

Pattern in Stone

By TERRY RYALLS
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JAKARTA — On the evening of Thursday, 25 November, Canadian artist Ken Pattern previewed an exhibition of his work, a mix of past creations and several more recent pieces. The show, collectively titled 'Etched in Stone' and staged at Erasmus Huis in Kuningan, was opened by the Canadian Ambassador to Indonesia, Kenneth Sunquist.

Not really an arts aficionado myself, although, having said that, I am at pains to stress that I do know of Pattern's work, I had no preconception of what I was about to see. I suppose one could put me in the 'I don't know much about art but I know what I like' Philistine category when it comes to matters creative. But, as long as I'm not confronted with a depiction of a cubist humanoid head with an eye where the ear once was and the nose relocated to the area of the chin, then I can say that I have an appreciation of artistic skill, albeit from my own limited viewpoint.

Pattern provided me with the opportunity to indulge myself in what turned out to be an absorbing collection of stone lithographs and acrylics depicting aspects of Indonesia, both rural and urban.

Anyone who has spent any amount of time off the beaten Indonesian track

and really looked around and taken in the sight and sense of their surroundings will find an affinity with his work.

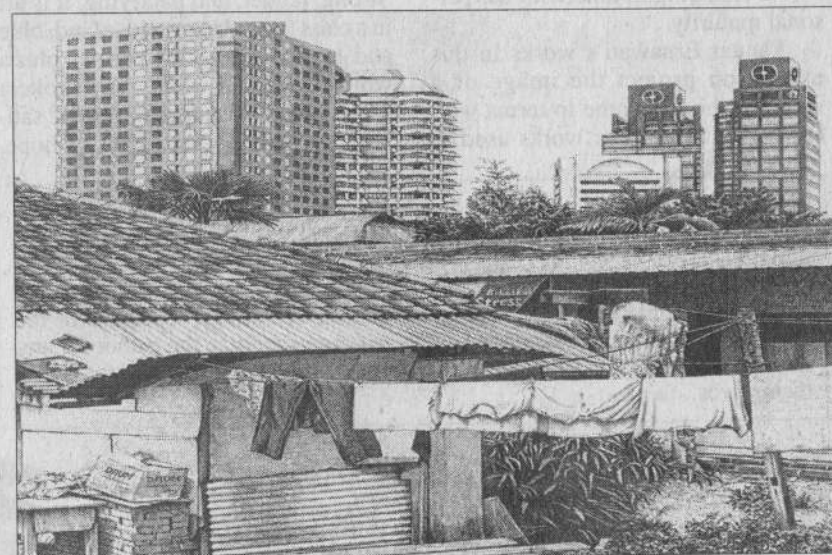
The collection consisted of 54 pieces, 46 stone lithographs and eight acrylic paintings on canvass. If I had to name my personal choices, of the lithographs I would choose number seven in the exhibition catalogue titled *Kemana?*, simply an illustration of an Indonesian lady in sarong, walking away from the artist's position into the jungle, a simple subject but a striking image of dignity.

Number 11 on the card was *Home on the Ciliwung*, showing a group of riverside dwellings complete with bamboo laundry pontoon and ladders. There is so much to take in from this illustration that it would warrant many hours of study to appreciate the detail contained in it.

A La Mode, 27th on the list, highlights the contrast in Jakarta's architectural legacy, a scene depicting traditional Kampung houses with the looming presence of Wisma 46 as a backdrop.

Evocative is how I would describe *Garden Wall Study II*, number 30, which pictures a broad leaved tropical plant bathed in sunlight and its resultant shadow cast on a white garden wall, simple, stark and effective.

I could continue listing my favorite things but I dare say that you, dear



KEN PATTERN'S *Ground Floor* (1999), stone lithograph, 25 x 25 cm.

reader, would rapidly tire of it, if, that is, you haven't already done so.

All I can say is "If you weren't there, you should have been." Suffice to say there were at least a half dozen more items on show which, had I sufficient loot (please take note *Sunday Observer*), I would have eagerly transferred to my home for my own selfish pleasure. However, allow me to mention just one more little belter of a picture which took my particular fancy and that is the acrylic painting *Villa Kelapa Dua* a view from within the tree-shaded approach to the villa of the title.

The textures and tones contained in this piece are impressive. My first thought was that *Villa* was a photograph, for that is what it appears to be. Shading, shadow, reflections et al are all just so. There were other, prob-

ably equally worthy candidates among the paintings on display but, for some reason I kept coming back to *Villa*, "Is it a photo? No. Hang on a minute...Maybe. Oh, I don't know. Next!" I would have liked to have stayed longer but, alas, 'Time' was called so, with my tragically neglected interest in the graphic arts happily rekindled - thanks Ken - I went on my happy way.

Ken Pattern's exhibition, 'Etched in Stone' ran from 25th November to 4th December at Erasmus Huis, Jl. HR Rasuna Said Kav. S-3, Kuningan, Jakarta.

Prices range from US\$50 unframed (US\$70 framed) to US\$650 unframed (US\$685 framed). Ken Pattern can be contacted at his e-mail address: ken.pattern@ibm.net.