



SUDRA SUTRA

(An Iconographical Interpretation of Yeh Pulu Reliefs)

Dr I Wayan 'Kun' Adnyana

at Neka Art Museum
Jalan Raya Sanggingan, Ubud, 80571

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Dr I Wayan 'Kun' Adnyana

Neka Art Museum
11 - 19 Oktober 2019

Solo Exhibition of Contemporary Painting

SUDRA SUTRA

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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 tends 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*, 2017, *Titi Wangsa*, 2018, as for now, in this 2019, his works are

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 Sengkala* (2017), *Titi Wangsa* (2018), dan *Sudra Sutra* (2019) 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.

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, 11 Oktober 2019
Pendiri Museum Neka

Pande Wayan Suteja Neka

(Sambutan ini juga telah dimuat pada *Titi Wangsa*, 2018: 5-6)

exhibited through another solo exhibition at the Neka Museum with *Sudra Sutra* 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 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, 11 October 2019
The Founder of the Neka Museum

Pande Wayan Suteja Neka

Translated by Putu Aras Samsithawrati



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

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

The artwork that we are all able to see here is the result of research funded by the Ministry of Research, Technology and Higher Education of the Republic of Indonesia through the Directorate General of Research and Community Service (*DRPM*) as well as the Directorate General of Research and Development Strengthening. This research uses the Applied Research scheme 2019. Kun Adnyana has successfully won this since 2017. In today’s gathering allow me to express how pleased I am to finally able to see art presentation in international exhibition through a solo exhibition entitled “Santarupa: A Revival of Narrative in Contemporary Art” held at Thienny Lee Gallery, Sydney, Australia and “Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs” at Neka Art Museum, Ubud as the result of the third year applied research. Certainly, the Ministry of Research, Technology and Higher Education of the Republic of Indonesia in Jakarta feel very welcome to this event and let us express our sincere appreciation to all organizer for its contribution in growing the reputation of lecturer who creates arts into the international level.

The Art Applied Research scheme is certainly a very important opportunity for lecturers, especially lecturers in Art Universities and generally for lecturers at other Universities with Art Department, to actualize

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 ketiga, setelah sebelumnya dilakukan berturut-turut pada 2017 dan 2018. 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 ketiga ini, yang telah sampai pada tahap penyajian seni (gelar pameran tingkat internasional), melalui pameran tunggal bertajuk ‘Santa Rupa’ yang dilangsungkan di Thienny Lee Gallery, Sydney, Australia (Juli 2019), dan kini dihadirkan di hadapan publik nasional dan dunia di Museum Neka, Ubud, dengan tajuk pameran ‘Sudra Sutra’. 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 kelola penyajian seni (pameran, pentas, festival, dan lain-lain).

Dr I Wayan 'Kun' Adnyana dilihat dari curriculum vitae-nya baik dalam bidang riset dan penyajian seni sepertinya sudah mumpuni, sehingga pameran tunggal yang digelar tingkat internasional ini memiliki poin penting bagi semua. Melihat topik yang diangkat yakni: *Ikonomografi 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 2019
Menteri Riset, Teknologi dan Pendidikan Tinggi
Prof. H. Mohamad Nasir PhD

themselves both in terms of creating research-based art and importantly engaging in the art presentation governance such as exhibitions, performances, festivals et cetera. This should be directed gradually from national, Asia (regional) and international.

Dr. I Wayan 'Kun' Adnyana is indeed a qualified person for this expertise area by observing his Curriculum Vitae both in the fields of research and presentation of art. Therefore, this solo exhibition held in this international level has important values for all. Through the chosen topic of "*Ikonomografi Kepahlawanan Relief Yeh Pulu*" or "*Yeh Pulu's Relief Heroic Iconography*", the society is expected to use this as a reading and discussion of nowadays-contemporary art painting achievement that allows us to see the archipelago fine art scenes as the basis of art creation. This milestone is also a knot of Indonesian contemporary art painting character; the creation of art that retains the spirit of Indonesia.

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

Jakarta, October 2019
H.E. Minister of Research, Technology and Higher of Education of the Republic of Indonesia
Prof. H. Mohamad Nasir PhD

English translated by Aras Samsithawrati
(This Foreword has published on *Santa Rupa*, 2019: 7)



Pembukaan pameran seni lukis kontemporer "Citra Yuga"
di Bentara Budaya Jakarta, 1 Agustus 2017.



Pembukaan pameran seni lukis kontemporer "Candra Sangkala"
di Neka Art Museum, Ubud Bali, 26 Oktober 2017.



Suasana pameran seni lukis kontemporer "Inside The Hero",
di Mizuio Workshop Contemporary, Taiwan, 14 Juli 2018.



Suasana Pembukaan pameran seni lukis kontemporer "Titi Wangsa"
di Neka Art Museum, Ubud, Bali, 12 Oktober 2018



Suasana pembukaan pameran seni lukis kontemporer "Santarupa" di Thenny Lee Gallery, Sydney, Australia, 25 Juli 2019.



Kepala Dinas Kebudayaan Provinsi Bali turut mempersiapkan penataan busana adat Bali untuk Presiden Republik Indonesia Ir. H. Joko Widodo



Welcome Remarks by the Governor of Bali
**Contemporary Painting Creation, Where
Local Traditions Bloom**

Om Swastyastu,

In this meaningful art event, let us give thanks to God Almighty, Hyang Widhi Wasa, who has bestowed His grace and blessing so that together we can express our appreciation at Dr. Wayan Kun Adnyana's solo exhibition of contemporary paintings at the Neka Museum, Ubud. This exhibition will also serve as a dissemination vehicle for the results of the applied research on the subject of the Iconography of Heroism in Yeh Pulu Relief which Kun has intensively pursued for the last three years from 2017 to 2019.

We welcome this exhibition on the theme of "Sudra Sutra" with enthusiasm, as it marks the long-standing creative efforts and the perseverance of the artist in exploring the different styles and aesthetics of Yeh Pulu relief. He is renowned not only as a talented artist, but also an academic with a critical perspective in his scientific studies.

The works presented on this occasion represent the formulation of natural talent and creative process based on a research with in-depth analysis and extensive references. It is hoped that this achievement can become an inspiration and open up the art's horizons in Bali, where the legacy of our ancestors, with traditional roots that still stand strong today, can be developed into contemporary works that continue to promote the spirit of *Taksu* and local wisdom.

We would also like to extend our appreciation to the Neka Museum, to the founder Mr Pande Wayan Suteja

Sambutan Gubernur Bali
**Cipta Seni Lukis Kontemporer,
Memekarkan Tradisi Lokal**

Om Swastyastu,

Pada peristiwa seni yang penuh arti ini, mari kita panjatkan puji syukur kehadapan Tuhan Yang Maha Esa, Hyang Widhi Wasa yang telah melimpahkan karunia dan restuNya sehingga kita bersama dapat memberi apresiasi pada pameran tunggal seni lukis kontemporer karya Dr. Wayan Kun Adnyana di Museum Neka, Ubud ini. Pameran ini sekaligus sebagai diseminasi hasil penelitian terapan bersubjek Ikonografi Kepahlawanan Relief Yeh Pulu yang telah dilakukan Kun secara intensif selama tiga tahun terakhir (2017-2019).

Kami menyambut baik pameran bertemakan "Sudra Sutra" ini. Karena hal ini menandai upaya kreasi yang panjang serta ketekunan menggali ragam stilistik dan estetika relief Yeh Pulu dari kreator yang bukan hanya dikenal sebagai seniman bertalenta, namun juga akademisi yang kritis dalam kajian-kajian keilmuannya.

Karya yang dihadirkan pada kesempatan ini merupakan formulasi hasil bakat alam dan hasil proses penciptaan yang didasarkan pada metode penelitian dengan kajian mendalam serta dilengkapi dengan referensi yang luas. Kiranya capaian ini dapat menginspirasi serta membuka cakrawala berkesenian di Bali, di mana warisan leluhur yang adi luhung, dengan akar tradisi yang kuat serta lestari hingga kini, bisa dikembangkan menjadi karya-karya kontemporer yang tetap mengedepankan *spirit Taksu* Bali, serta tetap mengandung filosofi kearifan lokal (*local wisdom*).

Apresiasi juga kami sampaikan kepada Museum Neka, kepada *founder*, Bapak Pande Wayan Suteja Neka, yang sedini awal memiliki tekad visioner yakni mendirikan museum seni rupa sebagai sumber pengetahuan dan juga *centre of excellence* bagi generasi muda guna mempelajari, mendalami capain-capain para maestro Bali, khususnya di bidang seni rupa. Apresiasi yang sama juga kami sampaikan kepada Bapak Erick Thohir yang berkenan memberi apresiasi dengan membuka pameran saudara Kun, yang kebetulan sejak April 2019 lalu bertugas sebagai Kepala Dinas Kebudayaan Provinsi Bali. Harapannya, Kepala Dinas juga sebagai inspirasi dalam hal kerja penciptaan seni kepada masyarakat.

Semoga ke depan, sinergi antara seniman, masyarakat pencinta seni, dan pemerintah sebagaimana ditunjukkan oleh peristiwa pameran kali ini, dapat lebih ditingkatkan dan digaungkan. Sehingga nantinya menjadi kesadaran bersama masyarakat Bali yang memang dikenal sebagai masyarakat pencinta dan penghayat keindahan.

Om Shanti, Shanti, Shanti Om
Bali, 3 Oktober 2019
Gubernur Bali

Dr Wayan Koster

Neka, who from early on had a visionary determination to establish a fine arts museum as a source of knowledge and also a center of excellence for the youth to learn and explore the achievements of Balinese maestros, particularly in the field of fine arts. The same appreciation also goes to Mr Erick Thohir for showing appreciation and opening the exhibition for the artist, Kun, who has been serving as Head of the Cultural Office of Bali Province since April 2019. In his term as Head of the Cultural Office, it is expected that he will continue to spark inspiration in terms of art creation among the broad community.

Let us hope that in the future the synergy among artists, art-loving communities, and the government, as intended by the exhibition, can be further enhanced and promoted, so that later it will produce a collective awareness among the Balinese people, who are known as a community that is fond of and esteems beauty.

Om Shanti, Shanti, Shanti Om
Bali, 3 October 2019
The Governor of Bali

Dr Wayan Koster



Gubernur Bali Dr Wayan Koster memimpin jumpa pers terkait Keputusan Bersama Tentang Tari Sakral Bali, Kun Adnyana sedang membacakan Keputusan tersebut, 17 September 2019, di Rumah Jabatan Gubernur Bali, Jayasabha

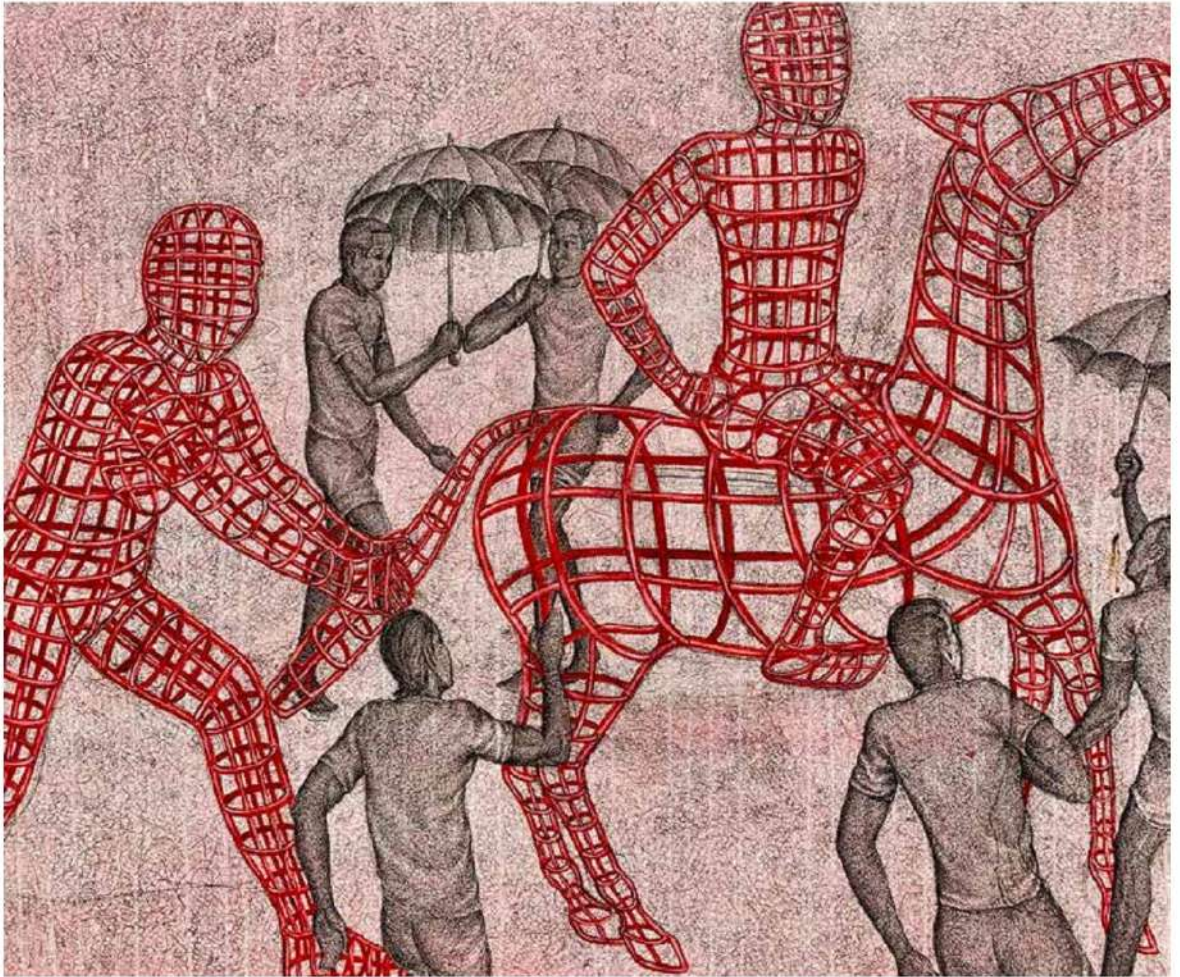


Kun Adnyana, selaku Kadisbud Bali mendampingi Gubernur Bali Dr Wayan Koster menonton pertunjukan pada Pesta Kesenian Bali 2019





Relief Yeh Pulu



In Between Old-New Scape, 100x120 Cm, ink&acrylic on canvas, 2019 (on progress)

KUN ADNYANA'S SUDRA SUTRA

by
H. Erick Thohir BA., MBA

The solo exhibition of contemporary painting by Dr Wayan Kun Adnyana at the Neka Museum, Ubud, on October 11-19, 2019 was a creative and innovative effort that should be appreciated, as well as a marking of the never-ending process of a qualified creator. Kun, who has been appointed as Professor of Art History at the Faculty of Art and Design, ISI Denpasar since August 1 2019, as well as a painter with a national reputation, made many collectors have collected his works.

The research-based creation effort undertaken by Kun Adnyana clearly helped as a marking of the social cultural change or transformation of Balinese society, from communal agrarians to meet with individualized modernity. The transformation which is interpreted by Kun in the form of lines and colors, reflecting Kun's understanding that both historical traces and archaeological remains reflected the grandeur of Balinese culture that has been passed down until now. As the tradition that he developed, that is research-based contemporary paintings, which have even been conducted intensively for three years, with the subject of the Yeh Pulu Relief research.

Likewise, efforts to achieve authenticity of works or originality are present in Kun's works as a necessity for modern and even contemporary art. Therefore, every effort of the nation's children to do creative exploration should be supported and given the opportunity to develop. Kun's findings with the variety of his works, namely connecting the past with the taste of the present, hopefully can be an inspiration for other creators in

SUDRA SUTRA KUN ADNYANA

oleh
H. Erick Thohir BA., MBA

Pameran tunggal seni lukis kontemporer karya Dr Wayan Kun Adnyana di Museum Neka, Ubud, pada 11-19 Oktober 2019 merupakan sebuah upaya kreatif dan inovatif yang patut diapresiasi, sekaligus menandai proses penciptaan yang tak unjung surut dari seorang kreator yang mumpuni. Kun yang sejak 1 Agustus 2019 lalu telah ditetapkan sebagai Guru Besar bidang Sejarah Seni Rupa pada Fakultas Seni Rupa dan Desain, ISI Denpasar ini, juga pelukis yang memiliki reputasi Nasional, sangat banyak kolektor yang telah mengoleksi karya-karyanya.

Upaya penciptaan berbasis riset yang dilakukan oleh Kun Adnyana, jelaslah turut menandai gelombang perubahan atau transformasi sosial kultural masyarakat Bali, dari agraris komunal bertemu dengan kemodernan yang berciri individual. Transformasi tersebut diterjemahkan oleh Kun dalam wujud garis dan warna, sekaligus mencerminkan pemahaman Kun bahwa jejak historis maupun tinggalan arkeologis cerminan keagungan budaya Bali yang terwariskan hingga kini. Sebagaimana tradisi yang ia kembangkan yakni mendasarkan proses penciptaan karya seni lukis kontemporer berbasis penelitian, yang bahkan telah dilakukan intensif selama tiga tahun, dengan subjek penelitian Relief Yeh Pulu.

Demikian pula bahwa upaya meraih keotentikan karya atau orisinalitas, hadir dalam karya-karya Kun sebagai keniscayaan seni modern bahkan kontemporer. Karenanya, setiap upaya anak bangsa untuk melakukan penjelajahan kreatif, patut didukung dan diberi peluang

untuk berkembang. Temuan Kun dengan ragam karyanya ini, yakni menyambungkan masa lalu dengan cita rasa masa kini, semoga dapat menjadi inspirasi para kreator berbagai bidang. Menjadi tantangan masing-masing kreator untuk meraih capaian eksistensi yang mempribadi; otentik sebagai ekspresi personal sekaligus merengkuh warisan tradisi yang bersifat universal.

Pameran tunggalnya ini jelaslah menerakan pula bagaimana kekayaan kultural lokal nusantara bersublimasi dalam semangat meraih nilai-nilai Keindonesiaan yang universal. Sebuah kegigihan dan ketekunan yang sepatutnya dicatat dan diapresiasi. Semoga ke depan akan lahir karya-karya Kun Adnyana yang kian cemerlang dan mencerahkan.

H. Erick Thohir BA., MBA

(Pencinta Seni tinggal di Jakarta)

various fields. It is a challenge for each creator to achieve the personal achievements of existence; authentic as a personal expression as well as embracing the tradition that is universal.

This solo exhibition also clearly explains how the various local cultural of the archipelago sublimated in the spirit of achieving universal Indonesian values. A persistence and perseverance that should be noted and appreciated. Hopefully in the future Kun Adnyana's works will be more brilliant and enlightening.

H. Erick Thohir BA., MBA

(Art Lover, Lives in Jakarta)

KUN ADNYANA: THE METAPHORICAL RETURN OF SOCIAL HISTORY

When you are a teacher, you will quickly notice who are the students who have something to say. Some of them can talk, others can write. A few can do both.

The year was 2001, and the place was the Denpasar Institute of the Art. I had been given the daunting task to teach 'Western Art History' to students who had but a vague understanding of history. To most of them abstract words such as 'chronology' and 'genealogy' were full of mystery, and history consisted of moments of glory in which ordinary people did not play any role. When asked to write essays, two-third of students only came up with ten lines, and did not understand when not given a 'B'.

Yet, there was this fellow, tall, handsome, obviously smart. His essays made three pages. Better, whenever I tried to say that 'artists had to think and question', and could therefore 'talk about society' - because art is linked to social evolution, he would stand up, add to what I said and, if possible, contradict me, because, already in those years, I often happened to say inaccurate things.

One day, unexpectedly, I was caught out at my own game. I had just begun opening my lecture when I saw this smart fellow standing up. "We cannot accept anymore the hegemony that presently exists in the art world."

It was Kun Adnyana: he had set off the famous 'anti-hegemony' movement of 2001, and the return of the 'social' in Balinese art.

He was smart. Now his smartness has gained him recognition. He started as an artist, became a lecturer at his alma mater, and is now a full-fledged professor in charge of the cultural affairs office of the island of Bali. He has remained a friend.

What is Kun's art about? He has not betrayed himself. It is about the 'social'. Not 'the social' as a protest or revolt, after the old Marxist tradition, when artists and writers tried to kidnap history and bend its course toward dreams leading to nightmares. No, it is 'the social' seen in a genealogical, long-term perspective:

how does the populace—the ordinary people—cope with their daily life. It is daily life seen between two historical poles, yesterday and today, with their corresponding iconographies: the iconography of the days of yore, that of the hunter and peasant; and the iconography of today's consumers' world.

Is there tension between the two in Kun Adnyana's works? Yes, and this is probably where he can dig still deeper in his future paintings: there is the hunter of the old days, and the car drivers of today, but the car driver is dressed in yesterday's costume. Therefore there is either dramatic change or extraordinary resilience. Kun Adnyana asks the question but leaves the answer open. Today's drivers and passengers may well have yesterday's Balinese soul; Bali is then intact. Or, it is the other possibility—the soul of the Balinese may be corrupted by today's world of generalized capitalism. Kun Adnyana thus swings between optimism and pessimism. Apparently more-and-more toward the second.

Kun's works are rich in metaphors, which gives them an additional meaning. To 'talk' about the little people, he gets his iconographic models from Balinese and national historical sites: the Yeh Pulu site in Bedahulu, Bali; and the Borobudur reliefs in Central Java. From the first one, he shows the little people hunting, apparently happy; from the second, he has a boat -is it history, is it Indonesia? Full of little people collectively carrying a heavy burden. There also is a picture of the national monument (Monas) with Jakarta burning in the background, with the little people, in the foreground, carrying each of them his heavy burden. And, last but not least, what does one see next to a volcano -Mount Agung—and next to a gamelan overcome by seawater and mountain ash, yes, what does one see? The Goddess Sarawati, in red. Who is Saraswati? She is the goddess of knowledge, and hence the symbol of consciousness.

May Saraswati guide you, my friend, in your own questioning. If she does, she may well take you very far.

Dr Jean Couteau

ŚŪDRA SŪTRA

by
Prof. Dr. I Wayan Surada

In Hinduism, Śūdra refers to workers, the fourth of the varnas, after the Brahmins (priests), Kshatriyas (warriors), and Vaishyas (skilled traders, merchants) (Drafting Team, 2000: 459). Śūdra is a group of people who diligently carry out their duties and obligations in any field including menial jobs as labor workers (proletariat) in their daily lives in the bureaucratic or conventional work structures. Sūtra means a string or thread that holds things together, a string of words making up a short sentence that is full of meaning (Drafting Team, 2000: 527).

Based on the description above, Śūdra Sūtra means a person or group of people who diligently carry out their duties and obligations in any field including menial jobs in their daily lives to connect and combine abstract things or objects to create a solid and profound meaning for themselves or others or the society. A definition taken from Vayu Purana says "*Alpākṣaram asandigdham sāravad viśvato mukham/astobhyam anavadyam ca sūtram sūtra vido viduḥ*" meaning 'of minimal syllabary, unambiguous, pithy, comprehensive, non-redundant, and without flaw: whoever knows the sūtra knows it to be thus.

In Hinduism, Sūtra is a distinct type of literary composition, based on short aphoristic statements, using various technical terms. The literary form of the Sūtra was designed for concision, since the texts were intended to be memorized by students in some of the formal methods of scriptural and scientific study. Since each line is condensed, Sūtra is added, to clarify and provide an explanation. In Brahmin lineage, every family is expected to study the Vedic sutra (Śruti) by learning and reading it over and over again, and memorizing it.

Śūdra Sūtra is a tough and persevering hard worker who diligently turn things that have not been understood by the community into something meaningful in their lives. That is I Wayan Kun Adnyana, a Śūdra Sūtra, who was

ŚŪDRA SŪTRA

Oleh
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Śūdra dalam agama Hindu adalah pekerja tangguh, orang penggolongan keempat, setelah brahmana, kesatria, dan wesya (Tim Penyusun, 2000: 459). Śūdra adalah sekelompok orang yang tekun melaksanakan tugas dan kewajiban dalam bidang apapun dan pekerjaan kasar sekalipun, pekerjaan sebagai buruh sekalipun (proletar) dalam kehidupannya sehari-hari baik dalam struktur kerja birokrasi, maupun struktur kerja konvensional. Sūtra berarti benang atau untaian yang menyatukan benda-benda, untaian kalimat pendek mengandung arti yang padat dan penuh makna (Tim Penyusun, 2000: 527).

Berdasarkan uraian di atas bahwa Śūdra Sūtra adalah orang atau sekelompok orang yang tekun melaksanakan tugas dan kewajibannya sekalipun kasar dalam kehidupannya sehari-hari untuk menjalin dan menyatukan suatu hal atau benda-benda yang masih abstrak menjadi padat arti dan makna mendalam. Untuk bermanfaat pada dirinya maupun kepada orang lain atau masyarakat. Dalam Vayu Purana disebutkan "*Alpākṣaram asandigdham sāravad viśvato mukham/astobhyam anavadyam ca sūtram sūtra vido viduḥ*", artinya dengan suku kata yang sedikit, tidak samar-samar, ringkas, lengkap, tidak-berlebihan, dan tanpa kekurangan: siapa yang mengetahui sūtra mengetahuinya demikian".

Pada Agama Hindu sūtra merupakan komposisi kesusasteraan jenis tertentu, berdasarkan pernyataan dari pepatah-pepatah pendek, menggunakan beragam istilah teknis. Bentuk kesusasteraan dari sebuah sūtra dibuat sebagai ringkasan, karena pelajar menggunakan beberapa metode resmi kitab-kitab suci dan pelajaran ilmiah diharapkan untuk dapat menghafalkan naskah-naskah sūtra. Oleh karena setiap kalimatnya mengandung arti yang padat. Sūtra ditambahkan, untuk memperjelas dan memberikan penjelasan. Keturunan Brahmana, setiap keluarga diharapkan untuk mempelajari sutra Veda Śruti dengan cara mempelajari dan membacanya berulang-ulang, serta menghafal.

Śūdra Sūtra adalah pekerja keras dan tangguh serta tekun pada hal-hal yang belum dapat dimengerti masyarakat hingga bermakna dalam kehidupannya. Itulah I Wayan Kun Adnyana seorang Śūdra Sūtra, yang lahir dan besar di daerah pedesaan yang indah dan sejuk di Kabupaten Bangli, sebagai salah satu sutranya Bali, melakukan penjalinan kehidupan spiritual yang sangat mulia, banyak cerita ukiran relief kuno yang berabad-abad usianya dapat diceritakan kisah-kisah dalam praktik seni kontemporer. Seorang yang lahir dari masyarakat biasa atau śūdra namun mampu menjalin untaian ukiran relief kuno menjadi suatu yang bermakna bagi brahmana, kesatria, dan waisya.

Kun Adnyana, seorang śūdra sūtra dibesarkan oleh tradisi naratif dan seni figuratif yang kuat dapat menjalin relief demi relief Yeh Pulu yang terletak di Desa Bedulu, Gianyar, Bali sebagai karya utama leluhur di Bali menjadi sebuah untaian yang berarti dan bermakna bagi masyarakat dalam kehidupan masa kini. Ia menawarkan alur cerita alternatif, yang dibayangkan kembali untuk khalayak kontemporer. Sebagai pelukis Guru Besar bidang sejarah seni rupa ISI Denpasar ini dengan tinta dan akrilik di atas kanvas, menggabungkan alat tradisional Bali dengan medium modern; pena tradisional Bali dan tinta Cina dikombinasi untuk membuat gambar terperinci yang kontras dengan percikan warna-warna akrilik cerah yang tak terduga dan semarak, dari hijau zamrud dan merah magenta ke emas kuning dan biru langit-sebagai bagian dari praktik seni kontemporer.

Pameran ini menggugah pikiran dan memukau secara visual. Śūdra sūtra Kun menggunakan tiga pendekatan lukisan naratif kontemporer - membingkai ulang, menyusun kembali, dan mengglobalisasi menciptakan kembali apa yang ia sebut adegan "multinarasi" relief Yeh Pulu. Ia mengeksplorasi bentuk dan alur cerita untuk mewujudkan komposisi teater, menata ulang dengan cara yang benar-benar inovatif. Kun mempersembahkan serangkaian lukisan naratif kontemporer yang berpusat pada ikonografi kuno ditemukan dalam ukiran Bali Yeh Pulu, disuguhkan karya seni yang hampir nyata, menggambarkan kehidupan Bali sehari-hari menghubungkan masa lalu dan masa kini.

born and raised in a beautiful and cool rural area in Bangli Regency. He is one of the Balinese sutras, who lives a noble spiritual life and tells many stories found in ancient relief carvings that are centuries old through his contemporary art. He is from the śūdra varna, but is able to weave a string of ancient relief carvings into something that is meaningful for the Brahmins, Kshatriyas, and Vaishyas.

Kun Adnyana, a Śūdra Sūtra, having been raised with strong narrative traditions and figurative art is able to connect each of the reliefs found in Yeh Pulu located in the village of Bedulu, Gianyar, Bali, which is an important piece of work by Balinese ancestors, and weave them into a meaningful narrative for the people of today. He offers alternative story lines that are reconstructed for contemporary audiences. As a painter, the professor of art history in ISI Denpasar uses ink and acrylic on canvas, combining traditional Balinese tools with modern mediums, traditional Balinese pens and Chinese ink to create detailed images that contrast with the sparks of vibrant and bright acrylic colors, from emerald green and magenta red to golden yellow and sky blue as part of his contemporary art practice.

This exhibition sparks ideas and is visually fascinating. The Śūdra Sūtra, Kun uses three approaches to contemporary narrative painting, namely reframing, recasting, and globalizing, re-creating what he calls "multi-narrative" scenes in the Yeh Pulu relief. He explores the form and story line to create a theatrical composition, rearranging it in a truly innovative way. Kun presents a series of contemporary narrative paintings centered on ancient iconography found in Balinese Yeh Pulu relief, resulting in near-reality art that depicts daily Balinese life and connects the past and the present.

Kun in theory and practice has examined the deeper roots of Balinese art found in the Yeh Pulu relief, a relic that has ancient history, with stories probably originating from the myths of Ancient Bali, and is located in Bedulu Village, Blahbatuh Sub-regency, Gianyar Regency, an ancient village in Balinese history.

His Solo exhibition titled Śūdra Sūtra is highly significant for the arts community. Under the topic of "Iconography of Heroism in Yeh Pulu Relief", it is hoped that the community will be able to use the paintings as a reference and discussion material on the current progress of and achievement in contemporary painting. It demonstrates that scenes in fine arts throughout the archipelago can be used as a basis for art creation. Kun Adnyana demonstrates his deep concern for the art and history of Balinese art, by trying to bring it back to its basic elements, and reshaping Balinese art in the light of global encounter. To achieve this, he employs three approaches to contemporary narrative painting, namely reframing, recasting, and globalizing. In this regard, the works of the Śūdra Sūtra I Wayan Kun Adnyana relocate the ancient life settings to contemporary global settings. The most important things in this exhibition are the Balinese identity in the post-modern world and the challenge to respect its origins and traditions, as well as the efforts to keep up with the urgency of the post-modern world and economy.

I Wayan Kun Adnyana is a Śūdra Sūtra who is able to weave strings of scenes in Yeh Pulu relief located by a holy river in central Bali, which comprises a series of scenes from the 14th or 15th century AD that depict the daily lives of the Balinese people that were rich in meaning.

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Translated by Luh Windiari

Kun telah meneliti akar yang lebih dalam seni Bali dalam teori dan praktik pada Relief Yeh Pulu memiliki sejarawan seni yang adiluhung sangat kuno, kisah-kisah yang digambarkan mungkin berasal dari mitos Bali Kuno, di desa Bedulu, Kecamatan Blahbatuh Kabupaten Gianyar sebagai desa kuno dalam sejarah Bali.

Pameran tunggal Kun Adnyana bertajuk Śūdra Sūtra memiliki nilai penting bagi masyarakat seni. Memilih topik "Ikonografi Kepahlawanan Relief Yeh Pulu", masyarakat diharapkan dapat menggunakan sebagai bacaan dan diskusi pencapaian seni lukis kontemporer saat ini. Dapat memungkinkan adegan seni rupa nusantara sebagai dasar penciptaan seni. Kun Adnyana adalah salah satu demonstrasi pertama dari kepeduliannya yang mendalam terhadap seni dan sejarah seni Bali, berupaya membawa Bali kembali ke elemen dasarnya, dan membentuk kembali seni Bali dalam terang perjumpaan global. Dengan tiga pendekatan lukisan naratif kontemporer: membingkai ulang, menyusun ulang, dan mengglobal. Dengan demikian, karya Śūdra sūtra I Wayan Kun Adnyana memindahkan kehadiran kehidupan kuno ke kehidupan global kontemporer. Yang paling penting dari pameran ini adalah identitas Bali di dunia post-modern dan tantangan untuk menghormati asal-usul dan tradisi, menyeimbangkan keseimbangan dengan urgensi dunia dan ekonomi post-modern.

I Wayan Kun Adnyana, adalah seorang Śūdra sūtra yang mampu menjalin untaian ukiran pada relief Yeh Pulu di tepi sungai suci di Bali tengah, terdiri dari serangkaian gambar dari abad 14 atau 15 Masehi yang menggambarkan kehidupan sehari-hari masyarakat Bali yang padat arti dan penuh makna.

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Concept
Three Major Approaches:
Reframing, Recasting, and Globalizing
the Yeh Pulu Reliefs

By
Dr. Wayan 'Kun' Adnyana

Background

The third year of study aimed to solve the coverage of iconography on the Yeh Pulu relief, which series is a revival of narrative in contemporary art. The findings, with regards to the narrative system, explain the theme of the relief and are then used as the conceptual basis for the process of creating contemporary painting.

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

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

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

Method

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

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

Findings

Firstly, the findings of the first year's aesthetic approach (2017: (a) cutting (imagining Yeh Pulu relief as if it is a comic poster, that can be freely cut); (b) coloring (applying color according to the artist's artistic desire); (c) highlighting (establishing certain subject/scene/plot of the relief as the center of attention); (d) smashing (assembling scattered fragments and pieces of relief, as the effect of rock corrosion); (e) drawing (constructing visual subjects based on image/line technique) (Adnyana, 2017: 142), developed with two additional findings in 2018. There are: layering (layers of colors on paintings background); and deconstructing (makes deconstructing form or scene, like change of hunting a tiger scene be a women ride a tiger).

Secondly, the recent creation of these paintings involves three major approaches: reframing, recasting, and globalizing the Yeh Pulu Reliefs into contemporary global life. Like, a figures of Yeh Pulu reliefs have a holiday at the Monas Landmarks in Capital City of Indonesia: Jakarta, etc. For these art works that created based on three approaches of aesthetic has exhibited at Thienny Lee Gallery, Sydney, Australia (July 2019) theme 'Santarupa' and now will held at Neka Art Museum, Ubud, Bali, theme 'Sudra Sutra'.

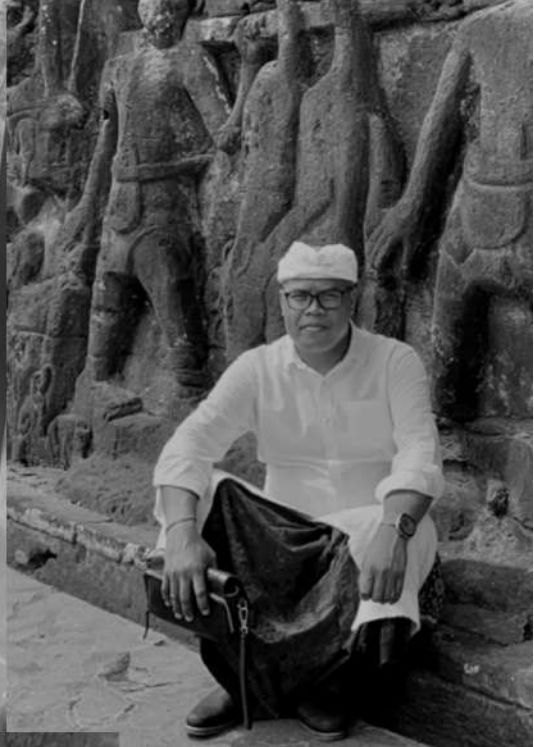
The followings are the visual aesthetics components and targets in three years (2017-2019) (that will be) achieved:

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

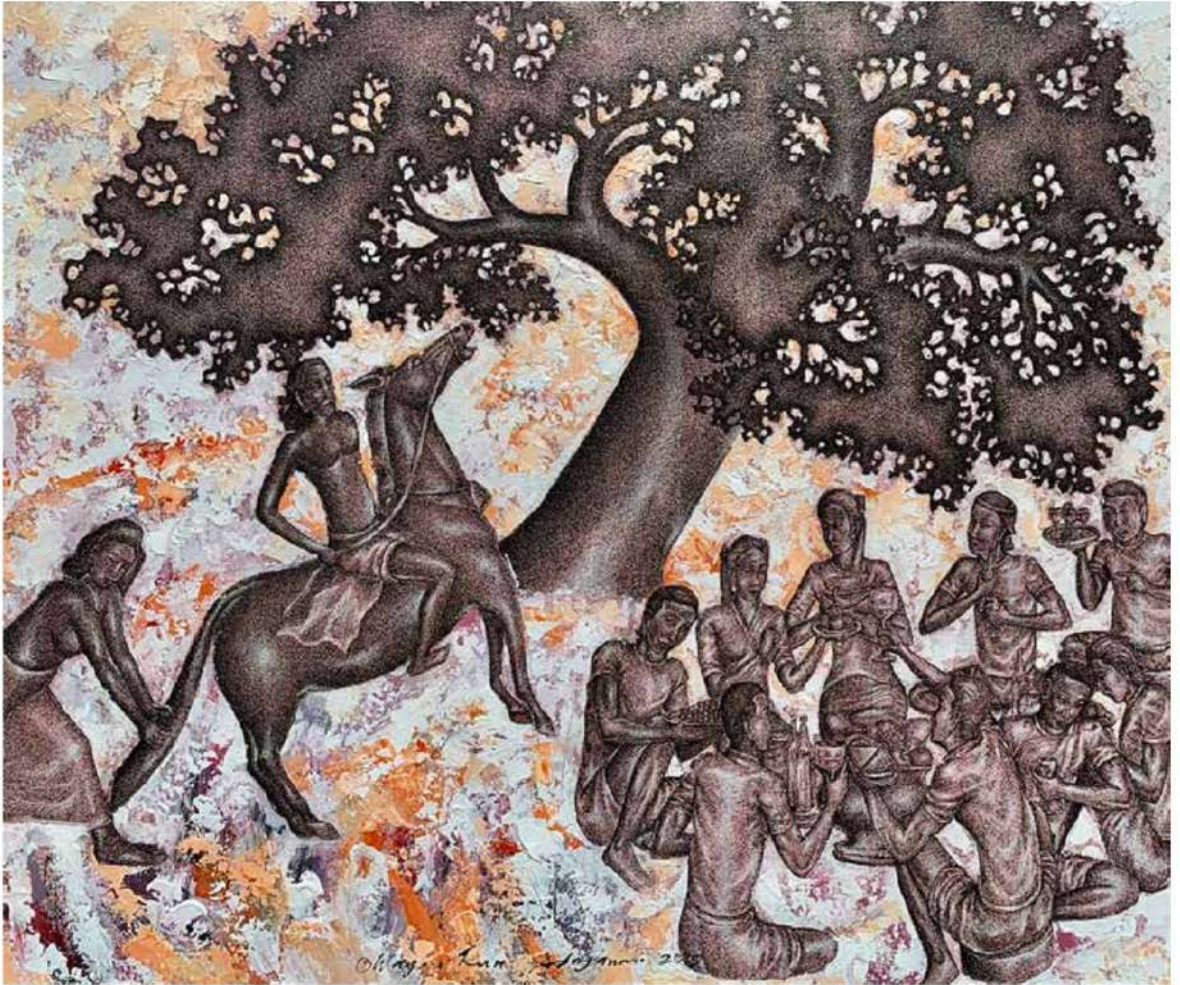
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* English translated from Bahasa to English by Andy McNeilly and Widiana Martiningsih, this article has published on *Santa Rupa* (2019: 15-16).







Gathering Party, ink&acrylic on canvas, 100x120 Cm, 2019

SUDRA SUTRA**Historical Traces of Crossed Boarder Work of Art**

by
Warih Wisatsana

Kun Adnyana—a painter who was born in Bangli, April 4th, 1976—is worth to be appreciated. This solo exhibition is the continuity from Kun's previous exhibitions that substantially envision his stylistic and aesthetic. During the last three years, Kun has done several solo exhibitions: Citra Yuga at Bentara Budaya Jakarta, Candra Sangkala at Neka Museum (2017), Inside The Hero at Mizuiro Workshop Contemporary at Tainan - Taiwan, and Titi Wangsa at Neka Art Museum, Ubud (2018), and Santa Rupa at Sydney, Australia. Now, Kun comes back to present a solo Exhibition at Neka Art Museum with a theme of Sudra Sutra. Kun is a person who does not swiftly satisfied with his creation and is tenacious in exploring his idea into the work of arts.

An exertion to achieve authenticity and originality in the work of art, including modern or contemporary art, is obstructed with prolonged iteration, which known as 'mannerisme'. An artist as the creator sometimes is gripped by their creation and limited in cultivating aesthetic, stylistic, and thematic of a new construct into their work of arts. On the other hand, Kun Adnyana has worked for these three years through his solo exhibitions by exploring new construct, style, and variations in the work of art. Kun treasures the variety of stylistic and new art vocabulary by focusing on space and time as the subject that is extracted systematically.

Interestingly, all actions declining 'mannerisme'—by avoiding a tyranny of self-aesthetic with all the risk that accompanies it— is the result of Kun's perseverance that based on-site research. This exhibition, entitled Titi Wangsa, is a further exploration from ancient artifacts and relief at Yeh Pulu, Goa Gajah. All icons on the canvas are not merely direct from the past but are an interpretation from that past. In addition, Kun's idea

SUDRA SUTRA**Jejak Historis Karya Lintas Batas**

Oleh
Warih Wisatsana

Tema dalam sebuah pameran, terlebih tunggal, bukan semata acuan apresiasi bagi publik, melainkan juga bertaut stiiistik berikut capaian estetik sang kreator seturut rangkaian unjuk karya sebelumnya. Kun Adnyana, pelukis kelahiran Bangli, 4 April 1976, layak diapresiasi. Selama tiga tahun belakangan tercermin melalui sekian pameran tunggalnya, antara lain Citra Yuga di Bentara Budaya Jakarta; Candra Sangkala di Museum Neka (2017); dan Inside the Hero di Mizuiro Workshop Contemporary, Tainan, Taiwan (Juli 2018), juga Santa Rupa Sidney Australia, serta kini kembali di Museum Neka, Ubud dengan mengambil tajuk Sudra Sutra, terbukti Kun gigih mengeksplorasi wilayah ciptanya, tak lepas puas dengan kreasinya selama ini.

Upaya meraih keotentikan karya atau orisinalitas, sebagai keniscayaan seni modern bahkan kontemporer, kerap terhalangi oleh sebetuk pengulangan yang berkepanjangan atau 'mannerisme'. Seniman sebagai sang 'aku kreator' tercekam oleh buah ciptanya sendiri, terhenti penjelajahan estetik, stilistik, maupun tematiknya guna menemukan kemungkinan-kemungkinan baru yang lebih cemerlang. Kun Adnyana dengan selama tiga tahun melalui pameran tunggalnya ini kuasa melepas bebas kreasinya sehingga selalu menemu ragam stiiistik dan kosa rupa baru- menandai ruang dan waktu sebagai fokus tematik yang digalinya secara sistimatis.

Menariknya, seluruh upayanya menolak 'mannerisme', mengelak dari tirani estetik dirinya sendiri, dengan segala resiko yang menyertainya adalah buah upaya ketekunannya yang berbasis riset lapangan. Pada pameran kali ini, merujuk tajuk Titi Wangsa, boleh dikata 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 jejak historis tersebut sekaligus perilaku cipta yang menandai semangat penuh ketekunan dalam menggali tinggalan arkeologis semesta rupa Bali. Tema Sudra Sutra ini adalah upaya mengenali dan mengidentifikasi watak raga dalam abadinya sebagai pahlawan sehari-hari, sekaligus kemuliaan atas panggilan kewajiban ini.

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.

Bila karya-karya terdahulu, terobsesi mengeksplorasi tubuh-tubuh manusia anonim, yang kuat dengan ciri penggambaran lari, melompat dan terbang, sebetulnya tafsir gerak akan waktu, maka karya-karya terkini terdempaskan sebagai suatu kesatuan yang meluluh meruung, 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

marks his passion for exploring the archeological sites in Bali. A theme of Sudra Sutra is a work to explore and identify the character of the servants as daily heroes, along with the glory of the call for duty.

The seven artistic stages—cutting, coloring, highlighting, drawing, smashing, layering, and deconstructing—is a brilliant concept to relate the past and present. Kun's optimism is to revive a cultural memory of the past to the present so that both can find the relevance.

The old Kun's work of arts preoccupies with an exploration of the human body that is strong with a characteristic of running, jumping, and flying; and those characteristics are an interpretation of motion in time. On the other hand, Kun's current work of arts is a unity of space assimilation, where iconic figures intact in a whole with color elaboration.

The solo exhibition by Kun Adnyana at Neka Museum in 2018 reflects an effort from modern Balinese artists in facing globalization with contemporary icons, along with dominating aesthetic tradition that often is regarded as merciful. In this creative tension, the main challenge for the creator is to attain existence and to be authentic, and at the same time, the creator has to respect traditional heritage.

A combination of the creation process with in-depth research that had been done by Kun Adnyana takes part in transforming socio-cultural in Balinese society, from agrarian communalism to modernity individualism. This transformation is translated by Kun into lines and colors, utilizing iconography from the past, and repeating interpretation with innovation in stylistic. The originality of Kun's work of arts is achieved from an exploration of colors and lines along with exploration of space and time on the canvas, which aligns with Kun's previous exhibition in Citra Yuga, Candra Sangkala, and Titi Wangsa. The sequence of Kun's solo exhibition explains how local property sublimated into vibrancy to attain Indonesian value.

As a persistence creator and assiduous academics, Kun avoids aesthetic tyranny that limits creation. Tyranny is presented due to over obsession on the previous artworks, as well as the literature of Indonesian art history or theories that hold on terminology. In other words, Kun realizes to choose and go deeper into his drawing technique by sweeping the brush with specific colors that visualize sand to a natural wall. Uniquely, Kun's drawing shows the form of the real icon with narrative and visual rhythmic that is chronometric; it shows a concept of irregular time—the past and hope of present reincarnation to contemporary style. Reincarnation visualizes in aesthetic, stylistic, and/or thematic on Kun's artwork in this exhibition.

Kun's achievements mark his long process on the fine arts in Bali, on how to process creativity in culture along with the universality of mind and taste as an individual. The journey on finding Kun's passion was not an easy task, because, in history, Bali Island keeps discoursing and constructing an ideal image of a stereotype as the last paradise, that is exotic so that introducing a new idea can be a creation of a stumbling block.

Reading from Kun's creation in his visual form that was explored in two dimensions, all the processes are systematic knowledge extraction. Kun is not an extraordinary painter that relies on intuitive creation that creates artwork as spontaneity from his subconscious, as impulses that are meditative or just natural instinctive. Kun exploits rationality, his artworks are work of creativity in 'laboratory,' far from the action that is speculating. In the future, public hope maturity in Kun's work built upon his authority in managing reason and mind, hence it delivers understanding and also meets new knowledge that not unique individually but as a reference that crossed the border.

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

Translated by Nyoman Dewi Pebryani

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 tajak pameran tunggalnya semisal Citra Yuga, Candra Sangkala, maupun Titi Wangsa. Rangkain pameran tunggalnya ini jelaslah menerakan pula bagaimana kekayaan kultural lokal nusantara bersublimasi 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 dan mendalami teknik melukisnya berupa sapuan demi sapuan (*laburan - wash*) dengan pilihan warnanya yang mengingatkan pada tanah, dinding alami, 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 penggalian 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 naluriah alami semata. 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.

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



The Pink Bridge, 100X120 Cm, ink&acrylic on canvas, 2019

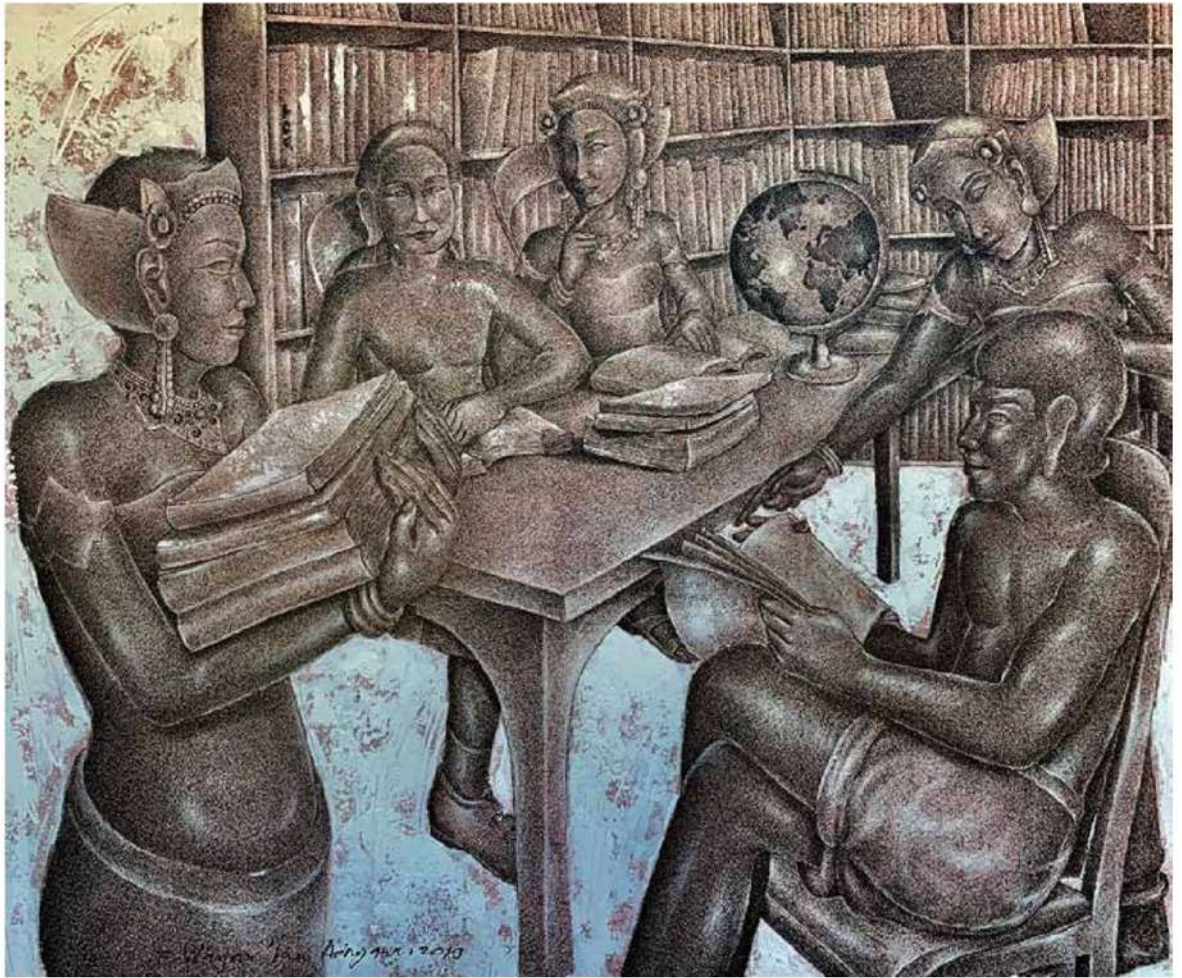




Pleasant Flight, 100x120 Cm, ink&acrylic on canvas, 2019



Spa Time, 100x120 Cm, ink&acrylic on canvas, 2019



Yeh Pulu's Library, ink&acrylic on canvas, 100x120 Cm, 2019.



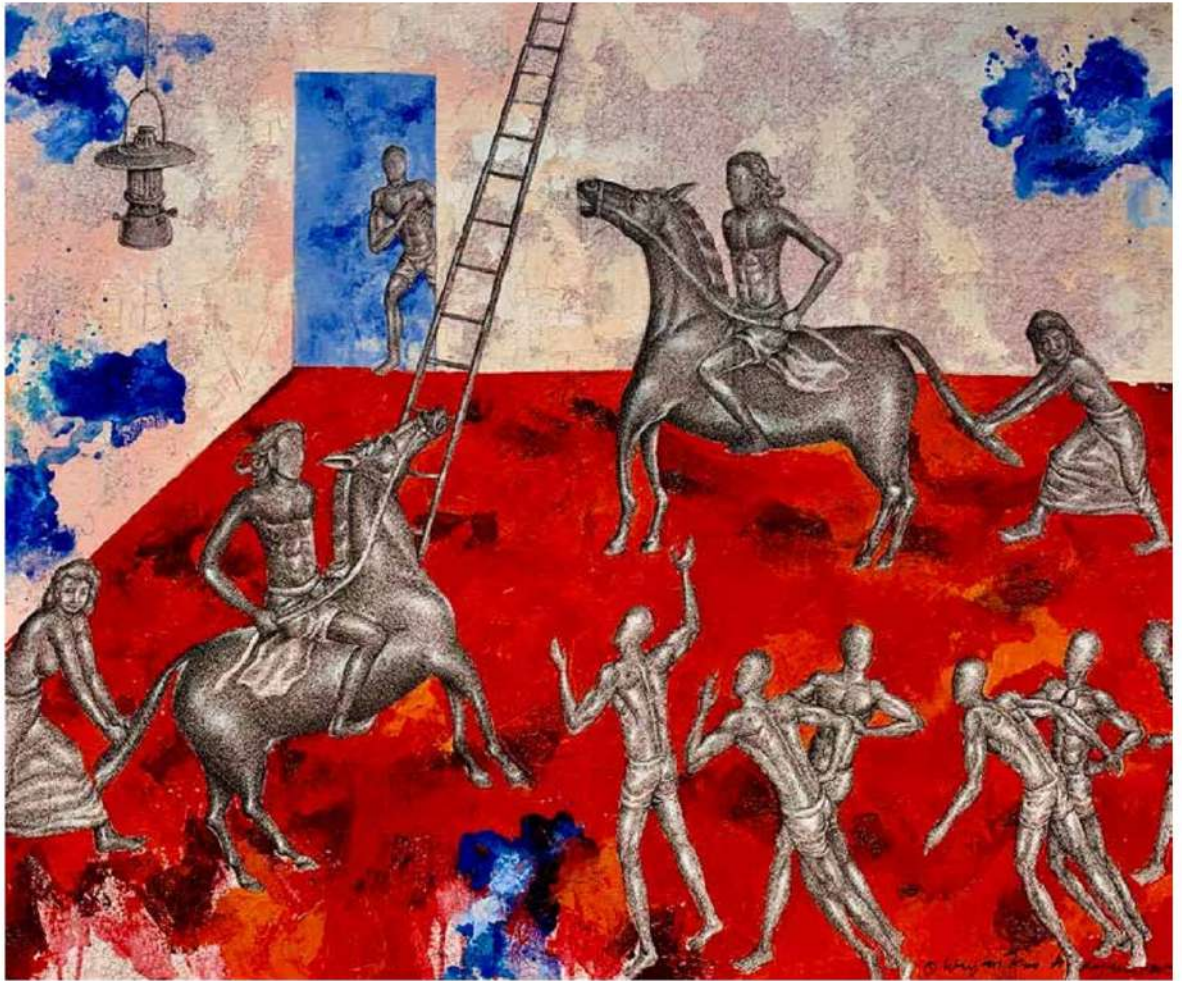
For Indonesia Art Hope, ink&acrylic on canvas, 100x120 Cm, 2019



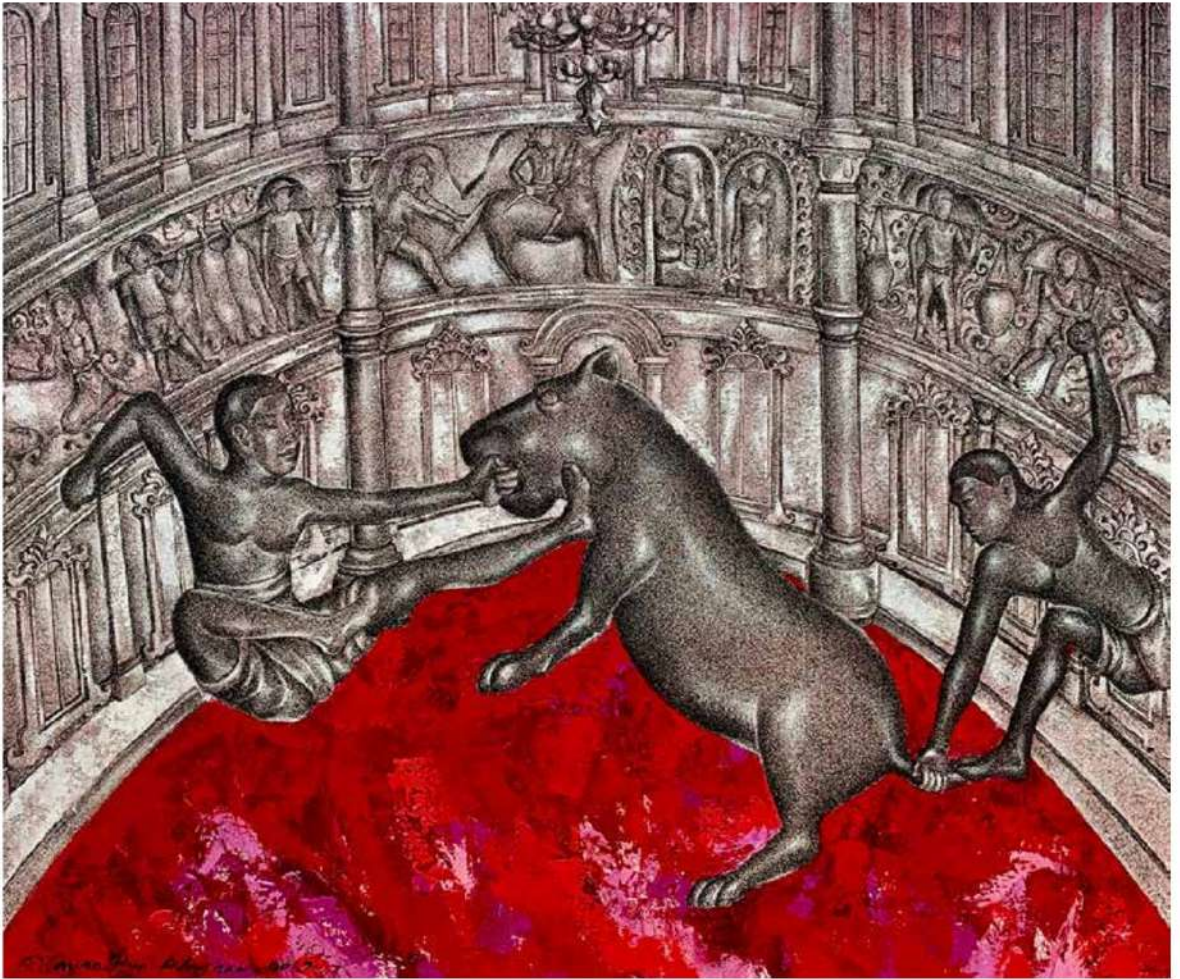
On Justice, 100x120 Cm, ink&acrylic on canvas, 2019 (on progress)



Never Ending Battle, 160x200 Cm, ink&acrylic on canvas, 2018



Paradise Interior, ink&acrylic on canvas, 100x120 Cm, 2019



On Battle, ink&acrylic on canvas, 100x120 Cm, 2019



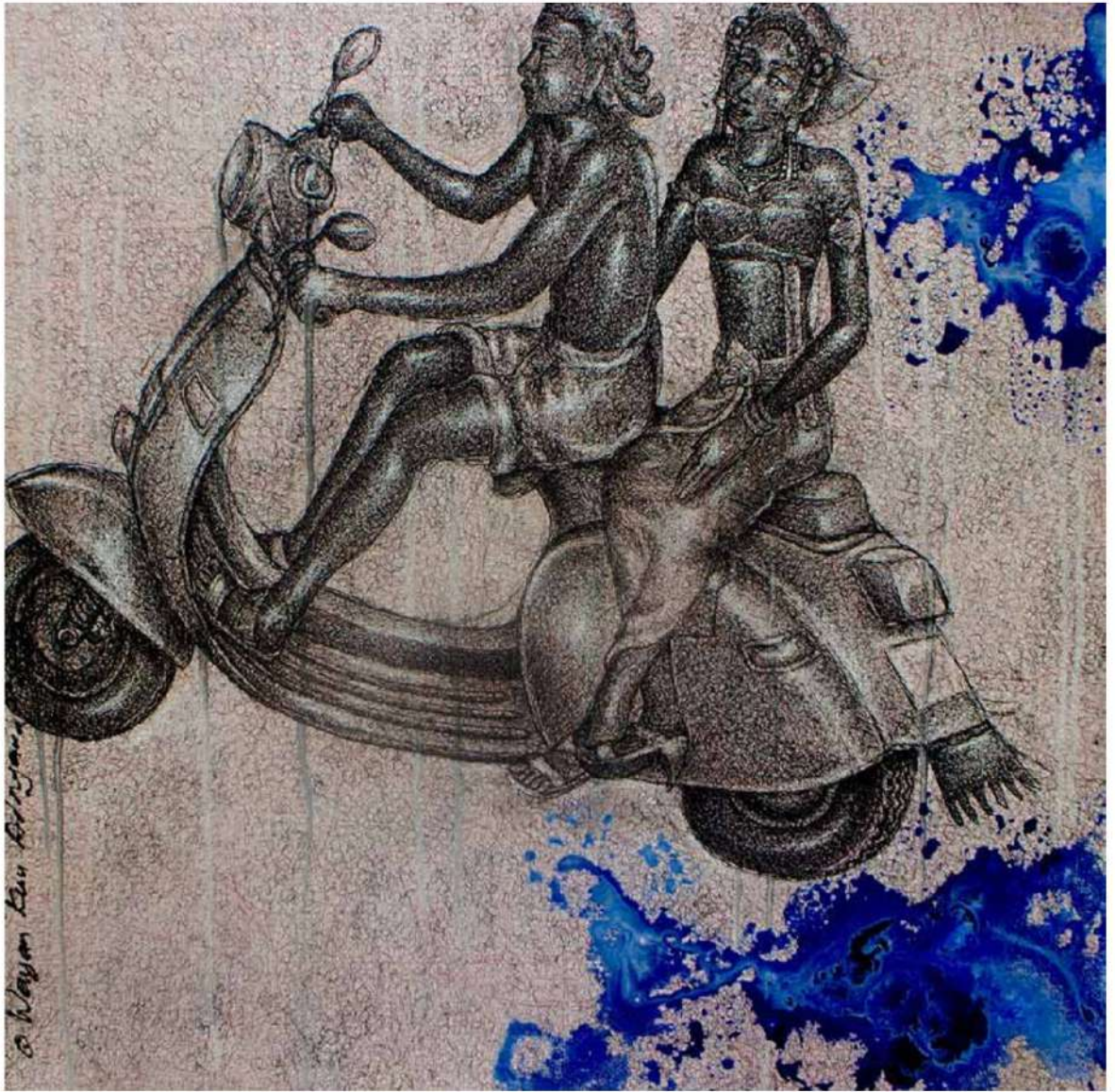
The Old Modernism Artifact, 100X120 Cm, ink&acrylic on canvas, 2019



Princess Rider, ink&acrylic on canvas, 50X50 Cm, 2019



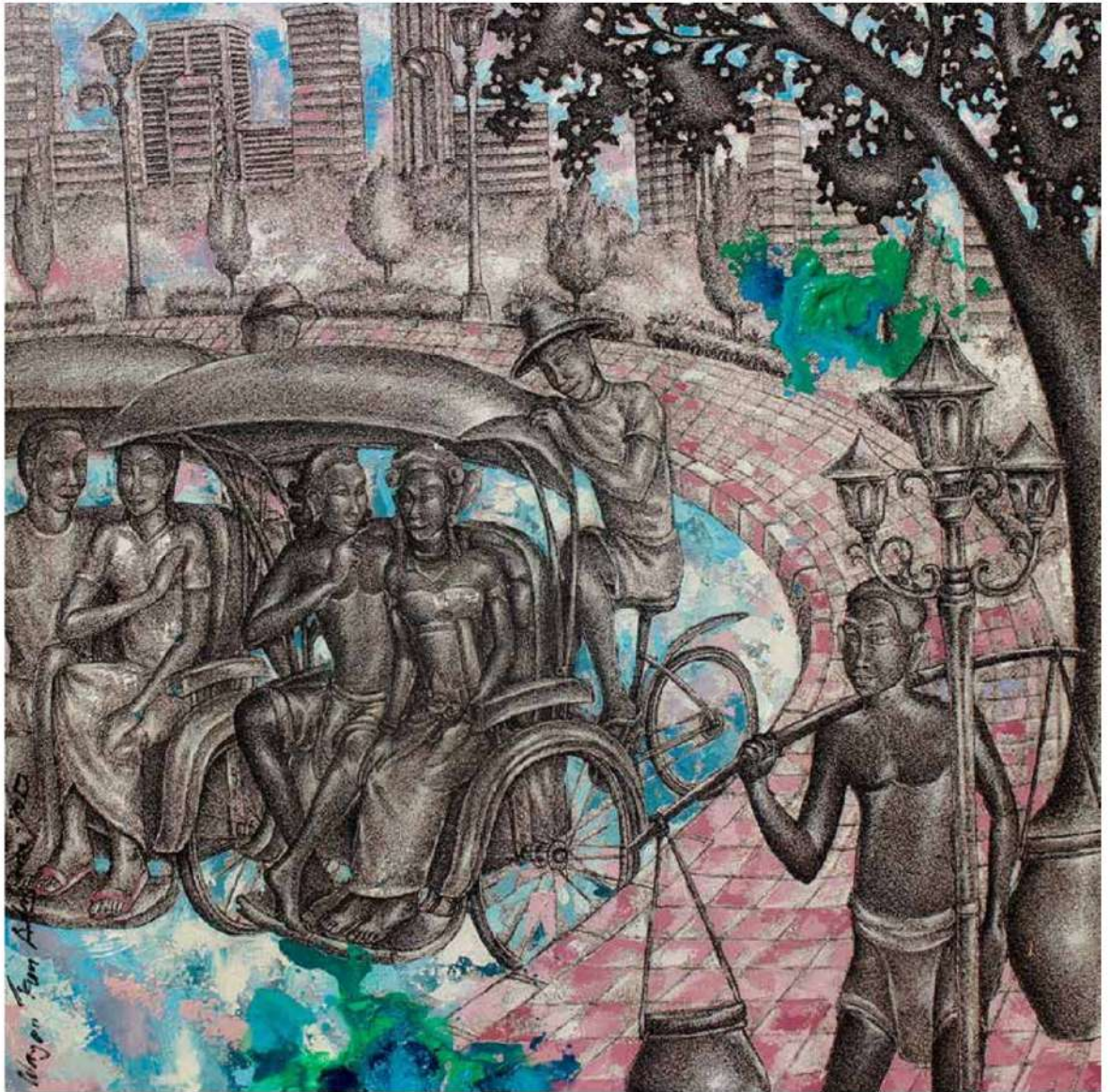
Adventure Time, ink&acrylic on canvas, 80X80 Cm, 2019



Holiday 2, ink&acrylic on canvas, 50X50 Cm, 2019



Sailing to The West, 100x120 Cm, ink&acrylic on canvas, 2019



Yogyakarta Chapter, ink&acrylic on canvas, 80X80 Cm, 2019



Story of Love, ink&acrylic on canvas, 80X80 Cm, 2019



Hunting a Tiger (in Blossom), ink&acrylic on canvas, 80X80 Cm, 2019



Embracing the Goddess, ink&acrylic on canvas, 100X120 Cm, 2019



Vication 1, ink&acrylic on canvas, 100X120 Cm, 2019



In a Concert, ink&acrylic on canvas, 50X50 Cm, 2019



Party Preparation, ink&acrylic on canvas, 50X50 Cm, 2019

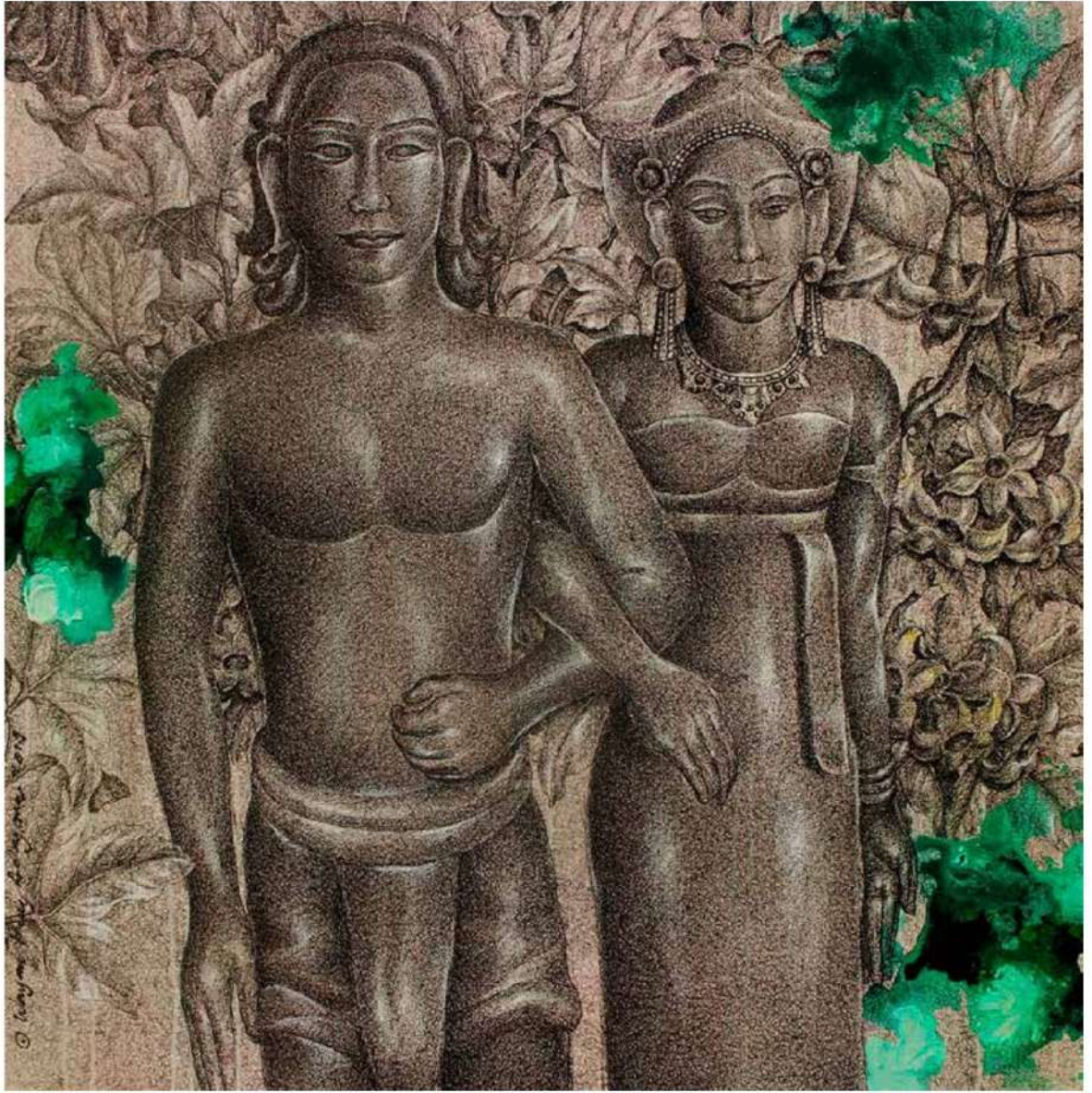


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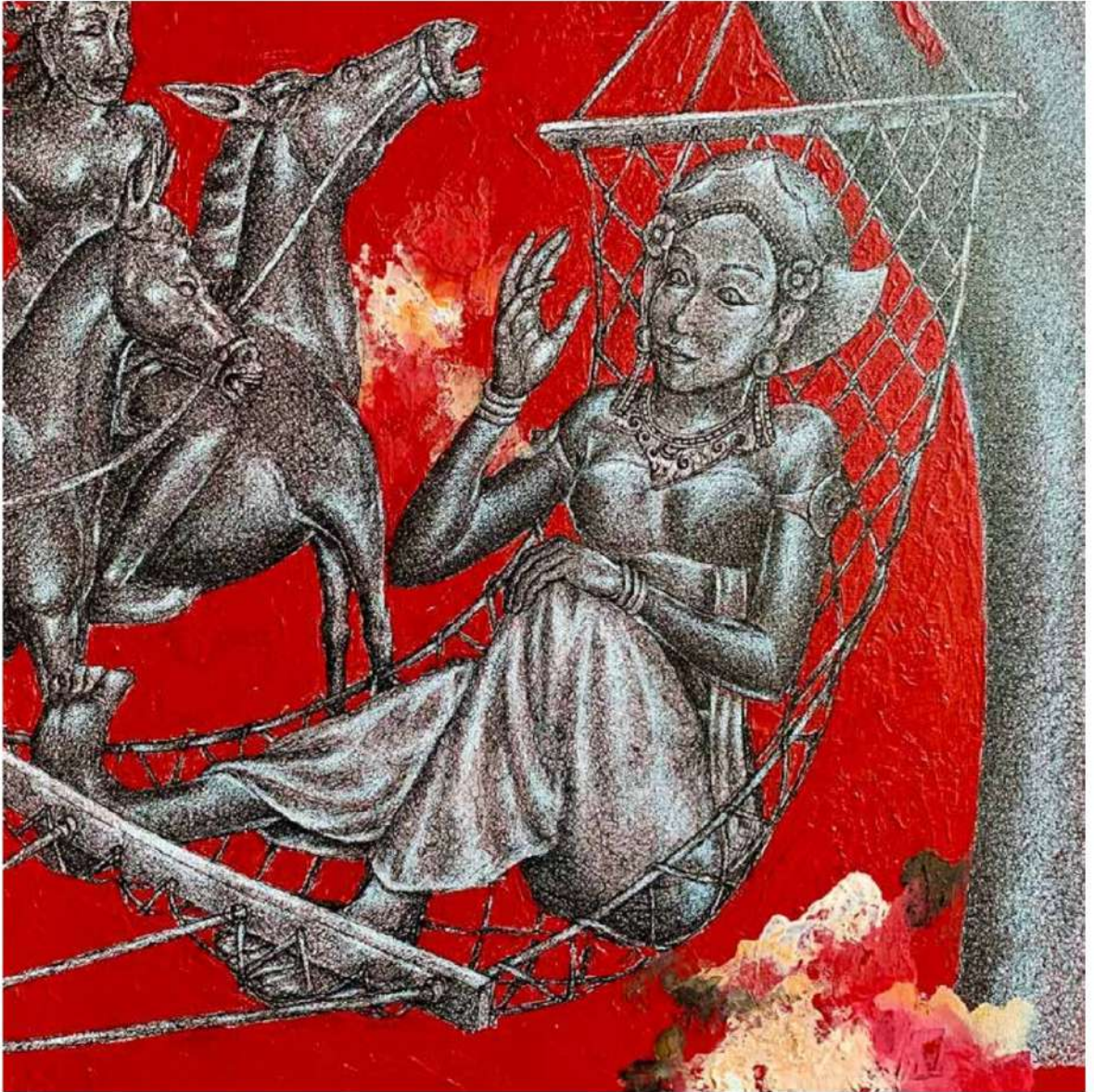
In Passion, ink&acrylic on canvas, 50X50 Cm, 2019



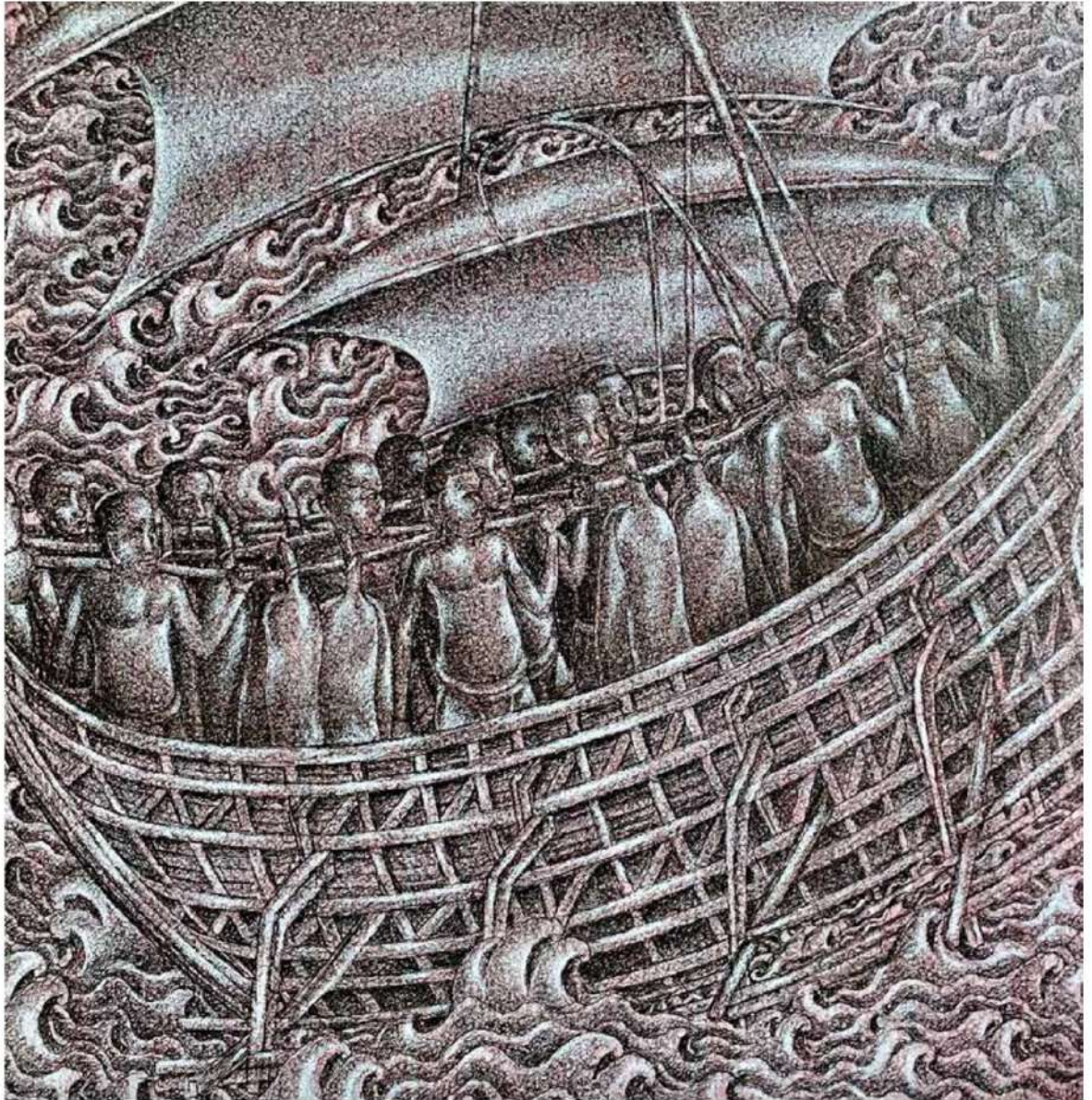
Tiger Boxing, ink&acrylic on canvas, 50x50 Cm, 2019



Deep in Passion, ink&acrylic on canvas, 80X80 Cm, 2019



Relaxing Time, ink&acrylic on canvas, 50X50 Cm, 2019



Pig Ship, ink&acrylic on canvas, 50X50 Cm, 2019



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). Profesor in Art History Field at Indonesia Institute of The Arts of Denpasar, Bali (since August 1st, 2019).

Email: kun_adnyana@yahoo.com dan santir.jiwa@gmail.com

Colective Exhibitions (selected):

- 2019: Exhibition "Panca Maha Bhuta: Misteri Mendulang Imaji" at Agung Rai Museum of Art (ARMA), Ubud, Bali. Exhibition at Festival of Indonesianity of the Arts (FIA) # 2 at Bentara Budaya Bali, Denpasar.
- 2018: Exhibition Yogya Art Annual #3, 'Positioning' at Sangkring Art Space, Yogyakarta. Exhibition 'Brush Strokes Reflection' at Latar, Menara BTPN-CBD Mega Kuningan, Jakarta.
- 2017: Exhibition "Change" at Puri Lukisan Museum, Ubud. Exhibition "Between Visual Beauty and Conceptual Strength" Grand Opening VIP Fine Art, Jakarta.
- 2016: Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiri 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 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:**
- 2019: "Santarupa" at Thienny Lee Art Gallery, Sydney, Australia.
- 2018: "Titi Wangsa" at Neka Art Museum, Ubud, Bali.
- 2018: "Inside of the Hero" at 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.
- 2008: "Look! Who is Talking?" at TonyRaka Art Gallery, Ubud.
- 2008: "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 Desimation 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). Written books: Pita Maha: Gerakan Sosial Seni Lukis Bali 1930-an (2018), "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):

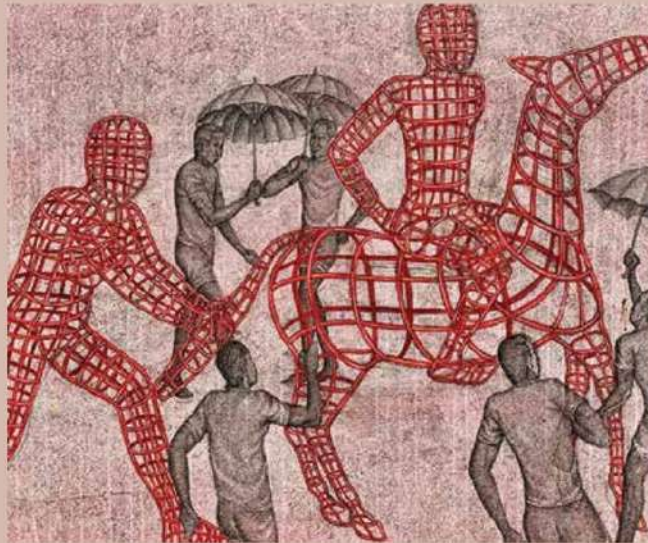
- Adnyana, I Wayan. (2017), Ikonografi Kepahlawanan Relief Yeh Pulu (A Text Book), Buku Arti, Denpasar.
- Arcana, Putu Fajar. (2017), "Visual Art Today and Archaic Reflection", Citra Yuga: Wayan Kun Adnyana's Solo Exhibition, Bentara Budaya, Jakarta.
- Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy 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, Rify. (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.
- 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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4. Dr Muhammad Dimiyati (Director General of Research and Development Strengthening, Ministry of Research, Technology and Higher Education of Republic Indonesia)
5. H. Erick Thohir (Art Lovers)
6. Dewa Indra M.Si (Regional Secretariat of Bali Province)
7. Prof. Ocky Karna Radjasa (Directorate of Research and Community Services, Director General of Research and Development Strengthening, Ministry of Research, Technology and Higher Education of Republic Indonesia)
8. Prof. Dr. I Gede Arya Sugiarta (Rector of Indonesia Institute of The Arts Denpasar)
9. Thienny Lee PhD (the owner of Thienny Lee Gallery, Sydney, Australia)
10. Prof. Adrian Vickers PhD (curator and professor in University of Sydney, Australia)
11. Pande Wayan Suteja Neka (founder of Neka Art Museum, Ubud, Bali, Indonesia)
12. Anak Agung Gde Rai (founder of Agung Rai Museum of Art, Ubud, Bali)
13. Tossin Himawan (Indonesia Art Collector, Jakarta)
14. dr Pande Made Kardi Suteja Sp.U (Executive Manager of Neka Art Museum)
15. Pande Koman Wahyu Suteja (Founder Komaneka Art Gallery)
16. Gde Haryantha Soethama (Prasasti Publisher, Denpasar)
17. Dr. AA Bagus Udayana (Dean of Faculty of Visual Art and Design, Indonesia Institute of The Arts Denpasar)
18. Dr. AA. Gede Rai Remawa (research member)
19. Luh Desi In Diana Sari M.Sn, (research member)
20. Warih Wisatsana (curator of Bentara Budaya Bali)
21. Oscar Samaratungga M.Sn (editor)
22. Jangkung Wijanarko (Operational Manager of Neka Art Museum)
23. Nyoman Dewi Pebriyani, Luh Windiari, Putu Aras Samsithawrati, Andy McNeilly, Widiana Martiningsih and Ni Made Wiyarsani SS (English translator)
24. Agus Multazam Dwi Pradita (film maker)
25. Putu Fajar Arcana (editor of Kompas Newspaper)
26. Dwikora Putra (chief editor of Warta Bali Newspaper)
27. Justin Herman (journalist of Jawa Post Newspaper)
28. I Wayan Juniarta (journalist of The Jakarta Post)
29. Ayu Sulistyowati (Kompas biro of Bali)
30. Nyoman Wilasa (journalist of Nusa Newspaper)
31. Rofiqi Hasan (journalist of Tempo Magazine and Newspaper)
32. All Leaders of Cultural Office, Bali Province: Anak Agung Bagus Sapta Negara SE, M.Si (Secretary Office), Ni Wayan Sulastri S.Sn, M.Si (Head of Arts Department), Sridarma (Head of Museum and Archeological Conservation), and Ida Ayu Masyeni (Head of History and Tradition Department), and also all staffs of Head Office Secretary (Dek Parwita, Dek Purna, Made Terima, and Komang)
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In Between Old-New Scape, 100x120 Cm, ink&acrylic on canvas, 2019



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