

TITI WANGSA

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

Dr I Wayan 'Kun' Adnyana

at Neka Art Museum
Jalan Raya Sanggingah, Ubud, 8057

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

Dr I Wayan 'Kun' Adnyana

at **Neka Art Museum**
12 - 31 Oktober 2018

Solo Exhibition of Contemporary Painting

TITI WANGSA

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



Pengantar Museum Neka Selamat Datang Kun Adnyana

Oleh
Pande Wayan Suteja Neka

Seniman jelas terlihat dari kepribadiannya. Pelukis S. Sudjojono memberi nama jiwa ketok, untuk kepribadian yang tampak. Untuk menjadi seniman, harus melewati proses yang panjang. Kepribadian diuji oleh pengalaman hidup dan kerja keras.

Kepribadian terlihat dari karya, dan juga keteguhan dalam berproses. Seniman tidak mengenal pensiun. Maestro Gusti Nyoman Lempad, atau Nyoman Gunarsa tetap berkarya sampai akhir usia. Kepribadian seni juga mewarnai karakter hidupnya sehari-hari. Seperti ungkapan 'nyeniman', untuk menunjuk tingkah-laku unik, kadang eksentrik, seperti ditemui pada sosok seorang seniman.

Seniman (pelukis) Wayan Kun Adnyana memiliki ciri sosok seniman yang dimaksud. Walau ia tidak tampil urakan, atau eksentrik, tetapi tetap khas gaya seniman. Barangkali karena ia juga seorang dosen, pendidik di Institut Seni Indonesia (ISI) Denpasar, mau tidak mau menyesuaikan dengan sedikit lebih rapi. Namun demikian tetap terlihat khas, terutama penampilannya yang selalu bertopi laken.

Kepribadian yang tampak, justru terpenting ditunjukkan pada karya. Karya seni lukis kontemporer Kun Adnyana yang ditampilkan melalui dua kali pameran tunggal di Museum Neka: Candra Sangkala (2017), dan Titi Wangsa (2018), telah menunjukkan kepribadian dan ciri khas. Kekuatan garis yang rumit, juga pewarnaan yang berani, termasuk konsep-konsep yang cerdas, menjadikan karyanya sangat menarik. Dua karya Kun, yakni "Blossom" (2016), dan "Journey" (2017) telah dipilih untuk dipajang berdampingan dengan karya-karya pelukis papan atas Indonesia di ruang seni rupa kontemporer Museum Neka.

Introduction from the Neka Museum Welcoming Kun Adnyana

By
Pande Wayan Suteja Neka

An artist is clearly visible from his personality. S. Sudjojono, a painter, came up with the term of "jiwa ketok" as a reference to visible personality. To become an artist, one must go through a long process. Personality is tested by life experience and hard work.

Personality is seen from the work and determination during the process. Artists do not know what retirement is. A Maestro will still create artworks until the end of his life, like Gusti Nyoman Lempad or Nyoman Gunarsa. The art personality also colors the artist's character in his daily life. Like the expression of "nyeniman" which is used as a reference to unique behavior that sometimes tend to be eccentric, as found in the figure of an artist.

Wayan Kun Adnyana, an artist (painter), has the above explained characterizations in order for someone to be called as an artist. Although he does not appear sloppy or eccentric, but still, he has a typical artist style. Perhaps, it is because he also serves as a lecturer, educator at the Indonesia Institute of the Arts (ISI) of Denpasar; therefore, whether he wants it or not, he still needs to adjust his appearance by looking a little tidier. However, he still has characteristic, especially for his style that always uses laken hats.

It is very important to show such visible personality into the works. Kun Adnyana's contemporary paintings were previously exhibited in a solo exhibition at the Neka Museum under the title *Candra Sengkala*. As for now, in this 2018, his works are exhibited through another solo exhibition at the Neka Museum with *Titi Wangsa* as its theme. Both of the said exhibitions show Kun's personality and characteristic. His power of complex lines, bold coloring and intelligent concepts make

Atas prestasinya dalam jagad seni rupa Indonesia, Museum Neka menyampaikan ucapan selamat datang untuk menjadi bagian dari keberadaan Museum Neka. Kehadiran karya-karya Kun di museum ini sudah pasti akan menjaga mutu dan progresivitas museum dalam mengapresiasi seni rupa Indonesia kini. Sebagai penutup, saya sampaikan selamat berpameran dan semoga sukses adanya.

Ubud, 1 Oktober 2018
Pendiri Museum Neka

Pande Wayan Suteja Neka

his works very interesting. Two of Kun's works namely "Blossom" (2016) and "Journey" (2017) have been chosen to be displayed alongside the works of Indonesia's top painters in the Neka Museum's contemporary fine arts space.

For Kun's achievement in the Indonesian fine arts fora, the Neka Museum would like to express its greeting to Kun as the works are now becoming part of the Neka Museum. The presence of Kun's works in this museum will certainly maintain the quality and progressiveness of the museum in appreciating the current Indonesian fine arts. As the closing, I would like to congratulate Kun for the exhibition and I hope this exhibition will be successful.

Ubud, 1 October 2018
The Founder of the Neka Museum

Pande Wayan Suteja Neka

Translated by Putu Aras Samsithawrati



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 sekarang dimasukkan ke dalam skema penelitian terapan, 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. Penelitian terapan tahun kedua, setelah sebelumnya dilakukan pada 2017. Kemenristek Dikti melalui DRPM memberikan pendanaan riset di bidang penelitian dasar, terapan dan pengembangan juga dalam rangka mendorong program hilirisasi dan komersialisasi hasil riset.

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 Mizuio Workshop Contemporary, Tainan, Taiwan (Juli 2018), dan kini dihadirkan di hadapan publik nasional dan dunia di Museum Neka, Ubud, dengan tajuk pameran Titi Wangsa. Terlebih pameran ini juga dikaitkan sebagai upaya perayaan atas berlangsungnya IMF-World Bank Meeting di Bali, 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 memberi 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

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

Distinguished guests, ladies and gentlemen, 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", that is now incorporated into the Applied Research scheme, 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 is the second year of applied research after previously conducted in 2017. The Ministry of Research, Technology and Higher Education of the Republic of Indonesia, through DRPM, provides research funding in the field of basic, applied and development research in order to encourage the downstream program and commercialization of research results.

In this chance, allow me to express how pleased I am to inform that this art presentation is the result of the second year applied research which was exhibited in international solo exhibition entitled "Inside the Hero" at Mizuio Workshop Contemporary, Tainan, Taiwan in July 2018. Currently, such works are also exhibited in front of our national and the world at the Neka Museum, Ubud with *Titi Wangsa* as the theme. As addition, this exhibition is also linked as an effort to celebrate the ongoing IMF-World Bank Meeting in Bali. Of course we from the Ministry of Research, Technology and Higher Education in Jakarta welcomed this event, and appreciated the success and contribution in fostering the reputation of art creators to the level international. Certainly, the Ministry of Research, Technology and Higher Education of the Republic of Indonesia in Jakarta is welcoming this event and let us express our sincere appreciation to all

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 vitea-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 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, Oktober 2018
Menteri Riset, Teknologi dan Pendidikan Tinggi

Prof. H. Mohamad Nasir PhD

organizer for its contribution in growing the reputation of lecturer who creates arts and brings it up 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 e.g. 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 the national, Asia (regional) and international level.

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

Jakarta, October 2018
H.E. Minister of Research, Technology and
Higher of Education of the Republic of
Indonesia

Prof. H. Mohamad Nasir PhD

Translated by Putu Aras Samsithawrati.



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



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



The exhibition atmosphere of contemporary painting exhibition "Inside The Hero", at Mizuio Workshop Contemporary, Taiwan, July 14th 2018.



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 of Indonesia)



Menemu Sosok Pahlawan pada Lukisan Kun

Oleh
Dr. Jenderal (Purn) H. Moeldoko

Saya mengenal pelukis yang juga dosen seni rupa Wayan Kun Adnyana, sejak acara stadium generale "Dialog Kebangsaan bersama Lembaga Ketahanan Nasional", 2012 di Institut Hindu Dharma Negeri (IHDN) Denpasar. Saya kala itu sebagai wakil gubernur Lembaga Ketahanan Nasional. Tentang Kun Adnyana, bagi masyarakat seni rupa Indonesia tentu telah mengenalnya dengan akrab, sosok yang tidak saja terampil menciptakan karya seni rupa, seperti lukisan kontemporer yang memikat, tetapi juga dikenal sebagai penulis sekaligus pemikir kebudayaan yang bernas. Pemikirannya sering dapat ditemui pada ulasan seni dan kebudayaan di media cetak nasional, seperti harian Media Indonesia dan Kompas.

Kun, yang merupakan dosen Institut Seni Indonesia (ISI) Denpasar, beberapa waktu lalu, bersama 30-an seniman dan budayawan berkesempatan diterima Presiden Joko Widodo di Istana Merdeka, Jakarta. Kala itu, presiden mendialogkan tentang nilai-nilai kebudayaan sebagai salah satu fondasi pembangunan Bangsa. Presiden berharap budayawan (juga seniman) menjadi garda depan dalam upaya membumikan nilai-nilai kebudayaan tersebut untuk menjaga persatuan dan kesatuan Bangsa. Kun tentu menjadi bagian dari sekian banyak pelaku seni di tanah air yang telah menghiasi perjalanan bangsa ini dengan karya-karya yang indah sekaligus menyuarakan nilai-nilai kemanusiaan dan keadaban itu.

Pada pameran tunggalnya di Museum Neka kali ini, seperti diceritakan Kun, bahwa karya-karya yang dipamerkan merupakan hasil dari penelitian yang intensif selama dua tahun tentang relief Yeh Pulu, berlokasi di Desa Bedulu, Gianyar, Bali. Kun mengungkap tentang sosok-sosok pahlawan dunia sehari-hari. Pahatan relief Yeh Pulu, memahatkan sosok pedagang sedang memikul keliling tempayan dagangan, figur petani dengan pacul, juga penunggang kuda yang hebat, dan termasuk pula pemburu sedang memikul hasil buruan, merupakan

Discovering Hero Figures in Kun's Paintings

By
Dr. Jenderal (Purn) H. Moeldoko

I already know Kun Adnyana, a painter who is also a fine art lecturer, Wayan Kun Adnyana, since the *stadium generale* event "National Dialogue with the National Resilience Institute" was held at the Institut Hindu Dharma Negeri (IHDN) Denpasar back then in 2012. I was a Deputy Governor of the National Resilience Institute at that time. The Indonesian fine arts community must be familiar with Kun Adnyana's figure. He is not only known for his skill in creating artworks e.g. alluring contemporary paintings but also for his talent as writer and a potential cultural thinker. His thoughts are often to be found in art and cultural reviews in national print media e.g. Media Indonesia and Kompas.

A while ago, Kun, who is a lecturer at the Indonesia Art Institute (ISI) Denpasar, with other thirties artists and cultural experts had the opportunity to be received by President Joko Widodo at the Merdeka Palace, Jakarta. At that time, the President delivered matter on cultural values as one of the foundations to build the Nation. The President hopes that the cultural observer (as well as the artist) will be the vanguard in applying these cultural values to maintain the unity and integrity of the Nation. Kun certainly has become part of many artists in the country who have graced this Nation's journey with beautiful works that deliver human and civilization values.

In this current solo exhibition at the Neka Museum, as told by Kun, the displayed works are the results of Kun's two years of intensive research on Yeh Pulu relief that is located in Bedulu Village, Gianyar, Bali. Kun reveals the everyday world hero figures. Through Yeh Pulu relief sculpture, we can see that there are scenes where a merchant figure is carrying around a merchandise crock, a farmer figure with a hoe, a great equestrian and the hunter is carrying the result from his hunting. Those sculptures show a series of daily poses that relates to hardship and struggle of life and explain

sederet pose keseharian yang mengidentikkan dengan perjuangan hidup yang keras. Pahatan tersebut seperti menerangkan, bahwa perjuangan hidup adalah kewajiban atau karma yang mesti dituntaskan dengan kerja tulus, serta dengan pengabdian sampai akhir hayat.

Menuju/Menjadi Sosok

Konsep kepahlawanan dunia sehari-hari dari orang-orang biasa, sesungguhnya dapat dibaca sebagai konsep kemandirian sekaligus berdaya dalam meraih cita-cita hidup. Konsep kepahlawanan menjadi bingkai kesahajaan, ia bisa menyosok pada figur siapapun. Ia yang bertanggungjawab pada hidupnya dengan menjunjung nilai-nilai kemanusiaan, karena itu dia pantas disebut pahlawan. Barangkali beranjak dari konsep kepahlawanan seperti itu, tema pameran tunggal Kun Adnyana kali ini diberi tajuk: Titi Wangsa; hakekat/jalan menuju/menjadi sosok (pahlawan sehari-hari) itu. Sehingga kepahlawanan bukan lagi hanya entitas perilaku manusia super yang hanya hadir/eksis pada momen tertentu saja, melainkan mesti terjaga di sepanjang jalan usia.

Saudara Kun mengungkapkan kisah atau adegan kerja kepahlawanan relief Yeh Pulu dengan pendekatan artistik seni lukis yang unik dan berkarakter kuat. Warna-warna seperti membalur pose-pose sosok pahlawan itu secara bebas. Demikian juga kerumitan garis membentuk plastis atau anatomi bentuk sangat khas. Terlihat ada jejak kearifan artistik seni lukis Bali gaya Ubud, atau gaya Batuan, selain juga kelincahan pengembangan baru di sana-sini.

Lukisannya juga berangkat dari konsep inter-teks, yakni secara sadar memasukkan idiom-idiom budaya populer ke dalam karya. Semisal, keluwesan memadukan sosok pahlawan super (*superman*, *batman*, dan lain-lain) dengan figur pahlawan yang ada di pahatan relief Yeh Pulu, menjadikan karyanya menggugah memori visual masa kini. Selain teks, karya Kun juga menunjuk pada paduan berbagai memori budaya. Saya yang tumbuh dan dibesarkan dengan memori wayang, memandang lukisan Kun Adnyana, seperti diajak berselancar ke ruang-ruang berkelindan objek budaya, baik itu tradisi, modern, maupun budaya pop kontemporer.

Pada karya seni yang memikat, sebuah tema dapat dihadirkan dalam bahasa visual yang sublim.

that the struggle for life is an obligation or karma that must be completed with sincere work and with devotion to the end of life.

Towards/Becoming A Figure

The concept of everyday world heroism of the ordinary people can actually be read as independence and empowerment concepts in achieving the life goals. The heroism concept becomes modesty where it can represent any figure. One, who is responsible for his life by upholding human values, deserves to be called a hero. Perhaps from the said heroism concept, for his current solo exhibition Kun Adnyana chooses *Titi Wangsa* as the theme. *Titi Wangsa*: the essence of/path to/ becomes a figure (everyday hero). Thus, heroism is no longer just an entity of superhuman behavior that only exists at certain moments but it must be maintained throughout the ages.

Kun reveals the story or work scene of the Yeh Pulu hero with unique and strong in character of artistic approach. The colors freely paint the hero poses. Likewise, the complexity of lines forms easily made or typical of anatomical shapes. Trace of the artistic wisdom of Balinese-style painting of Ubud or Batuan style can be found in his works in addition to new development agility here and there.

His paintings also depart from the concept of inter-text that consciously incorporates popular cultural idioms into the work. As the example is his flexibility in integrating the superhero figures (*superman*, *batman*, etc.) with other hero figures in Yeh Pulu's relief sculpture; hence, his work inspires our current visual memory. In addition to the text, Kun's works also point to a combination of various cultural memories. I, who grew up with the memory of wayang (traditional puppet), feel like I am invited to surf into cultural object spaces both in tradition, modernity and contemporary pop culture by looking at Kun Adnyana's paintings.

On fascinating artwork, a theme can be presented in sublime visual language. Artistic uniqueness can eliminate the impression of a jargon theme. Heroism as a theme is certainly a big theme that is not easily revealed on artwork. If you do not have good hand skill and sense of sensitivity, you may slip on illustrative jargon works. Other plus points for Kun go to his ability to translate

Keunikan artistik mampu melenyapkan kesan tema yang jargonistik. Tema tentang kepahlawanan, tentu sebuah tema besar, yang justru tidak mudah diungkap begitu saja dalam karya seni. Kalau tidak memiliki kecakapan tangan dan kepekaan rasa, malah bisa tergelincir pada karya ilustratif yang juga jargonistik. Kelebihan Kun, justru dapat menerjemahkan konsep kepahlawanan, menjadi bahasa visual artistik yang mengena; padu antara keunikan visual dengan upaya memaknai konsep kepahlawanan tersebut, menjadi kepahlawanan orang-orang biasa, dalam laku keseharian.

Memang ada beberapa hal menyangkut kekurangsempurnaan dari karya Kun. Tentu seiring intensitas proses yang akan terus dilakukan, harapan-harapan baru dalam pencapaiannya senantiasa akan tercapai. Sehingga gema keberadaan karyanya akan semakin meluas hingga ke panggung internasional.

Saya tentu merasa terhormat dan berbahagia dapat hadir meresmikan pembukaan pameran tunggal Kun Adnyana di Museum Neka ini. Harapannya karya-karya yang ditampilkan dapat mewarnai khasanah seni rupa Indonesia, dan memberi inspirasi.

Dr. Jenderal (Purn) H. Moeldoko, pencinta seni, Kepala Staf Kepresidenan Republik Indonesia.

the heroism concept into artistic visual language and coherency between visual uniqueness with the effort in interpreting the heroism concept as the heroism of ordinary people in their daily life.

There are indeed number of things on the imperfection of Kun's works. Of course, along with the intensity of the ongoing process, the expected new hopes will be achieved. Hence, the echo of the existence of Kun's works will expand to the international stage.

I certainly feel honored and glad to be able to attend the opening Kun Adnyana's solo exhibition at the Neka Museum. The hope is that the displayed works can enliven Indonesian fine art resources and provide inspiration.

Dr. Jenderal (Purn) H. Moeldoko, art lover, Chief of Executive of Presidential Staff of the Republic of Indonesia.

Translated by Putu Aras Samsithawrati.

Visual Literacy: Bali Style

By
Mary-Louise Totton

"Visual literacy involves the ability to understand, produce, and use culturally significant images, objects, and visible actions. . . . With training and practice, people can develop the ability to recognize, interpret, and employ the distinct syntax and semantics of different visual forms. The process of becoming visually literate continues through a lifetime of learning new and more sophisticated ways to analyze and use images."

--John Debes, 1969

Art and cultural heritage are a marriage made in heaven. That is what I see in Kun's paintings. Wayan "Kun" Adnyana arrived in Kalamazoo to work with me in 2013. His aim was to study art criticism for his Ph.D. degree. He stayed for the semester (four months) missing the birth of his daughter! Kun and I traveled to every arts venue within a day's drive or train ride to see and discuss as much art as possible. Kun also gave a lecture to our painting students in the Frostic School of Art and we staged an exhibit of his painting that he produced during his four months in Western Michigan University. He is a prodigious artist who melded his Balinese heritage with the experiences he had in Michigan and the Midwest ("Third Coast") of the United States of America.

Recently I was able to visit Indonesia and reconnect with Kun and was overjoyed at his progress: as an artist, an academic, and a family man. His research of the Yeh Pulu rock-cut reliefs has resulted in a series of large impressive paintings that reclaim art historical imagery as components of contemporary meditations. He has created new studies of humanity that employ and honor his Balinese heritage. It is the visual literacy of these paintings that bridge the past and the present day.

Yeh Pulu, "contained water," is so named to reference the importance of Bali's ancient water irrigation system to rice production and ultimately, the survival of all Balinese. Fresh water continues to this day to be one of the most important resources for humanity and the communal system (*subak*) devised by the Balinese is wholly unique.¹ Water and the responsibility of the use of this important resource has been a distinct and critical topic of historical Hindu imagery. Consider the enormous, seventh-century, rock-cut relief of Mamallapuram in Southeast India. This carving appears

1 See J. Stephen Lansing's *Priests and Programmers: Technologies of Power in the Engineered Landscape of Bali*, (Princeton University Press: 1991 and 2007).

to have been a backdrop staging for a dramatic water effect and contains hundreds of carved figures that can be interpreted to represent at least two well-known mythological stories.² Like the later Yeh Pulu, the relief seems to have been carved by a number of artists, perhaps the result of multiple commissions.

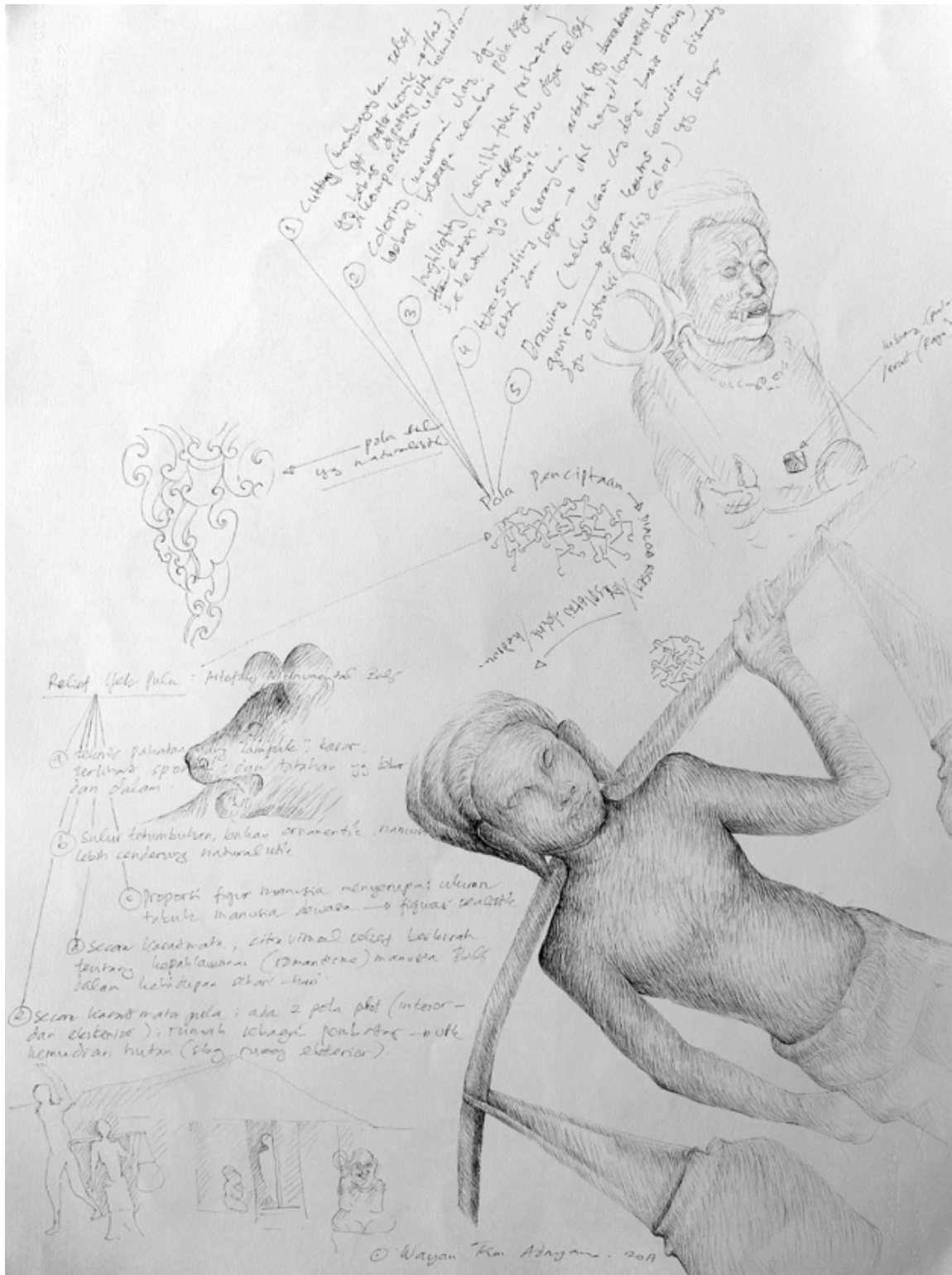
Kun's analysis rightly notes the multiple narratives of Yeh Pulu. The seemingly disparate images of every day folks weave together stories of occupation, social status, and Hindu deities. Most intriguing to me is the figure standing behind the half-open door—a style of Balinese entry that one can still see today in traditional entryways. Most of the relief carvings of Yeh Pulu are of a "sketchy" quality—not yet completed, which leaves us all wondering why. Kun helps us re-visualize this site with his meticulous and imaginative sketchbook renderings. The text of his notes and various figures he has worked on are randomly placed, sometimes overlapping on the pages.

His paintings take us further. The delicate Chinese ink and Balinese pen work bring the cold stone to life. His Yeh Pulu figures are naturally rounded, the almost boneless forms are so much more pleasing than the roughly hewn stone carvings. Each fragmented character is imagined with a new context of color, text, and additional figures. For instance, Kun's painting titled *Tea Party* extracts the two figures of a man and woman. The seated man in *padmasana* pose extends his hand holding a water vessel known as a *kendi* towards a kneeling woman in *vajrasana* pose. The syntax of these two poses as well as the ceremonial vessel elevates the scene to one of tribute. Atmospheric color splashes and drips allow the two beautifully rendered figures to float in space. The imaginary scribbled texts—poetry?

² Arjuna's Penance and The Descent of the Ganges. The reservoir above was engineered to allow a sudden flow of water down the cleft at the center of this monument.

blessings? prayers?—add mystery. Five miniature, athletic, male figures gesture vigorously. Are these spirits? Their presence proposes a contemporary reading of the ancient work. All muscular energy, they appear to be the antithesis of more sensitive historical times. Like the frenetic elements of modern life; they speed through space. The contrast of calm and contemplation with scribbles, splashes, drips, and muscle inspires us to admire the serene ritual of old.

Mary-Louise Totton PhD, Gwen Frostic School of Art, Western Michigan University, Kalamazoo, MI USA



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



Menjadi Seniman (Perupa) Sekaligus Pendidik

Oleh
Prof. Dr. I Gede Arya Sugiarta

Pengajar atau dosen pada lembaga pendidikan tinggi seni, memiliki multi tanggungjawab. Mereka tidak hanya dituntut untuk mampu mengajar, melainkan mesti fasih menata kata dalam tulisan ilmiah, dan juga lihai menarik kuas di atas kanvas, atau memainkan pahat dalam menatah kayu atau lempeng logam. Kecakapan lunak juga kasar tersebut bukan pilihan, tetapi kerja kumulatif yang dilakukan serentak.

Profile pendidik seni yang ideal memang disematkan pada mereka yang konsisten mabadankan kecakapan teknikal seni, olah konsep, dan juga penuntun pengetahuan yang disegani. Kecakapan teknik, ia hadir sebagai pencipta seni yang kreatif. Olah konsep, dimaksudkan sebagai kecakapan menulis karya ilmiah maupun karya literasi lainnya. Penuntun pengetahuan, tentu menunjuk pada sosok seorang guru yang disegani mahasiswa baik di ruang kelas dan juga di masyarakat.

Pendidikan tinggi seni di hari ini, hadir dalam etos kurikulum yang menyeimbangkan kecakapan teknik penciptaan seni dengan kecerdasan olah konsep, dan juga pengayaan sikap peduli dan kerjasama sosial-kemasyarakatan. Ketiganya berjalan simultan; kecakapan membangun konsep akan memicu kreativitas yang genial, dan akhirnya diakui atau tidak bergantung pada kemampuan kerjasama sosial (*art world*). Maka lulusan yang lahir adalah seniman-seniman (atau rumpun profesi seni lain) yang profesional, karena pada dirinya terintegrasi semua kecakapan tadi, yang oleh Becker (1982), disebut sebagai *integrated professional artist*.

Jadi tidak benar, seloroh yang menyatakan lulusan yang menjadi seniman adalah karena gagal sebagai kritikus seni atau ilmuwan seni, atau sebaliknya menjadi kritikus karena kurang cakap membuat karya seni. Seloroh itu sangat keliru, karena pilihan profesi akhir itu ditentukan oleh kehendak pribadi dan juga pengakuan masyarakat. Sementara kecakapan teknik penciptaan

Becoming Artist and Educator at Once

By
Prof. Dr. I Gede Arya Sugiarta

Teachers or lecturers at the higher education institutions of the arts have multiple responsibilities. They are not only required to be able to teach but they must be fluent in arranging words in scientific writing and in moving their brushes on canvas or in sculpting the wood or metal plate. Both their soft and hard skills are not choices that they can choose but those constitute as the cumulative works that are done simultaneously.

Ideal arts educator profiles are pinned on those who consistently articulate technical skills, means of concepts and are able to guide others to the respected knowledge. In terms of technical skills, the said profile is present as a creative art creator. As for the means of concepts, it stands for skill in writing scientific papers and other literacy of works. Meanwhile as a guide of knowledge refers to the figure of a teacher who is respected by his students both in the classroom and also in the community.

Nowadays, the higher education of arts is present in the curriculum ethos that balances the art creation skills with the means of concept of intelligence and the enrichment of caring attitudes as well as social-community cooperation. All three run simultaneously; the skill builds the concepts that will trigger great creativity. Eventually the works will be recognized or not will depend on the ability of social cooperation (*art world*). Hence, the process will result in graduates who are born as professional artists (or other professional professions) because of the integrated skills that can be found in themselves, which by Becker (1982) is referred to as *integrated professional artists*.

So, the pleasantry on the graduates who decide to become artists due to their failure to become arts critic and vice versa are not true. Such pleasantry is a mistake because the choice of the final profession is determined by personal will and also the recognition of

karya seni, penguasaan konsep, dan keterampilan sosial melekat pada pilihan profesi rumpun seni apapun.

Nama-nama Besar

Pada sejarah perkembangan pendidikan tinggi seni di Indonesia, kita mengenal sosok seperti Nyoman Gunarsa yang hadir sebagai pelukis hebat, juga cakap dalam mengurai konsep-konsep seni. Begitu juga dengan Widayat, Fadjar Sidik, Sardono W Kusumo, I Wayan Dibia, I Made Bandem, I Wayan Rai S dan lain-lain, adalah nama-nama besar dari perguruan tinggi seni, yang selain sebagai dosen juga pemikir dan seniman yang handal.

Kini dari Institut Seni Indonesia (ISI) Denpasar mengenalkan Dr. Wayan Kun Adnyana, dengan dedikasi keilmuan seni dan kekaryaannya melalui pameran tunggal bertajuk *Titi Wangsa* di Museum Neka, Ubud. Karya yang dihadirkan adalah hasil dari penelitian yang didanai Direktorat Riset dan Pengabdian Masyarakat, Kemenristek dan Dikti. Pendanaan diperoleh setelah memenangkan kompetisi penelitian terapan nasional, secara berturut-turut dalam 2 tahun terakhir, dan ada kemungkinan untuk didanai pada tahun ke-3.

Artinya, selain dituntut menghasilkan luaran karya seni, penelitian skema terapan nasional mesti didahului dengan riset lapangan, dan juga diseminasi berupa pameran, seminar, dan juga luaran karya tulis ilmiah yang terpublikasi pada jurnal ilmiah internasional bereputasi.

Kun pada tahun kedua penelitian dan penciptaan seni lukis kontemporer ini telah berhasil melawati target luaran tersebut, bahkan sebelum pameran ini, beberapa karya telah didesiminasi melalui pameran tunggal bertajuk *Inside of Hero* di Tainan, Taiwan. Sementara pamerannya di Museum Neka, juga beriringan dengan upaya perayaan atas kemeriahan Bali sebagai tuan rumah pelaksanaan IMF-World Bank meeting.

Bagi ISI Denpasar, kehadiran dosen atau pendidik seni seperti Kun, menjadi harapan untuk melanggengkan wibawa perguruan tinggi seni sebagai ruang bersemainya kecakapan teknik penciptaan, penguasaan konsep, dan juga kemampuan membangun jejaring dan kerjasama sosial. Harapan yang sama juga disematkan pada dosen dan pendidik seni segenerasinya, yang dilahirkan dalam ruang kesempatan kompetisi bidang seni yang sangat melimpah. ISI Denpasar di tahun 2018, berhasil memenangkan penelitian kompetisi nasional sebanyak 14 judul, dan 2 judul untuk program kemitraan masyarakat.

the community. While the skills in art creation techniques, mastery of means of concepts and social skills are inherent in the choice of any art professions.

Big names

In the history of development of the higher education of arts in Indonesia, we already know a figure like Nyoman Gunarsa - a great painter and capable of breaking down art concepts. Likewise with Widayat, Fadjar Sidik, Sardono W. Kusumo, I Wayan Dibia, I Made Bandem, I Wayan Rai S and others are other examples of big names from art colleges, they both serve as lecturers and great artists.

Indonesia Institute of the Arts of Denpasar (ISI Denpasar) is now introducing Dr. Wayan Kun Adnyana, with his arts scientific dedication and artworks, through a solo exhibition entitled *Titi Wangsa* at Neka Museum, Ubud. The displayed works are the results of research funded by the Directorate General of Research and Community Service of the Ministry of Research, Technology and Higher Education of the Republic of Indonesia. Kun won the competition on the applied research scheme for the last two years in the row; therefore, it will be a possible for the third year of research to also be funded.

From the above explanations, it is noted that in addition to being required to produce artworks, the said national applied research scheme must be preceded by field research and also dissemination in the form of exhibitions, seminars, and also published scientific papers on reputable international scientific journals.

Kun, in his second year of research and the creation of contemporary painting, has exceeded the said publicity target, even before this exhibition. Several works were disseminated through a solo exhibition entitled *Inside of Hero* in Tainan, Taiwan. While his current exhibition at the Neka Museum is also parallel with the celebration of Bali's excitement as the host of the IMF-World Bank meeting.

For ISI Denpasar, the presence of lecturer or arts educator like Kun is a hope to perpetuate the prestige of arts college as a space for the creation of creative skills, mastery of means of concepts and the ability to build networks and social cooperation. The same hope is also pinned on his generation of lecturers and arts educators who were born with so many opportunities to win the arts competition. In 2018, ISI Denpasar won 14 titles

ISI Denpasar sebagai perguruan tinggi seni, tahun lalu telah terakreditasi unggul. Ini memicu tekad dan kerja nyata semua pendidiknya untuk mengasah diri, dan berkompetisi untuk merebut ruang-ruang aktualisasi seni. Seperti yang dilakukan Kun dengan mengakses lembaga nilai seperti museum seni. Tentu hal ini bukan kerja yang mudah. Museum memiliki standar penilaian yang tinggi untuk menyeleksi proposal pameran yang layak diterima, terlebih itu pameran tunggal. Keberhasilan Kun mengakses lembaga nilai ini, perlu ditiru juga oleh pendidik seni yang lain.

Pada kesempatan yang baik ini, atas nama pribadi dan lembaga ISI Denpasar, saya mengucapkan terimakasih kepada Bapak Pande Wayan Suteja Neka, pendiri Museum Neka dan jajaran, karena telah mengakomodasi hasil cipta karya dari salah seorang dosen kami. Terimakasih juga saya haturkan kepada Kepala Staf Kepresidenan Republik Indonesia Dr. Jenderal (Purn) H. Moeldoko atas berkenan membuka pameran tunggal saudara Kun Adnyana. Kepada Kun saya sampaikan selamat berpameran.

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

Daftar Pustaka:

Becker, Howard S., 1982. Art Worlds, University of California Press, Berkeley.

under national competition research study and 2 titles under community partnership programs.

Since last year, ISI Denpasar as an arts college has been accredited with excellent accreditation. This triggers determination and real work of all educators to hone themselves and to compete for spaces of arts actualization as Kun did by accessing value institutions such as art museums. Of course this is not an easy job. Each museum may have its high assessment standard for selecting exhibition proposals that deserve to be accepted, especially for a solo exhibition. Kun's success in accessing these value institutions needs to be followed by other arts educators.

In this good occasion, on behalf of my self and ISI Denpasar, I would like to express our sincere appreciation to Mr. Pande Wayan Suteja Neka, the founder of the Neka Museum and his staff, in accommodating the works of one of our lecturers. I would like to say thank you also to the Head of Presidential Staff of the Republic of Indonesia, Dr. Jenderal (Purn) H. Moeldoko, for his time and opportunity to open Kun Adnyana's solo exhibition. To Kun, congratulations on your exhibition.

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

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Translated by Putu Aras Samsithawrati.





Yeh Pulu Reliefs







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

'I Wayan Kun Adnyana' Melukis Sebuah Pembacaan Sejarah

Oleh
Dr. I Gusti Ngurah Seramasara

Latar Belakang.

Para arkeolog dalam mengidentifikasi ikonografi relief candi atau candi tebing berdasarkan teks Kuno yang telah digarap oleh ahli-ahli filologi. Berdasarkan teks itu, Para arkeolog akan dapat mengidentifikasi: 1) kejadian yang sedang berlangsung dalam satu adegan, 2) identitas tokoh yang digambarkan dalam sebuah adegan, 3) suasana lingkungan dalam memberikan ketegasan identifikasi. Pahatan-pahatan dan guratan relief candi atau candi tebing mencerminkan sebuah hasil karya seni yang indah dan menarik, sehingga candi maupun candi tebing sering menjadi obyek wisata yang dikunjungi oleh wisatawan domestik maupun manca negara.

Ikonografi Relief candi atau candi tebing dapat dilihat sebagai sebuah karya seni yang narasinya dapat diasumsikan mengacu pada teks-teks kuno, sehingga wilayah penafsirannya memerlukan telaah secara saksama atas dasar teks yang dijadikan acuan. Penafsiran tentang ikonografi itu akan menyangkut tentang: 1) sekuens dan penggambaran adegan secara sinoptik, 2) pemilihan adegan kunci, 3) tanda-tanda pergantian adegan, 4) penggambaran tokoh dan karakterisasi, 5) keterangan latar (Sedyawati, 2010: 212-213). Hal-hal itulah yang perlu dipahami dalam membaca narasi sebuah ikonografi relief dalam ilmu arkeologi, berkenaan dengan penggambaran tokoh-tokoh dan adegan-adegan yang ditampilkan.

Terkait dengan pembacaan Ikonografi relief, kajian E. B. Volger tentang hiasan kala makara pada pintu-pintu dan relung-relung candi batu di Jawa Timur sepanjang masa Hindu Jawa (Sedyawati, 2010: 36). Volger memahami hiasan kala makara dari segi bagaimana bentuk itu diberikan atau diciptakan (*vormgeving*) oleh pencipta. Kajiannya itu diarahkan pada itens atau satuan-satuan yang saling berhubungan dengan menganalisis variabel dari masing-masing itens. Kajiannya itu dapat dianalogikan dengan pendekatan kuantitatif, walaupun tidak digarap dengan metode kuantitatif (Sedyawati, 2010: 36). Berdasarkan pendekatan itu Volger, dapat mengasumsikan bahwa kala makara, yang ada di pintu-

'I Wayan Kun Adnyana' Painting a Historical Reading

By
Dr. I Gusti Ngurah Seramasara

Background

Archaeologists identify iconography of temple reliefs or cliff temples based on ancient texts that have been worked on by philologists. Based on the text, archaeologists will be able to identify: 1) the ongoing events in one scene, 2) the identity of the figure depicted in a scene, and 3) the environment atmosphere in providing firmness of identification process. Sculptures and relief strokes of the temples or cliff temples reflect a beautiful and interesting artwork; therefore, both the temple and cliff temple are often become tourist attractions visited by domestic and foreign tourists.

Iconography of temple reliefs or cliff temples can be seen as artwork whose narration can be assumed to refer to ancient texts. It means that the area of interpretation requires careful study on the basis text used as a reference. Interpretation of the said iconography will involve i.e: 1) sequence and synoptic depiction of the scene, 2) selection of key scene, 3) signs of scene change, 4) character depiction and characterization, 5) background information (Sedyawati, 2010: 212-213). Those things need to be understood in reading the narrative of an iconography relief in archeology with regard to the depictions of the displayed characters and scenes.

E.B. Volger's study on *kala makara* ornament on the doors and niches of stone temples in East Java throughout the period of Javanese Hinduism is related to the reading of relief Iconography (Sedyawati, 2010: 36). Volger understood the ornament of *kala Makara* in terms of how the form is given or created (*vormgeving*) by the creator. His study is directed to items or units that are interconnected by analyzing variables from each item. It can be analogous to a quantitative approach, although it is not done with quantitative method (Sedyawati, 2010: 36). Based on Volger's approach, it can be assumed that the use of *kala makara* in temple doors in East Java is not a single narrative but multiple narratives. Unlike F. D. K. Bosch which studies other temple ornaments by

pintu candi di Jawa Timur, bukan merupakan narasi tunggal tetapi memiliki multi narasi. Berbeda dengan F. D. K. Bosch, tentang hiasan candi yang lain, tidak mencari hubungan antar satuan, melainkan memang ingin menjelaskan makna tunggal. Volger tidak membahas makna simbolis, tetapi membahas items (satuan-satuan) yang masing-masing dapat dinarasikan (Sedyawati, 2010: 36).

Kun Adnyana dan Narasi Ikonografi Yeh Pulu.

Berdasarkan pemahaman di atas ketika penulis dihadapkan padakarya seni lukis Kun Adnyana, *Inside The Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu*, penulis melihat Kun memiliki kepekaan sejarah masa lampau, terutama bidang arkeologi. Kun Adnyana memahami relief bukan hanya sebagai sebuah perwujudan kehidupan masyarakat masa lampau tetapi sebuah hasil karya seni yang mengandung jalinan estetika yang tinggi. Relief merupakan sebuah bentuk yang diciptakan (vormgeving) oleh penciptanya untuk menarasikan jiwa jaman. Sejarah naratif adalah tulisan sejarah yang mendeskripsikan "apa yang terjadi" serta diuraikan sebagai cerita. Kejadian-kejadian penting diseleksi dan diatur menurut proses waktu sedemikian rupa sehingga tersusun sebagai cerita (Kartodirdjo, 1982: 5). Kun Adnyana melihat ikonografi relief Yeh Pulu seperti apa yang ada, kemudian diseleksi dan diuraikan sebagai sebuah cerita tentang jaman melalui seni lukis kontemporer.

Kun Adnyana mengeksplorasi ikonografi relief Yeh Pulu, yang mengkomunikasikan multinarasi, dapat dianalogikan dengan pemikiran Volger yang mengkaji kala makara pada pintu-pintu Candi di Jawa Timur. Kun Adnyana mengurai relief Yeh Pulu, adagan peradegan, satuan persatuan, kemudian di narasikan, sebagai pola hidup kepahlawanan sehari-hari. Dari deretan narasi ikonografi relief Yeh Pulu Kun Adnyana menyimpulkan adanya multinarasi pada relief Yeh Pulu yang terdapat Desa Bedulu, Kecamatan Blahbatuh, Kabupaten Gianyar.

Sumber penciptaan yang dijadikan pegangan oleh Kun Adnyana adalah tulisannya A.J. Bernet Kempers, yang berjudul *Ancient Indonesian Art* (1959) dan *Monumental Bali* (1978) (Adnyana, 2018: 23). Bernet Kempers, adalah seorang arkeologi yang menitik beratkan narasi ikonografi relief berdasarkan makna kepercayaan

not looking for relationships between units but rather wanting to explain a single meaning. Volger does not discuss symbolic meaning but he discusses items (units) each of which can be narrated (Sedyawati, 2010: 36).

Kun Adnyana and Iconography Narration of Yeh Pulu

Based on the above understanding, the author could see that Kun has what so called as past historical sensitivity, especially in archeology, when he saw Kun Adnyana's paintings - *Inside The Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu*. Kun Adnyana understands relief not only as an embodiment of past society's lives but a work of art that contains high aesthetic connection. Relief is created form (vormgeving) done by its creator to narrate the soul of its era. Narrative history is historical writing that describes "what has happened" and is described as a story. Important events are selected and arranged according to the time process so that they are composed as story (Kartodirdjo, 1982: 5). Kun Adnyana sees the iconography of Yeh Pulu relief as it is which then selects and describes it as story about his era through contemporary painting.

Kun Adnyana's exploration on the iconography of Yeh Pulu relief that communicates multi narration can be analogous to Volger's thought that examines the use of Kala Makara on temple doors in East Java. Kun Adnyana describes Yeh Pulu relief from scene to scene and unit per unit. He then narrates it as pattern of everyday heroism. From the row of iconography narrative of Yeh Pulu relief, Kun Adnyana concludes the existence of multi narration in Yeh Pulu relief that is located in Bedulu Village, Blahbatuh Subdistrict, Gianyar Regency.

Kun Adnyana uses A.J. Bernet Kempers's writing, entitled *Ancient Indonesian Art* (1959) and *Balinese Monumental* (1978), as a reference (Adnyana, 2018: 23). Bernet Kempers is an archaeologist who focuses on iconographic narrative of relief based on the meaning of public belief; therefore, Kempers understands that Yeh Pulu relief is containing a single narration, namely the story of Krisna as the embodiment of Wisnu awatara. Kempers' study pattern in interpreting the iconography narration of Yeh Pulu, is the same with F D K Bosch's study on other temples located in Java as can be found in his book entitled *Gouden Kiem: Inleiding in de Indische Symboliks*. Bosch's study of temple relief does not look

masyarakat, sehingga Kempers memahami relief Yeh Pulu mengandung narasi tunggal, yaitu cerita tentang Krisna sebagai perwujudan awatara Wisnu. Pola kajian Kempers, dalam memaknai narasi iconografi Yeh Pulu sama dengan kajiannya, F D K Bosch, tentang candi-candi yang lain di Jawa, dalam bukunya *Gouden Kiem: Inleiding in de Indische Symboliek*. Kajian Bosch tentang relief candi tidak mencari hubungan antara satuan-satuan pada relief, tetapi ingin menjelaskan makna tema tunggal ikonografi relief candi.

Kun Adnyana dan Karya Seni Lukis

Kreativitas Kun Adnyana sebagai seorang akademisi dan pelukis telah mampu memadukan pengalaman artistik dengan pengalaman estetis ke dalam metode penciptaan karya seni. Kreativitas Kun Adnyana dalam menciptakan karya seni yang dilandasi dengan penelitian terhadap artefak arkeologi merupakan ide baru yang secara terus menerus bergulat dengan realitas. Dalam mengartikulasi makna ikonografi relief Yeh Pulu, Kun Adnyana tanpa sadar telah dipengaruhi oleh pemikiran Huzinga tentang *cultural morfologi* (Kuntowijoyo, 2003: 117). Konsep *cultural morfologi* yang ditawarkan oleh Huzinga, sebuah usaha untuk melukiskan pola-pola kehidupan, kesenian dan pikiran secara keseluruhan terhadap objek amatan. Ikonografi relief Yeh Pulu sebagai sebuah realitas dapat dimaknai bebas oleh siapa saja yang mengamatinya. Kebebasan Kun Adnyana dalam memaknai relief Yeh Pulu telah memunculkan pola-pola interaksi, dalam memahami simbol yang ada pada relief Yeh Pulu. Kebebasan Kun Adnyana itu telah menemukan gagasan baru pada ikonografis pahatan batu pada Yeh Pulu untuk dituangkan ke dalam seni lukis kontemporer. Gagasan baru itu adalah menuangkan ikonografi relief yang dipahatkan pada batu padas, ke dalam media kanvas dengan memperhatikan narasi yang disampaikan oleh relief itu.

Dalam menuangkan relief batu padas yang dipahatkan pada tebing-tebing Yeh Pulu, Kun Adnyana sangat memperhatikan narasi masing-masing items pada relief itu. Masing-masing items memiliki narasi tersendiri yang satu dengan yang lainnya saling berhubungan dan juga ada yang tidak berhubungan. Satuan-satuan dalam ikonografi itu menggambarkan adegan yang dapat dinarasikan sebagai sebuah synopsis (narasi pendek)

for relationship between units in relief but it wants to explain the meaning of a single theme of temple relief iconography.

Kun Adnyana and Artwork of Paintings

Kun Adnyana's creativity both as an academic and as a painter has led him to be able to combine artistic and aesthetic experiences into the art creation method. His creativity in creating artworks that based on archeological artifacts research constitutes a new idea that continuously struggle with reality. In articulating the meaning of the iconography of Yeh Pulu relief, Kun Adnyana has unconsciously been influenced by Huzinga's thought on cultural morphology (Kuntowijoyo, 2003: 117). The cultural morphology concept offered by Huzinga is an attempt to describe the patterns of life, art and mind as a whole towards the observation object. The iconography of Yeh Pulu relief as a reality can be freely interpreted by anyone who observes it. The freedom of Kun Adnyana in interpreting the Yeh Pulu relief has given rise to patterns of interaction in understanding the symbols that exist in Yeh Pulu relief. Such freedom has led to new idea of pouring the iconographic of Yeh Pulu stone sculpture into contemporary painting by using canvas and giving attention to the narration delivered by the relief.

Kun Adnyana really puts his attention towards the narrations in each stone relief sculpted on the cliff. Each item has its own narration, where some narration can be found related and some can be found not related toward each other. The units in iconography describes scene that can be narrated as a synopsis (short narration) that can describe a particular meaning. In describing the scene, Kun Adnyana chooses key scene as evidence of multi narration since Bernet Kempers describes the iconography of Yeh Pulu relief as a single meaning. The scenes are depicted with certain characters that reflect the daily life patterns of Balinese people in their era. Kun Adnyana's paintings can be seen as efforts of pouring ideas to offer new analysis that the iconography of Yeh Pulu relief is not a single meaning but multi narrative.

It is clear that Kun Adnyana has historical and aesthetic sensitivities in pouring the iconography narration of Yeh Pulu relief. Historical sensitivity means that Kun Adnyana is able to read archeological

yang dapat menggambarkan makna tertentu. Dalam melukiskan adegan itu Kun Adnyana memilih adegan kunci sebagai bukti adanya *multinarasi* karena Bernet Kempers, menggabungkan ikonografi relief Yeh Pulu, sebagai *bermakna tunggal*. Adegan tokoh di lukiskan dengan karakter tertentu yang mencerminkan pola hidup keseharian masyarakat Bali pada jamannya. Lukisan Kun Adnyana, nampaknya merupakan penuangan gagasan untuk menawarkan analisis baru, bahwa Ikonografi relief Yeh Pulu bukan bermakna tunggal tetapi multi narasi.

Dalam penuangan narasi ikonografi relief Yeh Pulu sangat nampak bahwa Kun Adnyana memiliki kepekaan historis dan kepekaan estetis. Kepekaan historis artinya Kun Adnyana mampu membaca ikonografi arkeologi sesuai dengan jiwa jamannya, bahwa pada jaman itu telah muncul pemahat, yang andal memiliki guratan tangan yang tinggi menggambarkan suasana jaman, sehingga bisa dibaca kehidupan masyarakat pada waktu itu. Kepekaan estetis artinya Kun Adnyana mampu membayangkan ikonografi relief Yeh Pulu sebagai sebuah cerita yang memiliki alur, plot, penokohan dan makna yang ingin di sampaikan.

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iconography in accordance with the spirit of the era as to show that in those days great sculptors had appeared whose hand strokes were fascinate thus depicting the atmosphere of such era; therefore, it could be read by people lives at that time. Aesthetic sensitivity means that Kun Adnyana is able to imagine the iconography of Yeh Pulu relief as a story that has plot, characterization and meaning to be delivered.

Dr. I Gusti Ngurah Seramasara, art and culture historian, lecturer at Indonesia Art Institute, Denpasar

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Translated by Putu Aras Samsithawati.

Keheningan Masa Lalu Dalam Kehirupikukan Kekinian

Catatan kecil untuk sahabatku Dr. Kun Adnyana

Oleh
Dr. Bedjo Riyanto

Dalam cara pandang masyarakat tradisi, seni ditafsir sebagai “*kagunan*” suatu dualitas yang saling melengkapi antara laku rasional dan spiritual, pelibatan ihwal ragawi dan rohani yang mewujudkan dalam tatanan material yang selaras, indah, dan luhur (*adiluhung edipeni*).

Aktivitas ragawi itu tidak lugas semata menghasilkan bentuk yang wadag, melainkan dituntun energi keilahian (*entheos*) yang diperjuangkan lewat proses laku asketik, ritual yang rumit, panjang, penuh pengabdian dan kecintaan sehingga memberikan pancaran daya, kekuatan, taksu, bahkan kewaskithaan yang kadang mampu meraba, menjangkau yang akan terjadi kelak dikemudian. Pancaran keilahian itu kadang tidak secara mudah ditangkap secara semantik melainkan penuh misteri, lika liku labirin simbol-simbol yang multitafsir yang memerlukan kepekaan dan ketajaman intuisi untuk memaknainya.

Seperti gambaran relief Yeh Pulu di desa Bedulu, Gianyar yang dilaporkan secara tuntas dan mendalam dalam penelitian Dr. Kun Adnyana, keagungan Krisna sebagai titisan Dewa Wisnu perawat dan penjaga keselarasan dan keabadian alam semesta, tidak hanya dinarasikan lewat gambaran wadag pertarungan heroik Krisna melawan beruang Jambawat atau kedigdayaannya mengangkat gunung Govardhana. Kebesaran dan keagungbinatharaan Krisna justru direpresentasikan dalam narasi multifaset laku darma dalam pergulatan keseharian hidup: mengusung tempayan arak, memanggul pacul merawat sawah, memikul babi hutan hasil berburu, pesta minuman teh, dan seterusnya. Relief-relief di Yeh Pulu tampaknya melampaui perannya sebagai wahana tali perajut solidaritas komunitas demi menjadi keseimbangan dan keselarasan (equilibrium) tatanan masyarakatnya, melainkan lebih berperan sebagai wahana komunikasi vertikal penjamin keselarasan dan tertib kesemestaan antara mikro dan makro kosmos.

The Past Silence In The Present Hustle and Bustle

A small note for my best friend Dr. Kun Adnyana

By
Dr. Bedjo Riyanto

From the traditional community's perspective, art is interpreted as “admiration”, duality that completes the rational and spiritual behavior, involvement of the physical and spiritual matters that manifest in harmonious, beautiful and noble (*adiluhung edipeni*) material order.

Physical activity does not merely produce physical form; however, it gives power, energy, *taksu* (energy emitted by the power of charisma) and even clairvoyance that sometimes makes it able to feel and reach what will happen later as it is guided by the energy of divinity (*entheos*) which is fought for through the ascetic process behavior, a complicated, long, devoted and loving ritual. The divinity emission is sometimes not easily to be captured semantically. Instead, it is full of mystery and the twist and turn of labyrinths with multi-interpretive symbols that requires sensitivity and sharp intuition to interpret them.

As the illustration of Yeh Pulu relief located in Bedulu village - Gianyar which was reported thoroughly and deeply in Dr. Kun Adnyana's research, the mightiness of Krisna as the incarnation of Lord Vishnu's, who is the care taker and guardian of harmony and immortality of the universe, is not only narrated through the description of the heroic battle of Krisna against the Jambawat bear or His superiority in lifting Mount Govardhana. Krisna's greatness and mightiness of God (*keagungbinatharaan*) are represented in a multifaceted narration of duty attitude in daily life struggles: carrying wine crock, carrying hoes to the rice field, carrying wild boar from hunting, tea parties and so on. The reliefs in Yeh Pulu seem to go beyond their role as a vehicle for knitting community solidarity in order to become a balance and harmony (equilibrium) of the society's order. Actually it acts more as vehicle for vertical communication to guarantee harmony and orderliness of the micro and macro cosmos.

Dalam penelitiannya yang penuh gairah, Dr. Kun Adnyana sebagai seorang akademikus, intelektual, sekaligus seniman tampaknya tidak sekedar melaksanakan keketatan metodologis keilmiahannya belaka, melainkan tampak menukik lebih mendalam ketataran penghayatan spiritual dalam menafsir dan mengungkap makna situs Yeh Pulu sebagai pusaka warisan leluhurnya. Pengamatan yang dilakukan tidak berhenti pada tataran ragawi yang empirik dan rasional, melainkan melampauinya masuk ke dalam dimensi rohaniah melihat dengan mata batin mengungkap yang tak kasat mata.

Karya-karya kontemporer sebagai temuan penelitiannya memperlihatkan sosoknya sebagai pelintas ulang alik budaya (*commuter*) yang lengkap sebagai penikmat gaya hidup kosmopolitan generasi milenial dengan segala keakraban dan kefasihannya mengungkap aneka ragam hiruk pikuk kebudayaan populer, sekaligus kesetiannya sebagai pengemban dan pewaris tradisi dengan segala pengabdianya mengolah kedalaman rasa lewat laku spiritual upacara-upacara adat yang dilakoninya.

Ikon-ikon budaya populer ala Marvel atau Disney seperti Batman, Superman, Shrek atau apapun jenisnya dengan leluasa dipinjam (diapropriasi), didekonstruksi tanpa terjatuh pada kekenasan *pastiche* sebagai atribut ke-posmodernan, akan tetapi justru sebagai terobosan jalan menuju pencapaian keheningan masa lampau. Lima pendekatan estetis dan dua pendekatan tambahan sebagai temuan penelitian dengan panduan teoritis yang ketat (cara mewarnai, cara memecah obyek, cara memilih obyek, cara melihat obyek, cara menggambar obyek, cara mengesankan ruang, serta cara mendekonstruksi obyek), semata hanya pijakan awal bersifat ragawi untuk mencapai jalan transendental ziarah spiritual mencapai kesejatan. Dalam kesemarakompositoris yang riuh gemuruh berbagai benturan obyek, warna, citraan, dan berlapis-lapisnya ruang ilusif pada bidang kanvas lukisan-lukisan Dr. Kun Adnyana, kita akan terasa dituntun menuju muara naluri purba yang menggetarkan, perasaan sublim, dan hening keterasingan justru dalam hiruk pikuk kefanaan yang menyesatkan dari dunia pop dan digital masyarakat milenial. Kekontemporeran karya Kun Adnyana justru dicapai dalam tawaran alternatifnya menapak jalan sunyi kehadiran masa lalu tanpa terjebak pada romantisme yang beku.

In his passionate research, it can be seen that Dr. Kun Adnyana, as an academic, intellectual person and artist, is not only merely carrying out scientific methodological rigor but he is deep diving into the spiritual understanding in interpreting and revealing the meaning of the Yeh Pulu site as an inheritance from his ancestors. His observations do not stop at an empirical and rational bodily level but enter the spiritual dimension where he sees with the inner eyes to reveal the invisible.

Contemporary works as Dr. Kun Adnyana's research findings show his figure as a culture commuter as well as a connoisseur of millennial cosmopolitan lifestyles with all his intimacy and expertise in revealing various hustle and bustle of popular culture, as well as his loyalty as a bearer and heir of tradition with all his dedication to process the depth of feeling through the spiritual traditional ceremonies performed by him.

Popular cultural icons of Marvel or Disney like Batman, Superman, Shrek or whatever they are, are freely borrowed (appropriated) and deconstructed without falling into the greatness of pastiche as an attribute of postmodernity, but instead it serves as breakthrough for the attainment of past silence. Five aesthetic approaches and two additional approaches as research findings with rigorous theoretical guidance (how to colour, how to break objects, how to choose objects, how to see objects, how to draw objects, how to impress space, and how to deconstruct objects) are just the physical initial steps to reach the transcendental path of spiritual pilgrimage to reach authenticity. Under the splendour of compositions that rumbles, various collisions of objects, colours, images and layers of illusive space are found in Dr. Kun Adnyana's canvas paintings. We will then feel guided to the estuary of a thrilling ancient instinct, sublime feelings and the silence of alienation precisely in the hustle and bustle of misleading mortality from the pop and digital world of millennial society. The contemporaneity of Kun Adnyana's works was precisely achieved in his alternative offer to tread the lonely path of past existence without being trapped in a frozen romanticism.

The trap of academic finesse, with the application of scientific principles that require the application of sophisticated theories as an important foothold in the world of art creation that is misguided, is precisely intelligently explored and utilized by Kun Adnyana. It is

Jebakan kegenitan akademik dengan penerapan kaidah-kaidah ilmiah yang mensyaratkan penerapan teori-teori canggih sebagai pijakan penting dunia penciptaan seni yang salah kaprah, justru dengan cerdas dieksplorasi dan dimanfaatkan oleh Kun Adnyana untuk menghadirkan kembali ruh penciptaan seni yang meliarkan gagasan dan imajinasi yang bergerak tanpa batas menembus sekat-sekat formalisme dalam memandang karya seni dan kembali mengolah kepekaan intuisi menyambung tali rohani berdialog dengan kesejatan dan keilahian "*sangkan paraning dumadi*".

Solo 27 September 2018

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used by him to bring back the spirit of art creation that allows ideas and imagination to move without limits, to break the barriers of formalism in view of artwork and to re-process the sensitivity of the intuition in order to connect the spiritual rope in performing dialogue with authenticity and divinity "*sangkan paraning dumadi*".

Solo, 27 September 2018

Bedjo Riyanto

Doctor of art history, lecturer at Universitas Sebelas Maret, Surakarta.

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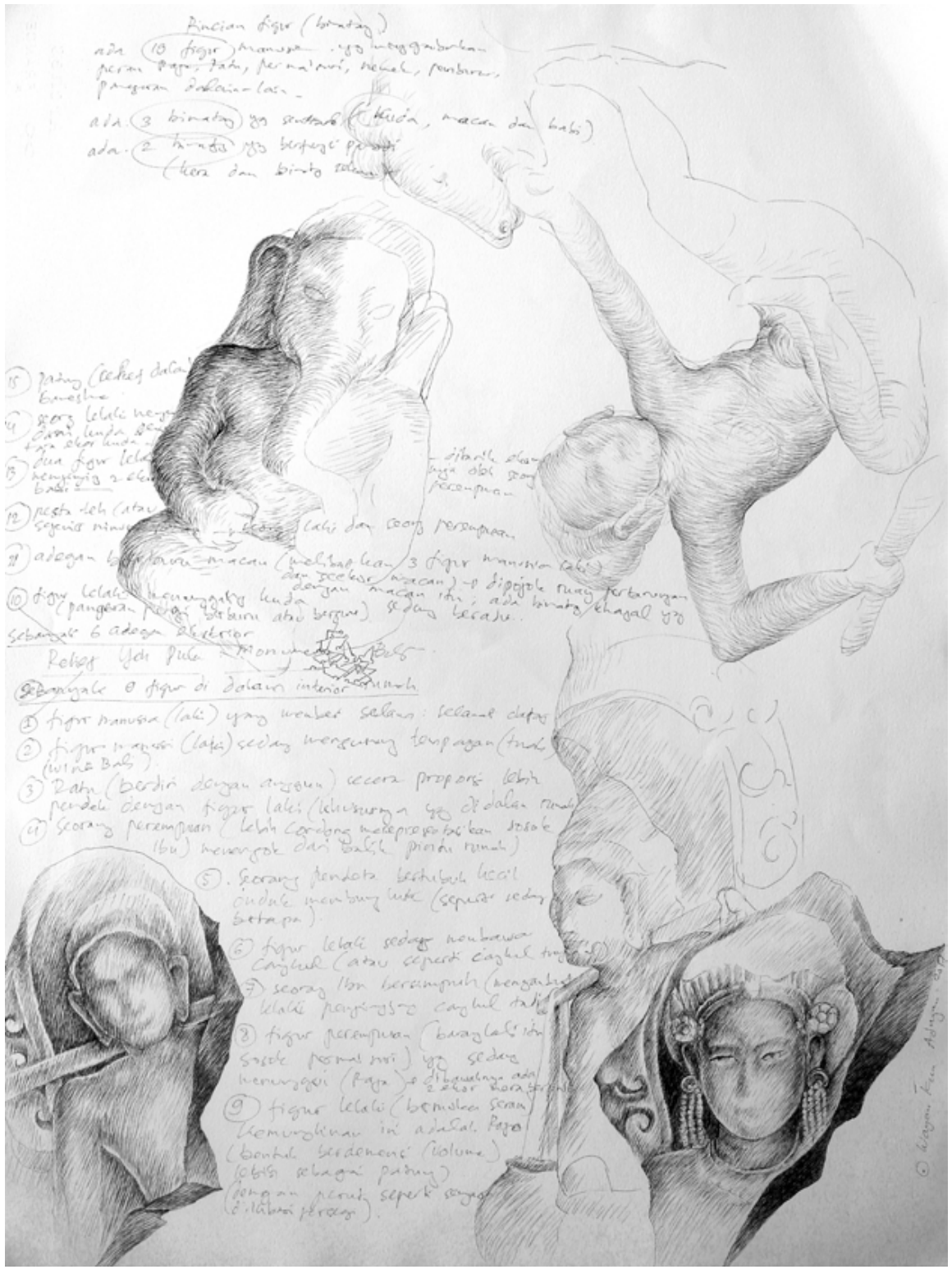
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Exploring Artifact (Drawing Studies), 57X77 Cm, pen on paper, 2017

Tradisi, Praktik Kritik, dan Pencapaian Baru

Oleh
Mochamad Fadjoel Rachman

Mengapresiasi karya seni lukis Wayan Kun Adnyana, sesungguhnya diajak untuk menyelami kedalaman artefak seni tradisi Bali dan juga Nusantara. Jauh sebelum mendekati secara detail keunikan visual dari karya, terlebih dahulu menemui subjek relief Yeh Pulu yang dijadikan dasar kreativitas. Relief yang menurut hasil penelitian Kun, telah dipahat sejak abad ke-14, yakni masa peralihan dari pemerintahan Bali Kuno ke pemerintahan Bali oleh perwakilan kerajaan Majapahit. Relief ini, sekali lagi menurut penelitian dosen Institut Seni Indonesia (ISI) Denpasar ini, mengisahkan tentang kepahlawanan dunia sehari-hari (masyarakat Bali). Seperti ditunjukkan dengan penggambaran figur pemikul tempayan, pembawa pacul, pengendara kuda, pemburu macan, pemikul hasil buruan (babi hutan), dan lain-lain. Kun menyebut konsep kepahlawanan yang dikisahkan relief tersebut lebih pada pendekatan multinarasi.

Hasil penelitian ini memberi catatan, bahwa artefak tradisi yang kita warisi, mesti dimaknai terus menerus, karena tidak ada tafsir yang benar-benar solid atas makna sebuah karya budaya, terlebih karya tersebut tanpa diiringi catatan tertulis oleh para kreatornya. Terlebih, makna menjadi entitas tafsir atas perangkat teori-teori interpretasi yang dijadikan acuan. Kun, meneliti relief Yeh Pulu dengan memakai ikonologi, sehingga artefak dibaca melalui tiga tahapan analisis: pra-ikonografi, ikonografi, dan ikonologi. Catatan berikutnya, bahwa hasil penelitian Kun, menerangkan kegenialan, bahwa relief dengan panjang 25 meter dan tinggi rata-rata 2 meter tersebut, dikerjakan oleh beberapa kelompok/perseorangan pemahat. Kemudian mereka memahatkan apapun mengenai persepsi, pengalaman, dan keyakinan spiritisnya sebagai manusia Bali, dan yang terekspresi kemudian adalah fakta tanggungjawab kehidupan sehari-hari mereka sebagai manusia. Ia tidak mengejar keidealan di luar diri, tetapi menyatakan hakekat praktik hidup sebagai perilaku keseharian. Pada titik ini, seniman atau pemahat yang menatah relief Yeh Pulu, adalah seorang realis, yang tidak membelah laku sehari-hari dengan pendakian spiritis.

Tradition, Criticism Practice and New Achievement

By
Mochamad Fadjoel Rachman

We are actually invited to explore the depth of Balinese arts and artefacts through the appreciation of Wayan Kun Adnyana's paintings. Before approaching in detail the visual uniqueness of the work, first of all we need to know the subject of Yeh Pulu relief which is used as the basis of creativity. According to Kun's research result, the said relief was carved since the 14th century, a transition era from the Balinese ancient government to the Balinese government by representatives of the Majapahit kingdom. This relief, once again according to the research result of Kun (a lecturer of the Indonesia Art Institute (ISI) Denpasar), tells about the heroism of the everyday life (Balinese people) as it is indicated by the depiction of a figure bearing crock, hoe carrier, horse rider, tiger hunter, bearer of hunting animals (wild boar) and others. Kun considers the heroism concept told by the relief into more on a multi narration approach.

From Kun's research, it is noted that the traditional artefacts that we inherit must be interpreted continuously because there is no truly solid interpretation of the meaning of a cultural work, especially if the said work is not accompanied with written notes by its creators. The rest, meaning becomes an entity of interpretation on the tools of interpretation theories that are used as reference. Kun examines Yeh Pulu relief by using iconology; therefore, the artefacts are read through three stages of analysis: pre-iconography, iconography, and iconology. The next note is that Kun's research result explains the greatness of the relief, 25 meters length and an average of 2 meters height, that was done by several groups/individual sculptors. Those sculptors then carve out anything about their spiritual perceptions, experiences and beliefs. Thus, it expresses the facts of their daily lives as human beings. They do not pursue ideals outside of their self but they state the nature of life practice as daily behaviour. At this point, the artist or sculptor who set up Yeh Pulu relief was a realist that did not divide his daily practice with spirit climbing.

Dua Tahap Penelitian

Setelah menemu subjek karya, dengan mengenali makna-makna yang telah dirumuskan dalam penelitian, barulah menapaki artistik visual karya. Pada tahun 2018 ini, sebagaimana karya-karyanya dapat disimak pada pameran tunggal di Museum Neka, Ubud (15-30 Oktober 2018), Kun menerangkan temuan tujuh pendekatan artistik: pewarnaan, guntingan, pemetikan bagian objek relief tertentu sebagai subjek gambar, pemecahan subjek gambar, gambar garis, menyusun lapis-lapis warna untuk latar belakang, dan dekonstruksi tema juga komposisi. Ketujuh pendekatan artistik ini, merupakan temuan dari penelitian tahap kedua, setelah sebelumnya penelitian atas objek relief untuk menemukan konsep/dasar penciptaan karya seni. Penelitian tahap kedua ini, lebih pada pola eksplorasi/eksperimen medium, untuk menemukan metode/teknik dan jenis medium seni lukis yang dipakai.

Melalui tujuh pendekatan artistik, lahirlah karya seni lukis dengan keunikan artistik visual. Relief yang digambar bukan lagi sekedar peniruan *on the spot relief*, melainkan telah menjadi bahasa visual berkarakter; objek relief tiba-tiba ditampilkan terpecah-pecah dan berserak pada ruang imajiner yang sangat luas dan berlapis-lapis kedalaman; objek relief tidak lagi berwarna abu kelam, seperti bebatuan padas, tetapi telah menjadi warna-warni dengan beberapa dibubuhi bulatan-bulatan warna; begitu juga beberapa adegan relief diubah sehingga memunculkan pertanyaan dan tafsir baru, seperti pahatan berburu macan diubah jadi adegan perempuan menunggang macan. Pada pernyataan terakhir inilah dekonstruksi menjadi pola konsep untuk membangun kemungkinan makna-makna baru yang lebih kritis.

Artinya, Kun telah melakukan lompatan kreasi, atau lebih tepat disebut praktik meta-kreasi, yang menunjukkan sikap kritis sekaligus kreatif dalam membaca kreasi/artefak tradisi, untuk kemudian dimaknai sebelum akhirnya diacu sebagai dasar penciptaan karya seni yang baru. Begitulah Kun mengundang kita untuk memasuki cara dan sikap kritis sekaligus kreatif dalam melakukan pembacaan atas warisan budaya tradisi. Sehingga warisan tersebut senantiasa hidup oleh proses pemaknaan ulang yang dilakukan generasi pewarisnya.

Seni rupa (seni lukis) kontemporer yang digali Kun memang memberi peluang keluasan bahasa artistik, sekaligus pengayaan tafsir atas objek yang diacu. Model

Two Phases of Research

Having learnt the subject of the work by recognizing the meanings that have been formulated in the research, the next step is to walk up the artistic of visual work. In 2018, as his works can be enjoyed at a solo exhibition at the Neka Museum, Ubud (15-30 October 2018), Kun explains the findings of seven artistic approaches: colouring, cutting, highlighting of specified part of the relief as the subject of his drawing, smashing the subject of the drawing, drawing the lines, arranging the layers of colour for the background and deconstructing the theme as well as composition. These seven artistic approaches are the findings of the second phase of his research, after previously conducted research on relief objects to find the concept/basis of art creation. This second phase of research is more on the pattern off medium exploration/experiment to find the method/technique and type of painting medium to be used.

Paintings with visual artistic uniqueness were born through those explained seven artistic approaches. The reliefs that are drawn are no longer merely imitations on the spot relief, but they have become a visual language of character; relief objects are suddenly displayed fragmented and scattered in imaginary spaces that are very wide and in layers of depth; relief objects are no longer in dark grey like padas stones but they have become colourful where some of them are added with colour dots; some relief scenes are also changed that lead to new questions and interpretations e.g. tiger hunting sculpture is changed into scene of woman riding on tiger. It is in this last statement that deconstruction becomes a concept pattern to build the possibility of new more critical meanings.

That is, Kun has made a creative jump or more appropriately it is called as meta-creation practice that shows both critical and creative attitudes in reading traditional creations/artefacts to be later interpreted before being referred to as the basis for the creation of new artwork. That is how Kun invited us to enter critical and creative means and attitudes in reading the traditional cultural heritage; therefore, the heritage will always be alive by the process of reinterpretation by the heirs.

Contemporary fine art (painting) excavated by Kun does provide opportunities for the broadness of artistic language as well as interpretation enrichment of

kreatif seperti inilah yang relevan dengan cita rasa kaum millennial, yang tetap berpijak pada warisan tradisi, namun telah ekspresi dalam rajutan proses pemaknaan dan teknik yang majemuk dan populer. Generasi millennial lebih terpicu pada sesuatu yang memiliki kegenialan sekaligus kesegaran bahasa. Kun sebagai perupa (pelukis) telah menyampaikan temuan-temuan yang segar itu melalui karya-karya mutakhirnya. Untuk itu saya sampaikan selamat berpameran, dan semoga menginspirasi generasi seniman muda tanah air.

Mochamad Fadjroel Rachman, pencinta seni, aktivis sosial-kebudayaan, tinggal di Jakarta.

the object referred to. This creative model is relevant to the taste of the millennial generation, which still rests on the legacy of tradition but has expression in knitting of diverse and popular processes of meaning and technique. Millennial generation is more amazed with something that has greatness and fresh language. As a painter, Kun has delivered his refreshing findings through his latest works. For this reason, I would like to congratulate your exhibition and hopefully it inspires the young generation of artists from the country.

Mochamad Fadjroel Rachman, art lover, socio-cultural activist, lives in Jakarta.

Translated by Putu Aras Samsithawrati.



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

Karya Kun, Kesungguhan dan Nilai Seni

Oleh
Tossin Himawan

Perjalanan keartisan Wayan Kun Adnyana, selain memiliki sejarah lahir dari keluarga seniman, kakeknya seniman pahat dan menari barong, juga meniti kariernya melalui jenjang pendidikan bidang seni. Bagaimana pun bakat seni bagi seniman Bali, seperti juga Kun, memandangnya sebagai anugerah, yang diasah pengaruh lingkungan masa kecil, aneka permainan pra-sekolah juga sangat berperan. Bakat juga dihaluskan budinya melalui prosesi upacara di pura, etika bersikap dalam liturgi, menyaksikan persembahan yang indah dan artistik, cara melambungkan doa kepada yang maha tinggi. Juga menjalani hal sakral dan spiritual, membaca susastra dari epos, folklore, cerita panji maupun tantri akan mengasah dan memberikan tuntunan yang membentuk fondasi yang kokoh dan unggul untuk karsa keindahan.

Tentu imbuhan pendidikan seni rupa murni di jenjang S1,S2 dan Doktor dgn disertasi Pita Maha yang dicecap Kun, bercampur dengan pengalaman tampil di forum seminar, maka penelaahan dan cara pandang melihat Bali semakin genial dan visioner. Kedalamannya semakin matang dengan berpijak dari Bali serta keluar merasakan aura Yogya, bermukim dan bergaul di mancanegara dengan melahap segenap literatur internasional menjadi katalis yang melentingkan rasa kepekaan tadi menjadi permenungan yg melahirkan inspirasi tema yang mendorong kreativitas.

Dia mengakar pada pedesaan yang tradisional tapi juga bergumul di gemuruh metropolitan, berkelindan dengan licinnya suasana politik menumbuhkan kepekaan sosial yang dilengkapi pengetahuan teori, teknis, material, warna dan karsa yang mampu merefleksikan suatu suasana dari yang senyap, syahdu sampai keriang yang dinamis. Kun, mengeksplorasi beragam bahasa ekspresi, bertransformasi baik abstrak maupun kontemporer, namun tetap disiplin dengan drawing yg merupakan refleksi dari pengendapan konsep yang ia pindahkan ke karya.

Kun's Art Works, His Seriousness and Art Value

By
Tossin Himawan

Wayan Kun Adnyana's artistic journey has started even when he was born. In addition to having a history of being born from an artist family which his grandfather was a carving artist and barong dancer, he also pursues his career through art education. Kun sees artistry of a Balinese artist as a gift which is honed by the influence of childhood environment where various pre-school games are found to have a role in it. The said talent is also refined through ceremonies performed in temple, ethics of behaving in the liturgy, witnessing beautiful and artistic offerings and ways to inflate prayer to the God Almighty. Other than that, performance of sacred and spiritual matters as well as reading literature from epics, folklore, panji and tantri stories will hone and provide guidance that forms a solid and superior foundation for splendour initiatives.

Kun's point of view and his way to analyse Bali in a genial and visionary way are closely related to his pure fine art education backgrounds at the undergraduate, postgraduate and doctoral levels which coupled with the Pita Maha dissertation and his presenting experiences in seminar forums. His depth of work is getting ripe by standing it on Bali itself, the aura of Yogya as well as the experience to live in and interact with people in foreign countries. He also devours all international literatures into catalyst that fosters the sensitivity sense into reflections that give birth to inspirational themes that encourage creativity.

He rooted in the traditional countryside but also struggled in the roar of metropolitan as well as intertwined with the slippery political atmosphere. All of those is fostering social sensitivity. This social sensitivity is equipped with theoretical knowledge, technical, material, colour and initiative which are able to reflect atmosphere from the serene to dynamic cheerfulness. Kun explores various expressive languages and transforms the work both through abstract and contemporary ways but he still disciplines with his drawing which is a reflection of the deposition of concepts that he transferred to the work.

Ketekunannya itu tentu diganjar pelbagai awards, penghargaan termasuk beasiswa dan grant untuk penelitian dari pelbagai institusi yang ternama. Sehingga pameran kali ini di Museum Neka, bertajuk Titi Wangsa, merupakan rangkaian pameran tunggal 2018 yang sebelumnya dipamerkan di Tainan, Taiwan dengan judul "INSIDE THE HERO". Pameran tunggal ini bertolak dari penelitian, penciptaan dan penyajian seni berbasis ikonografi Yeh Pulu, sebuah artefak sejarah yang berdiri sekitar 700 tahun yang lalu, menyilang dan menyeruak di kekinian dengan munculnya super hero dan bola makro kosmos serta lelehan warna yg menjembatani perbedaan masa menjadi arkaik kontemporer sekaligus menumbuhkan multinarasi.

Beralaskan pendidikan seni berlanjut dengan akumulasi berkesenian yang dilakoni dengan penuh kesungguhan hati (passion) sepanjang 20 tahunan, pencapaian Kun kini telah mencapai tataran kekhasan dan kualitas yg sangat baik. Melihat hal di atas dan rekam-jejaknya serta keunikan periode ini menjadi sangat atraktif dan penting untuk menjadi bahan apresiasi dalam melengkapi koleksi baik utk art collector maupun art investor. Saya harap pada pameran ini semakin bertambah seawat kolektor yang memboyong lukisannya dan kelak makin meningkat nilainya. Selamat berpameran..., proficiat!

Jakarta, 20 September 2018

Tossin Himawan, kolektor seni rupa, tinggal di Jakarta

His perseverance was certainly rewarded with various awards whether in the forms of scholarships and grants for research from various well-known institutions. Therefore, this Titi Wangsa-themed exhibition which is held at Neka Museum is a 2018 solo exhibition series previously exhibited in Tainan, Taiwan under the title "INSIDE THE HERO". This solo exhibition departs from the Yeh Pulu iconography-based research, creation and presentation of art, a historical artefact that was established about 700 years ago. The works are crossing and burst into the present with the emergence of super heroes, macro cosmic balls and melting colours that bridge the gap between eras into contemporary works which at the same time growing multi narration.

Based on his art education and art accumulation which carried out with full sincerity (passion) throughout the 20 years, Kun's achievements have now reached the level of distinctiveness and excellent quality. By referring to the above explained traces and uniqueness, Kun's works become very attractive and important to be appreciated in terms of collectors or art investors to complete their collection. I hope that there will be more collectors who will bring his paintings from this exhibition and the value of his works will increase in the future. Congratulations for your exhibition..., proficiat!

Jakarta, 20 September 2018

Tossin Himawan, a fine art collector who lives in Jakarta

Translated by Putu Aras Samsithawrati.

Kuratorial
Jejak Historis dan Karya yang Lintas Batas

Oleh
Warih Wisatsana

Upaya meraih keotentikan karya atau orisinalitas, sebagai keniscayaan seni modern bahkan kontemporer, kerap terhalangi oleh sebetulnya pengulangan yang berkepanjangan atau 'mannerisme'. Seniman sebagai sang 'aku kreator' tercekam oleh buah ciptanya sendiri, terhenti penjelajahan estetika, stilistik, maupun tematiknya guna menemukan kemungkinan-kemungkinan baru yang lebih cemerlang.

Kun Adnyana, pelukis kelahiran Bangli, 4 April 1976, layak diapresiasi. Selama dua tahun belakangan tercermin melalui tiga pameran tunggalnya, antara lain Citra Yuga di Bentara Budaya Jakarta; Candra Sangkala di Museum Neka (2017); dan Inside the Hero di Mizuiri Workshop Contemporary, Tainan, Taiwan (Juli 2018), serta kini di Museum Neka, Ubud dengan mengambil tajuk Titi Wangsa, terbukti Kun gigih mengeksplorasi wilayah ciptanya, tak lekas puas dengan kreasinya selama ini.

Menariknya, seluruh upayanya menolak 'mannerisme', mengelak dari tirani estetika dirinya sendiri, dengan segala resiko yang menyertainya adalah buah upaya ketekunannya yang berbasis riset lapangan. Pada pameran kali ini, merujuk tajuk Titi Wangsa, boleh dikatakan adalah penjelajahan lebih jauh serta penggalian lebih dalam dari artefak-artefak seni rupa kuno seperti relief di Yeh Pulu, Goa Gajah, dan lain-lain. Seluruh ikonik yang hadir pada kanvasnya bukan semata sampiran rupa dari masa lalu, melainkan tafsir tuntas akan tinggalan historis tersebut sekaligus perilaku cipta yang menandai semangat penuh ketekunan dalam menggali tinggalan arkeologis semesta rupa Bali. Titi Wangsa kali ini adalah upaya mengenali dan mengidentifikasi watak raga dalam abadinya sebagai pahlawan sehari-hari.

Tujuh pendekatan artistik (*cutting, coloring, highlighting, drawing, smashing, layering, dan deconstructing*) 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 kini menemu titik relevansinya.

Curatorial
Historical Imprint and Cross-border Art Works

By
Warih Wisatsana

Efforts in achieving authenticity or originality of work as a necessity of modern and even contemporary art are often hampered by a form of prolonged repetition or "mannerism". The artist as the 'creator' is gripped by the result of his own creation. He stops both his aesthetic, stylistic and thematic exploration in order to find new brilliant possibilities.

Kun Adnyana, a painter born in Bangli on 4 April 1976, is deserved to be appreciated. For the past two years, Kun has done three solo exhibitions i.e. *Citra Yuga* at Bentara Budaya Jakarta; *Candra Sangkala* at Neka Museum (2017); and *Inside the Hero* at Mizuiri Workshop Contemporary, Tainan, Taiwan (July 2018). As for now, he is having exhibition at the Neka Museum, Ubud by choosing *Titi Wangsa* as his current exhibition title. It proves that Kun has been persistently exploring his area of creation. He is not quickly satisfied with his creations so far.

Interestingly, all of Kun's efforts in rejecting "mannerism" and avoiding his own aesthetic tyranny with all the risks that accompany him are the results of his field research-based perseverance efforts. It can be said that this current *Titi Wangsa* exhibition is a form of further exploration and deeper excavation of ancient art artifacts such as reliefs at Yeh Pulu, Goa Gajah and others. All iconic that appear on Kun's canvases is not merely the appearance of the past, but the complete interpretation of the historical legacy as well as the creative behavior that marks the spirit of perseverance in exploring the archaeological remains of the Balinese universe. This time, *Titi Wangsa* is an effort to recognize and identify the body's character in its dedication as a daily hero.

Seven artistic approaches (*cutting, coloring, highlighting, drawing, smashing, layering, and deconstructing*) are brilliant findings to connect the past with present era. Therefore, Kun's hope to bring back the cultural memory of the past to the current generation finds its relevance point.

If the previous works were obsessed with exploring anonymous human bodies, which were strongly

Bila karya-karya terdahulu, terobsesi mengeksplorasi tubuh-tubuh manusia anonim, yang kuat dengan ciri penggambaran lari, melompat dan terbang, sebetuk tafsir gerak akan waktu, maka karya-karya terkini terdempakan sebagai suatu kesatuan yang meluluh meruang, di mana figur-figur ikonik khas Kun utuh dalam keseluruhan latar dengan genangan – hamparan warna yang menyatukan.

Pameran tunggal Kun Adnyana di Museum Neka, 2018 ini berikut pameran-pameran tunggal sebelumnya, hakikatnya mencerminkan upaya para perupa Bali modern dalam menghadapi godaan globalisasi dengan ikon-ikon yang diandaikan kontemporer, sekaligus harus kuasa mengkritisi eksotika tradisi yang sering dipandang adiluhung itu. Dalam ketegangan kreatif ini, yang mengemuka tidak semata persoalan identitas komunal, tetapi juga menjadi tantangan masing-masing kreator untuk meraih capaian eksistensi yang mempribadi; otentik sebagai ekspresi personal sekaligus merengkuh warisan tradisi yang bersifat universal.

Upaya penciptaan berbasis riset yang dilakukan oleh Kun Adnyana, jelaslah turut menandai gelombang perubahan atau transformasi sosial kultural yang dialami masyarakat Bali, dari agraris komunal bertemu dengan kemodernan yang berciri individual. Transformasi tersebut diterjemahkan oleh Kun dalam wujud garis dan warna, memanfaatkan bukan hanya ikonografi dari jejak historis maupun tinggalan arkeologis yang direvisi atau ditafsir ulang secara tuntas, melainkan juga suatu inovasi bersifat teknis dan stilistik. Originalitas karyanya tercapai justru karena habluran warna dan luapan garis terkendali serta terkelola di dalam sebetuk kepiawian mengeksplorasi Ruang dan Waktu di dalam kanvas, selaras dengan tajuk pameran tunggalnya semisal *Citra Yuga*, *Candra Sangkala*, maupun *Titi Wangsa*. Rangkain pameran tunggalnya ini jelaslah menerakan pula bagaimana kekayaan kultural lokal nusantara bersublimas dalam semangat meraih nilai-nilai Keindonesiaan yang didamba.

Sebagai kreator yang gigih dan akademisi yang tekun, Kun mengelak dari tirani estetika yang membatasi kebebasan penciptaannya. Tirani itu bisa hadir karena obsesi berlebihan pada capaian karyanya terdahulu, maupun pada bacaan-bacaan sejarah seni rupa Indonesia dan dunia ataupun teori-teori yang semata bersiteguh sebatas terminologi. Dengan kata lain, Kun secara sadar memilih teknik melukisnya berupa sapuan demi

characterized with the drawing of running, jumping and flying as forms of interpretation of the motion of time; meanwhile, the latest works are depicted as borderless unity where Kun's typical iconic figures intact in a whole setting with overlay of unifying colors.

Kun Adnyana's 2018 solo exhibition at the Neka Museum followed by the previous solo exhibitions, essentially reflects the efforts of modern Balinese artists in facing the temptation of globalization with contemporary presumed icons, as well as having the power to criticize the exotica of tradition which is often seen as noble. In this creative tension, what emerges is not only a matter of communal identity, but also a challenge for each creator in achieving personal achievement; authenticity as a personal expression while embracing universal heritage.

Research-based creation efforts carried out by Kun Adnyana, clearly help to mark the wave of socio-cultural change or transformation experienced by Balinese people, from communal agrarian into modernity which is characterized as individuality. This transformation was translated by Kun in the form of lines and colors. He utilized not only the iconography of historical imprint and archaeological remains that were completely revised or reinterpreted, but he also created innovation that was technical and stylistic. The originality of his work was achieved precisely because of the color and controlled overflow. Those were managed in the form of expertise in exploring space and time on canvas, in harmony with his solo exhibitions i.e. *Citra Yuga*, *Candra Sangkala*, and now *Titi Wangsa*. This series of his solo exhibitions clearly explain how the archipelago local cultural wealth sublimes in the spirit of achieving the expected Indonesian values.

As a persistent creator and diligent academician, Kun avoids the aesthetic tyranny that limits his freedom of creation. The tyranny can be present because of an artist's excessive obsession with the achievements of his previous work, as well as on the readings of Indonesian and world art histories or theories that merely insist on terminology. In other words, Kun consciously chose his painting technique in the form of wash after wash (*laburan*) with a choice of colors that remain us of soil, walls, and their derivatives. Uniquely, the graphics or drawings are remain prominent and preserved which affirming an iconic form or figure which actually has a chronometrically narrative and visual rhythm element;

sapuan (laburan – wash) dengan pilihan warnanya yang mengingatkan pada tanah, dinding, berikut turunannya. Uniknya, grafis atau drawing tetap mengemuka dan terjaga menegaskan wujud atau sosok ikonik yang sesungguhnya memiliki unsur naratif serta irama visual yang bersifat kronometrik; seakan menunjukkan konsep waktu yang tidak linear – di mana masa lampau dan pengharapan masa depan mungkin saja bereinkarnasi menjadi sesuatu yang menyekarang. Reinkarnasi itu tergambar dalam estetika, stilistik, maupun tematik pada karya-karya Kun dalam pameran kali ini.

Pergulatan dan capaian Kun, menandai proses panjang dunia seni rupa Bali, bagaimana mengolah secara kreatif keunikan akar kultur berikut keuniversalan pikiran serta kedalaman budi atau rasa sebagai manusia yang individual. Pergulatan panjang ini hingga tahapan Penemuan Diri, bukanlah sesuatu yang mudah, mengingat Pulau Bali sendiri, dalam sejarah panjangnya mengada dan kerap diwacanakan atau terkonstruksi secara ideal dalam sekian citraan yang bersifat stereotipe sebagai *the last paradise*, berikut rundungan eksotik turistik yang bisa menjadi batu sandungan penciptaan.

Bila mencermati dan membaca tahapan penciptaan Kun Adnyana, serta melacak wujud visual yang dieksplorasi pada kanvas dua dimensinya, tak dapat disangkal, seluruh prosesnya adalah penggalan pengetahuan secara sistematis. Kun bukanlah pelukis yang sepenuhnya menyandarkan kreasi pada daya intuitif yang menghasilkan karya sebagai suatu kespontanan yang begitu saja menderas dari dunia bawah sadarnya, entah karena dorongan yang bersifat meditatif ataupun bersifat naluri alam semesta. Kun mendayagunakan unsur-unsur rasional, karyanya adalah sebetuk kerja kreatif ala 'laboratorium', jauh dari aksi yang bersifat spekulasi. Ke depan, bolehlah publik berharap, kematangan pengalaman hidupnya terbangun atas kuasanya mengelola pikir/nalar dan rasa/budinya, sehingga pengalaman melahirkan pemahaman dan juga bertemu khasanah ilmu menjadi Pengetahuan yang tak hanya unik mempribadi namun dapat menjadi cermin acuan khalayak yang lintas batas.

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

as if it showing a concept of time that is not linear - where the past and future hope might reincarnate into something that is present. The reincarnation is depicted in aesthetic, stylistic and thematic aspects of Kun's works in this exhibition.

Kun's struggles and achievements mark the long process of the Balinese world of fine art, how to creatively process the unique roots of culture and the universality of the mind and the depth of mind or sense as an individual human being. These long struggles up to the stage of Self-Finding are not easy to be done. It is based on the consideration that Bali through its long history is often discourse or ideally constructed in so many stereotyped images as the last paradise along with touristic exotic disturbance that can be a stumbling block to creation.

If we take a closer look at and read the stages of Kun Adnyana's creation as well as track the visual form explored on the two-dimensional canvas, it cannot be denied that the whole process is a systematic exploration of knowledge. Kun is not a painter who fully relies on intuitive power that produces work as a spontaneity that just humbles from his subconscious world, either because of encouragement that is meditative or only natural instinctive; but Kun utilizes his rational elements. His works are forms of creative labor in the style of a 'laboratory', far from speculative action. As for the future, the public may hope that the maturity of Kun's life experience which is built by his power to manage his mind/reason and taste will give birth to understanding. Furthermore, having meet the treasures of science, it turns into knowledge that is not only personally unique but also capable of being a reference mirror for the cross-border audience.

Waruh Wisatsana, a culture writer, poet and curator of Bentara Budaya.

Translated by: Putu Aras Samsithawrati.

Konsep
Titi Wangsa dalam Tujuh Metode Artistik

Temuan metode artistik pada tahun pertama (2017): (a) *cutting* (menggunting; membayangkan relief Yeh Pulu seperti layaknya lembar poster komik, yang 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), dikembangkan melalui temuan dua pendekatan baru (2018): (f) *layering* (lapis-lapis warna yang disusun berbasis cat akrilik berpengencer air, untuk memunculkan kesan kosmik/ ruang dengan kedalaman sebagai latar belakang karya); (g) *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). Tujuh metode artistik ini menjadi jembatan untuk mencipta seni lukis kontemporer berlandaskan konsep kemultinasian relief Yeh Pulu.

Dr I Wayan 'Kun' Adnyana, perupa dan pengajar seni rupa pada Institut Seni Indonesia Denpasar.

Concept
Titi Wangsa in Seven Artistic Methods

The findings of the artistic method in the first year (2017) are as follows: (a) cutting (imagining Yeh Pulu relief as a comic poster sheet that can be freely cut); (b) colouring (giving colour to the artist's artistic will); (c) highlighting (making certain subject/scene/plot of certain reliefs as the centre of attention); (d) smashing (arranging the scattered fractions and pieces of the relief as the result of rock corrosions); (e) drawing (construction of visual subject based on drawing/line technique) that is developed through the findings of two new approaches (2018) as follows: (f) layering (layers of colours which are arranged based on acrylic paints with water based thinners, to create a cosmic impression/space with depth as the background of the works); (g) deconstructing (deconstructing scenes/plots e.g. through deposition, changing the scene from the actual scene depicted in the relief such as raising the scene of a princess rides a tiger in the painting while the relief itself only depicts scene where hunter hunts the tiger). These seven artistic methods serve as a bridge to create contemporary paintings based on multi narration concept of Yeh Pulu relief.

Dr I Wayan 'Kun' Adnyana, an artist and fine art lecturer at Indonesia Institute of The Arts of Denpasar.

Translated by Putu Aras Samsithawati.



Karya Lukis
Artworks

Citra Yuga Series
2017



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



Ancient Artifact Discovery, 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







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



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

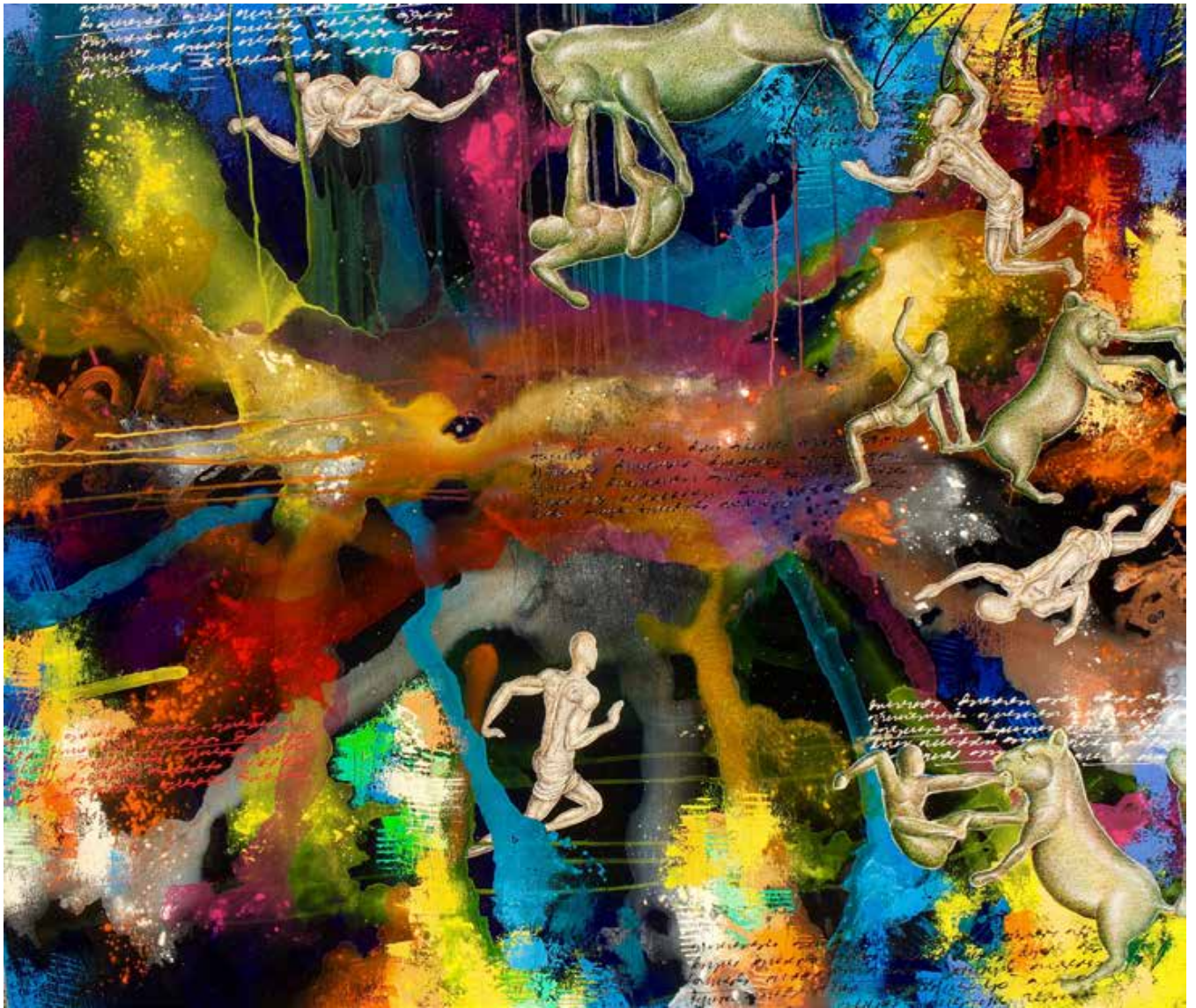


Karya Lukis
Artworks

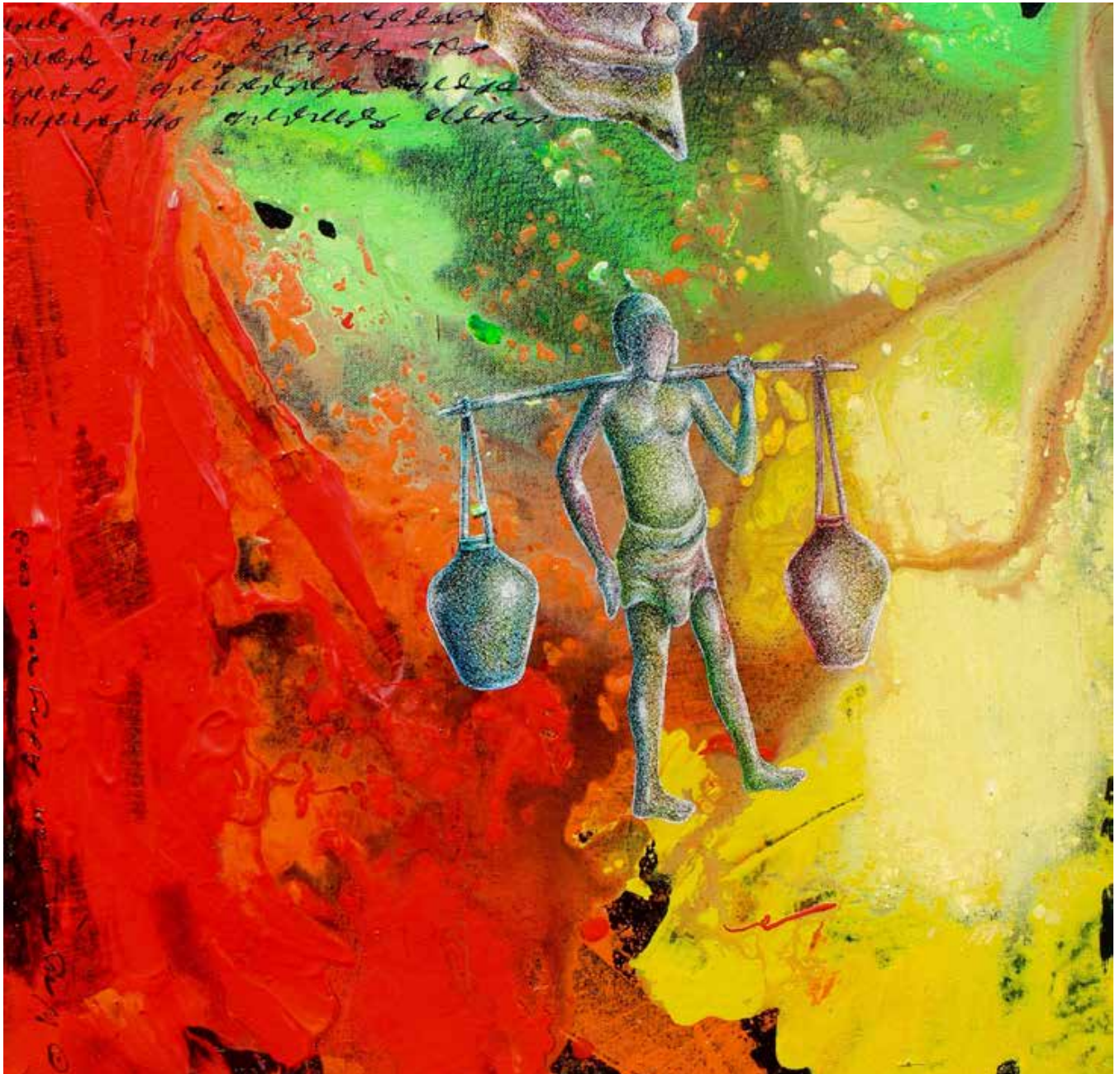
Titi Wangsa
(Inside The Hero Series)



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



Fighters, 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



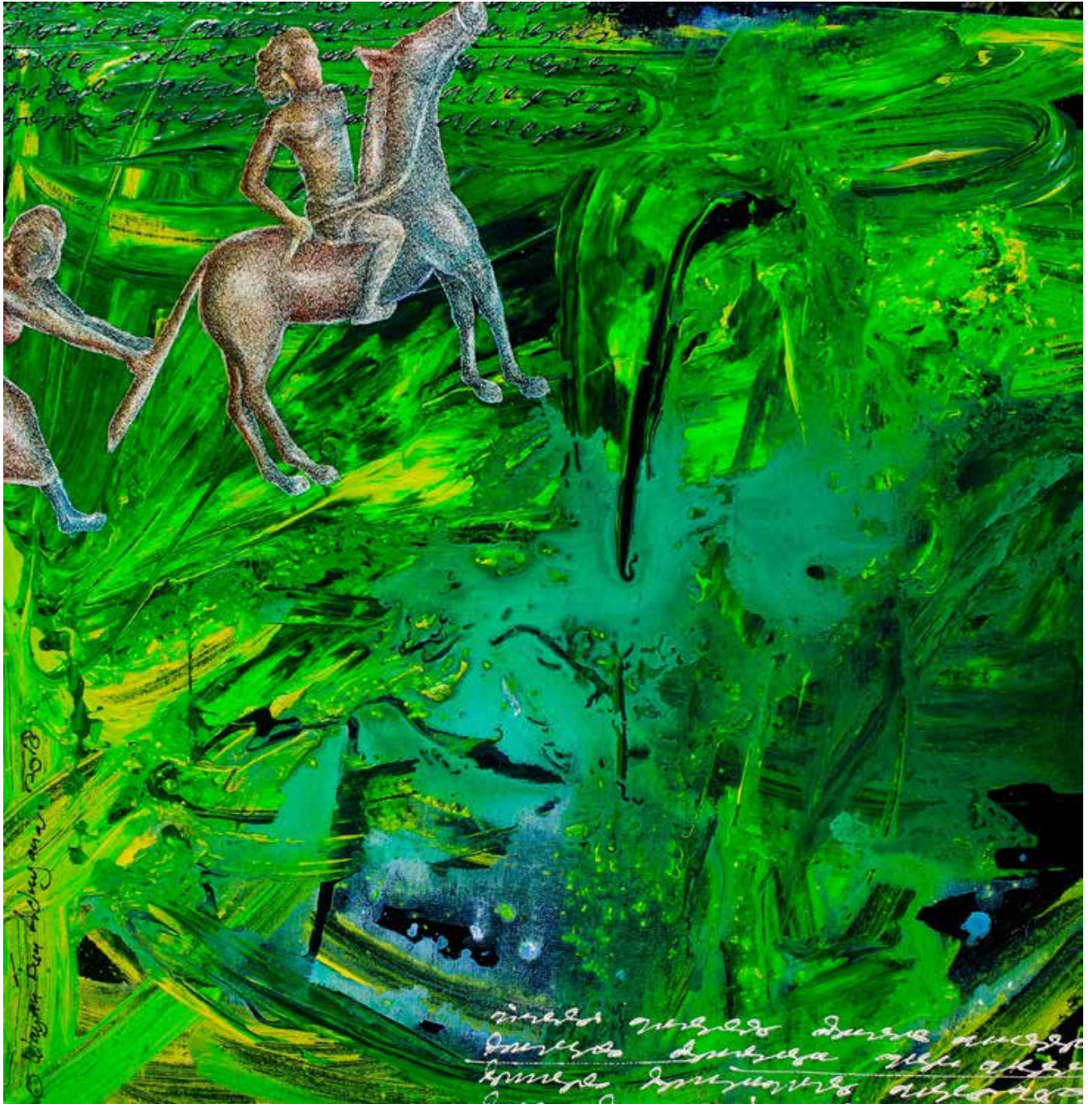
Back Home, 140x160 Cm, ink&acrylic on canvas, 2018



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



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



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 Upside Down Naration, 140X160 Cm, acrylic, chinese ink on canvas, 2018



The Rider, 140X160 Cm, acrylic, chinese ink on canvas, 2018



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



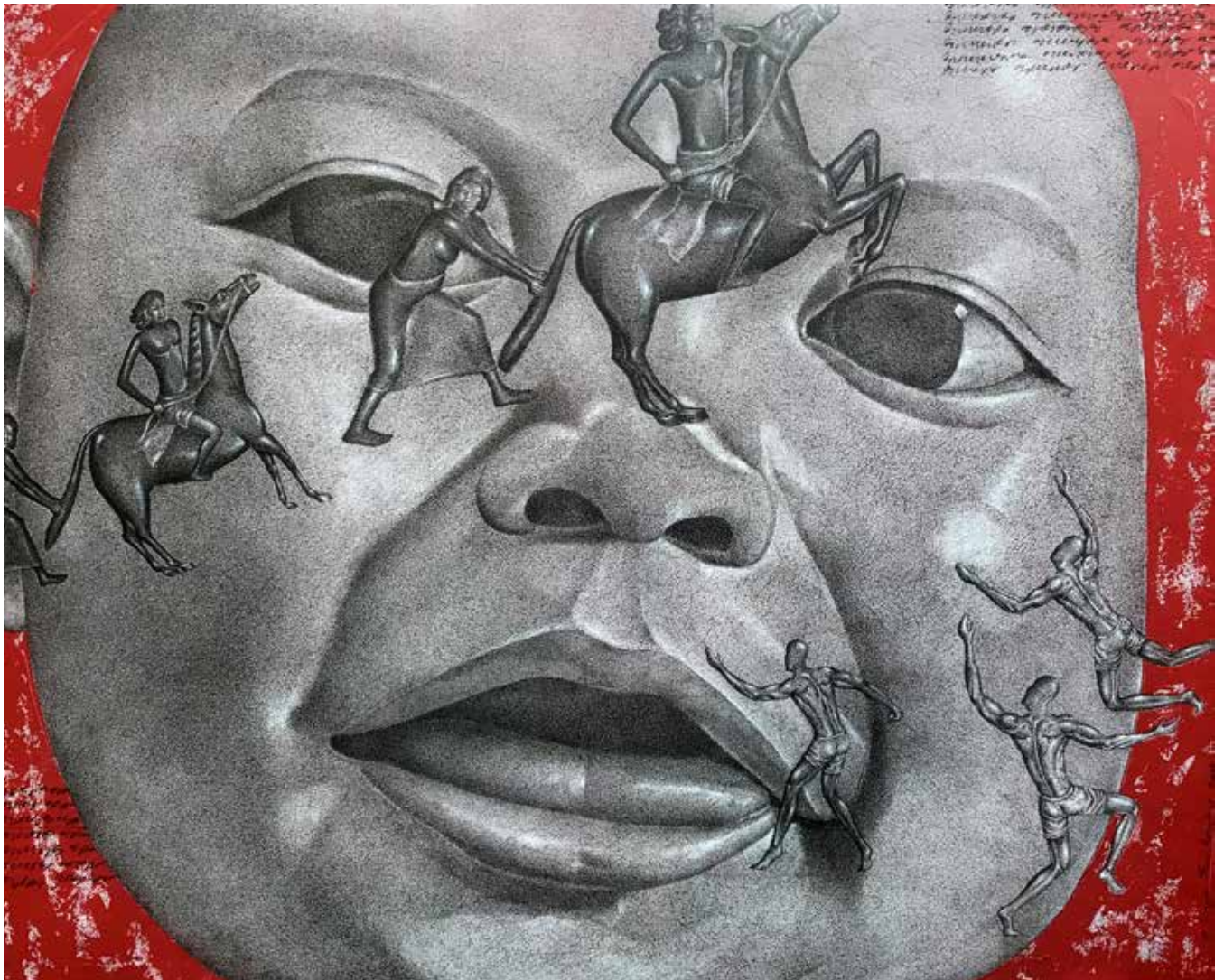
Landscape of Heros, 140x160 Cm, ink & acrylic on canvas, 2018



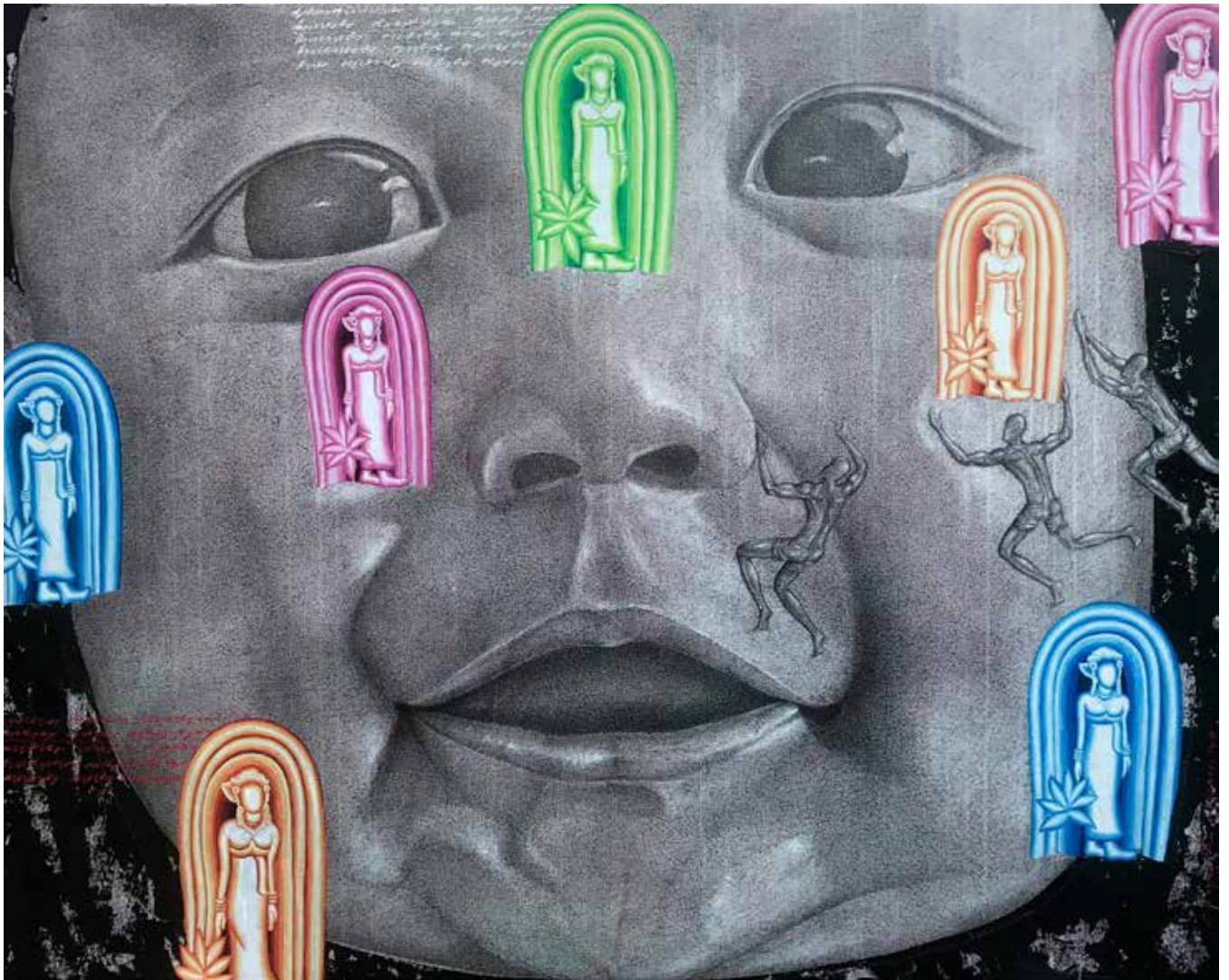
Tea Party, 140x160 Cm, ink & acrylic on canvas, 2018



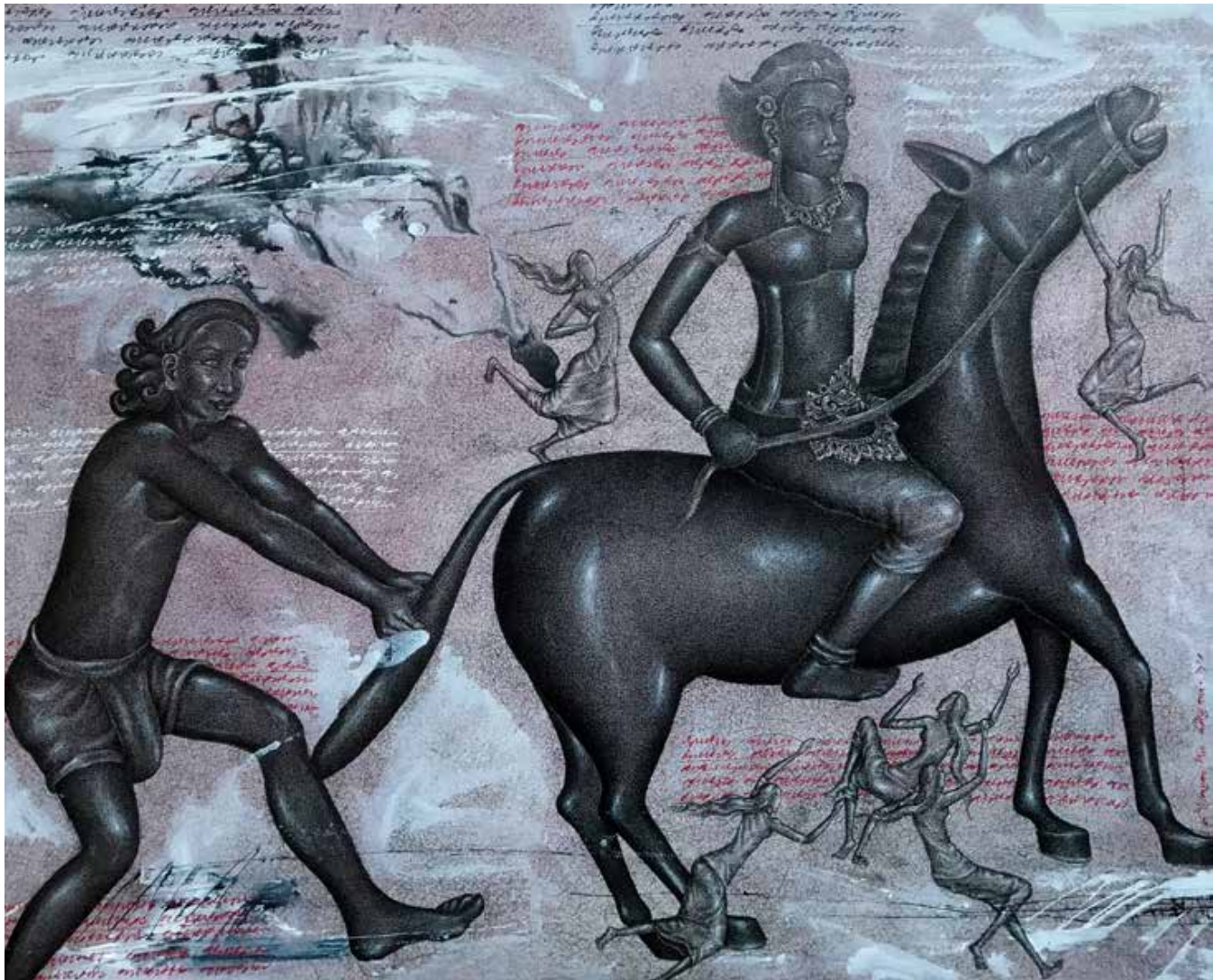
Searching The Hero's Era, 140x160 Cm, ink & acrylic on canvas, 2018



Future Reflection, 160X200 Cm, acrylic, chinese ink on canvas, 2018



Mommy, 160X200 Cm, acrylic, chinese ink on canvas, 2018



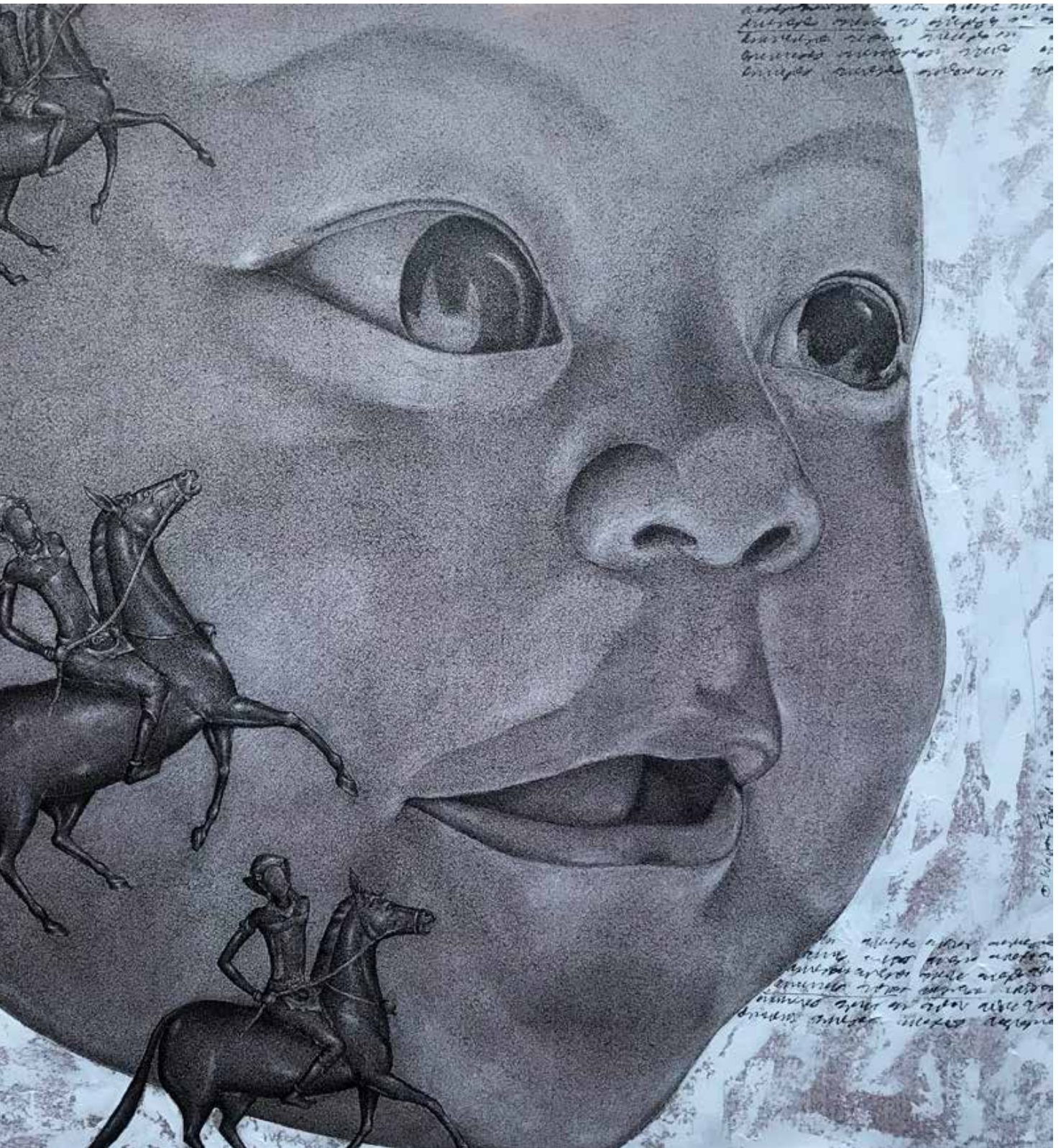
In Passion#2, 160X200 Cm, acrylic, chinese ink on canvas, 2018



The Hero Act, 160X200 Cm, acrylic, chinese ink on canvas, 2018

Keeping Time,
160X200 Cm, acrylic, chinese ink on canvas, 2018









Hidden in the Niche,
140X160 Cm, acrylic, chinese ink on canvas (on progress)



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 Biennale Jawa Tengah, "The Future of History" at Semarang, Gallery, Semarang. 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 (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: 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 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 Coruption 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. Peksiminas V exhibition in Surabaya.
- 1998: Kamasra 5th Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997: Watercolor exhibition at Art Center Denpasar.
- Solo Exhibition:**
- 2018: "Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", Mizuiro Workshop Contemporary, Tainan, Taiwan.
- 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.

Vickers. Adrian., et.al. (2018), *Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu*, Buku Arti, Denpasar.

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

Wisatsana, Warih., et.al. (2017), "*Candra Sangkala: Cross-Period Art*", *Candra Sangkala: Wayan 'Kun' Adnyana's Solo Exhibition* at Neka Art Museum, Ubud, Buku Arti, Denpasar.

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29. Rai Warsa (chief editor of Bali Express)
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The Queen of Tiger, 140X160 Cm, ink & acrylic on canvas, 2018

