



INSIDE THE HERO

(Creative Contemporary Painting Based on an Iconography of Yeh Pulu Reliefs)

Dr I Wayan 'Kun' Adnyana

At Mizuiro Workshop Contemporary
No. 31, Ln. 129, Huanhe st., West Central Dist.,
Tainan City Zip700, Taiwan.

INSIDE THE HERO

(Creative Contemporary Painting Based on an Iconography of Yeh Pulu Reliefs)

Solo Exhibition

(Art Works Funded by Grant from 'Researching, Creating, and Presenting Art' Program,
from Ministry of Research, Technology, and Higher Education of Indonesia, Second Year: 2018)

Dr I Wayan 'Kun' Adnyana

At Mizuiri Workshop Contemporary
No. 31, Ln. 129, Huanhe st., West Central Dist.,
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July 14th until July 29th, 2018

Solo Exhibition of Contemporary Painting

Inside The Hero

(Creative Contemporary Painting Based on an Iconography of Yeh Pulu Reliefs)

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Content

| | |
|---|----|
| Curatorial Introduction The Art Works of Kun Adnyana in Art World of Taiwan Ming Hsia Lin | 5 |
| Foreword By H.E. Minister of Research, Technology and Higher of Education of the Republic of Indonesia Prof. H. Mohamad Nasir PhD | 8 |
| Research-Based Art Creativity (Reading 'Inside the Hero' Kun Adnyana) Prof. Dr. I Gede Arya Sugiarta | 14 |
| Narration of Heroism in Daily Lives Dr. Wayan 'Kun' Adnyana | 23 |
| Wayan 'Kun' Adnyana and Balinese Art History Prof. Adrian Vickers PhD | 28 |
| Narration in Kun's Painting Prof. Bambang Wibawarta PhD. | 29 |
| Artworks | 34 |
| Curriculum Vitae | 60 |
| Special Thanks | 64 |



Journey, 230x350 Cm, ink & acrylic on canvas, 2017
(quoted from the "Cadra Sangkala" catalogue exhibition, 2017)



Curatorial Introduction

The Art Works of Kun Adnyana in Art World of Taiwan

By
Ming Hsia Lin

The “environmental” themed artworks of Wayan ‘Kun’ Adnyana were chosen in the exhibition poster and on display at the Indonesia-Taiwan Culture and Artistic Biennale at License Art Gallery and Mizuiro Workshop Contemporary, Tainan, Taiwan in March of 2016. The exhibition, in cooperation with TonyRaka Art Gallery, Bali operated within the framework of partnership between the artists of Indonesia and the artists of Taiwan. This exhibition became the momentous introduction of Kun Adnyana’s artworks to the Taiwanese public. At the time of the exhibition, Kun’s work was displayed alongside the works of Made Wianta, Chusin Setyadikara, Mangu Putra, Nyoman Erawan, Yani S Mariani and others.

This time, Kun Adnyana is appearing exclusively in a solo exhibition themed ‘Inside the Hero’, a theme that was translated from his research on the 14th Century narrative of Yeh Pulu reliefs, located in Bedulu Gianyar, Bali. The findings of his research were that the narrative on the relief was not a singular narrative but multiple narratives that use what Kun describes as a multi-narrative system. The layers of narratives are composed of rows of scenes and plot reliefs in which the individual scenes are not arranged in contextual mutual explanation proving that the many scenes that appear actually formulate individual, stand-alone narratives. Kun also observed that the reliefs were sculpted by groups, with each group built upon their own imaginative conceptions to conceive a 25-meter long set of reliefs with an average height of two meters

In addition to his findings on the conceptualization of multi-narration, Kun also identified the general theme depicted by the relief was about heroes in the everyday world. This is reinforced by scenes such as Balinese wine sellers, paddler bearers, tiger hunters, males carrying wild boars after the hunt and men riding horses among others. There are also scenes depicted of a tea party, a priest, a queen (princess), an old woman in amongst others up to and including a Ganesha statue and hermitage’s niches.

Upon my visitation to Kun’s studio in Denpasar, Bali in preparation for this solo exhibition, the artist who was included in the 2013 book *Selected Works of Ninety-Nine Artists who Depicted Indonesia*, written by Jean Couteau, Agus Dermawan, T. Eddy Soetriyono and others published by Koes Art Books, Denpasar, eloquently explained the concept and artistic/aesthetic approach that encapsulates his body of works. Along with Kun entering the international art field comes his proficiency in describing the concept of the works and telling the story of a painting process which are excellent additions to Kun’s works entering the international art world.

Drawing as Base of Paintings

My personal interests within the quality of drawing that became the basis and foundation of Kun’s paintings. The drawing are based on repeated stringed lines crafted on Chinese ink medium and used a traditional Balinese pen, with a level of persistence and skill that are required to develop the line scratches into the subject of pictures that look very realistic. This was the starting point of my admiration for Kun’s paintings based on drawing skills.

With this in mind, at this exhibition I also included three paintings of Kun, in total based on drawing lines, ‘babies’ series (20018-2009). These paintings will further bridge Kun’s artistic journey in the eyes of Taiwan art world, which also has a fondness for collecting Southeast Asian art, especially from Indonesia.

Over the last two years, Kun’s line-drawing has developed with the findings of the ‘multi-narration’ of Yeh Pulu reliefs, as the foundation of concept for creativity. The artist, who has conducted this solo exhibition 10 times elucidated that, for the creations of 2018, five artistic/aesthetic approaches of the 2017 achievements were used namely, coloring, smashing, drawing, cutting and highlighting. These approaches were developed with the addition of a layering approach (transparent colors layers that give rise to the impression that they

can be observed in the background of the work), and deconstruction (altering or disposing of plots/scenes that deviate from the plot representation on the Yeh Pulu reliefs, such as a woman on a tiger which is not a scene depicted on the Yeh Pulu relief but is actually a tiger hunting scene).

Two new approaches, managed to bring the impression of space, with colors that are increasingly varied and bright. Line drawing remains the main subject character, especially in the 'highlighting' series by plucking certain scenes as subject matter works.

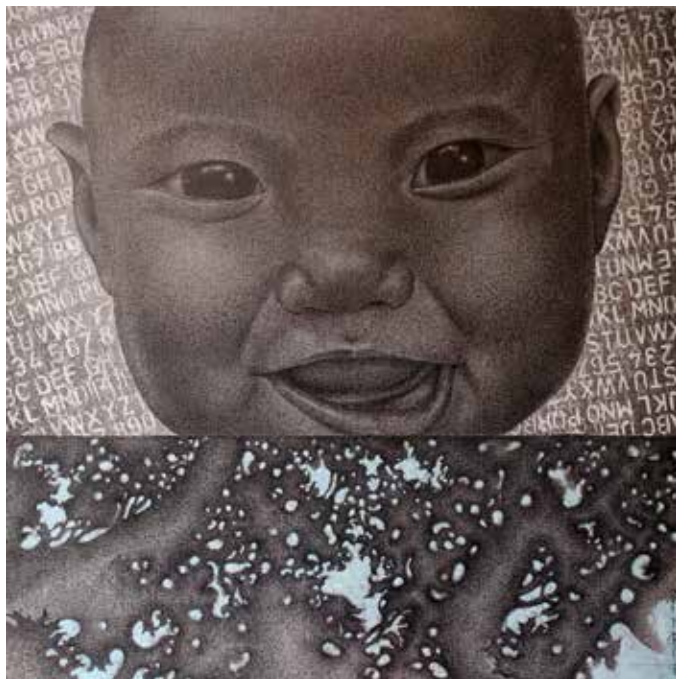
The work of Kun Adnyana, which departs from very deep roots in Balinese culture, is interestingly discussed in the discourse on the contemplation of Asian art. It is also present in the works of avant-garde contemporary Taiwanese artists. How the repertoire of traditional Taiwan culture becomes the basis of creativity of contemporary artists, which then responded with positivity and appreciation in the market both from Taiwan and international collectors.

The same hopes are in turn directed toward the works of Kun Adnyana, which are specially presented today in the face of contemporary art in Taiwan. Moreover the work produced is the result of extensive field research, and won a national competition and research grant from the Ministry of Research, Technology, and Higher Education, Republic of Indonesia, in Jakarta. In closing, I extend my congratulations in the exhibition to Dr. I Wayan 'Kun' Adnyana at Mizuiro Contemporary Workshop, Tainan, Taiwan.

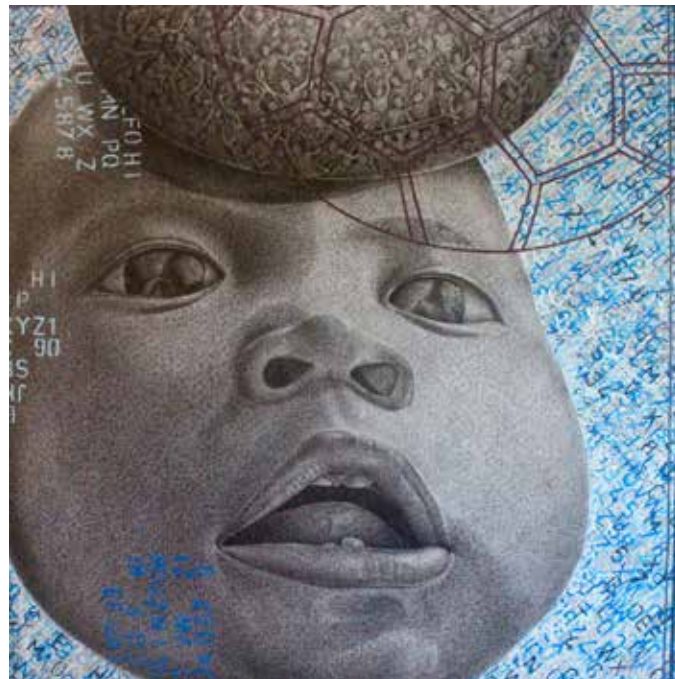
Tainan, June 25, 2018

Ming Hsia Lin, art curator, founder of Mizuiro Workshop Contemporary, Tainan, Taiwan.

*English translator Andy McNeilly



Two Side of Nature,
145x145 Cm, ink&acrylic on canvas, 2010



Football,
150x154,5 Cm, ink&acrylic on canvas, 2010



Hunting a Tiger, 160x200 Cm, ink & acrylic on canvas, 2017
(quoted from the "Citra Yuga" catalogue exhibition, 2017)



Sambutan Menteri Riset, Teknologi, dan Pendidikan Tinggi Republik Indonesia

Puji syukur kita panjatkan ke hadirat Tuhan Yang Maha Esa, karena atas ijinNya penelitian, penciptaan, dan penyajian seni (P3S) yang dimenangkan saudara Dr. I Wayan 'Kun' Adnyana, telah memasuki tahap penyajian atau diseminasi hasil karya.

Karya seni yang kita saksikan ini merupakan hasil dari pendanaan penelitian di Kemenristek Dikti melalui Direktorat Riset dan Pengabdian Masyarakat (DRPM), Direktorat Jenderal Penguatan Riset dan Pengembangan, yaitu Skema Penelitian, Penciptaan, dan Penyajian Seni (P3S) 2018 (yang sekarang dimasukkan ke dalam skema penelitian terapan). Kun Adnyana telah berhasil memenangkannya sejak 2017.

Saya sangat berbahagia, karena akhirnya ada hasil riset penelitian terapan tahun kedua ini, yang telah sampai pada tahap penyajian seni (gelar pameran tingkat internasional), melalui pameran tunggal bertajuk 'Inside The Hero' yang dilangsungkan di Mizuiro Workshop Contemporary, Tainan, Taiwan. Tentu kami dari Kementerian Riset, Teknologi dan Pendidikan Tinggi di Jakarta menyambut baik acara ini, dan memberi apresiasi atas keberhasilan dan kontribusinya dalam menumbuhkan reputasi dosen pencipta seni ke tingkat internasional..

Skema penelitian terapan bidang seni ini tentu menjadi peluang sangat penting bagi dosen, terutama dosen di perguruan tinggi seni, atau juga perguruan tinggi lainnya yang memiliki prodi bidang seni, untuk mengaktualisasikan diri, baik dalam hal membangun seni berbasis riset, dan juga tidak kalah penting terkait tata kelola penyajian seni (pameran, pentas, festival, dan lain-lain). Terlebih skema penelitian ini memiliki alokasi waktu setahun, dan memungkinkan untuk pembiayaan selama 3 tahun, seyogyanya bisa diarahkan secara berjenjang dari nasional, asia (kawasan) dan internasional.

Dr I Wayan 'Kun' Adnyana, dilihat dari curriculum vitae-nya baik dalam bidang riset dan penyajian seni sepertinya sudah mumpuni, sehingga pameran tunggal yang digelar tingkat internasional ini memiliki poin penting bagi semua. Melihat topik yang diangkat yakni: Ikonografi Kepahlawanan Relief Yeh Pulu, dapat menjadi bacaan dan

Foreword By H.E. Minister of Research, Technology and Higher of Education of the Republic of Indonesia

Let me begin by expressing our gratitude to God Almighty because of His blessing the research, creation and presentation of art which referred to as "P3S" won by Dr. I Wayan 'Kun' Adnyana has entered the stage of presentation or dissemination of work.

The artwork that we are all able to see here is the result of research funded by the Ministry of Research, Technology and Higher Education of the Republic of Indonesia through the Directorate General of Research and Community Service (*DRPM*) as well as the Directorate General of Research and Development Strengthening. This research uses the 'Research, Creation and Presentation of Art (P3S) 2018' scheme which is now incorporated into the Applied Research scheme. Kun Adnyana has successfully won this since 2017. In today's gathering allow me to express how pleased I am to finally able to see art presentation in international exhibition through a solo exhibition entitled "Inside the Hero" held at Mizuiro Workshop Contemporary, Tainan, Taiwan as the result of the second year applied research. Certainly, the Ministry of Research, Technology and Higher Education of the Republic of Indonesia in Jakarta feel very welcome to this event and let us express our sincere appreciation to all organizer for its contribution in growing the reputation of lecturer who creates arts into the international level.

The Art Applied Research scheme is certainly a very important opportunity for lecturers, especially lecturers in Art Universities and generally for lecturers at other Universities with Art Department, to actualize themselves both in terms of creating research-based art and importantly engaging in the art presentation governance such as exhibitions, performances, festivals et cetera. Moreover, this research scheme offers one year of time allocation and another possibility of three years to be financed. This should be directed gradually from national, Asia (regional) and international.

Dr. I Wayan 'Kun' Adnyana is indeed a qualified person for this expertise area by observing his Curriculum Vitae both in the fields of research and presentation of art. Therefore, this solo exhibition held in this international

bahasan tentang capaian seni lukis kontemporer hari ini memungkinkan untuk tetap melihat khasanah seni rupa Nusantara sebagai basis penciptaan seni. Ini pula yang dapat menjadi simpul karakter seni lukis kontemporer Indonesia; penciptaan seni yang tetap memiliki roh dan spirit Indonesia.

Demikian sambutan saya ini, semoga melalui skema penelitian terapan bidang seni, dosen-dosen seni dan juga budaya-humaniora dapat meraih ruang aktualisasi berlandaskan semangat riset, penciptaan, dan penyajian seni berkredibilitas tinggi. Selamat untuk saudara Dr I Wayan 'Kun' Adnyana.

Jakarta, Juli 2018
Menteri Riset, Teknologi dan Pendidikan Tinggi
Prof. H. Mohamad Nasir PhD

level has important values for all. Through the chosen topic of *"Ikonografi Kepahlawanan Relief Yeh Pulu"* or *"Yeh Pulu's Relief Heroic Iconography"*, the society is expected to use this as a reading and discussion of nowadays-contemporary art painting achievement that allows us to see the archipelago fine art scenes as the basis of art creation. This milestone is also a knot of Indonesian contemporary art painting character; the creation of art that retains the spirit of Indonesia.

Ladies and Gentlemen, that is all my speech for today. Hopefully, through the Art Applied Research scheme, the art and cultural-humanity lecturers can obtain space where they able to actualize their self based on the spirit of research, creation, and presentation of high credibility art. Let me therefore end my speech by congratulate Dr. I Wayan 'Kun' Adnyana for his wonderful achievement.

Jakarta, July 2018
H.E. Minister of Research, Technology and Higher of
Education of the Republic of Indonesia
Prof. H. Mohamad Nasir PhD

*English translated by Aras Samsithawrati



Yeh Pulu's Reliefs









Kreativitas Seni Berbasis Riset (Membaca 'Inside The Hero' Kun Adnyana)

oleh
Prof. Dr. I Gede Arya Sugiarta

Dunia Akademik dan Medan Penciptaan Seni

Sebuah tren positif dalam medan penciptaan seni di ruang akademik, yakni kegandrungan menjadikan riset atau penelitian lapangan sebagai bagian penting dalam metode kreatif. Artinya, sebelum melakukan eksplorasi teknis tentang penciptaan karya, seniman diwajibkan melakukan penelitian untuk menemukan beberapa hal berkaitan dengan: konsep penciptaan, eksplorasi medium/material, dan juga tema karya. Semakin intensif dan mendalam penelitian yang dilakukan, maka semakin otentik temuan konsep yang dihasilkan kemudian.

Metode penciptaan seni belakangan telah berkembang, termasuk telah menyinergikan antara riset lapangan dengan praktik penciptaan seni. Strata keilmiahannya pun diakui sejajar. Penciptaan seni bahkan juga telah masuk ke jenjang pendidikan strata doktoral. Hal tersebut jelas mengindikasikan credo ilmiah sangat menjadi acuan dalam penciptaan seni.

Pematung kontemporer I Nyoman Nuarta dalam proses penciptaan patung Garuda Wisnu Kencana, di bukit Ungasan, Bali, dengan tinggi 120 meter, sudah pasti membutuhkan riset ilmiah yang serius sebelum memasuki tahap perancangan dan penciptaan karya. Terutama menyangkut tentang daya tahan material/bahan, uji kekuatan konstruksi patung dari tiupan angin, badai dan lain-lain, termasuk riset tentang teknologi konstruksi. Maestro Renaissance Leonardo da Vinci melakukan studi bentuk untuk melukiskan secara tepat dan benar posisi bayi dalam kandungan, detail otot binatang kuda, dan lain-lain. Studi Leonardo jelas merupakan metode ilmiah, yang mana ketepatan dan kebenaran digali dari fakta lapangan. Begitu juga seniman modern Barat, Pablo Picasso, dalam beberapa kisahnya, jelas melakukan penelitian walau terlihat sederhana, seperti menguji ketajaman tulang ikan dengan lidahnya sendiri, untuk benar-benar mengetahui dan merasakan dalam lentur duri ikan tersebut, inheren dengan ketajaman yang mengiris. Artinya, penelitian bagi seorang seniman tidak saja penting, tetapi juga perlu.

Research-Based Art Creativity (Reading 'Inside the Hero' Kun Adnyana)

by
Prof. Dr. I Gede Arya Sugiarta

Academic World and Art Creation Field

A positive trend in the field of art creation in academic world is fondness in making field research as an important part of creative methods. That is, before performing technical exploration on the creation of work, an artist is required to perform research to find some things related to: the concept of creation, exploration of medium/material and also the theme of the work. The more intensive and in-depth the research is, the more authentic the finding of the later generated concept is.

Recently art creation method has evolved; including it has synergized two aspects, namely: field research and the practice of art creation. The scientific degree of such method is even equally recognized. The art creation has even entered the educational level of doctoral degree. This clearly indicates the scientific creed is very much a reference in the creation of art.

The contemporary sculptor, I Nyoman Nuarta, in the process of creating a statue of Garuda Wisnu Kencana, on the hill of Ungasan, Bali, with a height of 120 meters, definitely needs serious scientific research before entering the design and creation stage of the work. Especially scientific research on the durability of materials, test the strength of the sculpture construction from the wind, storm and others, including research on construction technology. Renaissance Maestro Leonardo da Vinci undertook a study of forms to describe precisely and correctly the position of the baby in the womb, the details of a horse's muscle and others. Leonardo's study is clearly a scientific method, in which accuracy and truth are extracted from field facts. So is the Western modern artist, Pablo Picasso, in some of his stories, obviously he performed the research although it looked simple, such as testing the sharpness of fish bones with his own tongue in order to really understand and feel the bending of the fish's bones, inherently with the sharpness of the slicing. Therefore, research for an artist is not only important, but also necessary.

Pendidikan tinggi seni memfasilitasi peluang adanya penelitian yang mendalam, sebelum dan di tengah proses penciptaan seni. Mahasiswa dididik untuk menjadikan riset lapangan sebagai disiplin kreatif. Mereka akan menemukan banyak hal ketika terjun ke lapangan. Tidak saja tentang konsep dan tema karya, tetapi juga berkaitan dengan teknologi, material, dan juga perspektif masyarakat tentang seni itu sendiri.

Riset Yeh Pulu: Teori dan Praktik

Wayan Kun Adnyana, dosen seni murni Institut Seni Indonesia (ISI) Denpasar, meyakini tradisi kreatif mesti berjalan beriringan dengan disiplin riset. Melalui penelitian lapangan yang intensif, ia mengeksplorasi relief Yeh Pulu dari berbagai sudut pandang. Selain temuan-temuan konseptual dan teoritik yang telah dituliskan di jurnal ilmiah nasional dan internasional, Kun juga menemukan metode penciptaan seni lukis kontemporer.

Pandangan bahwa teknik seni acapkali ditemukan secara kebetulan oleh seniman, bagi Kun, hal tersebut justru ditemukan melalui proses penelitian/eksplorasi medium yang intensif dan berhubungan dengan kehendak untuk menerjemahkan konsep tertentu. Seperti bagaimana melukiskan relief Yeh Pulu dalam kerangka tujuan: membangun memori generasi baru atas keberadaan artefak kuno ini? Jelas, bukan dengan cara sekedar melukis ulang relief. Maka Kun menetapkan pilihan untuk menciptakan seni lukis kontemporer, yang memungkinkan berbagai instrumen estetika masuk ke dalam karya.

Salah satunya, Kun menyambungkan estetika budaya populer dengan estetika relief Yeh Pulu. Harapannya, memori generasi baru (usia milenial) yang mengakrabi budaya pop, juga secara bersamaan dapat menikmati langgam estetika tradisi. Estetika eklektik postmodern, menjadikan ikon budaya populer bertemu padu dengan objek-objek budaya klasik dan tradisional, menjadi salah satu jawaban atas pemenuhan tujuan tersebut. Pada titik inilah, silogisme antara tujuan dan praktik penciptaan menjadi relevan, terlebih agar dapat dimenangkan dalam kompetisi penelitian tingkat nasional.

Melalui kompetisi nasional skema penelitian, penciptaan dan penyajian seni (sekarang disebut penelitian terapan) dari Kementerian Riset, Teknologi dan

Higher education of art facilitates the possibility of in-depth research, before and in the middle of the art creation process. Students are taught to make field research as a creative discipline. They will find many things when they plunge into the field. Not only that they will find about the concept and theme of work but also things related to technology, materials as well as society's perspective about art itself.

Yeh Pulu's Research: Theory and Practice

Wayan Kun Adnyana, a fine art lecturer at the Indonesia Institute of Art (ISI) Denpasar, believes that creative tradition shall walk side by side with research discipline. Through intensive field research, he explored Yeh Pulu's relief from various points of view. In addition to the conceptual and theoretical findings that have been written down in national and international scientific journals, Kun has also found a method of creating contemporary art painting.

The view that art technique is often discovered by chance by artists, for Kun, is actually found through an intensive research/exploration process of medium that deals with the will to translate certain concepts. As to how to depict the relief of Yeh Pulu in the framework of purpose: build the memory of new generation upon the existence of this ancient artifact? Obviously, it is not by simply repainting the relief. Hence, Kun set the option to create contemporary art painting, which allows various aesthetic instruments step into the work.

One of them, Kun connected the popular cultural aesthetics with Yeh Pulu's relief aesthetic. The hope is that the memory of new generation (millennial age), that is familiar with pop culture, can simultaneously enjoy traditional aesthetic styles. A postmodern eclectic aesthetic makes popular cultural icons meet and chime in with traditional and classical cultural objects that constitutes as one of the answers to the fulfillment of these goals. At this point, the syllogism between goal and practice of creation becomes relevant, especially to be won in a national-level research competition.

Through the national competition with Research, Creation and Presentation of Art (now referred to as applied research) scheme from the Ministry of Research, Technology and Higher Education of the Republic of Indonesia in Jakarta, art creation is getting more place in

Pendidikan Tinggi, Republik Indonesia di Jakarta, ruang penciptaan seni semakin mendapat tempat di dalam tradisi penelitian ilmiah bidang terapan. Artinya juga, seni sebagai salah satu rumpun ilmu, telah diakui sama dengan bidang ilmu yang lain, yang juga eksis melalui penelitian-penelitian khusus.

Kun telah membuktikan bagaimana praktik penciptaan seni dapat dirumuskan berlangsung dari prosedur ilmiah yang solid. Walau di dalamnya tentu ada ruang-ruang eksperimentasi yang serba bebas, dan acak. Berikutnya, tentu akan tersusun secara metodik, dengan proses yang tertata, dan dengan hasil yang terkenal sebagai objek estetika.

Keunikan penelitian pada penciptaan seni, seperti yang dilakukan Kun, yakni melalui dua tahap penelitian, yang kadang juga berlangsung secara serentak. Pertama, penelitian objek relief Yeh Pulu berdasar perspektif ikonologi Panofsky, Kun menemukan tentang kesejarahan relief, konsep multinarasi, dan tema kepahlawanan sehari-hari. Kedua, penelitian yang berupa eksperimen medium, perumusan bahasa visual, dan penetapan konteks. Pada tahap kedua, ia menemukan lima pendekatan estetika pada 2017, dan dua pendekatan tambahan pada 2018, yakni meliputi: cara mewarnai, cara memecah objek gambar, cara memilih objek, cara melihat objek, cara menggambar objek, cara membuat kesan ruang, dan cara mendekonstruksi subjek gambar.

Ketujuh pendekatan estetika tersebut, menjadikan Kun begitu leluasa menerjemahkan objek relief Yeh Pulu ke dalam karya seni lukis kontemporer. Ia seperti menyusun narasi baru, menghadirkan ikon visual relief Yeh Pulu ke dalam dunia hari ini. Artefak Yeh Pulu seperti hidup dan terbang bersama sosok manusia rekaan, seperti super man, super women, dan lain-lain, di langit yang tidak terbatas. Seperti Kun, kini membawa karya-karyanya tersebut ke audiens yang semakin luas, hingga medan seni rupa internasional. Untuk pameran Kun kali ini, saya selaku pribadi dan Rektor Institut Seni Indonesia (ISI) Denpasar mengucapkan selamat berpameran, semoga ini menginspirasi banyak seniman Indonesia.

Prof. Dr. I Gede Arya Sugiarta, profesor bidang seni dan budaya, Rektor Institut Seni Indonesia (ISI) Denpasar.

the tradition of applied scientific research. This existence also reflects that art, as one of the clumps of knowledge, has been equally recognized with other fields of science, which also exist through special studies.

Kun has proven how the practice of art creation can be formulated in progress from solid scientific procedures although there are certainly free, random and free space experimentation in there. Furthermore, it will be arranged methodically with an organized process and with a recognizable result as an aesthetic object.

The uniqueness of research on the creation of art, as Kun did, i.e. through two stages of research, which sometimes also take place simultaneously. First, research on Yeh Pulu's relief as the object based on the perspective of Panofsky's iconology. Kun found the historical of reliefs, the concept of multi narration and the theme of everyday heroism. Second, research in the form of experimental medium, the formulation of visual language and the determination of context. In the second stage, he found five aesthetic approaches in 2017 and two additional approaches in 2018, which include: how to color, how to split the image object, how to select the object, how to see the object, how to draw the object, how to make the impression of space and how to deconstruct subject of the image.

These seven aesthetic approaches lead Kun so freely translate the Yeh Pulu relief object into contemporary art painting. It is like he is composing a new narrative, presenting the visual icon of Yeh Pulu relief into today's world. Yeh Pulu artifacts are like living and flying with a fictional human figure, such as superman, superwomen and others, in the unlimited sky. Just like Kun, he now brings his works to an expanding audience in international fine art field. As for Kun's exhibition this time, personally and as a Rector of the Indonesia Institute of Art (ISI) Denpasar would like to congratulate Kun on the exhibition. Hopefully this exhibition will inspire many Indonesian artists.

Prof. Dr. I Gede Arya Sugiarta, Professor of Art and Culture, Rector of the Indonesia Institute of Art (ISI) Denpasar.

*English translated by Aras Samsithawrati



Wayan Kun Adnyana with the President of the Republic of Indonesia Joko Widodo,
at the State Palace Jakarta.

(Photo by Press and Media The Secretariat of President of Republic Indonesia)



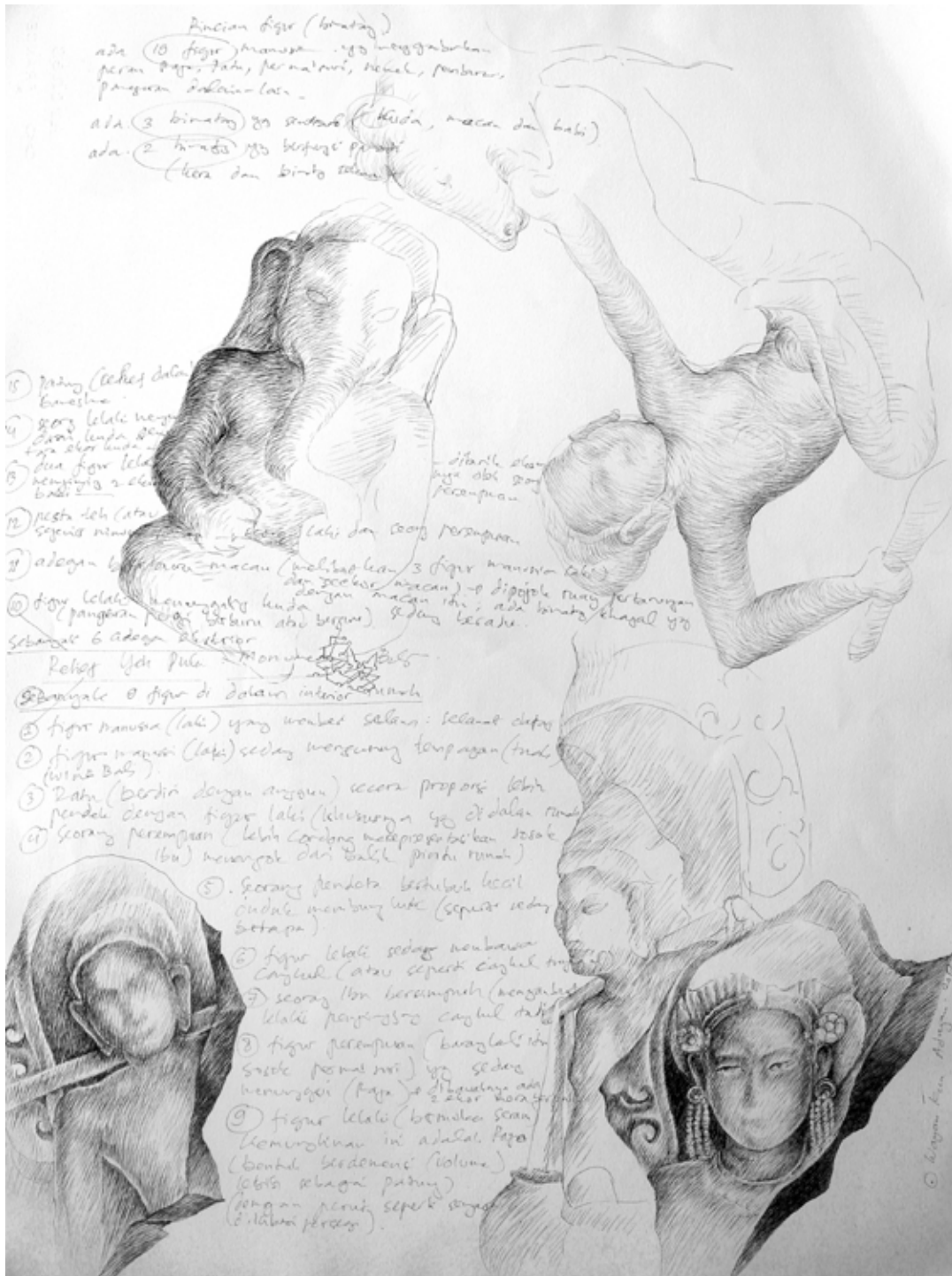
The opening ceremony of contemporary painting "Citra Yuga" exhibition in Bentara Budaya Jakarta, August 1, 2017.



The opening ceremony of contemporary painting "Candra Sangkala" exhibition in Neka Art Museum, Ubud Bali, October 26, 2017.







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

Narasi Kepahlawanan Sehari-hari

oleh
Dr I Wayan 'Kun' Adnyana

Latar Belakang

Penelitian *Ikonomografi Kepahlawanan Relief Yeh Pulu (Landasan Penciptaan Seni Lukis Kontemporer)* ini, merupakan skema Penelitian, Penciptaan dan Penyajian Seni (P3S) tahun kedua (2018), didanai Direktorat Riset dan Pengabdian Masyarakat, Direktorat Jenderal Penguatan Riset dan Pengembangan, Kementerian Riset, Teknologi, dan Pendidikan Tinggi, yang berhasil dimenangkan. Skema ini memiliki luaran utama berupa karya seni lukis kontemporer, yang dipamerkan dalam pameran tunggal internasional, dalam hal ini di Mizuio Workshop Contemporary, Tainan, Taiwan. Selain pameran juga luaran berupa artikel ilmiah, telah terbit berjudul 'Tiger-Hunting Scene on Yeh Pulu Relief in Bali, Romanticism of People's Heroism in the Study of Iconology' telah dimuat pada *Cultura: International Journal of Philosophy of Culture and Axiology*, terindeks scopus, Volume 15, No 1, Juni 2018. Berikut artikel ilmiah berjudul 'Multiniasi Relief Yeh Pulu, Basis Penciptaan Seni Lukis Kontemporer' dimuat jurnal nasional Seni Budaya Mudra, akreditasi nasional, Volume 33, No 2, Mei 2018.

Penelitian tahun kedua, bertujuan untuk menjawab cakupan ikonografi dari relief Yeh Pulu, yakni berkaitan dengan konteks narasi dan tema relief. Adapun temuan sistem narasi, atau penjelasan tentang tema relief, kemudian dijadikan dasar konseptual dalam proses penciptaan seni lukis kontemporer.

Relief Yeh Pulu, berlokasi di Desa Bedulu, Kabupaten Gianyar, Bali, dalam kajian Kempers (1978: 136-138) dinyatakan bertema tunggal, yakni tentang Krishna. Kempers merunutnya dari kisah Krishna muda sedang mengangkat gunung Govardhana, hingga pertarungannya dengan beruang Jambawat. Namun Kempers terlihat tidak konsisten, seperti menyebutkan sosok binatang pada adegan 'berburu macan' pada buku *Ancient Indonesian Art* (1959), sebagai binatang macan. Sementara pada *Monumental Bali* (1978) malah disebut sebagai binatang beruang, menunjuk pada konstruksi tematik 'beruang Jambawat' (Adnyana, et. al., 2018: 90). Rupanya tidak semua adegan dalam relief Yeh Pulu dapat disebutkan sebagai bagian dari narasi tentang Krishna, maka kemungkinan narasi yang dikisahkan dalam relief tersebut tidak tunggal.

Narration of Heroism in Everyday Live

By
Dr. Wayan 'Kun' Adnyana

Background

The Yeh Pulu Relief Iconography (based of Contemporary Painting Creation) is the second year of the Research, Creation and Presentation of Art scheme (2018), and is funded by winning a competitive grant from The Directorate of Research and Community Service, Directorate General of Research and Development Strengthening, Ministry of Research and Technology and Higher Education of Republic Indonesia. The scheme holds a major outline of contemporary art works that is exhibited at an international exhibition, at the Mizuio Contemporary Workshop in Tainan, Taiwan. In addition to the exhibition, academic articles such as 'Tiger-Hunting Scene on Yeh Pulu Relief in Bali, Romanticism of People's Heroism in the Study of Iconology' was published in *Cultura: International Journal of Philosophy of Culture and Axiology*, indexed scopus, Vol. 15, No.1 June 2018. The following academic article entitled 'Yeh Pulu Relief Multi-Narration, Contemporary Art Based Creation' has been published in the *Mudra Arts and Culture* journal of national accreditation, Vol.33, No. 2, May 2018.

This second year of study aimed to solve the coverage of iconography on the Yeh Pulu relief, which relates to the multi-narrative context and theme of the relief. The findings, with regards to the narrative system, explain the theme of the relief and are then used as the conceptual basis for the process of creating contemporary painting.

The Yeh Pulu Relief, located in the village of Bedulu, Gianyar, Bali in the study by Kempers (1978: 136-138) stated a single theme, that is a narrative about Krishna. Kempers traces it from the story of a young Krishna lifting Mount Goyardhana in his fight with the Jambawat bear. But Kempers' analysis appears inconsistent as he mentions the animal figure in the scene 'hunting tiger' in the book *Ancient Indonesian Art* (1959) as a tiger beast, while in *Monumental Bali* (1978) it is instead referred to as a bear beast referring to the thematic construction of 'Jambawat bear' (Adnyana, et al., 2018: 90). It is apparent that not all the scenes on the Yeh Pulu Relief can be referred to as part of the narrative about Krishna and quite possible that the narrative depictions of the relief are not of a singular narrative.

Semisal, kajian ikonografi tentang adegan 'Berburu Macan', yang terlihat teknik berburu macan secara ganjil, yakni dengan menarik lidah dan ekor macan oleh dua lelaki pemburu. Hal ini membangun pesan konotatif, yakni 'lidah binatang macan' yang berarti kekuatan wacana (strategi ideologi politik) dan 'ekor binatang macan' berarti tentara yang tangguh (solidaritas rakyat). Keduanya merupakan suprastruktur negara untuk selalu menang. Sementara keduanya bisa dikalahkan oleh solidaritas dan perlawanan rakyat, dengan mengonstruksi wacana ideologi dan juga jiwa ketentaraan yang solid (Adnyana, 2018: 159).

Kajian ikonografi dibutuhkan untuk mengenali dan menemukan pola narasi yang digambarkan dalam pahatan. Kemudian pola narasi tersebut dijadikan landasan penciptaan, dengan pengembangan pola representasi narasi, baik melalui pendekatan teknik, maupun subjek visual yang berkenaan dengan sistem narasi dalam karya budaya kontemporer.

Metode

Metode penelitian seperti tahun pertama (2017), tetap menggunakan ikonologi Panofsky (1971: 14), berdasar tiga tahap analisis, yakni: pra-ikonografi, ikonografi, dan ikonologi. Kajian tahun ini, lebih ditekankan pada analisis ikonografi, untuk menemukan sistem narasi/alegori dari relief Yeh Pulu.

Sementara proses penciptaan juga tetap menggunakan tiga tahapan proses: eksperimen medium, perumusan bahasa visual, dan penyusunan konteks-konteks yang relevan (Sullivan, 2005: 124). Ketiga tahapan telah dilakukan dalam penciptaan seni lukis kontemporer tahun pertama (2017), dan tahun ini mengalami perkembangan di sana-sini, sebagai upaya merekonstruksi temuan sistem narasi di dalam visual karya seni lukis kontemporer.

Temuan

Pertama, pola narasi yang dipresentasikan relief Yeh Pulu, yakni pola multinarasi. Artinya, deretan berbagai adegan pada pahatan relief sesungguhnya juga hadir demi menggambarkan lapis-lapis narasi yang kadang bersambung atau terpisah sama sekali. Keseluruhan adegan memunculkan kesan tentang konsep kepahlawanan dunia sehari-hari, seperti jelas terlihat pada plot lelaki pengusung tempayan wine Bali, petani membawa pacul, adegan berburu macan, dua lelaki pemikul hasil buruan babi hutan, pesta minum teh, dan lain-lain, yang diakhiri dengan penggambaran sosok Ganesha.

Kedua, temuan pendekatan estetika tahun pertama (2017): (a) *cutting* (menggunting; membayangkan relief Yeh Pulu seperti layaknya lembar poster komik, yang

For example, an iconographic study of the 'Tiger Hunting' scene, which appears to be a strange tiger hunting technique performed by pulling on the tongue and the tail of the tiger by two tiger hunters. This constructs a connotative message, namely 'the tongue of a tiger beast' which connotes power of discourse (political ideology strategy) and 'tail of a tiger' which connotes resilient soldiers (solidarity amongst people). Both are superstructures of the state's victory, while both can be defeated through solidarity and resistance by way of constructing an ideological discourse as well as a solid military soul (Adnyana, 2018: 159).

An iconographical study is required to recognize and discover the patterns of narration depicted by the Yeh Pulu Relief. The narrative patterns are then to be used as the foundation for creation, and the development of the narrative patterns both through the technical approach and the visual subjective approaches concerning the narrative system of the work in contemporary culture.

Method

The research methods, as in the first year of study (2017), still make use of the Panofsky iconology perspective (1871: 14), based on three stage analysis, namely: pre-iconography, iconography and iconology. This years study, puts heavier emphasis on the iconographic analysis to discover the narrative/allegorical system of the Yeh Pulu relief.

The creative process still utilizes the three stages of the analytical process: medium experiments, visual language formulation and the preparation of relevant contextualization (Sullivan, 2005: 124). The three stages have been utilized in the creation of contemporary in the first year (2017) and this year the process is evolutionary in order to accommodate the reconstruction of findings in the narrative systems in visuals of contemporary paintings.

Findings

Firstly, the narrative patterns presented by the Yeh Pulu relief form a multi-narrative pattern. That is, a series of scenes on the carvings of reliefs are that sometimes connect, but sometimes stand alone as separate narratives. The whole scene creates an over-arching impression of everyday world heroes, as clearly observed in the plot of two men holding Balinese wine decanters, farmers carrying hoes, the tiger hunting scene, two men carrying a wild boar and a tea party in amongst others with the depiction of the Ganesha figure.

Secondly, the findings of the first year's aesthetic approach (2017): (a) *cutting* (imagining Yeh Pulu relief as if it is a comic poster, that can be freely cut); (b) *coloring* (applying color according to the artist's artistic desire);

kemudian dapat digunting bebas); (b) *coloring* (memberi warna sesuai kemauan artistik pelukis); (c) *highlighting* (menjadikan subjek/adegan/plot relief tertentu sebagai pusat perhatian); (d) *smashing* (merangkai pecahan dan kepingan relief yang berserak akibat korosi bebatuan); (e) *drawing* (konstruksi subjek visual berbasis gambar/teknik garis) (Adnyana, 2017: 142), dikembangkan dengan dua temuan tambahan. Adapun temuan tambahan tersebut, yakni: (a) *layering* (lapis-lapis warna yang disusun berbasis cat akrilik berpengencer air, untuk memunculkan kesan kosmik/ ruang dengan kedalaman sebagai latar belakang karya); (b) *deconstructing* (melakukan dekonstruksi adegan/plot di antaranya melalui deposisi, mengubah adegan lepas dari adegan sebenarnya yang tergambar di dalam relief, seperti memunculkan adegan seorang putri mengendarai macan dalam lukisan, sementara pada relief yang digambarkan hanya perburuan binatang macan).

Berikut komponen estetika visual dan target dalam tiga tahun (2017-2019) skema Penelitian dan Penciptaan:

| Komponen Estetika Visual | Tahun Pertama (estetika visual) | Tahun Kedua (alegori) | Tahun Ketiga (simbol) |
|--------------------------|--|--|---|
| Ekplorasi medium | Temuan medium Teknik/ pendekatan penciptaan | Pengembangan temuan medium dan teknik (tahun pertama). | Pengembangan temuan medium dan teknik (tahun pertama & tahun kedua). |
| Bahasa visual | Subjek visual baru berkarakter relief Yeh Pulu | Subjek visual berfokus pada sistem narasi kepahlawanan. | Subjek visual sebagai penanda (simbol) baru dan juga eksplorasi penanda visual relief Yeh Pulu. |
| Konteks yang relevan | Sensasi visual lebih pada upaya mencipta citra imajinatif bersanding ikon relief Yeh Pulu. | Sensasi visual lebih pada upaya memasukkan sistem narasi kepahlawanan masa kini dengan narasi relief Yeh Pulu. | Sensasi visual sandingan penanda visual baru dengan penanda simbolik relief Yeh Pulu. |

Daftar Pustaka:

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(c) *highlighting* (establishing certain subject/scene/plot of the relief as the center of attention); (d) *smashing* (assembling scattered fragments and pieces of relief, as the effect of rock corrosion); (e) *drawing* (constructing visual subjects based on image/line technique) (Adnyana, 2017: 142), developed with two additional findings. There are: *layering* (layers of colors on paintings background); and *deconstructing* (makes deconstructing form or scene, like change of hunting a tiger scene be a women ride a tiger).

The followings are the visual aesthetics components and targets in three years (2017-2019) (that will be) achieved:

| Visual aesthetic component | First Year (visual aesthetics) | Second Year (allegory) | Third Year (symbol) |
|----------------------------|---|---|--|
| Medium Exploration | Medium findings Creation techniques/ approaches | The development of medium and technique findings (first year). | The development of medium and technique findings (first & second year). |
| Visual language | New visual subject with Yeh Pulu Relief characteristics | Visual subject focusing on the heroism narration system. | Visual subject as a new sign (symbol) and also visual sign exploration of Yeh Pulu Relief. |
| Relevant context | Visual sensation more on the effort of creating imaginative image in comparison with the icon of Yeh Pulu Relief. | Visual sensation more on the effort of inserting modern heroism narration system with the narration of Yeh Pulu relief. | Visual sensation as the comparison of new visual sign with the symbolic sign of Yeh Pulu relief. |

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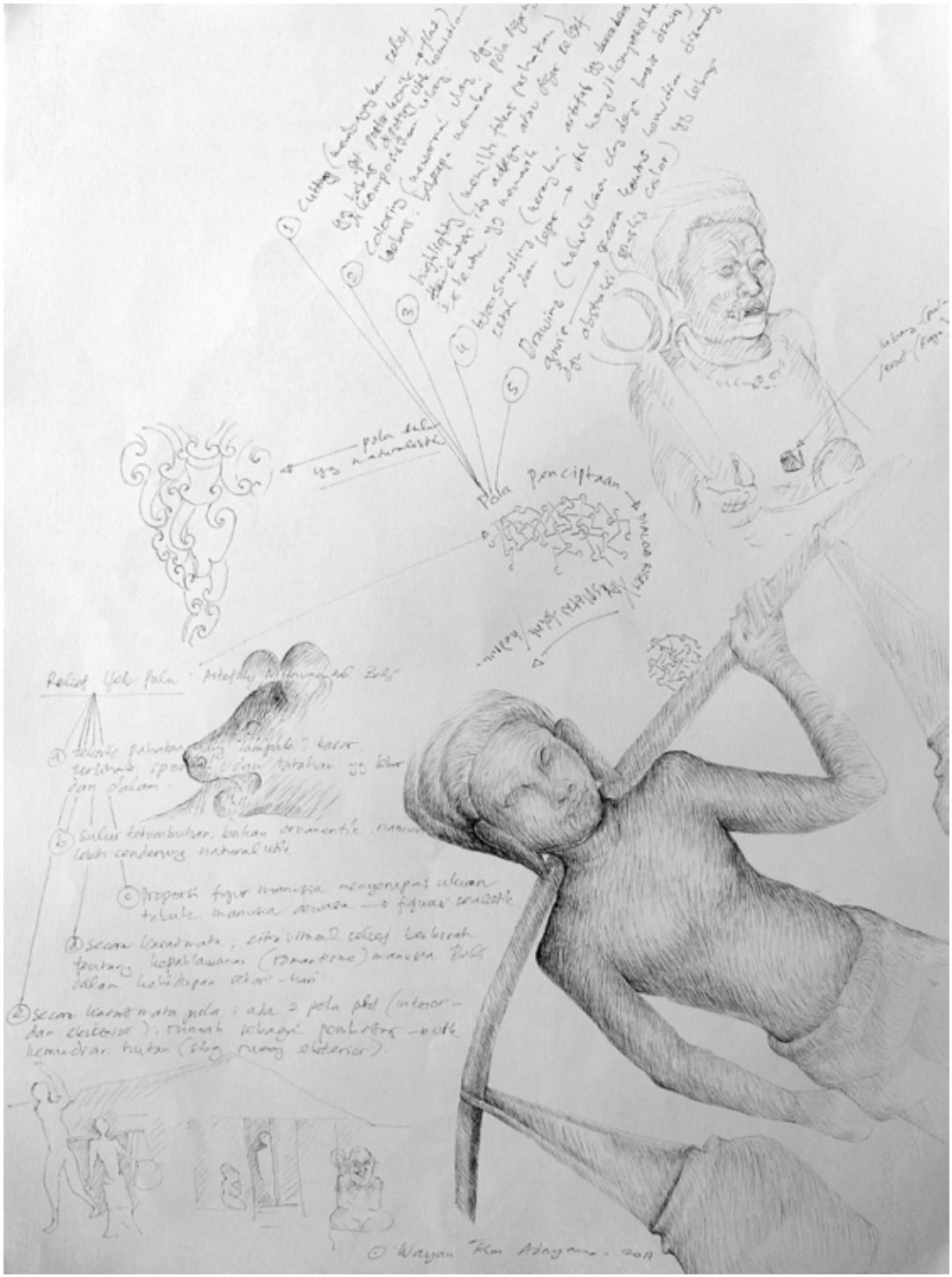
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* English translated by Andy McNeilly and Widiana Martiningsih



Scheme of Research and Creation (Drawing Studies), 57x77 Cm, pen on paper, 2017

Wayan 'Kun' Adnyana and Balinese Art History

By
Prof. Adrian Vickers PhD

Wayan 'Kun' Adnyana arrived in the Balinese art world as part of the Kamasra group, a group of young art students who in 2003 challenged the art world with a series of bold criticisms of commercialism in the art world. Kun's earlier activism was one of the first demonstrations of his deep concern for Balinese art and art history. His emergence as an artist was gradual, mainly because it came about side-by-side with his emergence as an art historian. His solo exhibitions in the last ten years have increasingly gained attention, to the point where he is beginning to overtake some of his peers from Kamasra in the eyes of Indonesian collectors. At the same time, he completed his PhD on the Pita Maha group (1936–1940), the association of modern Balinese artists who defined Balinese art for the world.

Building on his work on Pita Maha, Kun has researched the deeper roots of Balinese art in theory and practice. The enigmatic reliefs of Yeh Pulu have long mystified art historians. Probably very ancient, the stories they depict may be from ancient Indian myths of Kreshna, but may equally be local inventions. The area from which they come, Bedulu, was the ancient capital of Bali before it was absorbed into the Javanese kingdom of Majapahit in the fourteenth century, giving us a likely date before which the carvings were created. They are of a piece with the famous Elephant Cave, Goa Gajah, also at Bedulu, and evidence a very long artistic tradition in the area, one which also led to modern paintings and to the creation of Bali's famous Kecak or Monkey Dance.

Yet there is no written record of Yeh Pulu's creation, nor is the identification of the story with that of Kreshna an exact match. Instead, the main thing that is known of the Yeh Pulu reliefs in Bali is the association between the carvings out of rock and the mythological giant Kebo Iwa. Kebo Iwa has many such associations, and great works are linked to him: not just the Yeh Pulu carvings, but a carved stone door in the village of Jelantik, Klungkung, and other wonders from the core of Bali's ancient villages. In some legends he came from Blahbatuh, an early centre of power; in other stories, he led the troops that fought against the Javanese invaders, and was defeated by being buried in a well. The giant is further associated with the founding of craft traditions in

Bali, particularly the work of undagi or architects. A giant statue at Sakah, between Denpasar and Ubud, is said by cultural experts to depict Kebo Iwa as a baby.

It is no coincidence, then, that Kun Adnyana's work over the last decade has begun with figures of giants. The figurative tradition in Balinese art is a strong one, but in earlier decades was dominated by the influence of flat figures, based on the wayang kulit or shadow puppet play. One of the reasons that Kun was drawn to Pita Maha was their turn towards rounded, sculptural figures. Viewed in that light, it was an obvious step to go back further in Balinese art history to the carvings of Yeh Pulu, which represent an alternative tradition in Bali.

In the early twenty-first century, Balinese art is in danger, yet again, of being overtaken by the commercial influence of tourism. In particular, much art in recent exhibitions is heavily mannered and overly sentimental. Kun's art is a muscular attempt to bring Bali back to its basic elements, and to reshape Balinese art in the light of global encounters.

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Narasi dalam Seni Lukis Kun

oleh
Prof. Bambang Wibawarta PhD.

Narasi pada Seni Lukis Bali

Membaca sejarah seni lukis Bali, dari era seni lukis klasik wayang, seni lukis modern Pita Maha tahun 1930-an, hingga seni lukis kontemporer akademis, presentasi visual sistem narasi sepertinya tidak pernah lekang. Pada seni lukis Bali beragam narasi, baik itu dari epos Ramayana dan Mahabrata, maupun dari cerita rakyat dan dongeng nyaris selalu menjadi pokok soal. Narasi tergambar baik secara eksplisit melalui visual naratif-ilustratif atau malah simplisit lewat simbol dan metafora.

Pada seni lukis klasik wayang, sangat jelas narasi menjadi panduan setiap pelukis. Karya-karya mereka menerangkan adegan tentang kepahlawanan Dewata, kesatria, maupun kisah-kisah yang dipetik dari cerita rakyat (folklore). Subjek gambar seperti menjadi konvensi, melalui kode-kode spesifik pelukis memetik bagian/episode tertentu untuk dilukiskan. Pemilihan adegan atau episode wiracerita cenderung dipilih berdasar fungsi dari karya seni lukis tersebut. Seperti pada balai sidang Kertagosa, Klungkung, tema yang diangkat tentang Bima Swarga. Sementara perangkat bendera ritual, kebanyakan hanya memetik satu figur kesatria, seperti Hanoman dari epos Ramayana.

Seni lukis modern Bali, yang dimulai tahun 1930-an, dengan Pita Maha, juga mengeksplorasi sistem narasi, yang tertutur melalui tradisi lisan secara turun temurun. Cuma yang tergambar nampaknya mulai bergeser, dari epos sakral ke cerita rakyat yang sebenarnya juga mengandung ajaran Siwa-Budha. Seperti cerita Tantri, Men Brayut, dan juga dongeng-dongeng lokal. Karya-karya gambar Gusti Nyoman Lempad, sangat banyak yang mengeksplorasi tentang cerita Tantri dan juga Men Brayut. Ia mengetahui dan mengenali secara fasih cerita tersebut lewat interaksi dengan juru kidung yang menembangkan bait-bait narasi melalui lagu, biasanya di setiap perayaan ritual di puri dan pura.

Perkembangan visualisasi narasi tradisi dalam karya seni lukis, juga dapat dikenali pada seni lukis kontemporer Bali. Setidaknya gejala-gejala visual naratif, dapat terlacak melalui beberapa metode ungkap, di antaranya dengan repetisi subjek gambar, dan juga apropriasi ikonografi seni visual tradisi. Karya seni lukis Nyoman Gunarsa, pada beberapa seri, terlihat sangat

Narration in Kun's Painting

By
Prof. Bambang Wibawarta PhD.

Narration on Balinese Painting

Reading the history of Balinese painting, from the era of wayang (or puppet) classical painting, the modern painting of Pita Maha in the 1930s, to the academic contemporary painting, the visual presentation of the narrative system seems to have never been erased by time. In Balinese painting, various narrations that come both from the epic of Ramayana and Mahabrata as well as from folklore and fairy tales are mostly chosen as the subject matter. Narrations are illustrated either explicitly through the visual narrative-illustrative or even implicitly through symbols and metaphors.

In the wayang classical painting, it is very clear that the narrative becomes the guide of every painter. Their works explain the scenes of the heroism of the Gods, knights and tales derived from folklore. The subject of the image looks like it turn into a convention, through the painter's specific codes in choosing a particular section/episode to be painted. Selection of scene or episode of the story tends to be chosen based on the function of the artwork. As in the Kertagosa trial hall, Klungkung, the chosen theme was about Bima Swarga. Meanwhile for the ritual flag, the artist mostly pick only one knight figure, like Hanuman from the Ramayana epic.

Balinese modern painting which began in the 1930s through Pita Maha also explores the narrative system, which is spoken through oral traditions from generation to generation. However, the illustration seems to begin to shift, from the sacred epics to the folklore that actually also contains the teachings of Shiva-Buddha. Like the story of Tantri, Men Brayut and also local tales. The paintings of Gusti Nyoman Lempad very much explore the stories of Tantri and Men Brayut. He knew and recognized the story fluently through interaction with juru kidung (or traditional Balinese singer) who developed the narrative verses through songs, usually at every ritual celebration in the castle and temple.

The development of visualization of the narrative tradition in paintings can also be recognized in Balinese contemporary art. At least the narrative visual symptoms can be traced through several methods revealed, among others are with the repetition of the subject image as well as appropriation of traditional visual art iconography.

naratif. Terutama seri aringgit, yang melukiskan sosok-sosok wayang secara repetitif pada satu bidang kanvas, sehingga memunculkan kesan ada narasi yang hendak diwartakan. Hal yang lebih simbolik, dapat dilacak pada karya Nyoman Erawan.

Kun dan Narasi Yeh Pulu

Kini, saya berhadapan dengan karya seni lukis kontemporer Wayan Kun Adnyana, akrab disapa Kun, yang secara tegas menerangkan latar konsepnya dengan sistem multinarasi, menjadikan relief Yeh Pulu sebagai basis eksplorasi kreatif. Ia melakukan penelitian, bahkan telah berlangsung sejak 2017, atau malah sudah berjalan jauh sebelumnya, yang secara bertahap telah menghasilkan sangat banyak temuan. Seperti, metode atau pendekatan kreatif dalam menerjemahkan Yeh Pulu ke dalam karya seni lukis baru, dan juga beberapa kerangka konseptual dan teoritik.

Pendekatan atau metode kreatif yang dimaksud, seperti dijelaskan oleh Kun, pada 2017, ditemukan lima jalan, yaitu: coloring (teknik mewarnai dengan cara baru); smashing (memecah objek menjadi subjek gambar yang acak-terpecah); highlighting (memetik salah satu figur atau pose dari relief untuk kemudian dijadikan ikon visual); cutting (membayangkan relief seperti lembar poster, kemudian digunting untuk dilukis ulang); drawing (teknik gambar menggunakan garis, pada term ini, terlihat sebagai teknik bawaan, artinya jauh sebelum 'projek seni rupa Yeh Pulu' karya Kun memang berbasis gambar-garis). Sementara pada 2018 ini, ia tambahkan lagi dengan teknik: layering (lapis-lapis warna cerah dan transparan sebagai latar belakang) dan deconstructing (disposisi dan dekonstruksi adegan/plot, seperti melukiskan sosok perempuan mengendarai kuda, sementara pada relief Yeh hanya ada lelaki yang mengendarai kuda, dan juga memasukkan ikon budaya populer ke dalam karya).

Tujuh pendekatan estetika yang telah dirumuskan atau ditemukan Kun, menjadikan narasi yang diungkap dalam karya sangat dinamis, tidak saja mengulang apa yang tergambar pada relief Yeh Pulu, tetapi juga menyentuh ke tema-tema populer. Terlebih belakangan, ia secara sadar memasukkan ikon budaya populer, sehingga benar seperti dinyatakan dalam tulisan-tulisannya, tentang rumusan kerangka multinarasi. Konsep multinarasi yang diajukan Kun, jelas memberikan peluang adanya pengembangan tafsir atas tiap adegan pada relief Yeh Pulu. Ini menarik dan penting, khususnya untuk memanggil generasi muda kita, untuk

Nyoman Gunarsa's painting works, in several series, look very narrative. Especially the series of aringgit, which repetitively depicts wayang figures on a single canvas thus raising the impression that there is a narrative to be proclaimed. The more symbolic example traceable to Nyoman Erawan's works.

Kun and the Narration of Yeh Pulu

I am now dealing with the contemporary painting work of Wayan Kun Adnyana, familiarly called as Kun, who explicitly explains his background concept with the multi narration system, making Yeh Pulu's relief as the basis of creative exploration. He has been performing research since 2017 or even far away before that, which has gradually created many findings. The findings among others are creative method or approach in translating Yeh Pulu into new painting as well as some conceptual and theoretical frameworks.

The above said creative method or approach, as explained by Kun in 2017, consisted of five paths, namely: coloring (coloring technique in a new way); smashing (breaking objects into random-split image subjects); highlighting (selecting one of the figures or poses of the relief to later become the visual icon); cutting (imagining the reliefs as poster sheet, then cut for re-painting); drawing (the drawing technique by using line - in this term the technique is seen as a congenital technique, which means even long before Yeh Pulu's fine art project, Kun's art works are recognized through his lines-based drawing). In addition to it, he adds more techniques in 2018, namely: layering (layers of bright colors and transparent as the background) and deconstructing (disposition and deconstruction of the scene/plot, such as depicting the figure of a woman riding a horse while on Yeh Pulu's relief there are only men riding horses and also incorporated popular culture icons into the works).

The above seven aesthetic approaches formulated or found by Kun lead the narratives that are revealed in the works become very dynamic. It is not only repeating what is depicted in Yeh Pulu's reliefs but also touching into popular themes. Moreover, he consciously includes the icon of popular culture hence in line with his writings on the formulation of multi narration framework. The concept of multi narration proposed by Kun clearly provides an opportunity for the development of interpretation of each scene on Yeh Pulu's relief. It is obviously interesting and important, to especially call our younger generation to re-recognize the treasures of their ancestor's heritage.

semakin mengenali kembali khasanah warisan budaya moyangnya.

Tradisi yang Hidup

Seni lukis kontemporer memang memberi peluang untuk memunculkan khasanah tradisi sebagai sumberdaya kreatif. Seperti yang dilakukan Kun, mengeksplorasi relief Yeh Pulu, bukan sekedar berkehendak untuk melukis ulang on the spot keelokan rupa relief itu. Melainkan kesadaran untuk melakukan studi mendalam, termasuk di dalamnya melakukan kajian-kajian akademis. Melalui teori ikonologi, Kun setidaknya menemukan beberapa hal yang dapat dijadikan bahan diskusi, di antaranya tentang kesejarahan relief Yeh Pulu dilihat dari medium relief, teknik pahat, dan juga lokasi. Begitu juga tentang konsep multinarasi, dosen seni rupa Institut Seni Indonesia (ISI) Denpasar ini berpandangan bahwa tidak ada narasi tunggal yang digambarkan oleh pahatan relief Yeh Pulu. Menurutnya, narasi yang dimunculkan justru tentang keserbanekaan karakter dan praktek kepahlwanan sehari-hari.

Berangkat dari konsep multinarasi, kreativitas Kun menjadi berkembang, menjelajang ke kemungkinan-kemungkinan baru. Narasi relief Yeh Pulu hadir bersanding dan berdampingan dengan kisah kepahlwanan dunia populer. Seperti munculnya sosok-sosok super hero yang berpadu dengan petikan adegan relief Yeh Pulu. Sehingga memori kontemporer tentang budaya populer yang dirumuskan Barat dapat berjumpa dengan ikon budaya tradisi. Beginilah cara pikir postmodern menjembatani generasi baru tentang masa kini dan masa lalu, yang sesungguhnya selalu hidup berdampingan dan berkelindan. Kepada Kun, saya ucapkan selamat berpameran.

Prof. Bambang Wibawarta PhD, profesor ilmu budaya, wakil rektor bidang akademik Universitas Indonesia, Jakarta.

The Living Tradition

Contemporary painting provides opportunity to bring up the repertoire of tradition as a creative resource. As Kun did, exploring Yeh Pulu's reliefs and not just wanting to redesign the on-the-spot beauty of the relief. Rather, awareness to conduct in-depth study including to conduct academic studies. Through the theory of iconology, Kun at least find some things that can be discussed, including the historical of Yeh Pulu's relief seen from the medium of the relief, chiseling techniques, and also the location. The same also applies to the multi narration concept, Kun who works as the lecturer of art studies at the Indonesia Institute of The Arts (ISI) Denpasar explains his view that there is no single narration described by the sculpture of Yeh Pulu's relief. According to him, the narrations presented on Yeh Pulu's relief are precisely about the multiplicity of characters and the everyday practice of warrior.

Departing from the multi narration concept, Kun's creativity grows therefore explores the new possibilities. Yeh Pulu's relief narration comes side by side with the heroic tale of the popular world. It is like the emergence of super hero figures that is combined with one of the scenes from Yeh Pulu's relief. Hence, contemporary memory of popular culture, which is formulated from the West will be able to encounter with traditional cultural icons. This is how the postmodern way of thinking bridges the new generation concerning the present and the past, which in fact always live side by side. To Kun, let me congratulate you for the exhibition.

Prof. Bambang Wibawarta PhD, Professor of Cultural Sciences, Vice Rector of Academic Affair of University of Indonesia, Jakarta.

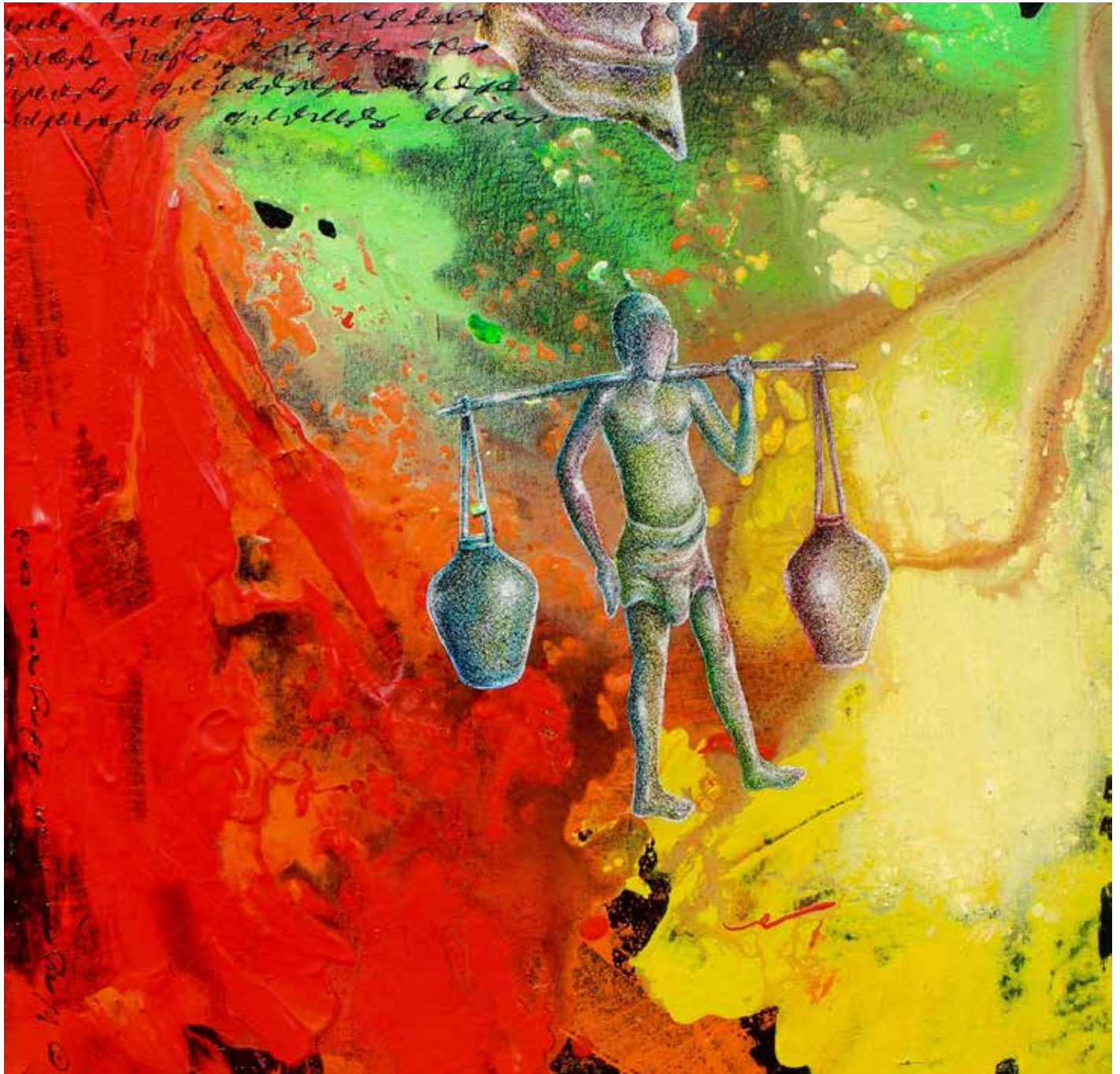


Karya Lukis
Artworks





Soldiers, 140x160 Cm, ink & acrylic on canvas, 2018



Bali Wine, 60x60 Cm, ink & acrylic on canvas, 2018



The Queen of Tiger, 60x 60 Cm, ink & acrylic on canvas, 2018





Constant Battle, 140x160 Cm, ink & acrylic on canvas, 2018



Fighters, 140x160 Cm, ink&acrylic on canvas, 2018



In Passion, 140x160 Cm, ink & acrylic on canvas, 2017



The Queen, 140x160 Cm, ink & acrylic on canvas, 2018



The Princess, 140x160 Cm, ink & acrylic on canvas, 2018





Back Home, 140x160 Cm, ink&acrylic on canvas, 2018



Both Are Heros,
140x160 Cm, ink&acrylic on canvas, 2017



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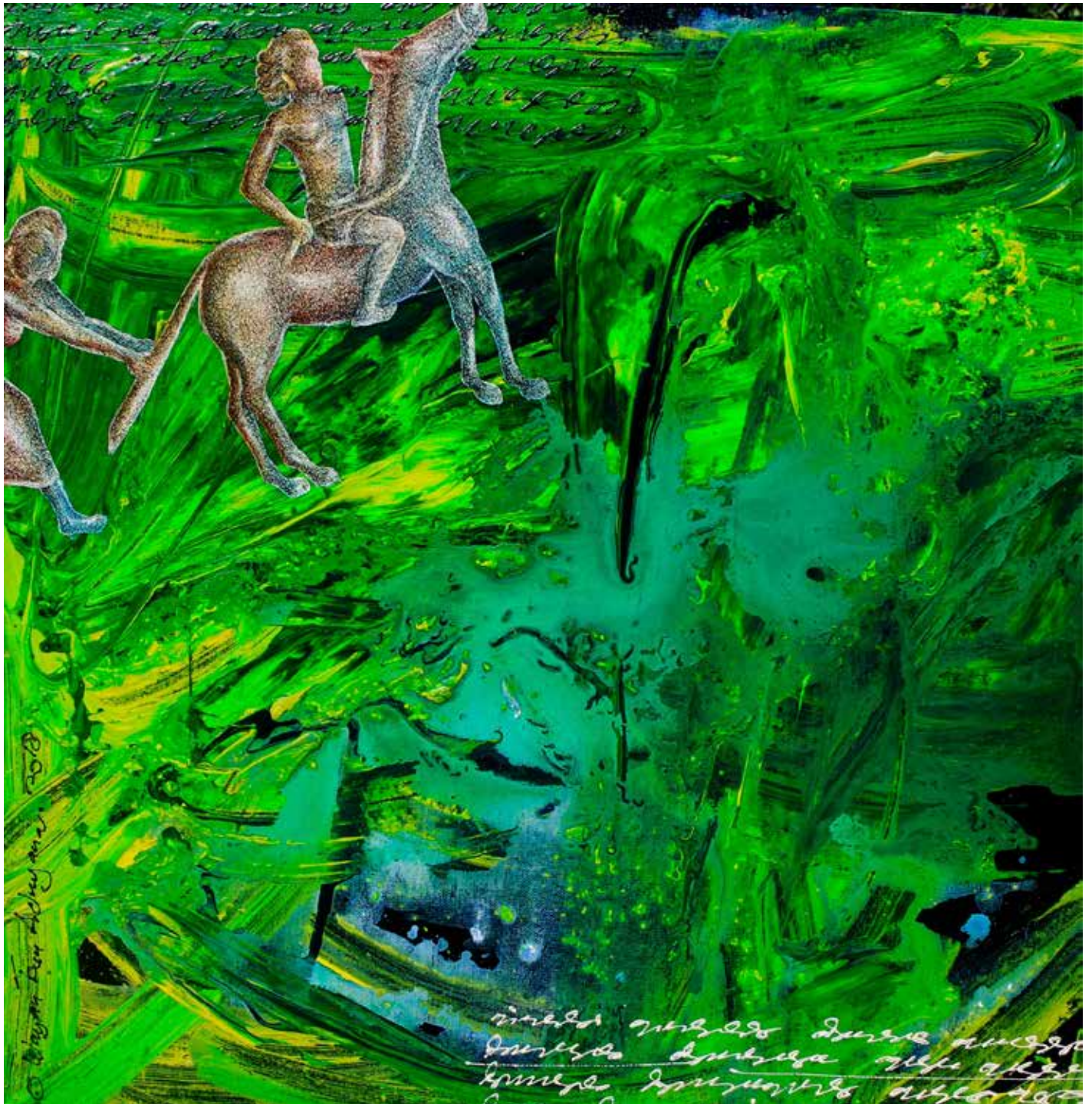
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Bali Wine Trader, 140x160 Cm, ink & acrylic on canvas, 2018



Tempting The Hero, 60x60 Cm, ink&acrylic on canvas, 2018



Be Heros, 60x60 Cm, ink & acrylic on canvas, 2018



On Desire, 140x160 Cm, ink & acrylic on canvas, 2018



Hunting a Tiger #3, 140x160 Cm, ink & acrylic on canvas, 2018



The Prince, 140x160 Cm, ink & acrylic on canvas, 2018



Landscape of Heros, 140x160 Cm, ink & acrylic on canvas, 2018





Tea Party, 140x160 Cm, ink & acrylic on canvas, 2018





Searching The Hero's Era, 140x160 Cm, ink & acrylic on canvas, 2018



Dr I Wayan 'Kun' Adnyana, born in Bangli, Bali on April 4th, 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).

Email: kun_adnyana@yahoo.com

Colective Exhibitions (selected):

- 2018: Exhibition Yogya Art Annual #3, 'Positioning' at Sangkring Art Space, Yogyakarta. Exhibition 'Brush Strokes Reflection' at Latar, Menara BTPN-CBD Mega Kuningan, Jakarta.
- 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, Pacific 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 (Mondcor 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: Hibridity" 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 Yoga “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 Yoga 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 33rd 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. Peksiminasi V exhibition in Surabaya.
- 1998: Kamasra 5th 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 and 2018); 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):

- Adnyana, I Wayan. (2017), *Ikonomografi Kepahlawanan Relief Yeh Pulu (A Text Book)*, Buku Arti, Denpasar.
- Arcana, Putu Fajar. (2017), "Visual Art Today and Archaic Reflection", *Citra Yuga: Wayan Kun Adnyana's Solo Exhibition*, Bentara Budaya, Jakarta.
- 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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Hunting a Tiger #3, 140X160 Cm, ink & acrylic on canvas, 2018

