masing-masing saling berkegantungan. Keadaan pikiran yang serupa dapat diterapkan untuk berkontemplasi tentang gurun dan lautan. Pandangan periferai; bagian dari penglihatan kita yang paling luar dari jangkauan pandangan mempunyai kemiripan dengan langit luas.

Dalam konteks Pemahaman ‘Big Sky Mind’, ini adalah hal menarik bahwa arang gambar telah dipilih sebagai satu-satunya media ekspresi dalam lokakarya CHARCOAL FOR CHILDREN. Serbuk gelap dari arang gambar membarukan garis batas yang presisi. Ini adalah manifestasi asap yang berbentuk.

*John Andrews, alumnus Chelsea School of Art dan AA School of Architecture, anggota pendiri Architecture, Pawson, Silvestrin, Osborne dan Andrews. Profesor dan Kepala Sekolah di School of Architecture and Design, RMIT (1990-2001) dan saat ini menjabat Dosen Senior di Brighton University, pernah menjadi dosen tamu di University of Texas, the Pratt Institute of Architecture NY, Universitas Chiang Mai, Thailand, Unitec, Lae, Papua Nugini dan Zurich University of the Arts. Saat ini menjadi*

*Direktur dan Komisaris the AA School of Architecture Council and Fellow RSA.*

### Tangan Tangan Kotor Mella Jaarsma

Bila bertandang ke museum Stedelijk di Amsterdam, ruang pertama yang kita masuki adalah tempat bermain anak-anak. Ruang ini merupakan jalan masuk pameran tunggal karya seniman kinetik Jean Tinguely; tempat anak-anak bermain. Mereka diajak berkreasi dan bermain dengan benda bergerak dan berbagai instalasi. ‘People at Play’ adalah konsep dasar kreasi Tinguely yang menampilkan mesin yang dirakit dari besi tua; dapat bergerak dan berubah-ubah. Karya kinetiknya terkait dengan kehidupan, pergerakan dan ketidakstabilan yang dinamis. Dia mulai terkenal di akhir tahun limapuluhan, salah satu seniman pertama yang menyulap museum menjadi taman bermain, membuat para pengunjung dewasa serta anak-anak bersemangat dan terkgum-kagum.

Karya-karyanya memiliki dampak besar karena melambangkan penolakan untuk statis, selayaknya dunia seni konvensional. Semuanya harus bergerak. Misalnya, ia menciptakan mesin pelontar balon dan mesin penggambar, membujuk masyarakat untuk berpartisipasi dalam menghasilkan karya masing-masing.

Meskipun kita hidup dalam kultur visual, sistem pendidikan masih sangat terdominasi bahasa dan logika. Tidak banyak ruang untuk bermain-main, bermain dan menggali hal baru. Saat terbaik dari masa kanak-kanak adalah kesempatan untuk kehilangan diri. Kehilangan diri karena hanyut oleh perasaan takjub dalam aksi penemuan, sesuatu yang misterius, baru dan spektakuler.

Ketika saya membawa putri sulung ke taman kanak-kanak di Yogyakarta, di hari pertama sang guru meminta putri saya untuk tidak membawa krayon pastel atau cat. Anak-anak tidak diperbolehkan untuk mengotori tangan mereka, jadi hanya diizinkan

membawa pensil warna saja.

Saya terkejut. Pada usia empat tahun, putri saya diajarkan untuk membaca dan menulis, tetapi tidak diperkenankan bermain dan bereksprei kreatif. Bersama dengan Nia Fliam, seorang seniman batik, yang berbagi keprihatinan bersama saya, kami mendirikan ‘Anak Nomad’.

Setiap dua minggu, sekelompok anak-anak dari ‘Anak Nomad’ menghabiskan sore hari di sebuah studio seniman untuk mempelajari keterampilan khusus untuk bersama-sama menciptakan sesuatu dengan sang seniman. Setelah dua setengah bulan, atau lima sesi, kami pindah ke studio seniman berikutnya. Dalam waktu beberapa tahun, anak-anak tidak hanya mengembangkan keterampilan mereka tetapi juga diberi pengalaman untuk berkreasi dengan keramik, boneka, cetak, animasi video, batik, logam, fotografi, komik dan kartun, lukisan, tata busana, dan lain sebagainya. Lebih penting lagi, anak-anak mengamati proses para seniman berkarya dan belajar tentang ragam persepsi, konsep dan cara bersikap. Mereka ditantang untuk berkreasi dan bereksperimen.

Baru-baru ini saya bertemu mantan anak-anak ‘Anak Nomad’. Mereka mengatakan bahwa hal paling berharga yang mereka pelajari adalah mereka tidak perlu khawatir untuk membuat kesalahan. Mereka belajar untuk mengasah kepercayaan diri dan menyadari bahwa tidak ada yang mutlak benar atau mutlak salah. Hal ini berlawanan dengan sistem pendidikan Indonesia pada umumnya, yang sangat berorientasi pada prestasi dan terfokus pada persaingan.

Beberapa seniman, ruang pameran seni dan LSM di Indonesia ikut peduli dan memulai proyek-proyek inovatif untuk anak-anak, dengan karakter masing-masing. Pada DIA.LO.GUE di Jakarta, pameran ‘Playground Pong Pong Balong’ menantang seniman yang sudah menjadi orangtua untuk membuat sebuah karya partisipatif untuk generasi muda. Pada ‘KringKring # 1 dan KringKring # 2’ pameran di Ping Pong Affair di

Yogyakarta, delapan orang seniman menciptakan karya riang gembira terinspirasi balita dan anak-anak.

Di Rumah Seni Cemeti, selama bertahun-tahun, kami telah bekerjasama dengan banyak seniman dalam mewujudkan kegiatan untuk anak-anak: instalasi interaktif, kegiatan mendongeng, berkarya dengan bambu, dan lain-lain. Kami juga meminta para seniman di program residensi Rumah Seni Cemeti agar melibatkan kelompok masyarakat tertentu—termasuk anak muda, melalui lokakarya dan berbagai acara lainnya.

Bersenang-senang dalam mempelajari seni dan aktif berpartisipasi dalam berkreasi itu begitu penting, mengingat saat ini anak-anak menghabiskan banyak waktu di belakang komputer dan tablet mereka. Membuat kontak fisik dengan material, memahami karakter dan mengaktifkan semua indra adalah pelajaran hidup yang terdasar. Kita perlu bertangan kotor untuk memahami dunia di sekitar kita.

Saya baru-baru ini bertemu Suriawati dan Jindee Chua dengan senang hati. Mereka adalah seorang desainer interior dan arsitek yang bermarkas di Bali, pendiri CushCush Gallery (CCG). CCG adalah sebuah sarana alternatif untuk seni kontemporer + desain di Denpasar, sebagaimana mereka mengorganisasi berbagai proyek komunitas menarik yang mengutamakan proses (Un)learning; belajar mandiri secara eksploratif tanpa batas.

Melalui prakarsa LagiLagi, mereka mengembangkan sebuah program CHARCOAL FOR CHILDREN. Suriawati menjelaskan, “Bagi kami, proses pembelajaran meliputi petualangan sehari-hari dan sebuah kepuasan besar; salah satu yang didorong oleh rasa cinta untuk berkreasi serta gairah menggali pengalaman baru, sesuatu yang menyentuh dan memperkaya makna pada keberadaan kita.”

CHARCOAL FOR CHILDREN adalah program yang sangat unik; menggunakan kayu bekas pakai atau

kayu sisa produksi karya desainer, kemudian mengolahnya menjadi arang untuk menggambar. Ini adalah ide indah - untuk mendaur ulang barang bekas menjadi produk yang membuka pikiran kreatif. Untuk menghasilkan arang gambar sempurna agar bisa digunakan seniman, tidaklah mudah dan hanya dapat dicapai dengan usaha besar; tidak bisa terlalu keras atau terlalu lembut.

Arang gambar selama berabad-abad telah digunakan sebagai bahan dasar untuk berekspresi, sekaligus bahan utama untuk mengembangkan dunia imajiner. Dengan arang gambar, Anda dapat membuka surga pengetahuan dan bersenang-senang. Melalui CHARCOAL FOR CHILDREN, setiap anak diberi kesempatan untuk merintis dan menemukan, dan yang terpenting dari semua, untuk merasakan pengalaman mengotori tangan.

*Mella Jaarsma adalah seorang seniman visual terpandang dan salah satu pendiri Rumah Seni Cemeti, ruang pertama untuk seni rupa kontemporer di Indonesia yang mempromosikan seniman kontemporer Indonesia melalui pertukaran seni dan pameran di luar negeri. Dia lahir di Belanda dan telah tinggal dan bekerja di Indonesia sejak tahun 1984.*

### Kobra di Dapur

Natalie Sprite

Ada seekor kobra di dapur sekolah putriku minggu lalu.

Saya menyaksikan kepanikan melanda para orangtua, kemudian terhenyak. Kobra sudah tidak bernyawa saat kami menemukannya. Tapi, apa yang bisa Anda lakukan, sih? Jika Anda melepaskan anak ke alam liar, kemungkinan besar keganasan itu akan datang menghadang.

Lagipula, ada beberapa hal buruk bagi anak-anak yang lebih pantas kita takuti ketimbang seekor kobra yang telah mati.Sekolah ini berlokasi di tengah sawah yang membentang hijau dan dibangun dari bambu dan kayu kepala. Indahnya hanya karena

cuma sekolah di Bali yang bisa seindah ini.

Seminggu sebelum kobra ditemukan, salah satu ibu murid berkata kepada saya, “Sekolah ini adalah alasan kenapa kami ada di sini. Anak saya tidak cocok dengan sistem pendidikan ala Amerika. Hal ini membuatnya sakit. Dia bahagia di sini, membuatnya jadi semangat belajar.

Kami berdiri memakai poncho plastik sambil berteduh dari hujan yang turun deras membasahi bumi. Saya melihat hamparan langit yang memuntahkan air dan berpikir; inilah mengapa aku berada di sekolah, meskipun saya punya kekhawatiran yang berbeda. Saya memiliki anak yang justru sedikit terlalu cocok dengan sistem sekolahnya yang terdahulu. Evie berprestasi di sekolah. Nilai A berjejer di rapornya seperti barisan tentara yang patuh. Tapi saya ingin anak saya lebih dari sekadar penurut.

Sistem pendidikan di Australia telah mengurangi porsi pengajaran, lebih banyak kepada pengujian. Dan korban pertama dari sistem ini adalah seni. Saat Evie memasuki Tahun Ketiga, semua pelajaran kesenian hilang dari kurikulum. Tidak ada kerajinan. Tidak ada lukisan. Tidak ada menari. Tidak ada musik. Tanpa drama. Tanpa mendongeng.

Beberapa guru membeli perlengkapan kesenian dengan uang mereka sendiri dan menyusupkan kreativitas ke setiap celah kesempatan yang mereka dapatkan. Mereka mengerti bahwa kesenian bukanlah dekorasi kosong. Ini adalah bagaimana kita belajar bagaimana memecahkan masalah, menciptakan solusi dan mencari jalan keluar dari hiruk pikuk dunia.

Seni juga bagaimana cara kita belajar tentang diri sendiri. Melalui musik, tarian, lukisan dan tulisan, kita menemukan jati diri dan apa yang harus kita beri. Ini adalah jalan yang kita ambil untuk memahami arti kemanusiaan.

Ketika saya masih kecil, seni adalah tempat teraman yang saya ketahui. Saya bertualang melalui gambar, buku atau lagu, dan menemukan jalan

masuk untuk menelusuri dunia yang diciptakan oleh harapan orang-orang. Namun, untuk sementara.

Saat itu, saya selalu bernyanyi. Saya masih bisa merasakan sensasi memori yang menyelinapi tubuh saat pertama kali musik merasuki jiwa.

Ketika saya berumur enam tahun, saya belajar bermain piano pada seorang wanita yang selalu memukul buku jari-jari saya dengan penggaris ketika saya salah memencet nada. Saya belajar untuk tidak membuat kesalahan. Saya belajar untuk mengawasi raut keras wajahnya yang tak bahagia dan untuk mengantisipasi pukulan penggaris. Saya tidak sadar kapan musik meninggalkan saya, hanya saja suatu hari saya tidak menyanyi lagi.

Saat saya menginjak umur delapan tahun, paman saya datang untuk tinggal. Ini adalah kedua kalinya saya bertemu dengannya. Dia eksotis, aneh dan menawan. Dia adalah seorang komposer dan musisi. Tak seorang pun di keluarga saya menyukai musiknya, karena sumbang dan aneh. “Besar di Berlin” adalah bagaimana orangtua saya menjelaskan siapa paman saya kepada orang lain. Dia piawai memainkan biola, wajahnya setampam bintang film. Saya hampir tidak bisa berbicara di depannya. Hari saat ia datang berkunjung, dia duduk di piano bersama saya dan berkata, “Mari kita bermain?”

Saya mendadak panik, dada berdebar tak keruan.

“Saya tidak tahu apa-apa.”

“Bebaskan saja jarimu,” ia mengangkat bahu dan menempatkan jari-jemarinya ke tombol putih dan mulai bermain. Saya menyaksikan, tertegun, ketakutan. Tangan saya terpaku di pangkuan.

“Mainkan,” ujarnya, “Bergabunglah.”

“Saya tidak tahu lagunya.”

Dia tersenyum lembut. “Coba aja.” Saya meletakkan tangan saya yang mungil khas perempuan, tangan seorang anak dengan kuku-kuku penuh bekas gigitan - pada tombol mengkilap, tanpa menekan.

“Bermainkan saja,” katanya. Dia mengatakan kata ‘bermain’ dalam arti kata bebas dan liar. Bermain. Seperti anak kecil.

Saat itu saya memang masih anak-anak, tapi sudah kehilangan kemampuan bermain. Saya belum tahu akan berapa lama lagi saya bisa kembali menemukan kepercayaan dan spontanitas. Mencoba untuk memberikan kesempatan pada diri sendiri untuk membuat kesalahan. Untuk gagal. Untuk terjatuh. Untuk membuat sesuatu yang liar, tak sempurna dan indah.

Pertama kali tampil di atas panggung, saat saya berumur 28 tahun. Tangan bergemeter hebat membuat saya tidak bisa bermain gitar. Ketika saya membuka mulut untuk bernyanyi, tenggorokanku tercekak. Melodi yang telah saya pelajari berulang-ulang secara intensif di dapur, jadi sia-sia, malah menciak-ciak dari mulut saya, melebur secepat kilat di udara melintasi ruangan.

Itu bukanlah sebuah pertunjukan besar; melainkan sebuah acara kumpul musisi pada hari Kamis di pub lokal. Setiap Kamis saya kembali. Butuh waktu hampir satu tahun sebelum tenggorokan saya berhenti tercekak dan tangan berhenti gemetar. Ketakutan tidak pernah pergi, tapi saya belajar menyanyi sambil mengalahkan kecemasan. Saya belajar untuk bernapas dan rajin melakukan latihan pemanasan. Saya belajar untuk menjadi rendah hati. Untuk membuat diri kosong sehingga sesuatu yang lebih besar bisa mengalahkan ketakutan-ketakutan kecilku.

Saya memboyong anak ke Bali karena saya mengamati sekolahnya yang terdahulu mengajarkannya untuk menjadi patuh dan bernilai baik dalam pengujian. Saya melihat bahwa ia belajar untuk mematuhi peraturan, mengantisipasi apa yang diperlukan dan menyediakannya. Tapi ia kehilangan sesuatu yang mungkin tidak akan dia mudah temukan ketika ia membutuhkannya.

Saya percaya pada pendidikan. Saya akan berjuang untuk itu. Para guru

yang saya tahu adalah mereka yang paling berani, kreatif, cerdas dan pekerja keras yang pernah saya temui. Tetapi kualitas sistem di mana mereka bekerja semakin berkurang.

Ketika saya menyaksikan putri saya berprestasi dalam sistem ini, apa yang saya lihat adalah bayangan diri saya versi muda dulu. Saya melihat bagaimana ia belajar untuk bersikap sopan daripada mengasah gairah. Ada sesuatu yang sedang terjadi pada jiwa dan sisi kreatifinya.

Butuh 35 tahun bagi saya untuk memahami bahwa saya diperbolehkan untuk menyukai apa yang saya suka. Saya diizinkan untuk membuat seni yang mana saya perlu membuatnya. Usaha untuk mencoba membuat sesuatu hanya dengan mengantisipasi apa yang orang lain inginkan hanya menciptakan pekerjaan dangkal. Ini bukanlah apa yang saya butuhkan. Ini bukan apa yang putri saya butuhkan. Dan saya tidak berpikir ini adalah apa yang dunia butuhkan.

Kita perlu tahu bagaimana cara memainkan instrumen atau membuat sebuah cerita atau menarik garis lurus pada halaman kosong. Tapi kita juga perlu merasakan. Dan untuk berkreasi dari lubuk hati nurani.

Semakin kita mengajarkan anak-anak ketaatan belaka, mereka akan semakin berjarak dengan apa yang ada di hati mereka.

Setelah tiga puluh tahun bekerja sebagai seniman yang terus berkarya, saya masih belajar bagaimana cara berkreasi dari hati jati diri saya. Bertahun-tahun latihan telah mengajarkan saya bahwa ini adalah cikal bakal karya yang baik. Tapi untuk sampai ke sana, saya harus menyingkirkan keinginan untuk mengubah diri dan karya saya menjadi sesuatu yang menyenangkan, aman dan sopan.

Mungkin Inilah mengapa saya menyukai Kobra. Mereka tidak dikenal untuk kesopanan mereka, ular-ular kobra.

Tapi sungguh, sekolah inilah yang saya suka, terlepas dari kehidupan

liarnya. Semuanya dipelajari melalui lensa kreativitas. Jadi, ketika Evie mempelajari apa yang terjadi pada lebah-lebah dari berbagai belahan dunia, di antara meneliti dan menulis blog, dia membuat origami lebah. Ketika ia mempelajari geografi, ia belajar tarian sesuai dengan lokasi di peta yang ada di depannya. Ketika dia belajar botani, dia pergi ke kebun sekolah dan menggambar berbagai bentuk daun yang berbeda.

Dalam beberapa bulan sejak kami mendarat di sini, saya telah menyaksikan ada sesuatu yang bermekar indah di dalam putri saya. Saya melihat bagaimana dia belajar mempercayai hati nurani. Dia menemukan kembali spontanitas. Dia tidak waswas memeriksa wajah gurunya sebelum tertawa. Jika ingin menari, dia akan menari. Sebuah kebaikan tulus yang pernah tergelincir kala ketaatan pernah menggelisahkannya.

Saya tidak pernah melihat kobra. Seorang wanita yang memberi tahu saya adalah salah satu dari ibu siswa. Dia bilang, kobranya berukuran besar. Dia membuat lingkaran dari jari-jarinya membuat saya membayangkan seekor ular dengan perut sebesar untaian buah plum.

“Apakah Kobra itu menunjukkan tudungnya?”

“Oh iya,” matanya melotot. Ia mengangkat lengannya, benar-benar menirukan gerakan mengejutkan dari kobra yang bergoyang. “Mereka mengatakan segelas racun kobra dapat membunuh lima orang.”

Dia menirukan sebuah gelas. Saya membayangkan tequila. Saya berpikir tentang lima orang.

Telah dikerahkan lima orang untuk membunuhnya, katanya. Mereka tidak mencoba untuk menangkapnya. Mungkin si kobra terlalu besar, terlalu marah. Saya tidak tahu. Saya tahu mereka tidak akan membunuhnya jika ada cara lain.

“Mereka meludahkan racun.” Wanita itu memberitahu saya.

Saya mengeluarkan erangan kecil. Ular adalah hal yang paling saya takuti. Mereka merayap melalui mimpi

buruk masa kecil. Menjelma menjadi bayangan di sudut kamar.

Namun, sekarang setelah kobra itu pergi, saya masih saja bersyukur dengan keberadaan sekolah ini. Untuk segala kebuasan dan hal-hal liarnya. Untuk sebuah jalan yang ditempuh putri saya untuk mengeluarkan sisi seniman dalam dirinya.

Kita memerlukan imajinasi kreatif lebih banyak dari sebelumnya. Kita perlu anak-anak yang akan tumbuh menjadi orang dewasa yang mampu menciptakan solusi, menciptakan alat dan teknik penyembuhan dan menyediakan lahan berkreasi – seniman, ilmuwan dan visioner yang bisa menjaga jiwa dan hati kita untuk terbuka dan tangguh.

Saya berasal dari Australia. Tidak ada kobra di Australia. Meskipun ada ular taipan, ular cokelat, ular harimau dan ular penambah kematian. Mereka semua lebih beracun daripada ular kobra.

Mereka tinggal di sekolah-sekolah serta di tempat lainnya. Ketika Evie berumur enam tahun, dia pulang dari sekolah di Darwin dengan cerita-cerita bahwa ular mulga (king brown) merayap di beton hangat antara TK dan blok Kelas Dua. Para guru mengurung anak-anak di dalam kelas. Evie mengatakan dia bisa melihat ular dari jendela kelas. Saya membayangkan rupa anak-anak dengan tangan dan muka menghadap kaca jendela, berkabutkan napas semangat mereka.

Saya bisa sedikit merasakannya juga, namun sekarang bahaya telah berlalu. Dan ular kobra! Binatang yang hanya pernah saya lihat di buku gambar dan dongeng. Rasanya seperti ada seekor naga di halaman sekolah. Sesuatu yang mistis dan berbahaya namun dipenuhi sihir liar.

Catatan: Sekolah di Bali yang disebutkan dalam tulisan ini adalah sekolah swasta

*Natalie Sprite adalah pemenang sejumlah penghargaan sastra dan beasiswa. Dia menghabiskan sebagian 2016 di Indonesia pada Asialink Fellowship disponsori oleh Saritaksu Editions.*

### Peraturan, Imajinasi dan Serbuk Ajaib Naima Morelli

“Ini cuma sekedar corat-coret - anak saya juga bisa melakukannya”. Berapa kali kita mendengar ujaran ini saat melihat sebuah karya modern atau seni kontemporer? Menurut pendapat saya, kita harus mempertimbangkan kembali unsur negatif pernyataan ini.

Jika anak Anda memang dapat melakukannya dan dapat menghargainya, karya itu bisa jadi berpotensi besar.

Saya pernah mendengar para kolektor mengunjungi pameran seni bersama anak-anak kecil mereka, membiarkan sang anak untuk pertama kalinya mengamati sepintas ratusan karya seni yang dipamerkan.

Mengembalikan jiwa kanak-kanak adalah sesuatu yang ingin dicapai banyak seniman secara historis. Pada periode modernisme seni Eropa, dan terlebih dalam seni kontemporer global, anak-anak telah menjadi inspirasi terbesar untuk berkarya seni. Seniman seperti Pablo Picasso, Niki De Saint Phalle dan Juan Miró secara sengaja menyederhanakan bentuk sosok dalam karya masing-masing, untuk mengekspresikan diri sespontannya mungkin. Pada masa sesudahnya, Basquiat atau Cy Twombly mengikuti jejak mereka. Dalam seni rupa kontemporer Indonesia, tren ini jelas menjejak dalam karya-karya para lulusan ISI Jogja dan para seniman perantau internasional; Eddie Hara, Heri Dono dan karya unggul kreasi Murni di Bali.

Tapi, cukuplah dengan penyebutan nama ini! Lagipula, inspirasi para seniman tersebut tidak untuk disertakan dalam buku sejarah kesenian atau menjadi bagian dari sistem seni. Malah benar-benar kebalikannya. Para seniman tersebut membidik sesuatu yang fundamental dan naluriiah. Sesuatu yang mereka pikir di miliki anak-anak dan hilang setelah dewasa.

Tentu saja, kita harus mengakui pentingnya seni yang intelektual - jenis seni dengan referensi budaya, masyarakat dan filosofi dimana

anak-anak sulit memahami. Tapi sebuah karya kesenian yang hebat akan berbicara di berbagai tataran. Dalam dunia seni yang cenderung bias terhadap intelektualisme atau didorong oleh pasar, jadinya terasa menyegarkan untuk meminjam kacamata anak-anak, walau hanya sesaat.

Tentu saja, akan selalu salah untuk mengidealkan anak-anak sebagai segenap makhluk sempurna, dan membicarakan tentang keadaan kekanak-kanakan – keadaan alami yang ditentukan oleh naluri dan suasana hati – sebagai acuan. Usul ini mungkin terdengar idealis. Setiap orangtua tahu bahwa anak-anak mungkin berempati dengan penderitaan hewan, tetapi tidak sebegitunya dengan teman sekolah saat bergumul dengan mainan, dan tidak sedikitipun dengan ibu mereka sendiri.

Bahkan bila kita kembali ke contoh sebelumnya, ketika dihadapkan dengan seni, anak-anak lebih cepat tertarik kepada warna-warni indah milik Jeff Koons dibandingkan karya kontemplatif dari Richard Serra (meskipun mereka mungkin tidak tahu dan peduli dengan perbedaan keduanya). Disinilah pentingnya pendidikan.

Sementara itu ada karya yang mana kita hargai berdasarkan pengalaman pribadi dan sensitivitas yang terasah. Hal ini tentu berbeda bagi yang berumur delapan tahun karena pengalamannya masih terbatas, karena itu sebagai orang dewasa kita harus mempersiapkan dasar pokok bagi anak-anak untuk mengkreasikan dunia mereka sendiri; untuk mengembangkan kepekaan masing-masing.

Ini bukan tugas yang mudah, sebagaimana kita harus mendampingi mereka tapi tetap memberikan ruang untuk bereksplorasi – apalagi bila mengingat bahwa kita hidup di zaman yang penuh dengan distraksi yang mengganggu sekaligus menggoda. Perkakas modern ini, seberguna apapun fungsinya, dapat mengalihkan anak-anak dari nilai-nilai penting yang mendasar.

Inilah kenapa arang gambar menjadi penting; objek esensial yang pernah digunakan manusia primitif untuk mewujudkan lukisan gua pertama mereka. Saat itu arang ditemukan di mana-mana; benar-benar didesain oleh alam, secara minimalis dan efisiensi (dan kita selalu tahu bahwa alam adalah desainer terbaik, lihat saja jeruk atau kacang polong!)

Kita hidup di dalam masyarakat di mana antara arang gambar dan videogame, anak-anak pasti akan lebih memilih pilihan kedua. Beberapa waktu lalu, saya sedang membaca sebuah buku komik berjudul “Last Man”. Komik ini bercerita tentang seorang anak berumur delapan tahun, Adrian, yang turut serta dalam serangkaian turnamen seni bela diri di dunia fantasi.

Dia berasal dari sebuah desa yang tak mempunyai akses teknologi, sehingga manusia menghidupkan naluri dalam jiwa, yang kemudian digunakan oleh pejuang seperti Adrian di sesi pertandingan.

Kejadian demi kejadian, Adrian dan ibunya - seorang pembuat roti yang jago berkelahi (kekuatan wanita!), kemudian tinggal di sebuah kota modern yang penuh godaan memuakkan dan dikendalikan budaya konsumerisme. Ibarat kekagetan seorang anak muda dari desa Tenganan Pegriingsingan saat bertandang pertamakalinya ke Jakarta. Sepanjang cerita, kita menyaksikan Adrian dan ibunya dipandang karakter lain sebagai orang yang ketinggalan zaman. Dari perspektif pembaca, kenaiifan mereka yang kontras dengan kehidupan perkotaan besar nan ramai menyalakan tombol empati kita. Ini adalah sesuatu yang ingin kita miliki untuk diri sendiri dan anak-anak kita.

Dalam “Last Man”, Adrian adalah contoh anak yang baik. Dia lesu ketika mencoba bermain video-game untuk pertama kalinya; karena dia tak berhasrat pada mainan mahal, melainkan untuk buku-buku lama berisi dongeng yang mempesona. Ketika seseorang menyerang Adrian di jalan, dia tidak ingin melawan karena “untuk melawan di luar arena itu menentang peraturan”. Kita

terbiasa melihat aturan dan imajinasi sebagai dua kekuatan yang agak berlawanan satu sama lain. Tentu saja, kita tahu bahwa sesuatu yang berlawanan itu umumnya juga saling melengkapi - salah satunya tidak bisa ada tanpa yang lain.

Dalam pendidikan anak, kita cenderung bersikap ekstrim ketika menghadapi sesuatu. Kita tahu bahwa imajinasi dapat terjadi dalam aturan yang ditetapkan. Namun, aturan ini semestinya cukup longgar untuk mewujudkan kreativitas. Ketika aturan terlalu ketat, menjadi hal biasa bila kita mencoba mencari celah dalam peraturan tersebut. Tapi ketika aturan benar-benar tidak ada, semua bisa terjadi, dan kita kembali terpaut aturan alam: mereka yang bertahan hidup adalah yang terlayak dan terkuat.

Aturan ini tidak hanya berlaku untuk masyarakat, tapi juga untuk proses kreatif secara individual. Kita semua perlu aturan untuk menumbuhkan daya khayal, tapi kita tidak ingin menjadi manusia mesin; menjadi budak aturan orang lain, atau aturan dari kita sendiri. Saya mengamati, menjadi manusia adalah perkara untuk dapat hidup dan bekerja antara dua sumbu; dalam menyeimbangkan harmoni kebatinan antara aturan dan imajinasi, semangat dan kebutuhan. Kebutuhan yang dimaksud adalah untuk mencari nafkah - mungkin tidak berlaku untuk anak-anak, setidaknya tidak untuk kaum yang beruntung, karena orang tua akan memenuhi kebutuhan mereka. Tapi bahkan dalam kasus yang paling beruntungpun, keluarga berkemungkinan bersikeras mendorong anak-anak mereka untuk mengambil jenis pendidikan atau pekerjaan tertentu, mengabaikan keinginan anak-anak.

Sementara terdorong kebutuhan mempersiapkan masa depan sang buah hati, orangtua juga menjauhkan anak-anak dengan sesuatu yang membakar semangat jiwa mereka.

Terlalu berat beban yang dipikul dalam memutuskan dan merencanakan, dan terlalu sedikit porsi mendengarkan kehendak naluriiah anak-anak.

Inilah jiwa yang kita perlu nyalakan kembali dalam membahas kreativitas, seperti semangat yang ditanamkan dan didapati dalam program CHARCOAL FOR CHILDREN.

Saya beruntung mengalami pelajaran hidup di Italia. Saya besar di pedesaan, tempat bermain dengan saudara saya sampai malam menjelang, setelah sekolah dan membereskan pekerjaan rumah. Saat itu saya tak pernah lama kalau menonton televisi, lebih senang melakukan banyak pendakian dan berkreasi dengan plastisin membuat berbagai objek tanpa henti. Saya dan adik menciptakan sebuah cerita. Sebagai seorang gadis kecil, saya banyak menggambar dan menyusun sebuah majalah sekolah hasil tulisan tangan bertajuk "Apple Flower".

Saya berterima kasih kepada orang tua saya yang telah memberikan saya pendidikan dengan porsi aturan dan kebebasan yang seimbang. Selepas pekerjaan rumah selesai, saya bisa memanfaatkan sisa hari untuk mengembangkan diri saya dan berkreatifitas (bahkan saat itu saya tentu saja tidak kepikiran tentang hal ini, karena segala sesuatu yang tidak berbau sekolah adalah "bermain").

Di sisi lain, sekolah tidak begitu mengasah kreatifitas. Kami mempelajari sejarah seni hanya sebagai subjek teoritis dan tidak terlalu sering menggambar. Gambar-gambar yang sekalinnya saya buat akibat bosan di kelas matematika dan ilmu pengetahuan, malah dirobek dan dibuang ke tempat sampah oleh guru yang tak berperasaan atau oleh teman-teman jahat.

Namun, kesulitan itu terbukti sebagai ujian yang baik untuk saya. Saya segera menyadari bahwa seni adalah sesuatu yang harus dikembangkan secara diam-diam. Saya tidak pernah mengharap pujian untuk kreasi saya.

Seni adalah sesuatu yang saya lakukan karena saya tidak bisa menahan gejolak untuk berkreasi. Ini adalah panggilan jiwa, kekuatan yang tak bisa dijelaskan dalam diri, kekuatan yang membimbing Anda, dalam berbagai kondisi.

Anda dapat melihat bahwa dinamika ini juga terjadi dalam sistem seni di seluruh dunia. Tentu saja, reaksi terhadap sikap ini tergantung pada kepribadian masing-masing.

Untuk sebuah negara, reaksi tergantung pada psikologi budaya. Contohnya di Indonesia, dalam waktu yang tak diduga - selama kediktatoran Suharto - Gerakan Seni Rupa Baru lahir, aksi yang memberikan energi ke dalam bidang seni yang sebelumnya tampak tereduksi jadi seni dekorasi akibat tekanan politis. Aksi bandel ini berlanjut sampai hari ini ketika—tanpa bantuan dari pemerintah pun, seniman Indonesia masih berkreasi mumpuni; mampu mencipta seni yang paling dihargai se-Asia Tenggara.

Bila kita mengamati wilayah regional, kita melihat skenario yang berbeda. Di Singapura, ranah kesenian benar-benar disubsidi - atau lebih tepatnya 'dibuahi secara kimiawi' - sesuai dengan kebutuhan lokal.

Tapi tidak berarti hanya karena telah dikembangkan secara artifisial, mereka tidak menghasilkan karya yang hebat. Pendanaan dana seni pemerintah dan pasar yang kuat memang mencapai perubahan positif dalam lingkungan budaya lokal dan bahkan dalam pola pikir nasional.

Pendanaan kesenian oleh pemerintah dengan strategi matang adalah cara ideal untuk negara Singapura - lebih mengedepankan sisi aturan ketimbang kehendak organik—mengalir seperti gaya yang dianut di Indonesia. Kedua pendekatan ini berhasil, tergantung pada keadaan dan efek yang diinginkan. Bila mengamati sistem-sistem seni yang besar, kita dapat melihat bagaimana konsep dasar berlaku juga untuk pendidikan dan kreativitas anak-anak.

Saat ini, kreativitas menjadi kata kunci. Tetapi hal itu tidak hanya sekadar jargon, lebih berarti daripada itu. Kita telah berbicara tentang pentingnya aturan, tapi tanpa menyebutkan bahwa aturan saat ini lebih aneh dari sebelumnya. Saat ini kita tidak lagi melihat satu orang yang membentuk semua peraturan. Kita berhadapan dengan kekuatan yang terfragmentasi dan cepat terlupakan;

dalam bentuk dokumen, dalam ragam keamanan di mal, pembicaraan ngalor ngidul tentang indeks keuangan dan judul yang kita bahkan seringkali tidak paham.

Namun, dengan berkembangnya teknologi dalam dekade terakhir, untuk pertama kalinya imajinasi memiliki kesempatan nyata untuk diwujudkan menjadi sebuah kekuatan, seperti slogan terkenal "68 "Imagination to power" yang dideklarasikan di kota-kota Eropa seperti Praha, Paris dan Roma. Saat itu, bagian barat Eropa mengedepankan tatanan masyarakat, tentang kebersamaan dan mendambakan bangsa yang lebih baik, berlatar belakang dari masyarakat yang sangat ketat penuh aturan dan berstandar pakem.

Saat ini, sebagian besar warga Barat mengedepankan individualisme. Sementara masyarakat seperti di Indonesia - dan Bali pada khususnya - diberkati dengan kebersamaan masyarakat yang tetap tangguh dalam menghadapi modernitas.

Seni dan kreativitas memainkan peran penting dalam hal itu. Dari perspektif sosiologis, masyarakat adalah sistem mendasar sebuah aturan yang dibuat oleh dan untuk sekelompok orang. Hal ini dikembangkan secara alami, tanpa hitam di atas putih. Masyarakat adalah tentang sukacita dan kesejahteraan dalam kebersamaan.

Tapi individualisme merajalela dan, meski menyebabkan kemungkinan tak terduga, kita harus memastikan anak-anak kita akan tetap memiliki tatanan masyarakat untuk kembali kelak. Ya, tempat yang akrab untuk kembali setelah mereka "melarikan diri", dan mulai eksplorasi diri untuk dunia, secara luas (melalui perjalanan geografis), atau secara mendalam (berpergian dalam diri mereka sendiri).

Seseorang pernah berkata, modernitas adalah transisi dari takdir kepada pilihan. Melalui layar, remaja menaklukkan dunia, terlepas dari baik buruknya, menyiapkan bekal untuk masa depan. Teknologi telah memungkinkan para seniman untuk memamerkan karya mereka di situs web, dengan segala fasilitas digital,

juga memungkinkan anak muda untuk mengekspresikan opini pribadi secara terbuka untuk konsumsi publik melalui saluran Youtube. Remaja tidak perlu 'taat aturan' untuk menonjol di ranah internet, justru sebaliknya; keganjilan dan keunikanlah yang akan membuat mereka menonjol dan membentuk komunitas tersendiri.

Dalam proses kreatif, mereka didorong untuk "merangkul keanehan diri", sebagaimana diutarakan seorang pendidik, Josh Waitzkin. Saat ini, kesempatan untuk memilih, membuat langkah-langkah kecil untuk mewujudkan harapan lebih nyata dari era sebelumnya. Tetapi untuk melakukan semua itu dan menjaga sikap agar masih membumi, bahagia, dan menjadi individu yang kuat, anak-anak harus menanamkan kesungguhan dalam bersemangat dan mengembangkan daya imajinasi.

Yang harus kita lakukan dengan generasi baru ini adalah dengan membatasi pilihan. Tidak seperti beberapa orangtua yang menempatkan tablet elektronik di tangan anak-anak yang bahkan belum bisa berbicara. Kita perlu melengkapi mereka dengan ketrampilan yang menunjang untuk pilihan terbaik di masa depan.

Memang, saran ini tidak hanya berlaku untuk anak-anak yang bernasib baik yang memiliki tablet untuk bermain, tetapi juga bagi mereka yang tidak mampu. Seperti tokoh Adrian dari buku 'Last Man'. Menurut saya, pendidikan yang dasar adalah yang terbaik, karena demokratis. Karena demokratis adalah manusiawi. Dan menjadi manusia adalah apa yang kita cari.

Pada akhirnya, kreativitas adalah imajinasi yang menyelip dalam berbagai aturan. Kreativitas adalah kata sifat untuk kata benda, bukan kata benda itu sendiri. Kreativitas bukan objek yang nyata, melainkan serbuk ajaib yang dapat ditaburkan di mana-mana: di biskuit buatan ayah, di jendela rusak yang diperbaiki ibu, di jejeran bunga milik tetangga, atau bahkan dalam tulisan tangan kolega Anda. Dan pada program CHARCOAL FOR CHILDREN, kreativitas adalah serbuk ajaib yang warna hitam.

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