



## art exhibition

Nur Ilham

I Nyoman Wijaya

Ngurah Darma

I Wayan Suarmadi

I Made Sutarjaya

Nadya Lesnaya

Nadya Korotaeva

I Wayan Merta

Tatiana Efimova

I Wayan Januariawan (Donal)

ARMA  
MUSEUM  
& RESORT

2019

ARMA  
MUSEUM  
& RESORT

*lelaki*

art exhibition

**ARMA**  
MUSEUM  
& RESORT



# SAMBUTAN

## Agung Rai Museum of Art

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### ANAK AGUNG GEDE RAI

#### Om Swastiastu

Angyubagia kami panjatkan kehadapan Ida Sang Hyang Widhi Wasa atas berkat dan limpahan anugrah-Nya kita selalu dalam keadaan sehat dan bahagia.

Kami ARMA Museum merasa terhormat dan bangga karena bisa ikut serta dalam terlaksanakannya pameran LELAKU, yg diikuti kurang lebih 10 orang perupa.

ARMA Museum selalu mendukung kegiatan berkesenian dan memberikan ruang yang seluas-luasnya bagi setiap aktifitas berkesenian dari segala macam aliran.

Program pameran ini merupakan salah satu implementasi dari fungsi ARMA Museum yang tidak hanya sebagai sebuah tempat dimana karya - karya seni ditampilkan, tetapi juga sebagai tempat untuk melakukan aktivitas berkesenian dan kreativitas seniman. Mudah mudahan dengan terlaksanakannya pameran ini kita mendapatkan suatu pengalaman dan sebagai pijakan bagi para perupa untuk terus berkarya sehingga iklim berkesenian semakin tinggi dan berkembang.

Dalam kesempatan ini kami mengucapkan terima kasih kepada semua pihak yang mendukung terwujudnya pameran ini.

Om Santih, Santih, Santih Om



# Practice makes perfect: Lelaku

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By Sri G. Rahayu

The Indonesian word *laku*, means 'do' (but also 'saleable' or one could say 'sharable'). So, *pelaku* is 'one who does' (something consistently), *melakukan* means 'to do' or actively 'doing', *prilaku* means 'how we do something' or 'attitude', *melaku* also means 'to do' but is understood to mean 'to walk'. While the root word *laku* is translated as 'do', it has the connotation of 'experiencing' or 'doing with purpose'. *Lelaku* combines these meanings and paradoxically also indicates a kind of 'non-doing'. According to Javanese mystical traditions, *lelaku* is a way of becoming a more perfect human being through the practice of non-doing or what might be called fasting. There are a number of different ways of fasting, all which ultimately seek to reveal to the practitioner something essential about their being. So from the doing of non-doing, one comes to be one with being beyond doing. Doing ultimate beingness or doing perfectness is another to say it.

The word *laku* can be translated as 'do' but also as 'practice', and as with the English word 'practice' it can be used as a verb or a nouns, so either to do repeatedly in order to perfect whatever it is we are doing, or practice as a thing

we are doing. The same way that we refer to spiritual 'doings' as 'a practice', so too can we understand the word *laku* or more specifically *lelaku*.

In the context of this exhibition, we find both meanings expressed. All of these artists are dedicated to perfecting their craft through diligent practice. By repeatedly practicing finding something to express, repeatedly channeling their inspiration into a particular medium, repeatedly creating lines, compositions, shapes, shading colors, repeatedly going through the technical steps needed to create an artwork, until the gap between the outer world and the inner world, or the gap between their vision and the final artwork, is diminished as much as possible, these artists are not only *pelaku* but also engaged in a kind of *lelaku*.

This creative process is of course as varied as the number of people who practice this strange and uniquely human activity. However, in order for an artwork to be created, every artist must necessarily hone in on a particular idea, feeling or vision and then find a way to express it - or at the very least allow an image to find its way into manifestation through the artist's focused manipulation of materials.

One might very well ask why anyone would be so diligent in practicing making lines and color on canvas? What is the goal of this practice of art-making? The simple answer, of course, is so that a beautiful, powerful, valuable or even practical artwork can be born in service of any number of functions including economic, social, religious and spiritual. But this does not really answer the question of why the product of such a service can serve any purpose or has any meaning - let alone why someone would continue to practice perfecting something that has no guarantee of serving anything at all. What is it about making art that inspires artists to continue practicing? Is it perhaps something internal that is served by this practice and if so, why share it with others? Like the mystical practice of *lelaku*, this practice of art making also involves a kind of fasting or deliberately focusing away from the daily activities required for simple survival such as eating, sleeping and bathing, and instead focusing in a singular way on the creation of an artwork.

So perhaps, like the fasting and focus involved in *lelaku*, which serves to bring unity to the various aspects of our inner world and in so doing allow

unity or harmony with the outer world as well, the practice of art making or the *laku* of art also ultimately seeks to connect, unify, to bring attention to the unity that always is, the harmony which underlies all things or 'doing being'. The art of *lelaku* or the *lelaku* of art is indeed all about sharing - or to be more precise, about drawing attention to the fact that life is indeed a shared experience.

Ultimately all and everything is somehow one and it is only through the apparent and experienced separateness of things, or light and shadow, the contrast of color, use of contour, and shape that we can experience sharing. So while *lelaku* means to practice perfection or ultimate unity, it remains a practice, so that like these artworks it can be shared. Of course, no artwork can ever demonstrate, illustrate or actually embody perfection, as such a work would have to be beyond duality and thus not perceivable by eyes designed to see duality. However, perfect artwork is simply one that is created through tireless practice or *lelaku*, as these were ■

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# Artworks



## Nur Ilham

While watercolor poses a particular challenge to the artist in their very fluidity and almost forced spontaneity, this challenge is also a source of inspiration for Ilham who always seeks to convey images with the power to elicit strong feelings in us. Starting from a particular idea he wished to convey, Ilham then remains alert to the objects around him to find one that can somehow speak to the idea and feeling he wishes to express. His super realistic rendering of an old shoe forces us to see all the details of the object but simultaneously to ponder how this object came to be as it is. It is in this pondering of the object that we are invited to think and feel into many other aspects of human life.

**Losing the Bond**  
Watercolor on paper  
56 x 38 cm  
2018





## Nyoman Wijaya

As it is only performed on very special occasions, Wijaya returned to the one village where it is performed several times over the course of two years, looking for a moment that would speak to him and inspire him to create a painted work depicting some aspect of this dance. He finally settled on the moment just before the dancers is about to perform, just before he puts on his mask and brings this ancient character to life. It was a moment that stood out to Wijaya for the perfect lighting that he witnessed but also reveals much more than that. There are very few people who can perform this dance as it requires dance, singing, and theatrical abilities and indeed only dancers who have been chosen by the ancestors can learn this dance. By choosing to show us the dancer as a person rather than a dancer we are invited to contemplate the rarity of such people but also the ancient lineage through which this dance has survived.

**Rejang Asak**  
Watercolor on paper  
56 x 76 cm  
2018

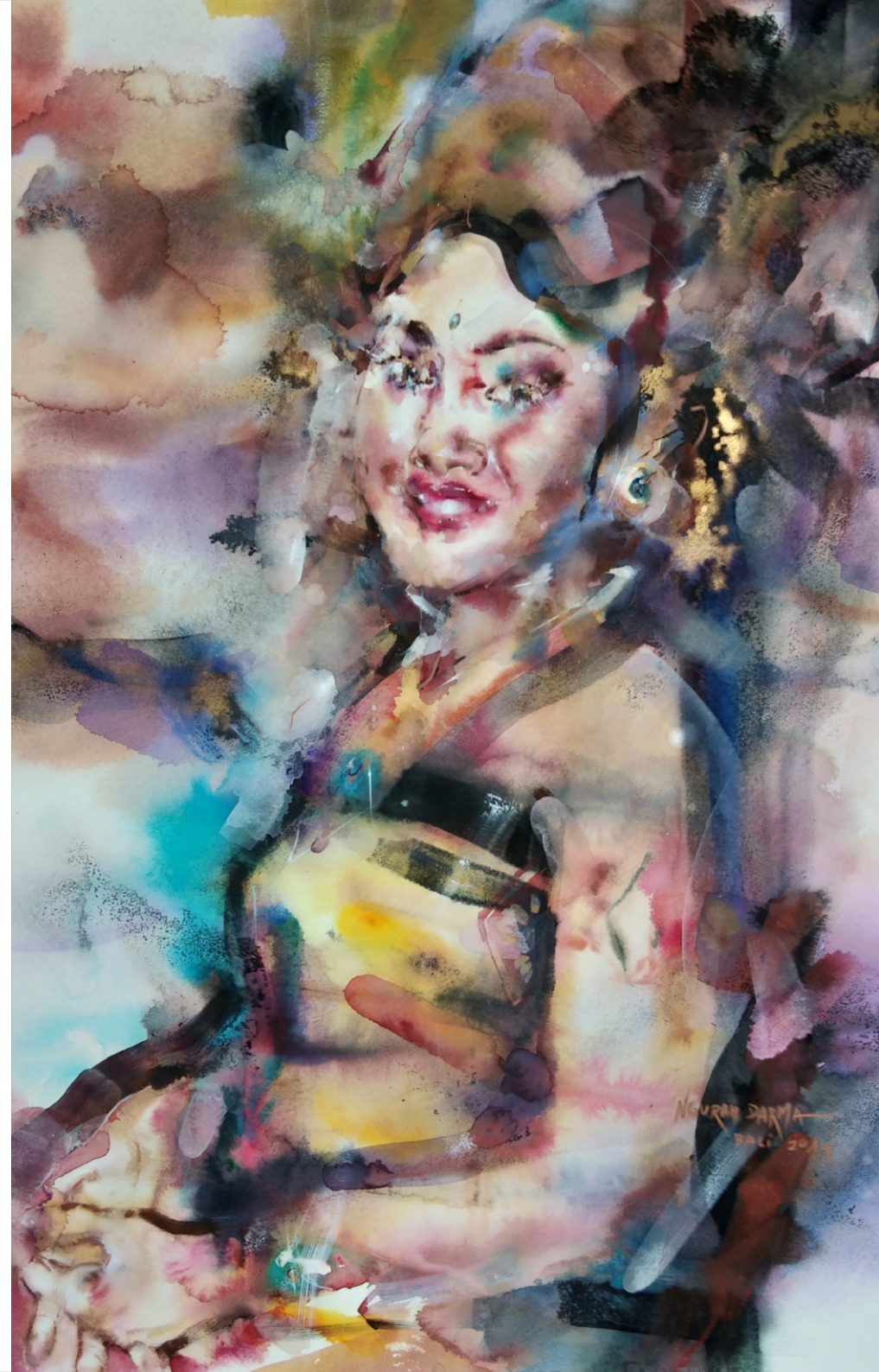




## Ngurah Darma

Women, in all their aesthetic wonder, powerful symbolism as givers of life and, also as real people who enrich his life in countless ways, have become the main subject of Ngurah Darma's works. Watercolor allows freedom and spontaneity of expression through the nature of this medium that has a life of its own, moving with the flow of the water that carries the pigments. The same flow, beauty, and spontaneity that women embody are somehow captured in Darma's works through his bold explorations of color and light. Unconcerned with depicting realism, inspired by his native Bali, Ngurah Darma seeks to simply express something essentially beautiful.

**Oleg Dancer, Bali**  
Watercolor on paper  
56 x 76 cm  
2019







## I Wayan Suarmadi

Inspired by the awe that we feel when faced with the tremendous power of nature, Suarmadi has been expressing this feeling through his stark landscape paintings using actual sand to depict beachscapes. He experienced this same feeling of humility some time ago when he had the chance to visit the arctic tundra and although he does not use actual snow in this work, the essence of the majesty of nature came to his senses with renewed force after seeing an entirely different world than the one he is used to.

### **Expedition 1**

Sand and acrylic on canvas  
90 x 140 cm  
2015





## I Made Sutarjaya

Having grown up in Tabanan at a time when the only source of entertainment was the traditional dance performances like the Oleg, which left an indelible mark in his visual memory. This dance that was originally created in Tabanan but which is rarely ever performed there anymore, remains a source of inspiration for Sutarjaya's paintings. In part as a kind of homage to the agricultural and spiritual roots of this dance and in part for the purely aesthetic reasons the Oleg and other dances continue to inspire Sutarjaya to find ways of expressing the dynamism of movement and energy found in the gestures of both real and imagined dancers, portraying this energy as somewhere in between worlds.

### **Ekspresi Penariku**

Acrylic on canvas  
80 x 60 cm  
2019





## Nadya Lesnaya

Having long worked in both oil and water color independantly, Nadya Lesnaya found that acrylic paint offered her the freedom of both and has been exploring this medium ever since. Seeking to express what she feels when gazing upon, inhabiting and experiencing certain landscapes and people, she allows the brush strokes and the movement of the paint iteself to emmerge spontanously giving birth to works of both beauty and vitality. The impressions made on her soul are thus somehow tranmitted onto the canvas.



### «Is the monkey alone?»

Acrylic on canvas  
80 x 60 cm  
2019



## I Wayan Merta

Making sketches on the spot, which are later rendered in painting, Merta here brings us the vibrant and mysterious power of the mythical Barong creature in his own unique manner. For Merta the remarkable artistry used in the carving and painting of these large-scale masked puppets, are just as inspiring as the movements and mystical power of this Balinese creature. Rather than bringing the barong to life on the canvas just as they are seen in real life, Merta uses empty and abstracted spaces as a way to both bring greater focus to the intricate traditional artistry but also to allow the unseen forces to find new expression in his works.

### **Expedition 1**

Sand and acrylic on canvas  
90 x 140 cm  
2015



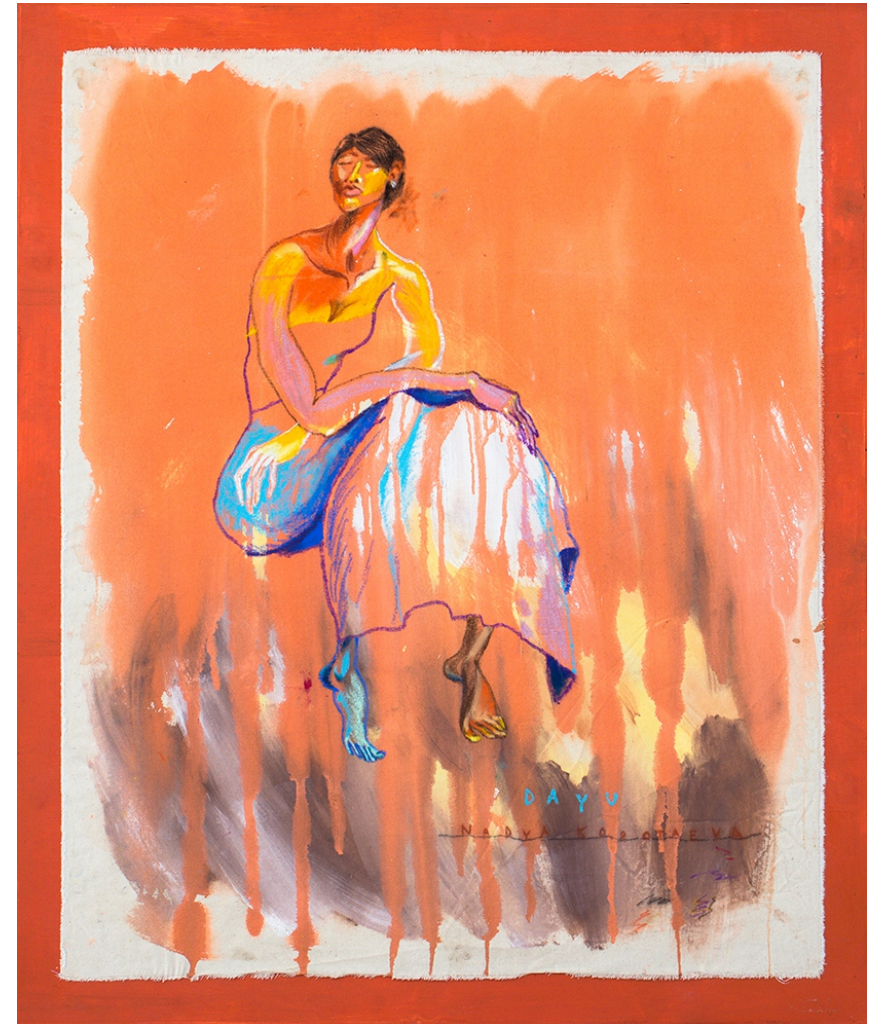


## Nadya Korotaeva

Just as models sitting for portraits feel somewhat exposed, so too are artists themselves always exposing something of themselves in their works. Working with sound as a guiding force, both Nadya Korotaeva's portraits and landscapes are created in this spirit of allowing the depth of her soul to be exposed and expressed in all its colors. We find that both the subject of her works and her own spirit are stripped of pretense and brought forth with great candor. From the most delicate to the most grotesque, she does not censor or manipulate what is put to canvas, instead Nadya Korotaeva seeks to serve as a channel for the variety of vibrations that pass through her.

### **Dayu in orange**

Acrylic, oil pastel, canvas  
100 x 81 cm  
2018





## I Wayan Januariawan (Donal)

I Wayan Januariawan is the unique Balinese artist from Ubud who works in the open air. You can often see him working on his paintings in the vicinity of Ubud, among rice paddies, in the park of ARMA Museum ...

He is passionate about the combination of colours and sunlight on the leaves of lush tropical trees and flowers. All his works have one core concern in common: the idea of a natural connection between wildlife and the Sun.

I Wayan Januariawan says that he feels a special connection with the Sun. It gives hope, light, and purification. And of course, the Sun plays an extremely important role in his work.

**Laki laki di gate**  
Acrylic on canvas  
80 x 60 cm  
2018





## Tatiana Efimova

Having moved to Bali from Belarus, Tania found herself confronted with both the tremendous beauty of Bali as well as the challenge of its relatively intense social world. Her background in art has served as a way for her to express both of these aspects in her stunning works that capture both the beautiful details of life in Bali as well as narratives heavily based on personal interactions as a way to convey the unseen in image.



### Temple ceremony at Pura Kehon, Bangli

Watercolor on paper  
61 x 45,5 cm  
2019

*Calaku*

art exhibition

**IDEA & CONCEPT**

I Wayan Januariawan (Donal)

**WRITER, ART CURATOR**

Sri G. Rahayu

**GRAPHIC DESIGN**

Tatiana V. Efimova

**ARMA**  
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