



Kampus
Merdeka
INDONESIA JAYA



[azit] for A to Z
Innovation
Tandata

Astra Culture



SAHAJA
SEHATI

INSTITUT SENI INDONESIA DENPASAR

Bali Padma Bhuwana III
BALI-BHUWANA RUPA
(Global-Bali Photography Exhibition)

WARA
SAMASTA
WARUNA

Puja Gamudna Mulia Gemesta

Bali Padma Bhuwana III

BALI-BHUWANA RUPA

(Global-Bali Photography Exhibition)

WARA SAMASTA WARUNA

Puja Samudra Mulia Semesta

CURATORS :

Jeon Dongsu

Prof. Dr. I Wayan Kun Adnyana

Warih Wisatsana

Co-Curator :

Dewa Ayu Eka Savitri Sastrawan

PHOTOGRAPHERS :

Korea : Yang Han Mo, Ra Sang Ho, Son Muk Gwang, Cho Sung Je, Kim Dong Wook, Kim Mi Joung, Kim Shimhoon, Kim Yang Soo, Kim Jung Hee, Kim Tae Kyu, Bae Gab Sun, Jang Yong Sig, Jeon Hyun Ok, Weon Young Hee; **Netherland:** Ted Van Der Hulst; **France :** Aimery Joessel; **Indonesia :** I Made Bayu Pramana, Ida Bagus Candra Yana, Tjandra Hutama, Ida Bagus Putra Adnyana, D. Tjandra Kirana, Wahyu Indira, Anis Raharjo, I Made Saryana, I Made Adi Dharmawan, I Komang Yorda Garmita, I Gede Dalem Suardita, Cokorda Istri Puspawati Nindhia, Amoga Lelo Octaviano, Bayu Segara Putra, I Dewa Putu Ari Kresna Artha Negara

BALI-BHUWANA RUPA

WARA - SAMASTA - WARUNA

(Puja Samudra Mulia Semesta)

Curators :



Jeon Dongsu



Prof. Wayan 'Kun' Adnyana



Warih Wisatsana

Co Curators :



D.A.E. Savitri Sastrawan

SEMESTA REALITAS FOTOGRAFI

Lebih jauh dari semata menyuguhkan keindahan, pameran internasional bertema **“Wara-Samasta-Waruna”** (*Puja Samudra, Mulia Semesta*) berhasil menghadirkan fotografi sebagai capaian seni tersendiri yang mengesankan. Sejumlah karya menghamparkan keheningan mendalam; mengundang renungan. Sebagian lain justru menyampaikan hal sebaliknya; kesan keseharian yang menggugah pandang. Secara keseluruhan karya lintas bangsa tersebut berupaya mengungkapkan sekaligus mempertanyakan apa itu Realitas atau Kenyataan seturut era yang serba digital ini.

Terangkai dalam **Festival Internasional Bali Padma Bhuwana 2023**, perhelatan ini diselenggarakan ISI Denpasar, bekerja sama dengan Arts & Culture Korea dan Indonesia Cultural Center di Korea; memaknai 50 Tahun Hubungan Diplomasi Indonesia-Korea Selatan. Diikuti oleh 31 seniman fotografi; 14 dari Korea Selatan, 15 Indonesia, serta seorang dari Belanda dan Prancis.

Tecermin melalui karya-karyanya yang terpajang di **Nata-Citta Art Space ISI Denpasar**, para seniman fotografi ini mengeksplorasi seluas-luasnya segala kemungkinan penghayatan dan pemaknaan atas tematik Bahari/ Samudra dalam segenap dimensinya. Tampil mengemuka beragam gaya yang mempribadi, menjunjung semangat capaian seni mumpuni yang berorientasi kepedulian pada lingkungan, selaras inovasi dan kreativitas yang bersifat lintas batas; mengedepankan kebaruan stilistik-estetik sejalan upaya penggalian tematik (**Recent, Innovative and Environment-Oriented**).

Realitas Fotografi

Sedini fotografi dikumandangkan sebagai penemuan teknologi terkini di Paris, Prancis pada tahun 1839, keberadaannya segera dirayakan publik luas. Disambut antusias tersebut sebab kesanggupannya menyalin realitas menggunakan pantulan cahaya matahari—yang secara seketika kuasa mendokumentasikan fenomena alam, kejadian kehidupan, juga tindakan manusia senyata peristiwanya.

Kenyataan sehari-hari yang kasat mata, seakan kemudian dapat dikekalkan di dalam wujud sebuah foto. Dunia penciptaan pun dirundung pertanyaan terkait langgam realisme dan naturalisme yang kala itu mengemuka sebagai salah satu puncak pencapaian seni. Fenomena fotografi ini, mengubah cara pandang manusia ketika berhadapan dengan realitas dirinya, termasuk pula pemahaman akan seni, terutama seni lukis; yang mengiringi lahirnya seni rupa modern. Sekaligus juga menegaskan kembali pandangan Aristoteles yang memperbarui pemikiran filsuf Plato (5 SM), bahwa yang disebut Realitas bukanlah sesuatu yang meniru dunia ideal, melainkan apa yang terpandang sebagai keseharian yang nyata.

Patut dikemukakan di sini, bahwa belum genap 200 tahun kelahirannya, fotografi telah mengalami dinamika dan berbagai transformasi seiring laju perkembangan teknis, berikutan perubahan peran yang diemban sang juru foto. Dalam alur historis tersebut, fotografi memang terbukti sanggup menangkap realitas sosial objektif (fakta) yang terdapat dalam kehidupan sehari-hari. Juga kemudian mengungkap realitas sosial simbolik dalam dunia rekaan (fiksi) berwujud karya seni; atau sebuah realitas sosial subjektif yang terbentuk dari bauran keduanya (realitas objektif dan simbolik).

Dengan demikian, alur historis fotografi seturut dinamikanya tersebut tak pelak membayangi proses cipta dan keberadaan karya-karya **“Wara-Samasta-Waruna”** ini. Segera pula pembacaan atas capaian stilistik-estetik para seniman fotografi ini tak bisa dilepaskan begitu saja dari kenyataan era digital kini. Percepatan perubahan yang dipicu laju kemajuan teknologi informasi melalui medium internet, gawai, dan perangkat audiovisual lainnya, menggenangi kita dengan realitas yang bahkan kerap melampaui rasa, nalar, dan imajinasi.

Dan gawai adalah keniscayaan tak terelakkan; secara serentak dan seketika dapat menghubungkan manusia dari belahan bumi manapun melalui *streaming* ataupun suguhan peristiwa secara

daring—mengubah konsep ruang dan waktu; disadari atau tidak, menghadirkan realitas baru; sebetulnya realitas virtual. Realitas virtual terkini ini membanjiri lapis demi lapis keseharian kita dengan labirin kenyataan; di mana yang faktual dan fiksional berkelindan dalam *keseketikaan* dan *keserentakan* rekaan—hakikat dari dunia digital.

Menggugah Pandang

Karya-karya fotografi yang dipamerkan kali ini, secara umum dapat dipilah dalam ragam bentuk yang menautkan disiplin *documentary culture photography*, *composite photography*, dan *fusion photography*. Hal mana ini juga mencerminkan gambaran transformasi yang melingkupi latar sosial kultural para fotografer, baik yang berlatar Bali maupun Nusantara, maupun Prancis dan Belanda, termasuk juga yang berasal dari Korea.

Sederet wujud atau visual yang menggugah pandang, sebagian adalah karya foto murni yang lebih jauh dari sekadar dokumentasi, juga foto-foto yang telah mengalami olahan kreativitas; sentuhan kolase dan montase tertentu, menggambarkan kehidupan ritual dan upacara tradisi (Bali) atau mengkonstruksi rangkaian objek terpilih yang menggambarkan dinamika sosial kultural, sebagian menyiratkan kesan ironi tersendiri.

Karya-karya fotografer Indonesia kali ini tidak sepenuhnya berpretensi sebagai catatan sosiologis atau antropologis. Dengan objek-objek visual berikut *angle* tersendiri, mencerminkan tahapan pergulatan estetis dan stilistik serta proses cipta yang terbilang panjang. Karya-karya mereka memadukan gambaran kehidupan yang soliter (personal) sekaligus solider (komunal/sosial). Terutama melalui *composite photography* dan *fusion photography*; karya-karya mereka adalah olahan cahaya terpilih, persilangan gelap terang, di mana tema samudra diwujudkan berupa sosok-sosok berikut warna-warna yang secara asosiatif mengingatkan pada laut.

Composite photography secara sederhana adalah teknik menggabungkan dua atau lebih gambar berbeda untuk menghasilkan satu gambar baru. Sedangkan *fusion photography*, lebih jauh memadukan foto dengan berbagai unsur visual dari medium lain, termasuk habluran cat, guna meraih wujud yang diharapkan.

Simaklah misalnya, karya-karya Ida Bagus Candrayana (*Seagrass; Dancing With The Waves*), dan Anis Raharjo (*Lindungi dari Sampah Laut; Dampak Sampah Laut; Ikan Tercemar Polutan*)—yang titik mula ciptanya dari fotografi—menyapa kita dengan kesan sebagai karya lukis. Hal mana ini menarik bila disandingkan dengan karya-karya dari seniman yang berlatar Desain Komunikasi Visual (DKV), yakni Gede Bayu Segara Putra (*Need “Vitamin Sea”*) dan Wahyu Indira (*Per-Suite of Happiness*).

Menarik menelisik karya fotografi Ida Bagus Putra Adnyana (Gustra)

bertajuk *Basuh di Segara*. Berlapis gambar, disatukan secara sublim oleh pilihan warna tunggal dan permainan tekstur dan gradasi cahaya. Mengemuka sosok perempuan simbolik (bidadari) lengkap dengan sayapnya yang asosiatif. Adapun karya tunggal Tjandra Hutama, bertajuk *Seaspiracy*, sebuah *fusion photography* yang meramu bentuk faktual hamparan laut serta memadukannya dengan rupa asosiatif (ikan, pesawat kertas) berikut label peringatan *fragile* yang secara keseluruhan menyarankan pesan kehati-hatian atau seruan kesadaran bahaya pencemaran lingkungan laut.

Selain itu, tampil pula karya yang bukan sekadar *documentary*, dan diolah dengan sentuhan estetis yang autentik, kuasa mengelak dari semata rupa eksotik-molek, dapat dirunut pada buah cipta D. Tjandra Kirana (*Merah Senja*), Gede Dalam Suardita (*Warm*), Made Saryana (*Rutinitas di Pagi Hari*), Amoga Lelo Octaviano (*Contextual Motivations*), I Komang Yorda Garmita (*Melasti Ceremony*), I Made Adi Dharmawan (*Tanah Lot Temple*), I Dewa Putu Ari Kresna Artha Negara (*Di Antara Senja*), I Made Bayu Pramana (*Light of Life*), atau Cokorda Istri Puspawati Nindhia (*Solitude*), dan Ida Bagus Putra Adnyana (*Melis*).

Para fotografer tersebut di atas juga mengangkat berbagai upacara atau ritual yang berkaitan dengan laut, semisal *melasti*. Akan tetapi, dalam bidikan mereka yang terdepankan bukan peristiwa menggugah mata belaka, secara sadar menghindari dari sajian *ala* foto eksotik-turistik. Karya mereka adalah persilangan atau ambang batas dari yang sekala dan dunia yang tidak nyata atau niskala.

Karya-karya foto tersebut membawa kita merenungi kembali kehadiran samudra sekaligus juga kedalaman batin yang hakikatnya mendamba keheningan, ketenangan. Melalui sekuel visual yang lain, gamelan mengalun dalam hamparan upacara *melasti* di sela percakapan lirih para *pemedek* dan obrolan para pengunjung pantai. Secara asosiatif dan imajinatif, foto-foto itu juga menghantar kita mendengar gemericik air, desau angin di sekitar, atau riak ombak yang menghanyutkan perahu ke tengah laut.

Masih bersetia dengan dunia hitam putihnya, fotografer Prancis Aimery Joessel mengesankan kita atas bidikan kameranya. Melalui karya bertajuk *Jejak Air* dan *Jejak Waktu*, kali ini objek alam yang realis ditapis menjadi lebih metaforis. Bukan soal lagi, apakah objek fotografinya menggambarkan pandangan manusia yang antroposentris atau kosmosentris.

Sedangkan fotografer Belanda Ted van Der Hulst, menampilkan karya bertajuk *Ascension 01* dan *Fighters Day*. Keduanya adalah bagian dari seri foto seni Aristokrat-nya, mengetengahkan pesan sosial yang kuat, di mana sosok orang-orang cebol berikut sisi-sisi kehidupan mereka; diungkap melalui pilihan gambar yang realis, jauh sentuhan editing digital atau pulasan kecanggihan aplikasi *ala* photoshop. Ia menghindari efek khusus, dan memilih membiarkan lensa serta kamera bekerja untuk menjaga foto tetap autentik-realistik.

Lapis Keheningan

Melalui karya-karya terpilih, seniman fotografi Korea bukan saja menyuguhkan keindahan alam yang memikat dan budaya tradisional Korea yang unik, melainkan merefleksikan pula capaian seni yang mempribadi. Berangkat dari stilistik dan estetik masing-masing, tema samudra disikapi tidak secara harfiah atau melulu memindahkan realitas lautan sebagai peristiwa biasa.

Hamparan laut, gugusan pulau, bentangan gunung, juga objek pohon menjulang, mewarnai sebagian besar karya-karya fotografer Korea ini. Terangkai pula rumah tradisional Korea atau wujud bangunan dalam lanskap dan momen tertentu yang mengesankan tak terulang lagi. Di tangan para seniman ini, kamera secara seketika mengubah objek bidikan menjadi subjek penanda keberadaan atau kehadiran sebuah kejadian. Foto-foto mereka adalah sebuah dunia yang menjadi; melampaui dinamika rupa yang kasat mata, membentangkan lapis demi lapis keheningan.

Sebagai contoh saja, simaklah foto-foto karya Kim Shim Hoon, rangkaian seri Korean Pavilion, di mana bangunan suci (*sacred space*) membayangi imajinasi kita justru karena komposisinya yang membentangkan jarak pandang di kejauhan, sekaligus diliputi lapis nuansa keheningan. Demikian pula foto karya Kim Dong Wook (Suncheon Bay), Cho Sung Je (White Margin), Kim Mi Joung (Road), Bae Gab Sun (Island), Kim Yang Soo (Pine Tree in Korea), Jeon Hyun Ok (A Sea of Clouds), Jang Yong Sig (Mountain), Kim Tae Kyu (Civilization), Kim Jung Hee (Wallscape), kesunyian bukanlah realitas kasat mata, tetapi ungkapan renungan batin; selaras juga karya Son Muk Gwang, seri Korean Cultural Heritage.

Sementara Ra Sang Ho, dengan seri Mongolia-nya, menyajikan hal yang unik dan autentik. Objek pilihan berupa kuda dan manusia, berikut latar padang gurun yang menaungi; berhasil menyajikan lapis keheningan tersendiri. Karya Yang Han Mo berupa foto-foto tentang bangunan tradisional Korea, yang dihadirkan dengan sudut pandang tertentu, mengesankan sesuatu yang mengada lintas waktu. Ragam bangunan juga ditampilkan oleh Weon Young Hee, yang secara khusus salah satu fotonya menampilkan sosok seorang rahib atau pendeta tengah menuruni undakan; melangkah menuju entah; lapis realitas absurditas.

Tidakkah pilihan visual lapis keheningan ini adalah strategi kreatif; menyiratkan sebetuk negasi dari realitas virtual era digital yang menghablurkan segala dalam keseketikaan; mendorong terjadinya 'chaotic sosial kultural' –di mana identitas diri terhanyut menuju sebuah belantara maya yang tak berjuntrung atau tak jelas arahnya, mengalienasi banyak pribadi dalam beragam bentuk amnesia sosial.

Sebagai catatan, beberapa karya dalam pameran ini menggunakan kertas foto yang merupakan kertas Korea. Hanji (韓紙) adalah

kertas alami yang terbuat dari pohon murbei yang diproduksi dengan metode tradisional Korea. Tidak seperti foto produk modern saat ini, kertas Korea ini ramah lingkungan karena tidak menggunakan bahan kimia. Semua proses pembuatannya melalui cara tradisional sebagaimana yang dilakukan oleh nenek moyang di masa lalu. Selain itu, karena Hanji merupakan bahan yang kuat, kertas ini juga digunakan sebagai bahan untuk pakaian, celana jins dan kerajinan tangan. Sungguhlah mengesankan menyaksikan foto-foto keindahan alam Korea melalui kertas terpilih warisan leluhur ini.

Tinjauan

Keberadaan fotografi sesungguhnya memiliki dimensi sejarah yang panjang dalam kebudayaan Bali. Dunia fotografi Bali juga berkembang seiring kehadiran kolonialisme. Tercatat pada awal abad ke-19, era di mana Bali menerima kedatangan para seniman, antropolog, sosiolog barat yang bersentuhan langsung dengan masyarakat Pulau Dewata ini. Selain WOJ Nieuwenkamp, adalah Gregor Krause, asal Jerman yang menerbitkan karya-karya tentang Bali lebih dari 400 foto; terutama menggambarkan sisi perempuan Bali dengan eksotikanya, disusul kemudian datangnya Miguel Covarrubias (Meksiko), Vicky Baum (Austria), K'tut Tantri atau Muriel Stuart Walker (Amerika), sampai kepada para perupa seperti Rudolf Bonnet (Belanda), Walter Spies (Jerman), Antonio Blanco (Spanyol), sampai Arie Smit (Belanda).

Media-media seperti foto, postcard, film, lukisan, bahkan tulisan para seniman atau intelektual barat itulah yang belakangan menjadikan citra tentang identitas dan tradisi budaya Bali terus diproduksi dan membanjiri dunia. Seiring itu, pencanangan *Baliseering* oleh kolonial Belanda turut mewarnai konstruksi kebudayaan Bali sekarang.

Melalui pameran **Wara-Samasta-Waruna** ini, fotografi sebagaimana bidang seni lainnya, terpenggil untuk berperan merekahkan kesadaran baru perihal betapa berlapisnya realitas yang dihadapi hari ini. Karya-karya pada pameran foto internasional kali ini menyiratkan pula upaya pencarian dan pembaruan yang tidak semata mengedepankan inovasi (reka-baru) sebatas penggalian stilistik-estetik, ataupun ragam tematik, melainkan menyarankan pentingnya paradigma atau cara pandang baru yang lahir dari kesadaran baru dalam menyikapi realitas kini yang berlapis; bauran antara yang faktual dan fiksional berikut dunia rekaan yang serba lintas batas.

BALI-BHUWANA RUPA WARA - SAMASTA - WARUNA (Puja Samudra Mulia Semesta)

Cutartors :



Jeon Dongsu



Prof. Wayan 'Kun' Adnyana



Warih Wisatsana

Co Cutartors :



D.A.E. Savitri Sastrawan

THE UNIVERSE OF REALITY OF THE PHOTOGRAPHY

More than just presenting beauty, international exhibitions themed **“Wara-Samasta-Waruna”** (*Samudra Worship, Glory of the Universe*) succeeded in presenting photography as an impressive artistic achievement in itself. Some works depicted deep silence; invited reflection. Others tended to convey the opposite; everyday impressions wakening the eyes. Overall, this cross-national work endeavored to reveal and question at once what reality or fact is in this digital era.

Deeply embedded in **Bali Padma Bhuwana International Festival 2023**, This event is organized by ISI Denpasar, in collaboration with Arts & Culture Korea and the Indonesian Cultural Center in Korea; interpreting 50 Years of Diplomatic Relations between Indonesia and South Korea. Followed by 31 photography artists; 14 from South Korea, 15 from Indonesia, and one from the Netherlands and France.

Reflected through their works displayed at **Nata-Citta Art Space ISI Denpasar**, these photographic artists explore as widely as possible all the possibilities of appreciation and meaning of the Maritime/Ocean theme in all its dimensions. Displaying various personal styles, upholding the spirit of superior artistic achievements that are oriented towards caring for the environment, in line with cross-border innovation and creativity; prioritizing stylistic-aesthetic novelty with thematic exploration efforts (**Recent, Innovative and Environment-Oriented**).

Reality of the Photography

As early as photography was heralded as the latest technological discovery in Paris, France in 1839, its existence was immediately celebrated by the wider public. It was welcomed enthusiastically because of its ability to copy reality using the reflection of sunlight—which instantly has the power to document natural phenomena, life events, and human actions as real as the events.

Everyday facts that are visible to the eye can be immortalized in the form of a photo. The world of creation was also plagued by questions regarding the styles of realism and naturalism which emerged at that time as one of the pinnacles of artistic achievement. This photography phenomenon changes the way humans view things when dealing with their own reality, including the understanding of art, especially painting art; accompanying the birth of modern art. At the same time, it also reaffirms Aristotle's view, updating the thinking of the philosopher Plato (5 BC), that what is called Reality is not something imitating the ideal world, but rather what is seen as real everyday life.

It is worth mentioned here, that not even 200 years since its birth, photography has experienced dynamics and various transformations along with the pace of technical development, including changes in the role of the photographer. In this historical line, photography has indeed proven capable of capturing objective social realities (facts) found in everyday life. It also reveals symbolic social realities in fictional worlds in the form of works of art; or a subjective social reality formed from a mixture of both (objective and symbolic reality).

Thus, the historical flow of photography along with its dynamics inevitably overshadows the creative process and the existence of this **“Wara-Samasta-Waruna”** works. Reading the stylistic-aesthetic achievements of these photographic artists cannot be immediately separated from the reality of today's digital era. The acceleration of change triggered by the pace of progress in information technology through the medium of the internet, gadgets and other audiovisual devices, inundates us with a reality that often surpasses feeling, reason and imagination.

And gadgets are an inevitable inevitability; simultaneously and instantly connect people from anywhere in the world via *streaming*

or presenting events online—changing the concept of space and time; whether we realize it or not, present a new reality; a form of virtual reality. This recent virtual reality floods our daily lives layer by layer with a labyrinth of reality; where the factual and the fictional are deeply intertwined in *instantaneous* and *simultaneous* fiction—the essence of the digital world.

Inspiring Views

The photographic works exhibited this time can generally be divided into various forms that link disciplines of *documentary culture photography*, *composite photography*, and *fusion photography*. This also reflects a picture of transformation surrounding the socio-cultural background of the photographers, both from Bali and the archipelago, as well as France and the Netherlands, including those from Korea.

A series of forms or visuals arousing the eye, some of which are pure photographic works that go beyond mere documentation, as well as photographs having undergone creative processing; certain touches of collage and montage, depicting ritual life and traditional (Balinese) ceremonies or constructing a series of selected objects depicting social and cultural dynamics, some of which convey a certain sense of irony.

The works of Indonesian photographers this time do not completely present to be sociological or anthropological notes. With the following visual objects including angles itself, reflect the stages of aesthetic and stylistic struggle as well as a fairly long creative process. Their works combine images of solitary (personal) and solidarity (communal/social) life. Through *composite photography* and *fusion photography*, particularly, their works are a process of selected light, a mixture of dark and light, where the ocean theme is realized in the form of figures and colors that are associatively reminiscent of the sea.

Composite photography is simply a technique of combining two or more different images to produce one new image. Whereas *fusion photography*, further combining photos with various visual elements from other media, including paint mixtures, to achieve the desired form.

For example, take a look at the works of Ida Bagus Candrayana (Seagrass; Dancing with The Waves), and Anis Raharjo (Protect from Marine Trash; Impact of Marine Debris; Fish Polluted by Pollutants) - of which point of their creation is from photography - greet us with the impression of being works of painting. This is interesting when compared with the works of artists with a background in Visual Communication Design (DKV), namely Bayu Segara Putra (Need “Vitamin Sea”) and Wahyu Indira (Per-Suite of Happiness).

It is interesting to examine the photographic work of Ida Bagus Putra Adnyana (Gustra) entitled Basuh in Segara. Layered images, sublimely unified by a single choice of color and a play of textures and gradations of light. A symbolic female figure (angel) appears, complete with associative wings. As for Tjandra Hutama’s solo work, entitled Seaspiracy, A fusion photography combining factual forms of sea expanses and combining them with associative forms (fish, paper airplanes) along with warning labels fragile which overall suggests a message of caution or a call for awareness of the dangers of marine environmental pollution.

In addition, works that are not just *documentary* are also exhibited, and processed with an authentic aesthetic touch, the power to avoid all exotic forms, can be traced to the creations of D. Tjandra Kirana (Twilight Red), Gede Dalam Suardita (Warm), Made Saryana (Morning Routine), Amoga Lelo Octaviano (Contextual Motivations), I Komang Yorda Garmita (Melasti Ceremony), I Made Adi Dharmawan (Tanah Lot Temple), I Dewa Putu Ari Kresna Artha Negara (In Between Dusk), I Made Bayu Pramana (Light of Life), or Cokorda Istri Puspawati Nindhia (Solitude), and Ida Bagus Putra Adnyana (Melis).

The aforementioned photographers also highlight various ceremonies or rituals related to the sea, for example Melasti. However, in their shots the fore-fronted is not merely eye-catching events, consciously avoiding the presentation ala exotic-touristic photos. Their works are a crossroads or threshold between the contemporary and the unreal or noetic world.

These photographic works make us reflect on the presence of the ocean as well as the inner depths which essentially yearn for silence and tranquility. Through another visual sequel, gamelan plays in Melasti ceremony in between the quiet conversation of prayers and the chatter of beach visitors. Associatively and imaginatively, these photos also make us hear the sound of water gurgling, the wind rustling around us, or the ripples of waves that wash a boat out to sea.

Still loyal to his black and white world, French photographer Aimery Joessel impresses us with his camera shots. Through the work entitled Water Trail and Traces of Time, this time realistic natural objects are filtered to become more metaphorical. It is no longer a matter, whether the photographic object depicts an anthropocentric or cosmocentric human view.

Meanwhile, Dutch photographer Ted van Der Hulst displays a work entitled Ascension01 and Fighters Day. Both are part of his Aristocrat art photo series, presenting a strong social message, in which figures of midgets and aspects of their lives; revealed through a choice of realistic images, a touch of digital editing or the appearance of sophisticated applications ala photoshop. He avoids

special effects, and chooses to let the lens and camera do the work to keep the photos authentic and realistic.

Layers of Silence

Through selected works, Korean photography artists not only present the alluring natural beauty and unique traditional culture of Korea, but also reflect personal artistic achievements. Departing from their respective stylistics and aesthetics, the ocean theme is not treated literally or simply by displacing the reality of the ocean as an ordinary event.

Expanses of the sea, groups of islands, stretches of mountains, as well as towering trees, color most of these Korean photographers' works. There are also traditional Korean houses or buildings in the landscape and certain memorable moments that never happen again. In the hands of these artists, the camera instantly changes the object of the shot into a subject marking the existence or presence of an event. Their photographs are a world becoming beyond the dynamics of visible forms, unfolding layer upon layer of silence.

As an example, look at the photographs by Kim Shim Hoon, part of the Korean Pavilion series, where the sacred building (sacred space) haunts our imagination precisely because its composition stretches the field of view into the distance, while at the same time it is covered in layers of silent nuances. Likewise, photos by Kim Dong Wook (Suncheon Bay), Cho Sung Je (White Margin), Kim Mi Joung (Road), Bae Gab Sun (Island), Kim Yang Soo (Pine Tree in Korea), Jeon Hyun Ok (A Sea of Clouds), Jang Yong Sig (Mountain), Kim Tae Kyu (Civilization), Kim Jung Hee (Wallscape), silence is not a visible reality, but an expression of inner reflection; also, in line with Son Muk Gwang's work, the Korean Cultural Heritage series.

Meanwhile, Ra Sang Ho, with its Mongolian series, presents something unique and authentic. The selected objects of horses and humans, along with a desert background covering them are successful to present its own layer of silence. Yang Han Mo's works consist of photographs of traditional Korean buildings, are presented from a certain perspective, giving an impression of something that exists across time. Variety of buildings are also displayed by Weon Young Hee, in particular one of his photos shows the figure of a monk or priest descending the steps; step towards something; layers of reality of absurdity.

Isn't this visual choice of layers of silence a creative strategy; implies a form of negation of the virtual reality of the digital era which dissolves all forms in an instant; encourage the occurrence of socio-cultural chaotic - where self-identity is swept away into a virtual wilderness that has no heading or direction, alienating many individuals in various forms of social amnesia.

As a note, several works in this exhibition use Korean paper. Hanji (韓紙) is a natural paper made from mulberry trees produced using traditional Korean methods. Unlike today's photos of modern products, this Korean paper is environmentally friendly because it does not use chemicals. All manufacturing processes are carried out using traditional methods as carried out by our ancestors in the past. Besides, for Hanji is a strong material, this paper is also used as a material for clothes, jeans and handicrafts. It is really impressive to see photos of Korea's natural beauty through this selected ancestral paper.

Overview

The existence of photography actually has a long historical dimension in Balinese culture. The world of Balinese photography also developed with the presence of colonialism. It was recorded at the beginning of the 19th century, the era when Bali welcomed the arrival of western artists, anthropologists and sociologists who had direct contact with the people of this Island of Gods. Apart from WOJ Nieuwenkamp, it was Gregor Krause, from Germany who published works about Bali with more than 400 photos; especially depicting the exotic side of Balinese women, followed by the arrival of Miguel Covarrubias (Mexico), Vicky Baum (Austria), K'tut Tantri or Muriel Stuart Walker (America), to artists such as Rudolf Bonnet (Netherlands), Walter Spies (Germany)), Antonio Blanco (Spain), to Arie Smit (Netherlands).

Media such as photos, postcards, films, paintings, and even writings by western artists or intellectuals have recently made the images of Balinese cultural identity and traditions continue to be produced and flood the world. Along with that, the launch of Baliseering by the Dutch colonialists also colored the construction of Balinese culture today.

Through this **Wara-Samasta-Waruna** exhibition, Photography, like other fields of art, is called to play a role in raising new awareness about how layered reality encountered today. The works of this international photo exhibition also imply search and renewal efforts that do not merely prioritize innovation (new design) limited to exploring stylistic-aesthetic, or thematic variety, yet suggest the importance of a new paradigm or perspective arising from a new awareness in responding to layered current realities; a mix of factual and fictional along with a fictional world that crosses borders.



“Island”

59x42 Cm, 2023

Bae Gub Sun



“Island”

59x42 Cm, 2023

Bae Gub Sun



“Island”

59x42 Cm, 2023

Bae Gub Sun



“Island”

59x42 Cm, 2023

Bae Gub Sun



“Island”

59x42 Cm, 2023

Bae Gub Sun



“White Margin”

59x42 Cm, 2021

Cho Sung Je



“White Margin”

59x42 Cm, 2021

Cho Sung Je



“White Margin”

59x42 Cm, 2021

Cho Sung Je



“White Margin”

59x42 Cm, 2022

Cho Sung Je



“White Margin”

59x42 Cm, 2021

Cho Sung Je



“Mountain”

59x42 Cm, 2019

Jang Yong Sig



“Mountain”

59x42 Cm, 2022

Jang Yong Sig



“Mountain”

59x42 Cm, 2023

Jang Yong Sig



“Mountain”

59x42 Cm, 2023

Jang Yong Sig



“Mountain”

59x42 Cm, 2023

Jang Yong Sig



“A Sea of Clouds”

59x42 Cm, 2022

Jeon Hyun Ok



“A Sea of Clouds”

59x42 Cm, 2023

Jeon Hyun Ok



“A Sea of Clouds”

59x42 Cm, 2021

Jeon Hyun Ok



“A Sea of Clouds”

59x42 Cm, 2023

Jeon Hyun Ok



“A Sea of Clouds”

59x42 Cm, 2021

Jeon Hyun Ok



“Suncheon Bay”

59x42 Cm

Kim DongWook



“Suncheon Bay”

59x42 Cm

Kim Dong Wook



“Suncheon Bay”

59x42 Cm

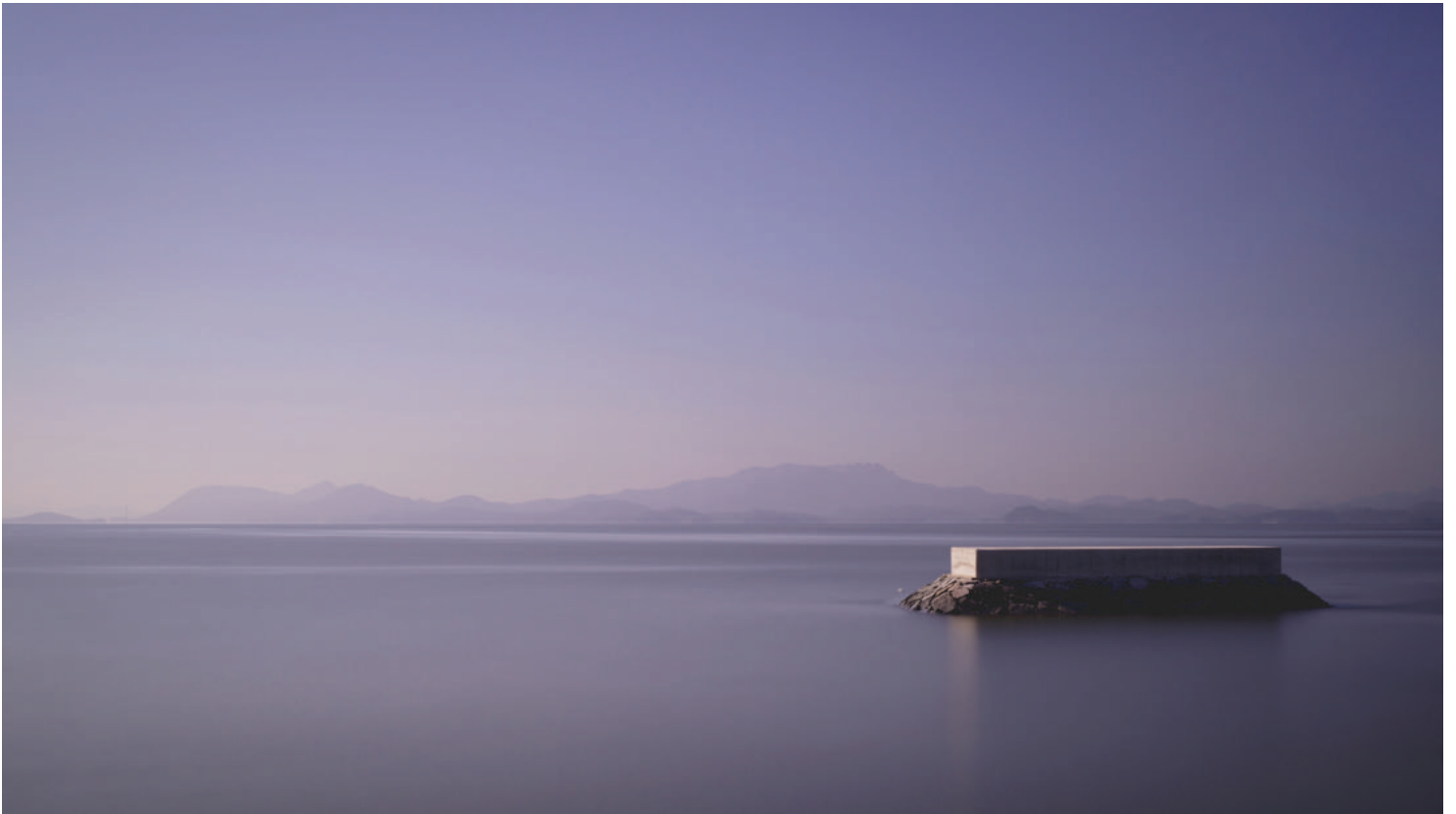
Kim Dong Wook



“Suncheon Bay”

59x42 Cm

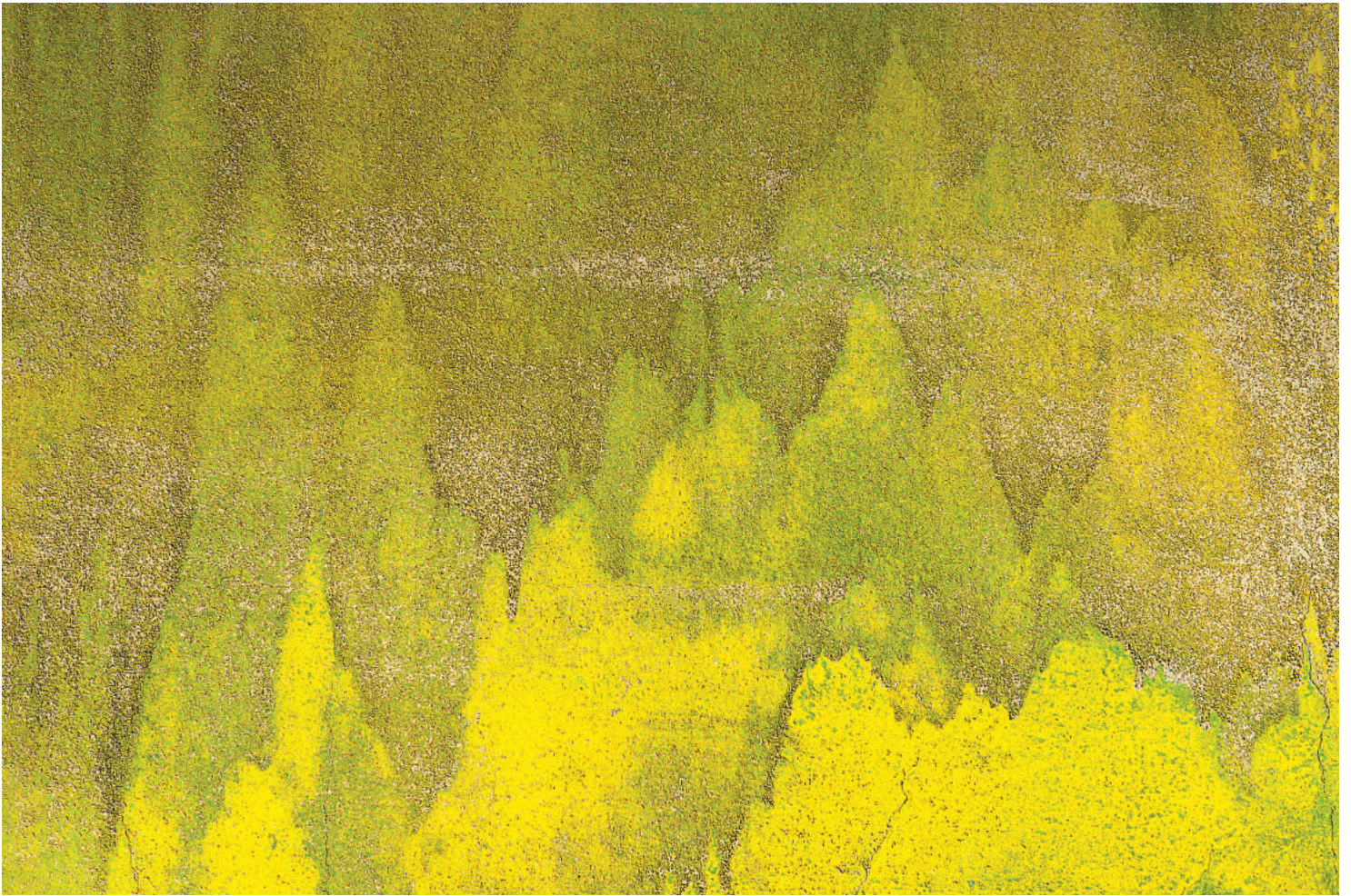
Kim Dong Wook



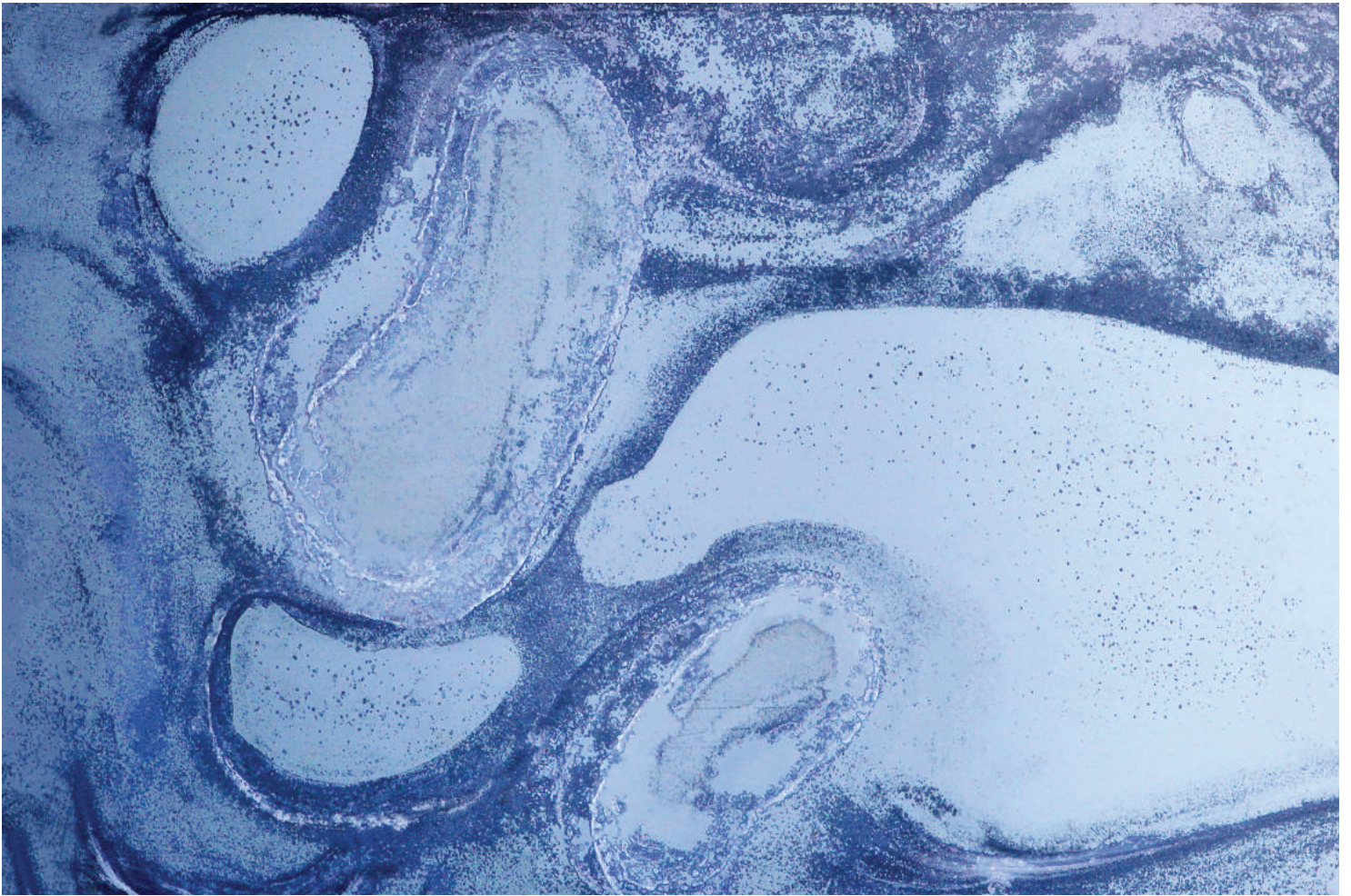
“Suncheon Bay”

59x42 Cm

Kim Dong Wook



“Wallscape”
59x42 Cm, 2021
Kim Jung Hee



“Wallscape”
59x42 Cm, 2023
Kim Jung Hee



“Wallscape”
59x42 Cm, 2022
Kim Jung Hee



“Wallscape”
59x42 Cm, 2021
Kim Jung Hee



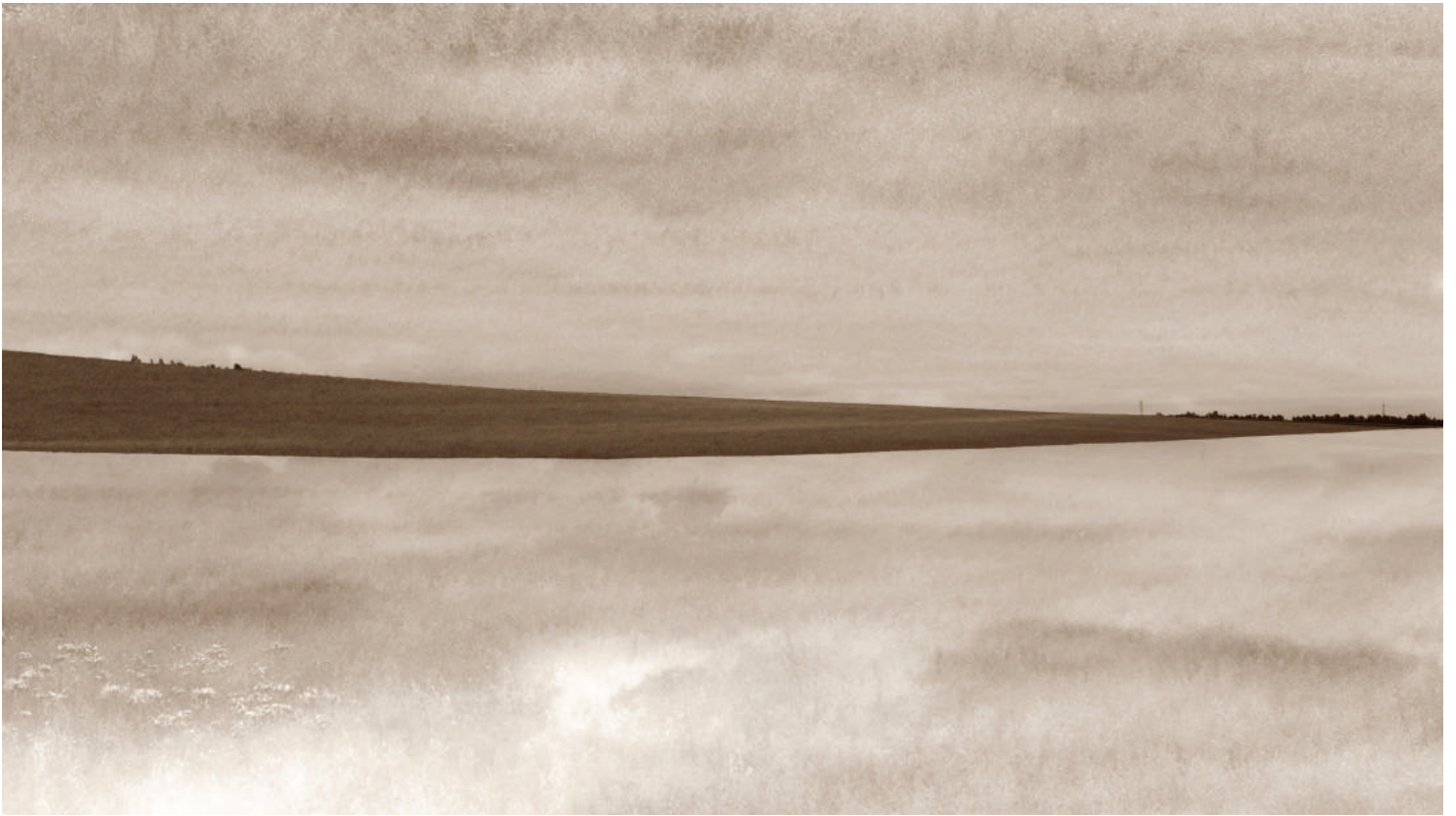
“Wallscape”
42x59 Cm, 2021
Kim Jung Hee



“Road”
59x42 Cm, 2021
Kim Mi Joung



“Road”
59x42 Cm, 2021
Kim Mi Joung



“Road”
59x42 Cm, 2021
Kim Mi Joung



“Road”

59x42 Cm, 2021

Kim Mi Joung



“Road”
59x42 Cm, 2021
Kim Mi Joung



“Korean Pavilion”

59x42 Cm, 2019

Kim Shin Hoon



“Korean Pavilion”

59x42 Cm, 2019

Kim Shin Hoon



“Korean Pavilion”

59x42 Cm, 2018

Kim Shin Hoon



“Korean Pavilion”

59x42 Cm, 2021

Kim Shin Hoon



“Korean Pavilion”

59x42 Cm, 2021

Kim Shin Hoon



“Civilization”

59x42 Cm, 2023

Kim Tae Kyu



“Civilization”

59x42 Cm, 2023

Kim Tae Kyu



“Civilization”
59x42 Cm, 2023
Kim Tae Kyu



“Civilization”
59x42 Cm, 2023
Kim Tae Kyu



“Civilization”

59x42 Cm, 2023

Kim Tae Kyu



“Pine Tree in Korea”

59x42 Cm, 2021

Kim Yang Soo



“Pine Tree in Korea”

59x42 Cm, 2023

Kim Yang Soo



“Pine Tree in Korea”

59x42 Cm, 2023

Kim Yang Soo



“Pine Tree in Korea”

59x42 Cm, 2022

Kim Yang Soo



“Pine Tree in Korea”

59x42 Cm, 2022

Kim Yang Soo



“Mongolia”
90x250 Cm, 2020
Ra Sang Ho



“Mongolia”
90x250 Cm, 2020
Ra Sang Ho



“Mongolia”
90x250 Cm, 2020
Ra Sang Ho



“Mongolia”
90x250 Cm, 2020
Ra Sang Ho



“Mongolia”
90x250 Cm, 2020
Ra Sang Ho



“Korean Culture Heritage”

59x84 Cm, 2022

Son Muk Gwang



“Korean Culture Heritage”

59x84 Cm, 2020

Son Muk Gwang



“Korean Culture Heritage”

59x84 Cm, 2022

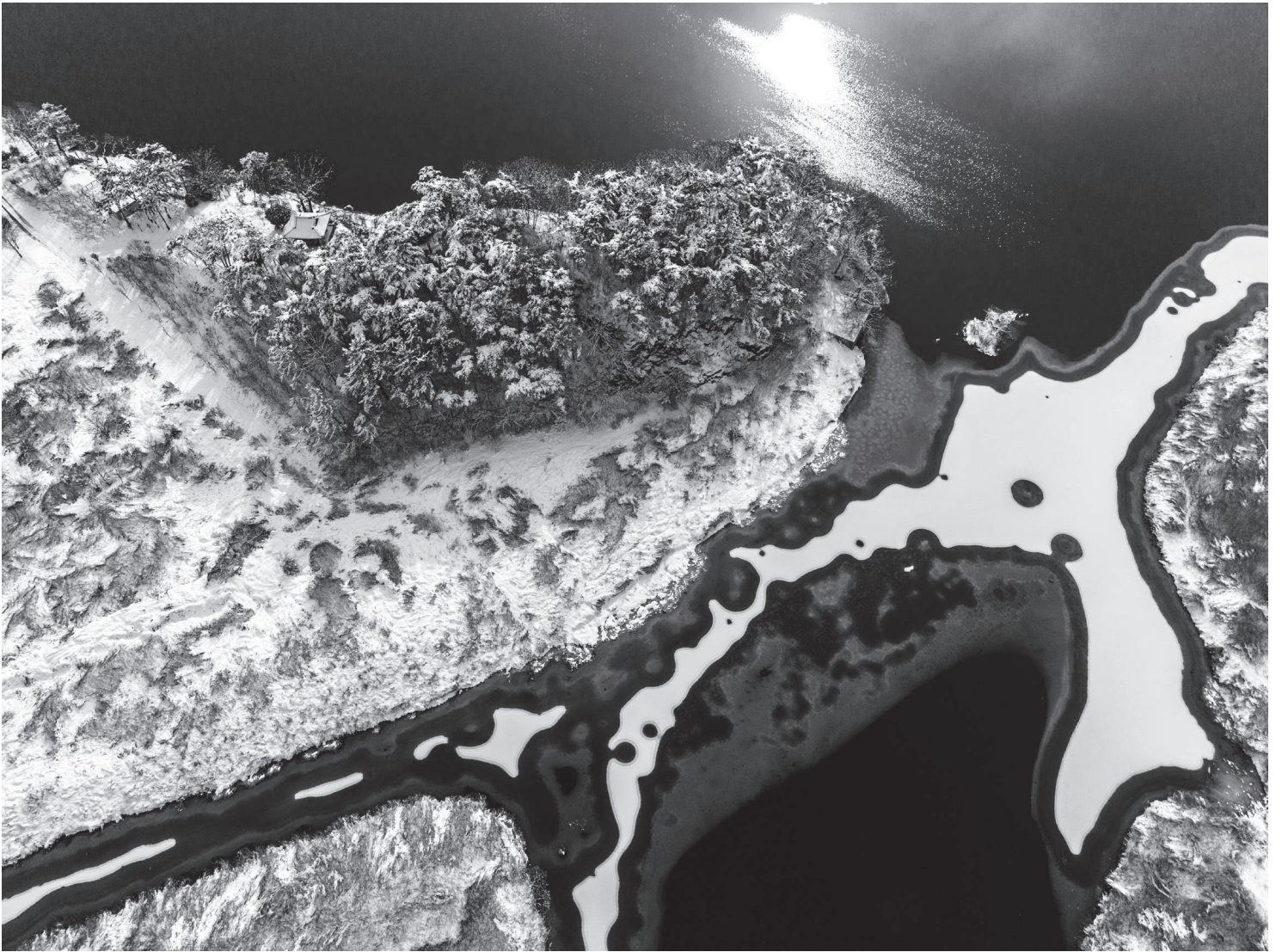
Son Muk Gwang



“Korean Culture Heritage”

59x84 Cm, 2022

Son Muk Gwang



“Korean Culture Heritage”

59x84 Cm, 2021

Son Muk Gwang



“A Korean Lanscape”

59x42 Cm, 2021

Weon Young Hee



“A Korean Lanscape”

59x42 Cm, 2022

Weon Young Hee



“A Korean Lanscape”

59x42 Cm, 2021

Weon Young Hee



“A Korean Lanscape”

59x42 Cm, 2021

Weon Young Hee

“Hanok is a Living Culture”

90x180 Cm, 2018

Yang Han Mo





“Hanok is a Living Culture”

90x180 Cm, 2018

Yang Han Mo

“Hanok is a Living Culture”

90x180 Cm, 2018

Yang Han Mo



“Hanok is a Living Culture”

90x180 Cm, 2021

Yang Han Mo



“Hanok is a Living Culture”

90x180 Cm, 2021

Yang Han Mo





“Hanok is a Living Culture”

90x180 Cm, 2021

Yang Han Mo

“Hanok is a Living Culture”

90x180 Cm, 2018

Yang Han Mo



“Hanok is a Living Culture”

90x180 Cm, 2019

Yang Han Mo

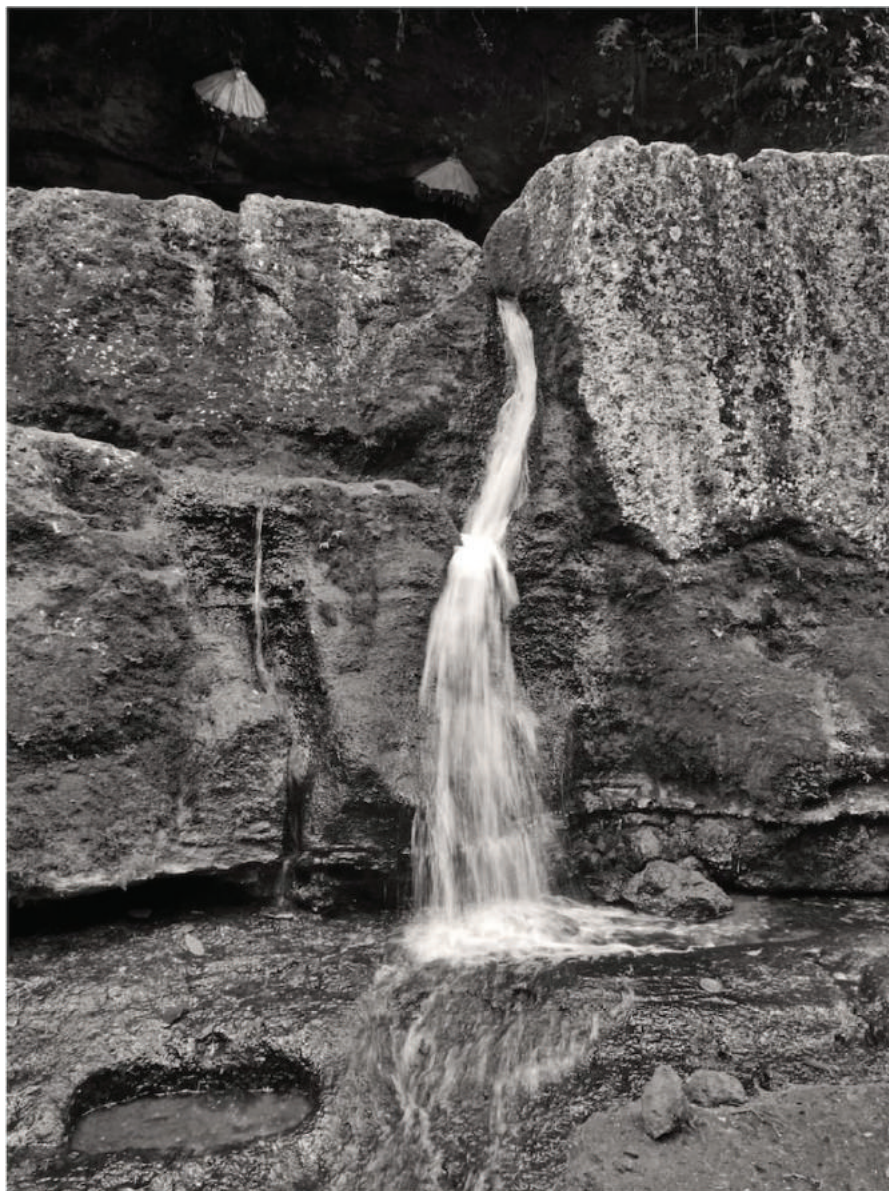


“Hanok is a Living Culture”

90x180 Cm, 2021

Yang Han Mo





“Jejak Air”

60x40 Cm

Aimery Joessel



“Jejak Waktu”

40x60 Cm

Aimery Joessel



“Ascension01”

120x90 Cm

Ted Van Der Hulst



“Fighters Day”

120x90 Cm

Ted Van Der Hulst



“Memohon Berkah Sang Fajar”

90x120 Cm, 2011

D Tjandra Kirana



“Pembuat Garam”

66,5x100 Cm, 2008

D Tjandra Kirana



“Merah Senja”

80x100 Cm, 1984

D Tjandra Kirana



“Basuh Segara”

85x55 Cm

Ida Bagus Putra Adnyana



“Melis”

85x65 Cm

Ida Bagus Putra Adnyana



“Ngaben di Padangbai”

85x65 Cm

Ida Bagus Putra Adnyana



“Seaspiracy”
110x170 Cm, 2023
Tjandra Hutama



“Contextual Motivation”

70x70 Cm, 2023

Amoga Lelo Octaviano



“In-Beetwen”

100x55 Cm, 2023

Amoga Lelo Octaviano



“Lindungi Dari Sampah Laut”

70x80 Cm, 2023

Anis Raharjo



“Dampak Sampah Laut”

50x90 Cm, 2023

Anis Raharjo



“Ikan Teercemar Polutan”

60x90 Cm, 2023

Anis Raharjo



“Iswari Ing Segara”

150x150 Cm, 2022

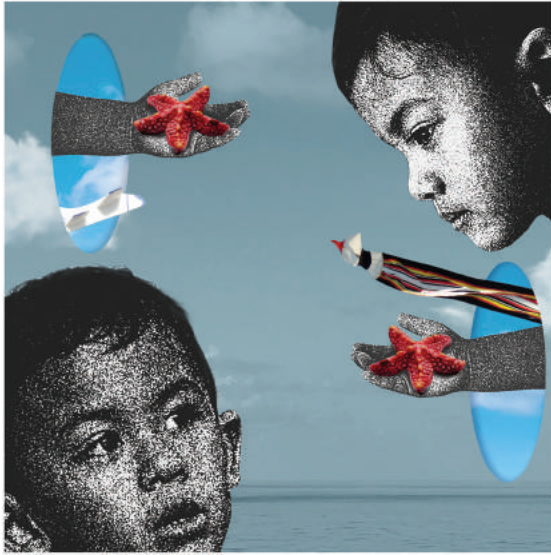
Cok Istri Puspawati Nindhia



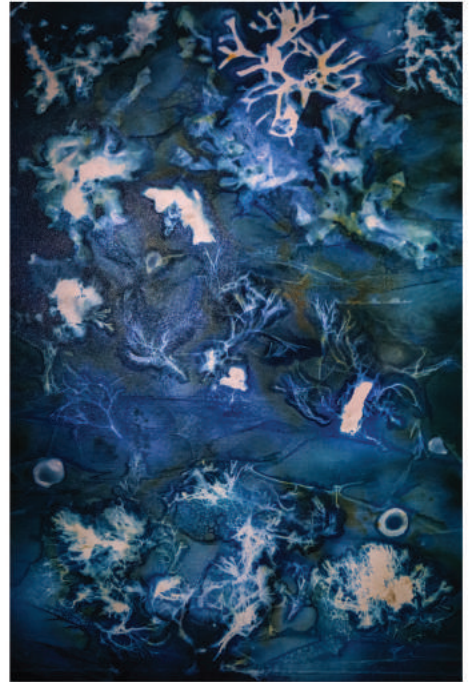
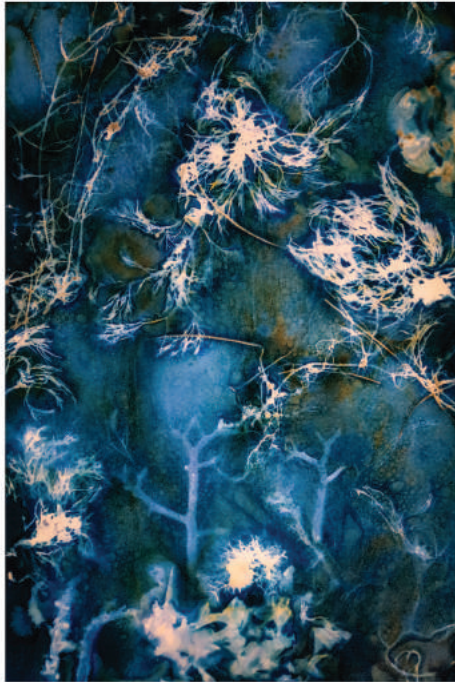
“Solitude”

80x50 Cm, 2022

Cok Istri Puspawati Nindhia



“Need Vitamin Sea”
95x95 Cm, 2023
Gede Bayu Segara Putra



“Seagrass”
120x60 Cm, 2023
Ida Bagus Candra Yana



“Dancing With The Waves”

140x120 Cm, 2023

Ida Bagus Candra Yana



“Diantara Senja”

70x50 Cm, 2022

I Dewa Putu Ari Kresna Artha Negara



“Refleksi Melasti”

70x50 Cm, 2022

I Dewa Putu Ari Kresna Artha Negara



“Warm”

60x40 Cm, 2013

I Gede Dalem Suardita



“Melasti”

40x60 Cm, 2013

I Gede Dalem Suardita



“Bali Pariwisata Budaya”

60x40 Cm, 2016

I Komang Yorda Garmita



“Melasti Ceremony”
60x40 Cm, 2016
I Komang Yorda Garmita



“Amazing Raja Ampat”

60x40 Cm, 2019

I Made Adi Dharmawan



“Tanah Lot Temple”
75x50 Cm, 2019
I Made Adi Dharmawan



“Jalur Laut”

60x40 Cm, 2023

I Made Bayu Pramana



“Ocean Explore”
100x500 Cm, 2023
I Made Bayu Pramana



“Light of Life”
100x500 Cm, 2023
I Made Bayu Pramana



“Rutinitas di Pagi Hari”

75x50 Cm, 2023

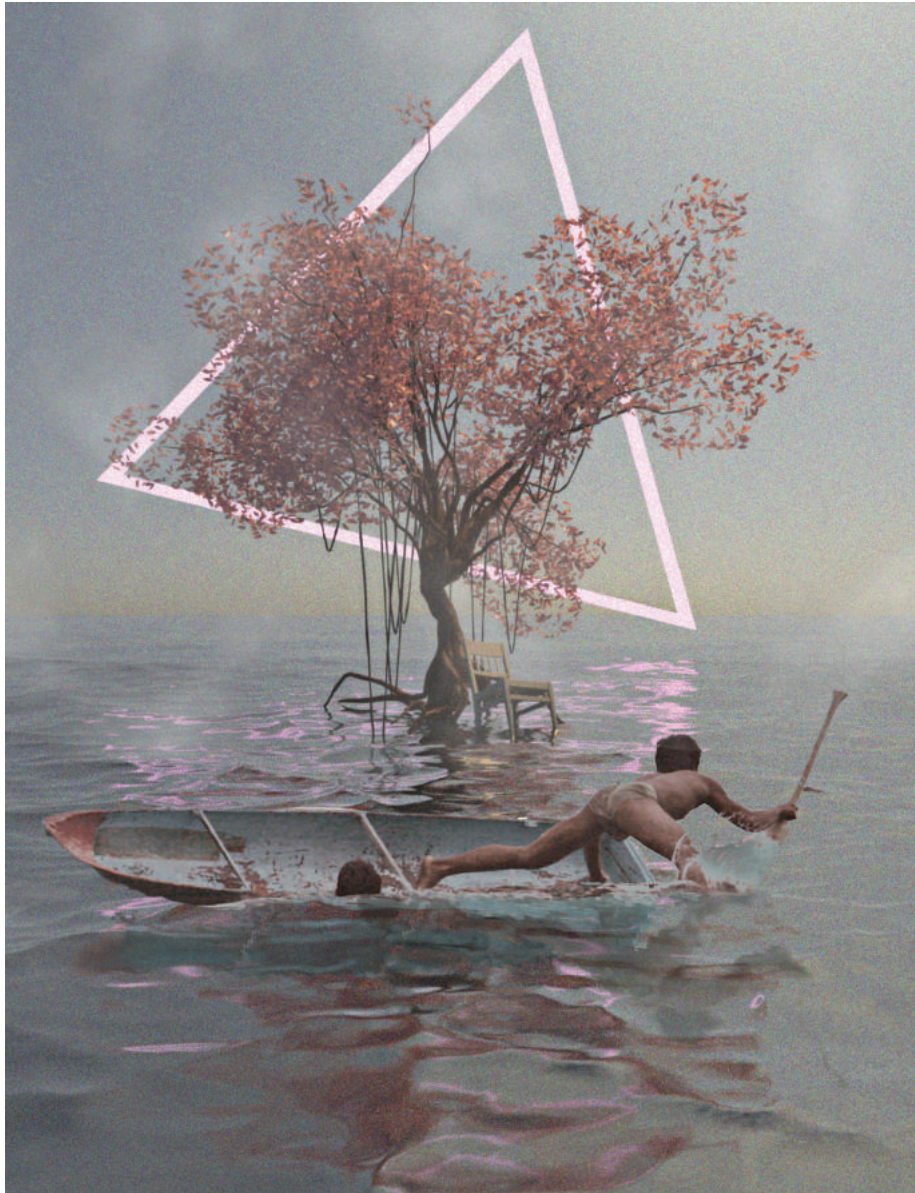
I Made Saryana



“Jalani Hidup Seperti Air Mengalir”

75x50 Cm, 2023

I Made Saryana



“Per-Suite of Happiness”

100x75 Cm, 2023

Wahyu Indira

PHOTOGRAPHERS PROFILE

Yang Man Ho, Director of AZIT Gallery in South Korea. He is an architect and an architectural photographer. Participated in exhibitions: Croatia Zagreb Photo Club Invitational Photo Exhibition (2022), Photo exhibition invited to the Croatian National Library (2022), Millennium Fragrance, a photo exhibition invited to the Korean Women's Association of New Zealand (2020), New Zealand National Assembly Invitation Wellington National Assembly Gallery Photo Exhibition A Thousand Years of Fragrance (2020), Invitation exhibition by Russian Ufa Ministry of Culture Ufa Folk Museum "Understanding Korean Paper 6 "Han.gyeol" (2019), Invited artist at Zagreb International Photo Festival Mimara Museum in Zagreb, Croatia (2018).

Kim Mi Jung, Deputy Director of AZIT Gallery in South Korea. Awarded an Honorable Mention in the 2023 edition of the International Photography Awards. His solo exhibition was held at AZIT Gallery. He also participated in Free Exhibition at Busan International Photography Festival, etc.

Ra Sang Ho, He is a photographer and has held 19 solo exhibitions. Ra Sang Ho also has published photo books: Cambodia Edition: Old Future Walled City-Angkor (2006); Myanmar Edition: Land of the Buddha-Myanmar (2008); Cheongdo Unmunsa Edition: Unmun World (2012); 3.15 Memorial Society: 3.15 Movement Photo Collection (2010); From the Korean Nameplate Series published by the Korea Buddhism Promotion Agency Volume 7 Photography Collaboration Department. He also has won prizes and awards: Ma Chang Jin Buddhist Association Buddhist Citizen Culture Award. Art Award awarded in 2008. Currently, he is Director of the March 15th Memorial Association.

Son Muk Gwang, He majored in photography at universities and graduate schools. Worked as a daily reporter. He has held 53th solo photo exhibitions, 200th group exhibition, and published three books on Korean cultural heritage. He is also a Photography Teacher at Changwon University.

Cho Sung Je, Graduated from Keimyung University Department of Photography and School of Photography. Participated in 30 group exhibitions, 3 overseas invitational exhibitions, and 7 solo exhibitions. Published 4 volumes of photo books: Seop (2007), White Margin (2010), Millennium Legend Upo (2014), Symmetry (2017). He received some awards, such as: Gyeongnam Mecenine Award, 22nd Changwon Dongseo Art Award; Gyeongnam Mecenat Grand Prize Winner; 55th Gyeongsangnam-do Cultural Award.

Kim Tae Kyu, Photographer from South Korea. He participated in several photography exhibitions, such as Individual exhibition at Gallery AZIT and Free Exhibition at Busan International Photography Festival. He was also awarded an Honorable Mention in the 2023 edition of the International Photography Awards.

Kim Shimhoon was born in Yeosu, Gyeonggi Province in 1959. Since 2007 he began photographic work and served as a member of the Sejong Photography Institute. Since this year he has also taken part in the Silver Sand Photo Club's regular exhibitions, working as its member. His primary exhibitions by invitation include Korean Pavilions held at the Han River Culture Pavilion in Yeosu (Gangcheonbo) in 2014 and Korean Pavilions held at the Han River Culture Pavilion in Yeosu (Yeosu) in 2015. He joined Sympathy, a four person exhibition at E4 Gallery Cafe in Yeosu and Korean Pavilions in Namdo at Jae Bok Art Gallery in Gwangju in 2018. His one-man photo shows titled Korean Pavilions were held at Ryugaheon in Seoul in 2014 and 2018. Kim has taken photographs of Korean pavilions in order to capture the most Korean in his pictures, going all over the country.

Weon Young Hee, he is working as a mechanical design manager. Studied photography at Changwon University, South Korea. Participated in five group exhibitions.

Bae Gab Sun, Graduated from Pusan National University School of Geology and studied photography art at Changwon University. He held 7 solo exhibitions and participated in 30 group exhibitions. He is a Grand Prize Winner in the Asia Graphics Olympiad.

Kim Jung Hee, Member of Korea Photographers Association and Korean Photographic Society. Has won awards: Emerging Artists (2021), Suncheon City Art Competition Special Selection (2022), Korea Arts Festival Jeonnam Excellence Award (2023). This year, Kim Jung Hee published a photo book "Wallscape Photographic Expression".

Kim Yang Soo, A photographer from South Korea who achieved numerous winners and runners-up in national photography contests: 1st Environmental Photographers Association Exhibition (2001), The 2nd Environmental Photographer Exhibition (2003), Insect Photography Exhibition (2005), etc.

Kim Dong Wook, Received Master of Arts from

Department of Photography, Graduate School of Society, Culture and Arts, Suncheon National University. Active as a member of the Korea Photographers Association (current Suncheon Branch Manager). Awards: Plaque of Merit from Jeollanam-do Arts and Culture Association; received a commendation from the Governor of Jeollanam-do; Winner of Korea Photo Contest; Jeollanam-do Photo Contest Recommended Artist; invited artist for the photo section of the Suncheon Art Exhibition; Winner of the Swedish International Photo Contest. Kim Dong Wook is also active as an instructor at Suncheon City Culture and Health Center Lifelong Learning Department and All Love School Photography.

Jang Young Sig, Graduated from Dong-A University majoring in electrical engineering. Jang Yong Sig studied photography art at Changwon University. He held a solo photo exhibition and participated in 10 group exhibitions, and won the Asian Graphics Olympiad.

Jeon Hyun Ok, Work as an architectural engineer. Studied photography at Changwon University, South Korea. Jeon Hyun Ok has participated in 10 group exhibitions and won the Asian Graphics Olympiad.

Aimery Joessel, was born in France. He pursued his degree at the Ecole Nationale des Arts Decoratifs de Nice (France). After graduation, however, he did not become a decorator, but decided instead to go around the world. Coming to Indonesia, he fell in love with Dayak tribal art, before settling in Bali where he opened a tribal art shop now located in the compound of the Arma art Museum. He lives in Gianyar with his Indonesian wife and their only son. Yet, more than anything, more than an art dealer, Aimery is an “eye”, meaning he judges things not because they are “interesting”, but because of what his “eye” tells him about these things. He is a high-class photographer. So don’t expect his photographs to be of extraordinary Balinese rites or of beautiful women. No, his photographs are low-key. Made of little things one does not notice or of angles one does not suspect they could exist.

Ted van der Hulst, was born in Utrecht, the Netherlands in 1982. Ted van der Hulst fell in love with photography as a young boy. After graduating from Amsterdam’s Fotovakschool in 2012, he was offered a position working for the printed media company, MRA, providing photos for Harper’s Bazaar,

Cosmopolitan and Esquire magazines. He would also teach photography for a year at Lasalle College in Jakarta. Wishing to express his own creative vision, especially in regard to storytelling, van der Hulst began working on a number of projects that would result in books and exhibitions. The first of these, Dennis, a poignant photo-documentary book (2017) and exhibition of the life of a young rescued orangutan, learning how to live again in the jungle was a critical success in Indonesia and Europe. Fond of offbeat subjects, van der Hulst, would follow up with two themed photo exhibitions: “High Dogciety” (Edwin Gallery, 2019), portraits of the pampered dogs of Jakarta, and “JakCats” (2019, Kunstkring). Today he lives with his wife and son in Bali.

Djaja Tjanca Kirana, Born in Denpasar, 29 June 1944. Initially learned painting by himself while he was in primary school. In 1963, started his career as a freelance photographer while still enjoying painting activities. Since 1985, started to show his existence in the painting field by becoming a member of some professional painter affiliations. Among other things: Sanggar Kamboja, Persatuan Cat Air Indonesia (1996) and the most recent with Sanggar Senin Kamis (1997). Since 2018 he has managed the Klub Seni Bali, an association for the development of painting on rice paper. His solo exhibitions: The Chedi, Ubud (1999); Culture in Colours, Santrial Gallery, Sanur, Bali (2019) Direct Message, Maya Resort Sanur & Toncity Artspace Denpasar (2023). Participated in group exhibitions: Sabda Warsa, JHub Art Space, Jimbaran (2023); Di Bawah Langit, Kita Bersaudara, Wuhan Jiayou!, Sudakara Artspace, Sanur Bali (2020); 2nd Asian Art Biennale, Hong Kong with Silver Medal Achievement in 2nd Asian Art Biennale Competition (2018); 1er Museum, Jeju, South Korea (2004). Awards: International Award Bali-Bhuwana Nata Kerthi Nugraha 2023 dari Institut Seni Indonesia (ISI) Denpasar (2023); Gold Trophy, Shanghai International Lung Jing Shan Photography Award (2009).

Ida Bagus Putra Adnyana, Born in 1958 in Denpasar, graduated from ISI Yogyakarta. Achievements include receiving a gold medal in 1999 for best work in an international competition. Invited to various international exhibitions, including the Three Bali Photographers Exhibition in Frankfurt, Germany; Hong Kong (2010); Australia (2010); and Spain (2010). His work has captivated the world, and he has contributed photographs to several international publications, including Inventing Art: The Painting of Batuan Bali by Bruce Granquist, Satumata Press (2012), and Lempad: A Balinese Timeless Master by Ana Gaspar, Antonio Casanovas, and Jean Couteau, Picture Publishers, 2014.

Tjandra Hutama, Born in 1981 in Gianyar, Bali. He is currently the Chairman of the Bali Photographers Association. Exhibition: Argya Citra - Jimbaran Bali 2021, Art & Beauty Temptation - Seminyak Village 2020, Bali Megarupa & Hulu Teben - Bali Jani 2019. Awards: IPC Gold Medal Color - Indonesia Photo Circuit 2020, PSA Gold Medal, APU Gold Medal, Photovivo Gold Medal Asia Super 12 Circuit 2020, 2nd Sandisk "ShareYourWorld" Photo Contest 2019, FIAP Ribbon Street Life "French Digital Tour 2018", "Gold Medal & Bronze Medal Digital Creative" Salonfoto Indonesia 2018.

Amoga Lelo Octaviano was born in Yogyakarta, October 16th 1977. He graduated from the Master of Art Creation and Assessment Program at the Indonesian Institute of the Arts Yogyakarta (ISI Yogyakarta) in 2009. Currently, he is active as a lecturer in the Photography Study Program at Institut Seni Indonesia Denpasar, has experience in participating in various national and international exhibitions of photographic works.

Anis Raharjo was born in Bantul, June 10th, 1975. He works as lecturer at the Indonesian Institute of the Arts Denpasar. He involved in numerous exhibition, such as on the Road to Creative Media #12 Virtual ISI Yogyakarta 2020, Photo Festival "SIGN" ISI Surakarta 2020, Photo Festival "Memoir" ISI Surakarta 2021, Bali Mega Rupa III Exhibition Bali Cultural Office 2021, Ngerupa Guet Toya Museum ARMA Exhibition 2022, Bali Mega Fine IV Exhibition Bali Cultural Office 2022.

Cokorda Istri Puspawati Nindhia is a lecturer in the Photography Study Program at ISI Denpasar. She is currently pursuing a doctoral degree in Cultural Studies, Udayana University. Participated in various exhibitions: Bali Arts Festival XXXVII (2015); Okinawa Prefectural University of Arts Exchange Program (2015); Bali Arts Festival XXXVIII (2016); Bali Arts Selection ISI Denpasar (2017), Festival of Indonesianity in the Arts (2018); Nguret Guet Toya (2022). Awards: Freeman fellowship dari Vermont Studio Center, Johnson, Vermont U.S.A. Sponsored by the Freeman Foundation (2007) dan Satya Lencana Karya Satya 10 Years from Secretariat of State of the Republic of Indonesia-President of the Republic of Indonesia (2019).

Gede Bayu Segara Putra was born in Denpasar on March 21th, 1993. He is active as a visual communication designer. He is an alumni of the design program at the ISI Denpasar, Visual Communication Design Study Program (2011-2015) and masters at the ISI Denpasar Postgraduate Studies Study

Program (2015-2017). Now as a lecturer at ISI Denpasar. Bayu Segara very active in various group exhibition on design and illustration: Artttitude #3 (2014), Design Exhibition with the theme "Kini Jani" (2018); Design Exhibition in the series of the Bali Jani Art Festival by the Bali Provincial Cultural Office (2019); Virtual Exhibition in Series of Cartoon Festival "Spill the Taste of Covid 19" (2020); and Bali Megarupa 'Wana Cita Karang Awak (2021); Bali Dwipantara Adirupa National Exhibition (2021); Adikara Rupa (2022), Bali Megarupa 'Ranu-Wiku-Waktu' (2022), Waskita Rupa, Surabaya (2022), Bali Bhuwana Rupa II (2022).

Ida Bagus Candra Yana 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, REST AREA 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 Dewa Putu Ari Kresna Artha Negara as known as Dewa Krisna is a lecturer in ISI Denpasar who is also active as a freelance photographer. He holds a Master's degree in Photography at ISI Denpasar (2022). He is actively involved in exhibitions, for example: "Kharisma Event Nusantara" Kementerian Ekonomi Kreatif Republik Indonesia, Jakarta; Pameran Fotografi Pesta Kesenian Bali di Museum ARMA, Ubud, Bali. He received awards : 3rd Winner Qatif International Photography Competition Saudi Arabia (2019); 2nd Winner Lomba Fotografi KIK DJKI Kemenkumham, Jakarta (2019); 1st Kompetisi Fotografi 10 Objek Pemajuan Kebudayaan, Nusa Tenggara Barat (2020); Harapan 1 Lomba Fotografi Sport PON XX Papua (2021); Harapan 2 Lomba Fotografi Vinilon Group, Jakarta (2022).

I Gede Dalem Suardita, was born in Gianyar-Bali on January 28th, 1992. He currently residing in Batubulan Kangin village, Sukawati-Gianyar. He is an alumnus of SMK N 1 Denpasar. Because at SMK N 1 Denpasar he took the Multimedia Department, he wanted to continue his passion

for photography and continue his undergraduate and postgraduate studies at ISI Denpasar. Since 2017 until now, he devoted himself to the Photography Study Program at ISI Denpasar as a teaching staff.

I Komang Yorda Garmita was born in Silakarang, April 15th 1993. He has known the world of photography since he started studying undergraduate at the Denpasar Institute of Arts Indonesia (ISI Denpasar) in 2010. After completing his undergraduate education in 2014, he immediately continued his Masters education and graduated in 2016 at the Postgraduate Institute of Arts Indonesia Denpasar. Not long after getting a master's degree, he officially became a teaching staff in the Photography Study Program until now. Besides being a teaching staff, he is also active in the photography industry as a wedding photographer.

I Made Adi Dharmawan, born in Kupang, East Nusa Tenggara, 27 May 1992. The second child of two brothers then grew up in Bali. Completed his undergraduate education in 2014 at the Indonesian Art Institute Denpasar and continued his master's studies in Art Creation at the Indonesian Art Institute Denpasar Postgraduate Program (2014-2016). Then he was active as a teaching staff in the Photography Department from 2016 until now. He has won several awards in national and international photography competitions, such as: 1st Place in the 2012 Presidential Cup Photo Contest, Winner of the 2019 APEC International Photo Contest Influencer Award, 1st Place in the 2020 Republic of Indonesia Ministry of Education and Culture Photo Competition in the Lecturer Category, and many more.

I Made Bayu Pramana was born in Denpasar, 2 October 1984. He started his photography career in 2003, while studying in the photography department at ISI Denpasar. Bayu has won various local, national and international photography awards, and is active in photography exhibitions in various countries. Bayu completed a Masters in Art Creation at the ISI Yogyakarta Postgraduate Program in 2010 and a Masters in Art Studies at the ISI Denpasar Postgraduate Program in 2017. Now Bayu has been a teacher at the ISI Denpasar Photography Department since 2008, a professional photographer, seminar speaker, curatorial writer, and Professional Association Competency Examiner Indonesian Photography (APFI) and the Indonesian National Professional Certification Agency (BNSP). Bayu also completed his Doctoral education at ISI Denpasar.

I Made Saryana works as lecturer at the Indonesian Institute of the Arts Denpasar. He completed a Masters in Photography at the ISI Yogyakarta. Since 1988, he has participated in several exhibitions. His solo exhibition Seni Grafis at Ganesha Gallery Four Seasons Resort Hotel, Jimbaran, Bali held in 1995. Current exhibitions: Dewa Putu Batuan Gallery, Ubud Gianyar Bali (2009); Graphic Art Exhibition with Megasari at Ganesha Gallery Four Season Resort Jimbaran Bali (2010); "Bhinneka Rupa" Karja Art Space Ubud Gianyar Bali (2021); "Ragam Rupa" Museum Pendet Ubud (2023).

Wahyu Indira was born in Denpasar on May 12th, 1985, grew up in an arts environment. The father is a Balinese music artist and lecturer in, the mother is a dance teacher. Balinese karawitan and Balinese dance is the foundation which leads the artist love towards arts. Spending his childhood and youth in Indonesia and California, United States of America, give the artist a new perspective towards modern art. Moving on to college ventured into the world of graphic design, and found a love for the world of design art, especially 3D illustration with mixed cultural, sci-fi, and steampunk themes, and so on. He has participated in various events both locally, nationally and internationally, such as the Kini Jani exhibition, Bali Jani exhibition, Illustration exhibition, FKI exhibition, INACADE International exhibition, Adirupa exhibition, Bali Megarupa 2021, Adikara Rupa exhibition, and the Dubai Expo event represented Indonesia, and recently Bali Megarupa 2022.

Bali Padma Bhuwana III

BALI-BHUWANA RUPA

(Global-Bali Photography Exhibition)

Steering Committee :

Dr. Drs. Anak Agung Gede Rai Remawa., M.Sn.

Dr. Drs. I Ketut Muka, M.Si.

Prof. Dr. I Komang Sudirga., S.Sn., M.Hum.

Prof. Koh Young Hun

Yang Hanmo, Ph.D.

Curators :

Jeon Dong Su

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

Waruh Wisatsana

Co-Curator :

Dewa Ayu Eka Savitri Sastrawan

Committee Chairman :

Dr. I Made Bayu Pramana, S.Sn., M.Sn.

Design and Layout :

Wahyu Indira, S.Sn., M.Sn.

Gede Bayu Segara, S.Ds., M.Sn.

Display :

I Made Adi Dharmawan, S.Sn., M.Sn.

I Komang Yorda Garmita S.Sn., M.Sn.

Documentation :

I Gede Dalem Suardita, S.Sn., M.Sn.

Putu Raditya Pandet, M.Sn.

Transportation, Equipment,

Liaison Officer :

Made Lila Sardana, ST

Kadek Ryan Kurnia Septiawan, S.Sn, M.Sn

I Gusti Agung Mas Maharani

Creative Team :

Ni Putu Diah Paramitha Ganeswari

Vanesa Martida

Ni Wayan Idayati

WARA
SAMASTA
WARUNA



Bali Padma Bhuvana III