

# Review of: "The Aesthetic of the Nakikibakang Loob: Kiri Dalena's Militant and Transcendent Art"

Erond L. Damanik<sup>1</sup>

<sup>1</sup> Universitas Negeri Medan

**Potential competing interests:** No potential competing interests to declare.

As soon as I read the abstract of this work, I immediately jumped to the end section which notes: "Kiri Dalena's work is not blurry. In many passages, it is easy to read what he is trying to say. He was not the most complex or obscure artist. After all, he was an activist, an advocate, first. But his poetic genius, in Maritain's sense, is found in his ability to display traces of the Other who calls us all to responsibility and hope." Based on this explanation, I was able to grasp the substance and essence of the text that the author (Kiri Dalena) based on the social reality of what happens in society or the social environment. I made this assessment based on the author's statement that Kiri Dalena is an activist and advocate, so it makes sense. It is possible that all the social phenomena or phenomena he saw became the background for all his work. Of course, in this way, it is not difficult to read all the works he wrote.

As stated by the author, it is concluded that Kiri Dalena's works are social realism in Kapwa art. Its effectiveness depends on the loob's capacity to recognize kapwa. His work was motivated because he was a kapwa. As he explained, he shed tears over the violations committed against women, in photos, for example. His loob was so disturbed that he couldn't let a woman, who seemed to exist only in photos, stand alone in her nakedness. She was so moved in her heart that, as a woman, she wanted to give him a companion in solidarity, even though the companion was just a woman to herself. This is truly an interesting depiction and conclusion.