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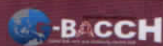
INSTITUT SENI INDONESIA DENPASAR

*Bali Padma Bhuwana*

GLOBAL-BALI ARTS AND CREATIVITY CENTRE HUB (G-BACCH)

# WANA NATA PRANA

Nature-Creation-Soul



# *Bali Padma Bhuwana*

GLOBAL-BALI ARTS AND CREATIVITY CENTRE HUB (G-BACCH)

## **WANA-NATA-PRANA**

*Nature-Creation-Soul*

Our purpose is to spur creativity around the general theme of "the pandemic impact on the world"--, both on the global world in its various components, and on Indonesia, with particular attention given to Bali. We expect to receive submissions from artists, students, academics and other stakeholders regarding the way nature, health, economy and culture are all impacted by the pandemic.

With the above in mind, and considering that the notion of cosmological dynamism, called "Padma Bhuwana", symbolized by a by a whirling lotus, is part of Balinese cultural heritage, the Indonesian Institute of the Arts, Denpasar, is organizing an international event called "Bali Padma Bhuwana".

The event aims at engaging Indonesia and Bali in the global debate about the Covid 19 pandemics and its consequences. More concretely, it aims at establishing and reinforcing networks between students, academics and other stakeholders in the field of the arts, as well promoting multidisciplinary creativity with the broadest possible cultural scope; and finally at documenting maestros' artworks and techniques.



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Institut Seni Indonesia Denpasar  
**Bali Padma Bhuwana**  
Wana Nata Prana (Nature-Creation-Soul)

**DIES NATALIS**  
**Ke-18**  
**Rabu, 28 Juli 2021**

Pergelaran Virtual  
Bali Bhuwana Bhakti  
"Ngunduh Prana Bhuwana"

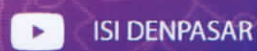
Sambutan Pembukaan  
Menteri Pendidikan, Kebudayaan, Riset, dan Teknologi RI  
Nadiem Anwar Makarim M.B.A

Orasi Ilmiah  
Menteri Pekerjaan Umum dan Perumahan Rakyat RI  
Dr. Ir. M. Basuki Hadimuljono  
"Infrastruktur Publik Berbasis Seni"

Sambutan Ketua Dewan Penyantun  
Gubernur Bali  
Dr. Ir. Wayan Koster

Laporan  
Rektor ISI Denpasar  
Prof. Dr. Wayan 'Kun' Adnyana

*We Stand For Enlightenment*



## Sublimation of Creation Bali Bhuwana Rupa



Not only because of the great gering or the global pandemic, but the artists also interpret this international exhibition of Bali Bhuwana Rupa with works filled with calls for environmental awareness and social care. A group of artists, photographers, architects, and fashion designers present a work of art with various themes in the form of personal reflection and the following stages of the work that touch more on the problems of the wider public.

In other words, those creators, either through two-dimensional or three-dimensional works as well as various video art, have gone through a long process of creation, where stylistic and aesthetic achievements are no longer a problem in their creativity. The theme of this international art exhibition, which is the latest, innovative, and environment-oriented (Terbaru, Inovatif, dan Berorientasi Lingkungan), is not a limitation, rather, it is seen as an opportunity to explore more deeply while expanding the possibilities of spoken language so that artistic creation is not limited only by categories, as well as the media and medium of choice. Hence, what emerged after was the media/medium that was present as the message itself.

Through two-dimensional works, Balinese artists such as Nyoman Erawan, Putu Wirantawan, Wayan Sujana Suklu, Wayan Karja, Wayan Setem, Made Sumadiyasa, Ketut Sugantika 'Lekung', Wayan Suja, Sujana Kenyem, and Sudarna Putra; has actually made efforts to sublimation of all forms of form to find the basic form or the true origin of form. These works are authentic, personal expressions but also imply messages and social care as a result of a deep appreciation of their daily experiences in accordance with the

socio-cultural transformation of this island. Personal expressions, as well as universal social messages, are expressed in the two-dimensional works of Siti Adiyati and Ashley Bickerton.

The medium as the message itself is also read in the three-dimensional works of the sculptors Nyoman Nuarta, Made Jodog, and Nyoman Suardina, as well as the ceramic works of Ketut Muka Pendet. Those artists not only use the media as a means of expression but also the power to melt messages or ideas into a unified form of speech. Technical matters, related to the realization of this three-dimensional work, merged as an aesthetic achievement.

Bali Bhuwana Rupa as a series of Bali International Festival Padma Bhuwana also presents a form of installation artwork that not only negates the existence of an enclosed space. Arahmaiani, as an artist who is famous for his critical attitude, as well as Teguh Ostenrik who is at the forefront of his *Domus* series, is not the first time he has questioned the public sphere in the concept and practice of his creation. They have carefully studied the basics, how aesthetics, stylistics, and thematics are strung together into a single unit of the intense creative process and long time stages— we can follow their art projects as a series of continuous series.

Flag of the Archipelago is Arahmaiani's flag project which started as early as 2006 in Yogyakarta (responding to the earthquake that hit the city), continues to be a cross-national art program from Australia, Malaysia, Singapore, Japan, Sharjah, Belgium, to Germany, as well as to the highlands Tibet. Likewise, Teguh Ostenrik, whose series of installations in the form of *Domus* (squid house) is part of his awareness of environmental concerns and damage to underwater ecosystems (coral reefs) which were presented in various Indonesian waters, from Jikomalomo Beach, Ternate, North Maluku to the Senggigi seabed in Lombok, including in the

underwater areas of Bangka Island, North Sulawesi, Sepa Island, the Thousand Islands, and other water areas. In this exhibition, Teguh's work during the pandemic was presented, namely the installation of *Domus Coronarius Cirsularis* under the Bangsring sea, Banyuwangi.

Photo works also give meaning to this international event, namely the creation of skilled photographers Rama Surya and Amery Joessel (France). So far, both of them are known for their series of photo essays that explore black and white dynamics. Their works have strong narrative elements, but uniquely paradoxically they also manifest as metaphorical photos. Amery conveys his visual experience of meeting Balinese archaeological sites, not only being expressive with ancient figures that inspire images but also retracing the issue of 'The Time' which limits us (humans) with this mortal space. In that instant, Rama Surya touched us, this time with a series of color photos about how Life and Death are only a layer of breath, a fleeting glimpse; dead trees coupled with the presence of water (source of life).

The social dimension is the main subject matter of video artwork. Through a title of the *CoronaVirus*, Ismet ZE with microscopic sensitivity is observant to visualize the shape of a virus that is mutating. Selected scene by scene following the transition process (fade-in and fade-out), how the virus transforms into a new, more deadly variant. The plague of the pandemic is present as an afterthought for humanity; where and where is this life going? On the other hand, regarding humanity, Taufan Hidayatullah through the title *Stories from the corner of the City* presents the visible reality of floods, slums, in visual series full of irony and parody.

These two artists, Tiarma Sirait and Yori Antar departed from the cultural environment around us that is often neglected or considered something that has happened in the past. Tiarma,

considering the ethnic variety of textile design, is not exotic for tourists. Through her creative touch, all the legacy of the past has become a modern way of reading. The result of her creation is a celebration of cross-cultural, cross-national, and free from boundaries, such as what is called Harajutik; a combination of the words Haraju and Batik—reminiscent of the postmodern world with its various stylistic carnival aesthetics on a famous street in Tokyo, where imagination and freedom are presented as fashion, as well as a reflection of the perspective (life) of young Japanese people who criticize tradition. Yori Antar, as an architect, also sees the past not as a thing of the past, but as an effort to rebuild local wisdom as an expression of the noble heritage of the archipelago that affirms our Indonesianness.

Examining the works and the creative process of these 24 artists across fields and socio-cultural backgrounds, it is immediately obvious that they are capable creators. They have been shown to avoid category barriers, able to avoid clichés and creative repetition; freed from minerism because power transcends the aesthetic-stylistic tyranny of each stage of creation—a feat of sublimation that has stood the test of time.

Curators :

- Prof. Dr. Setiawan Sabana
- Dr. Jean Couteau
- Seno Joko Suyono
- Warih Wisatsana
- Prof. Dr. I Wayan Adnyana

# 24

## ARTISTS

|                     |                     |
|---------------------|---------------------|
| Aimery Joessel      | Nyoman Suardina     |
| Arahmaiani Feisal   | Putu Wirantawan     |
| Ashley Bickerton    | Rama Surya          |
| I Ketut Muka Pendet | Siti Adiyati        |
| I Made Jodog        | Sugantika Lekung    |
| I Wayan Karja       | Sujana Kenyem       |
| I Wayan Setem       | Taufan Hidayatullah |
| I Wayan Suja        | Teguh Ostentrik     |
| Ismet ZE            | Tiarma Sirait       |
| Made Sumadiyasa     | Wayan Sudarna Putra |
| Nyoman Erawan       | Wayan Sujana Suklu  |
| Nyoman Nuarta       | Yori Antar          |



## I MADE JODOG

Tree of My Heart, 35 x 50 x 75cm, Mix Media

Jodog was born on 1969 in the village of Penestanan. The particularity in the village of Penestanan is its opening to the Western art and Indonesian art since the thirties. He got into contact with foreigners who opened for him the doors to the university where he took his art degree overseas. Jodog is not satisfied

with being merely a painter. To him as a Balinese three dimensional expression is more important. Isn't it found throughout Balinese ceremonial art. Jodog is one of the few artists who dares exploring multimedia and showing the contradictions modernity is bringing about to Bali.



**I KETUT MUKA** was born in Nyuh Kuning, Gianyar, in 1962. He started carving at the age of fifteen with Wayan Pendet, Mangku Sukra, and other well known sculptors from Ubud. After graduated from Sekolah Menengah Seni Rupa (SMSR) Denpasar, Majoring in Ubud Traditional Painting 1982, he continued his studies at PSSRD UNUD in Ceramic Craft Field, then he continues his study for master and doctoral degree in Cultural Studies in UNUD (2015). A number of exhibitions that he has participated in include: Joint Exhibition PKB 2018, 2016, 2015, 2013 Art Center, joint Exhibition Art Craft Monkey Forest Gallery, Ubud 2015, joint Exhibition in Inauguration of the Tantri Ceramic Museum, Pejaten 2015, Fiber Weaving Exhibition, National Gallery 2015, and many more.



**I MADE JODOG** was born in Gianyar in 1969. He has graduated at STSI Denpasar and at department of the University of South Florida. He won a number of art prizes including from ISI Denpasar, BBI Perth, Australia as Artist in Residence di Como Secondary College (2013), Excellent Art Works, from Director of Contemporary Art Museum, USF (2004), Excellent Art Work from Julia Terwillingar Memorial (2003), Excellent Art Work from Las Damas De Arte (2002). Since the nineties he has held a numbers of exhibitions in Indonesia and abroad including Drawing Comunication in Japan 2018, Panca Mahabhuta at ARMA 2019, and Bali-Bhuwana Rupa, at ISI Denpasar (2021).



**I WAYAN KARJA** (1965-) is a Balinese artist with a highly peculiar and interesting profile. He was born and raised in the village of Penestanan, uphill a few hundred meters from Campuhan, Ubud. Thus, from an early age on, he was in almost daily contact with modern artists, Indonesian as well as Western. When still a child, he started painting as a Young Artist, in the style he developed in his village under the influence of the Dutch Artists Arie Smit (1916-2016). When growing up, he met many modern Indonesian and Western painters who had him little by little evolve away from the Artist heavily patterned manner of the young artist toward a more modern type of expression. When a young student of the Art Department of Udayana University, he came into contact, through his Ubud connection, with the Swiss curator Urs Ramseyer, through which he started a series of exhibitions in Europe and the US, outside the Indonesian mainstream. He then took up a master's degree in Florida.



*Bali Padma Bhuwana*

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