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INSTITUT SENI INDONESIA DENPASAR


Bali Padma Bhuwana II

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

ARGIJA TIRTA SIDHI

(Water Energy and Creative Prospect)

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Global Bali Arts and Creativity Centre Hub

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ARGHA-TIRTHA-SIDHI

Water Energy and Creative Prospect

Our purpose is to spur creativity around 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.

BALI-BHUWANA RUPA II

Dharma-Tirtha-Prana (Infinite Creativities)



The Bali-Bhuwana Rupa II is an international multifaceted art exhibition organized by the Indonesian Art Institute (ISI) Denpasar in the end of 2022. As with the first event in 2021, this event is part of the Bali Padma Bhuwana International Festival, which assigns forward innovation-creativity efforts and water energy concern-oriented.

The first exhibition was fully presented virtually (online), however, this time it will be exhibited on site at the exhibition space that recently renovated at the Nata-Citta Art Space (N-CAP) Building, ISI Denpasar. A total of 42 participants, consisting of artists, photographers, graphic designers, and fashion designers, that responded to the theme of "Dharma-Tirtha-Prana" with reference to the creation of a form of infinite creativities. Immediately came to the fore in their art works, both of which were laid out in two dimensions on a wall or spaced in three dimensions. A form of expression of the artists to fulfill their creativity (dharma), reflecting ecological concern (tirtha), with an overflow of desire/creative energy (prana) that is infinite.

It can be said that this exhibition is still overshadowed by the impact of the pandemic, even though in daily life it is felt that it is increasingly sidelined, no longer as worrying as it was at the start of the Covid-19 outbreak. Thus, the works of these artists, whether they are aware of it or not, stretch the possibility of meaning in the form of personal contemplation and social concern regarding broad public problems.

However, it is also worth examining how the environment is actually addressed (understood and internalized) by these artists; and as creative as their creation is, how does the personal and communal self (Bhuwana Alit) interpret their experience of meeting with the Universe/Earth/Nature (Bhuwana Agung)?

Cross View of Creation

The Bali-Bhuwana Rupa presents works that are not only different in terms of stylistics-aesthetics and the variety of mediums chosen, but also in the socio-cultural background of the creators. The artists consist of painters, sculptors, ceramic artisans and mask makers; and also followed by photographers and fashion designers. As for their socio-cultural background, they not only represent various regions in Bali, but also come from outside the island, even from abroad (France, Japan, Greece, the Netherlands and Australia). Each of these artists can be traced to their creativity in elaborating various forms of media/medium; giving birth to cross-views or the possibility of creation that is completely unique as well as authentic.

Considering these cross-views of creation, in essence it describes the differences in how nature is addressed by humans from culture to culture or from entity to community. There are stereotype views that are considered to be "Western" and "Eastern" tendencies, especially the Archipelago including Bali.

The West, in this context, is assumed to be a culture that promotes rational or objective thoughts, with absolute beliefs and individual social attitudes. Here the human concept is anthropocentric, that is, the human self becomes the center of everything, where God and Nature are positioned at the other pole. In contrast, the cultures of the Archipelago as well as Bali put forward a cosmocentric human concept, in which the self (Bhuwana Alit) is believed to be one with Nature or the Universe (Bhuwana Agung).

In terms of human relations with nature and the environment, there have long been attempts to shift the anthropomorphic and anthropocentric paradigms—putting humans as the center of world existence which rests on the power of instrumental ratios, towards a cosmocentric view—not separating human existence from nature, where the existence of

nature itself seen and lived as a living organism.

Many artists and thinkers have questioned and even challenged the view of anthropocentrism that dominates modern life. They try to show that the anthropocentric vision, as part of human effort to find its autonomy as an independent individual, deserves to be criticized. In the end, paradoxically, this vision threatens the very existence of individual autonomy.

Apart from giving rise to various forms of degradation and even natural destruction, or tragic ecological damage, this anthropocentric paradigm must ultimately acknowledge the vulnerability of its supporting instrumental ratios. Especially related to human existential reality, especially when it is faced with a vision of mortality and immortality. Mortality relates to the limits of the existence of all things, while immortality refers to all that has the power to overcome and even transcend them.

The cosmocentric paradigm places humans no longer as conquerors of nature and the environment. All living organisms are equal partners and part of the ecological orchestration in a continuous process of synchronization. This holistic vision looks at everything as a whole, is an alternative paradigm that makes much more sense and at the same time provides a fundamental reason for existential beliefs or the true existence of the self (human being).

Such a view is actually very old and some are still alive in traditional societies with a vision of the environment as a living organism where anthropomorphic forces grow with the pulse and blood flow of nature: human life is a reflection or even a cosmocentric archetype that exists real.

At this point, it is fitting that artists should continue to speak out for us to reconsider all artistic vehicles that place nature at the center of life. Or researching, exploring, searching, reconstructing, as well as creating

new vehicles as a way to achieve an almost limitless balance between creation and re-creation in a reciprocal relationship between all human resources and the life force of nature itself.

The works of art displayed in this exhibition are artistic responses to such relations. Some artists try to explore everything they encounter as a living subject, based on personal sensitivities that are indeed varied; then represent it through artistic vehicles that allow intersubjective transformations to occur. Worth mentioning, that this unlimited creativity, remains in the ecological spectrum.

Two Dimensional, Multiple Reflection

A number of artists presented two-dimensional artworks or paintings, and there are no more aesthetic-stylistic barriers in responding to the thematic. They include Ketut Budiana, Nyoman Erawan, Wayan Karja, I Made Bendi Yudha, I Wayan Gulendra, I Wayan Setem, Made Sumadiyasa, Made Wiradana, Putu Wirantawan, I Wayan Adnyana, I Made Ruta, Wayan Sujana 'Suklu', Sujana Kenyem, Made Gunawan, I Nyoman 'Polenk' Rediasa, Diwarupa, Galung Wiratmaja, I Wayan Adi Sucipta, including Ni Kadek Karuni who came with her knitting art.

Their works unfold a long and personal struggle of creation; reflects maturity. The artistic tools that are lived have been tested; in the form of the ability to process colors and shapes in a fairly unified composition. Also prominent on canvas, are modern or contemporary forms of art as soon as they meet with the academic world as well as contact with a variety of visual arts that come from other parts of Indonesia; also, from transcontinental countries that are either western or eastern hemisphere.

However, it should be noted, if the traces of their

creation are traced, aesthetically-stylistically and technically it cannot be fully said that their creations are wholly part of the existence of abstractism or isms that originated in the West.

The Western painters go through a number of questions about Reality, according to how the self (individual) responds to Nature and the Universe (anthropocentric), these two-dimensional artists are arguably more driven by inner contemplation, in which the variety of shapes/colors originates from their everyday life. In experiencing the existence of the real world (sekala) as well as the unreal (niskala)--where Bhuwana Alit (the self) wishes and has the possibility to unite with Bhuwana Agung (cosmos-centric).

Likewise, the works of Ida Bagus Candrayana and Anis Raharjo, who departed from photography. The nature of their creation is not much different from painters, especially in addressing his life and creativity. When juxtaposed with the works of creators with a Visual Communication Design (DKV) background, such as Wahyu Indira, Agus Ngurah Arya Putraka, Bayu Segara Putra, it is clear that the forms that emerge are not much different—proving that the sophistication of information technology (IT) applications expands creativity in such a way, without limit.

In the context of the use of the advanced technology, it is interesting to compare these works with the shots taken by French photographer Aimery Joessel, who captures an unrepeatable moment from an incident. Not only does it look aesthetically pleasing, but it is also full of messages of social concern. Aimery's work is suggestive because it presents a black and white world that tends to be realistic, in which the photographer chooses a certain distance from the object he is aiming at. It is different from the works of the photographers or visual creators above, which present more impressions or carry their own style of abstraction. In line with that, it is also worth paying attention to the photographic works of Ted van der

Hulst (Netherlands) and the woodcut prints of graphic artist Paul Trinidad (Australia).

Three Dimensional, Multifaceted Perspective

This three-dimensional work greets us through thematic overtones. Most creators try to utilize media/mixed media, in which ideas or messages are not expressed in direct visual language, more symbolic or metaphorical in nature.

Take a look at the sculptures by Made Jodog, Wayan Suardana, I Made Suparta, Nyoman Laba, and I Wayan Arisusila, which appear primarily as an exploration of forms according to the existence or condition of the media/medium itself.

It can be seen how they put forward the overflow of imagination and utilize the media/medium to fulfill the call for expression which so far has been the hallmark of their respective stylistic-aesthetic authenticity. This also comes to the fore in the only mask work in this exhibition, created by I Wayan Sukarya; whose facial expressions look distinctive and ironic.

The sculptors Keiji Ujii (Japan) and Filippou Bourbo (Greece), also present works that are symbolic-metaphoric in nature; although it is read in the form of his choice of a different perspective on creation than the Balinese sculptors above.

The expertise of Keiji Ujii and Filippou Bourbo in processing media/medium is based more on a perspective that places the subject of the creator as the center of creativity. Through his work, Filippou puts forward images that are reminiscent of esoteric symbols, or explorations of cosmic symbols. Meanwhile, Keiji Ujii cultivates his chosen form sublimely, presenting it as an imaginative symbolic work, expressing the mythological story of the Phoenix bird as a symbol of

immortality or immortal life.

Likewise with ceramic works, Ketut Muka Pendet, Rai Wahyudi and Ida Ayu Artayani are not tempted to make the theme of this exhibition as a form of visual expression. Their ceramic works actually emphasize how technical skills have become something organic in their creation process.

As with the first Bali-Bhuwana Rupa exhibition, this time fashion design also offers unusual creativity. Previously, Tiarna Sirait considered ethnic-style textile designs as a form of expression that was not exotic and more futuristic, then in the current exhibition, Tjokorda Gede Abinanda (Tjok Abi), Tjok Ratna Cora Sudarsana, Dewa Ayu Putu Leliana Sari, and Yuni Diantari provide a touch of creation that crosses boundaries; transcends glamorous sheen, emphasizing the authenticity of personal creations.

Fashion creations appear in ready-to-wear deluxe to couture clothing which is dominated by the use of traditional Balinese textiles and textile manipulation finishing to bring out the uniqueness of traditional fabrics that are elegant and full of meaning. The beauty of the wastra is also raised by using natural colors. The natural colors presented in Tjok Istri Ratna's artwork use tea, an exploration of the various types of tea that produce brown with different intensities gives a unique and archaic impression.

The combination of natural color techniques, weft tie weaving, and songket techniques in the manufacturing textiles, presents a contemporary form of Indonesian textiles through the work of Tjokorda Gede Abinanda, softness and femininity appear beautifully in couture artworks that showcase women's elegance.

Contemporary techniques with the addition of manipulated textiles also appear in the works of Dewa Ayu Putu Leliana Sari and Ni Kadek Yuni Diantari. The combination of adding and subtracting textiles to give

a renewable effect as an effort to increase the value of textiles is so typical in Leliana's work. In addition to that, a unique pattern cut with an asymmetrical style is present in the work of Diantari, which creates a contemporary repertoire full of novelty in the world of fashion.

In the hands of these designers, the colorful traditional heritage are presented imaginatively as charming fashion, reflecting the spirit of the times. Not only beautiful to look at, but also tempting to contemplate. Their work can be read as a celebration and freedom of creation—criticizing certain types of dress traditions that are considered hierarchically patriarchal.

Curratorial Note

Through the Bali-Bhuwana Rupa 2022 exhibition, it can be seen that some artists are trying to expand their creative reach by encouraging the practice of art as part of the reality that surrounds them. Ecological problems are addressed directly, by cultivating symbolic forms abstracted from their socio-cultural ideological universe, both expressed in two-dimensional and three-dimensional works.

Artistic practices carried out individually or collectively, responding to predetermined thematics; its essence cannot be separated from the system of knowledge and awareness that overshadows these creators. Cross-border creative efforts, with creativity that is expected to be unlimited, open up various possibilities for building new views; At the same time, it has the opportunity to produce works that offer novelty, which may become a masterpiece.

Wicaksono Adi
Warih Wisatsana
Nyoman Dewi Pebryani

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ARTISTS

- Keiji Ujiie
Paul Trinidad
Fillippos Bourbo
Ted van der Hulst
Aimery Joëssel
Nyoman Erawan
Wayan Kun Adnyana
I Ketut Budiana
Wayan Karja
I Made Bendi Yudha
Tjok Gde Abinanda Sukawati
I Wayan Gulendra
I Made Gunawan
I Wayan Sujana Suklu
Anis Raharjo
Nyoman Sujana Kenyem
I Made Galung Wiratmaja
Wahyu Indira
I Wayan Setem
I Ketut Muka Pendet
I Putu Wirantawan
I Wayan Adi Sucipta
Gede Bayu Segara Putra
I Nyoman "Polenk" Rediasa
I Wayan Suardana
Agus Ngurah Arya Putraka
Ni Kadek Yuni Diantari
I Made Jodog
I Made Wiradana
I Nyoman Suardina
Tjok Istri Ratna C.S.
Ida Ayu Gede Artayani
I Made Ruta
I Komang Arba Wirawan
I Nyoman Laba
I Made Suparta
Dewa Ayu Putu Leliana Sari
I Wayan Arissusila
I Wayan Sukarya
Ni Kadek Karuni
Ida Bagus Candrayana
I Nyoman Diwarupa



I MADE JODOG

Sociality of Rats, Variable dimension., Mixed media (straw, tapioca clay)

My recent exploration of rice farming with the dynamics of life in the fields has stimulated my creativity. Mice are one of them. Rats are often agricultural pests, but in Balinese belief, rats are also valued as Jro Ketut and the vehicle of Lord Ganesha. Of course this is a duality. The nature of mice that like to hide, when they appear they run with agile movements, jump and swim reliable. Rats are also the most social and sociable rodents. Based on a number of realities about rats, the creator inspires to created an installation sculpture with a number of rats in their social attitudes.



Made Wiradana was born in Denpasar on October 27th, 1968. He pursued his bachelor degree at the Faculty of Fine Arts, Indonesian Institute of the Arts Yogyakarta. His solo Exhibitions are Shanghai Art Fair, China; 2008 SDI Now at Toniraka Art Gallery, Ubud, Bali; 2009 Indonesian Contemporary at MBC Korea Gallery; 2010 Optimism 2010 at Maha Art Gallery, Sanur Bali; Rain Festival at the Bentara Budaya, Bali; Bali Bayon SDI, Bentara Budaya Bali; 2011 Bali Making Choice at National Gallery, Jakarta; 2012 Grateful We Are Single Ika at the Hadiprana Gallery, Jakarta; Jago Tarung, Syiang Gallery, Magelang; Irony in Paradise SDI at Arma Ubud Bali Museum; Compass illustration exhibition at the Bentara Jakarta, Yogya herald, Bali herald, Bali Act, Guet Gallery Sanur; BCA Exhibition, Sector, Sanur, Bali; 2017 Hong Kong Bieniale Asia Gold medal Art Award; Award from Indonesia Ambassador at Belguim; Award from National Beijing Qingdao Museum; Award from Komjen Indonesia China.



Ni Kadek Yuni Diantari is a lecturer in the field of fashion design. Since 2012, she has been involved in the world of fashion and art, when she decided to study bachelor degree at the fashion design program at the Indonesian Institute of the Arts Denpasar, and then she continued her master degree of art at the same place. In 2015, she began to focus on making contemporary dance costumes. In addition, she has been involved several times as a fashion stylist and wardrobe team in commercial photoshoots. Currently, she is more focused on education by teaching several subjects, namely fashion history, fashion trends, and digital patterns.



Agus Ngurah Arya Putraka was born in Denpasar on October 16th, 1986. He finished his bachelor's degree in visual communication design on 2004. He decided to continue his Masters degree at the Indonesian Art Institute Denpasar. Currently, he worked as a lecturer since 2015 in the Visual Communication Design study program, Faculty of Art and Design at the Indonesian Art Institute Denpasar. On October 1st, 2021 he was given the mandate to occupy the position of coordinator of the Visual Communication Design Study program for the 2021-2024 service period. In his professional career, he had participated in various exhibitions of visual communication design works and photographic works: in 2022, Waskita Rupa which held in the exhibition hall of Petra Christian University Surabaya; in 2021, Bali Megarupa, Bali-Dwipantara Rupa.



I Made Jodog was born in Gianyar in 1969. He has been involved in the fine art since he was a child, starting from painting under the guidance of his father about Traditional Ubud Painting. He continued his Fine Art education at STSI Denpasar which he completed in 1996, followed by Master of Fine Arts at the University of South Florida in 2004. Currently, he is attending Doctoral Program at ISI Denpasar. Jodog often participates in group and solo exhibitions both in Bali and abroad including Drawing Communication in Japan, 2018. Panca Mahabhuta at ARMA, 2019. Bali Padma-Bhuana in 2021. Bali Megarupa 2022. Awards won include; from ISI Denpasar, University of South Florida and BBI Perth, Australia.



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