

Solo Exhibition Kadek Armika

BALANCE & HARMONY

Written by Krisna Sudharma

at Magazzino Del Sale, Cervia Italy
April 19th, 2025



*Balanc*e
SOLO EXHIBITION

& KADEK ARMIKA

AT CERVIA – MAGAZZINO DEL
SALE *Harmony* TUESDAY,

APRIL 19TH, 2025

Written by Krisna Sudharma

The turn of the 20th century marked a seismic shift in cultural and political values, giving rise to Modernism as a response to the rapid changes in Western society. Yet, the story of Modernism is incomplete without acknowledging the voices from the Global South, where artists like Kadek Armika challenge dominant narratives and create spaces for marginalized perspectives. Armika's solo exhibition, *Balance and Harmony*, is a profound exploration of the interplay between tradition and innovation, stability and motion, and earth and sky. Rooted in the rich traditions of Balinese kite-making, his work redefines the boundaries of contemporary art, offering a polycentric vision that bridges local heritage and global modernity.

Armika's practice is deeply informed by the oral and material histories of Bali, where kites are not merely objects of play but vessels of spiritual and cultural expression. Through his sculptures, he explores the tension between groundedness and flight, permanence and ephemerality, and tradition and modernity, creating works that are both deeply rooted in Balinese culture and strikingly experimental. This transformation of the humble kite into a dynamic medium of artistic inquiry bridges the realms of craft, aeronautics, and contemporary art.

Cultural and Historical Context: The Kite as a Symbol of Human Ingenuity

The history of kites spans millennia, with their origins tracing back to ancient China. The philosopher Mo-Tzu is credited with creating the earliest wooden kite during the third century B.C., a feat that required years of experimentation. By 196 B.C., kites were already being used as tools of war, with the Han dynasty general Han Hsin employing one to measure distances to enemy fortifications, enabling a successful invasion. This utilitarian use underscores their dual role as both practical instruments and objects of wonder.

The advent of paper kites in 105 A.D. marked a significant evolution, making them accessible and versatile. By the sixth and eighth centuries, kites were widely used as military signaling devices, their high visibility ideal for communication over long distances. During the Northern Sung dynasty (960-1126), kite-flying became a popular pastime in China, spreading to neighboring regions such as India, Malaysia, and Polynesia, where they took on distinctive forms and functions.

In Korea, kites became symbols of ritual and purification, with the annual tradition of flying a kite inscribed with the words "WARD OFF MISFORTUNE" and igniting it

mid-air to dispel ill fortune. In Europe, kites were used for scientific experimentation, as evidenced by the 1749 efforts of English astronomers Alexander Wilson and Thomas Melville, who attached a thermometer to a kite to measure air temperature. This scientific curiosity culminated in Benjamin Franklin's famous 1756 experiment, where he used a kite to demonstrate the electrical nature of lightning, paving the way for the study of electricity.

The 20th century saw kites evolve into tools of artistic and aeronautical innovation. Alexander Graham Bell's tetrahedral kites and the Wright brothers' use of kites in their study of flight dynamics highlight their enduring significance in the development of aviation. Today, kites continue to inspire, their forms and functions expanding into new realms of sport, art, and cultural expression.

Balinese Kites: A Living Tradition

In Bali, kites hold a unique cultural and spiritual significance, deeply intertwined with the island's agrarian traditions and Hindu cosmology. The practice of kite-flying dates back to at least the 1800s, with three indigenous forms—pecukan, janggan, and bebean—dominating the landscape. These kites are not merely objects of play but are imbued with profound cultural meanings and rituals.

The pecukan, with its ellipsoidal sail and dual guangan (hummers), is the oldest of the three, its design resembling the top sail of a Malay wau bulan. Known for its simplicity and unstable configuration, the

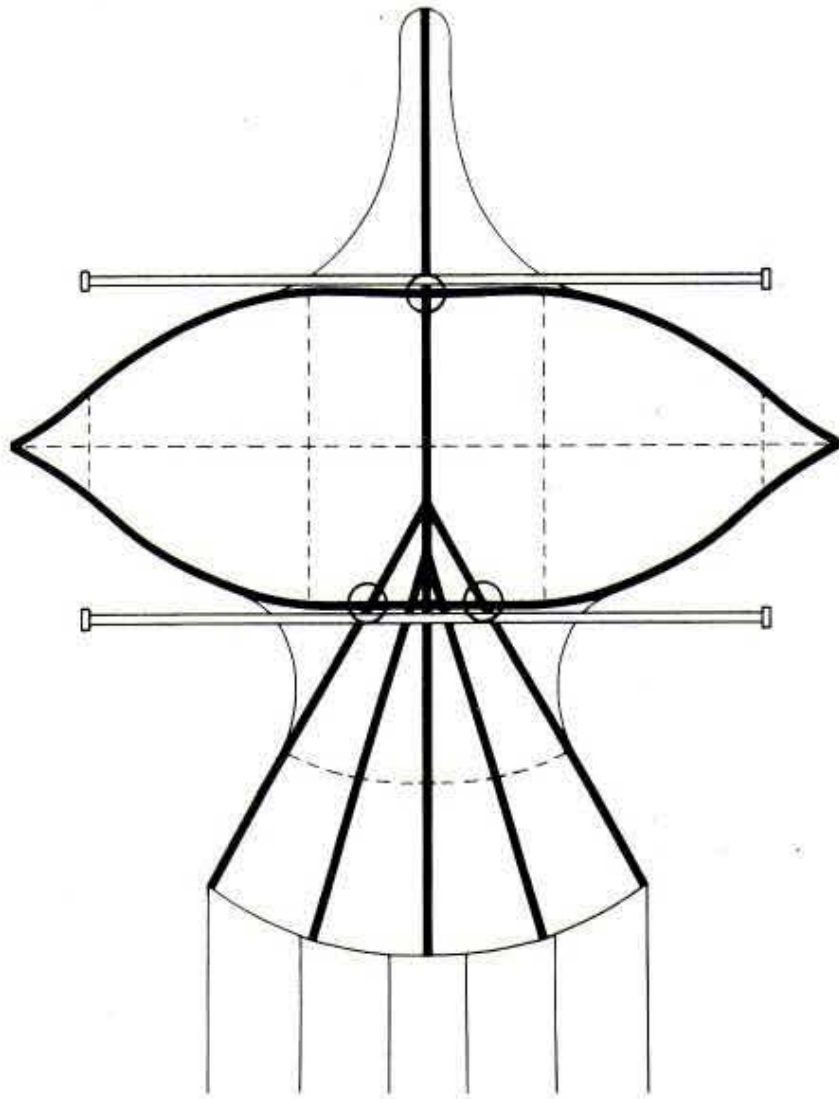
pecukan climbs rapidly, swaying slightly in the sky, a testament to the skill of its maker. Its flight is often seen as a metaphor for the cycle of life—growth and decay. If it fails to fly, it falls like a leaf from a tree, reminding viewers of the fragility of existence. The pecukan's hummers produce a resonant sound, believed to ward off evil spirits and bring harmony to the community.

The janggan, with its dragon-like form, is a more elaborate creation, featuring a long, decorated head and a trailing cloth streamer up to 70 meters long. Symbolizing the Trinity—life, goodness, and evil—the janggan is always white, with its streamer colored in red, white, and black, offering a striking visual representation of spiritual harmony. In Balinese cosmology, the janggan represents the guardians of the earth and sky—Ananta Boga, Basuki, and Taksaka. Its flight is a ritual act, believed to purify the environment and connect the earthly realm with the divine. The janggan's majestic presence in the sky is a reminder of the balance between cosmic forces.

The bebean, or fish kite, is the most popular of the three, its form inspired by the aquatic life that sustains the island. With a minimum span of 3 meters and lengths up to 5.5 meters, the bebean is a formidable presence in the sky, its hummers creating a resonant hum that echoes the rhythms of nature. The bebean's flight is a celebration of the island's connection to the sea and its reliance on marine life for sustenance. Its graceful movements through the sky mimic the fluidity of fish in water, symbolizing abundance, prosperity, and the cyclical nature of life.

BALINESE KITES

Drawings and observations made at the Bali International Kite Festival 1984 by Shakib Gunn, Singapore Kite Association.

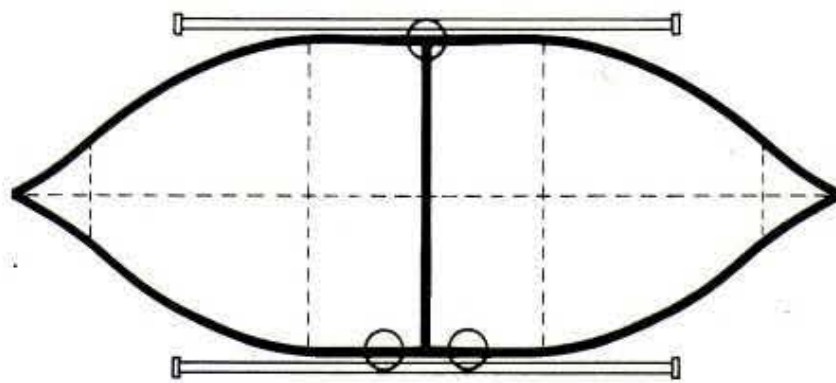


JANGGAN

The shape is representative of a bird. The main sail is lip-shaped when tensioned. The head is three-dimensional.

Frame: Bamboo
Sail: Nylon/cotton
Bridling: 2/3 point
Hummers: 2 (forward and rear facing)
Decoration: Highly decorative head. Sail always white. Streamer red, white and black.

Size: At Bali International Kite Festival 1984, minimum width 3m. Streamer length up to 70m.

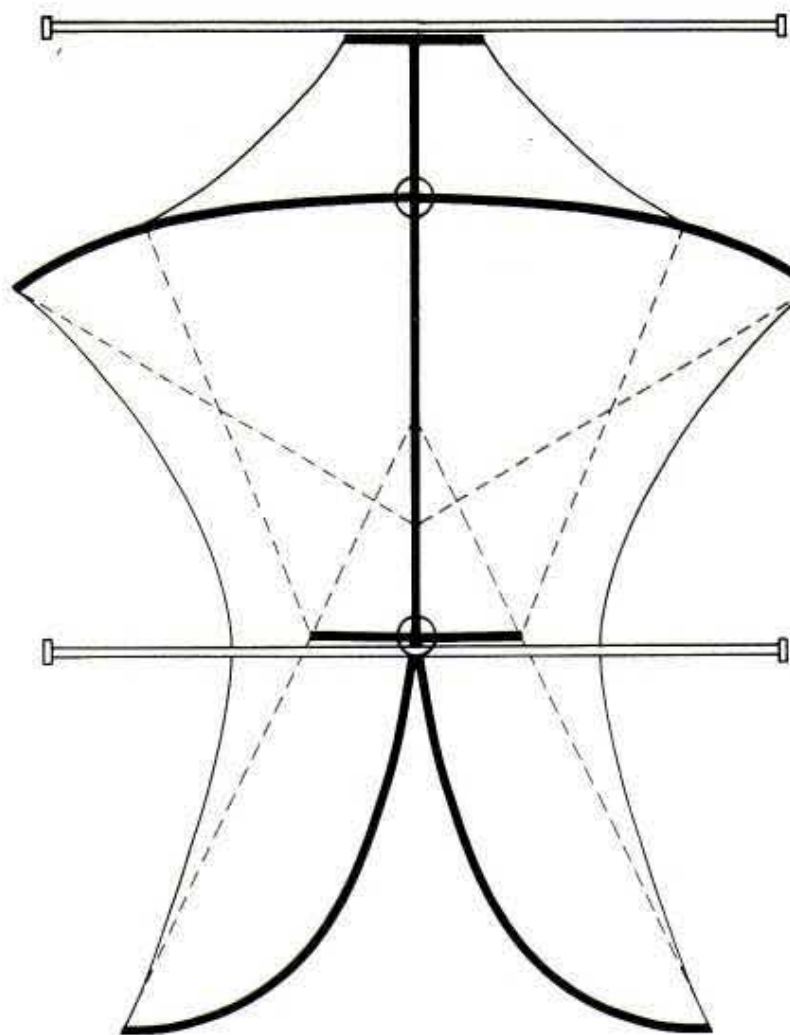


PECUKAN

The sail is similar to the Janggan and lip-shaped when tensioned. Dihedral is built-in during construction via horizontal and vertical tensioners, as it is with the Malay wau bulan. The spine is positioned in front of the sail.

Frame: Bamboo
Sail: Nylon/cotton
Bridling: 3 point
Hummers: 2 (forward and rear facing)
Decoration: Religious/cultural

Size: At Bali International Kite Festival 1984, minimum width 3m.



BE-BEAN

The shape is representative of a fish. Construction detail varies. Supplementary spars are added to strengthen the frame. Cloth 'fins' are added about halfway down.

Frame: Bamboo
Sail: Nylon/cotton
Bridling: 2/3 point
Hummers: 2 (forward and rear facing)
Decoration: Geometric/striped patterns, usually in black/white/red/blue combinations.

Size: At Bali International Kite Festival 1984, minimum width 3m.

Acknowledgement is made of the kind assistance given by Drs. I Gusti Ngurah Bagus, Drs. Susila Patra, Drs I Gusti Ngurah Rai Girigunadhi, Bapak K. Pramatha, Bapak Nyoman Bawa and Bapak Adnyana.

Global Resonance and Modernist Parallels

Armika's work resonates with the modernist legacy of artists like Alexander Calder, whose mobiles redefined the boundaries of sculpture by introducing movement and chance. Calder's concept of the "mobile"—a term coined by Marcel Duchamp, emphasizes the interplay between stability and motion, a theme that is central to Armika's kites. Like Calder's mobiles, Armika's kites are dynamic entities that transform space, their movements dictated by the wind. Yet, they also embody the qualities of the "stable," a term Jean Arp used to describe Calder's stationary sculptures, which are grounded and monumental.

Marcel Duchamp's influence on kinetic art is profound, particularly through his conceptualization of the "mobile." In 1931, Duchamp visited Alexander Calder's studio and was struck by the motor-driven sculptures Calder had created. Duchamp suggested the term "mobile" to describe these works, emphasizing their ability to move and transform space. The term itself—derived from the French word for "motion"—encapsulated the essence of Calder's kinetic sculptures, which were no longer static objects but dynamic entities that interacted with their environment.

Duchamp's intervention was not merely linguistic but conceptual. By naming Calder's works "mobiles," he highlighted the role of chance and unpredictability in art, challenging the traditional notion of sculpture as a fixed and immutable form.

This idea of art in motion aligns with Duchamp's broader interest in breaking down the boundaries between art and life, as seen in his readymades, where everyday objects were elevated to the status of art through their recontextualization.

In contrast to the mobile, Jean Arp coined the term "stable" to describe Calder's stationary sculptures. While mobiles are defined by their movement, stables are grounded, their forms rooted in stability and permanence. Arp's designation underscores the duality that defines Calder's work—the tension between motion and stillness, fluidity and solidity. Stables, with their monumental presence and immobility, serve as counterpoints to the ephemeral nature of mobiles. They represent a return to the traditional qualities of sculpture—mass, weight, and permanence—while also engaging with modernist principles of abstraction and form.

This interplay between the mobile and the stable reflects a broader exploration of balance and harmony, themes that are central to Calder's work and, by extension, to the work of artists like Kadek Armika. Armika's kites can be seen as a contemporary progress of these modernist ideas, where the mobile and the stable converge in a single form, creating a dialogue between motion and permanence. Like Calder's mobiles, Armika's kites are dynamic entities that transform space, their movements dictated by the wind. Yet, they also embody the qualities of the stable, their forms rooted in the cultural and material traditions of Bali.





Armika's Artistic Practice: Deconstruction and Polycentric Aesthetics

Kadek Armika's artistic practice is a profound synthesis of traditional Balinese craftsmanship and contemporary artistic innovation. Born and raised in Bali, Armika's work is deeply rooted in the island's cultural traditions, yet it transcends the purely functional to explore universal themes of balance, harmony, and interconnectedness. His kites are not merely objects of art but dynamic expressions of a worldview that bridges the earthly and the celestial, the past and the present.

Armika's journey as an artist began with his immersion in the traditional art of Balinese kite-making. From a young age, he was captivated by the intricate designs and spiritual significance of the pecukan, janggan, and bebean. These kites, with their symbolic forms and resonant hummers, became the foundation of his artistic vocabulary. Armika's mastery of traditional techniques—such as bamboo frame construction, hand-painted sails, and the integration of hummers—demonstrates his deep respect for Balinese heritage.

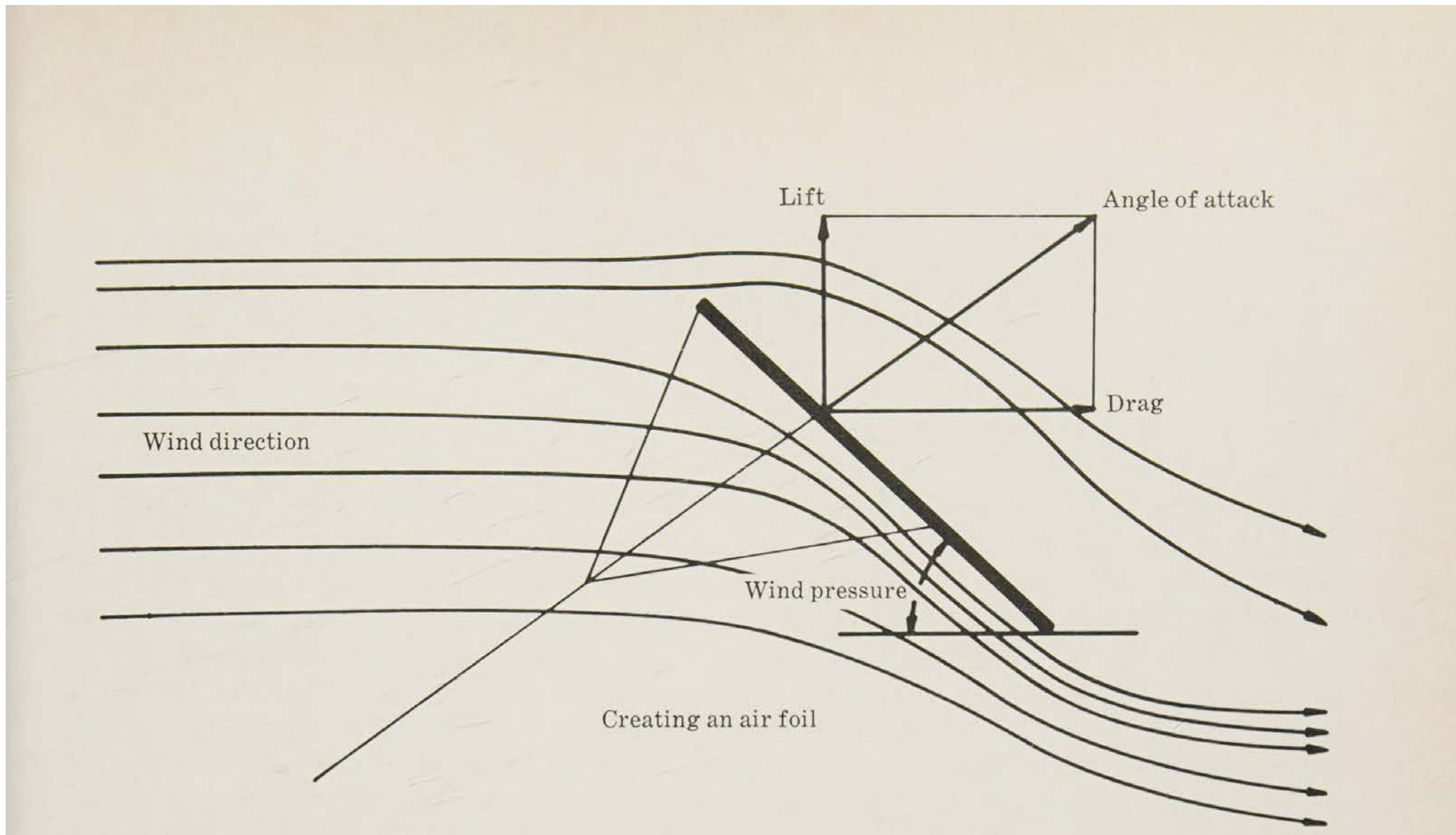
However, Armika's work is not a mere replication of tradition. He reinterprets these forms through a contemporary lens, experimenting with materials, scales, and aerodynamics to push the boundaries of what a kite can be. For instance, his reinterpretation of the pecukan explores themes of impermanence and renewal, while his janggan-inspired works delve into the interplay between cosmic forces and human existence. The bebean, in Armika's hands, becomes a celebration of Bali's ecological heritage and a call for environmental stewardship.

Armika's artistic practice is deeply informed by his academic background in architecture and his engagement with philosophical ideas. His encounter with Jacques Derrida's concept of deconstruction—which challenges fixed meanings and hierarchies—resonated with his own experiences of Balinese culture. In Bali, knowledge is often passed down orally and through practice, creating a fluid and dynamic understanding of tradition. Armika's work embodies this philosophy, deconstructing the binary

oppositions of tradition and modernity, stability and motion, and earth and sky.

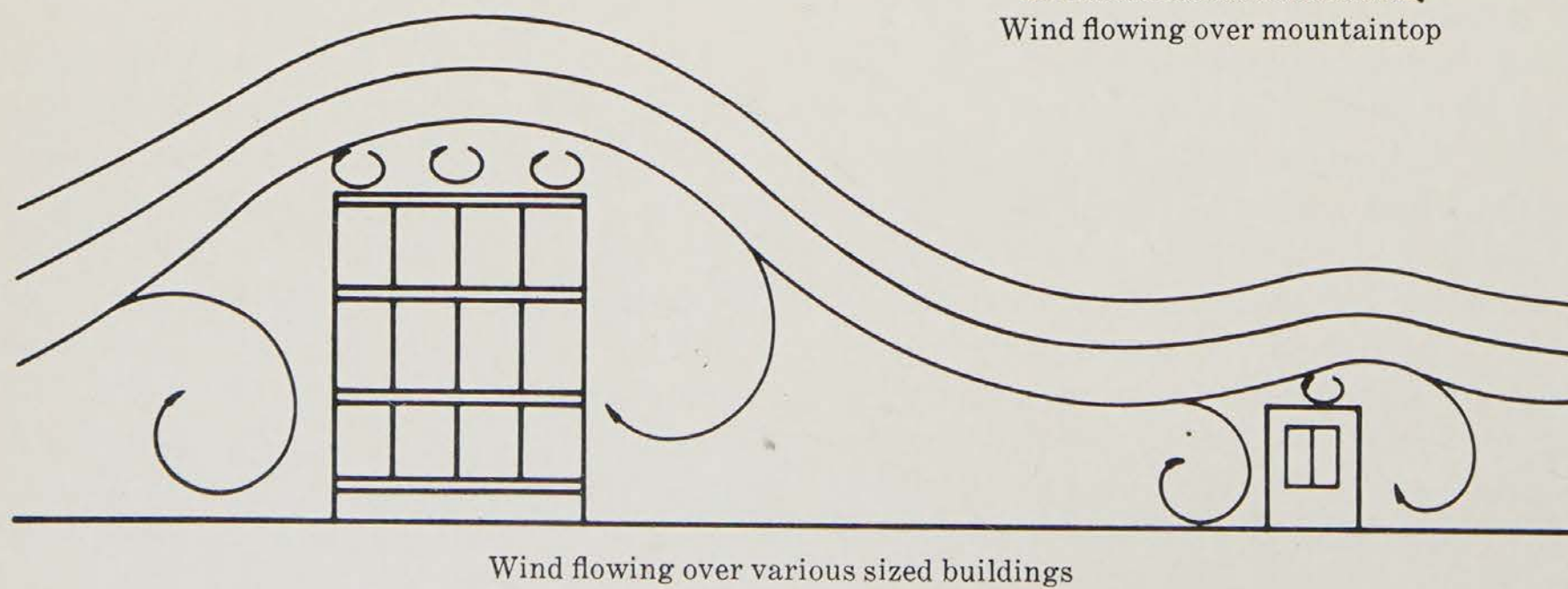
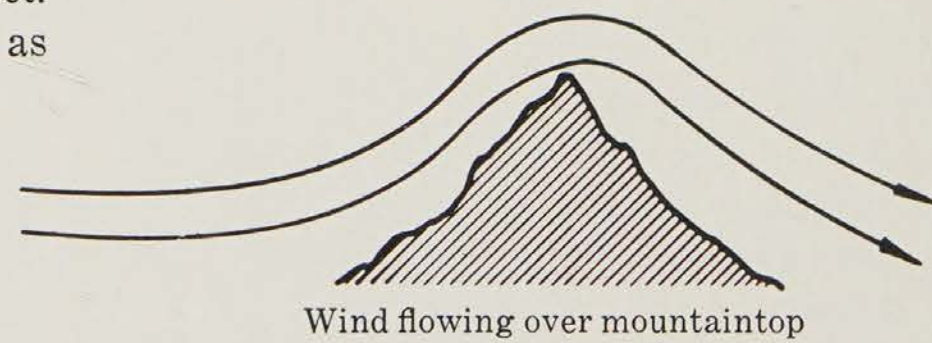
The concept of “polycentric aesthetics,” introduced by Ella Shohat and Robert Stam, provides a powerful framework for understanding Armika's work. They argue that there are “certain alternative aesthetics” that exist outside the dominant Eurocentric canon, rooted in non-realist, non-Western, or para-Western cultural traditions. These aesthetics feature other historical rhythms, narrative structures, and views of the body, sexuality, spirituality, and collective life. Armika's practice is a vivid embodiment of this polycentric aesthetic, celebrating the richness of Balinese culture while engaging with global artistic discourses.

Armika's work is not only philosophically rich but also technically innovative. His background in architecture allows him to approach kite-making with a keen understanding of materials, structures, and aerodynamics. Each kite is meticulously designed to achieve a delicate balance between lift and drag, ensuring stability and graceful movement in the air. Armika often incorporates modern materials, such as lightweight fabrics and synthetic fibers, to enhance the durability and performance of his kites.



in the air, another crucial force works to push the kite downward. This is frictional resistance, which the air exerts against any object. Known as drag, it can be felt most acutely as a pull on the flying line.

will increase the amount of lift operating on

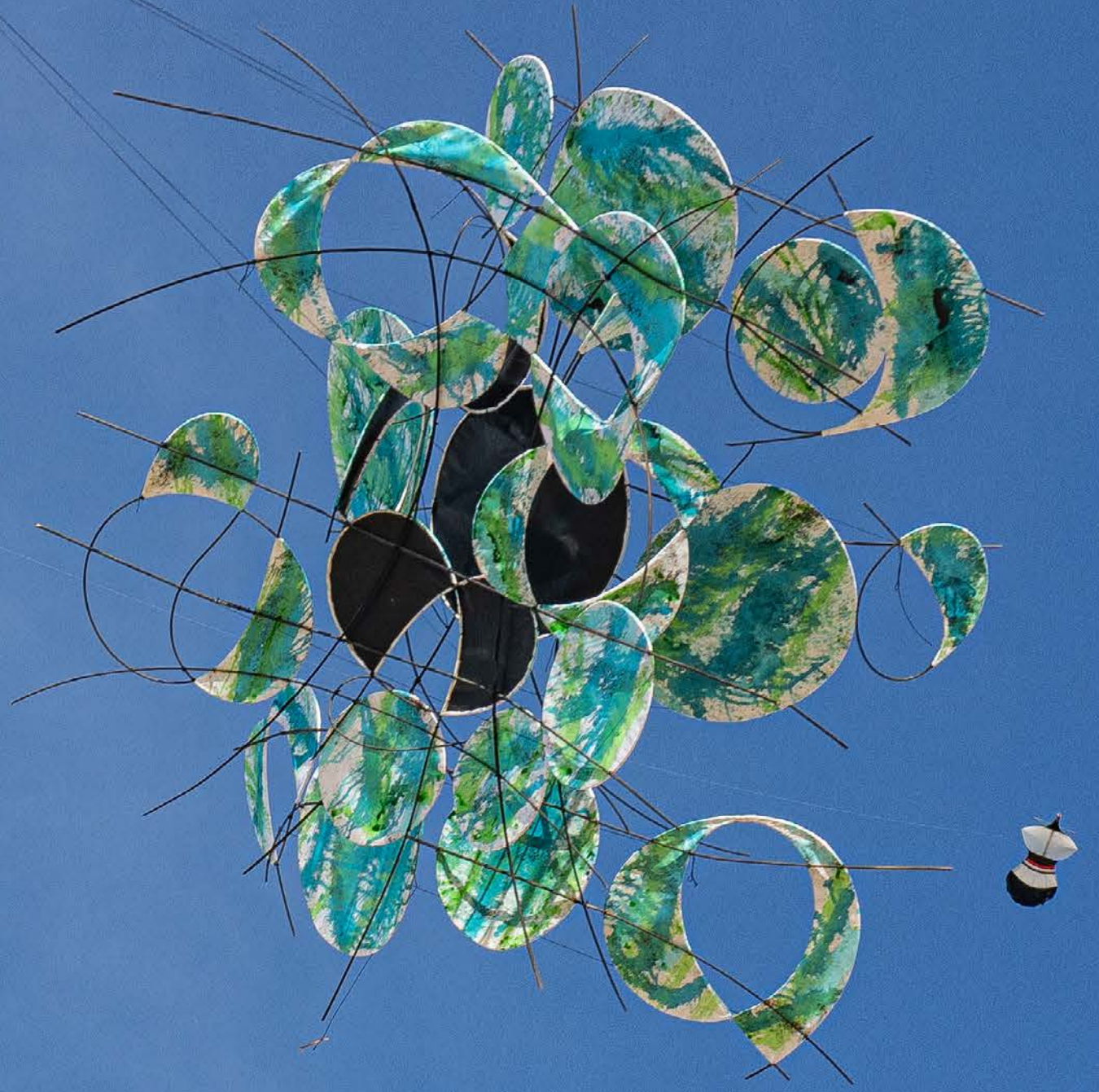


The aerodynamic principles that govern flight are central to Armika's artistic vision. When wind strikes a kite, it bifurcates, flowing both above and below the kite's surface. The downward-moving air slows, increasing air pressure beneath the kite and creating lift—the upward force that counters gravity. Simultaneously, the upward-moving air accelerates, reducing air pressure above the kite and further enhancing lift. Armika manipulates these forces to create kites that are not only visually stunning but also kinetically dynamic, transforming the sky into a canvas of ever-changing forms.

For Armika, the act of kite-making is not merely a technical endeavor but a spiritual and philosophical inquiry. He reflects on the wisdom of his ancestors, who understood the wind, the stars, and the rhythms of nature. "Knowledge that passes through generations from our ancestors existed long before modern academia," he says. *"I don't think comparing and undervaluing our heritage knowledge makes us more intellectual."* Armika's work embodies this philosophy, juxtaposing traditional Balinese practices with contemporary approaches.

In Balinese culture, kites are seen as messengers between the earthly and the divine. Armika's kites carry this spiritual significance, serving as vessels of cultural expression and philosophical inquiry. The pecukan, janggan, and bebean—each with its unique form and symbolism—reflect a narrative structure that is fundamentally different from the linear, realist traditions of Western art. Armika's work challenges the Eurocentric notion of art as an individualistic endeavor, emphasizing instead the collective knowledge passed down through generations.

Written by Krisna Sudharma



Balance & Harmony

In Balance and Harmony, Kadek Armika invites us to contemplate the interconnectedness of all things—the delicate balance that sustains life, the tension between tradition and innovation, and the interplay between earth and sky. His work is a reminder that art has the power to transcend boundaries and connect us to something greater than ourselves. Armika's kites are not merely objects of beauty but vessels of spiritual and philosophical inquiry, bridging the gap between the earthly and the celestial, the past and the present. They embody the essence of balance and harmony, not only in their physical forms but also in the ideas they represent.

xxx
2025
xxx
xx x xx cm

€4000
IDR



Cactus Protection

2025

bamboo, rattan, nylon paper & acrylic

80 x 160 x 200 cm

Tantra
2025
bamboo, rattan, dried banana leaf
170 x 300 cm





Sustainability

2025

bamboo, nylon paper

90 x 170 x 90 cm



Life Story

2025

banana paper, bamboo woven, bamboo

25 x 260 x 460 cm





Civilization

2025

bamboo, rattan, dried banana leaf woven

30 x 200 x 240 cm

BALANCE & HARMONY BY KADEK ARMIKA

VISIT NONFRASA.GALLERY

Simbiosis Mutualisme

2025

bamboo, rattan, recycle paper & banana paper

80 x 170 x 220 cm



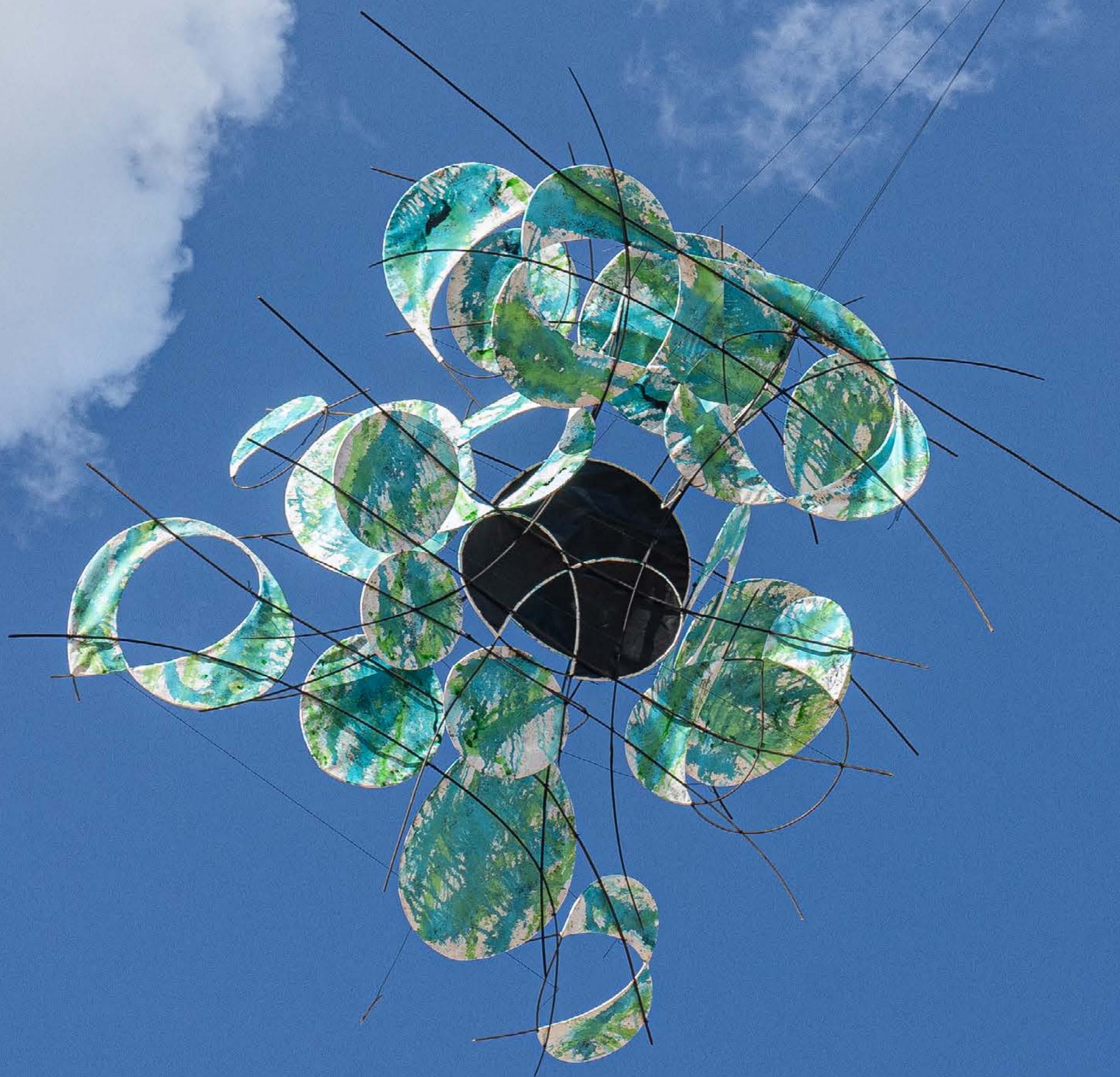
Cosmic Ritual

2025

bamboo, rattan, nylon paper

18 x 130 x 150 cm





Mother Earth

2025

bamboo, rattan, nylon paper, and acrylic

150 x 170 x 80 cm



Mother Earth: Faceless

2025

bamboo, rattan, nylon paper, and acrylic

190 x 230 x 70 cm

Wing Leaf
2018
bamboo, palm leaf
100 x 190 cm (each)



Heavenly Snow Ice

2024

bamboo, rattan, nylon paper

140 x 210 x 230 cm





Ephemeral of Beauty
2024
fiberglass carbon rod, nylon paper
100 x 120 x 170 cm

Heavenly Stars

2024

bamboo, rattan, nylon paper, and acrylic

125 x 170 x 215 cm

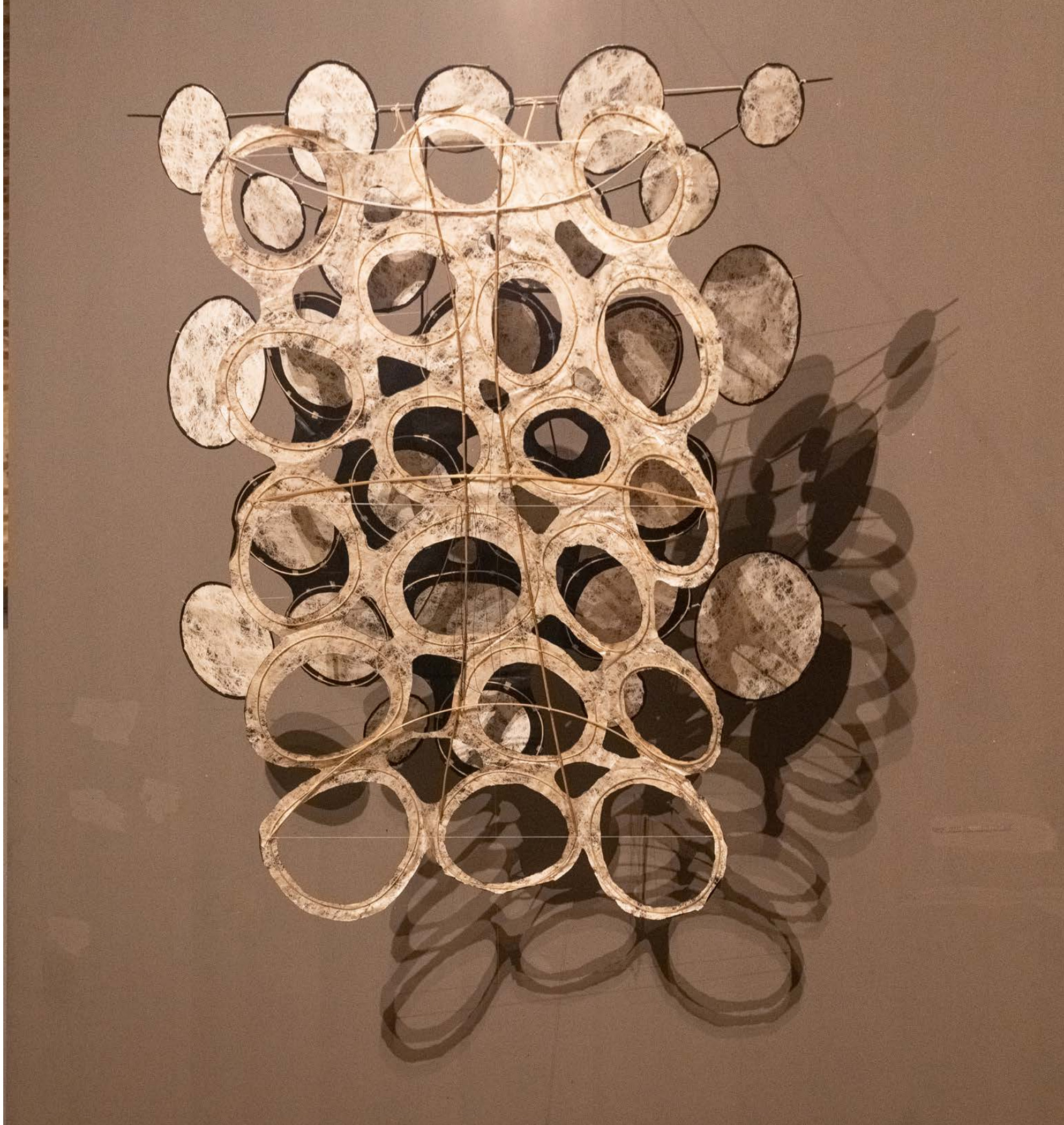


Black Hole

2023

rattan, bamboo, nylon paper,

65 x 150 x 190 cm





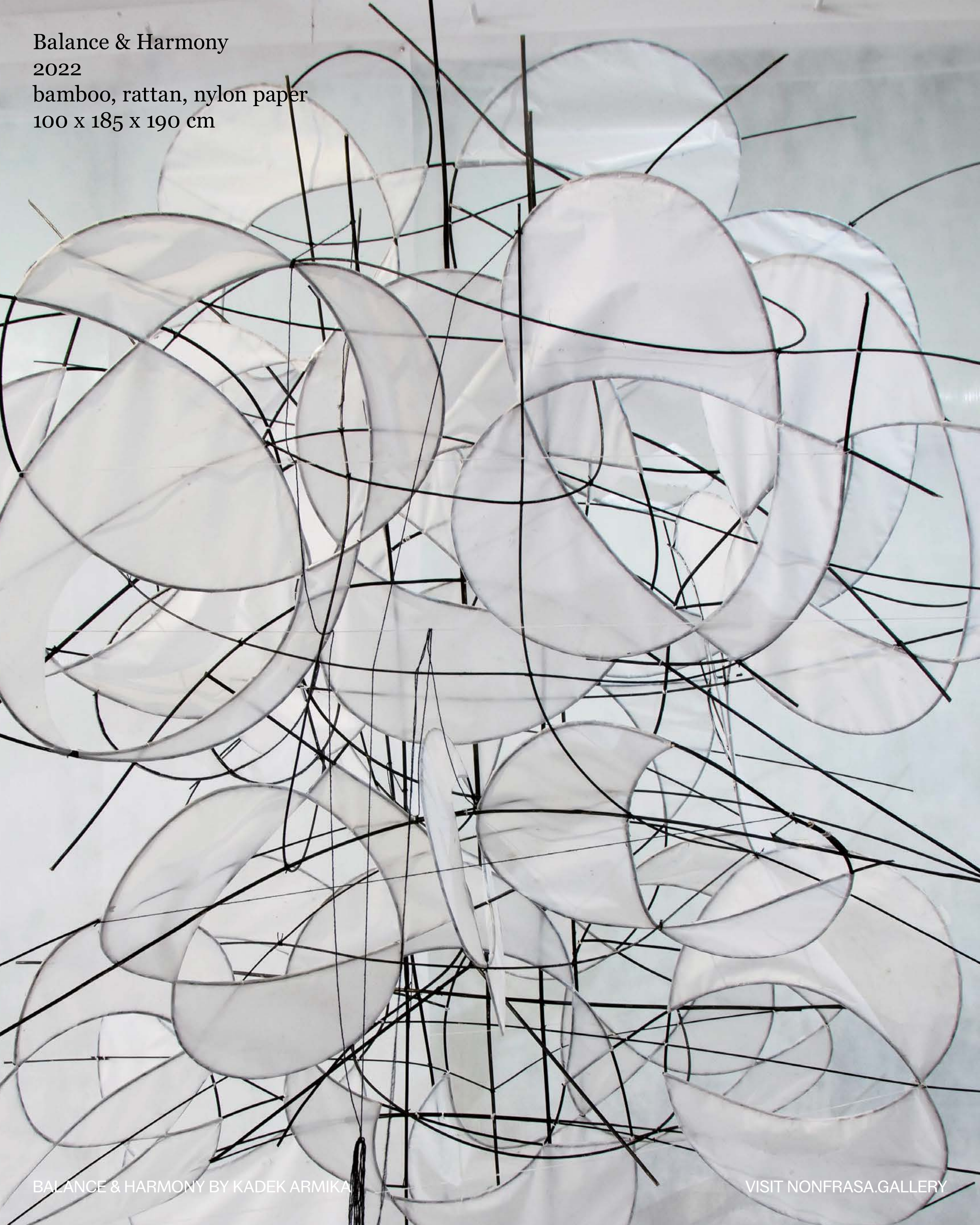
Shadow of Forest
2023
bamboo, rattan, nylon paper
60 x 140 x 160 cm

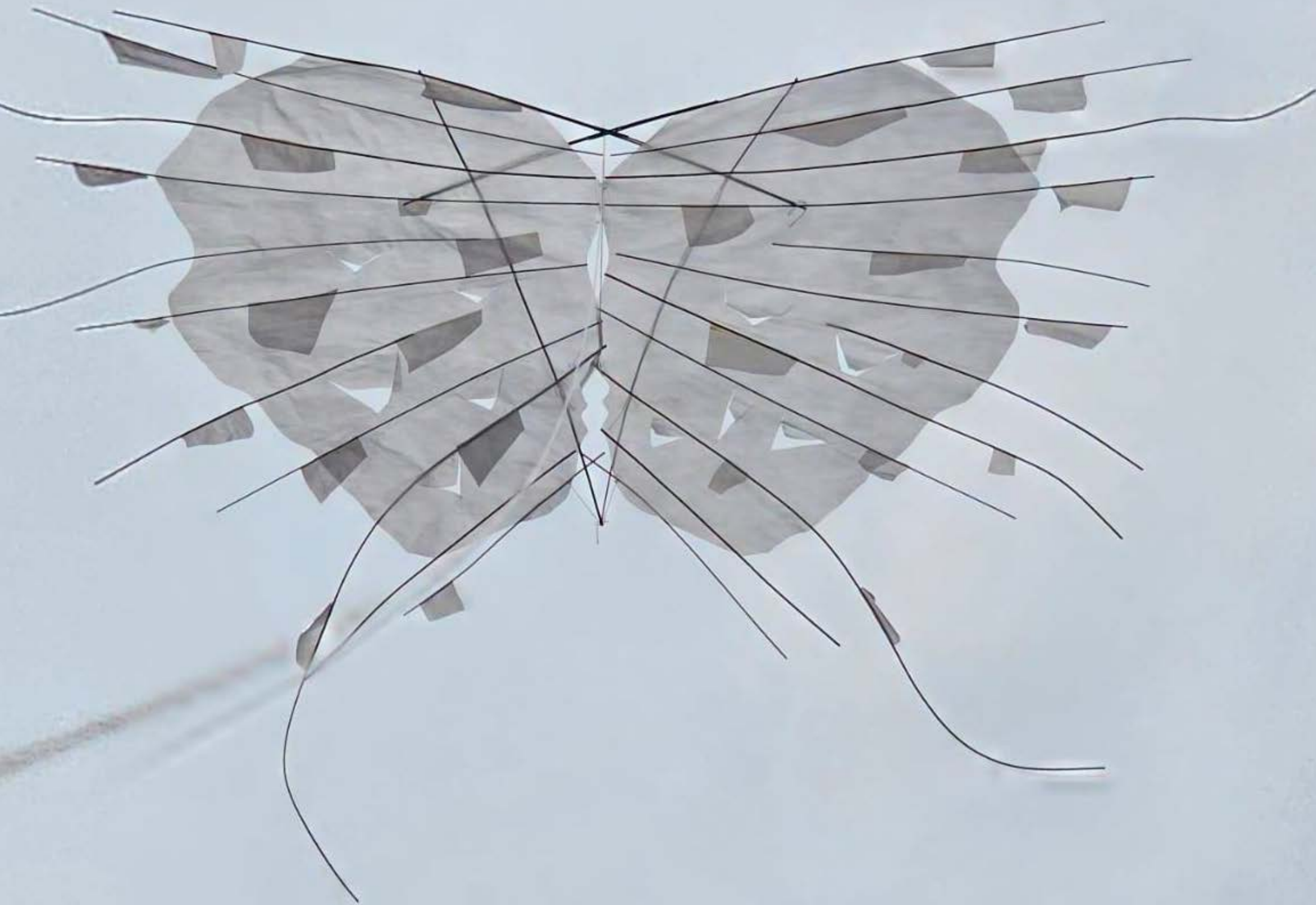
Balance & Harmony

2022

bamboo, rattan, nylon paper

100 x 185 x 190 cm





Metamorfosis

2023

Coconut Stick, bamboo, nylon paper

120 x 160 cm



Black Forest

2023

bamboo, rattan, nylon paper

90 x 185 x 190 cm

Dragon Shadow

2025

rattan, bamboo, dried leaf

30 x 170 x 340 cm



The Remaining Jungle

2023

rattan, bamboo, paper, acrylic

70x 160 cm



Deconstruction
2023
bamboo, nylon paper
90 x 170 x 185 cm



Kadek Armika is a Bali-born architect and artist whose work reflects a unique integration of traditional Balinese kite-making techniques with modern sculptural forms. His background in architecture informs his artistic practice, allowing him to navigate the realms of engineering, aeronautics, and materials, creating works that engage with the principles of flight.

Armika's artistic inquiries resonate with the notions of kinetic art exemplified by Marcel Duchamp, who referred to moving sculptures as "mobiles," a term that signifies both motion and motive. In contrast, Jean Arp designated Alexander Calder's stationary sculptures as "stables," highlighting the distinction between dynamic and static forms. This interplay between stability and motion becomes central to Armika's work.

His aerial sculptures are intricate creations that respond to the wind, not merely as artistic expressions but as embodiments of the spiritual connection between Earth and sky, a vital aspect of Balinese culture. Each kite designed by Armika is a distinctive form, often drawing inspiration from local mythology and the island's natural beauty as well as the beautification. The elaborate designs he employs require precision in aerodynamics and aesthetics, illustrating the complexity of balancing art with functionality.

Armika finds solace in flight, crafting kites and other airborne forms that float gracefully, challenging the confines of gravity. His body of work unites craftsmanship with technical expertise, bridging the gap between cultural heritage and contemporary practice.



CV

Education

2002 Bachelor of Architecture, Udayana University, Bali, Indonesia

Solo Exhibition Exhibitions

2025 Balance & Harmony, Solo Exhibition Kadek Armika, Magazzino Del Sale, Cervia, Italy

Selected Group Exhibitions

2025 After Ruins Group Exhibition, Nonfrasa Gallery, Bali, Indonesia

2024 Ritme Cahaya Group Exhibition, Masa Masa, Bali, Indonesia

2024 Ways of Dreaming, Art Subs, Surabaya, Indonesia

2024 Ripple Group Exhibition, Nonfrasa Gallery, Bali, Indonesia

2024 Between Sky and Earth, with Yoh Yasuda, Artist in Residence Exhibition, Fukuoka Asian Art Museum, Fukuoka, Japan

2024 Repurposing: Paradise by Nonfrasa, at Amandari, Bali, Indonesia

2024 Pagi / SORE Group Exhibition, Studio Kalahan, Yogyakarta, Indonesia

2024 Trajectory Of Perception, Tonyraka Gallery, Bali, Indonesia

2023 Wind Forest, Duo Exhibition with Yoh Yasuda, Cush Cush Gallery, Bali, Indonesia

2022 Group Exhibition Himpunan Perupa Sanur, at Santrian Art Gallery, Bali, Indonesia

2022 Group Exhibition at Dieppe International Kite Festival, Dieppe, France

2022 Drawing Exhibition, at Sudana Gallery Ubud Bali

2019 Balinese Masters Group Exhibition, ArtBali, Bali, Indonesia

2019 Group Exhibition at Sportorno & Rosa International Kite Festival, Sportorno & Rosa, Italy

2018 Group Exhibition at Festival Saint-Honoré dans l'Vent, Saint-Honoré, Canada

2018 Group Exhibition at Dieppe International Kite Festival, Dieppe, France

2018 Group Exhibition at Doha International Kite Festival, Doha – Qatar

2018 Group Exhibition at Singapore Kite Day, Singapore

2018 Group Exhibition at Telangana International Kite Festival, Telangana, India

1998 Painting Exhibition, Gallery Segara Beach Restaurant, Bali, Indonesia

Festival

2025 Telangana International Kite Festival, Telangana, India

2023 Telangana International Kite Festival, Telangana, India

2023 Borneo International Kite Festival, Sarawak, Malaysia

2023 Tamil Nadu International Kite Festival, Mamallapuram, India

2023 Kite Festival Berck sur Mer France, Berck, France

2023 Wind Art Area Fotografi Venice – Italy

2023 Artevento - International Kite Festival, Cervia, Italy

2023 Satun International Kite Festival, Satun, Thailand
2019 Taiwan International Kite Festival, Taiwan
2019 Satun International Kite Festival, Satun, Thailand
2019 Sportorno & Rosa International Kite Festival,
Sportorno & Rosa, Italy
2018 Festival Saint-Honoré dans I'Vent, Saint-Honoré, Canada
2018 Dieppe International Kite Festival, Dieppe, France
2018 Doha International Kite Festival, Doha – Qatar
2018 Singapore Kite Day, Singapore
2018 Telangana International Kite Festival, Telangana, India
2018 Taiwan International Kite Festival, Taiwan
2018 Satun International Kite Festival, Satun, Thailand
2018 Pasir Gudang World Kite Festival, Johor, Malaysia
2018 Kelantan International Kite Festival, Kelantan, Malaysia
2017 Singapore Kite Day, Singapore
2017 Borneo International Kite Festival, Sarawak, Malaysia
2016 Malaysia International Kite Festival, Malaysia
2016 Dieppe International Kite Festival, Dieppe, France
2016 Jakarta International Kite Festival, Jakarta, Indonesia
2015 Artevento - International Kite Festival, Cervia, Italy
2015 Singapore Kite Day, Singapore
2015 Borneo International Kite Festival, Sarawak, Malaysia
2015 Sprites Art & Creative Bienalle, Bali Indonesia
2014 Kelantan International Kite Festival, Kelantan, Malaysia
2014 Dieppe International Kite Festival, Dieppe, France
2014 Thailand International Kite Festival, Malaysia
2014 Borneo International Kite Festival, Sarawak, Malaysia
2013 Sprites Art & Creative Bienalle, Bali Indonesia
2013 Singapore Kite Day, Singapore
2013 Borneo International Kite Festival, Sarawak, Malaysia
2012 Dieppe International Kite Festival, Dieppe, France
2011 International Kite Festival , Malaysia
2010 Singapore Kite Day, Singapore
2010 Dieppe International Kite Festival, Dieppe, France
2010 Borneo International Kite Festival, Sarawak, Malaysia
2009 Borneo International Kite Festival, Sarawak, Malaysia

2007 Jakarta International Kite Festival, Jakarta, Indonesia
2006 Borneo International Kite Festival, Sarawak, Malaysia
2005 Surabaya International Kite Festival, Surabaya, Indonesia
2004 Dieppe International Kite Festival, Dieppe, France
2003 Jakarta International Kite Festival, Jakarta, Indonesia
2002 International Kite Festival at Museum Layang – layang Indonesia, Jakarta, Indonesia
2000 Bali Kite Festival, Bali, Indonesia

Awards

2023 Most Unique Kite – Borneo International Kite Festival, Sarawak, Malaysia
2022 Winner, Creative Kite – Dieppe International Kite Festival, Dieppe, France
2018 Best Creative Kite – Pasir Gudang World Kite Festival, Johor, Malaysia
2017 Most Beautiful & Unique Kite – Malaysia International Kite Festival, Malaysia
2016 Runner-Up, Creative Kite & Best Creator – Dieppe International Kite Festival,
Dieppe, France
2014 Winner, Creative Kite – Dieppe International Kite Festival, Dieppe, France
2014 Best Creative Kite – Malaysia International Kite Festival, Malaysia
2012 Runner-Up, Creative Kite & Best Creator – Dieppe International Kite Festival,
Dieppe, France
2010 Winner, Creative Kite – Dieppe International Kite Festival, Dieppe, France
2001 Runner-Up, Creative Kite – Bali Kite Festival, Bali, Indonesia
2000 Runner-Up, Creative Kite – Bali Kite Festival, Bali, Indonesia

Balance & Harmony – Solo Exhibition Kadek Armika
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