



CITRA YUGA

*(Ikonografi Kepahlawanan Relief Yeh Pulu:
Landasan Penciptaan Seni Lukis Kontemporer)*

Dr I Wayan 'Kun' Adnyana

There are many great painters born in Bali, yet a painter who is also a writer, let alone a writer on fine art, is a rarity. Wayan Kun Adnyana is a fine example of that rarity; a cunning dancer of the brush, yet also a proficient composer of words. It is fitting for Bali as a space identical to cultural triumphs, to commence nurturing and holding scholar that are captivatingly clear, concise and critical in intellectual pursuits. The young and bright Kun Adnyana has and is conversing with his culture, and at once has the capability to be contemplative and critical toward that culture. Such traits create a personal dynamic that would precede aesthetic achievements as well as personal maturity. Kun stands tall among the contemporary figures who will shape the future Balinese culture. He is an intellectual who remains 'Bali', remains National, and increasingly global in his endeavors.

Dr Jean Couteau, Writer and Culture Observer (quoted from the book *Nalar Rupa Perupa*, 2007).

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Dr I Wayan 'Kun' Adnyana

Bentara Budaya Jakarta
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CITRA YUGA

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Simpul Riset, Cipta dan Saji Seni Rupa

Pameran tunggal Dr Wayan 'Kun' Adnyana berjudul Citra Yuga: Ikonografi Kepahlawanan Relief Yeh Pulu merupakan hasil dari serangkaian proses ilmiah yang saling terhubung; riset, penciptaan dan penyajian seni yang telah dilakukan Kun Adnyana. Rangkaian proses ilmiah ini merupakan hasil dari kompetisi nasional skem Penelitian, Penciptaan, dan Penyajian Seni yang diselenggarakan Kemenristekdikti RI.

Kun Adnyana sebenarnya telah beberapa kali turut berpameran kolektif seni rupa di Bentara Budaya Jakarta (BBJ). Akan tetapi, pameran tunggalnya di BBJ ini baru pertama kali digelar. Pameran ini menarik. Antara lain, pemilihan subjek 'relief Yeh Pulu' merupakan sisi genial di tengah citra seni rupa kontemporer yang mayoritas menyorot dunia pop, selebritas, merek dagang, dan lain-lain. Penelitian, Penciptaan, dan Penyajian Seni yang diproyeksikan berlangsung 3 tahun, memungkinkan ada rancang pameran ke tingkat internasional. Pameran ini merupakan hasil akhir dari proses ilmiah yang ketat (dari kajian subjek Ikonografi Kepahlawanan Relief Yeh Pulu). Ia menemukan pendekatan penciptaan dan subjek visual seni lukis kontemporer. Karya terapresiasi dalam ruang diseminasi/pameran tunggal yang digarap serius dan profesional.

Bentara Budaya mengucapkan terimakasih kepada Bapak Menteri Riset, Teknologi dan Pendidikan Tinggi RI Prof. H. Mohammad Nasir PhD yang rencananya berkenan untuk membuka pameran ini. Juga kepada ISI Denpasar dalam hal ini Bapak Rektor Prof. Dr. I Gede Arya Sugiarta.

Selamat berpameran kepada Kun Adnyana

Frans Sartono
Bentara Budaya

The Composite of Research, Creation, and Presentation of Fine Art

The solo exhibition of Dr Wayan 'Kun' Adnyana entitled Citra Yuga: An Iconography of The Heroism of Yeh Pulu Relief is the result of interconnected sequences of scientific processes: art research, creation, and presentation by Kun Adnyana. This process is the conclusion of a national competition on Art Research, Creation, and Presentation scheme organized by the Ministry of Research, Technology, and Higher Education of the Republic of Indonesia.

Kun Adnyana has actually participated in several fine art collective exhibitions at Bentara Budaya Jakarta (BBJ). However, this is his first solo exhibition at BBJ. The interesting part, among others, is 'Yeh Pulu Relief' as the subject of the research, which serves as a genial side among the image of contemporary art that mostly highlight popular life, celebrities, trademark, and many others. The projected Art Research, Creation, and Presentation lasted for 3 years, enabling escalation into international exhibition. This exhibition is the final product of a meticulous scientific process (of the study of an iconography of the heroism of Yeh Pulu Relief). He discovered the approach of creation and visual subject of contemporary paintings. The artworks are appreciated in a seriously, professionally organized space of dissemination/professional solo exhibition.

Bentara Budaya would like to express its gratitude to the Minister of Research, Technology, and Higher Education of the Republic of Indonesia, Prof. H. Mohammad Nasir PhD, who is scheduled to open this exhibition, as well as ISI Denpasar, represented by the Rector, Prof. Dr. I Gede Arya Sugiarta.

Congratulation for the exhibition, Kun Adnyana.

Frans Sartono
Bentara Budaya

Text translated from Bahasa to English by Widiana Martiningsih



Sambutan Rektor ISI Denpasar

Puji syukur dihadapan Tuhan Yang Maha Esa karena berkat rahmatNya, pameran tunggal saudara Dr I Wayan Adnyana (biasa dipanggil Kun, dosen seni murni FSRD ISI Denpasar) sebagai rangkaian skim Penelitian, Penciptaan dan Penyajian Seni (P3S) dapat terlaksana sesuai rencana. Kami dari rektorat ISI Denpasar tentu sangat berbahagia dengan keberhasilan salah satu dosen kami ini, dalam penyajian seni menggelar pameran tunggal seni lukis kontemporer bertajuk: Citrayuga: Ikonografi Kepahlawanan Relief Yeh Pulu di Bentara Budaya Jakarta.

Kami juga mengucapkan terimakasih kepada Kementerian Riset, Teknologi, dan Pendidikan Tinggi di Jakarta, karena berkat rintisannya melahirkan skim P3S ini, dosen-dosen perguruan tinggi, khususnya perguruan tinggi bidang seni dapat kesempatan untuk melakukan penciptaan dan penyajian seni berbasis riset. Skim P3S juga dapat dimaknai sebagai ruang kompetisi dosen untuk unjuk prestasi baik penciptaan maupun penyajian seni secara ilmiah, profesional dan bereputasi. Ucapan terimakasih juga kami sampaikan kepada pihak Bentara Budaya Jakarta yang telah bersedia menjadi mitra dalam penyajian seni ini.

ISI Denpasar sendiri tahun 2017 ini berhasil memenangkan penelitian kompetisi nasional sebanyak 23 judul penelitian, dengan total anggaran Rp 1.441.000.000. Adapun skim yang berhasil dimenangkan, meliputi: Riset Dasar, Riset Terapan, Skim Sosial Humaniora-Seni Budaya-Pendidikan-Penelitian Lapangan dalam negeri (kecil), Penelitian Disertasi Doktor, dan Penelitian Dosen Pemula. Prestasi ini dapat diraih karena semangat seluruh dosen untuk mengikuti kompetisi sangat tinggi.

Foreword from Rector of ISI Denpasar

Praise be to God the Almighty as for the blessing of His grace, the solo exhibition of Dr I Wayan Adnyana (commonly known by the name Kun, a fine art lecturer at the Faculty of Arts and Design of ISI Denpasar) as the sequence of the Art Research, Creation, and Presentation (Penelitian, Penciptaan, dan Penyajian Seni/ P3S) scheme can be accomplished as planned. We, the rectorate of ISI Denpasar, are certainly pleased with his achievement as one of our lecturers in presenting his solo exhibition of contemporary paintings entitled: Citra Yuga: An Iconography of The Heroism of Yeh Pulu Relief) at Bentara Budaya Jakarta.

We would like to extend our gratitude to the Ministry of Research, Technology, and Higher Education, under which this P3S scheme is established, so that lecturers, particularly of universities of arts, may attain opportunities to conduct research-based art creation and presentation. In addition, P3S scheme is correspondingly interpreted as a room for lecturers to compete in exhibiting their achievement, either on art creation or art presentation in a scholarly, professional, and reputable manner. Our appreciation also goes to Bentara Budaya Jakarta that has served as partner for this exhibition.

In 2017, 23 research titles from ISI Denpasar have won the national research competition, with a total budget of Rp1,441,000,000, encompassing the scheme of Basic Research, Applied Research, Social Humanities-Arts and Culture-Education-Domestic Field Research (small), Doctorate Dissertation Research, and Junior Lecturer Research. These achievements are earned in favor of the exuberant enthusiasm of all of our lecturers.

Saudara Dr I Wayan 'Kun" Adnyana telah melewati tahap riset, penciptaan, dan kini penyajian seni. Harapannya pameran yang berbasis riset bersubjek Ikonografi Kepahlawanan Relief Yeh Pulu ini bisa menjadi ruang apresiasi masyarakat seni tingkat nasional, sekaligus mendapat respon apresiasi yang baik. Untuk itu kami atas nama lembaga ISI Denpasar mengucapkan selamat berpameran dan semoga sukses adanya.

Denpasar, 18 Juli 2017
Rektor ISI Denpasar

Prof Dr I Gede Arya Sugiarta
NIP: 19662011991031003

Dr I Wayan 'Kun" Adnyana has gone through the research, creation, and currently presentation stage. This exhibition is expected to serve as a room of appreciation for the national arts society, as well as to acquire positive responses. Therefore, on behalf of ISI Denpasar, we would like to express our congratulation and best wishes that this exhibition may succeed.

Denpasar, 18 July 2017
Rector of ISI Denpasar

Prof Dr I Gede Arya Sugiarta
Employee Reg. No.: 19662011991031003

Text translated from Bahasa to English by Widiana Martiningsih



Sambutan
Menteri Riset, Teknologi, dan Pendidikan Tinggi
Republik Indonesia

Puji syukur kita panjatkan ke hadirat Tuhan Yang Maha Esa, karena atas ijinNya pada malam ini kita bersama-sama menyaksikan pembukaan Pameran Tunggal oleh Dosen ISI Denpasar.

Karya seni yang sama-sama kita saksikan ini merupakan hasil dari pendanaan penelitian di Kemenristek Dikti melalui Direktorat Riset dan Pengabdian Masyarakat (DRPM), Ditjen Penguatan Riset dan Pengembangan, yaitu Skim Penelitian, Penciptaan, dan Penyajian Seni (P3S) 2017, untuk pertama kalinya dikompertisikan secara nasional bagi seluruh dosen perguruan tinggi.

Saya sangat berbahagia, karena akhirnya ada hasil riset P3S, yang telah sampai pada tahap penyajian seni (gelar pameran). Seperti kali ini menyajikan pameran tunggal seni lukis kontemporer atas nama Dr I Wayan 'Kun' Adnyana (dosen program studi seni murni ISI Denpasar). Tentu kami dari Kementerian Ristekdikti menyambut baik acara ini, dan berharap di kemudian hari Skim P3S ini secara langsung berkontribusi menumbuhkan reputasi dosen pencipta seni baik di tingkat nasional maupun internasional. Kami juga mengapresiasi keterlibatan pihak Bentara Budaya Jakarta yang telah bersedia menjadi mitra pendukung sebagai ruang penyajian seni.

Skim P3S ini tentu menjadi peluang sangat penting bagi dosen, terutama dosen di perguruan tinggi seni, atau juga perguruan tinggi lainnya yang memiliki prodi bidang seni, untuk mengaktualisasikan diri, baik dalam hal membangun seni berbasis riset, dan juga tidak kalah penting terkait tata kelola penyajian seni (pameran, pentas, festival, dan lain-lain). Terlebih skim P3S memiliki alokasi waktu setahun, dan memungkinkan untuk pembiayaan selama 3 tahun, seyogyanya bisa diarahkan secara berjenjang dari nasional, asia (kawasan) dan internasional.

Foreword from
Minister of Research, Technology and Higher
Education of the Republic of Indonesia

We praise our gratitude to the God Almighty. Tonight we will witness the opening of Solo Fine Art Exhibition by a lecturer of Indonesia Institute of the Arts (ISI), Denpasar.

These artworks of exhibition were supported by research funding of Ministry of Research, Technology and Higher Education of the Republic of Indonesia, Directorate Research and Community Service (DRPM), Directorate General of Research and Development Strengthening through Scheme of Art Research, Creation, and Presentation (P3S) 2017, that for the first time competed for lecturers in national level.

I am very glad because finally one of P3S's art works has been reached the stage of art exhibition. At this time, solo exhibition of contemporary painting by Dr. I Wayan 'Kun' Adnyana (lecturer of fine art department of ISI Denpasar). We welcome this event and hope in the future 'P3S Scheme' can contribute to improve reputation of lecturers who also art creators in national even international level. We also appreciate the involvement of Bentara Budaya Jakarta to support this event as an art presentation space.

P3S is a very important opportunity for lecturers, especially in arts departments to actualize themselves, both in terms of developing arts by research-based and art presentation management (exhibitions, performances, festivals, etc.). Moreover, P3S has time allocation for one year, and allow financing for 3 years. It should develop from national into Asian (regional) and international level.

By seeing Dr I Wayan 'Kun' Adnyana's curriculum vitae, both in the research and art presentation, he has been qualified. I wish this P3S Scheme can encourage him to have solo exhibition both in national and international level. Through the exhibition entitled Citra Yuga: Heroes Iconography of Yeh Pulu Reliefs, it can be discussed

Dr I Wayan 'Kun' Adnyana, dilihat dari curriculum vitae-nya baik dalam bidang riset dan penyajian seni seperti ini sudah mumpuni, sehingga harapannya skim P3S ini dapat mendorong untuk menjangkau pameran tunggal baik skala nasional maupun internasional. 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 skim P3S, dosen-dosen bidang seni dan juga budaya-humaniora dapat meraih ruang aktualisasi berlandaskan semangat riset, penciptaan, dan penyajian seni berkredibilitas tinggi. Selamat berpameran untuk saudara Dr I Wayan 'Kun' Adnyana.

Jakarta, Juli 2017
Menteri Riset, Teknologi dan Pendidikan Tinggi
Prof. H. Mohammad Nasir PhD

furthermore as nowadays achievement of Indonesian contemporary art as well as preserving Nusantara art treasures as the basic of art creation. It also marked the Indonesian contemporary art painting's character; which is art creation that retains the Indonesian spirit.

Hopefully through the P3S Scheme, lecturers in fine art and culture-social department can have an opportunity to actualize themselves based on the spirit of high quality art research, creation, and presentation. Congratulations for solo exhibition by Dr. I Wayan 'Kun' Adnyana' .

Jakarta, July 2017
Minister of Research, Technology and Higher
Education of the Republic of Indonesia
Prof. H. Mohammad Nasir PhD

Text translated from Bahasa to English by Vanesa Martida

Ikonografi Relief Yeh Pulu Landasan Penciptaan Seni Lukis Kontemporer

oleh
I Wayan 'Kun' Adnyana

A. Latar Belakang

Seni lukis kontemporer memiliki fungsi strategis dalam mengungkap sisi-sisi kepahlawanan dunia sehari-hari masa kini. Apalagi kondisi sosial makro yang timpang dengan beragam masalah sosial seperti gejala runtuhnya nilai-nilai kemanusiaan yang fundamental, seperti gotongroyong, semakin penting kembali menimbang seni sebagai antena sosial. Masalah peredaran narkoba, pelecehan seksual, korupsi, radikalisme dan terorisme, hendaknya menjadi perhatian bersama, termasuk kalangan seniman akademis. Tema-tema kepahlawanan, yang mengungkap ekspresi dan perilaku heroik dan keteladanan sehari-hari manusia menjadi penting untuk ditawarkan.

Relief Yeh Pulu ditulis sangat menarik dalam buku *Monumental Bali, 1978* oleh A.J Bernet Kempers (134-139). Kempers mendeskripsikan beberapa perangkat alat pertanian tradisional sebagai idiom visual yang menarik untuk diperbincangkan, seperti muncul benda pacul, tuwak (minuman keras dari buah lontar), juga benda-benda pikulan. Penyebutan 'figur wayang' untuk relief Yeh Pulu, seperti yang didengar pelukis Nieuwenkamp saat melukis Gua Gajah tahun 1925 (Kempers, 1977: 134), sebenarnya penyebutan yang sedikit keliru, kalau merujuk pada figur wayang dalam lukisan Kamasan. Beberapa figur manusia pada relief Yeh Pulu justru mendekati naturalistik, anatomi tubuh dan juga proporsi mendekati atletis. Figur wayang cenderung ornamentik dan pipih, sehingga sangat tidak mudah untuk menggambarkan sosok penunggang kuda, adegan berburu, dan aktivitas bergerak lainnya.

Ramseyer menuliskan "Sosok penunggang kuda dengan hanya memakai kain pendek dan ikat pinggang, sementara rambut panjangnya menyentuh bahu. Dia menunggang kuda tanpa pelana, dan terlihat mengekang kudanya untuk lari" (2002: 45). Figurasi subjek relief yang mendekati proporsi manusia normal, bahkan sedikit jangkung itu tentu sangat ideal untuk menggambarkan adegan kepahlawanan seperti penunggang kuda tersebut.

Iconography of Yeh Pulu Relief A Foundation of Contemporary Fine Art Creation

by
I Wayan 'Kun' Adnyana

A. Background

Contemporary art serve the function of exposing everyday, modern world heroism view. In view of the imbalanced state of macrosocial with numerous social issues, such as the breaking down of fundamental human values, as reflected in mutual cooperation, art may be strongly reconsidered as a social antenna. Drug trafficking, sexual harassment, corruption, radicalism, and terrorism shall become mutual concerns, including among academic artists. Themes of heroism that portray the expressions, behaviors, and exemplary principles of mankind's heroism turn into something imperative to propose.

Yeh Pulu Relief was attractively presented in *Monumental Bali, 1978* by A.J Bernet Kempers (134-139). Kempers described several traditional farming tools as visual idioms appealing to discuss, such as hoe, tuwak (palm wine), and shoulder-carry objects. The term 'puppet figure' to mention Yeh Pulu Relief, as heard by the painter Nieuwenkamp when painting Gajah Cave in 1925 Kempers (1977: 134), is actually somewhat incorrect when used to refer to the figure of puppets in Kamasan painting. Several human figures in Yeh Pulu Relief even appeared to come close to naturalism, with the body anatomy and proportion close to being athletic. Puppet figures in the other hand tend to be ornamental and thin, making it complicated to portray a horse rider, hunting scene, and any other active movements.

Ramseyer wrote "A horse rider wearing only short cloth and belt, with shoulder-length hair. He is riding the horse without saddle, reining it to gallop" (2002:45). The figuration of the relief subject almost resembling normal human proportion, even somewhat slender, sounds so ideal to represent heroism scene as depicted by the horse rider.

B. Metode

Metode dalam hal ini menyangkut dua langkah yang berjalan beriringan, yaitu penelitian lapangan dan penciptaan karya. Penelitian ini merupakan rangkaian penelitian kualitatif dengan pendekatan ikonografi Panofsky, yang intinya menunjuk pada analisis atas visual relief Yeh Pulu. Penelitian kualitatif menurut Kirk dan Muller bersumber pada pengamatan kualitatif, yang lebih menekankan pada segi kualitas secara alamiah karena menyangkut pengertian, konsep, nilai serta ciri-ciri yang melekat pada objek penelitian (Kaelan, 2005: 5).

Analisis berbasis studi ikonografi, merujuk pada teori Panofsky bertujuan untuk menemukan konsep estetika visual, alegori dan simbol pada subjek kajian (D'alleva, 2005: 22-23). Tahun pertama khusus untuk merumuskan formulasi ikon visual seni lukis, baik subjek gambar, teknik, dan juga pola representasi. Panofsky membagi dalam tiga langkah analisis terhadap citra karya seni, pertama: pra-ikonografi, yang mengungkap citra (gambar) secara formal, tanpa referensi dan juga hal lain di luar urusan visual. Langkah kedua, ikonografi bertujuan untuk memahami cerita dan juga karakter dari citra (gambar) tersebut. Ketiga, ikonologi menemukan makna yang terkait dengan kondisi budaya dan sejarah yang melingkupi. Ikonografi juga berkaitan dengan menemukan konsep alegori dan simbol pada gambar (D'alleva, 2005: 22-23).

Walau dalam praktik analisis ketiganya dipakai, tetapi dalam penelitian ini tekanannya pada praktik ikonografi. Karena pada level ini estetika visual, alegori dan simbol dibaca, tanpa terburu-buru untuk merumuskan makna budaya yang potensial dalam citra (gambar) tersebut.

B. Methods

In this case, the methods are concerned with two conjoint steps, i.e. field research and work creation. This research is a sequence of qualitative research conducted using Panofsky's iconography approach, essentially referring to the analysis of the visuals of Yeh Pulu Relief. Qualitative research, according to Kirk and Muller, roots in qualitative observation, that emphasizes more on the quality naturally as it involves definition, concept, value, and characteristics inherent in the object of research (Kaelan, 2005: 5).

Analysis based on iconography study refers to the Panofsky theory, aiming to discover the concept of visual aesthetic, allegory, and symbol on the subject of the study (D'alleva, 2005: 22-23). The first year was dedicated to formulate the visual icons of fine art on the painting subject, technique, as well as the pattern of representation. Panofsky defined three stages of artwork image analysis, first: pre-iconography, which unmasks the image (painting) in a formal manner, without any reference and things other than visual matters. Second, iconography aims to understand the story as well as characters contained in the image (painting). Third, iconology seeks for the meaning associated with the surrounding cultural and historical condition. Iconology is also related to the discovery of allegory and symbol concept in the painting (D'alleva, 2005: 22-23).

Although those three stages are implemented in the analysis, this research however emphasizes on the practice of iconography because in this stage, visual aesthetics, allegory, and symbol are unhurriedly perused to formulate potential cultural meaning within the image (painting).

C. Penciptaan

Metode (praktik) penciptaan seni, seperti dirumuskan Sullivan dalam *Art Practice as Research* (2005), di dalamnya menyangkut praktik memahami yang visual (tampak), yakni dengan memikirkan medium, bahasa, dan konteks (124-127). Praktik penciptaan seni lukis kontemporer dalam konteks penelitian ini, bahwa hasil analisis data kemudian yang menghasilkan rumusan konsep estetika visual. Sementara komponen estetika visual mengikuti tiga komponen (Sullivan, 2005): eksplorasi medium, penemuan bahasa visual dan konteks yang relevan dengan tema kepahlawanan dunia sehari-hari.

D. Temuan

Setelah melewati proses pengkajian dan eksplorasi penciptaan, maka dapat dirumuskan temuan lima pendekatan/metode penciptaan seni lukis kontemporer yang dimaksud yaitu: (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).

C. Creation

Methods (practice) of arts creation, as captured by Sullivan in *Art Practice as Research* (2005), concerns the understanding the visual (observable), by taking the medium, language, and context into account (124-127). The creation of contemporary fine art in the context of this research is that the result of data analysis later on generates visual aesthetic concept formulation. Whereas visual aesthetic components follow three components (Sullivan, 2005): medium exploration, the discovery of visual language and relevant context with everyday, world heroism.

D. Findings

Following the process of review and exploration of creation, five approaches/contemporary fine art creation methods intended are formulated as follows: (a) cutting (imagining Yeh Pulu relief as if it is a comic poster, that can be freely cut); (b) coloring (applying color according to the artist's artistic desire); (c) highlighting (establishing certain subject/scene/plot of the relief as the center of attention); (d) smashing (assembling scattered fragments and pieces of relief, as the effect of rock corrosion); (e) drawing (constructing visual subjects based on image/line technique).

Berikut komponen estetika visual dan target yang (akan) dicapai:

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

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The followings are the visual aesthetics components and targets (that will be) achieved:

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

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- Kaelan, MS. (2005), Metode Penelitian Kualitatif Bidang Filsafat, Paradigma, Yogyakarta.
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Text translated from Bahasa to English by Widiana Martiningsih

**Citra Yuga:
Visual Hari Ini dan Refleksi Arkais**

Oleh
Putu Fajar Arcana

Proses penciptaan karya seni lukis kontemporer sangat mungkin untuk tidak berjalan linier. Penciptaan boleh jadi semacam proses apropriasi atas fenomena visual yang arkais sekalipun. Artinya, walau seni lukis kontemporer acapkali dipenuhi citra-citra budaya populer, termasuk isu-isu sosial-politik hari ini, pembacaan tentang yang arkais, sejarah masa lalu untuk kemudian jadi subjek visual dalam memandangi riwayat hari ini tetap saja relevan.

Adalah Dr I Wayan Adnyana, akrab disapa Kun, melakukan proses penciptaan seni lukis kontemporer berbasis riset atas subjek Relief Yeh Pulu, di Gianyar, Bali. Riset dilakukan untuk kemudian jadi landasan penciptaan, dan karya yang dihasilkan dipanggungkan dalam pameran tunggal bertajuk *Citra Yuga: Ikonografi Kepahlawanan Relief Yeh Pulu di Bentara Budaya Jakarta*. Jelas ini cara pandang akademik, yang meyakini jalan penciptaan seni sebagai proses ilmiah yang di setiap tahapannya dilalui berdasar metode yang setidaknya mendekati rigid. Inilah skim penelitian terapan bernama Penelitian, Penciptaan dan Penyajian Seni (P3S) yang dikompetisikan secara nasional oleh Kementerian Ristekdikti RI, di mana Kun berhasil memenangkan.

Kembali ke soal subjek riset dan penciptaan tadi, pilihan pada Relief Yeh Pulu menjadi menarik karena ini merupakan salah satu petilasan sejarah seni rupa Bali yang terpenting, namun tidak begitu populer di banding Gua Gajah misalnya. Relief ini ditatah di atas permukaan tebing batu cadas sepanjang 25 meter dengan tinggi rata-rata 2 meter. Stutterheim memperkirakan relief ini dipahat abad ke-14 atau ke-15, atau menjelang runtuhnya Majapahit (Stutterheim dalam Kempers, 1978: 139). Tentang tema relief, Kempers menerangkan beberapa plot sebagai gambaran tentang perjalanan Krisna (Awatara Dewa Wisnu). Sementara Kun, memandangi pada banyak adegan mengisahkan riwayat kepahlawanan sehari-hari, seperti penjinjing tuak (jenis wine khas Bali) berburu singa, babi hutan, dan juga pangeran penunggang kuda.

Secara visual, karakter subjek relief mendekati realistik, selain karena proporsi tubuh-tubuh hampir seukuran

**Citra Yuga:
Visual Art Today and Archaic Reflection**

By
Putu Fajar Arcana

The creation of contemporary painting artworks has a high possibility of becoming a non-linear process. Creation might be kind of a process of appropriation over even the most archaic visual phenomena. That said, although contemporary painting often contains images of popular culture, including today's socio-political issues, it remains relevant to read about archaic, past history to further be transformed into visual subjects in perceiving today's history.

Dr. I Wayan Adnyana, more commonly known by the name Kun, engaged in a creation of contemporary painting arts based on research on Yeh Pulu Relief in Gianyar, Bali. The research was conducted to further serve as a foundation for creation, while the resulting artworks are displayed on stage in a solo exhibition entitled *Citra Yuga: An Iconography of The Heroism of Yeh Pulu Relief at Bentara Budaya Jakarta*. This clearly is an academic perspective, which believes the pathway of arts creation as a scientific process, in which each stage is taken based on methods that, at the very least, come close to being rigid. This was the applied research scheme known as the P3S (Research, Creation, and Presentation of Arts) being put into contest at national scale by the Ministry of Research, Technology, and Higher Education of the Republic of Indonesia, where Kun came as the winner.

Back to the abovementioned research subject and arts creation, the choice on Yeh Pulu Relief comes as something interesting as this is one of the Bali's most important sanctuaries being less popular than, say, Gajah Cave. The relief was carved on solid rock cliff surface, measuring 25 meters in length and an average of 2 meters on height. Stutterheim estimated that the relief was carved during the 14th or 15th century, just some times before the fall of Majapahit (Stutterheim in Kempers, 1978: 139). Speaking of the theme of the relief, Kempers explained several plots to describe the journey of Krishna (Vishnu's Avatar). On the other hand, Kun perceives that many scenes depicted the history of heroism in everyday lives, such as tuak (a distinct kind of wine in Bali) lifter hunting for tigers or boars, as well as horse-riding prince.

manusia dewasa, juga sangat minim pola stilistik—kalau harus menyandingkannya dengan karakter tubuh-tubuh pada wayang Kamasan. Bahkan ornamen penghias di tiap bingkai relung, nampak seperti sulur tetumbuhan. Pola pahatan sangat masif (kasar). Kedalaman pahatan bisa mencapai 40-50 Cm, sehingga tubuh relief cenderung terlihat seperti patung (memiliki volume).

Berdasar penuturan Kun, untuk tahun pertama (2017) pengkajian diarahkan kepada upaya penemuan rumusan visual Relief Yeh Pulu dalam lukisan, terkait tema kepahlawanan sehari-hari. Penemuan rumusan visual, boleh jadi upaya untuk menemukan ikon-ikon visual berbasis karakter relief yang dimaksud.

Kun yang meraih Doktor bidang pengkajian seni rupa dari Program Pascasarjana ISI Yogyakarta ini, berhasil merumuskan 5 pendekatan penciptaan seni lukis kontemporer, yaitu: (1) metode menggunting (membayangkan plot relief Yeh Pulu selayak poster komik, yang bebas digunting di sana-sini, untuk kemudian ditempel sesuai kemauan); (2) metode merangkai atau membuat pecahan-pecahan (smashing) (membayangkan dampak alamiah dari korosi bebatuan, yang menyebabkan relief terpecah berkeping-keping); (3) metode mewarnai (memberi warna secara bebas sesuai keinginan artistik pelukis); (4) metode highlighting (memberi fokus perhatian pada subjek-subjek tertentu, sehingga muncul dominan dan menjadi pusat perhatian); (5) drawing (teknik gambar, berbasis garis untuk membentuk objek-objek relief atau objek lain yang mendukung).

Kelima pendekatan atau metode melukis itu secara gamblang dapat diperiksa dan dibaca pada karya-karya yang dipamerkan. Sebut misalnya, pada karya "Gateway", 2017 (160X200 Cm, tinta cina dan akrilik di kanvas) menggabungkan antara drawing bermedium tinta cina, untuk pelukisan pecahan relief dan juga barisan figur manusia pengusung rangka pintu. Karya ini lebih menonjol memakai pendekatan drawing dan smashing, kemudian kesemua objek gambar dibiarkan terbang

Visually, the relief's subjects were presented in characteristics that come close to being realistic; aside from the proportion of the body shapes that approximate the size of actual humans, they were also minimum in stylistic pattern—that is, if we were to compare them to the physical properties of the characters in Kamasan puppets. The ornaments decorating each frame of the groove even looked like vines. The carving pattern was highly massive (rough). The carvings can reach up to 40-50 cm in depth, making the body of the relief look like statues (voluminous).

According to Kun, during the first year (2017), the research was directed towards the effort of figuring out the visual formulation of Yeh Pulu Relief in paintings, with regard to heroism in everyday lives. The search for visual formulation might be an effort to discover visual icons based on the said relief.

Holding a Doctoral degree in fine art studies from the Postgraduate Program at Indonesian Institute of the Arts Yogyakarta, Kun succeeded in formulating 5 approaches in contemporary painting, i.e.: (1) cropping method (imagining the plot of Yeh Pulu relief as comic posters that can be cropped here and there to subsequently be arranged as desired); (2) arranging method or making fragments (smashing) (imagining the natural effect of rock corrosion which led to the relief being shattered in pieces); (3) coloring method (applying colors freely according to the painter's artistic desire); (4) highlighting method (applying highlights onto certain subjects to make them appear dominant and to direct focus onto them); (5) drawing method (technique of drawing based on lines to create relief objects or other supporting objects).

The five approaches or painting methods can be bluntly verified and read on the artworks being displayed. Let's say, for example, the piece named "Gateway", 2017 (160X200 cm, Chinese ink and acrylic on canvas) combines drawing using Chinese ink to paint relief fragments as well as the line of human figures carrying doorframe. The methods

dalam kosmos abstraksi warna yang bebas, spontan, dan penuh jipratan.

Ruang kosmos, yang menjadi landasan objek-objek gambar, menurut Kun, secara proses dibuat di awal. Artinya ini berbalik dari logika kelaziman mengecat latar belakang (walau ruang kosmos tadi pada beberapa bagian terkesan sebagai latar belakang, namun sesungguhnya juga bisa berfungsi sebagai latar depan) yang secara proses selalu paling akhir. Ini proses yang unik. Terlebih ruang kosmos itu diperoleh dari berlapis-lapis warna yang padat, kadang gradatif, dan meruang.

Hal menarik berikutnya, yakni soal membangun kesan bahwa yang arkais juga secara simplisit dapat dijadikan metafora untuk membaca fenomena sosial hari ini. Seperti Kun mentautkan—atau sekedar menyandingkan—antara plot relief dengan gambar kerangka pintu (gerbang rumah). Ini dapat saja dimaknai sebagai upaya untuk memahami yang hari ini, dari membaca seksama geneologi sejarah masa lalu. Atau dalam temuan Kun, sesungguhnya ada berderet kisah kepahlawanan—setidaknya yang dapat dipetik dari relief Yeh Pulu yang layak dijadikan pintu masuk untuk menjadi sosok hero hari ini, yakni dengan sungguh menjadi yang sehari-hari.

Membaca lima pendekatan teknik (artistik) dari Kun, mengantarkan pada lima formulasi analisis visual atas relief Yeh Pulu, yang kemudian muncul terang dalam lukisan, yakni: (a) ikon (biasanya diambil dalam satu adegan) sebagai subjek gambar yang sentral, kemudian ini diappropriasi ulang dengan berbagai kemungkinan artistik; dari digunting menjadi guntingan bidang datar dan diberi warna sigar mangsi (pewarnaan seperti seni lukis wayang klasik Bali) atau ditampilkan berupa pecahan-pecahan relief bervolume; (b) mentautkan antara ikon (subjek gambar) dengan figur-figur manusia yang terbang (karakter figur otentik gaya pelukisan Kun, yang memanjang, berotot, dan tanpa detail muka); (c) beberapa dibumbui penanda metaforik (seperti hadirnya gambar kerangka pintu, bendera, umbul-umbul, dan juga aksan abstrak geometrik); (d) setidaknya pada tahun pertama riset dan penciptaan ini, Kun terlihat

most dominantly employed in this particular painting are drawing and smashing, followed by allowing all drawing objects to fly freely in a cosmos of free, spontaneous, splashing color abstraction.

According to Kun, the cosmos space—the foundation for the drawing objects—were made firstly at the beginning of the process. This is a contrast against the common logics which always puts the painting background (despite the cosmos space might look like background at some parts, it can actually serve as the foreground) as the last step of the process. This is a unique process. All the more, the cosmos space was achieved by layers of covering solid colors, sometimes in gradation.

Another interesting thing is how to create an impression that archaic matters can also implicitly be utilized as metaphors to read today's social phenomena. For example is how Kun linked—or basically compared—the relief's plot and doorframe (gateway). This can be interpreted as an effort to understand what is going on today by carefully reading past genealogy. Or, in Kun's discovery, there are actually lines of tales of heroism—at least those that we can capture from Yeh Pulu Relief, that deserve to be employed as a gateway into being today's heroes, that is, by truly becoming everyday matters.

Reading the five technical (artistic) approaches presented by Kun leads us to five visual analysis formulations on Yeh Pulu Relief, which further are presented in paintings, i.e.: (a) icons (typically taken from a specific scene) as the central drawing subject, which were further re-appropriated using different artistic possibilities, from cropped into flat-plane pieces and applied with sigar mangsi (coloring typically used in Balinese classic puppet painting) or presented in the form of voluminous fragments of relief; (b) linking icons (drawing subjects) and flying human figures (Kun's authentic style of painting figure characters—elongated, muscular, without facial details); (c) some were adorned with metaphorical markers (e.g. the presence of door, flag, banner, and geometric abstract accents); (d) during at least the first year of research and creation, Kun seemed to focus on

fokus pada rumusan gaya/bentuk visual relief Yeh Pulu yang kontemporer; (e) formulasi antara abstraksi dengan pelukisan subjek gambar yang detail (kadang sangat realistik) sebuah ramuan paradoksal yang dimungkinkan dalam credo seni rupa kontemporer.

Kelima karakter visual karya Kun hari ini, dapat diyakini lahir dari proses riset dan penciptaan yang berdisiplin. Pada titik ini, premis bahwa karya seni dapat lahir dari metodologi ilmiah yang ketat dapat menuai bukti kongkretnya. Model penciptaan skim P3S ini, menarik untuk semakin disebarluaskan kepada publik seni rupa nasional, sehingga di kemudian hari, model penciptaan skim ini bisa dilirik patron seni rupa di luar pemerintah.

Bacaan:

Kempers, A.J. Bernet (1978), Monumental Bali: Introduction to Balinese Archeology & Guide to the Monuments, Van Goor Zonen, Den Haag.

Putu Fajar Arcana, Anggota Kurator Bentara Budaya, Redaktur Harian Kompas

the formulation of the visual style/shape of Yeh Pulu relief with contemporary sense; (e) formulation between abstraction and detailed painting of drawing subjects (sometimes very realistic), a paradoxical formula possible within the creed of contemporary art.

The five visual characters Kun has created today can be perceived as being born from a disciplined process of research and creation. At this point, the premise that artworks may be born from strict scientific methodology can eventually achieve its concrete evidence. It is interesting to spread this P3S scheme of creation to national fine arts public, so as to in the future, the scheme model of creation may attract non-governmental fine art patrons.

Literature:

Kempers, A.J. Bernet (1978), Monumental Bali: Introduction to Balinese Archeology & Guide to the Monuments, Van Goor Zonen, Den Haag.

Putu Fajar Arcana, Member of Curators at Bentara Budaya, Editor at Kompas Daily

Text translated from Bahasa to English by Widiana Martiningsih





Relief Yeh Pulu









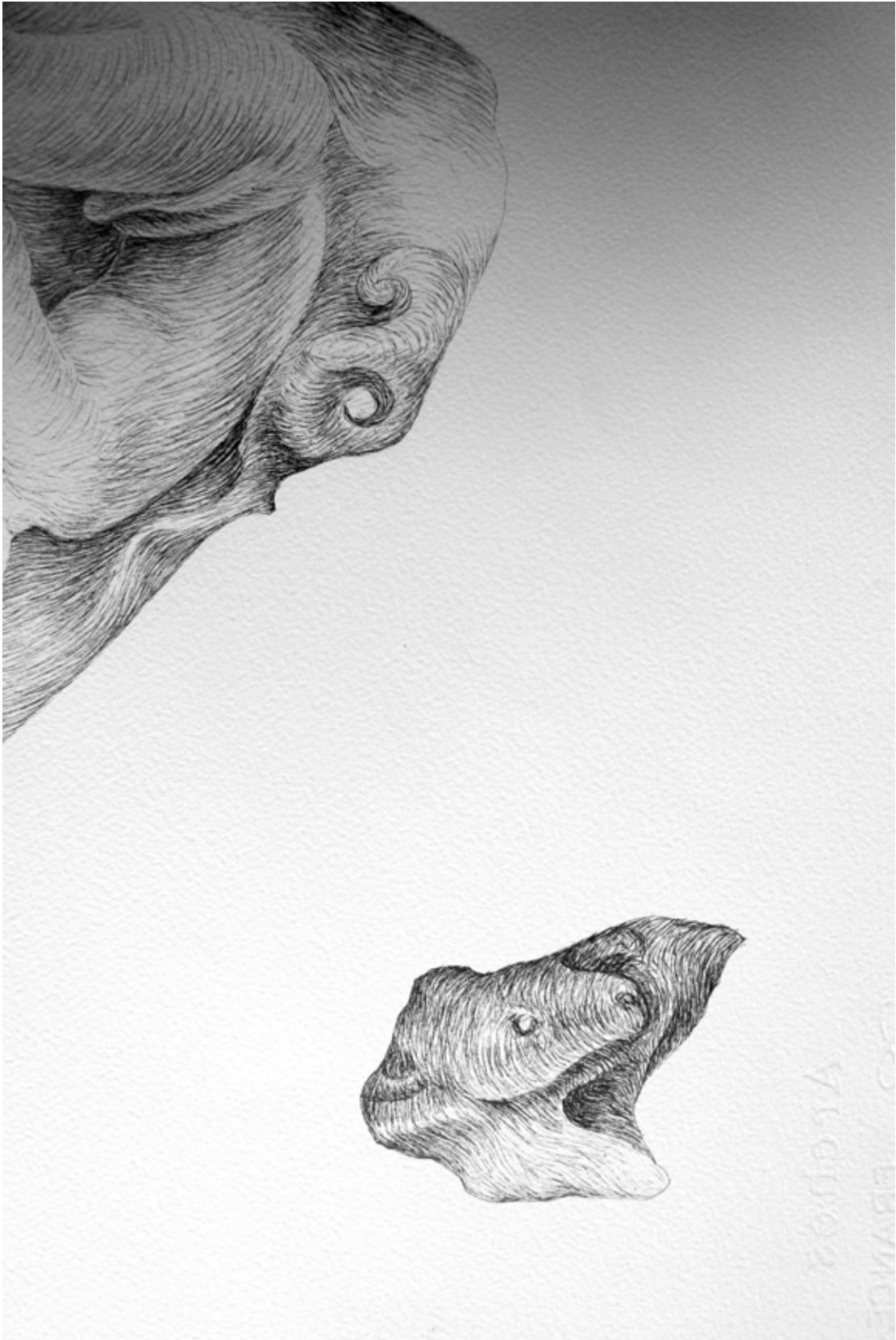
Penelitian dan Penciptaan

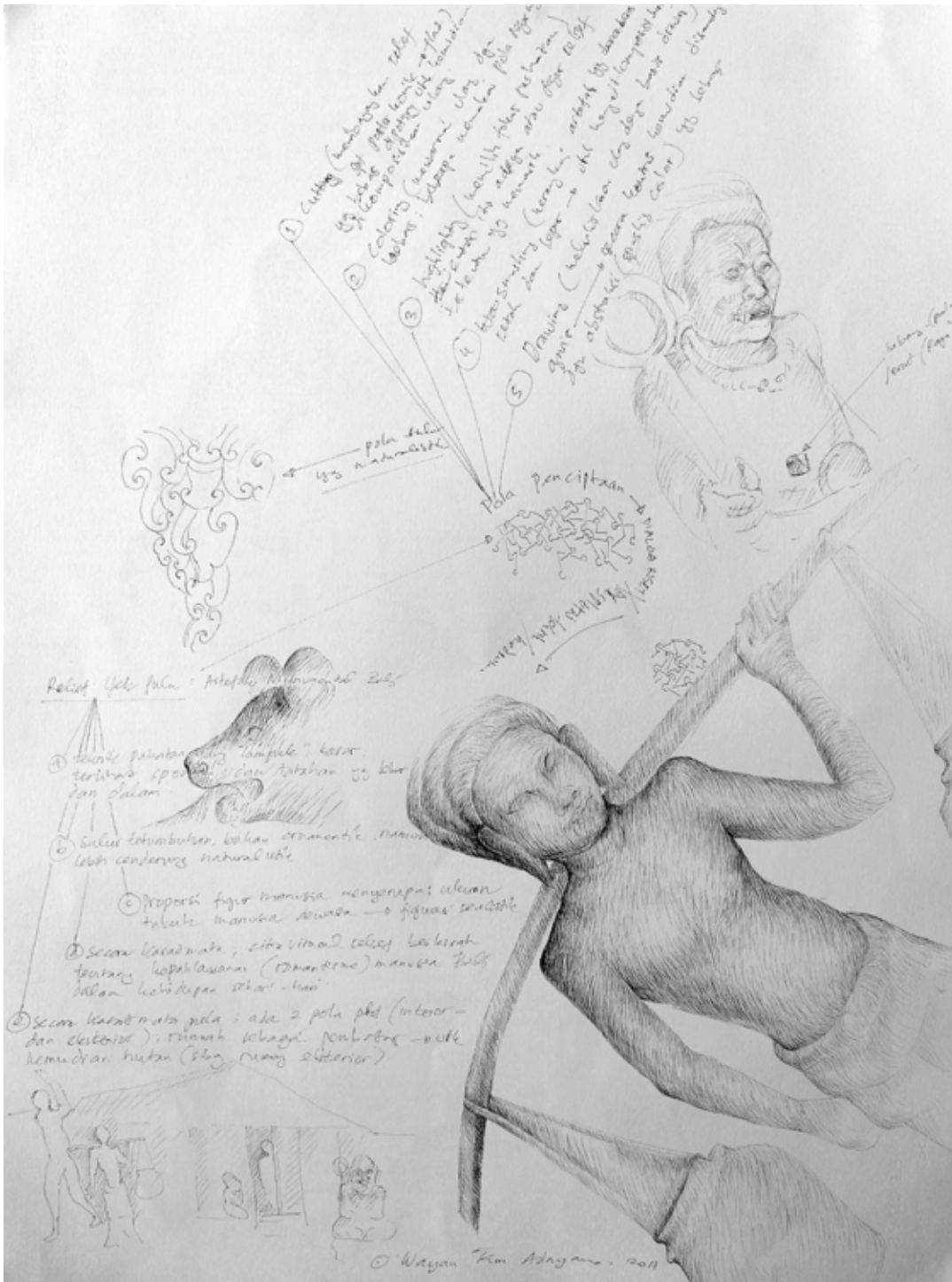






Roman Scape (Drawing Studies), 57X77 Cm, pen on paper, 2017





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





Karya Lukis
Artworks



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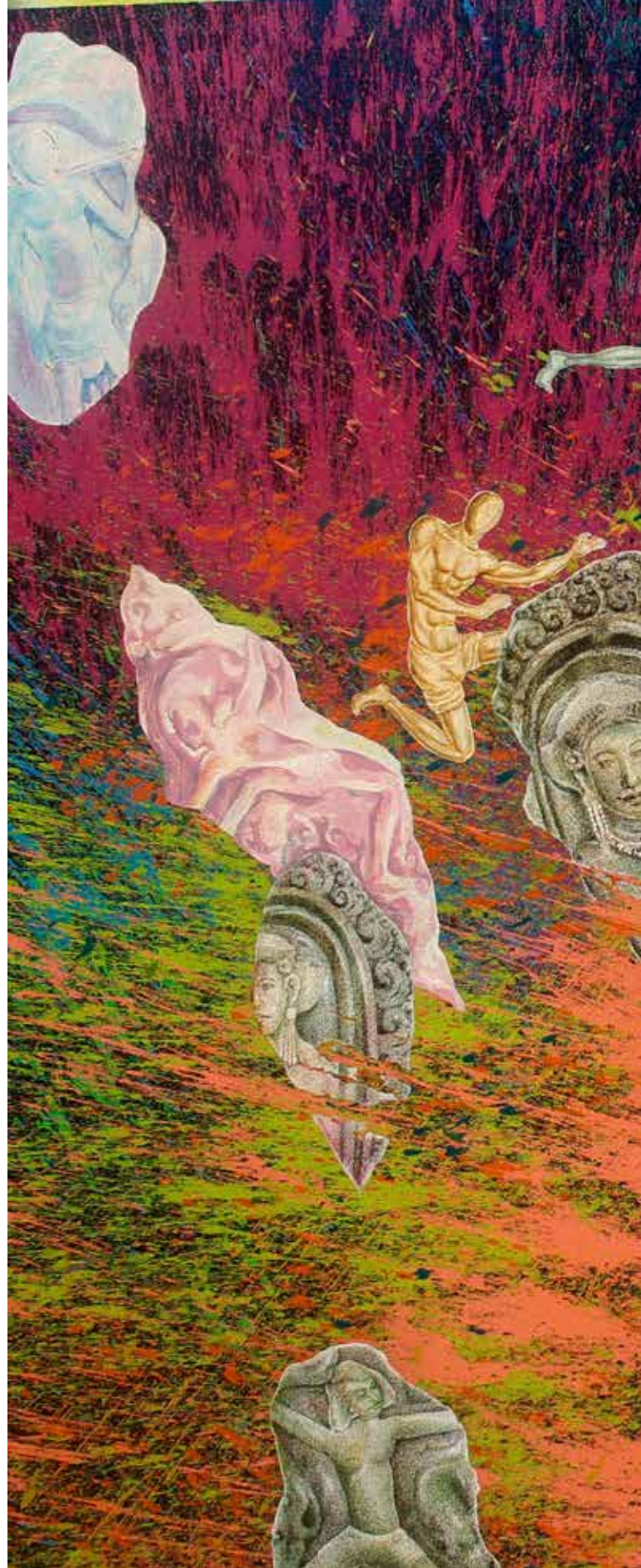


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Going Home, 160x200 Cm, acrylic on canvas, 2017

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







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



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



Cavalry Force, 160x200 Cm, ink & acrylic, 2017



Escape, 160x200 Cm, acrylic on canvas, 2017





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

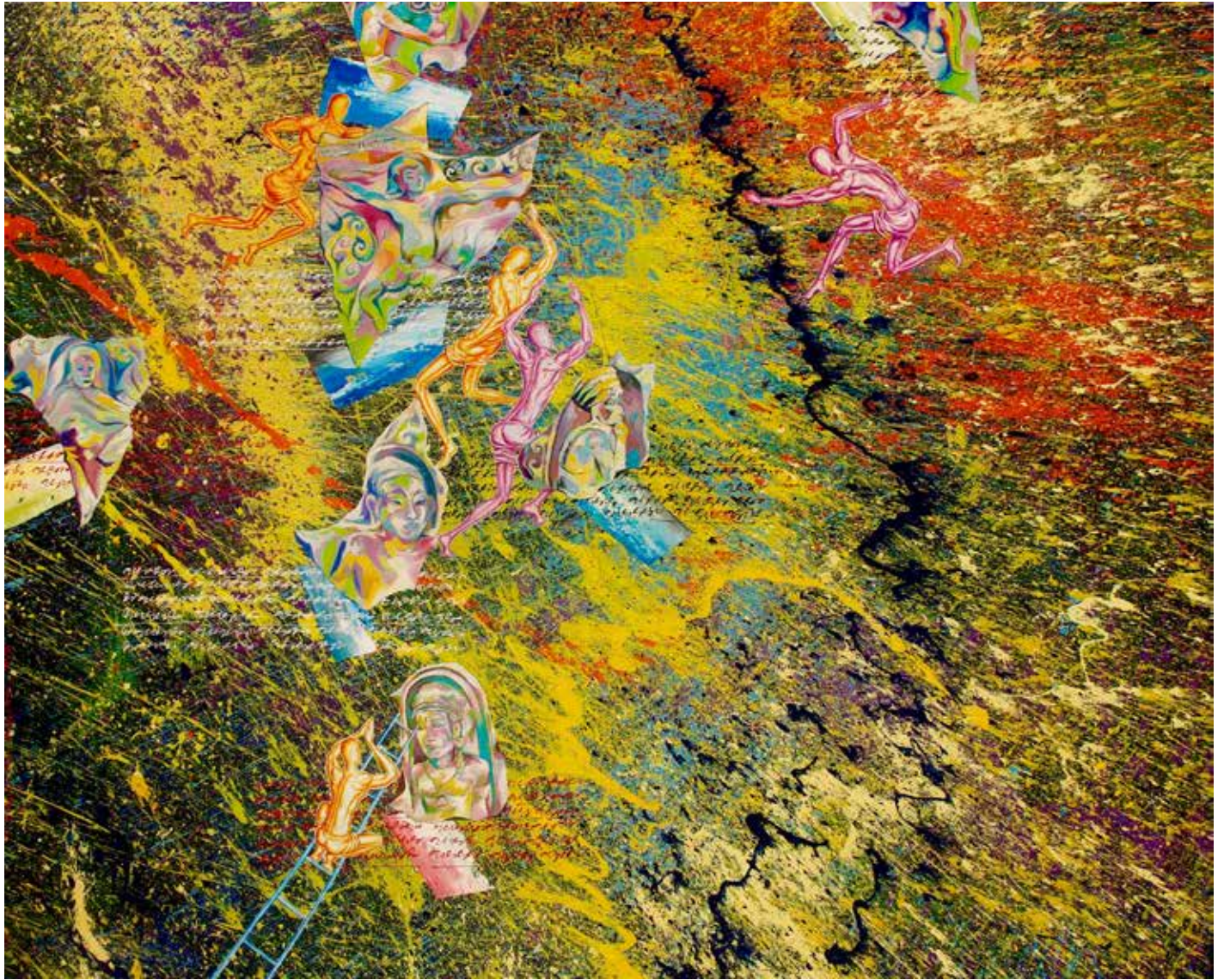




Gateway, 160x200 Cm, ink&acrylic on canvas, 2017



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



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

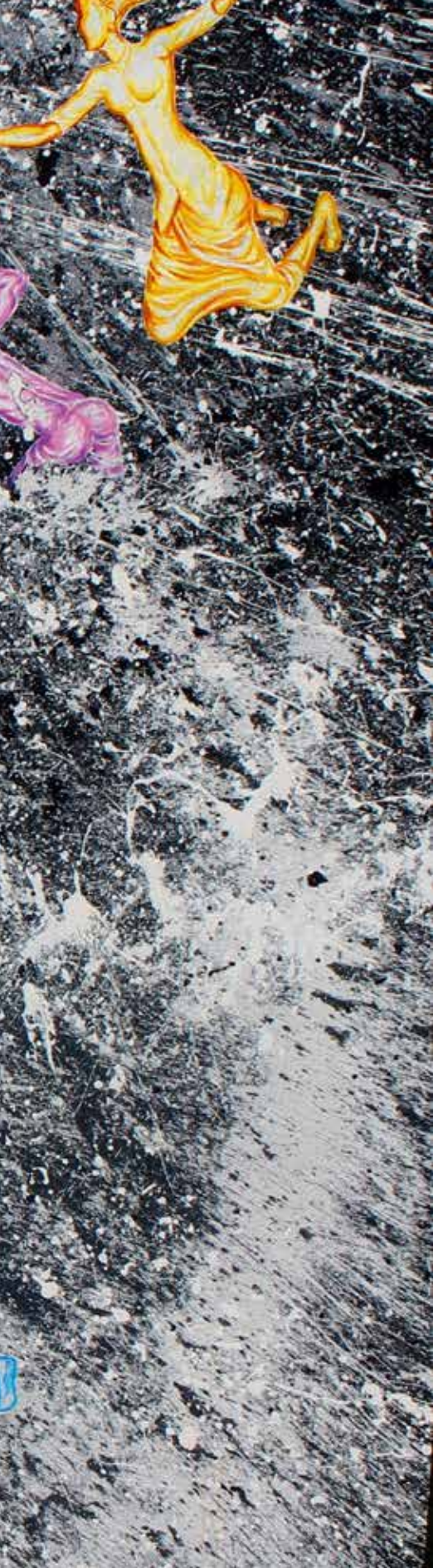


The Heroes, 160x200 Cm, acrylic on canvas, 2017



Scape of Desire, 160x200 Cm, acrylic on canvas, 2017





Reborn, 140x160 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





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



quibus est in...
bonum...
bignones...
kulus...
sunt...

quibus est in...
bonum...
bignones...
kulus...
sunt...



Wishing the Princess
160x200 Cm, acrylic on canvas, 2017



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).

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Collective Exhibitions (selected):

- 2017: Exhibition "Change" at Puri Lukisan Museum, Ubud. Exhibition "Between Visual Beauty and Conceptual Strength" Grand Opening VIP Fine Art, Jakarta.
- 2016: Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan. Exhibition "Poem of Colors" at Neka Art Museum. Exhibition 'Rwa Bhineda' at Bentara Budaya Denpasar, Bali. Exhibition finalists of UOB Painting of The Year 2016 at Ciputra Artpreneur Gallery, Jakarta. Exhibition in Andrew Art Gallery's booth at Bazaar Art Jakarta, Pasific Place Jakarta. Biennale Jateng (Middle of Java Province) "Kronotopos at Oudetrap Building, Semarang. Exhibition "Cartography of Painting" at Albert Art Gallery, Jakarta.
- 2015: Exhibition 'Bali Art Intervention#1: Violent Bali' at Tonyraka Art Gallery, Ubud. Exhibition 'Art as Perspective' at CLC Education, Denpasar. Exhibition together 17 Indonesian artists "Kepada Republik" at Pustakaloka, DPR RI, Jakarta.
- 2014: Exhibition for Finalists of UOB Painting of The Year 2014 at UOB Plaza, Jakarta. Exhibition 'Ethnic Power' at Art and Cultural Center (Taman Budaya), Denpasar.
- 2013: Exhibition "Trans Avant Garde" at AJBS Gallery, Surabaya. Exhibition Indonesian lectures in fine art "Melihat-Dilihat" at National Gallery, Jakarta. Exhibition "Homo Ludens #4th presented by Emitan Gallery at Bentara Budaya Bali. Exhibition Bali Art Fair 2013, presented by Bali Art Society (BAS) at TonyRaka Gallery, Ubud.
- 2012: Exhibition "Here We Ar(t)e, Here We Ar(t)e the Same" at Maha Art Studio, Denpasar. Exhibition "Homo Ludens #3th" at Emitan Gallery, Surabaya. Exhibition finalists of UOB Painting in the Year 2012 at UOB Plaza, Jakarta. Exhibition "Agitasi Garuda" at Yogya Gallery, Yogyakarta. Exhibition "Painting @ Drawing" at Tonyraka Art Gallery, Ubud. Exhibition "Archive-Reclaim" at National Gallery, Jakarta. Exhibition at Scope Art Basel, Swiss, presented by Willem Kerseboom Gallery, Amsterdam.
- 2011: Exhibition "Flight for Light: Indonesian Art and Religiosity" at Art-1 (Mondecor New Museum), Jakarta. Exhibition "Sein of Indonesia 1st" at Kwanhoon Gallery Seoul, Korea Selatan. Exhibition "Star Wars" at AJBS Gallery Surabaya, Exhibition Nominee of UOB Buana Art Awards at UOB Buana Plaza, Jakarta. Exhibition Nusantara "Imaji Ornamen" at National Gallery of Indonesia, Jakarta. Exhibition "Bali Inspires" at Rudana Museum, Ubud.
- 2010: Exhibitions "2X" at Jakarta Art Distrik, Grand Indonesia, Jakarta. Jakarta Art Awards "Reflection of Megacities" at North Art Space Jakarta. Exhibition "Green Carnival: Public Art Project" Mall Art at The Ritz-Carlton Jakarta, Pacific Place. Exhibition "Soccer Fever" at Galeri Canna, Jakarta. Exhibition "Percakapan Massa" at National Gallery Of Indonesia, Jakarta. Exhibition "Coexistence" at Dimensi Art Gallery, Surabaya. Exhibition "Paramitra" at MD Art Space, Jakarta. Exhibition "Baby Talks" at Phillo Art Space, Jakarta.
- 2009: Exhibitions "Janus" at T-Art Space, Ubud, Bali. "Art(i)culation" at Hanna Art Space, Ubud, Bali. Instalation "Festival Bambu" at Bentara Budaya Bali. "ExpoSign" ISI Yogyakarta at Yogyakarta Expo Center. Indonesia Arts Festival "Exploring Root of Identity" at Galeri Cipta II Taman Ismail Marzuki, Jakarta. Exhibition "Harmony" at Soobin Art Int'l S.Bin Art Plus, Singapore. Bazaar Art Jakarta, at The Ritz-Carlton, Pacific Place Jakarta. Exhibition "Rai Gedheg" at Bentara Budaya Jakarta, Bentara Budaya Yogyakarta, dan Orasis Gallery Surabaya. Exhibition "Guru Oemar Bakrie" at Yogya Gallery, Yogyakarta. Exhibition "Vox Populi" at Sangkring Art Space, Yogyakarta. Exhibition "Bali Contemporary Arts Mapping" at Sika Gallery, Ubud. Exhibition "Vox Populi" at Bentara Budaya Jakarta.
- 2008: Exhibitions "Aku yang Bebas" at Darga Art Gallery, Sanur. Exhibition "Family Life" at Taman Budaya, Yogyakarta. Exhibition "Contemporary Heroes" at Tujuh Bintang Art Space, Yogyakarta. Exhibition "Vision of East Asian 2008" at Zhengzhou, China. Exhibition Jakarta Art Awards at Galeri Seni Ancol, Jakarta. Exhibition "Art After Artday" at Sangkring Art Space, Yogyakarta. Exhibition "Ini Baru Ini" at Vivi Yip Art Room, Jakarta. Exhibition "Freedom" Mon Decor Painting Festival at Taman Budaya Yogyakarta, and National Gallery of Indonesia Jakarta. Exhibition "Super Ego" at Galeri Ego, Jakarta. Exhibition "Manifesto" at National Galeri of Indonesia, Jakarta. Exhibition "Bali Art Now: 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 Corruption Watch at Agung Rai Museum of Art (ARMA), Ubud. Exhibition (Fine Art lecturers of ISI Denpasar) at Puri Art Gallery, Malang and Museum Widayat Magelang. Exhibition "Bali Temptation" at Galeri Langgeng Magelang and V Gallery Jakarta.
- 2003: Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Lelakut" at the rice fields of Peguyangan, Denpasar. Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Renungan Merah Putih" at Taman Makam Pahlawan Margarana, Bali.
- 2002: Exhibition "Ruwat Sarira" Sanggar Jarak Bang at Rumah Sakit Jiwa (Mental Medical) Bangli.
- 2001: Installation exhibition "SHUL" at Galeri Sembilan, Ubud. Group exhibition "Bali Kontemporer" at

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

- 2000: Exhibition "Demokrasi dalam Ekspresi Rupa" Kamasra at the House of Representatives Denpasar. Exhibition for the 33rd Anniversary of Higher School of Arts (Indonesia Institute of The Arts), Denpasar. Exhibition "Mother Earth Expression" with Sudamala Kamasra Group at Kuta Paradiso Hotel, Kuta. Exhibition "Art Reflection II" at Darga Gallery, Sanur.
- 1999: Exhibition with Divya Pradana Bhakti at Gedung Pusat Studi Antar Budaya dan Agama, Nusa Dua, Bali. The Philip Morris Art Awards nominee exhibition at Galeri Nasional Jakarta. Peksiminas V exhibition in Surabaya.
- 1998: Kamasra 5th Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997: Watercolor exhibition at Art Center Denpasar.
- Solo Exhibition:**
- 2017: "Citra Yuga: Iconography of Relief Yeh Pulu" at Bentara Budaya Jakarta.
- 2013: "Poems From Lake Michigan", Gwen Frostic School of Fine Art Collage, Western Michigan University, US.
- 2011: "Body Theater" at Ganesha Gallery, Four Seasons Resort, Jimbaran, Bali.
- 2010: "Tree of the Future" at Mon Décor Gallery booth's, at Bazaar Art Jakarta, The Ritz-Carlton Jakarta, Pacific Place.
- 2009: "Rare (Babies)" at MD Art Space, Jakarta.
- 2008: "Hana Tan Hana" at Bentara Budaya, Yogyakarta. "Look! Who is Talking?" at TonyRaka Art Gallery, Ubud. "New Totems for Mother" at Gaya Art Space, Ubud.
- 2003: "Kamasukha" at Genta Gallery, Ubud, Bali.

Awards:

- 2016 Finalist of UOB Painting of The Year Competition Awards, Jakarta

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

Writing Experiences

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

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

He won Research, Creative and Desimination Arts Program from Ministry of Research, Technology and

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

Art Works Publication (selected):

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

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

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

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

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

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

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

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Dr. Wayan Kun Adnyana has developed a unique method of researching problems that any art scholar wrestles with, such as binarisms between traditional and contemporary art, and (the combination of) figurative and abstract art. His exploration grants these problems renewed relevance, enabling the observer to bring his or her own cultural specificities and sensibilities to the middle ground that his paintings occupy between ancient Balinese reliefs and contemporary global norms of artistic expression. Hence, his ideas potentially reach artists and art scholars as much as the general public in many parts of the world.

Dr. Barbara Titus, Associate Professor of Musicology, Department of Arts and Culture Studies, University of Amsterdam, The Netherlands.



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



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