

2023



SANTRIAN
ART GALLERY

International Art Exhibition

SURYA
SEGARA
RUPA

*Fine Art Study Programme
Indonesian Institute of the Arts Denpasar*



About

SURYA SEGARA RUPA

"Surya Segara Rupa" is the theme of an exhibition initiated by the Fine Art Study Program of the Indonesian Institute of the Arts Indonesia Denpasar, located at Santrian Gallery, Sanur, Bali, which opened on November 17, 2023. This exhibition theme has a significant meaning and connection to the background of the big theme designed by the Bali Provincial Government which is contained in the Bali Arts Festival in 2023. The word "Surya" refers to the Sanskrit and Balinese word for the sun. Various cultures around the world regard the sun as a symbol of life, warmth and energy. The sun also plays an important role in the mythology, religion, iconography and beliefs of many ethnic societies in the world. The word "Segara" in Indonesian is the equivalent of the English word sea or ocean. The sea or ocean is often associated with sustainability, abundance, and the mysterious, infinite beauty of nature. In Bali it is known as segara without edge. The word "Rupa" can be translated as "form" or "shape." In the context of this Fine Art exhibition, "rupa" can refer to the visual appearance or expression of an object or visual idea. Thus, "Surya Segara Rupa" is an exhibition theme focusing on the incorporation of concepts related to the sun, the sea, and visual form in the context of art or creative expression from ISI Denpasar artists. The exhibition seeks to explore the meanings associated with the sun, sea, or other elements of nature, and how they can be expressed in works of art.

Surya Segara Rupa is a Tribute to Nature and Culture Bali is known for its rich culture and close relationship with nature. This theme can describe an effort to honor and dig deeper into how the sun, sea, and nature in general influence Balinese life, art, and culture. Visual and Creative Exploration of Fine Art Study Program ISI Denpasar wants to encourage artists to explore various ways of interpreting the sun, sea, and visual forms in artworks. This can be a platform to explore diverse art techniques. This exhibition conveys important messages about the preservation of natural resources and respect for the sun and sea related to ecosystem awareness, life, rituals, and spirituality.

Remarks

Rector of Indonesian Institute of the Arts Denpasar



Om Swastyastu,
Assalamualaikum Warahmatulahi Wabarrakatuh,
Peace be upon you,
Salom,
Namo Budaya,
Rahayu.

Greetings Indonesia Maju, may all be in good health and happiness.

Puji pangastuti angayubagia is offered to Hyang Widhi Wasa / God Almighty for His grace the exhibition entitled "Surya Segara Rupa" can be carried out according to plan. This exhibition is one of the events to strengthen the innovation and creativity of Tri Dharma Intitut Seni Indonesia (ISI) Denpasar. The strategic actualization pattern is carried out with a publication structuring policy whose content is quality and substantive; socialization is oriented towards mainstreaming performance achievements in strengthening and promoting education, research, and community service both independently and in partnership. Strategic actualization is also built by redefining the ISI Denpasar motto, namely: Global-Bali Arts and Creativity Center Hub (G-BACCH).

This exhibition is a space for disseminating various works of art created by lecturers and several international artists. As the Rector of Institut Seni Indonesia Denpasar, I proudly welcome this exhibition which is a high artistic achievement and full of deep philosophical meaning. The artwork "Surya Segara Rupa" reflects the cultural richness that is closely related to the sun and the sea. This phenomenon is a reminder of the importance of preserving nature and environmental sustainability for future generations. The exhibition concept also illustrates the deep connection between humans and nature, and invites us to reflect on the cycle of life and human dependence on nature. Through diverse fine art techniques, the works combine visual beauty with the inspiring dynamics of marine life.

I would like to congratulate and thank the artists for their participation and artistic achievements and hope that these works will continue to inspire the public. Before closing this speech, let me on behalf of the leadership of ISI Denpasar thank the entire committee and all those who have supported in organizing this exhibition.

Om Santhi, Santhi, Santhi Om,
Wassalamualaikum Warahmatulahi Wabarrakatuh,
Rahayu,
Denpasar, October 28, 2023
Rector



Prof. Dr. I Wayan Adnyana, S.Sn., M. Sn
NIP. 197604042003121002

Remarks

Dean of the Faculty of Fine Art and Design of ISI Denpasar



Om Swastyastu,
Greetings Indonesia Jaya

Praise to Ida Sang Hyang Widhi Wasa - God Almighty, for His grace in organizing the "Surya Segara Rupa" exhibition by raising the potential of the Fine Arts Study Program from active lecturers, retired lecturers and artists from various corners as a form of a sense of togetherness can be carried out as planned.

I am proud and welcome it as an effort to encourage artistic creativity. The fine art exhibition is essentially one of the most strategic platforms for lecturers and education staff to pour their imagination into the form of artworks which in turn are able to provide new perspectives by expanding horizons through fine art media. In addition, this exhibition is a moment of self-correction and the beginning of an effort to move forward and as a commitment in organizing and implementing ideal education both in the form of creation and study of art that is in harmony with the development of science, technology and art with the nation's cultural values.

Through collaboration between artists outside the ISI Denpasar campus, there is also collaboration with artists from abroad which is a true manifestation of the implementation of the Tri Dharma of Higher Education which includes guidance and development of artistic insights in the campus environment and the general public and participating in developing creative and innovative human resources. This activity is also an effort to measure the level of public appreciation of the field of pure art knowledge and its works. Therefore, this exhibition program can be used as an effective instrument to measure the level of success of art higher education institutions in carrying out teaching and learning activities.

Finally, I congratulate everyone for organizing this exhibition, I hope that the artworks on display have the potential to become an academic, artistic, and cultural discourse. I hope this kind of activity can be carried out on an ongoing basis.

Om Santhi Santhi Santhi Om

Denpasar, October 28, 2023
Dean of the Faculty of Art and Design of ISI Denpasar

Dr. A.A Gde Bagus Udayana, S.Sn., M.Si

Remarks

Coordinator of Fine Art Study Program FSRD ISI Denpasar



Om Swastyastu,
Greetings Indonesia Jaya

With all gratitude, the Fine Arts Study Program of FSRD ISI Denpasar this year held an exhibition with Surya Segara. This exhibition has an important meaning, because it aims to present the diversity of educational achievements. This exhibition is also a place to prove that ISI Denpasar teaching lecturers not only have academic teaching competence but are also 'artists' who are able to produce quality artistic creations. The lecturers with the spirit of puputan educate students to become a line of dynamic and creative new artists.

Academic artists have the burden of purely academic works of art and are therefore academically responsible for them. This responsibility can be demonstrated through their artistic attitude, commitment, integrity and ability to engage in the development of artistic discourse. Lecturers as academic artists should not only dwell in the area of creation without taking part in the development of the discourse of creation, how to develop and then build strategies.

The exhibition becomes important if it is placed in the framework of evaluation, because all parties become aware and at least have the opportunity to confirm that the practice of fine arts as part of the Tri Dharma of Higher Education will not stop here, as well as the accompanying discourse will continue to be explored, and increasingly enlightening for the wider audience.

On this occasion I would like to express my deepest gratitude to Prof. Dr. I Wayan Adnyana, S.Sn., M.Sn as the Rector of ISI Denpasar who is willing to give a speech. Also infinite gratitude to Mr. Dr. A.A Gde Bagus Udayana, S.Sn., M.Si as Dean of FSRD ISI Denpasar, to Ida Bagus Sidharta, MBA as Owner of Santrian Sanur Gallery which has provided dissemination space,Art Management who faithfully accompanies the committee to always show their best performance. To the lecturers of Pure Art Study Program and other participants. The steering committee and organizing committee.

We believe that this exhibition as one of the vehicles in continuing the development of fine arts, will bring the good name of ISI Denpasar in the national and international arena. For this reason, suggestions and constructive criticism from all parties are very much expected, so that we can realize our joint efforts to advance fine art.

Om Santhi Santhi Santhi Om

Denpasar, October 28, 2023
Coordinator of Fine Art Study Program FSRD ISI Denpasar

Dr. I Wayan Setem, S.Sn., M.Sn

Remarks

Santrian Art Gallery



Going through uncertain times for almost three years of the Covid - 19 pandemic is an extraordinary gift for Santrian Gallery Sanur. This space is always present to accommodate the creativity of artists who are never timid, at a time of social restrictions that require everyone to stay in their respective homes, but the creativity of creating art is never extinguished. Artists in their homes and all the limitations that exist still pour their imagination into their works. Not surprisingly, many works with strong aesthetic value and content were born as a result of the artist's deep appreciation.

The creative power is what makes this space stand strong even in critical conditions, togetherness in aesthetics makes everything always beautiful. This togetherness began in 2000, meaning that it has now entered its third decade, hundreds of exhibitions have been held involving various artists, ranging from solo, group or joint exhibitions. A gallery is certainly not merely a venue for the creative work of artists, in which there is interaction and appreciation between artists, their work with a wide audience not only local, national and also involving international audiences. Considering the gallery's position within Griya Santrian resort, which already has an international membership that regularly visits and stays here every year.

We realize the importance of the presence of the gallery also as a space for art education to the community, as the exhibition collaboration with the Fine Arts Study Program FSRD ISI Denpasar which was held on this occasion. The International Fine Art Exhibition entitled "Surya Segara Rupa" involves national artists and art educators as well as invited artists from other countries. Through this exhibition we will witness works with artistic and aesthetic achievements of artists who absorb the warmth of creative energy that flows like an infinite sagara tirta.

Hopefully, this auspicious occasion can be an occasion for us to always mulat sasira, facing the development of a world that is increasingly full of challenges politically, socially and especially ecological threats that are increasingly uncertain due to the warming of the earth. May the energy of creativity always be able to wash us with the freshness of works, which are based on creation and love.

Sanur, October 2023

Ida Bagus Gede Agung Sidharta Putra, MBA

Remarks

Head of the Committee



Om Swastyastu,
Greetings Indonesia...Rahayu.

Praise our gratitude to Ida Hyang Parama Kawi / God Almighty, for His grace the exhibition entitled Surya Segara Rupa can be carried out as planned.

On this good occasion we can say that since the establishment of the Pure Art Study Program as one of the study programs at the Faculty of Fine Arts and Design (FSRD), Institut Seni Indonesia (ISI) Denpasar, the exhibition has been made a routine program that is held once a year.

The goal is to maintain the continuity of aesthetic expression through works of art in order to improve the quality of taste sensitivity and responsiveness to changes that occur due to unstoppable technological advances, which require rapid responsiveness as well. This is important, because it will have an impact on the methods and patterns of development of art education and other fields of science.

The fine art exhibition held by the Fine Arts Study Program this time has an international standard, in addition to involving three well-known art universities in Indonesia such as ISI Yogyakarta, FSRD ITB-Bandung and IKJ, also inviting several foreign artists, among others: Germany, Amsterdam, Rio de Janeiro (Brazil), Hungary, and Japan. The presence of foreign artists in this exhibition is expected to open up insights, at least as a comparison to increase the creativity and creation of Indonesian artists, both academic and non-academic.

On this occasion, I would like to express my gratitude to the Rector of ISI Bali for his support, Mr. Ida Bagus Gede Sidharta as owner of Griya Santrian Gallery, Mr. Dolar Astawa, manager of Santrian Gallery, Dean of ISI Bali, Coordinator of the Fine Arts study program, lecturers, and staff. Gratitude is also expressed to the extended family of the Fine Arts Study Program for the spirit of mutual cooperation and related parties whose names we cannot mention one by one, so that this exhibition agenda is carried out well and smoothly. Thus our remarks, if there are things that are not pleasing, please understand and forgive. May God always bestow His grace upon us all.

Om Santhi Santhi Santhi Om.
Denpasar, November 7, 2023

Head of the Committee
Drs. I Made Ruta, M.Si

SEGARA RUPA LINTAS BANGSA

Throughout 2023, not a few art events, festivals or art exhibitions carried the theme of Segara (Ocean). However, the international event held by the Fine Arts Study Program, Faculty of Art and Design ISI Denpasar, was able to present two-dimensional and three-dimensional works in a creative exploration that offered various possibilities.

The Samudra theme proved to be not a limitation, but an opportunity for these cross-national artists to retrace their aesthetic-stylistic achievements while exploring the Bahari in an imaginative way. Works that broadly express Segara through various forms - and their layers of meaning - follow visual tendencies that are denotative, connotative and symbolic.

The Surya Segara Rupa exhibition was attended by 34 artists, 6 of whom were from overseas, namely Japan, Hungary, Brazil, the Netherlands, and 2 from Germany. The artists from Indonesia came from various regions in the country, including: Bandung, Jakarta, Jepara, Yogyakarta and Bali. Most of these artists have a background in fine arts education and serve as teachers at art colleges.

It should also be mentioned at this stage that the three visual tendencies (denotative, connotative, and symbolic) also appear in the work in the form of a mix or intertwining of forms that allows the philosophical values contained in the thematic (Segara) to be reflected. Or Samudra in a literal (denotative) view evokes a view and reflection precisely because the composition of the object implies a call for social awareness or concern.

This international exhibition presents works with various perspectives; from realist sea forms with waves, sand, and coastal scenery; to colorful abstractions that remind us of the real and symbolic world around Samudra. Many works combine realistic and impersonalistic visuals in a specific symbolic context, suggesting an imaginative world; a mix of Sekala and Niskala.

Segara (Samudra) permeates some of the works in a connotative and symbolic manner where the creative orientation of the creators shows their experience and deep understanding of the iconography of past cultural traditions and artifacts. Their works with various abstractions or selected objects that refer to traditional iconography; created with a personalized creative approach.

SEGARA RUPA LINTAS BANGSA

Segara Rupa

When compared to the exhibition also held by the Fine Arts Study Program FSRD ISI Denpasar in 2019, this exhibition presents a variety of forms that are more associative and imaginative. Evocative of the view and inviting contemplation, as if we were absorbing the endless expanse of the ocean; with its waves that flow silently.

A more denotative view of the sea and everyday life can be seen in I Wayan Kondra's "Spirit Ngiring Melasti" and Anna Sungkar's "Keluarga Pemulung". Both works imply a social message and a reflection on the importance of maintaining a common life as a communal social being.

It can be said that most of the works in Surya Segara Rupa's exhibition present Samudra or Segara in an abstraction style with a scattering of selected colors, along with minimalist objects, reminiscent of everyday beach scenes with puddles or impressions of sunrise and sunset light. See the works of I Wayan Karja (Surya Segara Rupa), I Wayan Gulendra (Manik Garbha Segara), I Made Hendra Mahajaya Pramayasa (Ragam Biota Laut), I Wayan Mudana (Telur Segara (Bibit Kehidupan)), Claudia De Britto Pereira Simões (The King Star And His Beloved Moon), I Ketut Mustika (Tridharmika Rupa), Gede Yosef Tjokropramono (Penjarahan Ikan), Ni Made Purnami Utami (Senja (Titik Akhir)), A. A. Gde Trisna Suryadinata T.Y. (Dinamika Gerak), Eszter Tari (Projection II), I Made Ruta (Blue Overlay), I Wayan Sujana Suklu (Ninth Dimension), Sri Supriyatini (Agung).

Still faithful to his abstraction, I Wayan Karja through his work titled "Surya Segara Rupa" processes layers of colors and unfolds a landscape that takes our imagination to the beach. The layered colors are rich in meditative nuances and reflect a world beyond the visible; where the clarity of sunlight and the ripples of waves express life force and hope. I Wayan Karja's works can be compared to Claudia de Britto Pereira Simões (The King Star And His Beloved Moon). Through the abstraction of her chosen colors, the Brazilian artist unfolds layer upon layer of sunlight in a cluster of suggestive colors. Presenting an object that is far from literal, but rather an inner world engulfed by the beauty and majesty of the universe's creation. These two works not only present a variety of abstractions but also a connotative and near-symbolic imagined world, a link between Bhuana Alit (microcosm) and Bhuana Agung (macrocosm).

Some works depart from the attempt to address traditional iconographic elements with personal stylistics-aesthetics. The works are created with abstractionist or impressionistic styles, but the object of choice can be traced back to mythological stories, or the Ramayana/Mahabaratha narratives and their derivative plays. For example, the works of I Nengah Wirakesuma (Puser Bumi), I Wayan Setem (Gelombang Lautan Susu), I Wayan Gunawan (Ulun Danu), Suwarno Wisetrotomo (Gandrung Gandring: Sadumuk Bathuk Sanyari Bumi), I Made Bendi Yudha (The Power of Octopus), I Made Yasana (Kekuatan Dewa Siwa Memusnahkan yang Tidak Berguna di Dunia), Tjokorda Udiana Nindhia Pelayun (Dalem Segara Hening), I Ketut Mustika (Tridharmika Rupa), I Dewa Putu Gede Budiarta (Kekuatan Dewi Dewi) Nano Warsono (Lost in The Microcosm), Luh Budiaprilliana (A Door to Inner Child Ocean).

With the language of art, these artists mostly utilize iconography that is revised or processed as an achievement of innovation to express certain impressions and messages. These works are in fact contextualized with the socio-cultural transformation of the local community that they personally experience. Symbols or signifiers that refer to traditional iconography or past cultural artifacts are created through design-figurations or figure-less impressionistic styles.

SEGARA RUPA LINTAS BANGSA

Rupa Semesta

Through three-dimensional and two-dimensional works, or a combination of both, the existence of Segara or Samudra is no longer entirely connotative or symbolic. Rather, it suggests Rupa Semesta as presented by Wayan Kun Adnyana's Enigmatic Earth, an attempt to explore and understand the enigmatic Earth, like an infinite universe. Like the bottomless depths of the ocean, it invites thoughts and dreams about the mysteries that encompass the life and existence of this universe. Every form or shape that emerges from such creative endeavors is the result of the confluence of sensory experience and the overflow of the subconscious world.

Sculptor Keiji Ujiie (Japan) through his work titled Sun Over The Sea and Franziska Seifert (Germany) with her work Ibu Topeng, each process the media/medium of choice into a form of expression with an authentic aesthetic-stylistic. Stone in the hands of Keiji Ujiie is processed with a personal touch that is not only symbolic or metaphorical. It impresses us with its unique shape and composition, instantly opening a blank space of imagination; as if the viewer is in the expanse of the sea of life. Similarly, Franziska Seifert's bronze compositions create a sturdy minimalist form; inviting associations with the loving face of a mother (as the title suggests). Both works essentially express the existence of the universe in the desire for love and hope for peace.

I Made Jodog with his three-dimensional work titled Yuyu Bang depicts the phenomenon of the universe through simple forms or small creatures that are overlooked or forgotten. Three crabs in red instantly remind us of the transience of human beings in the midst of the oceanic universe with its unpredictable dynamics. This work is also a metaphor of life where humans do not realize their limitations, but instead are carried away by their ambition by using all means to control everything.

I Gede Jaya Putra's three-dimensional work (Berenang dalam Arus Deras) is unique in that it does not merely present seven sculptures as symbolic figures guarding the universe or the environment around us. The two-dimensional work also depicts a guardian figure by creating a self-portrait that presents the ironic reality of Bali today in the scourge of tourism.

There is no literal Segara or Samudra present in the two-dimensional works of Peter Dittmar (Germany) and Brigitte Djie (Netherlands), as well as Ira Adriati (Indonesia). But if we look again and again in depth, we immediately feel the surge of feelings that roll through the waves of color and minimalist composition. The imagined world of the universe suggests enigmatic depth and mystery. Peter Dittmar, like his Color Window calligraphy series, is the fruit of his deep appreciation for the practice of Zen meditation. His work is reminiscent of traditional Japanese painting; emphasizing the simplicity of composition in reaching the essence of things. Similar to haiku poetry, it chants events in simplicity - a kind of attempt to achieve satori, which is instant enlightenment in the style of Zen-Buddhism. It is interesting to juxtapose this with Brigitte Djie's work (Sun and Sea, Source of All Life on Earth), which chooses a composition in the form of a mandala; an iconic form inherited from Tibetan Buddhism as a depiction of the universe. This work conveys the message of the importance of maintaining harmony between humans, the natural environment, and all its inhabitants.

Simplicity of composition is also chosen by Ira Adriati through her works on shibori cloth, paper and acrylic. On the canvas alone is a visual of a children's toy paper boat, with a blue background layered with texture as a reminder of the ocean. To a particular viewer, a boat has multiple meanings; it could be Sinbad's boat that lives in childhood stories; it could also be poet Sapardi Djoko Damono's paper boat that sails the ocean of words, or a song that has been sung since long ago about Nenek Moyangku Pelaut, in line with the title of this work.

Thus the Sea, Segara or Samudra, takes the artist and us on a journey across time and nations. Every work is a meeting; and every meaning emerges as a dialectic between the creator and the viewer.

Curators Profile



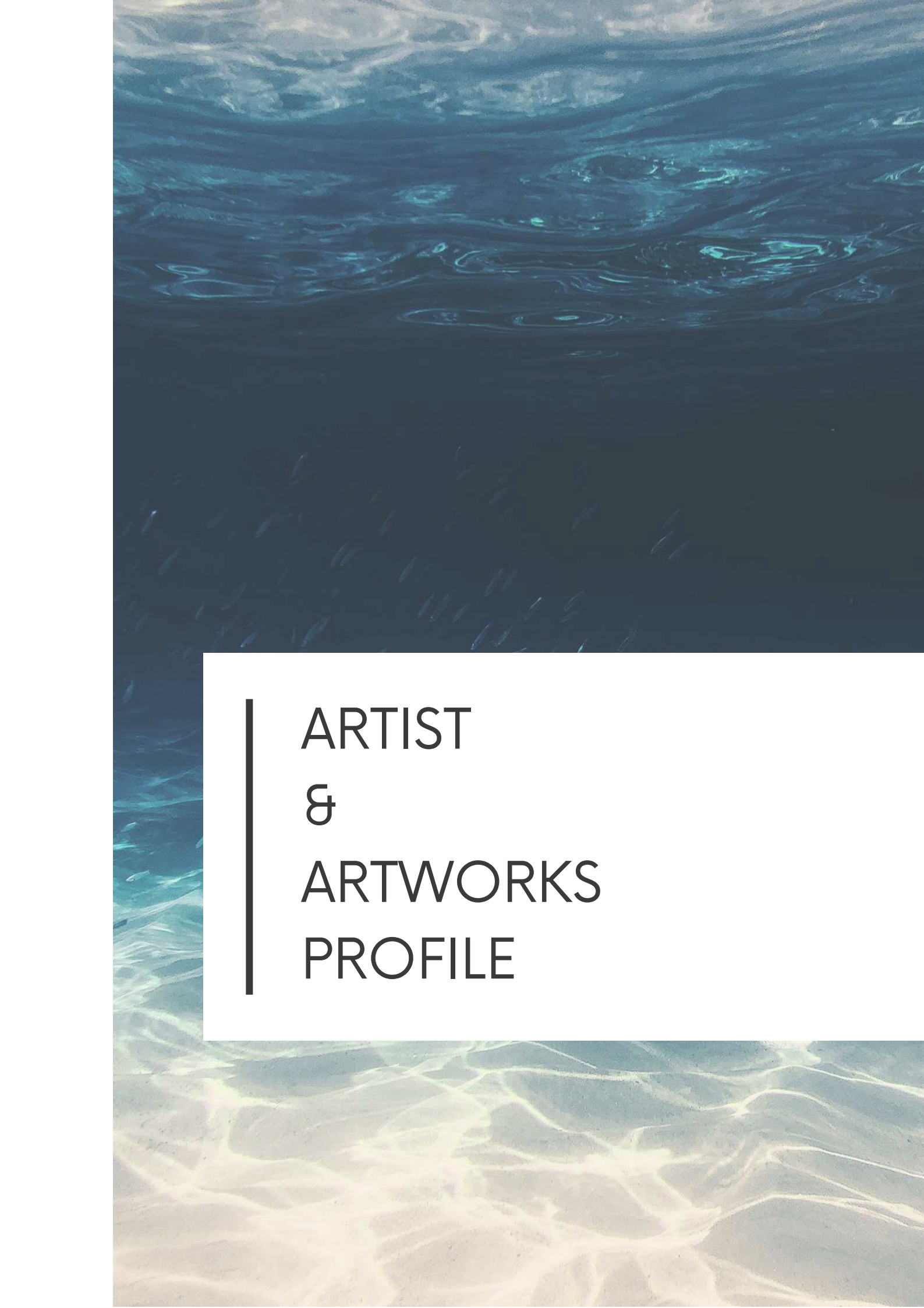
Jang Shin Jeung, MA

Born in 1974. Is a curator from South Korea with an international reputation. Obtained an MA degree in Visual Arts Administration, New York University and was a curator at the MoMA PS1 Contemporary Arts Center, New York, NY. As chief curator of the Icheon International Sculpture Symposium (2013); chief planner and exhibition team for Asia Culture Center, Gwangju, Korea (2014 - 2015) and currently serves as President C Art Company, Seoul, Korea. Since 2013 he has been actively involved in and organizing a number of art exhibitions in Seoul, Korea, including: 'Soom', Soombi Art Center, Seoul, Korea (2023); 'HaRyu' & 'Soom', Iconography, Seoul, Korea (2023); 'Soyoyou II' & 'PALYGROUND' & 'Soyoyou', Iconography, Seoul, Korea (2022); 'Sa-Sang-Hwa' Baum Artspace, Seoul, Korea (2022); 'EVER-CONNECTED' Ara Art Center, Seoul, Korea (2021); etc. He is also active as a teacher and conducts research on fine arts in Korea.



Warih Wisatsana

He received multiple national recognition throughout his career, including the Borobudur Award, the Taraju Award, SIH Award, and the Bung Hatta Award. In 2020, he received the Bali Jani Nugraha Award from the Bali Provincial Government, and Bali Dwipantara Nata Kerthi Nugraha from ISI Denpasar in 2022. Invited to national and international festivals: Borobudur Writers and Cultural Festival (2021), Utan Kayu Internasional Literary Biennale (Winternachten Overzee 2003 and 2009), Winternachten Den Haag (1997), Inalco Paris (1998), Ubud Writers and Readers Festival, Printemps des Poetes (Indonesia-France), Jakarta International Literary Festival (JILF), etc. His award-winning poetries have been translated into Dutch, English, Italian, German, Portuguese, French, and Korean. His book, Batu Ibu (KPG, 2019) won the Top Five for Kusala Sastra Khatulistiwa 2018 and the Book of Poetry Recommended by Tempo 2018, Kota Kita (Sahaja Sehati, 2018) was the Top Five Poetry Books for the Hari Puisi Indonesia (HPI) 2018. Recently, Warih has focused on writing about visual arts and has also been involved in several collaborative projects with visual artists, choreographers and theater directors in Bali, including Made Wianta, Nyoman Erawan, and others. He is also an art critic and curator who curates various national and international exhibitions, including Art Exhibition "Artist from Elsewhere-Two Art Brut Artist from Indonesia" (2014), Mural Exhibition-World Culture Forum in Bali (2016), Ubud Writers and Readers Festival-UWRF (2017-2019), Bali International Literary Symposium (2019), Bali Megarupa (2019 and 2020), Bali Kandarupa Art Exhibition (2021 & 2022), Bali Bhuwana Rupa International Exhibition (2021 & 2022), Festival Seni Bali Jani (2021-2023), etc. Now an editor at Katarupa.id and a poetry column for the Nusa Bali daily.

The background of the entire page is an underwater photograph. The top half shows dark blue water with light blue ripples on the surface. The bottom half shows a sandy seabed with intricate, light-colored patterns created by light refraction through the water. A white rectangular box is positioned in the lower-left quadrant, containing the text.

ARTIST
&
ARTWORKS
PROFILE

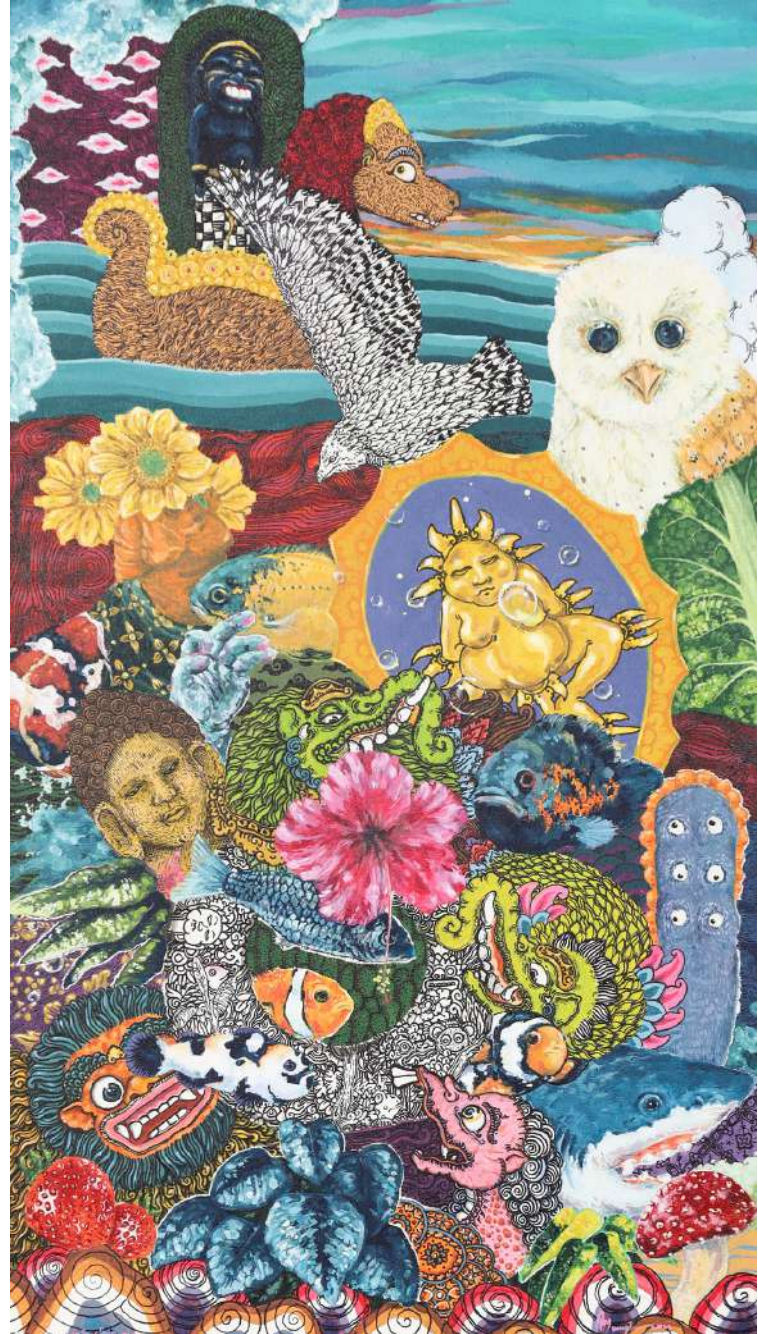
BALI SUNRISE

Size : 44 X 77 cm

Media : Mix media on canvas

Year : 2023

Bali Sunrise is a work that conveys a message of optimism about the dawn of new light from Balinese art. In the current contemporary era, the freedom to explore traditional stylistics is a sign of the revival of Balinese art. This is visualized through a combination of various "Western" expressive technical strokes with "Balinese" meditative technical strokes such as sigar, nyawi or ngontur. This combination is considered capable of creating a new color for the sustainability of Balinese fine arts.



I Wayan Adi Sucipta

Gianyar, 7 September 1993

He has been active in art and exhibiting since attending SMKN 1 Sukawati (SSRI) in 2009 and then continued his undergraduate education at ISI Denpasar majoring in pure fine arts with an interest in painting. He has loved and been interested in fine arts (painting and sculpture) since he was a child.

Until now, he is still actively working and taking part in collective exhibitions in various places including: Puri Lukisan Museum, ARMA, Neka Museum, Gunarsa Museum, Bali Museum, Dewa Nyoman Batuan Gallery, Batu Belah Art Space, Santrian Gallery, Art Center Denpasar, Monkey Forest Gallery Ubud, Lingkar Art Space, Bentara Budaya Bali, Discovery Mall Kuta, Sika Gallery, Teh Villa Gallery Surabaya, B9 Gallery UNNES, Nata Citta Art Space, Grey Art Gallery Bandung, and several other art spaces in Bali.

Balinese painting is the basis for creating works of fine art. Apart from the environment being close to traditional arts activities, this is also intended as a form of preserving and developing Balinese fine arts.

Artworks Display



Artworks Display





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