



INSTITUT SENI INDONESIA DENPASAR

*Bali Padmasa Bhudyantra II*

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

# ARGIJA TIRTA SIDHI

(Water Energy and Creative Prospect)



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ISI DENPASAR



G-BACCH

# *Bali Padma Bhuwana II*

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

## **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.

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## Preface of Rector ISI Denpasar

Prof. Dr. I Wayan Adnyana, S.Sn., M.Sn



*Om Swastyasti*

Puja pangastuti angayu bagia is worshiped to Hyang Widhi Wasa, thanks to His grace, we can participate together in a series of Undergraduate, Applied, Masters, and Doctoral XXVIII Graduation, XIX Anniversary of the Indonesian Institute of the Arts (ISI) of Denpasar in 2022, as well as the Opening of Bali Padma Bhuwana II International Festival entitled "Argha-Tirtha-Sidhi" (Water Energy and Creative Prospects), directly and through online live broadcasting media.

XXVIII Graduation of 2022 is an altar of recognition for the success of the students of the Indonesian Art Institute of Denpasar both at Undergraduate, Applied Undergraduate, Masters, or Doctoral Levels. All graduates have undergone a period of practice and experience in the World of Business-Industry, as well as experience entering a real art and design ecosystem. While in college, you, along with mentors and supervisors from the lecturers, collaborated to build a common vision, and actualize a progressive, efficient, and contextual spirit of innovation.

The Indonesian Art Institute of Denpasar since the odd semester of 2021/2022, has consistently implemented the Independent Study in

Independent Campus (MBKM) Curriculum of the Indonesian Art Institute of Denpasar to ensure that students get actual experience, networking opportunities, and accelerated access to trusted dissemination spaces. The Independent Study in Independent Campus (MBKM) curriculum-based learning for undergraduate and applied undergraduate programs is fully carried out by offering 8 (eight) programs; thoroughly followed by all students from semester V to semester VII; consequently the students obtain a full 20 credits in each semester.

All the learning innovations have been carried out, supported by strategic efforts in system improvement, institutional development, strengthening of scientific nomenclature of art and design, improving the quality of resources, growing the ecosystem of cooperation and partnership, pioneering strategic actualization patterns, as well as planning policy strategies with the orientation towards the advancement of laboratory facilities, studio and digital technology equipment both hardware as well as software.

The realization of a vehicle for strategic actualization of the Three Pillars of Higher

Education, namely by holding Bali Padma Bhuwana Festival in which this year is the second event. The International Festival is entirely dedicated as a venue for the dissemination of diversity of creation practices, awards, as well as artistic and cultural academic forums involving maestros, artists, designers, academicians, creative workers, and talented students across universities/institutes in the world. This is the commitment of the Indonesian Art Institute of Denpasar as the vanguard in the advancement of Indonesian culture in the world cultural flower garden, as conveyed by the 5th President of the Republic of Indonesia, Mrs. Megawati Soekarnoputri.

All innovations and reforms carried out are solely to ensure the achievement of graduate's profile of the Indonesian Art Institute of Denpasar that are tough, have the spirit of Pancasila, dynamic, critical, creative and innovative in the fields of creation, study, education, presentation, and art-culture-design entrepreneurship. In addition, it is also the implementation of motto: Global-Bali Arts and Creativity Center Hub (G-BACCCH); Global Arts and Creativity Center Hub.

In line with the innovation and renewal work, various achievements have been achieved by The Indonesian Art Institute of Denpasar in the personal synergy of the academic community and institutions in the last two years. Some of them have achieved excellent in Main Performance Indicators (IKU) in the Field of Cooperation with Reputable Partners of 2021 in the level of State University Working Units throughout Indonesia, the highest achievement in Main Performance Indicators (IKU) of 2021 in Art Working Unit Universities throughout Indonesia, Best Taxpayers of Government Agency from Pratama Tax Service Office of East Denpasar, the winner of Matching Fund Competition entitled the Creation of Colossal Persona Mandalika Performance in the framework of National Super Priority Tourism

Development with Research Chairman Dr. I Gede Yudarta in 2022, obtained an A point for SAKIP of 2022, and sat at 94th best university out of 2585 Universities in Indonesia according to Webometrics Ranking in July 2022.

In addition to those achievements, the Indonesian Art Institute of Denpasar has also collaborated in various reputable art events, including: presentation at the Opening of the 4th Balinese Language Month, 4th Bung Karno Month, and the 44th Bali Arts Festival in 2022 in collaboration with the Provincial Government of Bali, Nuwur-Kukuwung-Ranu performance in collaboration with Puri Kauhau Ubud Foundation, Swarna Bhumi performance with Kempinski Hotels and Resorts, Adi Manungsa event in collaboration with Designer Era Soekanto. The Indonesian Art Institute of Denpasar has also established a New Barungan and Gamelan Composition named Gambuh Agung which was paraded at the 44th Bali Arts Festival Parade procession in 2022. In the field of community services, we specifically formed Nata Citta Self-Cultural Villages which were carried out simultaneously in 4 (four) Villages/ Traditional Villages, namely: Nagasepaha, Buleleng, Penglipuran, Bangli; Tenganan Pegriingsingan, Karangasem; and Gadungan, Tabanan. The Nata Citta services will also be held in Batuan Village, Gianyar.

Distinguished Guests, Ladies and Gentlemen, At this important moment, the 2022 Bali-Bhuwana Mahottama Nugraha Award will be awarded to Prof. Dr. (HC) Megawati Soekarnoputri. In addition to the Bali-Bhuwana Mahottama Nugraha award, the 2022 Bali-Bhuwana Nata Kerthi Nugraha award is also presented to 6 (six) maestros, artists, academicians, and also reputable art collectors, namely: Tjokorda Gede Putra Sukawati (Art National Maestro), Anak Agung Gede Rai (collector and museum figure), Rhoda Grauer (artist and academician from the United States of America), Tossin Himawan (art collector from

Jakarta), Rucina Ballinger (Artist and Art Activist), and Nyoman Windha (reputed composer). For the complement of these two awards, the certificate of the highest GPA for Bachelor, Masters and Doctoral graduates was also presented, to: Aryo Phramudhita, Interior Design Study Program, GPA 3.85; Winnetou Joanes Immaculattamara Silap, Art Study Program of Master Program, GPA 4; Nyoman Goris Cahyadi, Design Study Program of Master Program, GPA 4; and I Gusti Made Darma Putra, Doctor of Arts Study Program, GPA 3.95. On behalf of all the Indonesian Art Institute of Denpasar academic community, we would like to congratulate the beneficiaries of the award, and thank you for all your dedication, achievements and reputation for the country and people of Indonesia.

At this graduation moment, allow me to congratulate all undergraduate, applied undergraduate, masters, and doctoral graduates, including all parents/guardians of graduates for the success of their daughters/sons in completing their studies at the Indonesian Art Institute of Denpasar. We are proud to release the Indonesian Brilliant Generation, to drive the work of advancing the nation's art and culture. In a moment, as soon as the gown strap is moved to the right side, all of you will become a proud alumni family of the Indonesian Art Institute of Denpasar. We will always be together caring for *Bhineka Tunggal Ika* until it blooms as a world flower garden.

Before closing this speech, allow me to thank The 5th President of the Republic of Indonesia, Mrs. Prof. Dr. (HC) Hj. Megawati Soekarnoputri who has been willing to deliver a scientific oration entitled "Indonesia with Personality in Culture", Minister of Education, Culture, Research and Technology of the Republic of Indonesia, Mr. Nadiem Anwar Makarim, BA, MBA for deigning to deliver a speech as well as officially opened

the 2022 Bali Padma Bhuwana II International Festival. The Governor of Bali as the Chairman of Board of Trustees of the Indonesian Art Institute of Denpasar, Dr. Ir. Wayan Koster, MM, for his willingness to deliver a speech and motivate the organization of this serial events, and the Member of House of Representatives of the Republic of Indonesia, Mr. Djarot Saiful Hidayat who will provide testimony pertaining to the 5th President of the Republic of Indonesia, Mrs. Prof. Dr. (HC) Hj. Megawati Soekarnoputri who was awarded the Bali-Bhuwana Mahottama Nugraha Award 2022.

My thanks also go to: The President Director of Bali Development Bank (BPD), Mr. I Nyoman Sudharma, SH, MH and Regional CEO of Bank Mandiri Bali & Nusa Tenggara, Mr. Hendra Wahyudi and the entire board of directors for sponsoring prizes for the Beneficiaries of Bali-Bhuwana Mahottama Nugraha and Bali-Bhuwana Nata Kerthi Nugraha 2022 awards.

I also express my gratitude to the Senate of Indonesian Art Institution of Denpasar and all the Committees who have worked hard to prepare this important event in the Open Senate Session of the Indonesian Art Institute of Denpasar.

Those are the things that we could convey, I do apologize for anything unpleasant in my speech. Distinguished Guests and Ladies and Gentlemen, thank you for your kind attention.

*Om Santhi, Santhi, Santhi, Om*  
Rahayu.

The Rector of the Indonesian Art Institute of  
Denpasar

Prof. Dr. I Wayan Adnyana, S.Sn., M.Sn.

## The Governor of Bali Province

Dr. Wayan Koster, MM



**Om Swastyastu,  
Assalamualaikum Warahmatullahi Wabarrakatuh,  
Salam Sejahtera,  
Salom, Namu Budaya,  
Rahayu.**

Puja Pangastuti Angayubagia is worshiped to Hyang Widhi Wasa, for His Asungkertha Waranugraha, we can meet together in good health and happiness, at the 28th Graduation of Bachelor, Applied Bachelor, Master, and Doctoral degrees at the Indonesian Art Institute (ISI) of Denpasar. I am very happy to be present in person at the Graduation event which is framed with the Opening of Bali Padma Bhuwana II International Festival simultaneously interpreting the 19th Anniversary of the Indonesian Art Institute of Denpasar of 2022 which is held offline and online.

The Indonesian Art Institute of Denpasar has a strategic role in advancing local customs, traditions, art, culture and wisdom, as well as the Archipelago. Various artistic achievements, practices, and discourses carried out by the Indonesian Art Institute of Denpasar academic community have decorated the national and international art scene. This shows that The Indonesian Art Institute of Denpasar has consistently made efforts to promote the nation's arts and culture as an institutional platform, which is organically internalized in every individual of the academic community.

I fully agree with the prospectus presented by the 5th President of the Republic of Indonesia, Mrs. Prof. Dr. (HC) Hj. Megawati Soekarnoputri, that the Indonesian Art Institute of Denpasar should study all the roots of the artistic and cultural wealth of the Indonesian nation as a source of knowledge, as well as playing an important role in the advancement of Indonesian culture. It is similar as the Seoul Institute of the Arts which plays a very important role in the development of South Korean culture.

In line with the efforts of increasing the capacity of The Indonesian Art Institute of Denpasar in the role of advancing cultural arts, as the Governor of Bali, I always invite this art college, the pride of the Balinese people, to always synergize and collaborate with the Provincial Government of Bali. Because, the Indonesian Art Institute of Denpasar is a strategic partner in relation to local government affairs in the framework of strengthening and promoting culture.

As the Chairman of Board of Trustees, I am very concerned about the progress of the Indonesian Art Institute of Denpasar, both institutionally as well as every

creative person in it, especially in terms of the quality of graduates at all levels of education. The graduates of the Indonesian Art Institute of Denpasar who are inaugurated today; both Bachelors, Applied Bachelors, Masters of Arts, Masters of Design, and Doctor of Arts have demonstrated the quality and achievements of creative, progressive and innovative work.

I congratulate all graduates on their graduation achievements. Now, it is time to prove to the nation and state for all your mastery of knowledge, creative work experience, field service, will, determination, and your scientific work ethic with full dedication. I hope that all of new Bachelors, Masters and Doctors will immediately go down with the community to do work to strengthen and promote the nation's arts and culture.

The pioneering dissemination space in the form of Bali Padma. Bhuwana II International Festival is very strategic, relevant and important. Through this dissemination facility, the Indonesian Art Institute of Denpasar will increasingly emphasize its existence as a creative, and innovative higher education institution, and at the same time responsive to developments in appreciation of art and design at global level.

I appreciate and welcome the management of Bali Padma. Bhuwana II International Festival entitled Angga-Tirtha-Sidhi, because it is in line with the development vision of Bali, namely: Nangun Sat Kerthi Loka Bali through the Planned Universal Development Pattern towards a New Era of Bali in the mission: Strengthening and Promoting Customs, Traditions, Arts, Culture and Local Wisdom, especially implementing the local wisdom of Danu Kerthi. The achievements of Bali Padma Bhuwana II, both in terms of workmanship, scholarship, and authentic art and design practices, can be staged in art-cultural appreciation spaces organized by the Provincial Government of Bali, such as Balinese Language Month, Bali Arts Festival, and Bali Jani Art Festival. And at this international festival, the 5th President of the Republic of Indonesia, Mrs. Prof. Dr. (HC) Hj. Megawati Soekarnoputri is awarded the Highest Appreciation Bali-Bhuwana Mahottama Nugraha

Award, and 6 (six) Maestros and Cultural Arts Figures with International Reputation are awarded Bali-Bhuwana Nata Kerthi Nugraha.

On behalf of the Provincial Government of Bali, and all Members of Board of Trustees of the Indonesian Art Institute of Denpasar, I congratulate Mrs. Prof. Dr. (HC) Hj. Megawati Soekarnoputri, as well as my congratulation also goes to the 6 (six) Maestros and Figures of International Reputable Cultural Arts who received this 2022 award.

That's all the things that can be conveyed, thank you for the attention of the invited guest, ladies and gentlemen.

**Om Santhi, Santhi, Santhi, Om**  
**Assalammualaikum Warahmatulahi**  
**Wabarrakatuh,**  
**Rahayu.**

## **The Minister Of Education, Culture, Research, And Technology RI**

**Nadiem Anwar Makarim, B.A., M.B.A**



**Assalamualaikum Warahmatullahi Wabarakatuh,  
Best Wishes,  
Om Swastyastu,**

The presence of Bali Padma Bhuwana Festival for the first time in 2021 had succeeded in enlivening the world of Indonesian culture and arts and strengthening collaboration across countries and branches of the arts amongst maestros, artists and academics. And I am very happy that this year I have the opportunity again to be present at the opening of Padma Bhuwana Festival which is also in coincidence with the 19th Graduation and Anniversary of the Indonesian Art Institute of Denpasar. As the theme raised for this year's festival is particularly very relevant to the conditions we are currently facing, namely the need for efforts to reinforce awareness on the important role of water in maintaining the sustainability of the universe.

From the manuscripts of the Archipelago to the rituals that we still practice today, we find ideas about the function of water as a medium for healing and self-purification, as well as a source of life for living things. However, as we all know, many human actions have caused pollution and damage to aquatic ecosystems. In this case, culture can be a strategic sector in raising awareness and encouraging a joint movement to pro-

tect water. Especially as we, the Ministry of Education and Culture, have launched a breakthrough on Merah Putih Indonesian Cultural Channel and Cultural Endowment Fund, so far, these two programs have proven to be good solutions for a number of challenges faced by artists and cultural actors in Indonesia, such as the limited space for expression and lack of funding support in creating works. We present these two things to liberate artists and cultural actors, thus encouraging the existence of creative, meaningful artistic initiatives, and have an impact on our efforts to build a sustainable future through culture.

I am sure that the activity initiated by the Indonesian Art Institutes of Denpasar will provide new energy and prospects supporting cultural progress activities for the realization of freedom in work, not only at the national level, but also global levels. And with this greeting I officially open the Bali Padma Bhuwana II International Festival.

**Thank you,  
Om Santhi, Santhi, Santhi, Om,  
Nama Budaya**

# ***Bali Padma Bhuwana II***

## **BALI-BHUWANA WASKITA II**

*Global Arts Creativity Conference*

### **ARGHA-TIRTHA-SIDHI**

***(Energy of Water and Related Creative Prospect)***

This event aims at being a vehicle for the diffusion of academics' concepts and creations proposed by writers and scholars from around the world. This event is a part of Bali Padma Bhuwana International Festival which establishes fora where new, creative, and challenging ideas in the various fields of art, design, and culture are elaborated and debated—a cross-cultural and interdisciplinary approaches. We invite global scholars, artists, writers, researchers, and personalities to expose their ideas and works.

# *Bali Padma Bhuwana II*

## **BALI-BHUWANA RUPA**

*DHARMA-TIRTHA-PRANA*

*International Art Exhibition*

Opened on December 8th 2022

This event aims at welcoming art groups and individuals selected at the discretion of Indonesian Institute of the Arts Denpasar. The artist(s) or group(s) will have shown a genuinely innovative spirit with demonstrated impact on the environment.

"I appreciate and am proud that ISI Denpasar has organized an International Fine Arts Exhibition in the form of the 2nd Bali-Bhuwana Rupa. A sincere initiative to empower the academic realm of art on the Merdeka Belajar - Kampus Merdeka platform, which bridges the collaboration between ISI Denpasar and the world of art, especially global professional artists. I am sure that with this new space, Nata-Citta Art Space, there will be many prestigious art events that ISI Denpasar can host"

- Nizam -



INSTITUT SENI INDONESIA DENPASAR

*Bali Padura Bhuwana II*

# BALI-BHUWANA RUPA

(INTERNATIONAL ART EXHIBITION)

## DHARMA-TIRTHA-PRANA

Nata-Citta Art Space, ISI Denpasar

Thursday, 8th December, 2022 at 10.00 AM (GMT + 8 Bali Time)

*Remarks:*



**Prof. Dr. Wayan 'Kun' Adnyana**  
Rector of Indonesia Institute of the Arts, Denpasar/Bali

*Opening by:*



**Prof. Ir. Nizam, M.Sc., Ph.D**  
Director General of Higher Education,  
Research and Technology, Ministry of Education,  
Culture, Research, and Technology, RI

*The Curators :*



**Warth Wisatsana**



**Nyoman Dewi Pebryani, Ph.D**



**Wicaksono Adi**

The Exhibition will be held from 8th December, 2022-8th January, 2023

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Keiji Ujiie

Paul Trinidad

Filippos 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

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



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# 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

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 Filippos 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 Filippos 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, Filippos 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.

### **Curatorial 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**

# 42

## ARTISTS

Keiji Ujii  
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

NI KADEK KARUNI

Abrasi, 100 Cm X 95 Cm, Limbah Kain Dan Benang

"Abrasion" is inspired by the phenomenon of damage due to beach abrasion. Not only natural factors, but beach abrasion can also occur due to the human factor. Global warming is one of the causes of abrasion due to human behavior. Sand mining on a large scale also triggers beach abrasion. Through this phenomenon, it inspires the sense of the creator to put it into a work of fiber art with the title "Abrasion". In this work, the creator transforms the abrasion into 2 color blocks, namely a combination of gray, brown, and black representing land and a gradation of blue representing the ocean. Damage caused by seawater is illustrated by the appearance of holes in the work due to the strong impact of sea waves which erode and damage the structure of the soil and sand. Knitted blue and white threads are like waves crossing the shoreline due to abrasion. A variety of well-organized knitting techniques are a form of exploration by the creator in responding to images so that through this work it can remind us of water, which can give life but can also destroy nature.





**Nyoman Sujana Kenyem** was born in Sayan, Ubud, Gianyar, September 9<sup>th</sup>. He graduated from bachelor of art STSI Denpasar in 1998. He involved in numerous solo exhibition, such as in 2022, Mapraba, Four Points by Sheraton Surabaya, Finding Balance, Teh Villa Gallery, Surabaya; in 2021, Quark, Artmoments Jakarta, Art 1 Museum Jakarta; in 2020, TAXIDI 18, Bidadari Art Space, Jln Raya Mas, Ubud, Bali; in 2016, A Place Behind The House, Komaneke Gallery Ubud, Bali.



**Ni Kadek Karuni** was born in Gianyar on December 30<sup>th</sup>, 1966. She graduated with Bachelor Degree (S1) from the Faculty of Art and Design, Yogyakarta, Art Institute, Wood Craft Study Program in 1992. She continued her Master's degree at the Art Creation and Study Interest in Art Studies, Yogyakarta Indonesian Institute of the Arts and graduated in 2008. She was a lecturer in the Craft Study Program FSRD ISI Denpasar from 1993 to 2022, and now she becomes a lecturer at the ISI Denpasar FSRD Product Design Study Program. She actively conducts research in the field of fine arts and crafts with grants from the Ditabmas-Dikti and DIPA ISI Denpasar funds. Her articles have been published in national journals and hold two HKI (Copyright) in the field of Batik art. She followed several exhibitions on campus: national and international level exhibitions, research, community service, designing, creating batik and tapestry motifs.



**Ida Bagus Candrayana** has followed numerous exhibition, such as 2015, People and Time Jogja Gallery, Yogyakarta; Surabaya Ciputra Photography Festival, Surabaya; 2016, Okinawa Japan Bali Art Exhibition, "Imageinaction" Bentara Budaya Bali; 2017, RESTAREA OF ARTISTS READING INDONESIA Biennale National Gallery of Indonesia; 2018, ARC Art Award Discovery Mall Kuta; 2019, Face of Citra SS at Ragam Mirat Gallery RJ Katamsi Yogyakarta, "Imageinaction 5" Gallery Monkey Forreest, Bali Jani Art Festival HULU TEBEN Taman Budaya Bali; 2021, Mega Rupa III Museum Puri Paintings Ubud, Bhineka Rupa Karja Art Space, Bali-Dwipantara Adipura, Virtual Exhibition; 2022, MANIFESTO VIII Contemporary Art Exhibition, National Gallery of Indonesia, Mega Fine IV, Air Kampus Petra Surabaya.



**I Made Gunawan** was born in Apuan, July 14<sup>th</sup>, 1973. Since 1995, he has been actively involved in various joint exhibitions nationally and internationally, such as the most recent Galang Kangn and the launch of the book "BECOMING" at Neka Museum Ubud Bali (2018), NITIRUPA at Gallery Santrian (2019), with Militans Art at the Alaya Dharma Negara Building (2019), "TRANSboundaries-YAAt#6" in Sangkring-Yogyakarta (2021). He won award as the initiator of the 1000 box Painting (Women & Flowers) from the Indonesian Record Museum (MIURI) (2003).



INSTITUT SENI INDONESIA DENPASAR

*Bali Padma Bhuwana II*

**BALI-BHUWANA RUPA**

(INTERNATIONAL ART EXHIBITION)

**CERTIFICATE**

Number : 4606/ITS/PP.01.07/2022

*Presented to:*

**Ni Kadek Karuni**

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*AS PARTICIPANT*

On International Art Exhibition Bali Padma Bhuwana II  
"Dharma-Tirtha-Prana" which will be held 8th of Desember 2022-8th of January 2023  
at Nata-Citta Art Space, Indonesia Institute of the Arts, Denpasar-Bali

Thursday, 21th December, 2022

Rector Indonesia Institute of the Arts, Denpasar-Bali



**Prof. Dr. Wayan Adnyana**

NIP. 197604042003121002