

INNER GAZING

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Tentang Kekaryaannya Empat Perupa

Berkarya bagi perupa adalah sebuah proses pengungkapan akan “sesuatu” dengan pilihan bahasa visual masing-masing. Ungkapan – ungkapan tersebut bisa berkuat pada persoalan yang bersifat personal maupun non personal. Namun apapun itu, masing-masing perupa tentu memiliki sudut pandangnya tersendiri dalam melihat suatu fenomena dan menentukan caraungkapnya sendiri. Pendek kata setiap perupa memiliki kesadaran untuk merumuskan dan memahami sendiri apa yang telah, sedang, dan akan mereka kerjakan dan semua itulah yang akan mereka bagi dan persembahkan kepada para apresiator yang mengapresiasi karya mereka. Momentum pameran adalah salah satu peristiwa dimana gagasan, konsep, cara ungkap dan pandangan pandangan seniman yang menubuh dan bermuara dalam karya seni mereka masing-masing dipertemukan dihadapan publiknya. Atau dalam pameranlah diharapkan terjadi komunikasi antara seniman melalui karyanya dengan publik yang hadir menikmati karya yang tersaji.

Empat perupa yakni Wayan Sudarna Putra “Nano”, I Wayan Suja, Putu Bonuz Suidiana dan Wayan Januariawan “Donal” tampil dalam satu momentum pameran bersama di Komaneka Art Gallery dalam tajuk INNER GAZING. Keempat perupa ini dikenal memiliki “wilayah” jelajah eksplorasi kekaryaannya yang berbeda-beda. Mulai dari pilihan gaya visual, cara ungkap, subject matter yang diungkap hingga konsep dan pandangan pandangan mereka masing-masing. Sehingga momentum pameran bersama yang mempertemukan keempat orang perupa ini sesungguhnya bukan dalam rangka untuk mengajak mereka untuk melihat atau merespon satu pendekatan tematik tertentu yang spesifik seperti layaknya sebuah pameran yang mengusung tema-tema yang spesifik. Melainkan memberikan ruang yang sebebas-bebasnya bagi

mereka berempat untuk menghadirkan “diri” mereka secara utuh dalam memaknai kekaryaannya dan kesenimanannya mereka. Sehingga judul pameran ini yakni INNER GAZING atau tatapan batin yang bisa juga dimanai sebagai proses menatap kedalaman diri lebih bersifat sebagai sebuah bingkai yang merangkum perbedaan-perbedaan mereka tersebut. Frame kuratorial pameran inipun bersifat cair dan mengajak perupa untuk menghadirkan penjelajahan atau eksplorasi kreatif mereka dalam berkesenian dan menghadirkan kekaryaannya mereka. Dalam pameran bersama ini mereka bertemu karena sadar “diri” mereka berbeda satu sama lain, satu-satunya persamaan mereka adalah mereka sama-sama menjadikan seni rupa sebagai sebarang ekspresi atau ungkapan atas berbagai “persoalan” yang hendak mereka ungkapkan.

Wayan Sudarna Putra atau yang akrab disapa Nano dikenal sebagai

perupa yang menghadirkan bahasa ungkap visual dengan pendekatan yang metaforis. Sejak beberapa tahun terakhir dalam karya lukisannya Nano kerap mengeksplorasi potret dirinya sebagai sebarang metafora atas hidup dan kehidupan. Nano menjelajahi persoalan persoalan identitas diri sebagai manusia dalam berbagai dimensi. Baik manusia dalam ruang personal domestic sebagai suami, ayah dari anak-anaknya dan lain sebagainya, ruang sosial sebagai manusia Bali yang ada dalam pergumulan dengan budaya dengan segala dinamikanya, hingga posisi manusia dalam interaksinya dengan alam. Karya – karya lukisan Nano selalu menghadirkan layer-layer atau lapisan-lapisan baik secara visual maupun secara tematik. Layer demi layer dalam karya Nano adalah ruang ruang ungkapannya yang didalamnya terdapat cara pandangannya dalam memaknai kehidupan itu sendiri. Dalam karya – karyanya Nano menghadirkan penyikapan penyikapan atas suatu fenomena yang berkelindan dalam kehidupan dalam sudut pandangannya yang khas. Yang menurut pandangan Nano segala persoalan yang ada dalam kehidupan ini adalah soal bagaimana diri ini menyikapinya. “Masalah atau persoalan itu sesungguhnya ada dalam diri kita dan bagaimana kita menyikapinya” ungkap Nano pada penulis dalam sebuah kesempatan berbincang. Itulah keyakinan atau dasar pemahaman yang tampaknya menggerakkan proses kreatifnya selama ini dalam melukis

sehingga ia kerap memilih potret diri sebagai pilihan visual karya – karyanya. Dalam karya potret dirinya Nano persoalan yang dihadirkan bukan sekedar upaya menyalin realitas objektif dari wajah pada bidang kanvas, namun ada layer-layer persoalan yang lebih luas yang hendak ia hadirkan seperti yang telah penulis paparkan diatas. Layer – layer yang dimaksud bukan pula hanya terkait teknis yang ia pakai dalam membuat penambahan penambahan objek lain pada lukisan potret dirinya melainkan lapisan-lapisan yang bisa dimaknai lebih luas. Seperti yang terlihat dalam pameran ini Nano menghadirkan beberapa panel lukisan potret diri dalam mimik ekspresi tersenyum dengan ekspresi senyuman yang berbeda-beda mulai dari tersenyum simpul hingga tersenyum lebar layaknya orang tertawa. Masing-masing potret diri tersebut tampak berlumuran cat aneka warna. “Pencitraan” begitu ia member judul pada lukisan yang terdiri dari beberapa panel ini. Dalam karyanya ini Nano menghadirkan sudut pandangannya atas apa itu perilaku “pencitraan”. Sebatas mana perilaku pencitraan itu diperlukan dalam membangun image atau branding diri, didalam setiap perilaku pasti ada dualitas baik dan buruk. Namun Nano memilih untuk tidak mempertentangkannya. “Nikmati saja, namanya juga hidup” begitu ungkapnya sambil tertawa lepas.

Dinamika persoalan sosial hingga ekologis yang dihadapi Bali menjadi subject matter yang diungkap dalam karya – karya I Wayan Suja kini. Subject matter ini adalah keberlanjutan dari subject matter kekaryanya sebelumnya. Pada mulanya Suja tertarik mengeksplorasi gagasan pada persoalan identitas dengan menghadirkan potret potret manusia Bali kini dalam interaksinya dengan berbagai pengaruh dari luar Bali. Pada karya – karyanya di awal decade 2000an kita melihat Suja kerap menghadirkan potret potret anak anak ataupun orang dewasa Bali yang sedang berhadapan dengan berbagai produk produk dari luar hal ini adalah cara Suja dalam merepresentasikan gagasannya soal identitas budaya Bali di tengah realitas pengaruh budaya luar Bali yang tak terelakkan. Pada periode selanjutnya karya – karya Suja memperlihatkan satu perubahan dengan hadirnya objek plastik plastik kemasan dengan berbagai brand yang menutupi wajah wajah orang Bali. Pada periode tersebut Suja masih tetap intens pada persoalan identitas, interaksi antara kebudayaan tradisi Bali dengan kebudayaan “modern”. Pendek kata Suja seperti tertarik untuk menghadirkan benturan – benturan antara dua hal yang berbeda. Dalam pameran kali ini Suja menghadirkan karya yang menunjukkan perkembangan gagasan dari gagasan karya yang sebelumnya. Dalam seri karyanya kali ini Suja memfokuskan subject matter karyanya pada persoalan ekologis yang tengah dihadapi Bali khususnya tentang persoalan sampah plastik. Menurut Suja ada kegelisahan dari dalam dirinya sebagai perupa dimana persoalan sampah plastik cukup menjadi daya ganggu bagi dirinya untuk ikut bersuara dalam menyikapi hal itu. Suja yang percaya bahwa sebuah karya seni rupa disamping memiliki aspek artistik tapi juga aspek pesan didalamnya akhirnya mengembangkan atau menggeser sedikit cara pandang dan konsepnya dalam memaknai hadirnya objek – objek plastik dalam karyanya dari awalnya sebagai sebuah penanda budaya menjadi sebuah “ancaman”. Maka hadirilah beberapa karya mutakhirnya yang juga secara medium menunjukkan pergeseran dan perubahan. Jika sebelumnya ia intens dengan medium cat minyak maka pada karya – karya yang ia tampilkan kini ia memakai medium akrilik. Perpindahan medium ini juga berpengaruh pada teknik yang dipakai oleh Suja. Teknik tentu saja berpengaruh dalam tampilan visual. Menurut Suja sejak perpindahannya ke medium akrilik ia intens menghadirkan sapuan sapuan yang lebih ekspresif dalam karya – karyanya.

Putu Bonuz Sudiana adalah salah satu perupa yang dikenal intens bereksplorasi di jalur seni lukis abstrak. Dalam menghadirkan karya – karyanya Bonuz tampaknya sangat dipengaruhi oleh kondisi diri dan lingkungan sekitarnya. Abstrak sebagai sebuah genre seni lukis yang menempatkan elemen elemen seni rupa yang paling esensial dari kerupaan itu sendiri memang terbaca sangat dekat dengan ekspresi personal dan batiniah sang seniman dalam balutan bahasa ungkap yang cenderung formalistik. Namun sesungguhnya bila dikaji dan ditelisik lebih jauh perkara kerupaan ataupun perkara kebetukan (formalisme) dalam seni abstrak tidaklah sesederhana yang dibayangkan. Ada lapisan lapisan pembacaan yang bisa berkembang di dalamnya. Penghayatan – penghayatan perupa secara lebih mendalam tentang apa yang sedang dilakukannya sesungguhnya bisa jadi salah satu jalan untuk membaca dan melihat dan merasakan seni lukis abstrak. Bonuz yang dalam kesehariannya adalah seorang perupa sekaligus seorang pemangku tentu sangat dekat dengan berbagai aktivitas religi dalam tradisi hindu Bali. Ia terbiasa dengan aktivitas membaca mantra mantra, memainkan genta, akrab dan sangat dekat dengan berbagai simbol simbol dan berbagai sarana upacara atau banten dalam tradisi ritual di Bali. Hal itu sangat disadari betul sangat berpengaruh dalam proses kreatifnya. Disamping itu ketertarikan Bonuz pada suara ataupun bunyi juga menjadi point penting dalam proses kreatif penciptaan karya – karyanya. Hal hal tersebutlah yang coba Bonuz endapkan dalam kesadarannya dan secara sadar pula ditampilkan sebagai titik berangkat dalam menghadirkan karya karya abstraknya dalam pameran ini. Seri *Mystical Rhytem* begitulah ia memberi tajuk pada beberapa lukisan yang ia tampilkan dalam pameran kali ini. Dimana didalamnya Bonuz coba menghadirkan gagasannya dalam mencerap unsur suara, gerak, dalam balutan nuansa mistis yang kental dalam frame spiritualitas. Aspek suara ia terjemahkan dalam warna, karena dalam warna ia menangkap adanya nada, tone warna gelap terang kontras harmoni adalah bentuk penghayatan bonus pada aspek suara. Gerak ia terjemahkan dalam garis garis yang ekspresif dan berirama. Aspek mistik ia hadirkan dalam pilihan – pilihan warna yang menurut istilahnya sendiri cenderung bernuansa di “antara”. “Antara” bagi Bonuz adalah terjemahannya atas waktu, Sandikala, waktu antara terang menuju gelap, sore menuju malam. Disanalah menurut Bonuz menjadi momentum puncak dari nuansa dan suasana magis dan mistis .

Pertanyaan – pertanyaan yang mendasar tentang apa itu seni lukis dan melihat perkembangan dunia seni rupa kontemporer yang cenderung menekankan pada aspek konseptual dan perayaan atas perkembangan teknologi dan media terutama ketika melihat apa yang terjadi di dalam seni rupa kontemporer internasional dan diperbandingkan dengan perkembangan seni rupa kontemporer di Indonesia khususnya Bali, membuat perupa I Wayan Januariawan “Donal” tergerak untuk melihat dan menelisik kembali apa yang oleh pandangan tradisi akademik sebagai basic atau dasar dari seni lukis. Ia ingin kembali mengenali dan menghayati “tradisi” melukis dalam sejarah perkembangan seni rupa modern melalui metode melukis secara on the spot. Ia kembali ke alam, mencoba menghayati dan meresapi fenomena kerupaan dimana aspek cahaya memegang peranan vital atas tercerapnya objek oleh mata dan kemudian dipindahkan pada bidang kanvas. Pilihan – pilihan objek yang dilukis oleh Donal secara on the spot pun adalah objek yang ada di lingkungan sekitar yang akrab dengan keseharian dirinya sebagai orang Bali. Maka yang tampak secara kasat mata pada karya karya Donal adalah lukisan pemandangan, lukisan pohon atau bagian bagian tumbuhan tertentu yang dilukis secara close up ataupun sekumpulan alam benda. Lantas apakah yang dilukis dan dihadirkan Donal dalam karya – karyanya sesederhana proses pemindahan objek dari alam ke bidang kanvas saja? Ternyata ia tak sesederhana itu memaknai dan memandang proses kreatifnya. Ada lapisan – lapisan pemaknaan yang bisa kita telusuri lebih jauh lagi. Berbekal pengalamannya yang pernah mengenyam studi kajian budaya pasca lulus dari studi seni lukis ISI Denpasar membentuk atau mempengaruhi perspektif Donal dalam memandang dan memaknai setiap kerja kesenimanannya yang ia lakukan. Termasuk dalam hal pilihannya melukis

secara on the spot objek objek ataupun lapisan pemaknaan yang terkandung peristiwa yang ada di lingkungan didalam aktivitas dan metode melukis sekitarnya dan Bali pada umumnya. yang Donal lakukan kini secara sadar Setiap wilayah ataupun manusia ia tuangkan dalam pilihan bahasa yang hidup pada suatu ruang lingkup visual yang cenderung tetap berpijak kebudayaan tertentu punya persepsi pada aspek keindahan yang mudah yang berbeda dalam memandang dirasakan secara universal oleh berbagai objek. Hal ini sangat dipengaruhi oleh kalangan. “Saya sadar sebagai pelukis, aspek kultural maupun aspek geografis. maka saya sadar memakai aspek aspek Donal mencontohkan misalnya objek dan potensi seni lukis sebagai bentuk pohon kelapa, bagi masyarakat Bali penyampai dan pernyataan saya” begitu kelapa adalah sebuah tumbuhan ungkpanya kepada p[enulis dalam sebuah yang sangat vital dan penting karena perbincangan. Ia memandang seni fungsi dari tiap tiap bagian tumbuhan lukis sebagai bagian dari kebudayaan ini sangat lekat dengan keseharian masyarakat, ia ingin menyajikan hal – dan budaya ritual masyarakat Bali. hal yang mungkin terlihat sederhana, Didalamnya ada nilai filosofis yang wajar dan indah (menurut pandangan terus tertanam dalam memori kultural orang awam) dengan harapan itu adalah masyarakat Bali. Sedangkan dari aspek pintu masuk bagi mereka untuk dapat geografis pohon kelapa sangat terkait mertesapi hal hal yang lebih mendalam dan identik dengan wilayah beriklim lagi yakni gagasan- gagasan pada setiap tropis. Dimana matahari melimpah dan karya lukisannya. bisa jadi merupakan hal yang sangat langka ditemui di wilayah atau Negara di belahan bumi yang lain yang beriklim dingin misalnya. Berbagai lapisan –

Demikianlah sekelumit pembacaan atas karya empat perupa yang tampil dalam pameran INNER GAZING ini. Tulisan awal ini diharapkan bisa menjadi salah satu pintu masuk atau perspektif untuk melihat karya dan gagasan – gagasan yang ditampilkan keempat seniman dalam pameran ini. Sebagai sebuah perspektif tentu saja tulisan singkat ini bukan satu satunya pemandu atau dasar pijakan dalam memahami dan menghayati karya – karya ataupun peristiwa pameran ini. Setiap apresiator atau penikmat seni yang hadir dalam pameran ini tentu saja telah membawa perspektif mereka masing masing yang membentang dalam benak atau horizon harapan masing masing.

I Made Susanta Dwitanaya
Penulis

INNER GAZING ■

GROUP EXHI- BITION

INNER GAZING

J**Januariawan, I Wayan**

Dangerously beautiful

S**Suja, I Wayan**

Media as Messenger

S**Sudarna Putra, I Wayan**

Imaging his Beautiful Life

B**Bonuz Sudiana, Putu**

Visual Resonance

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I Wayan Januariawan
Dangerously beautiful

The works of

I WAYAN JANUARIAWAN

Dangerously beautiful



I Wayan Donal's paintings are deceptively beautiful, soothing us into a calm contemplation of the simple wonders of nature. Painted in a sincerely joyful state of appreciation for the scene before him as he paints, he renders what he sees in a vibrancy translated directly from his surroundings, Donal is intensely devoted to translating the fullness of nature including the social, historical, cultural and personal significance of things as simple as white flowers.

Having grown up in Kutuh Kelod, Ubud, a village that is home to innumerable painters – most of whom work in the traditional style, as a youngster Donal learned the basic principles and techniques of this style that includes never painting real life scenes directly but always as they are re-imagined by the artist.



Buah Maja
2018
150 x 120 Cm
Acrylic on Canvas



Bunga Irian Acrylic on Canvas

2017 | 150 x 120 Cm



After studying Contemporary Art

at the National Art School in Denpasar (ISI Denpasar), his paintings took a turn for the decidedly somber. After looking to express contentious issues and delve into the darker sides of human nature, this young painter found himself bored with the process of expressing abstract concepts in strident forms.

Seeking at first to simply challenge himself to try something new, Donal started developing the material aspect of his craft. "Every profession has its function in society and to perform one's function well, one must gain expertise in our given field. As a painter my basic function is to paint, so I started focusing on this material aspect of art making, honing my skills to be able to perform my professional function well", explains Wayan Donal.

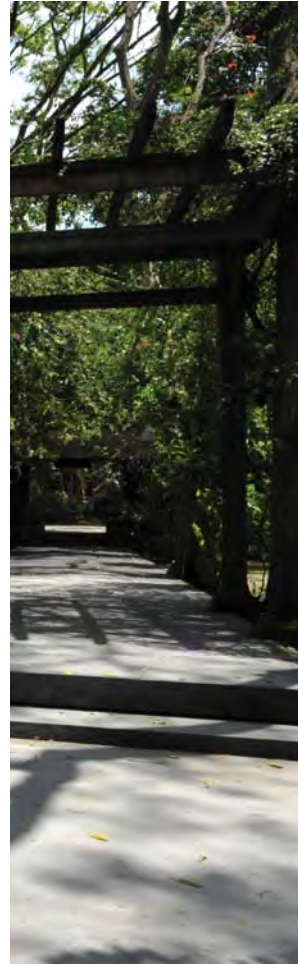


Gate

Acrylic on Canvas

2018

120 x 100 Cm



"I wanted to see if I could capture the world around me in all honesty, without pretense or mental analyses, no judgment, just paint what I see as well as I can. Part of this honesty includes the time that it takes to paint say a flower. The sun and shadows change over the time it takes me to paint it, so I include these different moments of lighting in each painting, because that is what I am seeing", he says somewhat dishonestly, as these visual variations bring a distinctive depth to his works that are more certainly intended.

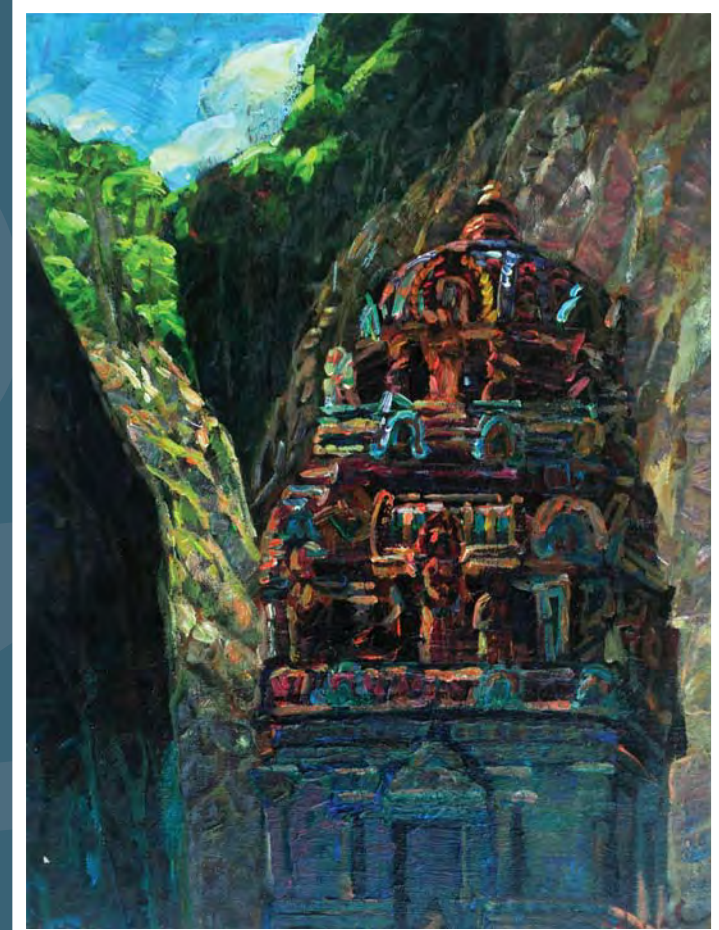
DOMINI

Another thing that he does not say is that his unique feelings about what he is painting and indeed his thoughts about the nature and culture in which he lives also make their way into his works – not as a failure to render the scenes before him through the mastery of his craft, but in fact deliberately as way to infuse life, meaning and beauty into what are-after all, not simple documentations of nature but artistic expressions of the depth of nature, in all it's vitality, interconnectedness, struggle and significance accorded to it by humans.



At first glance, Wayan Donal's paintings are indeed beautiful or one might even say pretty, with vibrant overlapping layers of contrasting yet harmonious color, pleasing familiar shapes and balanced compositions. However what is deceptive about this beauty is that it holds within it many layers of meaning both intended and unavoidable, both aesthetic and conceptual.. Often difficult and complex subjects as wide

ranging as colonialism, exploitation, tradition and violence are referenced in his works. However, these subjects are politely presented as a poetic invitation delicately worded in his unique expressionist vocabulary to contemplate these and other issues, rather than in the stark aesthetically void demand of a thinly veiled ultimatum presented as art.



Batu Cave
2018
35 x 45 Cm
Acrylic on Canvas



Kuil di Chiang Mai

2016

60 x 80 Cm

Acrylic on Canvas

The composition style of traditional Balinese paintings, in which the entire canvas is covered in details leaving little to no empty spaces, is often read as a way of seeing the world in which all things are interconnected, in which there is no separation between things, as everything is part of one whole we call nature. Donal's paintings too reflect this vision both visually and philosophically, except that his expression of this understanding includes ideas that transcend time and space into the conceptual realm of the socio-political and beyond.



"After meeting so many tourists who came all the way to Bali just to enjoy the palm trees and rice fields that I took for granted as normal and later when I visited big cities overseas where only the richest of people had fruit trees growing in their yard, I came to a new appreciation of my natural surroundings, of my culture that so values these and I started to understand how many layers of meaning are associated with something as simple as a coconut", explains Donal in response to questions about why he paints such simple subjects.

"I do in fact want to improve my formal skills as a painter, and it is also important for me that I enjoy the process of painting in itself, but I also know that my understanding of the world – both my appreciation for it's beauty and questions about the harsher realities of our world certainly make their way into my paintings through the choices I make about what I paint, how I choose to render them and even in the movement of my hand as it creates lines". Wayan Donal is well aware of the implications of his style and subject and the potential to be misread somehow delights him too.



Flower Garden Acrylic on Canvas

2018 | 150 x 120 Cm

“At the end of the day”, I hope to perform my function as a painter well, to paint with joy so that this joy can be shared with others. I believe that my most basic function is to simply share beauty through my paintings. Who decides what is beautiful and what is meant by this beauty is up to others to decide, I gain my greatest satisfaction by simply painting as best I can – I am ready to face whatever follows from there”, he says in his characteristically matter of fact manner that allows one to choose how much or how little mental chatter to bring to the table- or in this case, canvas.

Like Balinese culture as whole, which includes seemingly endless layers of meaning to be explored but also allows for the most superficial of aesthetic enjoyment, Wayan Donal’s works stand as a reflection of this approach to life.

BIOGRAPHY

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SELECTED EXHIBITIONS:

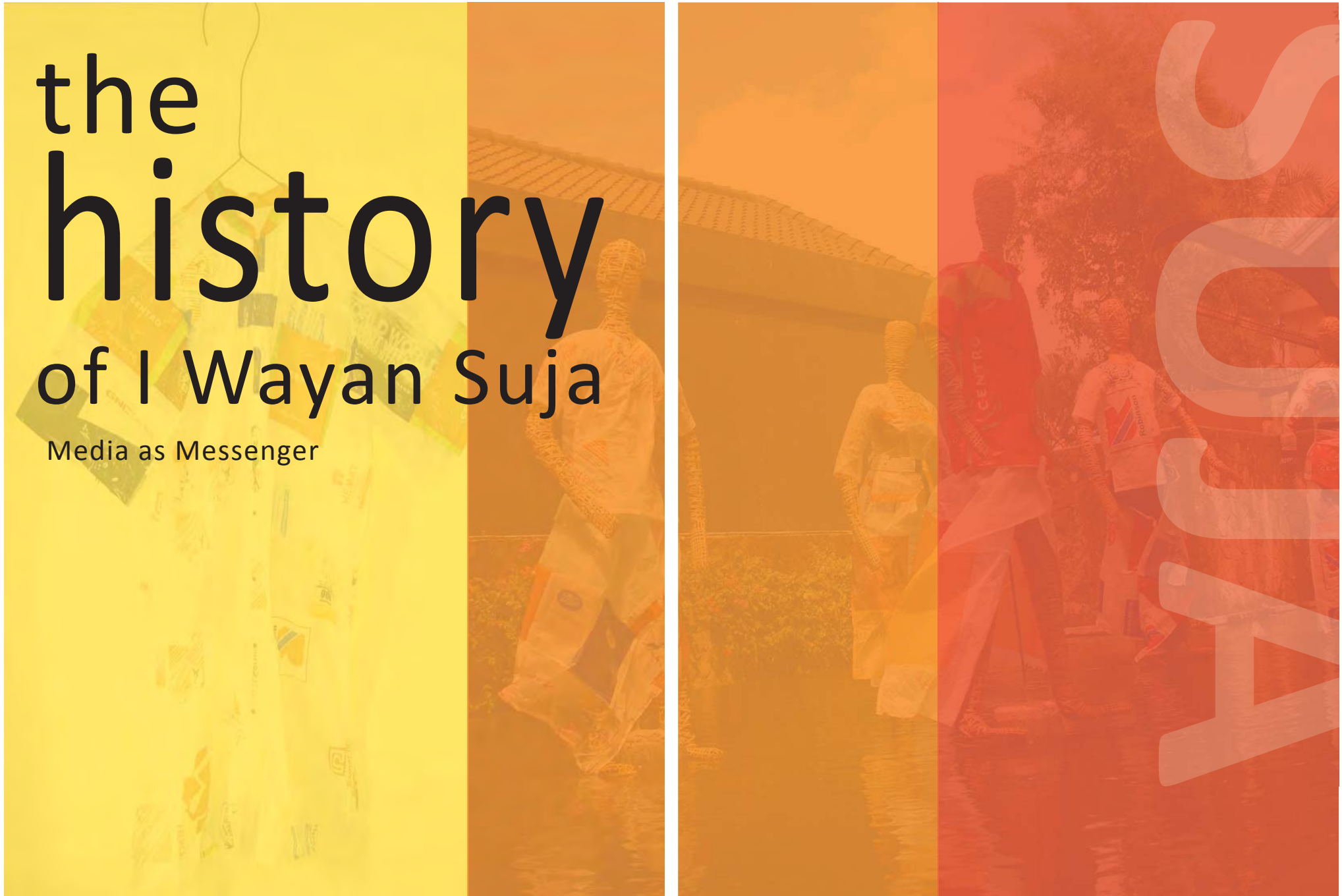
- 2005 Pameran bersama Kelompok “Sandal Jepit” di Art Center Denpasar.
- 2005 Pameran Workshop “Dance of Cendrawasih” di Institut Seni Indonesia (ISI) Denpasar, di Denpasar.
- 2006 Pameran bersama “Nawa Sanga Sacred Colors Nine Artists of Ubud Bali,” di Alila Hotel & Resorts, Ubud, Bali.
- 2006 Pameran bersama “Between Repetition and Deconstruction” di Perpustakaan kota Malang.
- 2007 Pameran bersama “Me Between Us,” di Tonyraka Art Gallery, Mas, Ubud
- 2007 Pameran bersama Kelompok Damar Bali “Lorong Waktu” di bantaran sungai dekat Kampus Institut Seni Indonesia (ISI) Denpasar.
- 2007 Pameran bersama Mahasiswa dan Dosen Institut Seni Indonesia (ISI) Denpasar di Denpasar dan Malang.
- 2008 Pameran bersama “Ayo!ku,” di Universitas Passau & Lehrstuhl fur Sudostasienkunde, Jerman.
- 2008 Pameran bersama “Nyawa Senyawa” di Danes Art Veranda, Denpasar.
- 2008 Pameran bersama “Silence Celebration,” di Tonyraka Art Gallery, di Mas, Ubud, Bali.
- 2008 Pameran bersama “Super Ego” di Ego Gallery, Jakarta.
- 2009 Pameran bersama “Aku Yang Bebas” di Darga Gallery, Sanur, Bali.
- 2009 Pameran bersama “Siklus” di Gaya Art Space, Sayan, Ubud, Bali.
- 2009 Pameran bersama “3 Generasi Pelukis Burung Kutuh” di Gedung Karya Taman Budaya Provinsi Bali.

- 2010 Pembicara Diskusi di Danes Art Veranda “Kemenangan Seni dalam Kekalahan Budaya.”
- 2011 Pembicara Diskusi “Ekumene” di Gusti Buda Studio, Sangeh, Badung, Bali.
- 2012 Pembicara Diskusi “Eklektik (Ni Nyoman Sani)” di Bentara Budaya Bali.
- 2012 Pembicara Diskusi “Primordialisme, Post Strukturalisme, Emansipatorik, Kontemporer, Ekumene & Biosfir.”
- 2014 SOLO EXHIBITION at Pilar Batu Gallery, “live Painting
- 2015 SOLO EXHIBITION at ARMA MUSEUM
- 2015 Group Exhibition VIOLENT BALI at Tony Raka Art Gallery
- 2016 SOLO EXHIBITION at Hotel Griya Santrian Sanur
- 2016 SOLO EXHIBITION at ARMA MUSEUM
- 2017 Group Exhibition RETOUCH at Tony Raka Art Gallery
- 2017 Pameran Kalisa Kutuh at Museum Ratna Warta Ubud
- 2018 Solo Exhibiton “UNDER THE SUN” at Monkey Forest Gallery
- 2018 Group Exhibition “TREASURE” at Santrian Gallery Sanur
- 2018 Art Fair SIAF Singapore 2018
- 2018 Group Exhibition “THE ART OF BALI” at Japan

the history

of I Wayan Suja

Media as Messenger





CELEBRATION OF CHANGE

Bamboo, Plastic
2007



The Work of

I Wayan Suja

Media as Messenger

Exploring the idea of identity is always a tricky business as there is no starting-point, nor end-point, and identity is by nature in a constant state of change finding expression in any number of forms, whose meaning also changes according to context and intention.

With this awareness it is no wonder that Wayan Suja has come to plastic as a medium to express his ongoing enquiries into the nature -not only of Balinese identity, but of the ambiguous nature of images in general, as plastic shares many of the same ambiguous attributes.



KOMANG KENYEM, S SMILE

Oil On Canvas
200 x 300 cm (Diptych)
2007



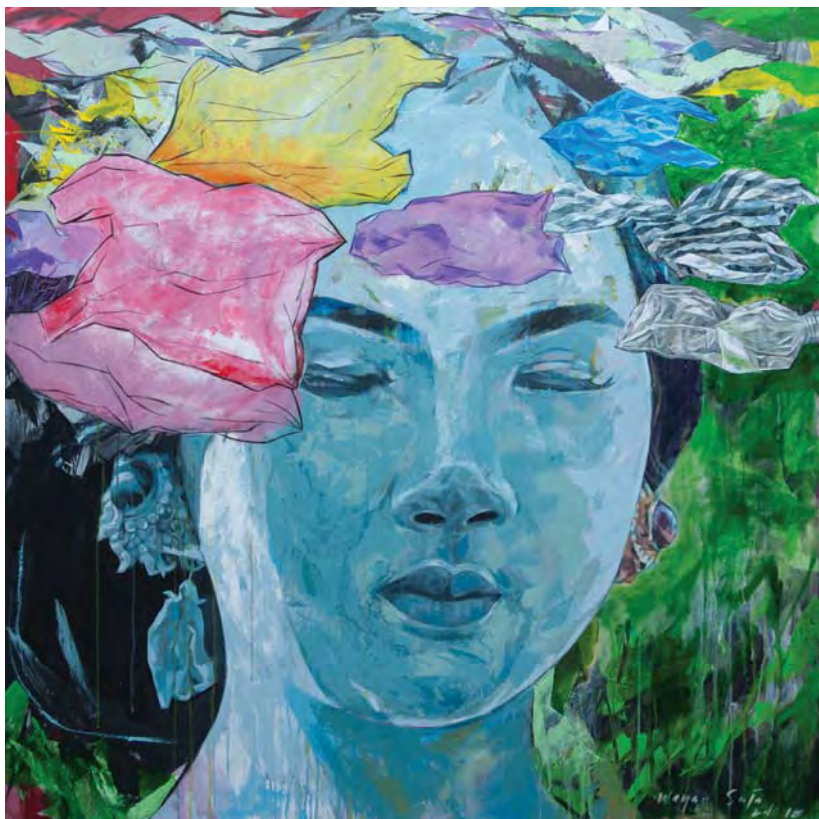


CAMOUFLAGE 1

Oil on Canvas

2007
140 x 185 Cm

Plastic is a medium that can take any form, serves myriad functions and even when it is transparent remains reflective. It's ability to mimic other media has also made plastic a metaphor for inauthenticity and has come to be associated with consumerism as it has allowed untold numbers of new consumer products and packaging for nearly all products to inundate our world.



OFFERING TO MOTHER EARTH

Acrylic on Canvas

2018

150 x 150 Cm

In recent ^{y e a r s} plastic has also become nearly synonymous with garbage or at the very least with a lack of value. Plastic is also so ubiquitous that it often passes unnoticed in a similar way that cultural identity is seldom questioned but instead simply considered the norm.

These attributes of plastic make it an ideal medium for Wayan Suja to work with in his art that explore Balinese identity as a construct, as a lived experienced, as a commodity and even as a representation of art making more broadly. Suja who has been on the avant-guard of art making in Bali since he first graduated from ISI Denpasar some 20 years ago, is acutely aware of the many factors that inform how we perceive ourselves and the world.

ME, IN BETWEEN THE HEROES

Acrylic on Canvas

2018

120 x 120 Cm

However, Suja has never been content to simply follow along with trends – as cutting edge as they may be, but continuously seeks to reveal the layers of packaging in which identity and indeed images are wrapped.

Wayan Suja is in a unique position as a distinctly Balinese artist as he is both very much part of the cultural landscape that values group efforts and the artistic milieu of Bali and beyond, yet also is also unable to follow agreed upon norms as his questioning of these norms.

The very fact that he is so intensely interested in exploring what constitutes Balinese identity (both as a constructed image and as an ever changing lived experience), places him in the uncomfortable position of 'de-normalizing' what must be considered normal in order to function as a norm. Cultural and even personal identities are after composed of all those things that we take for granted as normal.





Plastic Bag Exotica #3
Silent Face 01
Oil on Canvas

2007 | 141 x 200 Cm

His artistic trajectory has taken him from exploring the plastic aspects of painting (forms and materials), to more conceptual directions. Interestingly as he moved into more conceptual approaches to art making, his images became increasingly realistic with photorealism being introduced into his visual repertoire around the time that he started questioning what is at the core of Balinese identity.



NEGOTIATION

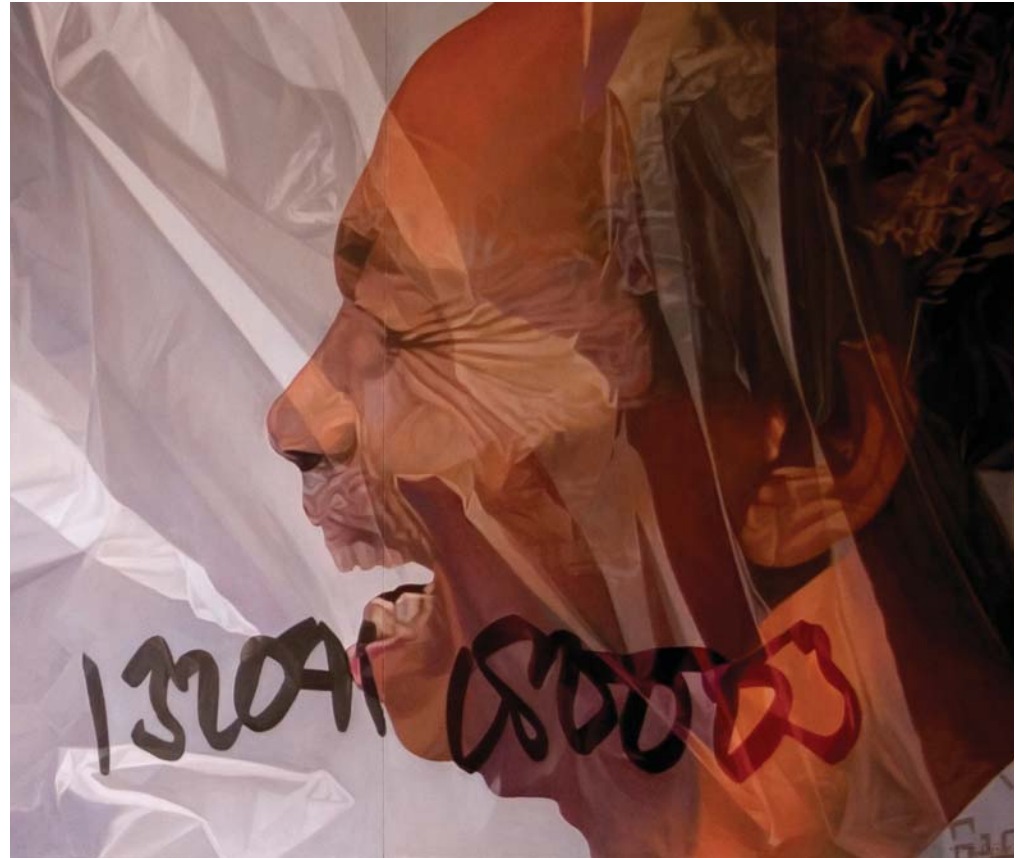
Oil on Canvas

2007

200 x 450 Cm (*Triptych*)

These highly realistic images however speak largely through composition and startling colors, which disrupt the visual plain. With most of his subjects' heads cut out of the frame, their personal identity is lost while their cultural identity also threatens to disappear leaving us to question what makes up identity.

This direction has led him to delve into the powerful nature of the image in all its intentions and ambiguities. Using existing images that already have a whole package of meaning associated with them and rendering them into new forms and contexts, forces us to question not only the specific package from which they came but also the nature of image and appearances.



Many of Suja's paintings are based on images that he himself captured in photo but by adding what appears to be crinkled clear plastic (but is in fact a painted illusion), it is as if we are forced to read the image through the lens of modern consumerism and by extension question what lens we look at anything through.

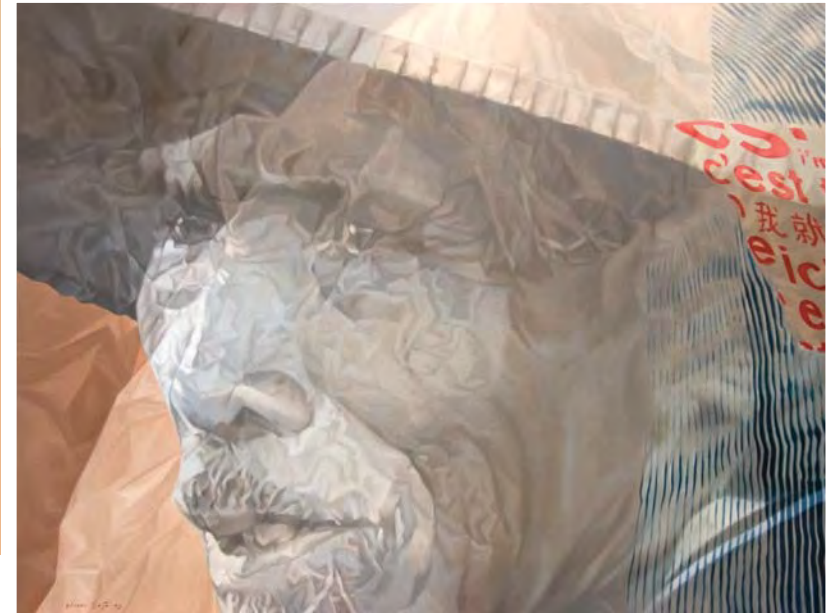
Suja's most recent works though not "wrapped" in plastic, still include elements of plastic – whether it is the flying plastic bags that float like clouds around the head of a goddess figure or the plastic Spiderman balloon that floats in the background of a self-portrait of the artist in casual Balinese attire, the characteristics and symbolic value of plastic remain key elements in Suja's work.



GRAYSCALE ON TURQUOISE BLUE

Oil on Canvas | 2007 | 200 x 150 Cm

Bali is a particularly interesting place to explore questions around both identity and artistic practice, because it has such a rich symbolic and visual arts heritage that informs how many Balinese people read images but also because of the many ways that this island and its people have been imagined and imaged by others.



SILENT FACE 2

Oil on Canvas | 2007 | 140 x 185 Cm

Although Wayan Suja was born and raised in Batubulan where he works today and was certainly exposed to traditional arts growing up and traditional customs throughout his life, he has also been confronted with the influence of the rest of the world through his formal art studies at ISI Denpasar, his in-depth discussions with artists in Bali, but perhaps most poignantly through the tourism sector that – for better or for worse plays such a prominent role in the history and art history of Bali.

S U J A



CITRA BALI DALAM LAPISAN ILUSI #2
Oil on Canvas

2017
180 x 260 Cm



THE GUARDIAN
Oil on Canvas

2016
150 x 120 Cm

BIOGRAPHY

Name : I WAYAN SUJA
Born : Batubulan – Bali, 8 December 1975
Education : Graduate from Indonesian Art College / Indonesian Art Institute, Denpasar- Bali
Address : Jl. Baka No.8 Batubulan Gianyar 80582 Bali, Indonesia
Studio : Jl Hyang Sangsi No 1 Batubulan Gianyar 80582 Bali, Indonesia
Phone : (+62 361) 295178 Cell phone: +62 85 737 629892
E-mail : suja_w1975@yahoo.com | sudjavanchesya@gmail.com
Homepage : <https://sudjavanchesya.wordpress.com>
<http://ruangantarastudio.blogspot.com>

SOLO EXHIBITIONS

2009 “MYTHICAL BEAUTY”, National Gallery, Jakarta
2009 “WRAPPING IDENTITY”, Vanessa Art Link, CIGE, Beijing, China
2007 “PLUSH-TICK”, Komaneka Fine Art Gallery, Ubud, Bali

SELECTED GROUP EXHIBITIONS

2018 SPEKTRUM Hendra Gunawan, Ciputra Artpreneur Jakarta.
TrashStock Festival 2018, Kulidan Kitchen | SPACE, Guwang, Gianyar Bali.

2017 IMAGO MUNDI : The Art of Humanity, Bentara Budaya Yogyakarta
FLOW INTO NOW [ART Sampoerna 2017], Sampoerna Strategic Square Jakarta
IMAGO MUNDI : The Art of Humanity, Bentara Budaya Jakarta
TrashStock Festival 2017, Kulidan Kitchen | SPACE, Guwang, Gianyar Bali

2016 MULAT SARIRA NAGRI PARAHYANGAN, NuArt Sculpture Park, Bandung
TrashStock Festival 2016, Taman Baca Kesiman, Denpasar Bali
IMAGO MUNDI : The Art of Humanity, Bentara Budaya Bali
AMAZING THINGS, LV8 Resort Hotel, Canggu, Kuta Bali

2015 MY EXQUISITE CORPSE, Biasa Art Space, Bali
Ilustrasi Cerpen Kompas 2014, Bentara Budaya, Jakarta
ULU-TEBEN, Bentara Budaya Bali, Bali
URBAN SPIRITUALITY, Sudakara Art Space, Sanur, Bali
BALI ART INTERVENTION #1 Violent Bali, Tony Raka Gallery, Ubud, Bali

ART as PERSPECTIVE, CLC Education Centre, Bali
CRONOTOPE, RichStone, Kuta, Bali
SENI MELAWAN KORUPSI, Rumah Budaya Penggak Men Mersi, Denpasar, Bali

2014 MASTER OF MODERN INDONESIAN PORTRAITURE, National Portrait Gallery, Canberra, Australia
ETHNIC POWER, Taman Budaya Bali (Art Centre) Denpasar

2013 IMAGINING INDONESIA: Tribute to S. Sudjojono, Tony Raka Gallery, Ubud Bali
HOMOLUDENS 4, Bentara Budaya Bali, Emmitan CA Gallery, Surabaya
BAZAAR Art 2013, The Ritz-Carlton Pacific Place, Jakarta

2012 HeHe..., Maha Art Space, Denpasar, Bali
RE.CLAIM, National Gallery, Jakarta
PAINTING@DRAWING, Tony Raka Gallery, Ubud Bali
ARTE FIERA- BOLOGNA 2012, Bologna Italy
ART STAGE SINGAPORE 2012, Marina Bay Sands- Singapore

2011 TEPIAN MASA : Exhibition of National Gallery Indonesia and Basuki Abdullah Museum Colection, Taman Budaya NTB, Mataram - Nusa Tenggara Barat.
HOMOLUDENS 2, Emmitan CA Gallery, Surabaya
ART-MOTORING I: Motion & Reflection, National Gallery, Jakarta
SCOPE BASEL 2011, Basel, Switzerland
MIART 2011 – Milan, Italy
ILUSTRASI CERPEN KOMPAS 2010, Bentara Budaya Jakarta, Bentara Budaya Bali, Balai Sudjatmoko Solo, Bentara Budaya Yogyakarta.
ARTE FIERA- BOLOGNA 2011, Bologna Italy.
ART STAGE SINGAPORE 2011, Marina Bay Sands- Singapore.

2010 “MYTH OF BEAUTY”, Green Artspace, Jakarta
REALITY EFFECT, National Gallery, Jakarta
HOMOLUDENS, Emmitan CA Gallery, Surabaya
SCOPE BASEL 2010, Basel, Switzerland
CONTEMPORANEITY - Biennale Indonesia Art Award 2010, National

- Gallery, Jakarta
 MANIFESTO 2010: Percakapan Masa, National Gallery, Jakarta
 POSE~HISTORIA, Vanessa Art Link, Singapore
 ARTHK 2010, Hong Kong
 ARTE FIERA 2010, Bologna, Italy
 PLEASURES OF CHAOS: Inside New Indonesian Art, Primo Marella Gallery, Milan, Italy
- 2009 CONTEMPORARY ARTS OF INDONESIA, Gallery M, Daegu City, South Korea
 PRAGUE BIENNALE 4: Expanded Paintings 3, Karlin Hall, Prague, Czech Republic
- WAR, WORDS and FORMS, Salihara Gallery, Jakarta
 REAL[i]TI, Vanessa Art Link, Jakarta
 SOUTH-EAST B(L)OOMING, Marella Gallery, Beijing, China
 China International Gallery Exposition (CIGE) 2009, Beijing, China
 ARTE FIERA - BOLOGNA 2009, Bologna Italy
 MILESTONES, Vanessa Art Link, Jakarta
 POST-TSUNAMI ART: Emerging Artist From South-East Asia, Primo Marella Gallery, Milan, Italy
- 2008 ART WITH AN ACCENT: Art in Contemporary Culture, A-one HEXI Exhibition Hall, Guangzhou, China
 COSMETIC-CULTURE, KENDRA Gallery, Bali
 Art Singapore 2008, Singapore
 SH Contemporary, Shang Hai China
 Art Taipe 2008, Taipe
 LE MAYEURS LUNCH BREAK, Griya Santrian Gallery, Bali
 Illustration of Kompas Sort Story 2007, Jakarta, Yogyakarta, Bandung, Surabaya
- ENTITAS NURANI, Taman Budaya Bali, Denpasar
 MANIFESTO, National Gallery, Jakarta
 A NEW FORCE IN SOUTHEAST ASIA [Group Exhibition of Indonesian Contemporary Artists], Asia Art Center, Beijing, China
 SURVEY, Edwin's Gallery, Jakarta
- 2007 LOVE LETTER, Tony Raka Gallery, Ubud, Bali
 DEMI MAS[S]A, Pameran Seni Rupa Nusantara 2007, National Gallery, Jakarta

- COMMON GROUNDS: A Glimpse of Indonesian Contemporary Art, National Gallery, Jakarta
- 2006 PARAMITRA: Indonesian Traffic 2006, Mon Decor Gallery Jakarta
 Illustration of Kompas Sort Story 2005, Jakarta, Yogyakarta, Surabaya, Malang, Bali, Semarang, Bandung
 MIGRASI TRADISI, Gor Saburai, Bandar Lampung.
 KLINIK SENI TAXU 2006, CP Art Space, Jakarta
- 2005 Consciousness of the Here and Now: Biennale Jogja VIII, Yogyakarta
 TRANS-it, Biasa Art Space, Bali.
 Urban/Culture: CP Biennale 2005, Museum Bank Indonesia, Jakarta
 Kalimantan Art Exhibition, Hotel Dusit, Balikpapan, East Kalimantan
 Top 30 Finalist of The 2005 Sovereign Asian Art Prize, Oval Atrium, International Finance Centre Mall, Hong Kong
 cARTe blanche # 4 Alerte! [Waspada!], CCF (Centre Culturel Français), Jakarta
 ...reading Realism, Nava Gallery, Denpasar Bali
- 2004 Reading: Tri Hita Karana, Milenium Gallery, Jakarta
 Tamarind... in Pursuit of Identity, Nava Gallery, Denpasar Bali
 Cooking & History, Cemeti Art House, Yogyakarta
 Rememoration, Klinik Seni Taxu Art Space, Denpasar, Bali
- 2003 Caution!!! There Is A Taxu Ceremony!, Klinik Seni Taxu Art Space, Denpasar, Bali
- 2002 Small, Paros Gallery, Gianyar, Bali
 Pameran Seni Rupa Nusantara II, National Gallery, Jakarta
 The 24th Bali Art Festival, Taman Budaya Denpasar, Bali
 United in a Sense, Edwin Gallery, Jakarta
- 2001 BIAS BATAS [Obscure Boundary], Edwin Gallery, Jakarta
 Pameran Seni Rupa Modern Nusantara, National Gallery, Jakarta
- 2000 ART REFLECTION II, Darga Gallery, Sanur, Bali
 Finalists of the 7th Phillip Morris Art Award, National Gallery, Jakarta
 Reality and Identity, with Catur Muka, Taman Budaya, Denpasar, Bali
 The 21st Bali Art Festival, Taman Budaya, Denpasar, Bali

Democracy in Visual Expression, in commemoration of the 8th Anniversary of Denpasar City, Bali

33rd Anniversary of Indonesian Art College, Denpasar, Bali

1999 Millennium Art Exhibition in Collaboration with Sanggar Dewata Indonesia, Rudana Museum

The 5th National Students Art Week, Surabaya, East Java

The Kangin-Kauh Group Exhibition, Taman Budaya, Denpasar, Bali

Harmony", Group exhibition of Catur Muka Group, Bali Museum

Tradition Modernity, the 1st Indonesian Art Festival, Vredenburg Fort, Yogyakarta

1998 '98 Art Reflection, Darga Gallery, Sanur, Bali

5th Anniversary KAMASRA", Bali

PRA-KS, Indonesian Art College, Denpasar, Bali

Bali Artists Parade", Bali Hyatt Hotel, Sanur, Bali

1997 The 30th Anniversary of Indonesian Art College, Denpasar, Bali

1996 Group Exhibition with KAMASRA at Bali Cliff Resort, Bali

3rd Anniversary of KAMASRA (the Association of Visual Art Students), Bali

1995 2nd Anniversary KAMASRA (the Association of Visual Art Students), Bali

1994 Group Exhibition with SMSR (Secondary Visual Art School), Taman Budaya Denpasar, Bali

AWARDS

2010 Finalists of Indonesia Art Award 2010, awarded by Indonesian Visual Art Foundation

2005 Top 30 Finalist The 2005 Sovereign Asian Art Prize , awarded by The Sovereign Art Foundation, HK

2000 Finalist of the 7th Phillip Morris Art Award, awarded by Indonesian Visual Art Foundation

1997 Best Sketch, awarded by Indonesian Art Institute, Denpasar, Bali

1996 Best Work, awarded by the Head of Regional Office of the Department of Tourism, Post, and Telecommunication

ART EXPERIENCES

2006 :Mural Collaboration Bali - New York Organized by Bali Purnati Foundation and Komaneka Gallery

2001 – 2006 :Artistic and Editorial Staff of "Kitsch" Art Bulletin, Published by Klinik Seni Taxu Community

2001 – 2005 :Chairman of Klinik Seni Taxu Artist Community and Klinik Seni Taxu art space in Denpasar Bali.

1999 – 2003 :Study Life Drawing Model, Sanggar Senin – Kamis, Sanur, Bali

NANO

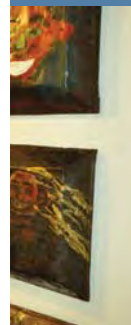
| Wayan Sudarna Putra
Imaging his beautiful life



LOW

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The works of
I Wayan Sudarna Putra (AKA Nano)
Imaging His Beautiful Life

I Wayan Sudarna Putra or Nano as he is better known, does not practice his art for the sake of honing his formal skills, nor is he concerned about maintaining a personal visual style or deliberately referring to a consistent theme. Instead Nano's art works begin from his curiosity about life and how we perceive things, how we convey this to others and what are we all doing here anyway.

"I am not particularly interested in exploring any particular material, so I cannot just sit down and start making something, I need to have an idea and usually this starts with a conversation about something that sparks my interest, only then does my feeling about it get translated into an art work".



Journey Inside #1
Acrylic on Canvas
110 X 80 cm
2010

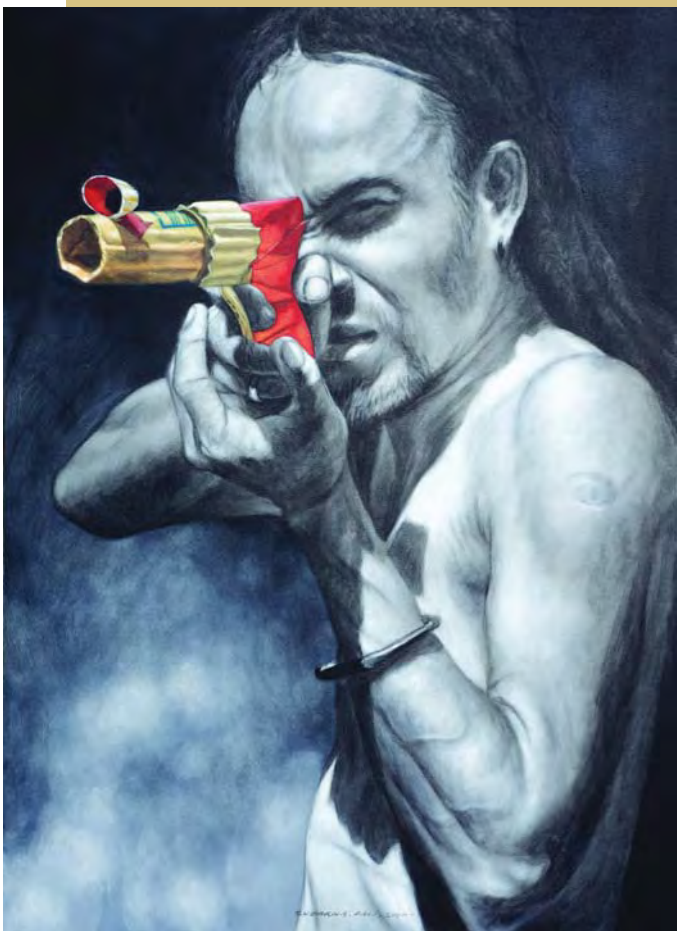
Journey Inside #2
Acrylic on Canvas
110 X 80 cm
2010



Journey Inside #4
Acrylic on Canvas
110 X 80 cm
2010

Journey Inside #4
Acrylic on Canvas
110 X 80 cm
2010





Journey Inside #6
Acrylic on Canvas
110 X 80 cm
2010

As Nano himself explains:

"I had a major shift occur inside me about ten years ago when I suddenly realized that everything that I had been looking at and often criticizing in the outer world, was in fact a reflection of myself".



Journey Inside #5
Acrylic on Canvas
110 X 80 cm
2010



This understanding led to a series of self-portraits that end with the artists shooting himself in the head with a two dimensional cardboard gun as a way to mark the end of the illusion that he was separate from the world. This inclusive way of looking at himself and the world includes his approach to materials, which seem to know no boundaries.

Journey Inside #7
Acrylic on Canvas
110 X 80 cm
2010

Journey Inside #8
Acrylic on Canvas
110 X 80 cm
2010

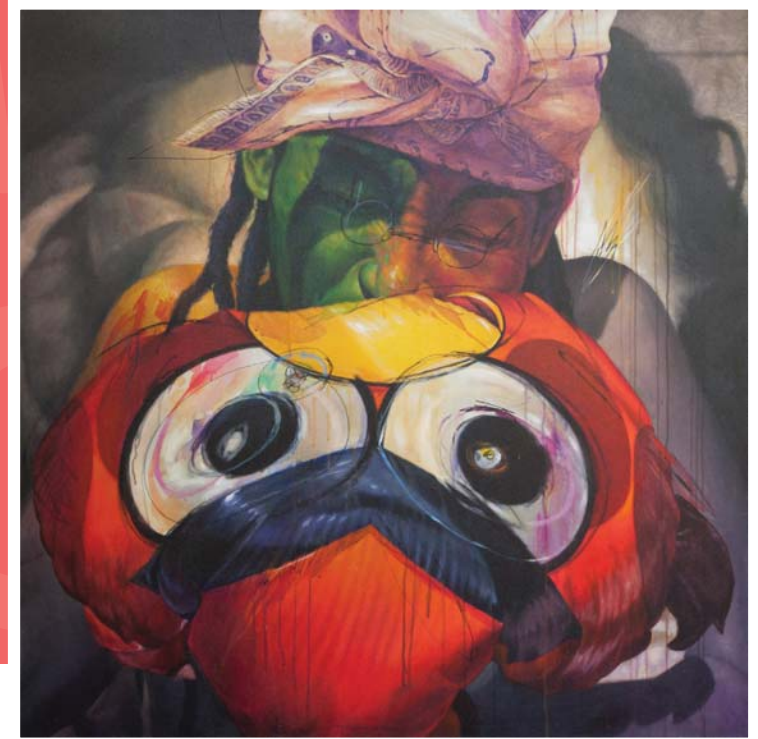




BUBBLE PLAYER #6

Acrylic on Canvas | 2017 | 130 x 130 Cm

Since then, Nano has been more deliberately introspective in his creations – even when the subject clearly refers to external conditions like in the case of his widely acclaimed and influential bamboo “Not For Sale” sign.



BUBBLE PLAYER #2

Acrylic on Canvas | 2017 | 130 x 130 Cm

Erected in the rice paddies of Ubud where concrete villas continue to be built at an alarming pace to supply the ever growing need to accommodate tourists, the sign was recently taken down as the large volume of people coming to take selfies there was destroying the rice field.

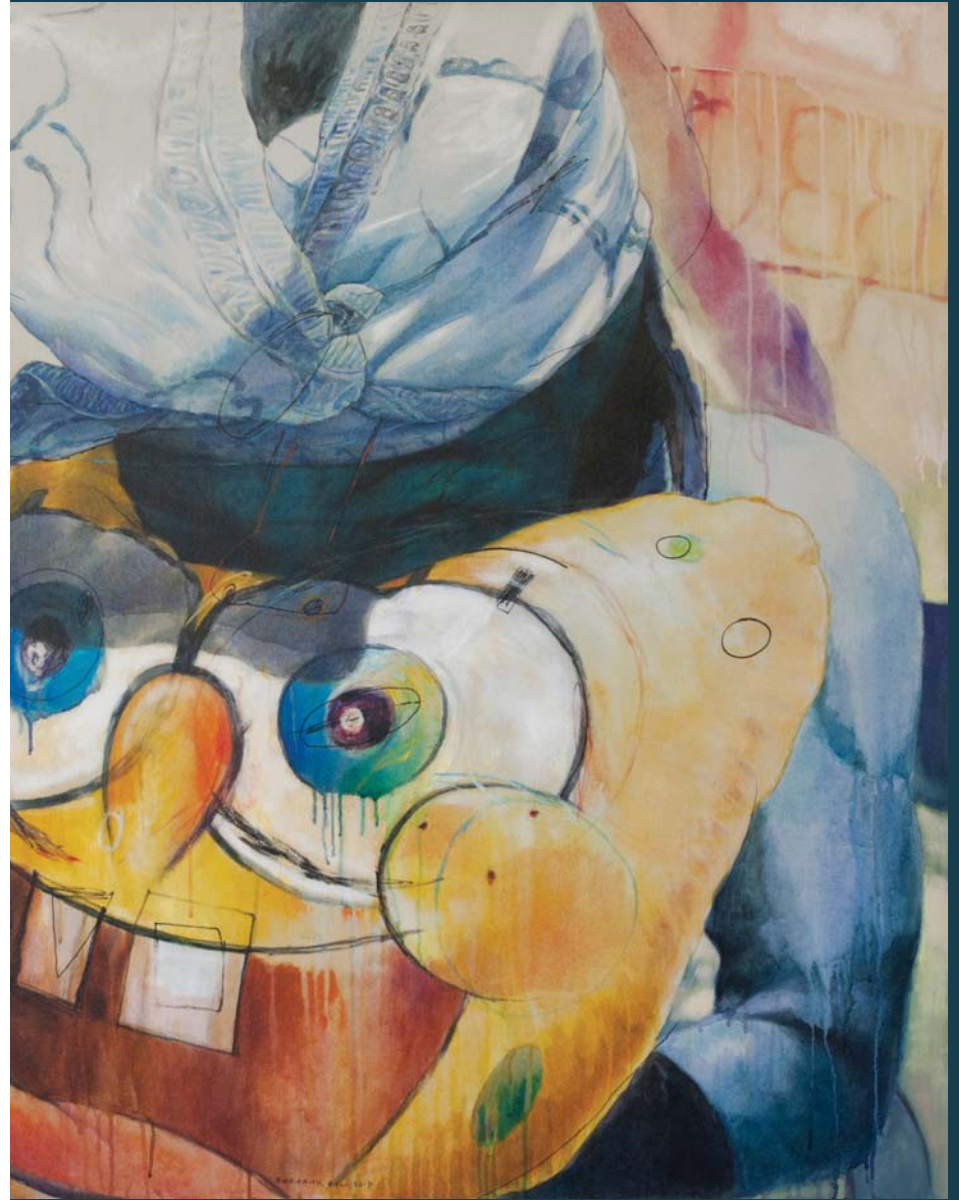
BUBBLE PLAYER #4

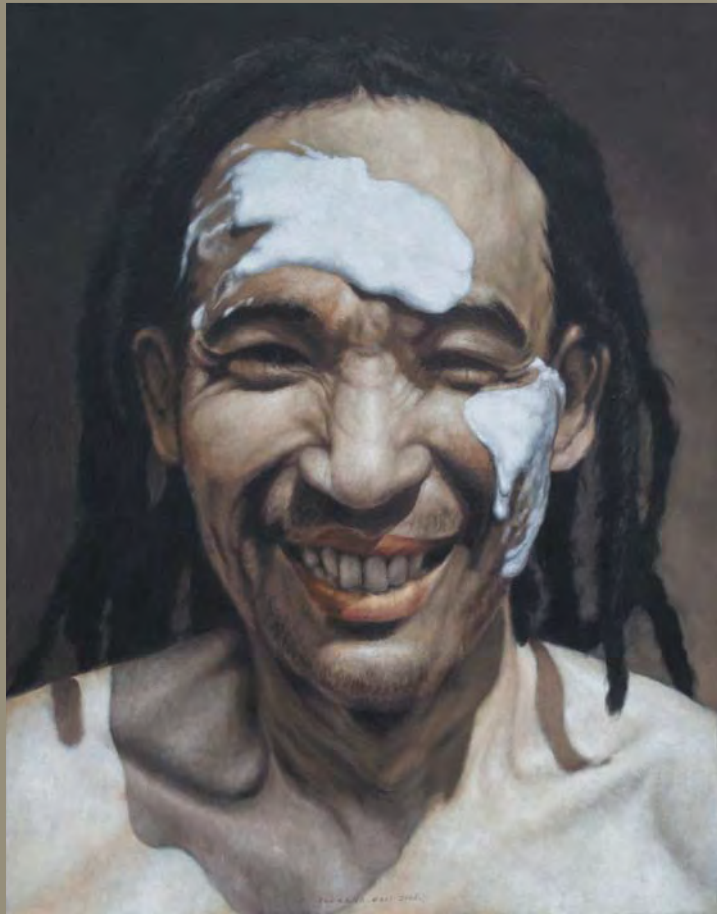
Acrylic on Canvas

2017

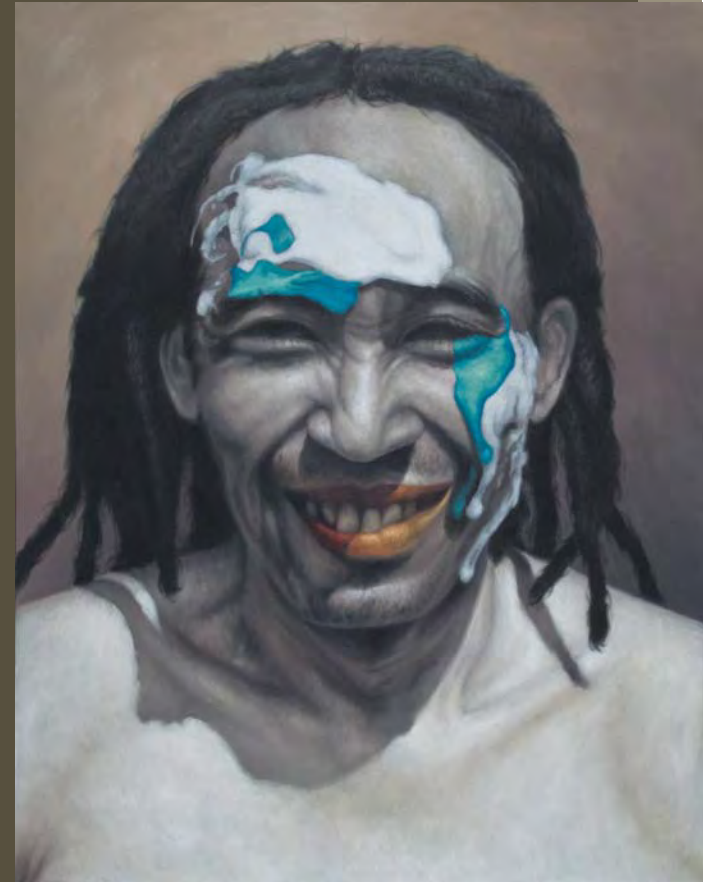
130 x 130 Cm

Not For Sale was originally created as an anonymous work, reflecting both the Balinese tradition of creating art works (whether individually or collectively) as an offering and also so that the message could stand on its own without verbal explanation from the artist.

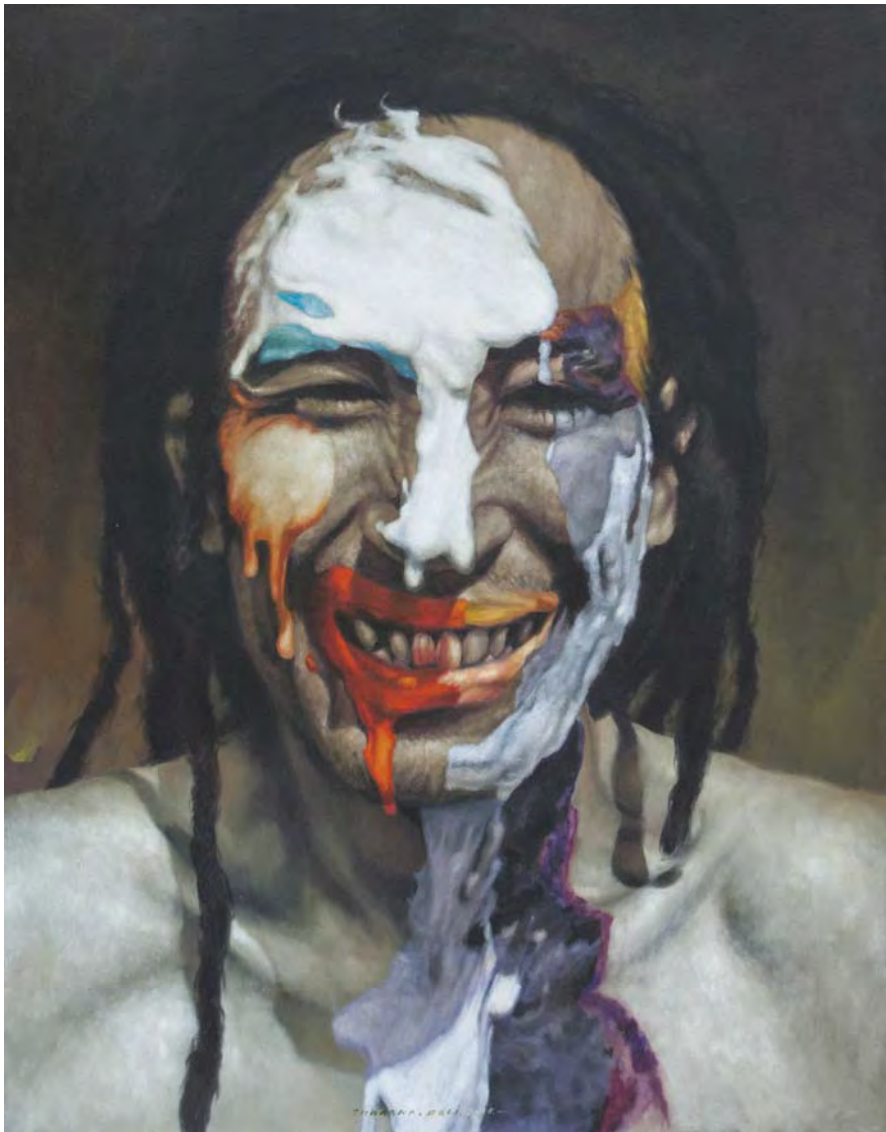




IMAGING #1
Acrylic on Canvas
2018
70 x 90 Cm



IMAGING #2
Acrylic on Canvas
2018
70 x 90 Cm



“I think this art piece resonated with so many people because it so clearly pointed at what is going on, but also because it invites people to look at themselves and what they value”, explains Nano when asked why he thinks this simple piece of art in the village quickly became part of the social vernacular.

Not For Sale has in fact taken on a life of its own and sparked public discourse about what people in general and the Balinese in particular are willing to put a price tag on... or not.

IMAGING #3
Acrylic on Canvas

2018
70 x 90 Cm



IMAGING #4
Acrylic on Canvas

2018
70 x 90 Cm



IMAGING #5
Acrylic on Canvas

2018
70 x 90 Cm



This series in fact emerged out of a desire to show how his ego is still present albeit with an awareness that whatever else he may be trying to express in his works, in the end it is always a reflection of his personal perspective.

Nano is currently working on an ongoing project entitled **"Growing Water"**, in which he offers to plant trees of people's choice with a loosely woven bamboo structure around them. The idea came from his concern about disappearing table water and planting trees as a way to hold water in the soil. In Bali when trees are first planted they are surrounded with small bamboo "cages" to protect them from chicken, dogs and the like.

Nano thought that creating tree shaped cages to protect the samplings would be a pleasing way to draw attention to the trees but also, these protective woven bamboo trees represent trees themselves as protectors of life giving water. And further still, the woven bamboo can be read as the supportive cages that cultural identity provides for the flourishing of the individual or even as our human bodies providing protection and support for our soul to experience this life.





LAYER AFTER LAYER 1 Acrylic on Canvas

2010
140 x 180 Cm

Nano's first learned to paint in the traditional Balinese style from his father and neighbors in Padang Tegal where he was born and later raised in Tabanan. After studying art at ISI Yogyakarta and working as an artist in Yogyakarta for over 10 years, these artistic roots flourished into a tree bearing strange fruit that in it's essence has however not fallen far from the tree.



LAYER AFTER LAYER 2
Acrylic on Canvas

2010
140 x 180 Cm



LAYER AFTER LAYER 3
Acrylic on Canvas

2010
140 x 180 Cm

LAYER AFTER LAYER 7
Acrylic on Canvas

2011
140 x 180 Cm



BIOGRAPHY

Name : I WAYAN SUDARNA PUTRA
 Born : 15 April 1976, di Ubud, Bali.
 Education : 1994-2004, FSR ISI Yogyakarta.

AWARDS

2004 The best Work Lustrum IV (Dies Natalis XX) ISI Yogyakarta
 1999 10 winners Philip Morris Indonesia Art Award VI
 The Best Work Pratisara Affandi Adi Karya
 1998 Finalist Philip Indonesia Art Award V
 1997 Best Oil Painting from FSR ISI Yogyakarta

SOLO EXHIBITION

2010 Exhibition 'Unsung Hero' Komaneka Fine Art Gallery, Ubud, Bali
 2014 Exhibition "Metafora Tentang Ruang dan Waktu" Gedung Seni Murni FSR ISI Yogyakarta.
 2001 Exhibition "API" SIKA Contemporary Art Gallery, Ubud, Bali.
 2000 Exhibition "Bermain Api" Edwin Gallery, Jakarta.

ART PROJECT

2018 Environmental Art Project "Menanam air" Feat Nivedita 17.18 #49 (Pohon cemara arum), SMA Negeri 1 Tabanan.
 Environmental Art Project "Menanam air" Feat Nivedita 17.18 #48 (Pohon cemara arum), SMA Negeri 1 Tabanan.
 Environmental Art Project "Menanam air" #47 (Pohon Sotong Mutiara), Bumi Perkemahan Buyan.
 Environmental Art Project "Menanam air" #46 (Pohon Cempaka), Bumi Perkemahan Buyan.
 Environmental Art Project "Menanam air" Feat Arya Sucitra #45 (Pohon Kelengkeng), Yogyakarta.

Pararel event Bienale XIV, Environmental Art Project "Menanam Air" #44 (Pohon Jambu Darsono) Indie Art House Yogyakarta.
 Environmental Art Project "Menanam air" Feat Puri Anom #43 (Pohon Majeggau), Tabanan.

- 2017 Environmental Art Project "Menanam air" Feat Aliansi Bahasa Bali, GSRBT, Bupati Klungkung #42 (Pohon Cempaka), Lapangan Kota Klungkung.
 Environmental Art Project "Menanam air" Feat Aliansi Bahasa Bali & GSRBT #41 (Pohon Jempiring), Taman Kota Youth Park, Denpasar.
- 2016 Environmental Art Project "Menanam Air" feat SISPALA Wana Bhakti Pertiwi #27 #28 #29 #30 #31 #32 #33 #34 #35 #36 #37 #38 #39 (pohon cempaka), #40 (pohon Manggis), SMA Negeri 1 Mengwi, Badung.
- 2015 Environmental Art Project "Menanam air" Feat Explorer Community #26 (Pohon kepunding), Batubelah Art Space Klungkung Bali.
- 2014 Environmental Art Project "Menanam Air" feat Komunitas Kucing Seru (GAMASERA) #21, #22, #23 #24 #25 (Pohon Kelapa Gading), Kampus Bawah UNDIKSHA, Singaraja.
 Environmental Art Project "Menanam Air" #19 (Pohon Pinang), #20 (Pohon Cemara) feat Oka Astawa, desa Pangkung Tibah, Kediri, Tabanan.
 Environmental Art Project "Menanam Air" #14, #15, #16, #17 (Pohon Pinang), #18 (Pohon Cempaka) di desa Serason, Penebel, Tabanan.
 Environmental Art Project "Menanam Air" #9, #10, #11, #12, #13 (Pohon majegau) Art Center taman budaya Bali.
 Environmental Art Project "Menanam Air" #7 (Pohon Mangga Madu), #8 (Pohon Jambu Air) feat GAMASERA UNDIKSHA Singaraja di halaman kampus bawah UNDIKSHA Singaraja Bali
 Environmental Art Project "Menanam Air" #6 (Pohon Badung) feat Mahasiswa Seni Rupa UNDIKSHA Singaraja di Halaman Sika Gallery Ubud Bali

Environmental Art Project “ Menanam Air “ #5 (Pohon Jeruk Bali)
 Halaman Studio Adi Candra Silakarang Singapadu Gianyar Bali
 Environmental Art Project “ Menanam Air “ #4 (Pohon Kenanga)
 Halaman Studio Agus Murdika Singakerta Ubud Bali
 Environmental Art Project “ Menanam Air “ #2 #3 (Pohon Jeruk Bali
 dan Kenanga) feat GSRBT (Gerakan Seni Rupa Bawah Tanah) Bentara
 Budaya Bali

Environmental Art Project “ Menanam Air “ #1 (Pohon Manggis)
 Hitam Putih Art Space Sangeh Badung Bali

GROUP EXHIBITION

- 2018 Exhibition “Yogya Annual Art” #3 Bale Banjar Sangkring Jogjakarta.
- 2017 Residence Alunan Bambu “Qian Yang International Art Season” di
 Qian Yang, Shuang Xi, Fujian, China
- 2015 Performance NOT FOR SALE “Global change “ Art “Climate,
 Batubelah Art Space , Pantai lepag Klungkung Bali.
- 2014 Performance Art “Jangan Buang Sampah di Seni” dalam Exhibition
 ETHNIC POWER di Art Center taman budaya Bali.
 Heppening Art “ Playing Sand “ Pantai Kedungu Tabanan Bali
 Exhibition Sanggar Dewata Indonesia “ Colek Pamor “ Arma
 Museum Ubud Bali
 Exhibition Seni Rupa “ Tandur “ (menyemai diri) Bentara Budaya
 Bali
- 2013 Gerebek Studio bersama GSRBT (Gerakan Seni Rupa Bawah Tanah)
 “ Situs Daun “ Unsung Hero House Tabanan Bali
 Exhibition “ Low Stream “ Jeju Contemporary Arts Museum Korea
 Ubud Public Arts Festival “ Jalan Monster “ Jln. Sri Wedari Ubud Bali
 Exhibition “ MinimArt “ Sika Gallery Ubud Bali
 Exhibition Bali Act “ At Home “ Unsung Hero House Tabanan Bali

Work Shop “ Sigar Mangsi “ bersama Siswa Siswi SMP N 2 Tabanan
 di Unsung Hero House Tabanan Bali
 Exhibition Seni Rupa Perupa Asal Tabanan “Personalitas Dalam
 Komunitas” Bentara Budaya Bali
 Exhibition “ Keep The Light Alive “ Puri Menggah Gallery Gianyar
 Bali
 Happening Art “Not For Sale” Nusa Penida Klungkung Bali
 Happening Art “Not For Sale” Kintamani Bangli Bali
 Festival Lelakut “Bali Not For Sale” Junjungan Ubud Bali
 Exhibition Sanggar Dewata Indonesia “Irony In Paradise” Musium
 Arma Ubud Bali

- 2012 Exhibition seni visual “Voyage” di Bledog Art Space Teges Ubud Bali
 Exhibition “TAS” di Hitam Putih Art Space Sangeh Badung Bali
 Exhibition Komunitas Seni Padangtegal “ Sagilik Saguluk Salunglung
 Subayantaka “ Galeri Monkey Forest Ubud Bali
- 2011 Exhibition “Tanda Hati” di Tony Raka Galeri Mas Ubud Bali
 Exhibition “Bali Making Choices” di Galeri Nasional Indonesia
 Jakarta
- 2010 Public Art Project “Not For Sale” Junjungan Ubud Bali
 Exhibition instalasi Kelompok Lingkar di Bentara Budaya Bali
 Exhibition “ Open Space “ di Bledog Art Space Teges Ubud Bali.
 Exhibition Kelompok Lingkar “ Kata Benda “ di N- art T-shirt , Ubud
 Bali.
- 2009 Exhibition “ Janus “ di T- artspace Ubud Bali.
 Exhibition “ Jogja Jamming “ Biennale Jogja X-2009 di Jogjakarta.
 Exhibition “ Exposign “ di Jogja Expo Centre Jogjakarta.
 Exhibition “ Common Sense “ Galeri Nasional Indonesia Jakarta.
 Exhibition “ Namaku Tanah Tho “ di Galeri Tanah Tho Ubud Bali.
 Exhibition “ Erawan vs Pelukis Sejati “ di Galeri Tujuh Bintang
 Yogyakarta.

- Exhibition Instalasi “Sanur Vilage Festival 2009” di Pantai Mertasari Sanur Bali.
 Exhibition Instalasi “Bali Spirit Festival “ di Yayasan Purnati Batuan Bali.
 Kolaborasi Seni “Widya Yowana “ bersama STT Padangtegal Mekar Sari Ubud Bali
- 2008 Exhibition “Silence Celebration” di Toni Raka Gallery Mas Ubud Bali.
 Exhibition “Thing + Think = Everrythink “di Gracia Art Gallery Surabaya.
 Exhibition “Hulu Fantasi” di One Gallery Jakarta.
 Exhibition “Res Republicum “ di gallery Canna Jakarta.
 Exhibition Experimental Art “Homo Luden “ di warung art nyuh kuning Ubud Bali.
 Exhibition “SDI Now” di Toni Raka Gallery Mas Ubud Bali.
- 2007 Exhibition Instalasi “Festival Tirta Gangga”Karangasem Bali
 Exhibition “Love Letter” di toni Raka Gallery Mas Ubud Bali
 Exhibition “I+” di gallery Canna Jakarta
- 2006 Exhibitionn KII 2006 di Edwin Galeri Jakarta
 Exhibition “GREENZONE” di GreenHouse Pertiwi Resort & Spa, Monkey Forest St, Ubud, Bali – Indonesia
 Exhibition “Young Araw “ di Yogya gallery Yogyakarta
 Exhibition “THE UBUD FESTIVAL 2006 “ di Puri Ubud Bali
 Exhibition “WENARA RUPA “ di Galeri Monkey Forest Ubud Bali
 Exhibition “Nostalgia” di Komaneka Gallery Ubud Bali
- 2005 Exhibition “ART FOR ACEH” di Societet Taman Budaya Yogyakarta
 Exhibition “MELIHAT JAGAD DARI KALIURANG” di Djagad Academic Gallery, Museum Ullen Sentalu Kaliurang Yogyakarta
 Exhibition Kelompok Incarnation, “LIMA” di Bentara Budaya Yogyakarta

- Exhibition “BAZART” di Benteng Vredeburg Yogyakarta
 Exhibition “THE REALISTAGE” di Galeri Gong, Bandung, Galeri Semar, Malang, Museum H. Widayat, Magelang.
 Exhibition “TRASDITON” di One Galeri Jakarta
 Exhibition Kelompok Incarnation, “HOT” di Galeri Millenium Jakarta
 Exhibition “AYO NGGUYU” di Bentara Budaya Yogyakarta
 Exhibition Summit Event Bali Biennale “SPACE AND SCAPE” di Museum Nyoman Gunarsa Klungkung Bali
 Exhibition Biennale Jogja VIII “DI SINI DAN KINI” di Taman Budaya Societet Yogyakarta
- 2004 Exhibition Drawing di Edwin Gallery , Jakarta
 Exhibition “MEMBACA DUNIA WIDAYAT” di Museum H. Widayat Magelang
 Bali “TEMPTATION” Studio Budaya dan Galeri Langgeng Magelang Jawa Tengah & “V” Gallery Jakarta
 Exhibition “BAZART” di Benteng Vredeburg Yogyakarta
 Exhibition FKY XVI “BARCODE” di Societet Yogyakarta
 Exhibition Lustrum IV (Dies Natalis XX) ISI di Galery ISI Yogyakarta
 Exhibition Mahasiswa Seni Rupa Indonesia di Galeri Nasional Jakarta
 Exhibition “GET THAT” di Kedai Kebon Foorum Yogyakarta
 Exhibition Bersama di 4 Galeri, Bali
 Exhibition “HAVING FUN” Sanggar Dewata Indonesia di Studio Budaya & Galeri Langgeng Magelang Jawa Tengah
 Exhibition 4 SEHAT “MO-LIMO” SEMPURNA di Bentara Budaya Yogyakarta
 Exhibition “KENDURI SENI DESA” di Omah Prayan Nitiprayan Yogyakarta
 Exhibition FKY VII Di Benteng Vredeburg Yogyakarta
 Exhibition “Dialog Dua Kota” di Taman Budaya, Yogyakarta
- 2003 Exhibition Drawing di Bale Rupa SDI Yogyakarta
 Exhibition K11 2003 di Edwin Galeri Jakarta
 Exhibition “TERMOGRAM” SDI Yogyakarta di NEKA Museum Ubud bali.

- 2002 Exhibition “Bersatu Dalam Rasa” di Edwin Gallery, Jakarta
 Exhibition “Manusia 2002” di Dirix Art Gallery, Yogyakarta
 Exhibition di Gallery Oktober Yogyakarta
 Exhibition “Dimensi Raden Saleh” di Gallery Semarang
 Exhibition di Hotel Bali Padma Bali
 Exhibition “Kilas Balik ” di Edwin Gallery Jakarta
 Exhibition “New Age” di Edwin Gallery Jakarta
 Exhibition Indofood Art Award di Museum Nasional Jakarta dan Museum Agung Rai Ubud Bali
 Exhibition Sanggar Dewata Indonesia di Societet Taman Budaya Yogyakarta.
- 2001 Exhibition “ NU ART SCULPTURE PARK” (Museum Nuarta) Bandung
 Exhibition “Melampaui Rupa” di Jezz Gallery Denpasar Bali
 Exhibition “Memasuki Sejarah” di Gallery Ina Jakarta
 Exhibition “Yogya Talented Young Artist” di Gallery 9 Yogyakarta
 Exhibition di Gallery Oktober
 Exhibition “Not Just the Political” di Museum H. Widayat Magelang
 Exhibition “Pertemuan 94” di Purna Budaya Yogyakarta
 Exhibition Sanggar Dewata Indonesia di Gallery nasional, Jakarta
 Exhibition Bali Contemporer di Bentara Budaya Jakarta .
- 2000 Exhibition “APEC Young Artist Exhibition” di Internasional Convention Centre Brunei Darussalam
 Exhibition “ To Russia with Art” di Moskwa Art Museum
 Exhibition di Embun Galeri, Yogyakarta dan Jakarta
- Exhibition “Sekuntum Asa untuk Milenium Tiga” di Lobby World Trade Centre, Jakarta
 Exhibition “Tri Taksu” di Ina Gallery, Jakarta.

- 1999 Exhibition “Millenium III” Sanggar Dewata Indonesia di Bali
 Exhibition “Pratisara Affandi Adi Karya” di Galeri ISI, Yogyakarta
 Exhibition “Philip Moris Indonesia Art Award VI” di Galeri Nasional, Jakarta
 Exhibition “ Fragmen “ di Dirix Gallery
- 1998 Exhibition Sanggar Dewata Indonesia di Benteng Vredeburg, Yogyakarta
 Exhibition Dies Natalis ISI Yogyakarta
 Exhibition “Philip Morris Indonesia Art Award V” di Galeri Nasional, Jakarta .
- 1997 Exhibition Sanggar Dewata Indonesia di Taman Budaya Surakarta.
 Exhibition Bertiga di Komaneka Art Gallery, Ubud Bali
 Exhibition “Dimensi Enam” Sanggar Dewata Indonesia di Museum Negeri Propinsi Bali.
- 1996 Exhibition Sanggar Dewata Indonesia di Sika Art Gallery Ubud Bali.
 Exhibition FKY VII di Benteng Vredeburg Yogyakarta.
 Exhibition “ Dialog Dua Kota “ di Taman Budaya Yogyakarta.
- 1994 Exhibition Sanggar Dewata Indonesia di Museum SLKI Nyoman Gunarsa Yogyakarta.

“Visual

I Putu
Bonuz Suidiana

Res
nce

ona”





The works of I Putu Bonuz Sudiana: Visual resonance

“We think of vibration as sound but everything reverberates with the life force. In Balinese rituals this is experienced by all five senses; from the strident harmonies of the gamelan and the priest’s *genta* bell to the dancing, praying, and even the conversations shared in the temple grounds filled with brightly colored flowers, cloth and sculptures, fragrant smoke wafting through the air, water sprinkled on our skin, mudras danced by the hands of priests, mantras sung, and carved shrines venerated as dogs and chicken add to the fullness of it all.

Everything is in movement. And yet within this apparent chaos there is the deepest peaceful, calm silence. The same silence we find within ourselves sitting in isolated caves meditating. It is this place between silence and sound, between light and dark, the moment when day turns to night, that I am interested in expressing in my

paintings”, explains Putu Bonuz in his distinctive theatrical yet restrained style of speaking.

As a practicing Balinese priest (Pemangku) and artist with a long standing and avid interest in learning about the deeper layers of meaning infused in the art and culture of Bali, Putu Bonuz explores and expresses the unseen forces that inform these material manifestations through poetry, spoken word, music and performance art, with painting serving as his most loyal companion.

Firmly rooted in the symbolic language of Balinese mysticism, Bonuz seeks to express something of this essence through his own person as a unique expression of the creative life force itself.





The symbolic meaning of colors, sounds, movements and spatial layout described in traditional Balinese rituals

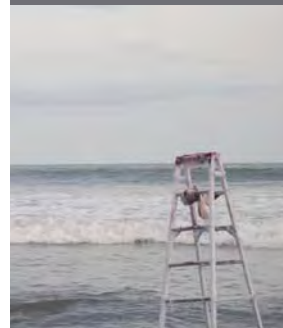
are distinctive in their form, yet as symbols they refer to something essential, explains Bonuz when asked about his use of the colors that distinctly recall Balinese ceremonies.

“Of course I cannot help but reflect the culture that is so deeply part of who I am. But I am not interested in representing the visual aspect of my culture literally. For me these forms emerge out of universal principles.

Black and white for example are clearly two ends of a spectrum, or you could say contrast or opposing forces.

As humans we all have opposing forces influencing us, it is not possible to only be influenced by black or only by white, there is a constant dynamic interplay between these forces, with ourselves at the center.

So although Balinese culture has a lot of ways to poetically describe this dynamic interplay that includes sound, movement and script, I only use these poetic descriptions as a starting point to explore this within myself and allow it to emerge onto the canvas spontaneously”.



HEALING TOUCH #1

Acrylic on Canvas

2018

135 x 135 Cm

Butu Bonuz's works are however also carefully crafted, having studied art formally at the national art school of Denpasar (ISI Denpasar) and with exposure to artists from all over the world, his paintings are not random not purely intuitive, In fact Bonuz gives a lot of thought to what he will paint before setting paint to canvas in his trance-like state, and once his spontaneous movement channeling the creative life force through his body, Putu Bonuz will then step back and look at the visual result this expression. He does make adjustments that may be based on pure aesthetic considerations, but as he says: "it is hard to explain but there is a moment when I just feel that the painting is finished. Even when it does not look finished to me, I have to stop, there is nothing more I can, the message has been delivered. Likewise if it is not finished, I cannot force myself to finish the task, I have to just wait until I feel to be moved again".

Born and raised on Bali's mystical sister Island Nusa Penida, Putu Bonuz has been expressing his resonance with the spirit of these islands since he born and perhaps before, in a variety of ways. He first learned to paint when he was still in elementary school when he worked painting images onto traditional fishermen's boats, prophetically echoing his intense desire to give visual form to the energy that moves us.





Bonuz's abstract paintings

are not abstract images of any particular object or scene, nor are they abstract concepts rendered in line and color. Instead his works are literal expressions of the spirit of creation moving through him. They are not deliberately abstract but end up so as a result of the trance-like state that Putu Bonuz enters as a way to express his soul's truest song.

HEALING TOUCH #2

Acrylic on Canvas

2018

135 x 135 Cm

PLAY #1

Watercolour on Paper
2013
75 x 55 Cm

**PLAY #2**

Watercolour on Paper
2013
75 x 55 Cm





PLAY #3

Watercolour on Paper
2013 | 75 x 55 Cm

Rather than relying on the patterns or boundaries that contain Balinese culture, Bonuz dares to open himself to the unseen forces which tradition refers to and allows this traditional framework to have his own experience breath new life into it, or with it.

In the same way that traditional Balinese paintings are based on everyday scenes of Balinese life, yet drawn entirely from the artists imagination, Putu Bonuz's paintings are also based on everyday scenes of Balinese life and drawn from his imagination – or more accurately from his inspiration to convey the essence of that which is conveyed in the religious arts of Bali in a new form that reflects his own personal experience of it.





STANDING IN THE CARPET

Acrylic on Canvas
2009
150 x 150 Cm

For Bonuz the act of painting is a personal ritual and the forms that emerge from these rituals are offerings of thanks to the source of the life.

SILENT WORDS #1

Mix Media on Canvas
2014
135 x 275cm

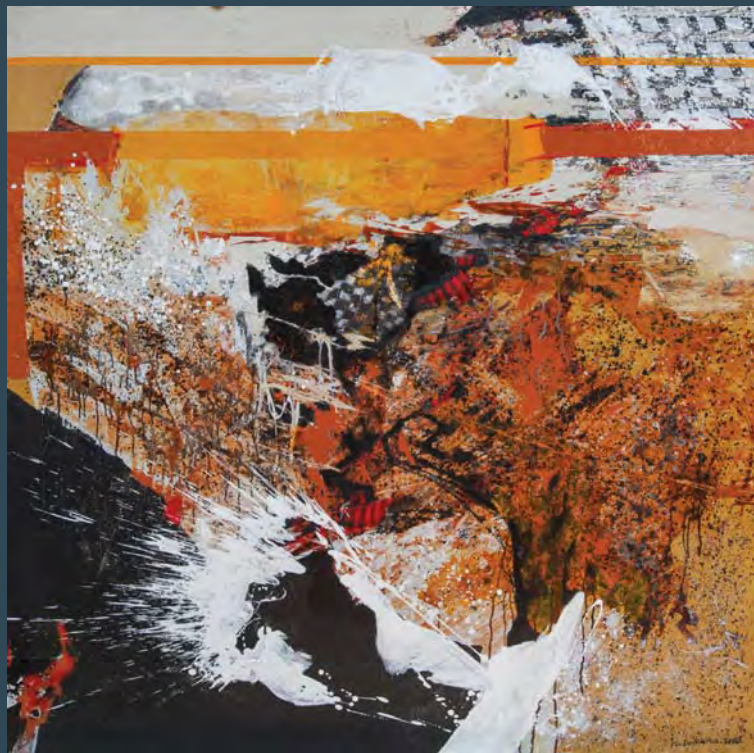


**SILENT WORDS #2**

Mix Media on Canvas
2014
100 x 200 cm



— Ludiang Zang

**MYSTICAL RHYTHM #1**

Acrylic on Canvas

2018
150 x 150 Cm**MYSTICAL RHYTHM #2**

Acrylic on Canvas

2018
150 x 150 Cm

**MYSTICAL RHYTHM #3**

Acrylic on Canvas

2018

150 x 150 Cm

**MYSTICAL RHYTHM #4**

Acrylic on Canvas

2018

150 x 150 Cm



MYSTICAL RHYTHM #5
Acrylic on Canvas | 2018 | 150 x 150 Cm

B.I.O.G.R.A.P.H.Y.

Nama : I Putu Bonuz Sudiana
 Email : putubonuz@gmail.com /WA:08123952152

SOLO EXHIBITIONS :

- 2018 A Land to Remember, Santrian Gallery, Sanur Bali
- 2017 Tetabuhan-Tatabumi, Bidadari Art Space. Mas,Ubud-Bali
- 1015 Because Life is Delicious at Kubu Art Space. Ubud.
- 2014 Magic Sound at Maya Galerry. Singapore.
- 2013 Be Happy, water color paintings at Sand Fine Art Gallery. Sanur-Bali.
- 2012 Harmony, at Rumah Seni Maestro Art Space. Sanur-Bali
- 2011 Inside of Bonuz at Tony Raka Gallery. Mas,Ubud-Bali
- 2011 Refleksi Nafas, at Hitam-Putih art Space. Sangeh-Bali.
- 2008 Pleading Life's Tenacity at Kemang Village. Jakarta.
- 2006 Journey of the Soul at Relish Café and Pool. Jakarta.
- 2003 Esensi Abstrak at Art Centre Denpasar. Bali.
- 2003 Universal Spirit at Jenggala Keramik Jimbaran. Bali.
- 2000 Melintas Batas at Merah-Putih Forum. Denpasar Bali.

SELECTED GROUP EXHIBITIONS :

- 2018 NU-Abstract at Edwin's Gallery, Jakarta.
- 2018 Kama Bang-Kama Pethak by #MJK, Bentara Budaya Bali
- 2018 Spirit of Nature by Militant Arts, Breeze Art Space, Jakarta
- 2018 Paper Based Art, Soemardja Gallery,ITB- Bandung.
- 2018 Japuik Tabao #2, Bentara Budaya Bali
- 2018 NU-Abstract: POLITICAL AESTHETIC at Nadi Gallery, Jakarta.
- 2018 NU-Abstract at Langgeng Art Foundation, Jogjakarta
- 2018 B to B #2, Komaneka Gallery, Ubud Bali
- 2018 Gedung DPR/MPR RI, Kemayoran Jakarta

- 2017 ColourFul at Hadiprana Gallery, Jakarta.
- 2017 AtUH Art the Universal Habit by Militant Arts, Santrian Gallery Sanur Bali
- 2017 B to B at Raos Gallery, Kota Batu. Malang.
- 2017 The grand opening VIP Fine Arts, Jakarta.
- 2016 Ubud Writer Bali
- 2016 Militant for Happiness at CLC. Krobokan Bali

- 2015 Violent Bali at Tonyraka Gallery. Mas-Ubud Bali
- 2015 SoulScape in Progress at Bentara Budaya Bali
- 2015 Ulu Teben Militant Arts at Bentara Budaya Bali.
- 2015 Sama-sama. Indonesia, Malaysia, Philipina at Bentara Budaya Bali.

- 2014 Rel(ART)ionship at Sangkring Art Space. Jogjakarta.
- 2014 Malaysia Contemporary Art Tourism at Kuala Lumpur, Malaysia.
- 2014 Tandur: Menyemai diri at Bentara Budaya Bali.

- 2012 Dialogue II at Gaya art space with G-13 Gallery. Sayan-Ubud, Bali
- 2012 The Journey of Gallery Hadiprana. Jakarta.
- 2011 Dialogue I at G-13 Gallery. Kuala Lumpur, Malaysia

- 2010 Return of the Abstraction at Tony Raka Gallery. Mas-Ubud, Bali.
- 2010 Gerakan Abstrak Indonesia at Taman Budaya Yogyakarta.
- 2010 Behind the funny make-up at Hadiprana Gallery. Jakarta.

AWARDS

- 1999 Semi Final of The Philip Morris Art Award VI From YSRI, Jakarta
- 1995, 1997, 1998 the Best Artwork from Kamasra, STSI Denpasar.

This catalog is published on the occasion of the group exhibition:

INNER GAZING

By Artist :

I Wayan Januariawan

I Wayan Suja

I Wayan Sudarna Putra

Putu Bonuz Sudiana

7 October - 7 November 2018

Komaneka Fine Art Gallery

Jalan Monkey Forest, Ubud

Gianyar - Bali 80571

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Printed by

Doble Boyler

+62 822 3629 2223

Publish by

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