

A SOLO EXHIBITION BY I WAYAN SETEM

INNER WORLD, OUTER WORLD AND PERSONAL SPIRIT
AND PERSONAL SPIRIT BY SETEM

November, 6th - 16th, 2011



*Red Space's Image / Imaji Ruang Merah,
100 x 80 cm, acrylic on canvas, 2010*



Foto Diri

INNER WORLD, OUTER WORLD AND PERSONAL SPIRIT
BY SETEM

INNER WORLD, OUTER WORLD AND PERSONAL SPIRIT BY WAYAN SETEM.

The works on display here may be really difficult for many viewers to approach, because what is displayed is not a realistic style, does not move the beauty of everyday visual forms and does not give clear signs of how to interpret and understand the personal expression of I Wayan Setem. (hereafter Wayan). Here, we can see that his paintings have left behind visual landmarks in everyday life or visual representations of natural objects. The object depicted is irrelevant to us if we compare it to the reality of the visual beauty of everyday nature.

In order to explore Wayan's works, we must try to open ourselves up with emotion or intellect to appreciate them. We cannot wait or for Wayan himself to explain what is being painted, of course we will not get an answer. "Wayan himself did not know what he wanted to convey when painting". Likewise, if we look at all, we will feel confused, unable to enter the world of Wayan's symbol. His work demands the importance of individual experiences and perceptions. We have to find within ourselves how the visual warnings in his work of colors, lines, fields are able to impress us. What is expressed through his work evokes our emotions by way of the arrangement and play of lines, colors and planes.



Lingga Batu | Lingga Batu,
100 x 80 cm, acrylic on canvas, 2010

His sensitivity to organic forms led him to continue to echo environmental issues in each of his works. However, Wayan has gone a step further in this regard, because he is able to freely recreate the realism of the external realm (the ordinary perception of what is seen) into the inner world (personal language) with his personal spirit. In this way a fresher and more vibrant reality emerges as a formidable power of attainment. His painting expressions do not mean to make abstract paintings. Wayan's paintings cannot actually be said to be abstract-non-abstract paintings. His paintings also show no symptom of wanting to neutralize the image like most abstract paintings. His painting expressions are like mystical explorations that interact with the outside world but are processed according to what is inside him. So that what is produced cannot be observed with theories of abstrakism and expressionism. Absak that contains meaning, this can be seen in the use of lines, colors, brush strokes and certain icons to build a world of symbols. The absolute prerequisite for entering into phenomenological thinking about the natural world is to remove the naive assumptions about things as things. Bakker said that in order to enter into the mysterious phenomena of observation (the realm of the senses) we must eliminate any thoughts of independent existence. Humans transform nature into nature for humans, namely the realm of meanings.



Water's Flow | Alir Air,
100 x 80 cm, acrylic on canvas, 2011

A painting that accentuates the sensitivity of spontaneity by relying on a sensitivity to irregular shapes. The lines and colors were made into his visual ideas. Lines and colors seemed to just pop up in line with his hands, thoughts, and feelings following the brush flow. An exploration in the painting process which is very mystical. This exploration is a kind of emotional expression without a clear design direction, taking turns following changes that occur spontaneously. At the beginning of making color blocks on the canvas area was not based on consideration of the result. All color blocks occur based on reflex motion. Sometimes unexpectedly the shed colors create the impression of effects and the possibility of further development. From there, you will find possibilities that can be developed according to his emotions. Sometimes the initial process continues on several areas of the canvas that have been prepared. The next process is to develop these possibilities. At this stage Wayan made more detailed preparations by responding again using suitable colors. This is where we intensively include considerations, decisions, personal images, memories, intuition and inner atmosphere when painting. Techniques are also richer: strokes, strokes, melts, building dynamic shapes, lines and planes. All elements are presented in a more dynamic and lively atmosphere.

Wayan has always tried to take advantage of biomorphic lines and colors, namely lines and vivid (and animating) lines and colors that are presented linearly, spontaneously, and free traces of emotion. This is where there has been a transmutation of energy between the external world and the world in a vision consciousness (which is a conceptual symptom) and sensibility (which is a symptom of expressing feelings). Energy transformation is part of the symbolization process or the formation of symbols. This is the composing of an image that Wayan is not fully aware of for the search for values. In this case, the sensibility experiences an action-reaction with a pressing reality that develops into a constant emotional pressure with the desire to "restate what has been experienced" by experiencing a change in substance.

The attainment, depth, and actuality of the artwork that Wayan produces have certainly been shaped by several factors, including: the quality and depth of observation of the subject being worked on, persistence in exploring imaginary spaces to take fresh ideas, the courage to try new things, and exploring areas that are often taboo and "haunted", and the discernment of seeing areas that are not seen with ordinary perspective. To be able to enter new spaces like that, Wayan constantly updates his perspective, and dares to see problems from various perspectives, as well as see them from the outside and at the same time from within.

*Author: Made Galung Wiratmaja,
an artist and member of the Galang Kangin Artists Group.*

DUNIA LUAR, DUNIA DALAM DAN SPIRIT PERSONAL WAYAN SETEM.

Karya-karya yang dipamerkan di sini mungkin sungguh-sungguh sulit didekati oleh banyak penonton, karena yang ditampilkan bukan corak reliстик, bukan memindahkan keindahan bentuk visual sehari-hari dan bukan memberi tanda yang jelas bagaimana harus menafsir dan memahami ekspresi pribadi dari sosok I Wayan Setem (selanjutnya Wayan). Disini terlihat lukisannya meninggalkan patokan (landmarks) visual yang biasa dalam hidup sehari-hari atau representasi visual alam benda. Objek yang digambarkan memang tidak relevan bagi kita jika kita membandingkan dengan realitas keindahan visual alam sehari-hari.

Untuk dapat menyelami karya-karya dari Wayan maka kita harus mencoba membuka diri dengan emosi atau intelek mengapresiasinya. Kita tidak bisa menunggu atau agar Wayan sendiri yang menjelaskan apa yang dilukis pastilah tidak akan mendapat jawaban."Wayan sendiri tidak mengetahui apa yang ingin disampaikan pada saat melukis". Sama juga jika kita melihat sekali akan merasa binggung, kurang mampu untuk memasuki dunia simbolnya Wayan. Karyanya menuntut pentingnya pengalaman dan persepsi individu. Kita harus mencari dalam diri kita sendiri bagaimana peringatan visual pada karyanya yakni warna-warna, garis-garis, bidang-bidang ternyata mampu mengesankan kita. Apa yang diungkapkan lewat karyanya membangkitkan emosi kita melalui cara penyusunan dan permainan garis, warna dan bidang.

Kepekaannya pada bentuk-bentuk organik membawanya untuk terus mengumandangkan isu-isu lingkungan pada setiap karyanya. Namun Wayan dalam hal ini telah melangkah lebih jauh, karena ia mampu menciptakan kembali dengan bebas realitas realisme alam luar (persepsi biasa apa yang dilihat) menjadi dunia dalam (bahasa pribadi) dengan spirit personal yang dimiliki. Dengan demikian maka muncul ralitas yang lebih segar dan hidup sebagai suatu daya pencapaian yang dasyat. Ekspresi lukisannya tidak bermaksud membuat lukisan abstrak. Lukisan-likisan Wayan tidak sesungguhnya bisa dikatakan lukisan abstrak-non abstrak. Lukisannya juga tidak memperlihatkan gejala ingin menetralkan citra seperti kebanyakan lukisan abstrak. Ekspresi lukisannya seperti penjelajahan mistik yang berinteraksi dengan dunia luar namun diolah sesuai apa yang ada dalam dirinya. Sehingga apa yang dihasilkan tidak bisa diamati dengan teori-teori abstrakisme dan ekspresionisme. Absak yang berisi makna, hal ini terlihat pada penggunaan garis, warna, sapuan kuas dan ikon-ikon tertentu untuk membangun dunia simbol. Syarat mutlak untuk masuk pemikiran fenomenologi tentang alam inderia ialah menghapus asumsi naif tentang benda sebagai benda. Kata Bakker supaya masuk ke dalam gejala misterius dari pengamatan (alam indera) kita harus menghapuskan setiap pemikiran tentang hal mengada yang berdiri sendiri. Manusia menstransformasikan alam menjadi alam bagi manusia yaitu alam pemaknaan.



Yellow Space Border | Garis Batas Ruang Kuning.
100 x 80 cm, acrylic on canvas, 2011

Lukisan yang menonjolkan sensitivitas kespontanan dengan mengandalkan kepekaan terhadap bentuk-bentuk tidak beraturan. Garis dan warna dibuatnya menjadi gagasan visualnya. Garis dan warna seakan muncul begitu saja sejalan dengan tangan, pikiran, dan rasa dirinya mengikutimarus kuas. Suatu penjelajahan dalam proses melukis yang sangat mistik. Pejelajahan ini sejenis ekspresi emosi tanpa arah desain yang jelas, berbelok-belok mengikuti perubahan-perubahan yang terjadi secara spontan. Pada awal pembuatan blok-blok warna di atas bidang kanvas tidak didasari atas pertimbangan akan hasilnya. Semua blok-blok warna terjadi berdasarkan atas gerak reflek. Kadang tanpa diduga-duga warna-warna yang ditumpahkan membuat kesan efek-efek dan kemungkinan dikembangkan selanjutnya. Dari sana akan ditemukan kemungkinan-kemungkinan yang bisa dikembangkan sesuai dengan emosinya. Kadang-kadang proses awal tadi berlanjut pada beberapa bidang kanvas yang telah disiapkan. Proses selanjutnya adalah mengembangkan kemungkinan-kemungkinan tersebut. Pada tahap ini Wayan melakukan persiapan lebih detail dengan merespon lagi memakai warna-warna yang cocok. Disinilah secara intens memasukkan pertimbangan, keputusan, image pribadi, memori, intuisi dan suasana bathin saat melukis. Teknik juga lebih kaya: sapuan, goresan, lelehan, membanguntata bentuk, garis dan bidang yang daromatik. Seluruh elemen dihadirkan dalam suasana lebih dinamis dan lebih hidup.



Yellow Hallway | Lorong Kuning,
200 x 60 cm (2 panel), acrylic on canvas, 2011



*Coastline / Garis Pantai,
80x100 cm, acrylic on canvas, 2011*

Dari dulu Wayan mencoba untuk memanfaatkan garis dan warna biomorfis, yakni garis-garis dan warna-warna hidup (dan menghidupkan) suatu garis dan warna yang dipresentasiakan dengan linier, spontan, dan membebaskan jejak emosi. Disinilah telah terjadi tramutasi energi antara dunia luar dan dunia dalam suatu kesadaran visi (yang merupakan gejala konseptual) dan sensibilitas (yang merupakan gejala mengungkapkan perasaan). Tranmutasi energi adalah bagian proses simbolisasi atau pembentukasn simbol-simbol. Inilah penggubahan gambaran yang kendati tidak sepenuhnya disadari oleh Wayan untuk pencarian nilai-nilai. Dalam hal ini sensibilitas mengalami aksi-reaksi dengan realitas yang menekan berkembaqng menjadi desakan emosi yang satar dengan keinginan-keinginan ”menyatakan kembali apa yang pernah dialami” dengan mengalami perubahan substansi.

Pencapaian, kedalaman, dan aktualitas karya seni yang Wayan hasilkan tentu telah dibentuk oleh beberapa faktor, diantaranya: kualitas dan kedalaman pengamatan atas subjek yang digarap, keuletan mengeksplorasi ruang-ruang imajiner untuk mengambil ide-ide segar, keberanian mencoba-coba hal-hal baru dan menjelajahi wilayah-wilayah yang sering ditabukan dan “angker”, serta kejelian melihat wilayah-wilayah yang tak terlihat dengan cara pandang biasa. Untuk dapat memasuki ruang-ruang baru seperti itu, Wayan senantiasa memperbaharui pola pandang, dan berani melihat permasalahan dari berbagai perspektif, serta memandangnya dari luar dan sekaligus dari dalam.

*Penulis: Made Galung Wiratmaja,
adalah perupa dan anggota Kelompok Galang Kangin.*



Waves Fence / Pagar Ombak,
100 x 80 cm, acrylic on canvas, 2010



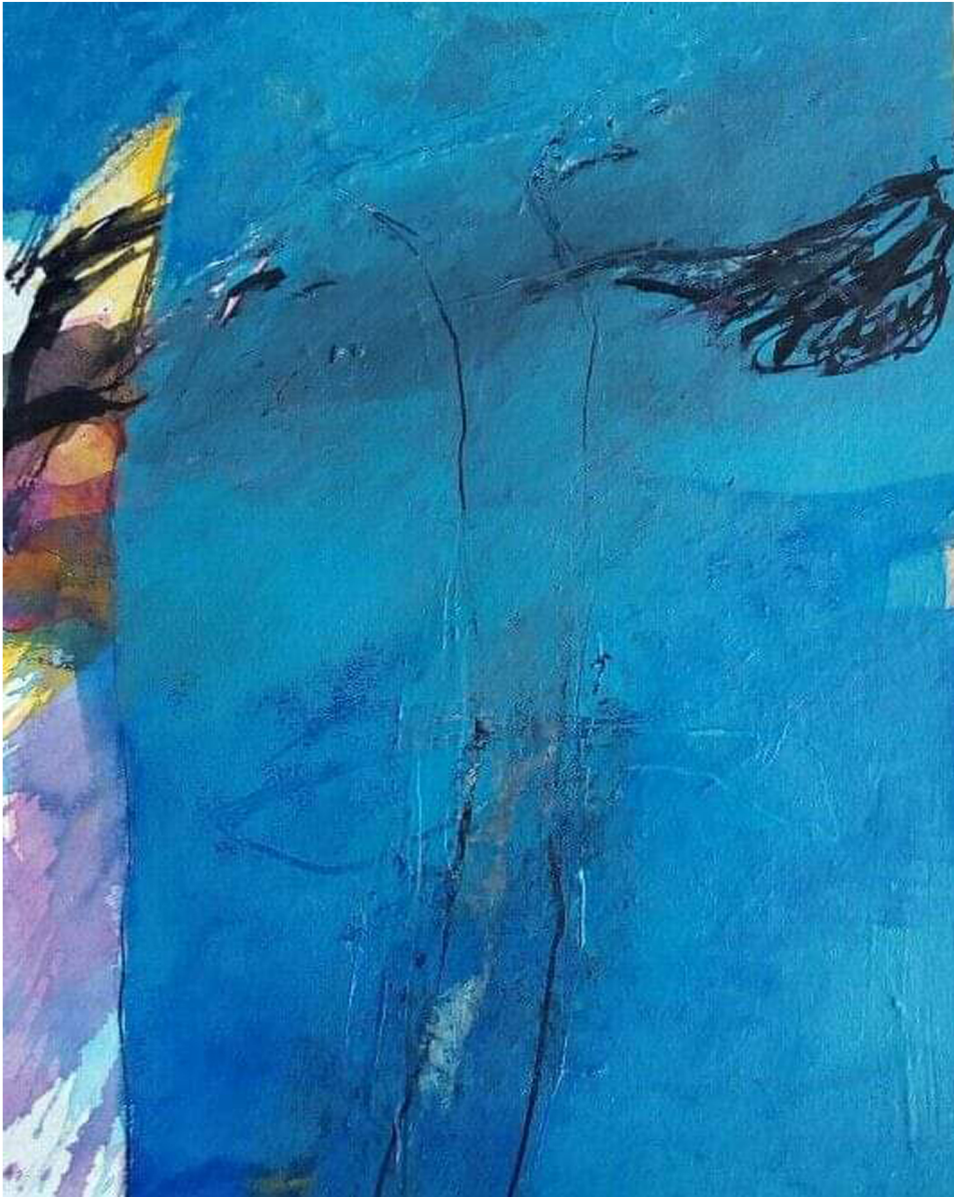
Monument's Footprint | Jejak Monumen,
110 x 100 cm, acrylic on canvas, 2010



*Mountain's Image | Imaji Gunung,
100 x 80 cm, acrylic on canvas, 2010*



Landscape | Lanskap,
100 x 80 cm, acrylic on canvas, 2010



Reach for the Blue / Menggapai Biru,
100 x 80 cm, acrylic on canvas, 2011



*White Lingam on a Red Background / Lingga Putih Berlatar Merah,
100 x 80 cm, acrylic on canvas, 2011*



Ladder of Life / Tangga Kehidupan,
100 x 80 cm, acrylic on canvas, 2011



Composition / Komposisi,
100 x 80 cm, acrylic on canvas, 2011



The Mystery of the Waves | Misteri Ombak,
120 x 80 cm, acrylic on canvas, 2011



Land's Image / Imaji Tanah,
100 x 100 cm, acrylic on canvas, 2011



Temple's Artifact / Artefak Candi,
140 x 140 cm, acrylic on canvas, 2010



The Lingam by the Beach / Lingga di Pinggir Pantai,
140 x 140 cm, acrylic on canvas, 2010

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EXHIBITIONS

- 2011 | - *In the Name of Identity*, Tanah Tho Gallery, Ubud, Bali.
- Pameran Festival Kesenian Indonesia VII, Gedung Pameran Mojosonggo, ISI Surakarta.
- *Kata Vs Rupa*, GKartspace, Denpasar, Bali.
- 2010 | - *Pasing by Colored Space*, Ganesha Gallery Jimbaran, Bali (dengan Ida Bagus Urip Candra Bayu).
- *Essentials*, Galang Kangin Group, Ganesha Gallery Jimbaran, Bali.
- *Kuta*, Galang Kangin Group, Gaya Art Space, Ubud, Bali.
- *Return to Abstraction*, Tony Raka Gallery, Ubud, Bali.
- *Truly Bagus*, Art Exhibition at Cullity Gallery Faculty of Architecture, Landscape and Visual Arts, UWA.
- *Inspiration from Bali to the Word/Bali Inspires*, Art Exhibition, at Museum Rudana, Ubud, Bali.
- *Sehati - hati*, Art Exhibition of Komunity Seni Rupa Lempuyang & Friends, Griya Santrian Gallery, Sanur, Bali.
- Pagelaran Seni Hasil Hibah Penciptaan LP2M Tahun 2010, Gedung Pameran, Kampus ISI Denpasar, Bali.
- 2009 | - *Expectation Confirmation*, Tonyraka Art Gallery, Ubud, Bali.
- 2008 | - Pameran Hasil Studi Seni Lukis Semester II, Ruang Pameran Pascasarjana, ISI Yogyakarta.
- *Indonesia Contemporeri dan Modern Art Pictures*, Jakarta.
- *Sensitive*, An Art Exhibition of Komunity Seni Rupa Lempuyang Together With Friends, Danes Art Veranda Denpasar, Bali
- 2007 | - *Triumph and Defeat*, Taman Budaya, Jogjakarta.
- 2006 | - *Triumph and Defeat*, Griya Santrian, Sanur, Bali.
- 2005 | - *10 Th Museum Rudana*, with Sunaryo, Sri Hadi Sudarsono, Wianta, Gunarsa, Karja, Darmika, and Krijono, Rudana Museum, Ubud, Bali.
- *Jejak Tradisi dalam Ekspresi Modern V*, Puri Art Gallery, Malang, Jawa Timur.
- *Jejak Tradisi dalam Ekspresi Modern IV*, Neka Museum, Ubud, Bali
- 2004 | - *Jejak Tradisi dalam Ekspresi Modern III*, Museum Widayat, Magelang, Jawa Tengah.
- 2003 | - *Asthetics and Nature*, Griya Santrian Gallery, Sanur, Bali.
- *Jejak Tradisi dalam Ekspresi Modern I*, Taman Budaya, Yogyakarta.
- *Art of Humanity*, Gallery Seni Rupa Taman Budaya, Surakarta.
- 2002 | - “*Kelompok Galang Kangin*”, Taman Budaya, Denpasar, Bali.
- *Irama Kesadaran*, Taman Budaya, Denpasar, Bali.

- 2001 | - *Taksu Papat*, Galeri 678, Jakarta.
 - *Bali Kontemporer*, Bentara Budaya, Jakarta.
 - *Intuisi*, Gallery Sembilan, Ubud, Bali.
 - *Figur*, Gallery Santra Putra, Ubud, Bali (dengan Ketut Teler).
 - *Human Spirit*, Rudana Museum, Ubud, Bali.
- 2000 | - Exhibition at Petralla and Aquilani Company, Itali.
 - “*What*”, Plawa Bali Restoran, Sanur, Bali.
 - *Kebebasan*, Santra Putra Gallery, Ubud, Bali.
 - Refleksi Seni II “Warna-warna Ekspresi”, Darga Gallery, Sanur, Bali.
 - Sangga Buana, Pulau Serangan, Sanur, Bali.
- 1999 | - *The Third Melenium*, Rudana Museum, Ubud, Bali.
 - Pameran Dosen STSI Denpasar, Puri Lukisan, Ubud, Bali.
- 1997 | - “*Sketsa*”, Taman Budaya, Denpasar, Bali.
- 1996 | - *Matahati*, Taman Budaya Denpasar, Bali.
 - Bali Art Selection, STSI Denpasar, Denpasar, Bali.
- 1995 | - *Expo 95*, Jakarta.
 - Galang Kangin, Bali Museum, Denpasar, Bali.
 - Nyoman Gunarsa Fine Art Museum, Klungkung, Bali.
 - Peksiminas II, STSI Denpasar, Bali.
- 1994 | - Sidik Jari Museum, Denpasar, Bali.
 - *Bali Art Festival XVI*, Taman Budaya, Denpasar, Bali.
- 1993 | - STSI Denpasar, Bali.
 - Peksiminas I, Jakarta.
 - *Time and Tide*, Adelaide, Australia.

SOLO EXHIBITION

- 1997 | - *Jalak Bali*, Taman Burung Singapadu, Gianyar, Bali.
 - *Jalak Bali*, Bali Starling House, Jerman.
- 2009 | - *Manunggaling Kala Desa*, Sangkring Art Space, Yogyakarta.

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WAYAN SETEM**

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At Sudana Gallery

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