



Solo Exhibition

# WASTU WAKTU

Fifteen Years on Developing New Paintings of Explotion on Drawings

Wayan Kun Adnyana

Agung Rai Museum of Art (ARMA)

Solo Exhibition of Contemporary Painting

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**Wayan Kun Adnyana**

Agung Rai Museum of Art (ARMA), Ubud,  
16th November - 14th December 2022

Solo Exhibition of Contemporary Painting

**WASTU WAKTU**  
Fifteen Years on Developing New Paintings  
of Explotion on Drawings

ISBN 978-623-5608-19-8

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Publisher  
Prasasti, Denpasar

First published November 2022

Daftar isi  
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Pen and Ink on Paper 2022

## **Wastu Waktu Ruang Imajinasi Waktu Kelana**

Oleh Wayan Kun Adnyana

Hal yang paling maha luas adalah ruang, menyeluruh memenuhi dimensi dan arah. Ruang berdimensi jamak, menampung seluruh raga dan jiwa. Ruang hadir tanpa batas pada imajinasi, pun sebaliknya imajinasi terjejak pada ruang-ruang yang kita diami. Ruang merupakan wadah, sementara waktu seperti perjalanan, yang terkadang siklis, acap serba hadir, dan seringkali niscaya. Romo Mangunwijaya, membangun istilah Wastu Citra untuk ruang atau bangunan berdaya guna, sekaligus memiliki keindahan yang tinggi. Pada konteks menghayati ruang fisik dan batiniah, yang tentu tanpa batas; segayut keberadaan waktu yang abadi, seri terbaru karya-karya yang melintas ke berbagai tema, bersama kurator pameran, kita menyebutnya: Wastu Waktu.

Pameran tunggal Wastu Waktu, menjadi panggung atas pemaknaan 15 tahun penemuan teknik gambar garis dalam membangun seni lukis baru. Seni yang mewartakan refleksi atas kemahaluasan ruang dan waktu.

Praktik penciptaan seni rupa, khususnya seni lukis, telah saya lakukan intensif sejak bangku sekolah menengah seni rupa tahun 1992, hingga kini. Sekitar 30 tahun, ruang imajinasi dipupuk kelana lintas ruang dan waktu. Perjalanan praktik seni, dengan berundag-undag jalan terjal. Tidak selamanya mulus, penuh riang dengan capaian mengundang decak kagum. Berkali-kali menemu terjal, penuh perjuangan dan penolakan.

Hanya kegigihan dan fokus yang mengantar pada fase-fase harapan. Suntut mengenyam studi magister pengkajian seni rupa, pada Pascasarjana Institut Seni Indonesia (ISI) Yogyakarta, 2006, di tengah-tengah tumpukan tugas karya tulis, kehendak untuk tetap mencipta karya seni lukis tidak pernah surut. Kala lelah dan jenuh memainkan kata-kata pada komputer, sekejap berpaling pada

## **Wastu Waktu Imagination Space of Wandering Time**

by Wayan Kun Adnyana

The most expansive thing is space, completely fulfilling dimensions and direction. Multidimensional space, accommodates the whole body and soul. Space exists without limits on imagination, on the contrary imagination is traced to the spaces we inhabit. Space is a vessel, while time is like a journey, which is sometimes cyclical, often omnipresent, and often undoubtedly. Romo Mangunwijaya, coined the term Wastu Citra for a space or building that is efficient and has high beauty. In the context of undergoing the physical and spiritual space, which is certainly without limits, as long as time exists, the latest series of works crossing over various themes, together with the curators of the exhibition, we call it: Wastu Waktu

The solo exhibition of Wastu Waktu, became the stage for the appreciation of 15 years for line drawing techniques discovery in building new painting. Art proclaiming reflection on the vastness of space and time.

I have practiced art creation, particularly painting, intensively since I was in high school in fine arts in 1992, until now. For about 30 years, the imagination space has been fostered by traveling across time and space. The journey of art practice, with steep roads. Not always smooth, full of joy with achievements attracting admiration. Steep was encountered many times, full of struggle and rejection.

Only persistence and focus led to phases of hope. Upon studying in master program in art studies, at the Postgraduate Department of Indonesian Art Institute (ISI) of Yogyakarta, 2006, in the midst of piles of writing assignments, the desire to keep creating works of painting never subsided. When tired and fed-up playing words on the computer, for a moment he turned to the canvases

bidang-bidang kanvas yang menyesak menghimpit kamar tidur. Goresan demi goresan menemu alurnya sendiri; berkelindan saling merajut; halus menggulung-gulung; ribuan jumlahnya. Berlapis-lapis goresan, meluas memenuhi bidang kanvas, akhirnya membentuk bentuk-bentuk biomorfik; aneh, imajinatif, dan tidak beridentitas.

Sebelum jenuh dan lelah berubah jadi kantuk dan pulas, justru yang hadir gairah tidak berujung, menggores menumpuk garis-gemaris. Seluruhnya jelimet, rumit, kompleks, dan tidak terkenali mana pangkal dan ujung. Semua luruh menuju objek-objek tanpa nama (seri Hana Tan Hana, 2008).

Temuan teknik, atau bahasa artistik berbasis *drawing* ini, sangat memudahkan dalam mengembangkan kedua bakat sekaligus, yakni tetap menulis dan kritis; selalu bergairah untuk menggores menjelajah kemungkinan-kemungkinan imajinasi. Saya berikrar untuk selalu menjaga, mengembangkan, sekaligus menjadikan kedua talenta titipan Semesta ini, sebagai medium perjuangan cita-cita publik.

Atas temuan teknik, atau bahasa artistik berbasis *drawing* ini, telah mengantarkan praktik seni pada jelajah tematik yang sangat luas. Teknik khas dan mempribadi ini, mampu memanifestasikan beragam tematik, dari representasional, simbolik, metaforik, hingga abstraktif. Sejak 2006, berbagai seri tematik telah dijelajah, pasca objek biomorfik bersambung kepada eksplorasi tentang Ibu dalam seri 'Venus'. Seri 'Bayi' hadir setelahnya, kemudian seri 'The Bodies Theater', berikutnya seri "Poem Michigan", yakni jelajah gambar garis dikombinasi cat air.

Hampir enam tahun terakhir, justru orientasi penciptaan secara terfokus mengenali, menyelami, dan menghayati keutuhan pemaknaan atas artefak relief Yeh Pulu, di Bedulu, Gianyar, Bali. Menggali energi artistik yang khas dan berkarisma peninggalan Kerajaan Bali Kuno terakhir ini, semakin memberi keyakinan pada saya, bahwa praktik seni sesungguhnya menyatu dalam praktik riset, untuk menemu yang tidak sepenuhnya tersirat, untuk memeriksa yang abadi dilihat, sekaligus menghayati utuh lahir-batin segalanya yang begitu dahsyat memancar energi.

that were stifling the bedroom. Scratch by scratch finding their own way; intertwined knitting each other; smooth rolling; in a thousand number. Layers of strokes, extending to cover the canvas, finally forming biomorphic forms; strange, imaginative, and unidentified.

Before being bored and tired turned into drowsiness and slumber, what was present was endless passion, scratching the pile of streaks of lines. All of them are intricate, complicated, complex, and unknow which is the start and end. All fall to nameless objects (Hana Tan Hana series, 2008).

The finding of technique, or artistic language based-*drawing* makes it very easy to develop both talents at once, namely to keep writing and being critical; always eager to scratch, explore the possibilities of imagination. I vow to always maintain, develop, and at the same time make these two talents entrusted to the Universe as a medium for the struggle for public ideals.

Upon the invention of the technique, or artistic language-based *drawing* this has led the practice of art to a very wide thematic exploration. This distinctive and personal technique is able to manifest various thematic, from representational, symbolic, metaphoric, to abstract. Since 2006, various thematic series have been explored, after the biomorphic objects continued to the exploration of Mother in 'Venus' series. The 'Bayi or Baby' series came after, then the 'Bodies Theater' series, the next series "Poem Michigan", namely exploring line drawings combined with watercolors.

For the last six years, the creation orientation has focused on recognizing, exploring, and living up to the whole meaning of the Yeh Pulu relief artifacts, in Bedulu, Gianyar, Bali. Exploring the distinctive and charismatic artistic energy left by the last Ancient Balinese Kingdom, has given me more confidence that art practice is actually integrated into research practice, to discover what is not fully implied, to examine what is eternally seen, while at the same time experiencing the whole body and soul which is so powerful to radiate energy.

Wastu Waktu, mimbar penghormatan pada yang tidak sepenuhnya meraga, tetapi kepada seluruh yang memancarkan energi. Wastu Waktu, menjadi bangunan maha besar, artistik visual yang menampung utuh seluruh imajinasi.

Selamat menikmati pameran.

### **Wayan Kun Adnyana**

Perupa dan Penulis Seni Rupa

(Naskah ini disusun dalam perjalanan terbang dari Denpasar ke Dubai, untuk menuju Warsawa, Polandia, 7 November 2022)

Wastu Waktu, a platform of respect for those who are not fully physical, but for all radiating energy. Wastu Waktu, became a huge building, visually artistic fully accommodating all imaginations.

Enjoy the exhibition.

### **Wayan Kun Adnyana**

Fine Arts Artist and Writer

(This manuscript was composed on a flight from Denpasar to Dubai, to Warsaw, Poland, 7 November 2022)

Translated Bahasa Indonesia to English by I Wayan Ana.



The Thorns from Heaven, 140x200 Cm, chinese ink & acrylic on canvas, 2014





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



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



The opening ceremony of contemporary painting exhibition "Titi Wangsa" di Neka Art Museum, Ubud, Bali, Oktober 12th, 2018.



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



The exhibition atmosphere of contemporary painting exhibition "Santarupa", at Thenny Lee Gallery, Sydney, Australia, Juli 25th, 2019.



Opening Ceremony Sudra Sutra Solo Exhibition by Mr. Erick Thohir M.B.A. at Neka Art Museum, Ubud Bali, October 11th, 2019.



Opening Ceremony "Hulu Pulu" Solo Exhibition by Mr. Sakti Wahyu Trenggono (Minister of Maritime Affairs and Fisheries of Indonesia), at Agung Rai Museum of Art, Ubud, Bali, April 12th, 2021.



Governors of Bali Dr. Wayan Koster attended at Solo Exhibition Hulu Pulu at Agung Rai Museum of Art (ARMA), Ubud.



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

## **Ruang dan Waktu Seni Lukis Kun Adnyana**

Perkenalan saya dengan perupa Wayan Kun Adnyana, disambungkan oleh koreografer Eko Supriyanto di tengah-tengah persiapan pertunjukan untuk Presidensi G-20, tahun 2022. Kun Adnyana dalam turut memaknai perhelatan besar ini, menggelar pameran tunggal di Agung Rai Museum of Art (ARMA) selama sebulan penuh. Saya merasa bangga diberi kesempatan untuk membuka, sekaligus memberi catatan tentang pencapaian sahabat ini.

Kun Adnyana, perupa kontemporer Bali, yang juga profesor sejarah seni, memiliki konsistensi untuk tetap berkarya selain juga mendidik mahasiswa. Pameran tunggal bertajuk *Wastu Waktu*, menunjuk pada pemaknaan ruang (bangunan maha luas) untuk memuliakan waktu, masa lalu dan masa kini. Pada seluruh karya seni lukis kontemporer yang dipamerkan, Kun menjelajah ruang waktu dari yang purba, peradaban industri, hingga kontemporer ini.

Kun menerangkan, bahwa ia telah melakukan eksplorasi artistik dan estetika sepanjang 15 tahun, dalam membangun seni lukis kontemporer berbasis gambar garis (drawing). Benar, kala kita menatap seksama lukisan-lukisannya, dengan jelas hadir jelimet garis yang menyusun seluruh objek. Kerumitan garis yang meliuk-liuk, seperti berjuta-juta helai rambut, menggulung menyusun volume, dan juga ritme. Garis menjadi penentu sekaligus karakter khas lukisan Kun.

Garis pada lukisan Rektor Institut Seni Indonesia (ISI) Denpasar ini, telah berkembang jauh, dari awalnya untuk menyusun objek biomorfik pada awal temuan tahun 2006 akhir, kemudian menjadi pembentuk objek visual apa saja. Ide dan gagasan Kun memasuki berbagai ruang tematik, dari studi panjang tentang relief Yeh Pulu, yang ditata sekitar akhir abad ke-14, relief Borobudur, hingga refleksinya pada situasi sosial masa pandemi. Secara tematik, refleksi atas artefak kuno Nusantara tersebut,

## **Space and Time Kun Adnyana's Painting Art**

I was introduced to the artist Wayan Kun Adnyana by choreographer Eko Supriyanto in the midst of preparing for the performance for the G-20 Presidency, 2022. Kun Adnyana, in interpreting this huge event, holds a solo exhibition at the Agung Rai Museum of Art (ARMA) for a whole month. I feel proud to have the opportunity to open, as well as provide notes on the achievements of this comrade.

Kun Adnyana, a contemporary Balinese artist who is also a professor of art history, has the consistency to keep creating as well as educating students. The solo exhibition entitled *Wastu Waktu*, refers to the meaning of space (a vast building) to glorify time, both the past and present. In all of the contemporary paintings being exhibited, Kun explores time and space from ancient, industrial civilization, to the current contemporary time.

Kun elaborated that he has been doing artistic and aesthetic exploration for 15 years, in developing contemporary painting based on line drawings (drawing). It is true, when we look closely at his paintings, there are clearly the intricate lines making up all the objects. The intricacies of the twisting lines, like millions of strands of hair, curl up to form volume, as well as rhythm. Lines become the determining factor as well as the unique character of Kun's paintings.

The lines in the paintings of the Rector of the Indonesian Art Institute (ISI) Denpasar have developed a long way, from initially to compose biomorphic objects at the beginning of the discovery in late 2006, then to form any visual object. Kun's ideas and thought entered various thematic spaces, from his long study of the reliefs of Yeh Pulu, which were inlaid around the end of the 14th century, the reliefs of Borobudur, to his reflections on the social situation during the pandemic. Thematically, from the

Kun sepertinya mewartakan tentang ruang kebudayaan manusia Nusantara yang terus bergerak dinamis, dari ruang pedesaan, maritim, sampai modern.

Keuletan Kun, mengisi waktu di tengah kesibukan mengajar dan memimpin kampus seni di Bali, tetap mampu tampil sebagai seniman rupa. Talenta yang dimiliki, ia rawat betul, untuk tetap bersemayam, sekaligus dijadikan gerbang untuk melakukan refleksi tentang ruang dan waktu. Tentu atas keseluruhan ruang dan waktu yang dirajutnya tersebut, seutuhnya hadir berdasar pengalaman dan imajinasi pribadi Kun, yang tertib melakukan riset, sembari terus mengobarkan semangat eksplorasi berkarya.

Saya merasa berbahagia dapat memberi sambutan, sekaligus membuka pameran tunggal yang ke-16 dari Kun Adnyana. Terlebih tema yang disodorkan Wastu Waktu, sepertinya terinspirasi dengan gagasan Romo Mangunwijaya, tentang Wastu Citra, yang membangun konseptual hadirnya karya arsitektur yang bernilai guna dan makna (keindahan). Begitu juga dengan Kun, membingkai 15 tahun eksplorasi seni lukis baru berbasis gambar garis (drawing) sebagai 'bangunan besar' memaknai ruang dan waktu yang berjalan dinamis.

Demikian beberapa catatan yang dapat saya sampaikan, serangkaian pembukaan pameran ini. Selamat berpameran untuk saudara Wayan Kun Adnyana. Salam Kreatif!

Ungasan, 15 November 2022

**Wishnutama Kusubandio**

Koordinator Tim Asistensi  
& Kemitraan Presidensi G20, 2022

reflection on the ancient artifacts of the Archipelago, Kun seems proclaiming the cultural space of the Archipelago's people which continues to move dynamically, from rural, maritime, to modern spaces.

Kun's tenacity, filling in time amidst his busy teaching and leading an art campus in Bali, is still able to emerge as a fine artist. The talents he has, he takes good care of, to keep growing, as well as being used as a gateway to reflect on space and time. Of course, the entire space and time that was woven, came entirely based on Kun's personal experience and imagination, who regularly conducts research, while continuing to inflame the spirit of creative exploration.

I feel happy to be able to give a speech, as well as open the 16th solo exhibition of Kun Adnyana. Particularly the theme proposed is Wastu Waktu, seems to have been inspired by Romo Mangunwijaya's idea, about Wastu Citra, which builds the conceptual presence of architectural works with the value and meaning (beauty). Likewise with Kun, framing 15 years of exploration of new painting based on line drawings (drawing) as a 'large building' interpreting space and time that runs dynamically.

Those are some of notes that I can convey in the opening series of this exhibition. Have a nice exhibition for Mister Wayan Kun Adnyana. Creative Greetings!

Ungasan, 15 November 2022

**Wishnutama Kusubandio**

Coodinator of Asistention Tim  
and Parthership of G20 Presidentsial, 2022



## **Wastu Waktu Renungan Profesor Kun Adnyana**

Oleh Anak Agung Gede Rai

Wastu Waktu menjadi pembuktian perjalanan 15 tahun Profesor Wayan Kun Adnyana membangun seni lukis baru berbasis gambar garis. Sejak mengenyam pendidikan Magister Kajian Seni Rupa, di Institut Seni Indonesia (ISI) Yogyakarta, tahun 2006, perupa yang juga peneliti ini menemukan teknik artistik gambar garis (*drawing*) yang unik. Gaya artistik yang terbangun dari kerumitan garis, dalam menyusun objek gambar.

Sebelum menemukan gambar garis, karya-karya perupa yang juga Rektor Institut Seni Indonesia (ISI) Denpasar ini, tampil dengan teknik impasto, berupa plototan-plototan cat warna. Kadang-kadang muncul garis dari barik-barik warna. Penemuan gambar garis berbasis tinta china, tentu hal baru, dan kemudian membangun karakter capaian seni lukisnya.

Berbeda dengan pameran tunggal Hulu Pulu, pada 2021 lalu, yang secara khusus mengungkap sederet metafora baru, hasil interpretasi ikonografis relief Yeh Pulu, pameran Wastu Waktu secara menyeluruh membangun cakupan tematik yang semakin meluas. Walau orientasi membangun metafora baru sebagai orientasi kekontemporeran visual, estetika Wastu Waktu menjelajahi ruang waktu tanpa batas. Objek arkaik relief bersejarah warisan seni zaman Bali Kuno akhir, relief Yeh Pulu tetap menjadi objek kreatif, selain itu juga menjamah berbagai artefak Nusantara, seperti simbol *garudeya*, naga, maupun penanda sejarah kejayaan Maritim Indonesia.

Pada pameran Wastu Waktu ini, pengembangan temuan teknik pada studi relief Yeh Pulu, berupa lima pendekatan artistik (2017), yakni: teknik menggunting objek gambar

## **Wastu Waktu Professor Kun Adnyana's Reflections**

By Anak Agung Gede Rai

Wastu Waktu is an authentication of Professor Wayan Kun Adnyana's 15-year journey to build a new line drawing-based painting. Since studying his Master in Fine Art Studies, at the Indonesian Art Institute (ISI) of Yogyakarta, in 2006, this artist who is also a researcher has discovered an unique artistic technique of line drawing. An artistic style built on the complexity of lines, in composing an image object.

Prior line drawings were found, the works of this artist who is also the Rektor of the Indonesian Art Institute (ISI) of Denpasar, was performed with the impasto technique, in the form of colored paint glares. Lines sometime appear from the color bars. The discovery of Chinese ink-based line drawings is certainly a new thing, and then built the character of his painting achievements.

Unlike the solo exhibition Hulu Pulu, in 2021, which specifically revealed a series of new metaphors, the result of the iconographic interpretation of Yeh Pulu's reliefs, the Wastu Waktu exhibition builds on an increasingly broad thematic scope as a whole. Although the orientation builds a new metaphor as a visual contemporary orientation, Wastu Waktu aesthetic explores the infinite space and time. The object of historical reliefs from the late Ancient Balinese era, Yeh Pulu's relief remains a creative object, in addition to touching various Nusantara artifacts, such as *garudeya* symbol, the dragon, as well as historical markers of the triumph of Indonesian Maritime.

At this Wastu Waktu exhibition, the development of technical findings in Yeh Pulu's relief study in the form of five artistic approaches (2017), namely: the technique of cutting image objects (*cutting*), coloring, drawing



(*cutting*), mewarnai (*coloring*), teknik gambar (*drawing*), memecah objek gambar (*smashing*), dan memilih pusat perhatian/memilah objek (*Highlighting*); dipadu temuan dua pendekatan artistik baru (2018), yaitu: pengomposisian secara dekonstruktif (*deconstructing*) dan memunculkan lapis-lapis warna pada latar belakang (*layering*). Tujuh temuan artistik ini, disempurnakan dengan konsep Kun Adnyana tentang tiga pendekatan estetika (2019), yakni: pemingkaian ulang (*reframing*), pemeranan/perombakan ulang (*recasting*), dan pemindahlokasian ke ruang-ruang global (*globalizing*). Tiga credo estetika ini, kemudian dikembangkan-majukan dalam berbagai jelajah tematik dalam Wastu Waktu. Gambar garis (*drawing*) tetap eksis sebagai fondasi artistik.

Pameran tunggal Wayan Kun Adnyana bertajuk Wastu Waktu di Agung Rai Museum of Art (ARMA) selain sebagai ruang pembuktian jelajah artistik, juga ruang pemanggungan capaian-capaian artistik dan estetika dalam keseluruhan riwayat penciptaan berbasis riset yang telah dilakukan. ARMA tentu merasa berbangga mempersembahkan pameran ini, segayut pemakaian perhelatan Presidensi G20 tahun 2022 ini, di Bali. Selamat mengapresiasi.

### **Anak Agung Gede Rai**

Pendiri Agung Rai Museum of Arts (ARMA)

technique (*drawing*), splitting the image object (*smashing*), and selecting the center of attention/sorting objects (*Highlights*) were combined with the findings of two new artistic approaches (2018), namely: deconstructive compositing (*deconstructing*) and display color layers on the background (*layering*). These seven artistic findings are refined with Kun Adnyana's concept of three aesthetic approaches (2019), namely: re-framing (*reframing*), recasting/remodeling (*casting*), and relocating to global spaces (*globalizing*). These three aesthetic creeds are then developed in various thematic explorations in Wastu Waktu. Line drawing (*drawing*) continues to exist as an artistic foundation.

Wayan Kun Adnyana's solo exhibition entitled Wastu Waktu at Agung Rai Museum of Art (ARMA) is not only an authentication for artistic exploration, but also a space for staging artistic and aesthetic achievements in the overall history of research-based creation. ARMA certainly feels proud to present this exhibition, in line with the significance of G20 Presidency event of 2022 in Bali. Have a nice appreciation.

### **Anak Agung Gede Rai**

Founder of Agung Rai Museum of Arts (ARMA)

Translated Bahasa Indonesia to English by I Wayan Ana



**The Power of Ganesha**, ink & acrylic on canvas, 160X200 Cm, 2017



## Wayan Kun Adnyana

### Paints Astonishing Sights Implicit in the Historical Yeh Pulu Reliefs

By Philippe Pirotte

A substantial volume of paintings by Balinese artist Kun Adnyana are based on the figures represented in the 14<sup>th</sup> Century Yeh Pulu reliefs, located in Bedulu Gianyar, Bali. Not only did Kun Anyana created paintings inspired by the reliefs, they also form the object of substantial historical research conducted by the artist, which in its turn informs his paintings. A painter-scholar, Adnyana's visual work forms the result of his research of an ancient narrative system, the stone relief, on the one hand and a bold contemporary conceptual proposition on the other hand. A basic question for Adnyana forms the way those historical representations, remnants of ideas and opinions from a bygone society, in the contemporary Balinese environment, provoke interpretation, discussion, or generate meaning. Or how do we today project meaning on them?

In my opinion this is the reason why, next to thorough historical and theoretical research, the creation of paintings offers another possibility, a form of speculation. How relevant, or maybe how similar, are Balinese wine sellers, paddler bearers, tiger hunters, wild boar carriers, horse riders, priests, queens, all characters Kun Adnyana calls the heroes of the everyday world of the 14<sup>th</sup> Century, for us today?

In his research Adnyana discovered the reliefs contain a manifold of overlapping narrative patterns. So-called inconsistencies in the Hindu religious narrative testify to the fact the reliefs are more than merely imported or adopted culture. The Hindu tales are mixed with chronicling of everyday Balinese life. Bas-relief, as a medium is especially well suited to narrative. There is a strange space between the background – flat and illusionistic like a painting – and the foreground, which protrudes a bit and suggests action on a stage. In Kun Adnyana's paintings interpreting bas-reliefs, this contradictory negotiation of spatial concepts is made explicit.

The sculptural figures and objects seem more three dimensional, while the background a more painterly impermanent liquified atmosphere. The figures are rendered in a technique which reminisces the methods of the Pita Maha painters in Bali, an artistic community founded in 1936. Kun Adnyana is familiar with the group, which became an influential aesthetic in 20<sup>th</sup> Century Balinese visual culture, through art historical research.

In an article Kun Adnyana wrote: "Even to this date, the Pita Maha aesthetic continues to provide inspirations and styles to Bali's new generations, particularly painters of Ubud, Batuan, and village of Kapal, Badung. Despite technical complexities inherent to Pita Maha painting style, which requires a prolonged working hours, it still has militant followers."<sup>1</sup> In the same article Kun Adnyana connects the Ye Pulu reliefs to the innovation of painting in Bali with the emergence of Pita Maha in the 1930s. Three genres of cultural heritage in Bali appear to be constituent: "the sacred and magical rajah drawings (visually surrealistic); the naturalistic gestures of reliefs on walls of Yeh Pulu hermitage; and the puppet figures of Kamasan paintings."<sup>2</sup> But also the openness of Balinese artists for influences from outside prompted this emergence of a new stylistic environment: "At the end of the 1920s and throughout the 1930s a unique phenomenon took place: a direct "intervention" of Western artists that would give a particular feature on subsequent developments of Balinese rural arts.

The artists were Walter Spies and Rudolf Bonnet, who together with the patron from Ubud Palace, Tjokorda Gde Raka Sukawati, peddled the development toward a new Balinese painting movement."<sup>3</sup> One can argue, after considering Kun Adnyana's paintings that he adopts a reflective and interpretative attitude in his art on the

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<sup>1</sup>Wayan Adnyana, Pita Maha Social-Institutional Capital (A Social Practice on Balinese Painters in 1930s), in: IJCAS: Vol. 2, Number 2 December 2015, p. 53

<sup>2</sup>Idem p. 58

<sup>3</sup>Ibidem

Pita Maha legacy, re-inventing it in a contemporary realm. Moreover Adnyana deconstructs, via the interpretation of stone-relief, the painting technique established by the Pita Maha group, within his paintings. The aforementioned contrast between the painterly facture of the figures and the background is a principle of most of Adnyana's recent paintings. The figures are rendered in grisailles, executed in fine Chinese ink lines, emphasizing tone within one color spectrum over color modulation.

Indeed in Pita Maha painting this was a phase, before adding color. Kun Adnyana keeps his figures in Chinese-ink grisaille, intimating their stone models, and these figures float free from a cosmologic background rendered in heavy colour-wash contrasts, with vivid splashes and hues. Hence an atmosphere I perceive akin to science fiction movies in the paintings is probably not coincidental. The double notion of animation implicit in the verb 'to animate' comes to mind. It denotes a movie genre but at the same time the idea of bringing things to life. Science fiction movies use a lot of animation, and 3-D rendering, which has an odd reminiscence to bas-relief. The characteristic of a bas-relief is that one cannot walk behind, still it is partly three-dimensional.

The notion of space of a petroglyph is somehow a form of animation. This implicit animation Kun Adnyana transports to an even flatter genre, namely painting. Maybe Adnyana ironically suggests something of the desire to bring a stereoscopic or 3-D element in movies via a medium, painting, older than cinema (it is said that painting could only dream cinema in the 19<sup>th</sup> Century). In some paintings Kun Adnyana boldly propounds this apprehension of a connection between stone bas-relief and the genre of animated science fiction, as typical characters of the genre imported from the West, like Superman or Schreck share the space with the heroes of the classical reliefs.

Sometimes Adnyana even invents hybrids between them. Aware that the tradition of bas-relief sculpture in India and Indonesia is linked to architectural constructions, like temples, invoking cosmologies or meant to establish a liaison to the cosmos, the connection to science fiction and space exploration is not so far-fetched. Moreover, the shallow depth of bas-relief stone carving, contrary

to full walk-around sculpture, serves as analogue to the basic stereoscopic illusion in 3-D movie animation: it seems to suggest the bombastic expansiveness and visual complexity of blockbuster special effects (which, as the carving of a stone relief, also hides the enormous manual labor involved).

Inside those movie worlds, as inside Kun's paintings, anything is possible, as it has become weightless, unmoored, untied to any specific location. Figures float free of their background, the bas-relief sculptures have stepped off the wall, into a landscape they don't quite understand. I consider this choice by Adnyana as a critical stance towards a complacent acceptance of those historical remnants in a contemporary reality. Indeed, when it comes to their meaning today they float free of their context, their active interpretation in ritual or tradition, but they are still present in a new environment they don't quite understand. They become a form of curiosity or entertainment.

How to reactivate those figures, how to animate them in a contemporary context is a question Kun visualizes in his paintings through a shock-effect carried out in non-traditional juxtapositions. To save them from cultural nostalgia, some of the figures, reminiscent of their stone sources as they are rendered in modulated grisaille, engage in actions transgressing their petrified static indexes. They become animated, "inspired" in actions that don't belong to their prescribed grammatical system. At the same time Kun Adnyana returns to certain fragments of the representations time and again, as they feature forms of action that are an astonishing sight for us today.

As Adnyana writes himself about an image that seems to haunt him: "a strange tiger hunting technique by pulling on the tongue and the tail of the tiger by two tiger hunters."<sup>4</sup> Mostly Adnyana uses techniques of estrangement or *Verfremdung*, which serve here as a necessary means to disrupt established viewing habits and restore perceptibility to the visual world, "to increase the length of perception because the process of perception is an aesthetic end in itself and must be

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<sup>4</sup> Kun Adnyana, "Narration of Heroism in Everyday Life," in: exh. Cat. *Inside the Hero (Creative Contemporary Painting Based on an Iconography of Yeh Pulu Reliefs)*, At Mizuio Workshop Contemporary, Taiwan, 2018, p. 24.

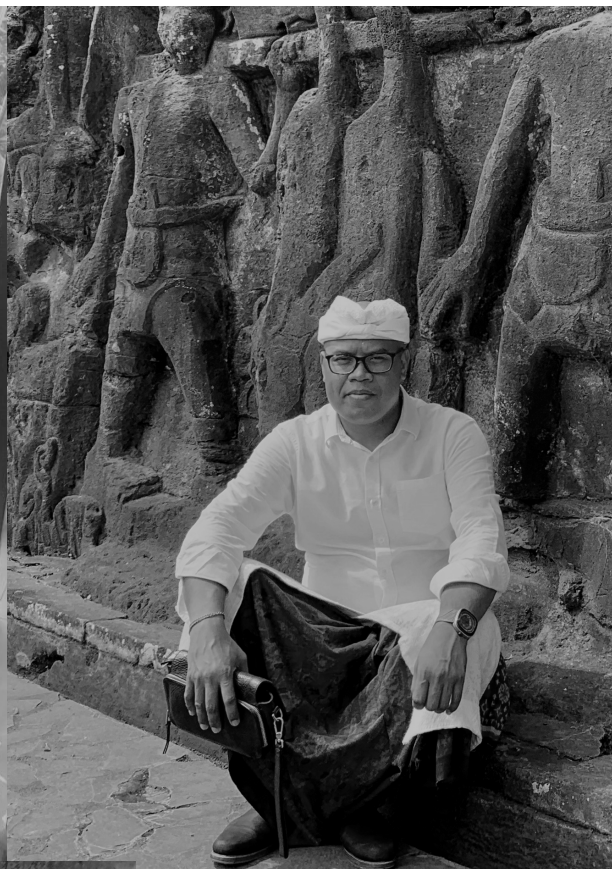
prolonged."<sup>5</sup> These techniques include: cutting freely fragments from the Yeh Pulu imaginary, coloring scenes according to the artist's own choices, highlighting certain scenes in the center of attention, smashing and re-connecting fragments from the imagery, drawing and animating figures in unexpected actions, all becoming forms of deconstruction.

Taking in account Adnyana's earlier activism against a too commercialized place for culture,<sup>6</sup> his ambition was and is to develop a very contemporary painterly style to recapture some of the spiritual power of the figures in the reliefs, recapture them from their harmless contemporary display for tourists specifically, and from indifference in general. The almost provocative non-traditional juxtapositions in his paintings act against the commodification of the experience of their sources.

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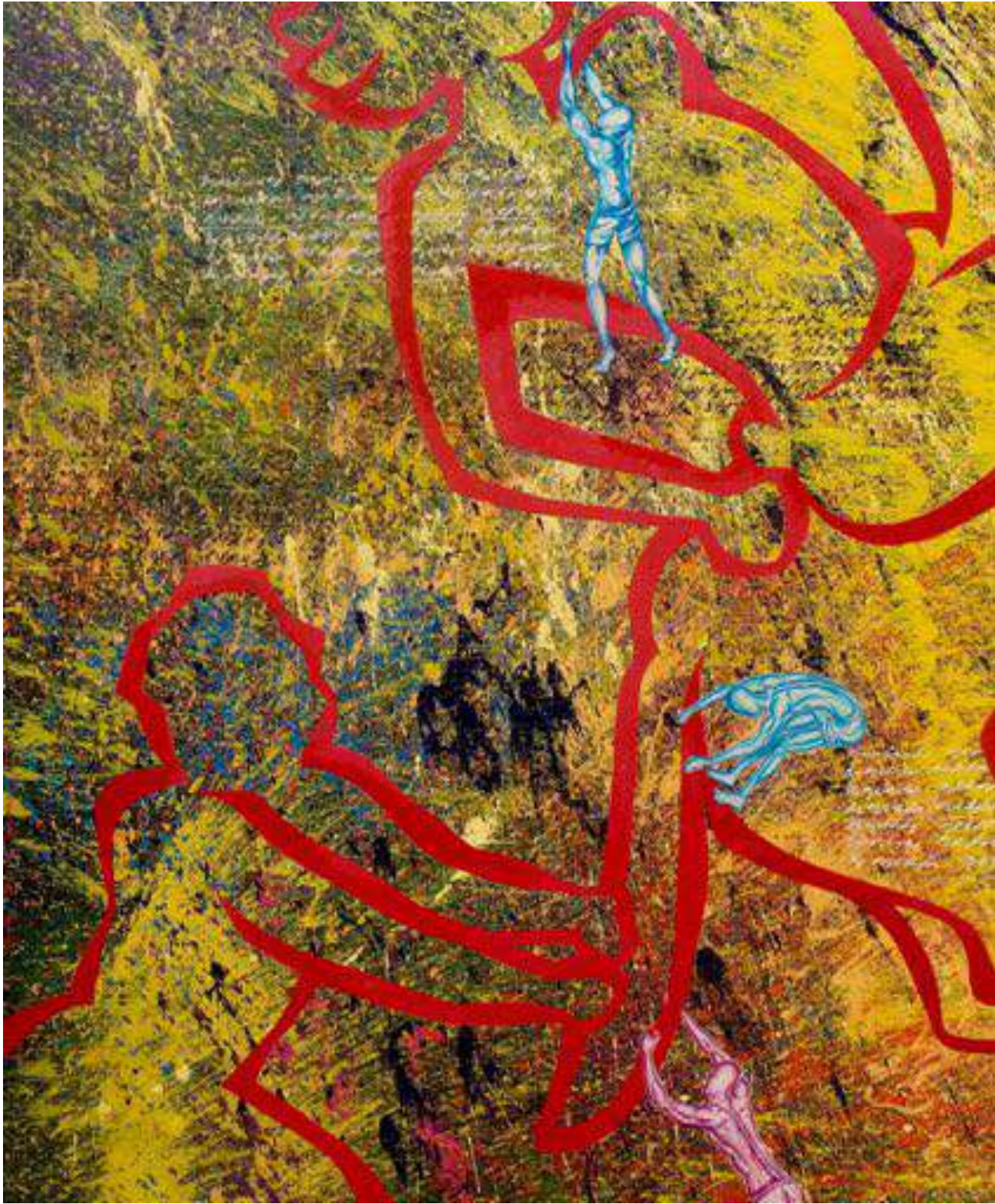
<sup>5</sup> Victor Shklovsky, "Art as Technique," *Russian Formalist Criticism: Four Essays*, trans. L. Lemon and M.J. Reis (Lincoln: University of Nebraska Press, 1965), 12.

<sup>6</sup> Mentioned by Adrian Vickers in *Inside the Hero*, *op. cit.*, p. 28











**The Shadow of Heroes**, ink & acrylic on canvas, 160X200 Cm, 2017



**Ancient Artifact Discovery**, ink & acrylic on canvas, 160X200 Cm, 2017



**Cavalary Force**, ink&acrylic on canvas, 160X200 Cm, 2017



**Opposite Direction**, acrylic on canvas, 160X200 Cm, 2017



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

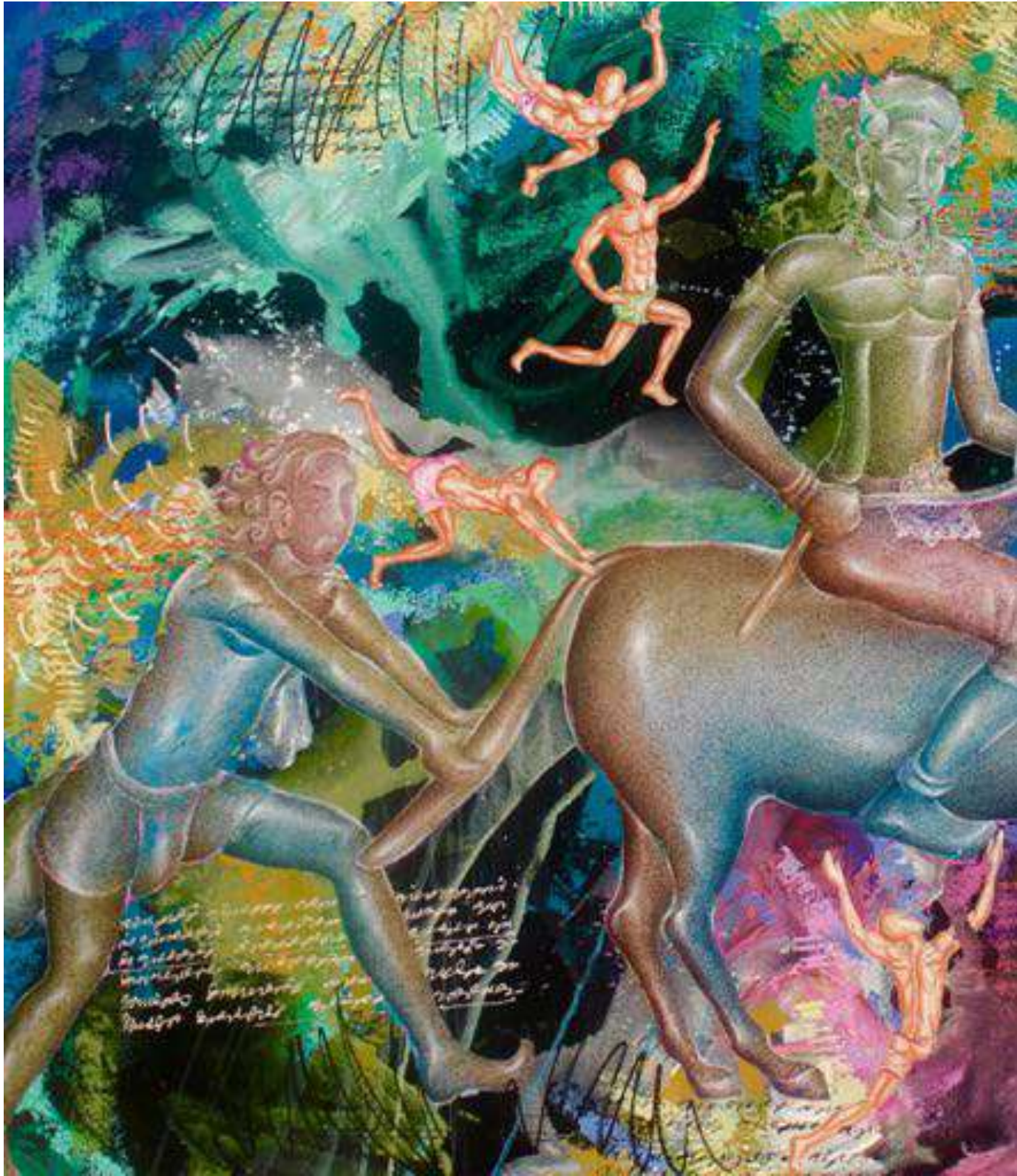


**Constant Battle**, ink & acrylic on canvas, 140X160 Cm, 2018



**Landscape of Heros**, ink & acrylic on canvas, 140X160 Cm, 2018







**The Upside Down Naration**, ink & acrylic on canvas, 140X160 Cm, 2018



**Life**, chinese ink & acrylic on canvas, 100x180 Cm, 2018



**Dialog**, chinese ink & acrylic on canvas, 100X180 Cm, 2018



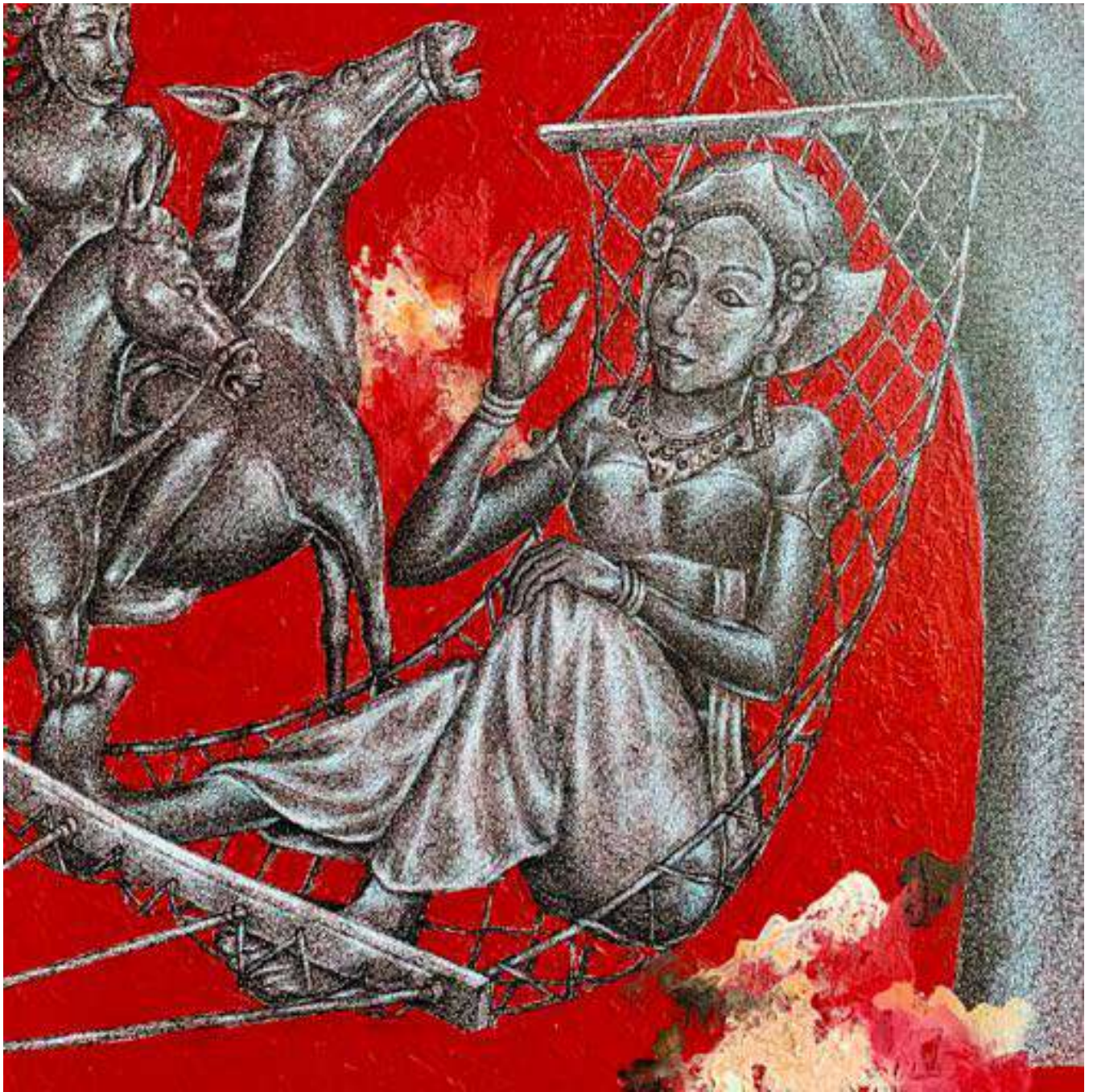
**Never Ending Battle**, ink&acrylic on canvas, 160x200 Cm, 2018



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

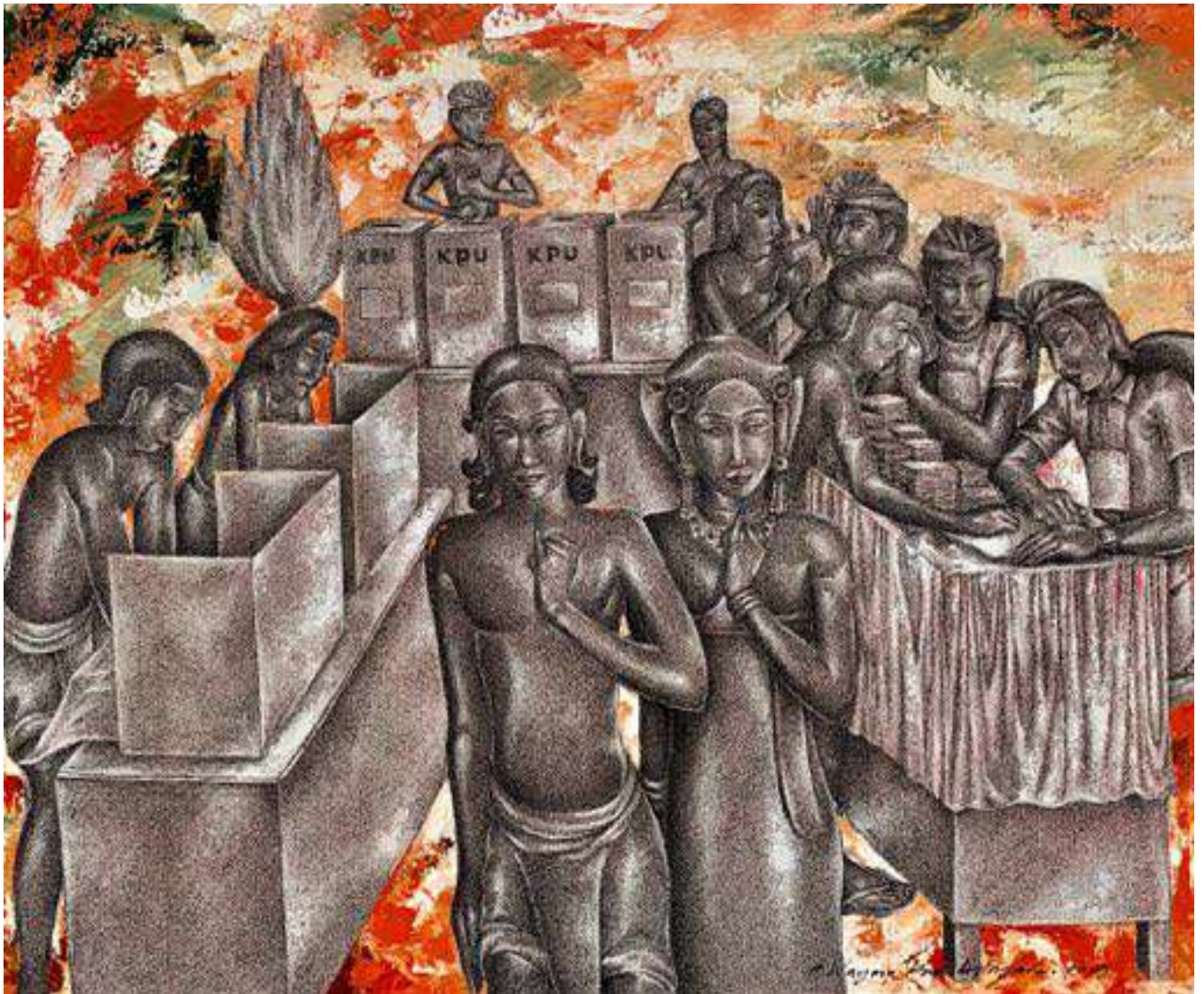


**Deep in Passion**, ink&acrylic on canvas, 80X80 Cm, 2019

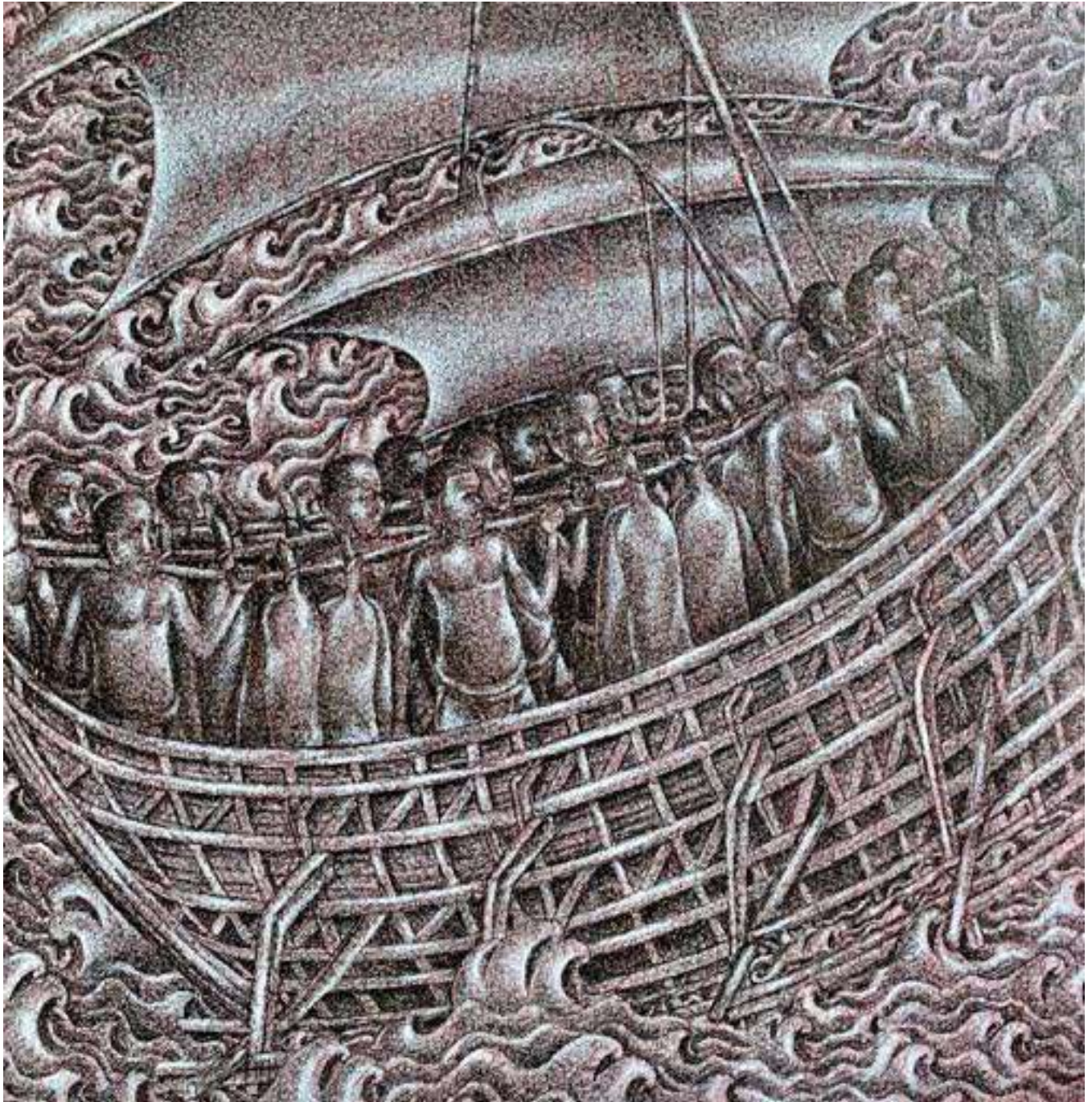


**Relaxing Time**, ink&acrylic on canvas, 50X50 Cm, 2019

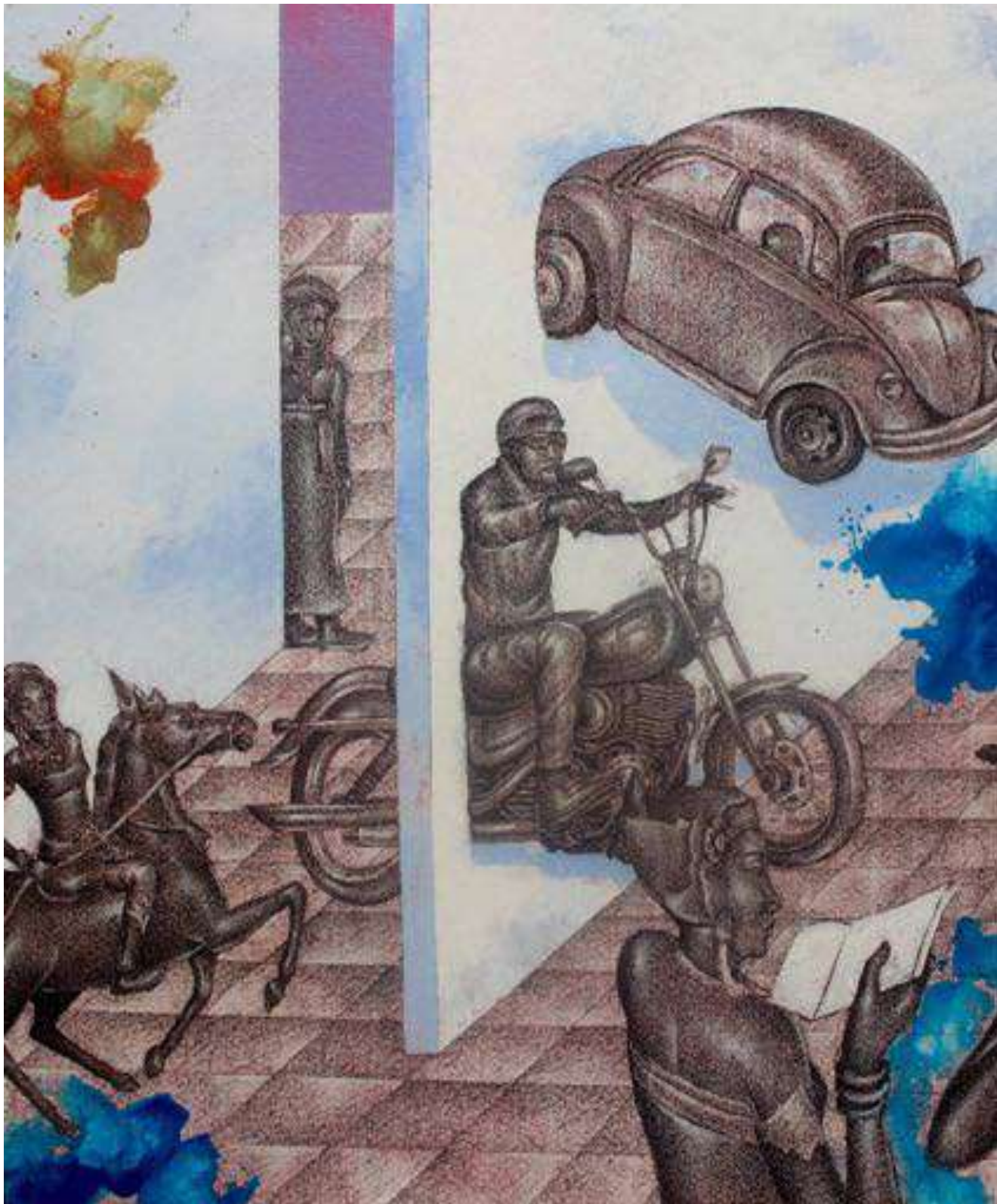




**For Indonesia Art Hope**, ink&acrylic on canvas, 100x120 Cm, 2019

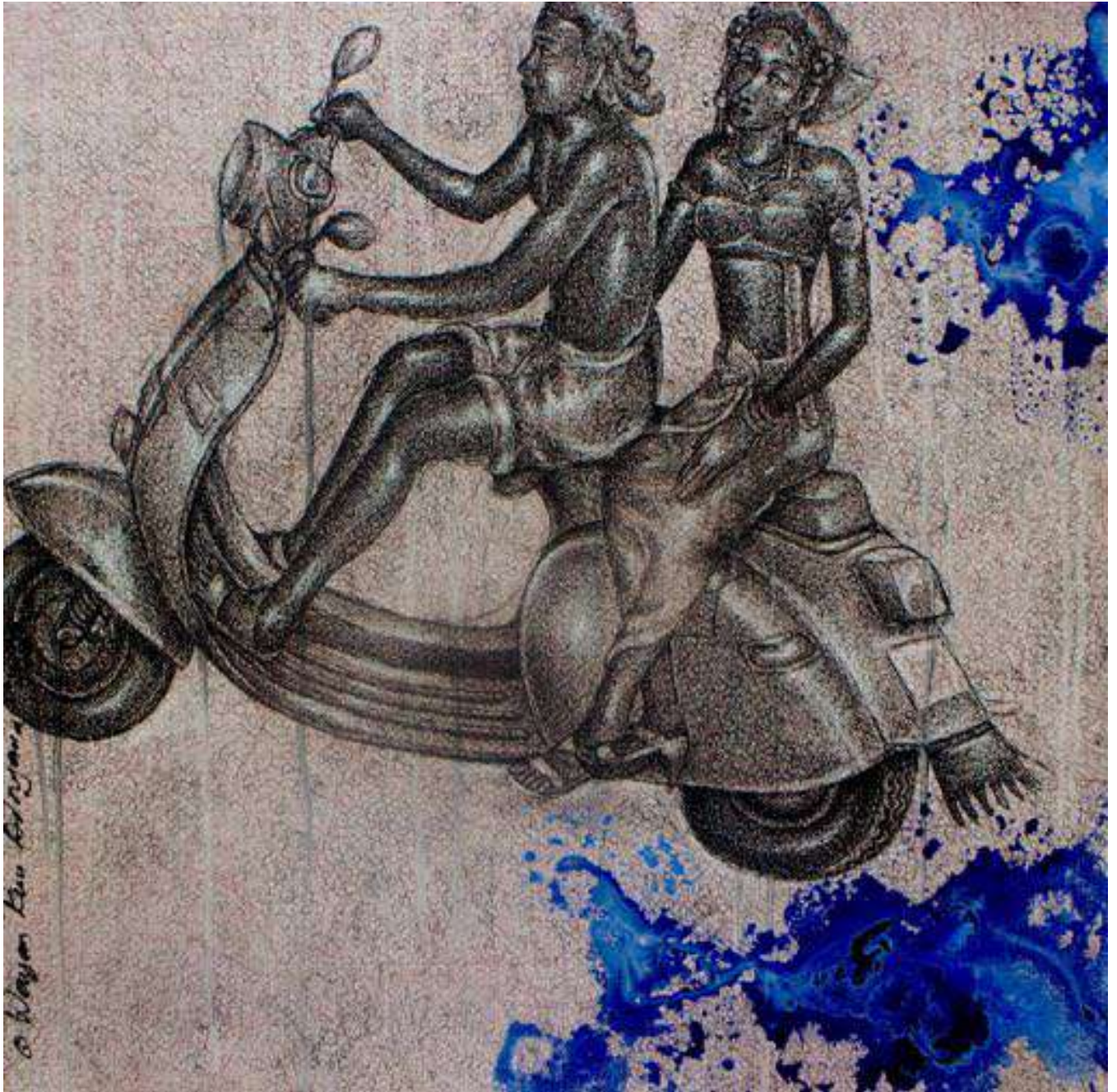


**Pig Ship**, ink&acrylic on canvas, 50X50 Cm, 2019





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



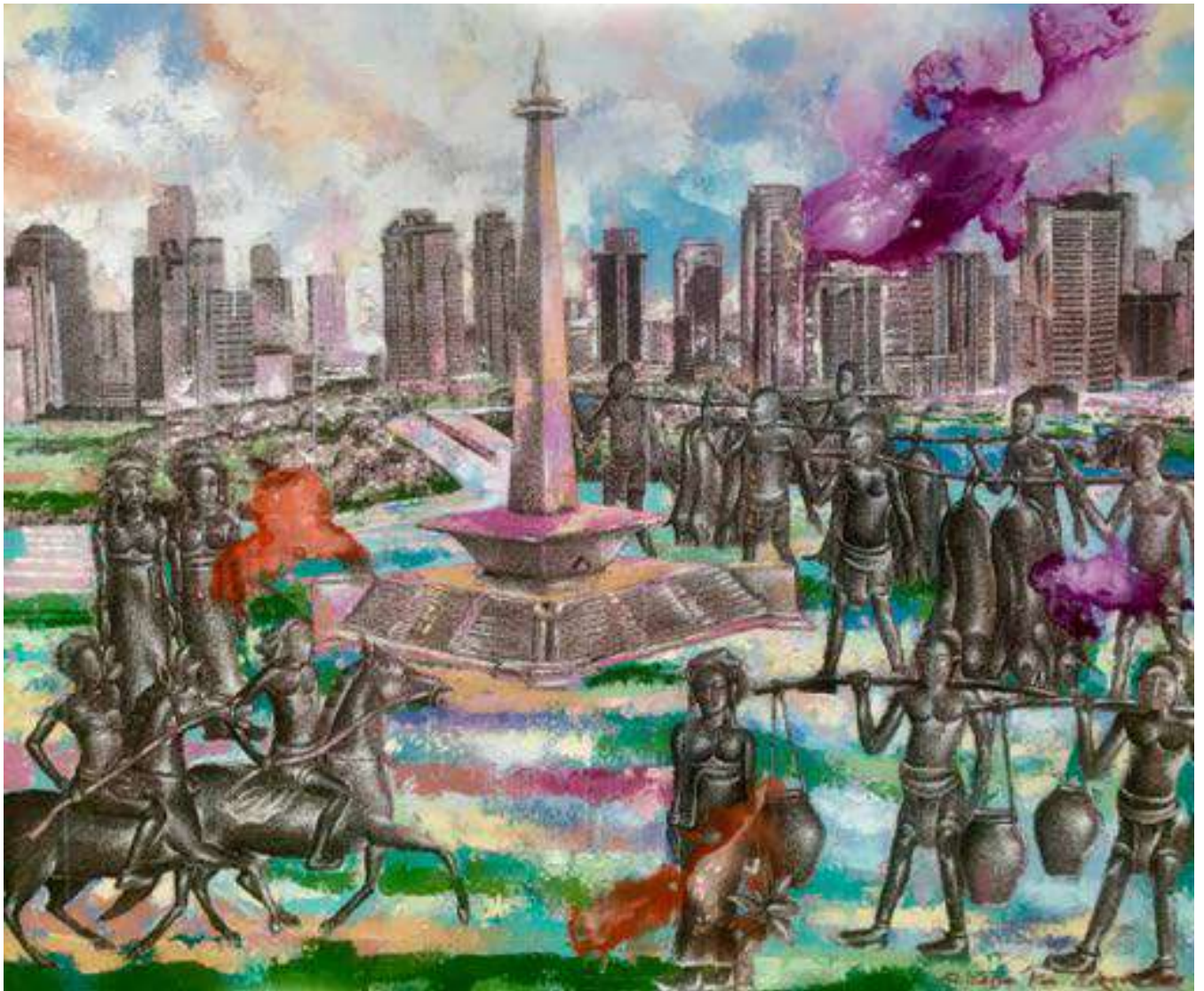
**Holiday 2**, ink&acrylic on canvas, 50X50 Cm, 2019



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

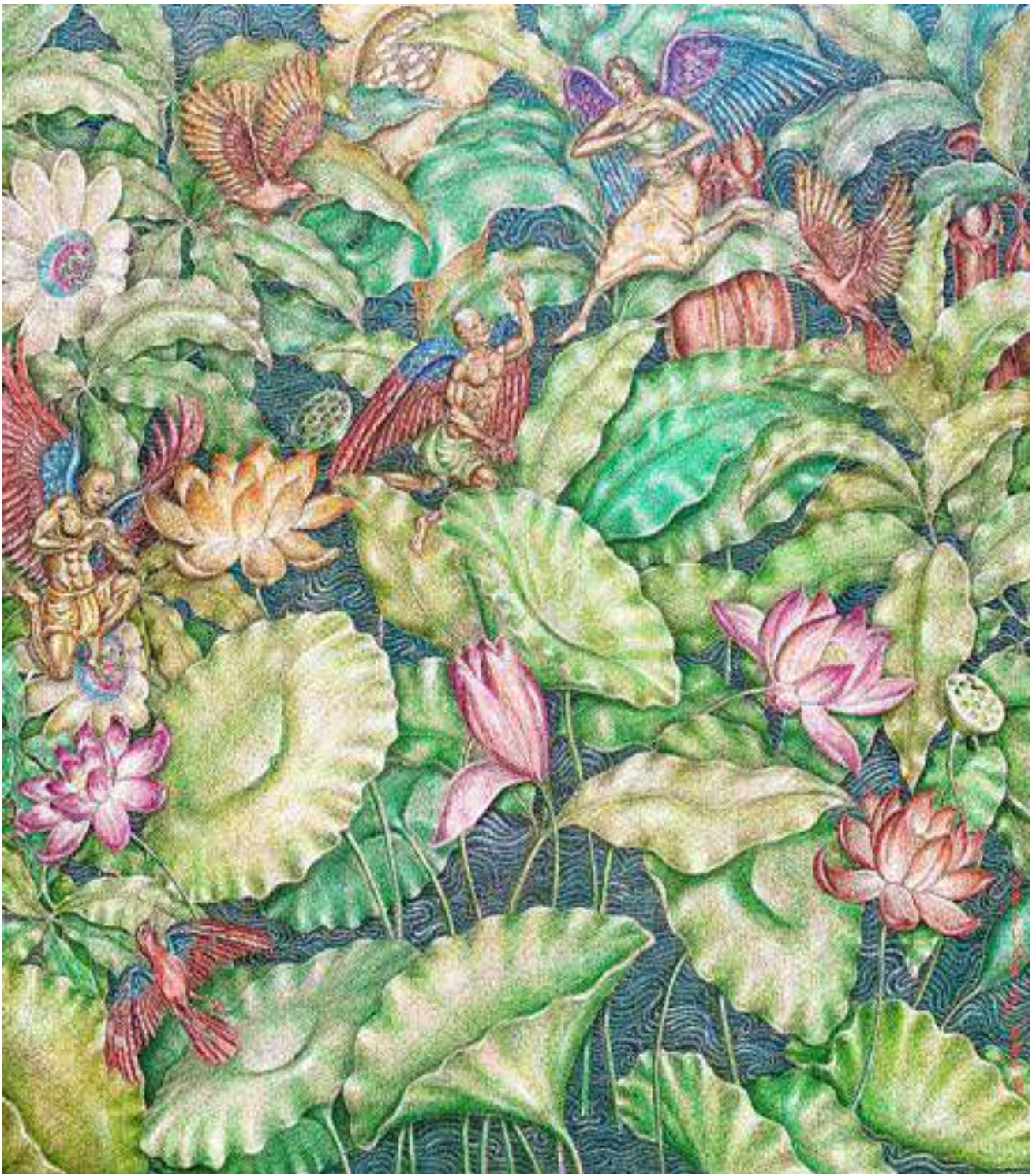


Adventure Time, ink&acrylic on canvas, 80X80 Cm, 2019

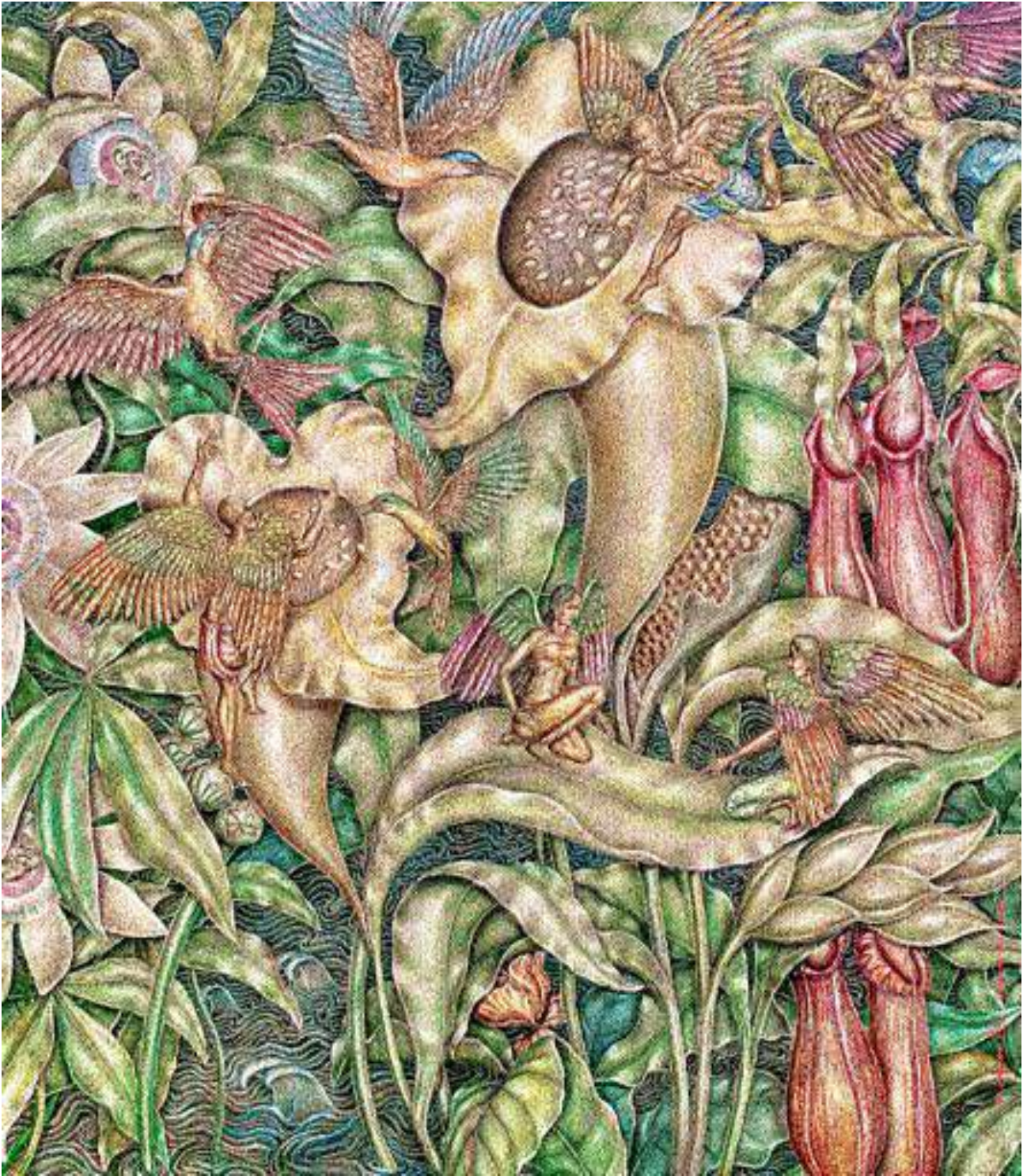


**Vacation 1**, ink&acrylic on canvas, 100X120 Cm, 2019

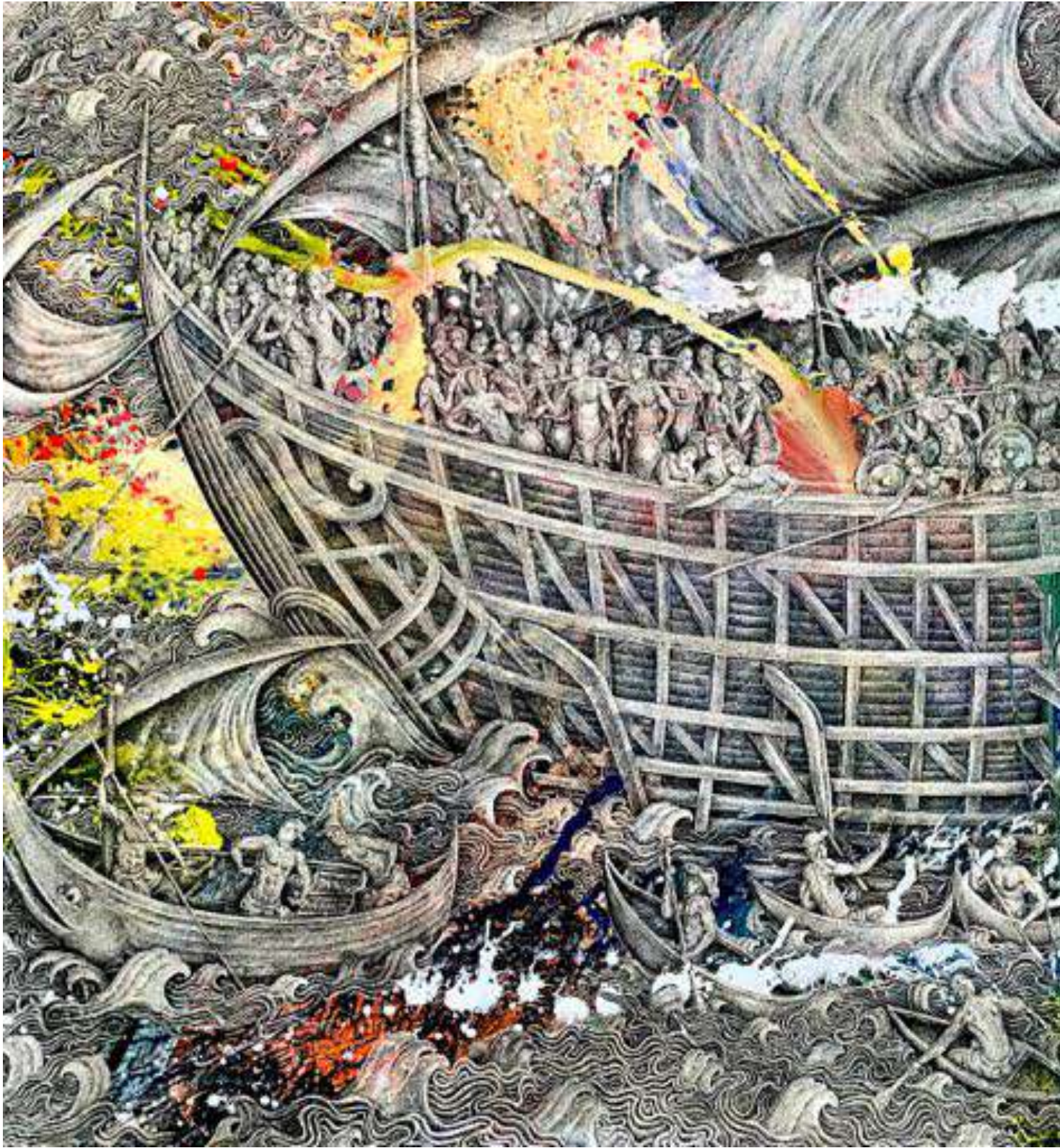




**Blossom I**, chinese ink & acrylic on canvas, 160x140 Cm, 2019



**Blossom II**, chinese ink & acrylic on canvas, 160x140 Cm, 2019





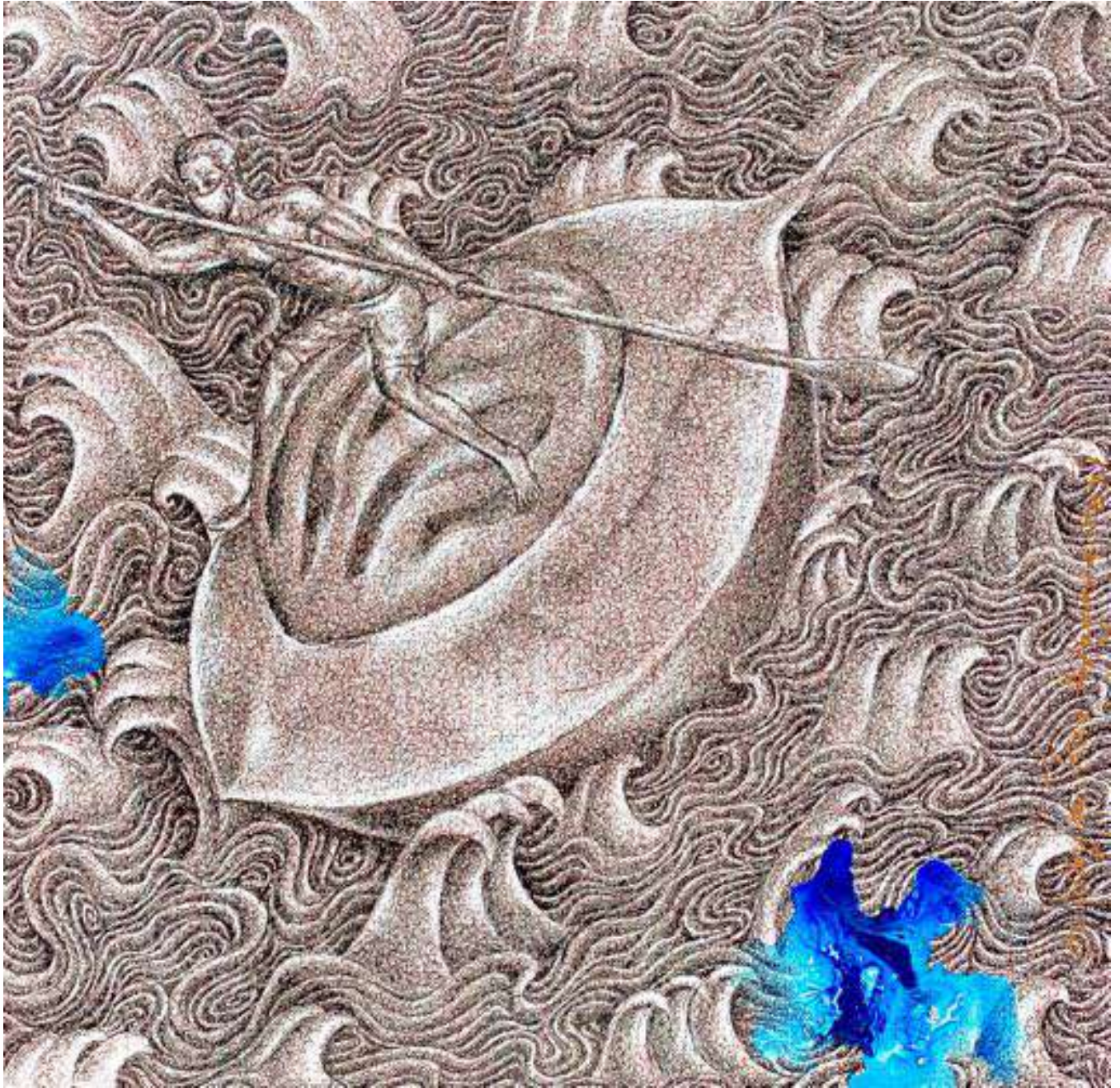
**The Glory of Sailing**  
chinese ink & acrylic on canvas, 230x350 cm, 2020



**Boxing**, chinese ink & acrylic on canvas, 140X160 Cm, 2020



**The Goddess of Ocean**, chinese ink & acrylic on canvas, 140x160 Cm, 2020



**Pala Sailing**, chinese ink & acrylic on canvas, 50X50 Cm, 2021



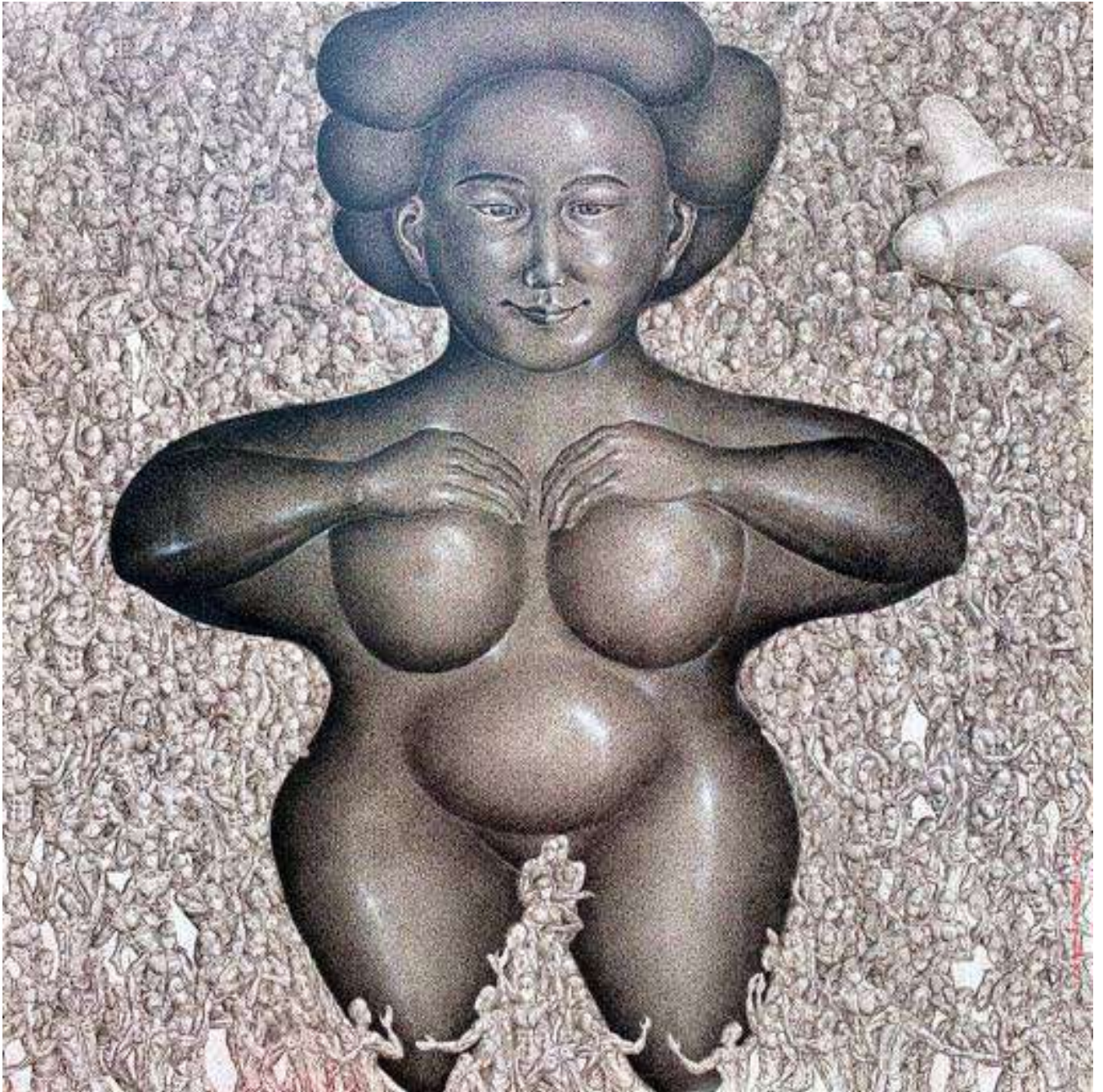
**The Dragon Power**, chinese ink & acrylic on canvas, 200x200 Cm, 2021







**Return Home**, chinese ink & acrylic on canvas, 160X180 Cm, 2022



**Venus from East**, chinese ink & acrylic on canvas, 200X200 Cm, 2021



**Princess on Blossom**, chinese ink on paper, 76 x 66 Cm, 2022



**Garudeya**, chinese ink & acrylic on canvas, 140x160 Cm, 2022



**Garudeya's Hero**, chinese ink & acrylic on canvas, 80X80 Cm, 2022



**Corn Cars**, chinese ink & water color on paper, 76 x 66 Cm, 2022



**Flight Car's**, chinese ink & water color on paper, 76x66 Cm, 2022



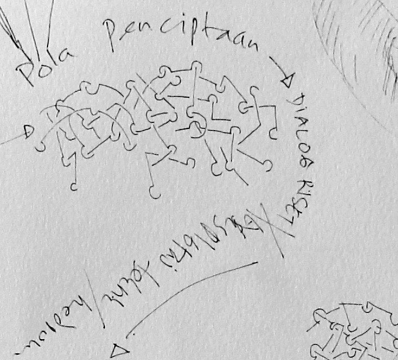
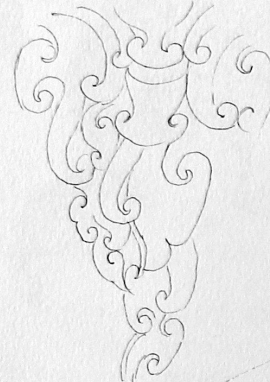


**Flowers for Life**, chinese ink on paper, 76 x 66 Cm, 2022



**Queen on blossom**, chinese ink on paper, 76 x 66 Cm, 2022

- Cutting (membongkai relief yg ada pola konst / komposisi di atas) -> ofan / fana / kerucil / batu / tembok / dinding
- Coloring (warna / uap / adegan atau figur) -> adegan / figur / tokoh / karakter / cerita
- highlight (menyebutkan / menonjolkan) -> tokoh / karakter / cerita
- atau shading (menyebutkan / menonjolkan) -> tokoh / karakter / cerita
- Drawing (menggambar / menggambar) -> tokoh / karakter / cerita



Relief Uchi pulu: Astafala, Monumental Bali

- teknik pahatan yang "lampak", kasar, terinspirasi oleh relief dan dalam.
- Sukus terhambur, bukan ornamentik, namun lebih cenderung naturalistic
- Proporsi figur manusia menyerupai ukuran tubuh manusia dewasa -> figur realistis
- Secara komposisi, citra visual relief kesederhana tentang kepahlawanan (mandir) manusia Bali dalam kehidupan sehari-hari.

Secara komposisi pula; ada 2 pola plot (interior dan exterior); rumah sebagai pembatas -> utuk kemudian hutan (sbg ruang exterior).





**Wayan Kun Adnyana**, born in Bangli, Bali on April 4<sup>th</sup>, 1976. He is a professor of art history at Faculty of Visual Art and Design of Indonesia Institute of the Arts (ISI Denpasar) (2019 – 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). He is also as a Rector of Indonesia Institute of the Arts (ISI Denpasar) from March 22, 2021 until 2025.

**Email:** kun\_adnyana@yahoo.com and santir.jiwa@gmail.com

#### **Colective Exhibitions (selected):**

- 2022:** National Exhibition of Visual Art and Design, Waskita Rupa "Dharma-Tirtha-Matra" in Bali Nata Bhuwana Event at The Villa Gallery, Surabaya. Painted on the spot on Performing Arts Event "Nuwur Kukuwung Ranu" at Jaba Pura Segara Batur, in Lake Batur, Kintamani.
- 2021:** National Virtual Art Exhibition Bali-Dwipantara Adirupa "Wana-Rupa-Nuswantara" on Festival of Bali Sangga Dwipantara.
- 2020:** Exhibition ZENi Rupa at Galeri SENi, Kuta, Bali. Exhibition "Raja Cenic" at Pasifika Art Museum, Nusa Dua, Bali. Exhibition "SahabArt" at Rumah Paros, Sukawati, Gianyar. Exhibition Kita Art Friends "RASA" at Alila Seminyak, Bali.
- 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. Exhibition "Vault of Asia 2019" with Dapeng Liu, and Sung Hee Ahn, at Thienny Lee Gallery, Sydney, Australia.
- 2018:** Exhibition Biennale Jawa Tengah, "The Future of History" at Semarang, Gallery, Semarang. Yogya Art Annual #3, 'Positioning' at Sangkring Art Space, Yogyakarta. Exhibition 'Brush Strokes Reflection' at Latar, Menara BTPN-CBD Mega Kuningan, Jakarta.
- 2017:** Exhibition "Change" at Puri Lukisan Museum, Ubud. Exhibition "Between Visual Beauty and Conceptual Strength" Grand Opening VIP Fine Art, Jakarta.
- 2016:** Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan. Exhibition "Poem of Colors" at Neka Art Museum. Exhibition 'Rwa Bhineda' at Bentara Budaya Denpasar, Bali. Exhibition finalists of UOB Painting of The Year 2016 at Ciputra Artpreneur Gallery, Jakarta. Exhibition in

Andrew Art Gallery's booth at Bazaar Art Jakarta, Pasific Place Jakarta. Biennale Jateng (Middle of Java Province) "Kronotopos at Oudetrap Building, Semarang. Exhibition "Cartography of Painting" at Albert Art Gallery, Jakarta.

- 2015:** Exhibition 'Bali Art Intervention#1: Violent Bali' at Tonyraka Art Gallery, Ubud. Exhibition 'Art as Perspective' at CLC Education, Denpasar. Exhibition together 17 Indonesian artists "Kepada Republik" at Pustakaloka, DPR RI, Jakarta.
- 2014:** Exhibition for Finalists of UOB Painting of The Year 2014 at UOB Plaza, Jakarta. Exhibition 'Ethnic Power' at Art and Cultural Center (Taman Budaya), Denpasar.
- 2013:** Exhibition "Trans Avant Garde" at AJBS Gallery, Surabaya. Exhibition Indonesian lectures in fine art "Melihat-Dilihat" at National Gallery, Jakarta. Exhibition "Homo Ludens #4th presented by Emitan Gallery at Bentara Budaya Bali. Exhibition Bali Art Fair 2013, presented by Bali Art Society (BAS) at TonyRaka Gallery, Ubud.
- 2012:** Exhibition "Here We Ar(t)e, Here We Ar(t)e the Same" at Maha Art Studio, Denpasar. Exhibition "Homo Ludens #3th" at Emitan Gallery, Surabaya. Exhibition finalists of UOB Painting in the Year 2012 at UOB Plaza, Jakarta. Exhibition "Agitasi Garuda" at Yogya Gallery, Yogyakarta. Exhibition "Painting @Drawing" at Tonyraka Art Gallery, Ubud. Exhibition "Archive-Reclaim" at National Gallery of Indonesia (Galeri Nasional), 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 (Galeri Nasional), 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 Gallery 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 Neka Art Museum, Ubud. Exhibition "Erotic" at Tony Raka Gallery, Ubud. Exhibition "ReconsCulture" at Agung Rai Museum of Art (ARMA), Ubud. Exhibition "Visual of Word" at Darga Gallery, Sanur.
- 2005:** Tour de Java "Skill for Power" at V Gallery Jakarta and Dalem Hamur Sava Gallery, Yogyakarta, Malang, and Surabaya. Exhibition "Power of Mind" at Orasis Gallery, Surabaya. Exhibition "Kompas Short Story Illustration" at Bentara Budaya Jakarta.
- 2004:** Exhibition "Dasa Muka" commemorating 4th years of Bali Coruption Watch at Agung Rai Museum of Art (ARMA), Ubud. Exhibition (Fine Art lecturers of ISI Denpasar) at Puri Art Gallery, Malang and Museum Widayat Magelang. Exhibition "Bali Temptation" at Galeri Langgeng Magelang and V Gallery Jakarta.
- 2003:** Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Lelakut" at the rice fields of Peguyangan, Denpasar. Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Renungan Merah Putih" at Taman Makam Pahlawan Margarana, Bali.
- 2002:** Exhibition "Ruwat Sarira" Sanggar Jarak Bang at Rumah Sakit Jiwa (Mental Medical) Bangli.
- 2001:** Installation exhibition "SHUL" at Galeri Sembilan, Ubud. Group exhibition "Bali Kontemporer" at Bentara Budaya, Jakarta. Fundraising exhibition "Sesari" at Gedung Titik Dua, Denpasar, in affiliation with Harian Umum Nusa (news paper). Final under graduate exam exhibition at STSI Denpasar.
- 2000:** Exhibition "Demokrasi dalam Ekspresi Rupa" Kamasra at the House of Representatives Denpasar. Exhibition for the 33<sup>rd</sup> 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 National Gallery of Indonesia (Galeri Nasional), Jakarta. Peksiminas V exhibition in Surabaya.
- 1998:** Kamasra 5<sup>th</sup> Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997:** Watercolor exhibition at Art Center of Bali Province.
- Solo Exhibition:**
- 2022:** "Wastu Waktu" (Fifteen Years on Developing New Paintings of Explotion on Drawings), at Agung Rai Museum of Art (ARMA), Ubud, Bali.
- 2021:** "Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs" at Agung Rai Museum of Arts (ARMA), Ubud, Bali.
- 2019:** "Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs", at Neka Art Museum, Ubud, Bali.
- 2019:** "Santarupa: A Revival of Narrative in Contemporary Art", at Thienny Lee Gallery, Sydney, Australia.
- 2018:** "Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", at Neka Art Museum, Ubud, Bali.
- 2018:** "Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", 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", at Gwen Frostic School of Fine Art Collage, Western Michigan University, USA.
- 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, Pacific Place, Jakarta.
- 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:

- 2018:** Satyalancana Karya Satya 10 Years from President of Republic of Indonesia Ir. H. Joko Widodo
- 2016:** Finalist of UOB Painting of The Year Competition Awards, Jakarta
- 2016:** Best Lecturer recognition from Rector of Indonesia Institute of the Arts, Denpasar.
- 2014:** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2013:** Visiting Art Scholar Awards from Faculty of Fine Art (Gwen Frostic School of Fine Art Collage), Western Michigan University, US.
- 2011:** Finalist of The UOB Buana Art Awards, Jakarta.
- 2010:** Jakarta Art Awards Nominee.
- 2008:** Best Graduate with cumlaude recognition from Magister Programm of ISI Yogyakarta.
- 2008:** Jakarta Art Awards Nominee.
- 2007:** Widya Pataka Award (in the field of fine art critique) from Bali Province Government.
- 2002:** Best Graduate with cum laude recognition from STSI Denpasar.
- 1999:** Philip Morris Indonesian Art Awards Nominee.
- 1998:** Kamasra Price for Best Painting.
- 1996:** First Prize Teenage Painting Competition by Parpostel IX Denpasar.

#### Writing Experiences

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

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

He won Research, Creative and Desimination Arts Program from Ministry of Research, Technology and Higher Education of Republic of Indonesia (2017, 2018, and 2019); Doctoral Dissertation research grant from the Ministry of National Education (2014), and research grants of P3SWOT, International Cooperation Bureau of the Ministry of National Education (2007). Writing books: *Barong Landung: Anak Agung Sobrat* (2017), *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 Publications (selected):

- Adnyana, I Wayan Kun. (2019), *Tiga Kredo Estetika Seni Lukis Kontemporer (Penelitian, Penciptaan, dan Penyajian Seni Lukis Kontemporer Berbasis Ikonografi Relief Yeh Pulu)*, (A Text Book), Prasasti, Denpasar.
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11/11/11



**Puji Syukur:**

Puja Pangastuti-Asung Kertha Wara Nugraha kehadapan Hyang Widhi Wasa, Tuhan Yang Maha Esa

**Terima kasih dihaturkan kepada:**

- Wishnutama Kusubandio (Koordinator Tim Asistensi & Kemitraan Presidensi G20, 2022)
- Sukardi Rinakit, Staf Khusus Presiden RI bidang Kebudayaan
- Anak Agung Gde Rai, Anak Agung Rai Suartini, Gung Yudi, bersama keluarga besar
- Agung Rai Museum of Arts (ARMA)
- Profesor Philippe Pirotte (curator and art critic)
- Oscar Samaratungga (editor)
- Warih Wisatsana
- Wayan Idayati
- I Wayan Ana
- Ketut Kariasa dan Tim ARMA
- Dr. Anak Agung Gede Rai Remawa, Dr. Ketut Muka, Prof. Dr. Komang Sudirga, Dr. Ketut Garwa, Dr. Anak Agung Bagus Udayana, Dr. Ketut Suteja, Lila Arsana, Nyoman Sangra, Mang Aji, Try, dan staf Pimpinan Institut Seni Indonesia Denpasar.
- Ayu Ketut Putri Rahayuning (wife), Gede Wilwa Wicitra Nusantara (Son), Kade Prabha Wicitra Tranggana (daughter), dan Ni Wayan Santiari (cousin).



Return Home  
chinese ink & acrylic on canvas, 160X180 Cms, 2022



prasasti