

# **Candra Sangkala**

Reinterpretation of Ancient Reliefs'  
Visual Codes in Contemporary Painting

**Dr I Wayan 'Kun' Adnyana**

**Neka Art Museum**  
26 Oktober - 26 November 2017

Solo Exhibition of Contemporary Painting

**Candra Sangkala**

Reinterpretation of Ancient Reliefs' Visual Codes in Contemporary Painting

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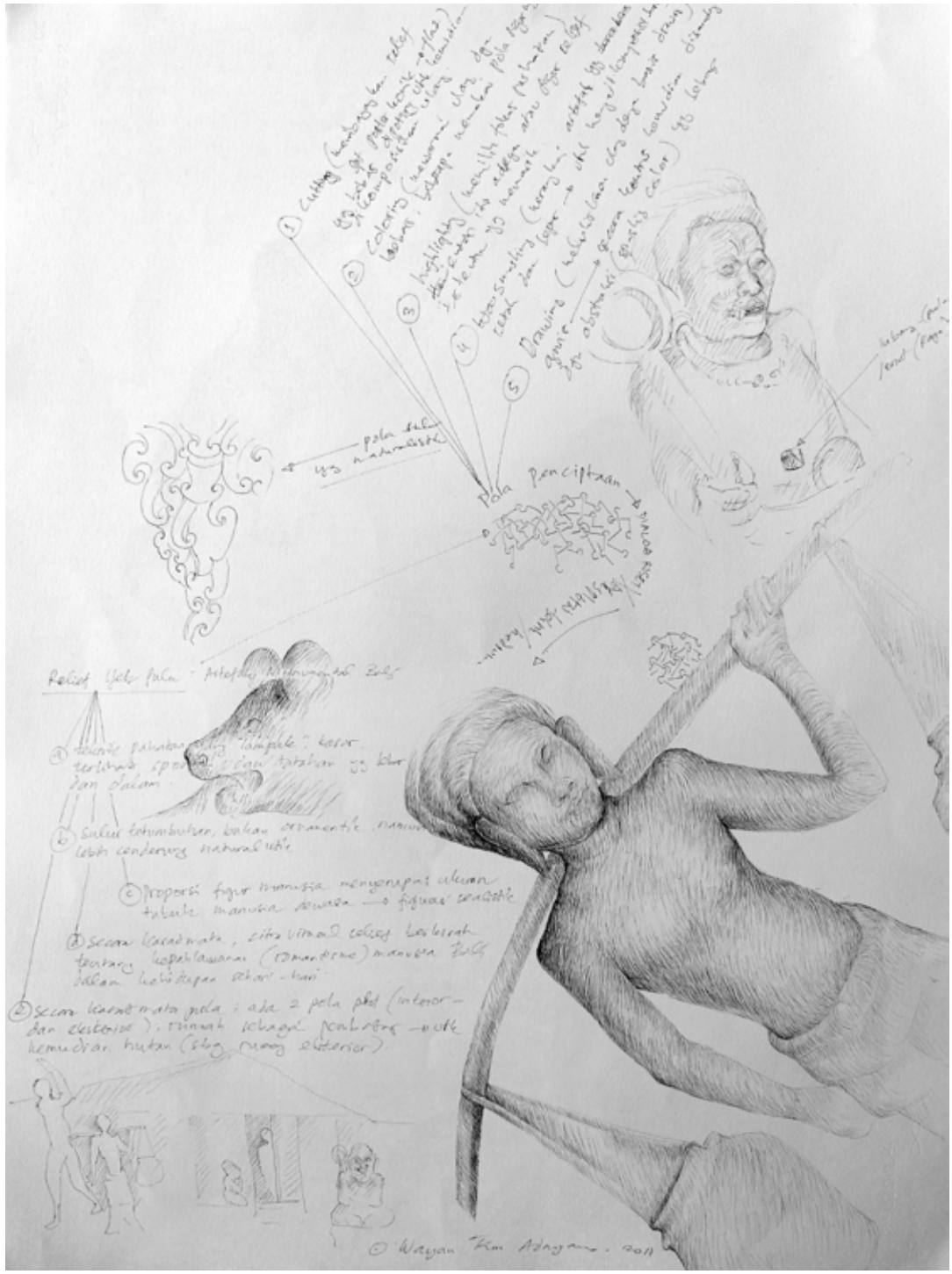
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## Daftar Isi / Content

<b>Seni Lukis dari Basis Akademis</b> Pande Wayan Suteja Neka	5
<b>Candra Sangkala: Rupa Lintas Masa (Pameran Tunggal Kun Adnyana di Museum Neka)</b> Warih Wisatsana	7
<b>Memori Budaya dan Ruang Tanya (Membaca Karya Kun Adnyana)</b> Sukardi Rinakit, PhD	14
<b>Kode Musikal</b> <b>Lukisan 'Candra Sangkala' Kun Adnyana</b> Prof. Dr. I Gede Arya Sugiarta	17
<b>Candra Sangkala</b> <b>Reinterpretasi Kode Visual Relief Kuno dalam Seni Lukis Kontemporer</b> Dr Wayan 'Kun' Adnyana	23
<b>Paintings of Candra Sangkala by Wayan Kun Adnyana The Ancient and The Contemporary</b> Dr. Ildegarda E. Scheidegger	26
<b>Candra Sangkala and The Art of Kun Adnyana</b> H.I.R. Hinzler PhD.	27
Karya Seni Lukis	31
Curriculum Vitae	60
Ucapan Terim Kasih	64



Skema Kajian dan Penciptaan dalam Drawing, 57x77 Cm, pen on paper, 2017



## Seni Lukis dari Basis Akademis

Oleh  
Pande Wayan Suteja Neka

Kita ketahui bersama perupa Wayan 'Kun' Adnyana, merupakan pelukis yang lahir dari dunia akademis. Ia telah melewati proses studi yang panjang di bidang seni rupa, dari Sekolah Menengah Seni Rupa (SMSR) di Batubulan, kemudian sarjana di Sekolah Tinggi Seni Indonesia (STSI) Denpasar, selanjutnya meraih gelar master dan terakhir doktoral seni rupa dari Pascasarjana Institut Seni Indonesia (ISI) Yogyakarta. Kalau itu dihitung secara kasar, Kun telah menempuh disiplin keilmuan seni rupa secara ketat hampir 15 tahun. Belum termasuk pengalamannya dalam mengikuti visiting scholar/artist di Western Michigan University, Amerika Serikat (2013) selama satu semester dan juga pengalaman melakukan penelitian arsip di Leiden, Amsterdam, dan beberapa kota di Belanda, semakin melengkapi kesempurnaan perupa kelahiran Bangli, 4 April 1976 ini dalam mengejar kesenimanannya dari jalan akademis.

Kun yang kita kenal juga seorang penulis seni rupa dan kebudayaan yang produktif. Terbukti tulisannya sering mewarnai media nasional, seperti koran Kompas, majalah Tempo, koran Media Indonesia, majalah seni Saravati, juga koran Bali Post, Jawa Post-Radar Bali, dan juga jurnal ilmiah. Selain itu ia juga sering tampil sebagai pembicara bidang seni rupa dan pengelola even pameran (baik itu sebagai kurator atau panitia penyelenggara). Kun juga tercatat sebagai dosen seni rupa di Fakultas Seni Rupa dan Desain (FSRD) Institut Seni Indonesia (ISI) Denpasar, bahkan mulai 17 Oktober 2017 dipercaya mengemban tugas sebagai Ketua Lembaga Penelitian, Pengabdian Masyarakat dan Pengembangan Pendidikan (LP2MPP) ISI Denpasar. Artinya, ia sungguh-sungguh membangun karier yang berkenaan dengan terbangunnya ekosistem seni rupa nasional. Langkah total seperti ini tentu sangat dibutuhkan untuk menghadapi persaingan medan seni rupa dunia, yang tidak saja diwarnai adu kekuatan artistik, tetapi juga tanding konsep dan perluasan jaringan.

Pada posisi pilihan profesi yang jamak itulah kesenimanannya seorang Kun mesti ditempatkan. Tentu tidak banyak sosok yang bisa hadir lintas bakat seperti itu. Maka kemudian, melihat karya seni lukis Kun yang dalam sebulan ini (26 Oktober-26 November 2017)

## Art from the Academic Perspective

by  
Pande Wayan Suteja Neka

It is well known that Wayan 'Kun' Adnyana is a painter born from the academic world. He went through a long process of studies in the field of fine arts, from Sekolah Menengah Seni Indonesia (High School of Fine Arts) in Batubulan, Sekolah Tinggi Seni Indonesia Denpasar (Indonesia Institute of the Arts, Denpasar), to the Postgraduate Program of Institut Seni Indonesia Yogyakarta (Indonesia Institute of the Arts, Yogyakarta) from which he earned his master's degree and doctoral degree in fine arts. If roughly calculated, Kun pursued the discipline of fine art sciences for almost 15 years. Not to mention he also had an experience visiting scholars or artists at Western Michigan University, USA in 2013 for one semester, and conducting an archival research in Leiden, Amsterdam and some cities in the Netherlands, which helped enhance the capability of this artist, who was born in Bangli on 4 April 1976, in his pursuit of artistry through the academic path.

Kun is also known as a prolific writer of art and culture. It is evident from his writings frequently appearing in national media, such as Kompas newspaper, Tempo magazine, Media Indonesia newspaper, Saravati art magazine, Bali Post newspaper, Java Post-Radar Bali newspaper, and scientific journals. In addition, he is often invited to attend events in the field of fine arts as a speaker, and oftentimes he served as either a curator or a member of the organizing committee of an art exhibition. Kun is also registered as a lecturer of fine arts at the Faculty of Art and Design (FSRD) of the Indonesia Institute of the Arts (ISI) Denpasar, and since 17 October 2017, he has been entrusted with the role of Head of ISI Denpasar's Institute for Research, Community Service and Education Development (LP2MPP). This indicates that he is seriously developing a career with which he seeks to help build the national ecosystem of arts. A total dedication such as this is certainly critically needed in the face of competitions in the world of arts internationally, which are concerned not only with artistic prowess, but also with impactful concepts and extensive networking.

It is in this uncommon profession of his choice that his artistry must be dedicated. There are certainly not many individuals who can preserve an existence in diverse

dipamerkan tunggal di Museum Neka, Ubud, tepat melihatnya sebagai hasil dari studi akademis yang tuntas. Studi akademis, yang mengharuskan adanya proses riset (prosedur ilmiah) dalam penciptaan karya seni. Khusus tentang seri 'Candra Sangkala' ini, menurut penuturan Kun, merupakan pengembangan dari seri 'Citra Yuga' yang telah dipamerkan tunggal di Bentara Budaya Jakarta beberapa bulan lalu.

Seri 'Candra Sangkala' lahir dari pencermatannya tentang relief atau juga karya seni rupa Kuno, seperti relief Yeh Pulu, Gua Gajah, dan juga gambar rajah. Riset lapangan menjadi awal untuk menemukan konsep karya, kemudian baru melakukan eksplorasi dan pendekatan artistik. Hal menarik yang bisa dibagi nantinya, yakni bagaimana karya seni lukis dihasilkan dari prosedur ilmiah, bukan semata mengandalkan turunya ilham. Praktik penciptaan seni model ini, penting untuk disosialisasikan, terlebih hal itu dilakukan di museum, yang memang memiliki fungsi sebagai lembaga pendidikan.

Berdasar ajuan gagasan dan pembuktian capaian karya itulah, kami pihak Museum Neka menyambut baik dengan memberi ruang pameran seluas-luasnya untuk Kun. Terlebih pameran ini juga digelar berkaitan dengan penyelenggaraan Ubud Writer and Reader Festival (UWRF) 2017. Ucapan terimakasih yang tidak terhingga saya haturkan kepada Bapak Sukardi Rinakit PhD., dan Dr. Anak Agung Ngurah Ari Dwipayana (staf khusus Presiden Republik Indonesia) yang telah mendukung pameran ini, sekaligus nantinya bersedia membuka secara resmi. Sebagai penutup tulisan ini, saya menyampaikan selamat berpameran, dan semoga berfaedah bagi terbangunnya silaturahmi sinergis medan seni rupa Indonesia dalam menatap tantangan masa datang.

**Pande Wayan Suteja Neka**, founder Neka Art Museum, Ubud

fields requiring multiple talents. Therefore, looking at Kun's paintings which are being exhibited for one month (26 October - 26 November 2017) in his solo exhibition in Museum Neka, Ubud, it is right to see them as the results of complete academic studies. Academic studies require that a research process (scientific procedures) be conducted in the creation of artworks. Concerning 'Candra Sangkala' specifically, in Kun's own words, it is a development of the 'Citra Yuga' series which have been exhibited in a solo exhibition in Bentara Budaya Jakarta a few months ago.

The 'Candra Sangkala' series were conceived from his observation of reliefs or ancient works of art, such as Yeh Pulu relief, Gua Gajah, and also rajah drawings. A field research was the starting point of the process of finding the artistic concept of the works, followed by doing an exploration and developing an artistic approach. An interesting thing to share afterwards is how the paintings are produced through scientific procedures, not relying merely on inspirations. The practice of creating this kind of artworks is important to disseminate, and it should especially be conducted in the museums, which have the function of an educational institution.

Based on the proposed ideas and well-proven accomplishments, we from Neka Museum extend our welcome to Kun by giving him use of our exhibition space as much as he needs. It is even more exciting since this exhibition is held in conjunction with Ubud Writer and Readers Festival (UWRF) 2017. I would also like to express my greatest gratitude to Mr. Sukardi Rinakit PhD and Dr. Anak Agung Ngurah Ari Dwipayana (Special Staff to the President of the Republic of Indonesia) for their support for this exhibition, and for their willingness to officially Kun's exhibition. As my final words, I hereby wish a successful exhibition, and may this exhibition be useful for the development of synergistic relationships in Indonesia's art scene so as to be prepared to meet future challenges.

**Pande Wayan Suteja Neka**, founder of Neka Art Museum, Ubud

English translated by Luh Windiari and Verra Mulianingsih

Kuratorial

**Candra Sangkala: Rupa Lintas Masa  
(Pameran Tunggal Kun Adnyana  
di Museum Neka)**

Oleh  
Warih Wisatsana

Wayan 'Kun' Adnyana memang bukan seorang arkeolog. Namun sebagai perupa, ia mengawali proses ciptanya seturut observasi dengan ketekunan yang tinggi. Terbukti karya-karya terkininya ibarat sebuah upaya ekskavasi, kuasa menggali kedalaman rupa dari sekian tinggalan arkeologis dan jejak sejarah.

Mencermati lukisan Wayan 'Kun' Adnyana, khususnya seri eksplorasi artefak sejarah kuno Bali (Indonesia) itu, saya melihat ada perkembangan yang begitu maju dari karya-karya sebelumnya. Karya-karya terdahulu, semisal karya berjudul 'Blossom' 2016, yang kini menjadi koleksi dan dipajang di ruang 'Seni Rupa Kontemporer Indonesia' Museum Neka, Ubud, terlihat fokus mengeksplorasi tubuh-tubuh manusia, yang secara detail tidak bisa dikenali siapa mereka. Karena semua figur yang dihadirkan seperti berpacu, lari, melompat dan terbang itu, tanpa sedikit pun melukiskan detail muka. Karya ini memang lebih fokus mengejar eksplorasi tubuh massa. Idiom-idiom budaya di luar tubuh, sama sekali belum terlihat.

Sementara yang dihadirkan pada pameran tunggal bertajuk Candra Sangkala ini, karya Kun malah secara sadar menggali objek sejarah, khususnya artefak seni rupa kuno, seperti relief Yeh Pulu, Gua Gajah, dan lain-lain. Sementara figur-figur tubuh malah menyingkir di latar belakang. Hal menarik yang dapat dijelaskan dari ini, yakni bagaimana melukis tentang objek sejarah, tidak berhenti pada upaya melukis ulang, melainkan melukis setelah proses tafsir tuntas dilakukan.

Di kanvas Kun kini, mengemuka bukanlah sekedar ragam wujud lampau yang serba eksotik, melainkan suatu komposisi unik puitik sekaligus menegaskan capaian stilistik dan tematiknya yang mempribadi. Dengan kata lain, Kun menyikapi masa silam bukan semata sebagai ilham yang serta merta tercurah secara intuitif, melainkan melalui penjelajahan kreatif yang tinggi, didasari riset mendalam melalui serangkaian kajian menyeluruh terhadap artefak seni rupa kuno.

Curatorial

**Candra Sangkala: Cross-Period Art  
(A Solo Exhibition of Kun Adnyana  
at Neka Museum)**

By  
Warih Wisatsana

It is true that Wayan 'Kun' Adnyana is not an archaeologist. However, as a visual artist, he begins the process of creation by applying what he has observed with great dilligence. This is evident in his most recent works in that they are like an attempt at excavating, a force to dig deep, into the visual arts of some archaeological remains and traces of history.

Upon observing the paintings of Wayan 'Kun' Adnyana, especially the Bali's (Indonesia's) ancient historical artefacts exploration series, I notice a greatly advanced development from his earlier works. His previous works, for example a painting entitled 'Blossom' from 2016, which is now a collection of Neka Museum and displayed in a room named 'Seni Rupa Kontemporer Indonesia' (Indonesia Contemporary Art) in Neka Museum, Ubud, seem to focus on exploring human bodies, which cannot be identified in detail as to who they represent, because all of the portrayed figures seem to be rushing, running, jumping, and flying, without the slightest detail on their face. These works are focused more on pursuing the exploration of the mass body. Cultural idioms outside of the body are completely absent.

On the contrary, Kun's works being presented in his solo exhibition entitled Candra Sangkala consciously explore historical objects, particularly the ancient art artefacts, such as Yeh Pulu relief, Gua Gajah, and so on. Meanwhile, the bodily figures stand away in the background. An interesting thing that can be explained from this is that painting historical objects does not stop at trying to replicate them, but begins after the process of interpretation is complete.

On Kun's canvases presently, what is displayed is not merely an all-exotic embodiment of the past, but a unique, poetic composition, which at the same time affirms his personal stylistic and thematic achievements. In other words, Kun takes the past not only as an inspiration that instantly flows through by means of intuition, but addresses it through a highly creative exploration, based

Seperti metode melukis yang ditemukan Kun, merupakan riwayat berbasis riset lapangan. Baik itu tentang konsep tematik, menemukan ihwal kepahlawanan orang-orang biasa, berikut fragmen narasi berbasis visual relief Yeh Pulu, atau mitos-mitos yang terselip di relief dan patung Gua Gajah, dan lain-lain, juga tentang metode penciptaan seni lukis. Lima pendekatan artistik (cutting, coloring, highlighting, drawing, dan smashing) merupakan temuan yang brilian, untuk menyambungkan masa lalu dengan cita rasa masa kini. Sehingga harapan Kun untuk kembali menghidupkan memori budaya masa lalu ke generasi sekarang menuai titik relevansinya.

Menyangkut tema karya seri 'Candra Sangkala', Kun menggantinya dari riset lapangan berbasis pendekatan ikonografi. Konsep tematik yang dihasilkan kemudian, yakni mengeksplorasi narasi kepahlawanan dunia sehari-hari orang-orang biasa, yang merupakan hasil analisis Kun terhadap relief Yeh Pulu. Bahwa menjadi pahlawan merupakan konsep kesadaran untuk hadir dalam perjuangan hidup sehari-hari, walau pun itu berhubungan dengan dunia domestik rumah tangga sekalipun. Kepahlawanan tidak semata berhubungan dengan citra perjuangan dalam medan perang. Konsep tematik ini kemudian dieksplorasi dengan lima pendekatan artistik yang ditemukan tadi.

Praktik riset yang dilakukan Kun, boleh jadi merupakan pengarusutamaan disiplin sebagai dasar ilmiah seorang seniman berkarya. Disiplin arkeologi, antropologi visual, dan juga kajian estetika ia padu-padankan demi melakukan pemeriksaan secara cermat dan genial atas karya seni rupa kuno Bali. Hasilnya, terlihat ada lompatan pemaknaan, kalau harus menyandingkannya dengan yang telah dilakukan peneliti era Bernet J Kempers atau Claire Holt dan lain-lain.

Mencermati tajuk Candra Sangkala untuk pameran tunggal Kun di Museum Neka, Ubud ini, tentu menunjuk pada lompatan-lompatan pemaknaan yang telah dilakukan Kun, termasuk upaya apropriasi sejarah kuno menjadi peristiwa visual baru. Sehingga Candra Sangkala, tidak berarti semata pencerapan artefak kuno untuk lebih memahami masa lampau, tetapi memproyeksikan karya seni rupa hari ini untuk membaca masa lalu sekaligus merefleksikan masa sekarang.

**Waruh Wisatsana**, penulis bidang kebudayaan, penyair dan anggota kurator Bentara Budaya.

on an in-depth research conducted through a series of comprehensive studies of ancient art artefacts.

The method of painting Kun invented is based on a field research, as are the thematic concept, the theme of heroism of the common people, the narrative fragments based on the visuals of Yeh Pulu relief, or the myths that are weaved into the relief and the statue of Gua Gajah, and so on, and also the method of art creation. The five artistic approaches (cutting, coloring, highlighting, drawing, and smashing) are brilliant inventions for presenting the past with the taste of today. As such, Kun's hope to revive the memory of the past culture in today's generation has come to its point of relevance.

Concerning the theme of the artworks in the 'Candra Sangkala' series, Kun came up with it through the exploration that he did in the field research which was conducted using an iconographic approach. The thematic concept resulting from it later on, i.e. exploring the narratives of heroism of the common people in the everyday world, is a result of Kun's analysis of Yeh Pulu relief. Being a hero is a concept of awareness to be present in the struggles of the daily life, even if they are domestic/household ones. Heroism is not necessarily associated with the image of a struggle in the battlefield. This thematic concept is then explored by using the five artistic approaches that he has invented.

The research that Kun has conducted might be a mainstreaming of disciplines as the scientific bases for artists in creating artworks. He combines the disciplines of archaeology, visual anthropology, and also esthetic studies in order to do a careful and discerning examination of Bali's ancient artworks. As a result, there is a leap of meaning if compared against the old researches by Bernet J Kempers, Claire Holt, etc.

The title of Candra Sangkala for Kun's solo exhibition in Neka Museum, Ubud, certainly indicates the leaps of meaning that Kun has made, including the attempt at appropriating ancient history into new visual events. In conclusion, Candra Sangkala does not only mean observing ancient artefacts to better understand the past, but projecting today's artworks in order to read the past as well as to reflect on the present.

**Waruh Wisatsana**, a writer of culture, poet and curatorial member of Bentara Budaya.





Exploring Artifact (Drawing Studies), 57X77 Cm, pen on paper, 2017



Relief Yeh Pulu, Gua Gajah dan Men Brayut.







## **Memori Budaya dan Ruang Tanya (Membaca Karya Kun Adnyana)**

oleh  
Sukardi Rinakit, PhD

Saya sontak merasa mendapat sahabat baru ketika Wayan 'Kun' Adnyana mengontak saya. Dia menyampaikan rencana pameran tunggalnya bertajuk Candra Sangkala, di Museum Neka Ubud, 26 Oktober-26 November 2017. Tiba-tiba saya juga merasa menjadi bagian dari semangatnya, kerja kreatifnya dan perjuangannya untuk event yang ditujukan ke hadapan publik seni rupa internasional ini --mengingat Museum Neka, Ubud, merupakan destinasi tamu manca negara.

Dari kolega saya, sesama Staf Khusus Presiden, AAGN Ari Dwipayana, saya mengenal Kun. Kun yang tumbuh dalam rahim dunia artistik; dunia yang berlimpah keunikan dan kegenialan. Saya selalu menghormati siapapun yang hidup dan bersentuhan dengan dunia itu. Khusus untuk Kun, saya mengapresiasi lukisan-lukisannya, terutama karya-karya seri terbarunya, yang mana proses penciptaan lukisan dibarengi proses studi dan riset lapangan terhadap berbagai artefak budaya, seperti relief candi, patung-patung kuno, dan juga lukisan mistik Bali.

Tentu ini model penciptaan khas dunia kampus. Kun yang seorang dosen, terlebih gelar doktoralnya di bidang pengkajian seni rupa, tentu memiliki keahlian tentang itu. Artinya, ini semakin menegaskan bahwa proses berkarya seni, sesungguhnya juga merupakan serangkaian proses akademik. Seperti yang ditegaskan pelukis senior A.D Piraus, bahwa melukis itu adalah menulis. Sehingga capaian seorang dosen seni, entah itu berupa karya seni atau tulisan (artikel), sesungguhnya mengandung esensi keilmiah yang seimbang.

Membaca karya Kun, berikut dasar argumen konseptual yang diajukan, saya seperti diajak memeriksa kembali ingatan saya tentang artefak-artefak kebudayaan leluhur kita di masa lalu. Sungguhkah makna yang telah disematkan oleh otoritas keilmuan atau pribadi peneliti di masa lalu telah cukup menawarkan relevansi untuk memahami masa lalu, atau malah di sana-sini masih bisa diajukan pertanyaan-pertanyaan atau koreksi?

Kun dalam hal ini, telah berani melakukan kajian dan pemaknaan baru, tentu dengan dasar kerangka analisis yang jelas. Seperti, Kun mengajukan bahwa

## **Cultural Memory and Room for Questions (Reading Kun Adnyana's Works of Art)**

by  
Sukardi Rinakit, PhD

I instantly felt that I'd just got a new friend when Wayan 'Kun' Adnyana contacted me. He informed me about his plan for a solo exhibition titled Candra Sangkala, at Museum Neka in Ubud, from 26 October to 26 November 2017. All of a sudden, I also felt that I was involved in his passion, creative work and struggle to realize the exhibition dedicated to international art audience, considering that Neka Museum in Ubud is an international tourist destination.

I got to know Kun through my colleague, who is also a special staff to the President of the Republic of Indonesia, A. A. G. N. Ari Dwipayana. Kun grew up in the world of art, which is full of uniqueness and greatness. I always admire whoever lives in and comes into contact with that world. I appreciate Kun's paintings, especially his latest series of works, the process of creation of which was accompanied by studies and field research of various cultural artifacts, such as temple reliefs, ancient statues, and also Balinese mystical paintings.

Certainly, this is a model of creation typical of the academic world. Kun who is also a lecturer, with his doctoral degree in the field of fine art studies, certainly has expertise in this matter. This increasingly asserts that actually creating art works is also part of a series of academic processes. As asserted by a senior painter A. D. Piraus, painting is writing, and thus, actually, an achievement of an art lecturer, whether it be a work of art or a writing (articles) contains equal scientific essence.

Reading Kun's works, along with the grounds for the conceptual arguments that he presents, I felt like I was invited to re-examine my memories of ancient cultural artifacts of our ancestors. Is it true that the meanings established by academicians or researchers of the past have offered enough relevance to understand the past, or perhaps there are still rooms everywhere for questions or corrections?

In this matter, Kun has taken a bold step to put forward a new understanding through his study, which is certainly based on a clear analytical framework. Kun proposes that the theme of Yeh Pulu relief is heroism in the everyday life of ordinary people, although previous

tema relief Yeh Pulu adalah soal kepahlawanan dunia sehari-hari oleh orang-orang biasa. Padahal ada peneliti terdahulu, seperti Bernet Kempers menyebutnya tema relief Yeh Pulu berhubungan dengan wiracerita (mitos). Begitu juga tentang identifikasi visual, Kun lebih meyakini figurasi relief cenderung real-naturalistik, bukan dekoratif seperti ornamen wayang. Pemaknaan yang dilakukan Kun tentu masih terbuka untuk didiskusikan, tetapi yang terpenting, pada posisi itulah kerja ilmiah dari ilmu-ilmu sosial, termasuk ilmu seni dalam membangun kerangka tafsirnya yang kritis.

Kembali menyimak karya-karya Kun terbaru, seperti karya 'Hunting Tiger' seperti menitipkan banyak tanya dan pesan. Ia melakukan apropriasi fragmen relief secara akurat, tetapi kemudian melepaskan adegan tersebut dari rangkaian adegan lain dari relief yang dimaksud. Kun hanya mengutip adegan penangkapan macan, sebagai ruang refleksi sosial baik atas sejarah masa lalu atau masa kini. Kun melihat, sangat ganjil menangkap macan, justru dengan menarik lidah dan ekor dari macan tersebut. Hal yang muskil dilakukan, kalau tidak mau macan itu menyerang pemburu lebih dulu. Ini sebuah kode visual yang menyimpan berlapis pesan. Kun mengulang-ulang adegan ini dengan berbagai pendekatan visual. Dia tidak memaksakan adanya makna yang tunggal dari lukisan ini, yang ia bangun bagaimana adegan ini masuk menjadi bagian memori budaya kontemporer generasi baru. Pada gilirannya proses pemaknaan akan datang dari generasi ke generasi, sehingga relief Yeh Pulu sebagai artefak budaya menjadi ajeg dijaga.

Langkah kreatif seperti dilakukan Kun menjadi penting dilakukan seniman masa kini, dalam menghidupkan lagi memori budaya kita dan membuka ruang tanya yang luas, khususnya bagi generasi masa kini (generasi milenial dan Z). Mereka adalah generasi yang lebih akrab dengan ilustrasi dan gambar. Alam bawah sadar mereka harus diisi dengan metode itu, bukan dengan kata-kata yang panjang dan rumit.

Di luar itu semua, di hati kecil saya terselip dugaan. Ketika melakukan riset dan melukis karya-karya terbarunya itu, Kun juga merasakan kegembiraan seperti 'harapan' penulis kabaret asal Belanda Michel Van Der Plas ini:

researchers, such as Bernet Kempers, suggested that the theme of Yeh Pulu relief is associated with epics (myths). Likewise, concerning the visual identification, Kun is more inclined to believe that the figuration of the relief leans more into the real-naturalistic style, instead of decorative like wayang ornaments. The new meaning that Kun has introduced is of course still open to discussion, but what is important is that it is in this position that scientific work of social sciences, including the art science, builds its critical framework for interpretation.

Examining Kun's latest works of art, such as the painting entitled 'Hunting Tiger', I get the impression that Kun conveys a lot of questions and messages. He did an appropriation of the relief's fragments accurately, but then detached the scenes from the sequence of scenes on the relief. Kun only picked up the scene of tiger hunting as a room for social reflections both on the past history and on the present time. Kun perceives it to be very odd that the men catch a tiger by pulling out its tongue and tail. This is an impossible thing to do, otherwise the tiger will attack the hunters first. This is a visual code that contains layers of messages. Kun repeated this scene using different visual approaches. He does not enforce the existence of a single meaning of this painting; the goal he is aiming at is how this scene can be imprinted in and becomes part of the memory of contemporary culture of the new generation. Eventually, the process of interpretation will continue from generation to generation, and as such Yeh Pulu relief as a cultural artefact will be continually preserved.

A creative leap like the one Kun has taken becomes important for today's artists to also perform in order to revive our cultural memory and open up a lot of room for questions, especially for today's generation (the millennial and Z generations). They are a generation that is more familiar with illustrations and images. Their subconscious mind must be filled with that method, not with lengthy and elaborate words.

Apart from it all, deep down I imagine that when doing the research and creating his latest works Kun felt the excitement as wished for by the Dutch cabaret writer Michel Van Der Plas below:

Ik zit mij voor het vensterglas  
onnoemlijk te vervelen  
Ik wou dat ik twee hondjes was  
dan kon ik samen spelen.

Ku duduk di depan jendela  
gelisah dan bosan  
Ku ingin menjadi dua anjing  
biar bersama bisa bermain-main.

Saya sangat mengapresiasi karya-karya Wayan  
'Kun' Adnyana. Selamat berpameran

**Sukardi Rinakit, PhD**  
Pencinta Seni, Staf Khusus Presiden Republik Indonesia

Ik zit mij voor het vensterglas  
onnoemlijk te vervelen  
Ik wou dat ik twee hondjes was  
dan kon ik samen spelen.

I am sitting by the window  
Feeling restless and bored  
I wish I were two dogs  
Then I could play together.

I highly appreciate the works of Wayan 'Kun'  
Adnyana. I wish him a successful exhibition.

**Sukardi Rinakit, PhD**  
Art Lover, Special Staff to the President of the Republic  
of Indonesia

English translated by Luh Windiari and Verra Mulianingsih





## **Kode Musikal Lukisan 'Candra Sangkala' Kun Adnyana**

Oleh  
Prof. Dr. I Gede Arya Sugiarta

Kaja McGowan, profesor sejarah seni dari Cornell University, Amerika Serikat pernah menulis artikel tentang lukisan Ida Bagus Made Poleng, dengan judul 'Suaranya Gong Kebyar: The Balinese Art of Ida Bagus Made (Poleng)'. Artikel ini merupakan catatan kuratorial pameran tunggal eksponen Pita Maha 1936 itu, yang dilangsungkan di Herbert Johnson Museum, kampus Cornell University, New York, 18-28 Oktober 2001. Pendekatan yang dipakai dalam membaca lukisan sangat menarik dan relevan dengan bidang saya di wilayah etnomusikologi dan kajian budaya, yakni menjadikan fenomena musik gamelan Bali sebagai upaya menemukan kode-kode spesifik dalam visual karya seni lukis. Ia berangkat dari konsep musik/gamelan yang berhubungan dengan ruang/kosmos (auditory space). McGowan menunjuk pada lontar prakempa yang menjadi dasar filosofis praktik gamelan Bali; konsep bunyi (sound) yang mengikuti ruang edar alam semesta (pangider bhuwana) (McGowan, 2001: 4).

McGowan seperti menemukan hubungan reflektif antara estetika seni lukis Ida Bagus Poleng dengan sistem ritme pada gong kebyar. Lebih jauh lagi, bahwa sesungguhnya karya-karya pelukis eksentrik itu, mengungkap nuansa musik kosmik walau dengan pola visual yang naratif dan simbolik. Menggunakan bahasa yang berbeda, McGowan menyatakan, karya Ida Bagus Poleng itu 'Sounding a Gong/Donning a Mask: Performance in Paint' (2001: 7). Artinya, esensi musik dan pertunjukan terepresentasi dalam lukisannya.

Perspektif McGowan ini menginspirasi saya untuk melakukan studi yang kurang lebih sama, untuk membaca kecenderungan karya lukisan Wayan 'Kun' Adnyana yang dipamerkan dengan tajuk Candra Sangkala di Museum Neka, Ubud ini. Yakni, menemukan logika musik pada kode-kode visual lukisan Kun. Pada konteks ini, kode lebih sebagai fungsi dari tanda (Eco, 1979: 48).

Mencermati lukisan Kun, akan menemukan beberapa penanda yang kemudian dapat dipahami sebagai kode-kode tertentu yang relevan dengan fungsi musik yang dimaksud. Penanda-penanda itu, diantaranya latar belakang lukisan yang merupakan

## **Musical Codes in Kun Adnyana's 'Candra Sangkala' Paintings**

by  
Prof. Dr. I Gede Arya Sugiarta

Kaja McGowan, a professor of art history from Cornell University, USA once wrote an article on Ida Bagus Made Poleng's paintings, titled 'Suaranya Gong Kebyar: The Balinese Art of Ida Bagus Made (Poleng)'. This article is a curatorial note of the solo exhibition of the 1936 Pita Maha exponent, held at the Herbert Johnson Museum, Cornell University campus, New York, 18-28 October 2001. The approach used in reading the paintings is fascinating and relevant to my field of study in ethnomusicology and cultural studies, in that it uses Balinese gamelan as an attempt to find specific codes in visual art works. She departs from the concept of music/gamelan associated with space/cosmos (auditory space). McGowan refers to Prakempa lontar (palm leaf manuscript) that constitutes the philosophical basis for Balinese gamelan practice, the concept of dispersion of tones around the macro cosmos (pangider bhuwana) (McGowan, 2001: 4).

McGowan seemed to find a reflective relationship between the aesthetics of Ida Bagus Poleng's paintings and the rhythmic system of gong kebyar. Indeed, the works of the eccentric artists reveal the cosmic musical nuances albeit with a narrative and symbolic visual pattern. Using a different language, McGowan stated that Ida Bagus Poleng's paintings were 'Sounding a Gong/Donning a Mask: Performance in Paint' (2001: 7). This means that there is the essence of music and performance represented in his paintings.

This perspective of McGowan's inspired me to do a similar study, to read the tendency of Wayan 'Kun' Adnyana's exhibited paintings under the theme of Candra Sangkala at Neka Museum, Ubud, so as to find the musical logic in the visual codes of Kun's paintings. In this context, a code is more the function of a sign (Eco, 1979: 48).

Looking at Kun's paintings, we will find some signs that can then be understood as specific codes relevant to the musical function in question. The signs, among others, are the background of the paintings that is made of abstractive colors rhythmically splattered. The spontaneously expressed and freely splashed rhythmic

warna-warna abstraktif yang menyembur berirama. Warna berirama yang tereksresi spontan dengan jipratan yang bebas itu jelas merupakan kode musikal untuk membangun kesan meruag, juga kosmik tanpa tepi. Secara visual, ikon gambar yang berupa subjek relief juga figur-figur manusia memang nampak seperti terbang dan melayang di ruang langit.

Penanda lain seperti munculnya garis-garis geometrik pada beberapa karya, kemudian tulisan (aphorism) tersusun dan terpola runtun yang muncul di sana-sini, juga komposisi subjek gambar sangat jelas menunjuk serangkaian kode musikal, yang tujuannya jelas untuk membangun ruang ritmis (auditory space). Kalau tidak ada bangunan ruang ritmis seperti ini, tentu kemauan untuk menyusun subjek, ikon, dan penanda gambar terepresentasi melayang dan terbang tidak akan terpenuhi.

Kode musikal dalam lukisan Kun merupakan hal yang tidak tersamar dalam rangkaian narasi, seperti lukisan-lukisan Ida Bagus Made Poleng. Kun justru secara sadar membangun komposisi berdasar logika musikal. Ruang berirama menunjuk pada kosmos (universe) tempat di mana seluruh makhluk tumbuh atau beredar dengan fungsi-fungsi khusus. Pilihan konsep Candra Sangkala, yang menunjuk pada pemahaman sejarah sebagai ruang waktu, juga berhubungan dengan irama dalam kaitannya dengan ruang tumbuh dan ruang edar semua makhluk itu. Artinya, pertalian penanda gambar dengan kode musikal untuk tujuan menerangkan tentang konsep sejarah sangat relevan. Karena sejarah sesungguhnya ritme itu sendiri. Sebagai penutup tulisan ini, kepada Kun saya ucapkan selamat berpameran.

**Prof. Dr. I Gede Arya Sugiarta**, guru besar seni dan budaya, Rektor Institut Seni Indonesia Denpasar.

Rujukan:

Eco, Umberto. 1979, *A Theory of Semiotics*, Indiana University Press, Bloomington.

McGowan, Kaja. 2001, *Suaranya Gong Kebyar: The Balinese Art of Ida Bagus Made*, Cornell University, New York.

colors are clearly a musical code which builds the impression of a space and an edgeless cosmos. Visually, the image icons in the form of relief subjects and human figures appear like flying and floating in space.

Other signs are, among others, the appearance of geometric lines in several works, sequentially arranged and patterned letters (aphorism) which appear here and there, and the composition of the image subject which clearly points to a series of musical code whose purpose is clearly to build a rhythmic space (auditory space). If this kind of rhythmic space is not created, it is highly likely that the idea of arranging subjects, icons, and signs in a way so as to represent them as flying and floating cannot be realized.

The musical code in Kun's paintings is not disguised in a series of narratives, like that in Ida Bagus Made Poleng's paintings. Kun consciously builds compositions based on musical logics. The rhythmic space refers to the cosmos (universe), where all beings grow or disperse with special functions. The choice of the concept of Candra Sangkala, which refers to the understanding of history as the space of time, is also related to the rhythm in relation to the space for growth and dispersion of all beings. With that being said, linking the image sign with the musical code for the purpose of explaining a historical concept is highly relevant as history is in fact the rhythm itself. Finally, I would like to congratulate Kun on his efforts, and express my best wishes for his exhibition.

**Prof. Dr. I Gede Arya Sugiarta**, professor of arts and culture, Rector of Indonesian Institute of the Arts, Denpasar

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English translated by Luh Windiari and Verra Mulianingsih



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Anjali





Penelitian dan Penciptaan



**Roman Scape** (Drawing Studies), 57X77 Cm, pen on paper, 2017

## **Candra Sangkala**

Reinterpretasi Kode Visual Relief Kuno  
dalam Seni Lukis Kontemporer

oleh

Dr Wayan 'Kun' Adnyana

"Their works, however, must be seen against its historical, cultural and social setting and in connection with the ideas from which sprang their urge to create. (...) The study of ancient Indonesian art is consequently connected with problems of both form and content. (...) Material use, social function and beauty are inseparably made into a whole" (Kempers, 1959: 1-2).

Pameran tunggal karya-karya seni lukis kontemporer saya yang dibingkai dengan tajuk Candra Sangkala ini, merupakan pengembangan dari project penelitian terapan kompetisi nasional skim: Penelitian, Penciptaan dan Penyajian Seni (P3S), 2017, yang dibiayai Direktorat Riset dan Pengabdian Masyarakat, Direktorat Jenderal Penguatan Riset dan Pengembangan, Kementerian Riset, Teknologi dan Pendidikan Tinggi Republik Indonesia. Adapun anggota peneliti project tersebut: I Nengah Sudika Negara (pengumpul data), Desi In Diana Sari (layout) dan Anak Agung Udayana (fotografer). Sementara pengembangannya dalam pameran tunggal ini yakni dengan menghadirkan karya-karya baru ditambah karya-karya dari project P3S (2017) yang sebelumnya sudah dipamerkan di Bentara Budaya Jakarta (1-8 Agustus 2017).

Temuan yang dihasilkan dalam proses penciptaan seni lukis kontemporer dalam project P3S (2017) yakni lima pendekatan artistik (estetis) karya, yaitu: (a) cutting, membayangkan relief Yeh Pulu sebagai bentangan poster komik, yang kemudian dapat digunting sana-sini untuk ditata ulang dalam karya seni lukis; (b) coloring, pewarnaan ulang sesuai dengan cita rasa artistik pelukis; (c) highlighting, memilih figur atau subjek gambar tertentu sebagai pusat perhatian; (d) drawing, merepresentasikan ulang objek gambar dengan teknik drawing berbasis garis yang jelimet (teknik ini merupakan gaya personal seni lukis saya sebelumnya); (e) smashing, membayangkan objek relief dalam kondisi terpecah dan rapuh karena faktor korosi material dan lain-lain. Kelima pendekatan artistik (estetis) ini, dalam praktik penciptaan

## **Candra Sangkala**

Reinterpretation of Ancient Reliefs' Visual Codes  
in Contemporary Painting

by

Dr Wayan 'Kun' Adnyana

"Their works, however, must be seen against its historical, cultural and social setting and in connection with the ideas from which sprang their urge to create. (...) The study of ancient Indonesian art is consequently connected with problems of both form and content. (...) Material use, social function and beauty are inseparably made into a whole" (Kempers, 1959: 1-2).

This solo exhibition of my works of contemporary painting under the theme of Candra Sangkala is the development of an applied research project, under the national competition scheme, Research, Creation and Presentation of Art (P3S) 2017, which is financed by the Directorate of Research and Community Service, the Directorate General of Research Strengthening and Development, Ministry of Research, Technology and Higher Education of the Republic of Indonesia. The project research members are: I Nengah Sudika Negara (data collector), Desi In Diana Sari (layout designer) and Anak Agung Udayana (photographer). Meanwhile, the development in this solo exhibition is by presenting new works, and the works from the P3S project (2017) which have previously been exhibited at Bentara Budaya Jakarta (1-8 August 2017).

The findings produced in the process of creating contemporary painting in the P3S project (2017) are five artistic (aesthetic) approaches of works, namely: (a) cutting, which refers to imagining Yeh Pulu relief as a stretch of comic posters, which can then be cut here and there to be reorganized in paintings; (b) coloring, referring to re-coloring based on the artist's artistic taste; (c) highlighting, by selecting a particular image figure or subject as the center of attention; (d) drawing, by re-representing the object of the drawing with a meticulous line-based drawing technique (this technique is my own personal style of painting); (e) smashing, imagining relief objects in fragmented and fragile conditions due to corrosion and other factors. These five artistic (aesthetic) approaches, in the practice of creating works

karya kadang berdiri sendiri, kadang juga digabungkan satu sama yang lain.

Pengembangan yang saya lakukan pasca project P3S (2017) ini, selain tidak lagi tertib berdasar acuan lima pendekatan artistik (estetis) tadi, juga lebih menekankan pada upaya reinterpetasi tematik, konten dan makna, atas objek relief Yeh Pulu maupun karya seni rupa kuno yang lain, seperti relief pada Gua Gajah, dan juga gambar-gambar rajah (gambar bersifat mistis) yang menjadi basis penciptaan karya. Eksplorasi lanjutan ini saya lakukan mandiri, seiring dengan tujuan kreatif yang saya kehendaki, yakni menciptakan karya seni lukis kontemporer yang menawarkan gagasan-gagasan ihwal reinterpetasi tematik, konten dan makna baru dari artefak seni kuno yang dirujuk.

Makna baru inilah, kemudian dinamai 'Candra Sangkala' dalam konteks ini merupakan perluasan dari tafsir kata: *candrasengkala* yang berarti kronogram Jawa yang menggunakan sistem perhitungan bulan (Peter & Yenny Salim, 1993: 257). *Cadra sangkala* dalam pemahaman yang dikembangkan, tidak saja memaknai kode visual, simbol, atau bentuk-bentuk visual yang lain sebagai petunjuk angka tahun tertentu, melainkan juga sampai ke lingkup ruang sejarah dan konteks sosial politik.

Seperti pandangan Kempers (1959: 1-2), dikutip di awal tulisan ini, bahwa membaca karya seni rupa kuno, juga sangat berhubungan dengan bacaan-bacaan seputaran konteks sejarah, budaya, dan juga setting sosial jamannya. Perluasan makna *Candra Sangkala* pada pameran tunggal saya ini, justru meneguhkan pandangan ini, bahwa di setiap kode visual karya seni kuno Indonesia sesungguhnya memang merefleksikan pesan simbolis tentang fakta sosial, sistem kepercayaan, dan juga pandangan politik kemasyarakatan pada kurun waktu tertentu. Tidak jarang pula, karya-karya tersebut diciptakan malah untuk menjadi oposisi dari pandangan politik dominan pada era ketika karya itu dicipta. Artinya, makna karya seni kuno Indonesia, yang oleh sejarawan atau ilmuwan arkeologi telah dirumuskan sedemikian rupa, tetapi di sana-sini tetap terbuka untuk hadirnya cara pandang dan bentuk interpretasi yang lain.

Seperti relief Yeh Pulu, setidaknya dapat dirumuskan tiga hal mendasar menyangkut tema, konten dan makna berlandaskan kode visual yang dapat diperiksa. Pertama, tema sentral yang diungkap yakni tentang narasi praktik hidup sehari-hari orang-orang biasa. Kemudian saya namai tema kepahlawanan dunia

are sometimes stand-alone, and sometimes they are also combined.

The development that I made after the P3S project (2017), besides being no longer fully based on the five artistic (aesthetic) approaches, also emphasizes the efforts of thematic reinterpetation, content and meaning, for Yeh Pulu relief objects as well as other ancient artwork, such as reliefs on Gua Gajah, as well as *rerajahan* images (mystical images) that became the basis for the creation of works. These advanced explorations which I did independently, along with my own creative goals, are to create contemporary artworks that offer ideas about the theme of the thematic reinterpetation, content and new meaning of the ancient artefacts of art referred to.

This new meaning is then given the name 'Candra Sangkala', which in this context is an extension of the interpretation of the word *candrasengkala*, which refers to the Javanese chronogram using the lunar calculation system (Peter & Yenny Salim, 1993: 257). In the new understanding being developed, *Candra Sangkala* does not only interpret the visual codes, symbols, or other visual forms as indicating numerals in a certain year, but also interpret the historical space and the socio-political context.

Consistent with Kempers' view (1959: 1-2), which is quoted at the beginning of this writing, the reading of ancient artworks is closely related to the reading of the contexts of history, culture, and also the social setting of that particular age. The extension of the meaning of *Candra Sangkala* in this solo exhibition affirms this view, that every visual code in Indonesia's ancient artworks truly reflects symbolical messages about the social facts, belief system, and also the political view of the people at a particular time. It is also not a rare occurrence that those artworks were created instead to be an opposition to the dominant political view at the time those artworks were created. This means that the meanings of Indonesia's ancient artworks, which have been so carefully formulated by historians or archaeologists, remain open in many aspects to different points of view and interpretations.

Taking Yeh Pulu relief as an example, there are at least three basic things that can be formulated with regard to the theme, content, and meaning based on the examinable visual codes. Firstly, the central theme being revealed is a narrative of the day-to-day living of ordinary



sehari-hari. Kedua, konten menyangkut penjelasan dari tema, yakni narasi yang berupa deretan (untaian) adegan-adegan aktivitas keseharian, seperti lelaki menjinjing tempayan, perempuan tua membuka pintu rumah, tiga lelaki pemburu macan, dua lelaki memikul babi, lelaki mengendarai kuda, dan lain-lain.

Tema dan konten tentu memiliki hubungan korelatif. Kemudian dua hal tersebut menunjuk makna; artikulasi dan abstraksi hasil pembacaan dan pemeriksaan kode-kode visual. Secara ringkas dapat disebutkan: bahwa setiap adegan yang kemudian membentuk narasi kepahlawanan orang-orang biasa di ruang praktik sehari-hari, sesungguhnya menyatakan bahwa ruang sejarah yang dituturkan merupakan negara berdaya, jaya dan egaliter yang senantiasa diminta selalu eling (sadar) dan waspada.

**Dr Wayan 'Kun' Adnyana**, perupa dan dosen FSRD ISI Denpasar

people. I then named the theme as heroism in the everyday world. Secondly, the content is related to the explanation of the theme, which is a narrative containing a sequence of scenes depicting daily activities, such as a man carrying a crock, an older woman opening the house door, three men hunting a tiger, two men carrying a wild boar on their shoulders, a man riding a horse, etc.

Theme and content certainly have a correlation. The two things then point to a meaning; an articulation and abstraction resulting from the reading and examining of visual codes. In summary, it can be stated that every scene which eventually forms a narrative of heroism of the ordinary people in the everyday domain actually asserts that the land in the historical space being narrated was a powerful land, prosperous and egalitarian, which was constantly reminded to always be aware and vigilant.

**Dr Wayan 'Kun' Adnyana**, artist and lecturer in the Faculty of Art and Design, Indonesia Art Institute Denpasar

English translated by Luh Windiari and Verra Mulianingsih

## **Paintings of Candra Sangkala by Wayan Kun Adnyana The Ancient and The Contemporary**

By  
Dr. Ildegarda E. Scheidegger

Small faceless avatars stand for heroes and in their action-taking demonstrate the dynamics of the new world where buildup and destruction, success, struggle, abysses and heaven go together. The Balinese artist Wayan "Kun" Adnyana delves in the sphere of the traditional Candra Sangkala which implements an individual visual rendering or interpretation of a passed down narrative or concept. His paintings are composed of different planes in which the basis is flowing, eruptive and unstable. Kun's art is analytic in the intellectual developing process, but free and intuitive in the painterly expression.

The new paintings emanate from the artist's profound research of the five hundred years old reliefs of the Hindu Yeh Pulu temple in the village of Bedulu. He recognized a rather implicit, thus unconventional, rendition of social behavior or values in the formal depiction of the stone's narrative and saw it as an aphorism for everyday-heroism which he then picked out as his painting's central theme.

Wayan "Kun" Adnyana is an investigator of philosophical hermeneutics and a translator of Balinese culture. He has studied the iconographic interpretations of Erwin Panofsky giving him a Western sided component for his analysis as well as the deep grounded depictions of I Gusti Nyoman Lempad which are based on the master's traditional holistic approach of catering to the principles of the cosmic order and at the same time renewal of the formal expression.

Kun reads the relations of various opinions and in his art, he works to find appealing solutions. Like the dual model of micro- and macrocosm Kun uses binary positions as his strategy combining the breakdown of an ancient mythological narration such as the Yeh Pulu stone relief frieze and the translation into a contemporary vision and form. Respectively, he zooms out his subjects taken from the depicted historical scene and displaces them from their former environment and meaning. His method implicates destruction and reconstruction, forgetting and reinventing.

Within this process and as extensively described by the artist, he formulates five analytical and practical steps to pursue in the attempt to create a new artwork which stretch from acknowledging and studying the subject to the virtual and hands-on creation of the painting. Accordingly, the artworks have a multilayered structure and meaning. When they are read from a formal viewpoint, the contemporary visual expression is striking and even more if realized that the main figures are appropriated from an ancient artefact. The technical method of contour drawing renders the subjects abbreviatedly iconic and strong. The pop up of the original monument's details, gods and heroes, give snatches of a religious and mythological history belonging to the Balinese collective knowledge and knowhow but at the same time, build on the contemporary formal concept to combine multiple pictorial techniques in one artwork.

As mentioned above, Kun uses his gestural talent to depict the background. So, he absolves the subject from any time related interpretation, gives it an individual meaning out of an implicated cultural narration. Sometimes, geometric marks adorn the image like ciphers which are left open to an interpretation of form and content. The industrious figures interfering with each other or the subject finally add up to another layer of the pictorial balance. Like in the painting "Built Rainbow" where the rainbow stands as a metaphor for the cultural pluralism in Indonesia, we are attempted to read the swirling figurines in a comparable translation.

The main statement of Kun's art works is to illuminate heroism through the depiction of daily activities which were passed down since ancient times. He gives us a rendition in a contemporary context and therefore underlines the different formal expression and interpretation of today. All depends on the reading and acknowledgement of the context. Many might have changed, the narrative of heroism existed also in the ancient times when the Yeh Pulu Relief has been carved.

Dr. Ildegarda E. Scheidegger, art historian and art advisor,  
October 2017

## **CANDRASANGKALA and The Art of Kun Adnyana**

By  
H.I.R. Hinzler PhD.

It all started in India: to find out a way to associate numbers and dates important to humans, with down-to-earth concepts, but also with religious, philosophical, mythological, scientific ideas in a hidden, may be secretive way. People wanted to catch, bind, arrange numbers, dates. This system was also introduced in other areas of Asia, like Java, Bali, Thailand, Vietnam at least from the 9th century onwards. It was worked out in ancient Java and Bali in very special ways and this process is still going on.

Hiding a number was regarded as capturing and chaining it, therefore the Sanskrit term for it became *sringkhala* (written in a special way, to be latinized with a slanting stripe over the letter s, and a dot under the letter r). It was javanized and balinized into *sangkala*, *candrasangkala* and *wewatekan*, all meaning "hidden dates".

Numbers and dates are not only profusely mentioned in Old Javanese and Balinese texts on philosophy, geneology, family history, history of wars, but also visualized. They were chained and hidden in an artistic way. This process started at least thousand years ago. It is to us now to crack the codes and discover the hidden meanings in what might look innocent shapes carved on a temple gateway in ancient Java or a gate of a palace in modern Bali. What might look like innocent shapes and images of plants, flowers, animals, parts of a human body may refer to the day, week, month, or year in which something important related to the temple, gate or palace happened.

In the course of time a system was created referring to which concepts and images could be used to hide the dates of important events: death, marriage, winning a war, consecrating a new building, gateway, shrine, temple, finishing a book, a picture, a work of art.

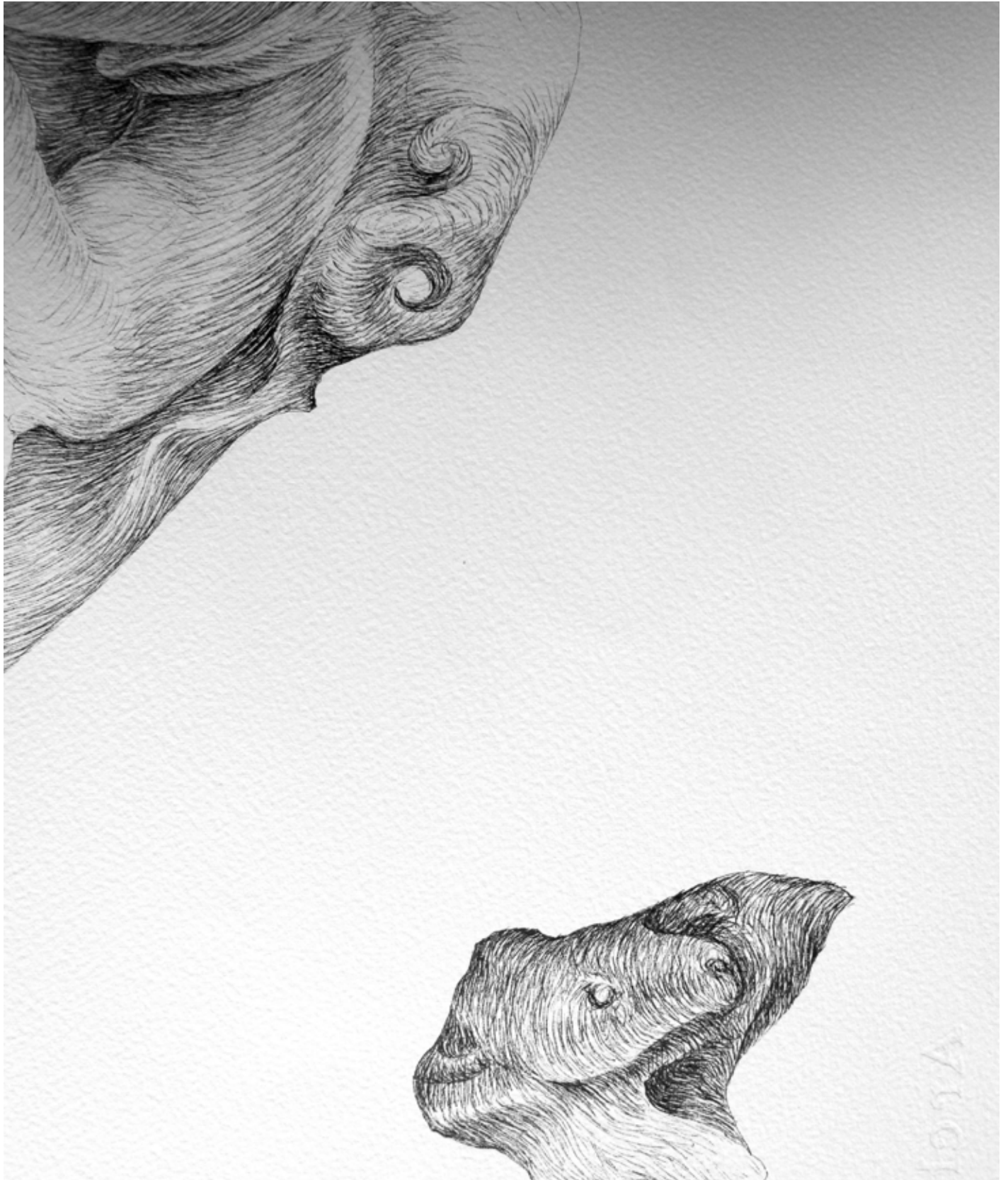
What kinds of ideas were used to indicate numbers? To start with ourselves: parts of the human body. We have of several things only one: a body, head, navel; and two eyes, brows, ears, hands, arms, feet, legs; nine openings in our whole body. Zero stands for death,

eating to stay alive for three. And there are particular animals that were chosen: a bird for one, horse, snake crocodile for seven, elephant and snake for eight. Plants: for one a seed, a sunflower (there is only one sun so far), for six a tree, or tree trunk, a flower for 9. Other possibilities are the cosmos and cosmic processes: sun, moon (1), dark and bright moon (2) wind (5), rain (4), fire (3), seasons of the year (6). The earth (1) and what is on and in it: mountains, rocks (7), rivers lakes, seas, oceans (all 4). And, of course, the gods, sages priests, brahmins, heroes from the Mahabharata (Arjuna, the Pandawa brothers: 5).

People in Bali like visualizing dates of important features by means of carvings in stone, wood, silver, and drawings. Over a new door, gateway, entrance, on a shrine one may discover a row of four images, representing the date of consecration. One may also say it in words of art, like: the opening of the exhibition of Kun Adnyana takes place on the day *rupa* (beautiful form) of the week *warna* (color)+ *tanu* (bodies) of the European time cycle, and at the same time on day *mata* (eye) + device (*upaya*) of month number *akasa* (sky) + *sunya* (void) of the year *alih* (seeking) *tilaka* (marks) of *amrta* (holy water) in the *gunung* (mountains). This means that one can enjoy the beautiful forms and colours of the bodies on the pictures of Kun Adnyana from the first day of the 48th week, namely 27 October of the year 2017 of the Western Era onwards.

H.I.R. Hinzler PhD, emeritus professor of Leiden University







Karya Lukis  
*Artworks*







**Journey.**  
230x350 Cm, ink & acrylic on canvas, 2017

**Wish for Princess,**  
160x200 Cm, acrylic on canvas 2017







Going Home, 160x200 Cm, acrylic on canvas, 2017



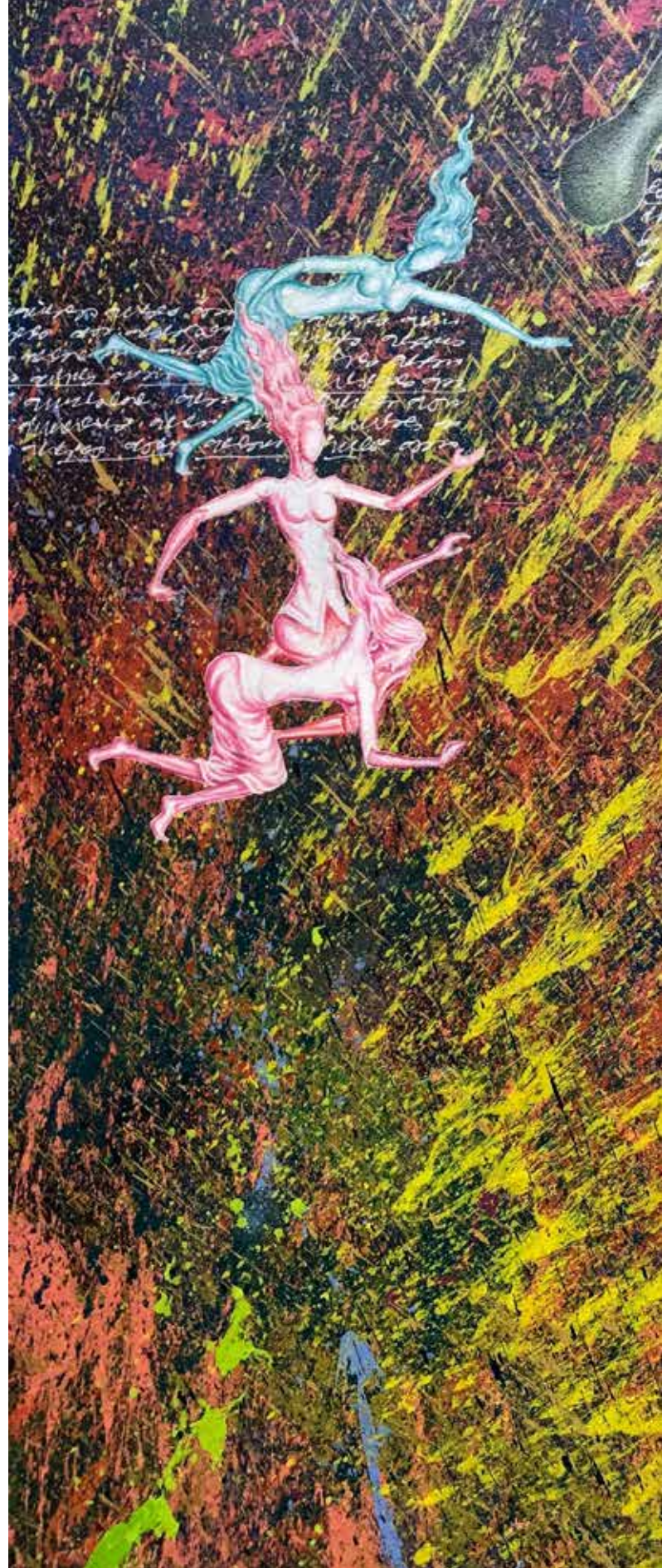
**Ancient Artifact Discovery**, 160x200 Cm, ink & acrylic on canvas, 2017



**Bodies Flying in Universe**, 160x200 Cm, acrylic on canvas, 2017



**Build Rainbow**, 160x200 Cm, acrylic on canvas, 2017



Hunting Tiger #2,  
160x200 Cm, ink & acrylic on canvas, 2017







*Handwritten text in the upper right corner, partially obscured by the golden fish.*

*Handwritten text in the middle right section, partially obscured by the blue fish.*

*Handwritten text in the lower right corner, partially obscured by the blue fish.*



Ocean's Habitus,  
160x200 Cm, acrylic on canvas, 2017

**Temptation,**  
160x200 Cm, ink & acrylic on canvas, 2017







Pray for Goddess, 160x200 Cm, acrylic on canvas, 2017



**Escape**, 160x200 Cm, acrylic on canvas, 2017



The Shadow of Heroes, 160x200 Cm, acrylic on canvas, 2017





Gateway, 160x200 Cm, ink&acrylic on canvas, 2017



**The King**, 160x200 Cm, ink & acrylic on canvas, 2017



The Power of Ganesha, 160x200 Cm, ink & acrylic on canvas, 2017



Forward to the Past, 140x160 Cm, acrylic on canvas, 2017

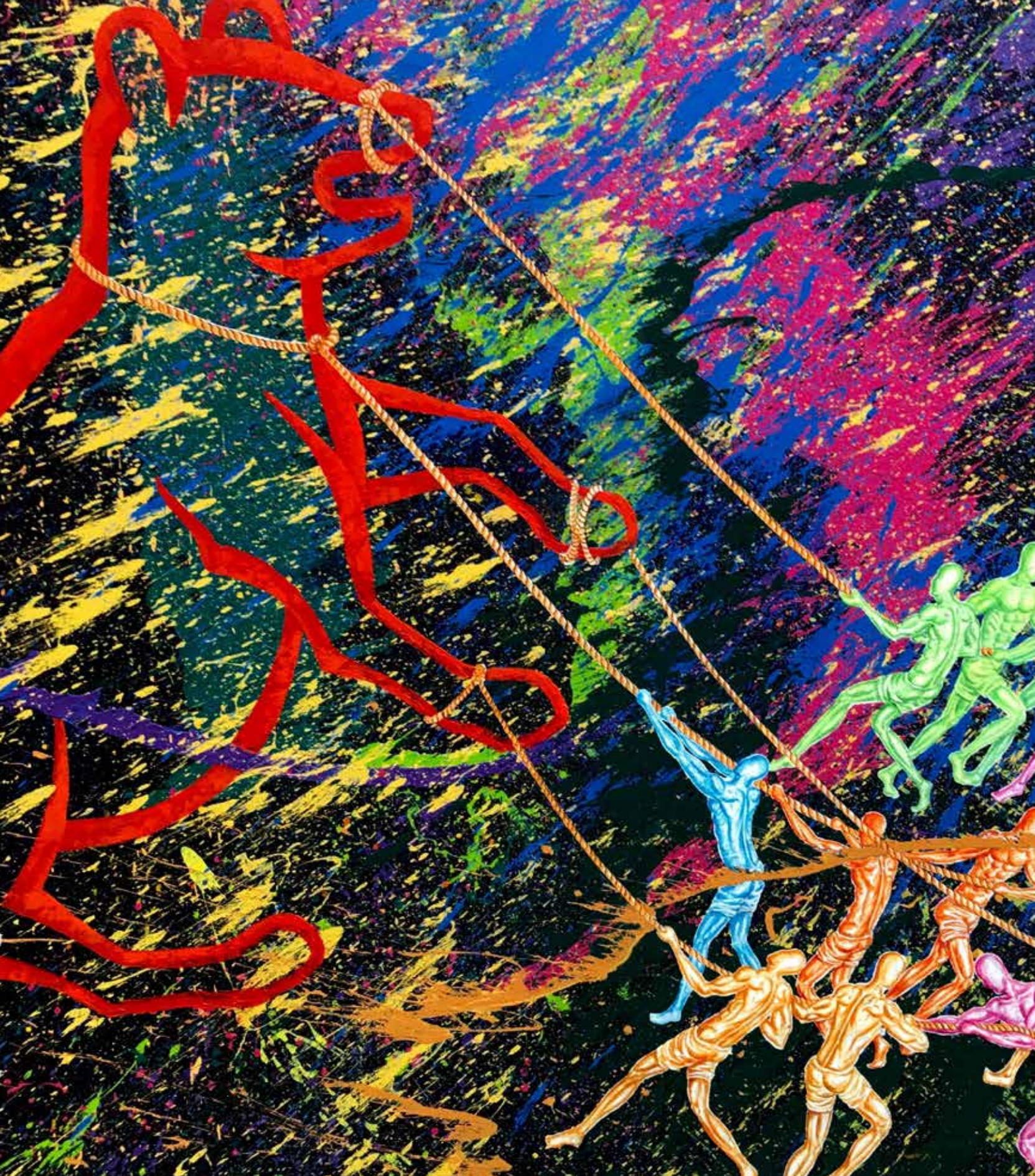


Reborn, 140x160 Cm, acrylic on canvas, 2017





**Opposite Direction,**  
160x200 Cm, acrylic on canvas, 2017

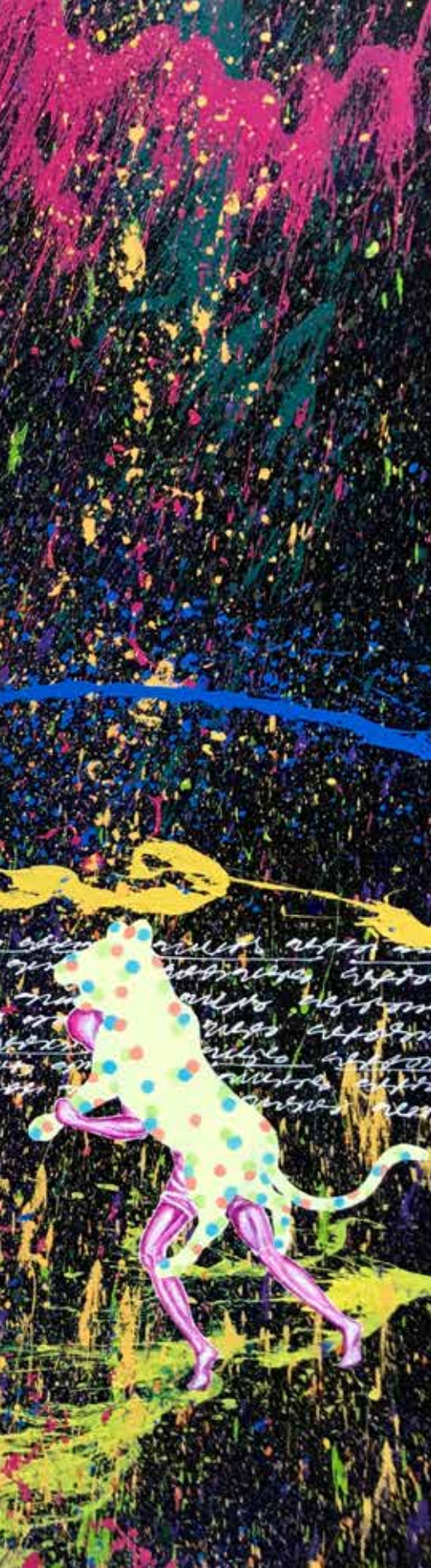






**Hunting Dinosaurus,**  
140x160 Cm, acrylic on canvas, 2017





**Animal Space,**  
140x160 Cm, acrylic on canvas, 2017



**Dr I Wayan 'Kun' Adnyana**, born in Bangli, Bali on April 4<sup>th</sup>, 1976. He is an associate professor at Faculty of Visual Art and Design of Indonesia Institute of the Arts (ISI Denpasar) (2003 – present day). Master of Art Studies (MSn) from Post Graduate Program of Indonesia Institute of the Arts, Yogyakarta (2008). PhD in Art Studies from Doctoral Program of Indonesia Institute of the Arts, Yogyakarta (2015).

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## Collective Exhibitions (selected):

- 2017: Exhibition "Change" at Puri Lukisan Museum, Ubud. Exhibition "Between Visual Beauty and Conceptual Strength" Grand Opening VIP Fine Art, Jakarta.
- 2016: Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan. Exhibition "Poem of Colors" at Neka Art Museum. Exhibition 'Rwa Bhineda' at Bentara Budaya Denpasar, Bali. Exhibition finalists of UOB Painting of The Year 2016 at Ciputra Artpreneur Gallery, Jakarta. Exhibition in Andrew Art Gallery's booth at Bazaar Art Jakarta, Pasific Place Jakarta. Biennale Jateng (Middle of Java Province) "Kronotopos at Oudetrap Building, Semarang. Exhibition "Cartography of Painting" at Albert Art Gallery, Jakarta.
- 2015: Exhibition 'Bali Art Intervention#1: Violent Bali' at Tonyraka Art Gallery, Ubud. Exhibition 'Art as Perspective' at CLC Education, Denpasar. Exhibition together 17 Indonesian artists "Kepada Republik" at Pustakaloka, DPR RI, Jakarta.
- 2014: Exhibition for Finalists of UOB Painting of The Year 2014 at UOB Plaza, Jakarta. Exhibition 'Ethnic Power' at Art and Cultural Center (Taman Budaya), Denpasar.
- 2013: Exhibition "Trans Avant Garde" at AJBS Gallery, Surabaya. Exhibition Indonesian lectures in fine art "Melihat-Dilihat" at National Gallery, Jakarta. Exhibition "Homo Ludens #4th presented by Emitan Gallery at Bentara Budaya Bali. Exhibition Bali Art Fair 2013, presented by Bali Art Society (BAS) at TonyRaka Gallery, Ubud.
- 2012: Exhibition "Here We Ar(t)e, Here We Ar(t)e the Same" at Maha Art Studio, Denpasar. Exhibition "Homo Ludens #3th" at Emitan Gallery, Surabaya. Exhibition finalists of UOB Painting in the Year 2012 at UOB Plaza, Jakarta. Exhibition "Agitasi Garuda" at Yogya Gallery, Yogyakarta. Exhibition "Painting @ Drawing" at Tonyraka Art Gallery, Ubud. Exhibition "Archive-Reclaim" at National Gallery, Jakarta. Exhibition at Scope Art Basel, Swiss, presented by Willem Kerseboom Gallery, Amsterdam.
- 2011: Exhibition "Flight for Light: Indonesian Art and Religiosity" at Art-1 (Mondecor New Museum), Jakarta. Exhibition "Sein of Indonesia 1st" at Kwanhoon Gallery Seoul, Korea Selatan. Exhibition "Star Wars" at AJBS Gallery Surabaya, Exhibition Nominee of UOB Buana Art Awards at UOB Buana Plaza, Jakarta. Exhibition Nusantara "Imaji Ornamen" at National Gallery of Indonesia, Jakarta. Exhibition "Bali Inspires" at Rudana Museum, Ubud.
- 2010: Exhibitions "2X" at Jakarta Art Distrik, Grand Indonesia, Jakarta. Jakarta Art Awards "Reflection of Megacities" at North Art Space Jakarta. Exhibition "Green Carnival: Public Art Project" Mall Art at The Ritz-Carlton Jakarta, Pacific Place. Exhibition "Soccer Fever" at Galeri Canna, Jakarta. Exhibition "Percakapan Massa" at National Gallery Of Indonesia, Jakarta. Exhibition "Coexistence" at Dimensi Art Gallery, Surabaya. Exhibition "Paramitra" at MD Art Space, Jakarta. Exhibition "Baby Talks" at Phillo Art Space, Jakarta.
- 2009: Exhibitions "Janus" at T-Art Space, Ubud, Bali. "Art(i)culation" at Hanna Art Space, Ubud, Bali. Instalation "Festival Bambu" at Bentara Budaya Bali. "ExpoSign" ISI Yogyakarta at Yogyakarta Expo Center. Indonesia Arts Festival "Exploring Root of Identity" at Galeri Cipta II Taman Ismail Marzuki, Jakarta. Exhibition "Harmony" at Soobin Art Int'l S.Bin Art Plus, Singapore. Bazaar Art Jakarta, at The Ritz-Carlton, Pacific Place Jakarta. Exhibition "Rai Gedheg" at Bentara Budaya Jakarta, Bentara Budaya Yogyakarta, dan Orasis Gallery Surabaya. Exhibition "Guru Oemar Bakrie" at Yogya Gallery, Yogyakarta. Exhibition "Vox Populi" at Sangkring Art Space, Yogyakarta. Exhibition "Bali Contemporary Arts Mapping" at Sika Gallery, Ubud. Exhibition "Vox Populi" at Bentara Budaya Jakarta.
- 2008: Exhibitions "Aku yang Bebas" at Darga Art Gallery, Sanur. Exhibition "Family Life" at Taman Budaya, Yogyakarta. Exhibition "Contemporary Heroes" at Tujuh Bintang Art Space, Yogyakarta. Exhibition "Vision of East Asian 2008" at Zhengzhou, China. Exhibition Jakarta Art Awards at Galeri Seni Ancol, Jakarta. Exhibition "Art After Artday" at Sangkring Art Space, Yogyakarta. Exhibition "Ini Baru Ini" at Vivi Yip Art Room, Jakarta. Exhibition "Freedom" Mon Decor Painting Festival at Taman Budaya Yogyakarta, and National Gallery of Indonesia Jakarta. Exhibition "Super Ego" at Galeri Ego, Jakarta. Exhibition "Manifesto" at National Galeri of Indonesia, Jakarta. Exhibition "Bali Art Now: Hybridity" at Yogya Gallery, Yogyakarta, Exhibition "Ahimsa" at Bentara Budaya Jakarta. Exhibition "69 Seksi Nian" at Yogya Gallery, Yogyakarta. Exhibition "Silence Celebration" at Tony Raka Art Gallery, Bali.

Exhibition "Think+Thing=Everything" at Gracia Art Gallery, Surabaya.

- 2007: Biennale Yogya "Neo Nation" at Sangkring Art Space Yogyakarta. Sanur Art Festival "A(R)tmosphere" at Danes Art Veranda, Denpasar. Exhibition "i Bumi" in conjunction to the UN Climate Change Conference (UNCCC) at Garuda Wisnu Kencana (GWK), Bali. Exhibition "Love Letters" at Tony Raka Art Gallery, Ubud. Exhibition "A Beautiful Death" at Bentara Budaya, Yogyakarta, Orasis Gallery, Surabaya and Darga Gallery Sanur, Bali.
- 2006: Exhibition (Fine Art lecturers of ISI Denpasar) "Deconstruction and Repetition" at The Public Library of Malang City, East Java. Exhibition "Young Arrows" at Yogya Gallery, Yogyakarta. Exhibition "Kompas Short Story Illustration" at Bentara Budaya Jakarta. Exhibition (Fine Art lecturers of ISI Denpasar) at Museum Neka, Ubud. Exhibition "Erotic" at Tony Raka Gallery, Ubud. Exhibition "ReconsCulture" at Agung Rai Museum of Art (ARMA), Ubud. Exhibition "Visual of Word" at Darga Gallery, Sanur.
- 2005: Tour de Java "Skill for Power" at V Gallery Jakarta and Dalem Hamur Sava Gallery Yogyakarta, Malang, and Surabaya. Exhibition "Power of Mind" at Orasis Gallery, Surabaya. Exhibition "Kompas Short Story Illustration" at Bentara Budaya Jakarta.
- 2004: Exhibition "Dasa Muka" commemorating 4th years of Bali Corruption Watch at Agung Rai Museum of Art (ARMA), Ubud. Exhibition (Fine Art lecturers of ISI Denpasar) at Puri Art Gallery, Malang and Museum Widayat Magelang. Exhibition "Bali Temptation" at Galeri Langgeng Magelang and V Gallery Jakarta.
- 2003: Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Lelakut" at the rice fields of Peguyangan, Denpasar. Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Renungan Merah Putih" at Taman Makam Pahlawan Margarana, Bali.
- 2002: Exhibition "Ruwat Sarira" Sanggar Jarak Bang at Rumah Sakit Jiwa (Mental Medical) Bangli.
- 2001: Installation exhibition "SHUL" at Galeri Sembilan, Ubud. Group exhibition "Bali Kontemporer" at

Bentara Budaya, Jakarta. Fundraising exhibition "Sesari" at Gedung Titik Dua, Denpasar, in affiliation with Harian Umum Nusa (news paper). Final under graduate exam exhibition at STSI Denpasar.

- 2000: Exhibition "Demokrasi dalam Ekspresi Rupa" Kamasra at the House of Representatives Denpasar. Exhibition for the 33<sup>rd</sup> Anniversary of Higher School of Arts (Indonesia Institute of The Arts), Denpasar. Exhibition "Mother Earth Expression" with Sudamala Kamasra Group at Kuta Paradiso Hotel, Kuta. Exhibition "Art Reflection II" at Darga Gallery, Sanur.
- 1999: Exhibition with Divya Pradana Bhakti at Gedung Pusat Studi Antar Budaya dan Agama, Nusa Dua, Bali. The Philip Morris Art Awards nominee exhibition at Galeri Nasional Jakarta. Peksiminas V exhibition in Surabaya.
- 1998: Kamasra 5<sup>th</sup> Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997: Watercolor exhibition at Art Center Denpasar.

#### Solo Exhibition:

- 2017: "Candra Sangkala: Reinterpretation of Ancient Reliefs' Visual Codes in Contemporary Painting" at Neka Art Museum, Ubud, Bali
- 2017: "Citra Yuga: Iconography of Relief Yeh Pulu" at Bentara Budaya Jakarta.
- 2013: "Poems From Lake Michigan", Gwen Frostic School of Fine Art Collage, Western Michigan University, US.
- 2011: "Body Theater" at Ganesha Gallery, Four Seasons Resort, Jimbaran, Bali.
- 2010: "Tree of the Future" at Mon Décor Gallery booth's, at Bazaar Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place.
- 2009: "Rare (Babies)" at MD Art Space, Jakarta.
- 2008: "Hana Tan Hana" at Bentara Budaya, Yogyakarta. "Look! Who is Talking?" at TonyRaka Art Gallery, Ubud. "New Totems for Mother" at Gaya Art Space, Ubud.
- 2003: "Kamasukha" at Genta Gallery, Ubud, Bali.

## Awards:

- 2016 Finalist of UOB Painting of The Year Competition Awards, Jakarta
- 2016 Best Lecturer recognition from Rector of Indonesia Institute of the Arts, Denpasar.
- 2014 Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2013 Visiting Art Scholar Awards from Faculty of Fine Art (Gwen Frostic School of Fine Art Collage), Western Michigan University, US.
- 2011 Finalist of The UOB Buana Art Awards, Jakarta.
- 2010 Jakarta Art Awards Nominee.
- 2008 Best Graduate with cumlaude recognition from Magister Programm of ISI Yogyakarta.
- 2008 Jakarta Art Awards Nominee.
- 2007 Widya Pataka Award (in the field of fine art critique) from Bali Province Government.
- 2002 Best Graduate with cum laude recognition from STSI Denpasar.
- 1999 Philip Morris Indonesian Art Awards Nominee.
- 1998 Kamasra Price for Best Painting.
- 1996 First Prize Teenage Painting Competition by Parpostel IX Denpasar.

## Writing Experiences

Kun wrote articles for variety of art and culture issues in national media, such as Kompas, Tempo, Media Indonesia, Suara Merdeka, Jawa Post-Radar Bali and Bali Post. Kun joined the program of visiting artist / scholar in the fall semester of 2013, and awarded the Visiting Scholar Award from Gwen Frostic School of Art, Western Michigan University, USA.

He also did a research on the data of Balinese painting in the 1930s in several cities in the Netherlands, such as Leiden, Harlem, and Amsterdam (2015). Kun also becomes the curator of art exhibitions for many galleries, such as the National Gallery in Jakarta, Art 1 (Mondecor) Gallery, Tonyraka Art Gallery, Gajah Art Gallery (Singapore), Sudakara Art Space, Syang Art Gallery, Kendra Art Space, etc. Since 2016 He has been assigned to the editor of the

national journal of Arts & Culture, Mudra ISI Denpasar.

He won Research, Creative and Desimination Arts Program from Ministry of Research, Technology and Higher Education of Republic of Indonesia (2017); Doctoral Dissertation research grant from the Ministry of National Education (2014), and research grants of P3SWOT, International Cooperation Bureau of the Ministry of National Education (2007). Writing books: "Pita Prada: The Golden Creativity" together with Agus Darmawan T and Jean Couteau (2009), 'Gigih Wiyono': Diva Sri Migrasi with M. Dwi Marianto (2008), and Nalar Rupa Perupa (2007).

## Art Works Publication (selected):

Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy Soetriyono, etc. (2010), Modern Indonesian Art (From Raden Saleh to The Present Day) second revised edition, Koes Art Books, Denpasar.

Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy Soetriyono, etc. (2013), Selected Works of Ninety-Nine Artists Who Depicted Indonesia, Koes Art Book, Denpasar.

Couteau, Jean. (2008), Look! Who is Talking? (The Catalogue of Wayan Kun Adnyana's Solo Exhibition), TonyRaka Art Gallery, Ubud.

Djatiprambudi, Djuli., Muhammad Rahman Athian. (2016) Kronotopos (Biennale Jateng's Catalogue), Arts Directorate of Directorate General of Culture, Education and Cultural Ministry of Indonesia, Jakarta.

Dwikora, I Putu. (2008), New Totem For Mother (The Catalogue of Wayan Kun Adnyana's Solo Exhibition), Gaya Art Space, Ubud.

Effendy, Rifky. (2010), Tree of the Future (The Catalogue of Wayan Kun Adnyana's Solo Exhibition), MonDecor Art Gallery, Jakarta.

Hardiman. (2009), Rare (Babies) (The Catalogue of Wayan Kun Adnyana's Solo Exhibition), MD Art Space, Jakarta.

Zaelani, Rizki A., Jim Supangkat, Kuss Indarto, Farah Wardani. (2008), Manifesto: Pameran Besar Seni Rupa Indonesia, Galeri Nasional, Jakarta.

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5. Dr Kadek Kardi Suteja (Director of Neka Art Museum)
6. Prof Dr I Gede Arya Sugiarta (Rector of Indonesia Institute of The Arts Denpasar)
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8. Ildegarda E. Scheidegger PhD (Art Historian and Art Advisor)
9. Warih Wisatsana (Curator of Bentara Budaya)
10. Jean Couteau PhD (Art Critic)
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