



Nata-Citta Art Space

Masa - Manusia - Momenta

KALA MANAWA KALPA

(Time - Human - Term)

INSTITUT SENI INDONESIA DENPASAR


Nata-Citta Art Space

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Jakarta

ART JAKARTA
4 - 6 OCT 2024
JIEXPO KEMAYORAN

Masa - Manusia - Momenta
KALA-MANAWA-KALPA
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CURATORS

Dr. Anak Agung Gde Rai Remawa
Warih Wisatsana



ARTISTS

Wayan Kun Adnyana, Wayan Karja, Wayan Sujana Suklu, Made Bendi Yudha, A.A. Anom Mayun, Made Ruta, Ketut Muka Pendet, Wayan Setem, Made Suparta, Ida Bagus Candrayana, Ida Ayu Gede Artayani, Bayu Segara Putra, I Wayan Adi Sucipta, Gede Jaya Putra dan Tjok Istri Ratna C.S.

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Dr. Anak Agung Gde Rai Remawa



Warih Wisatsana

Karya-karya seni rupa dalam perhelatan kali ini mencerminkan upaya artistik menggali acuan tematik yang telah ditetapkan; **Kala-Manawa-Kalpa (Masa-Manusia-Momenta)**. Dinamika tersebut merupakan sebuah medan penciptaan, mengundang para perupa meraih kebaruan seturut pengembangan stilistik dan capaian estetik yang mereka geluti. Tema menghamparkan kemungkinan kreativitas dalam pemaknaan yang luas; di mana Manusia (baca: pencipta) menghayati keberadaannya (Masa) sebagai momentum kehadiran Sakala-Niskala-nya (Momenta).

Seturut dinamika kreativitas itu pula, dikumandangkan bahwa Nata-Citta Art Space (N-CAS) Institut Seni Indonesia (ISI) Denpasar bukan semata galeri kampus, melainkan ruang akademia lintas masa, mengaktualisasi momenta cipta seni rupa. Kini, dalam momentum Art Jakarta 2024, hadir menyaji karya visual mutakhir 15 dosen-perupa terpilih: Wayan Kun Adnyana, Wayan Karja, Wayan Sujana Suklu, Made Bendi Yudha, A.A. Anom Mayun, Made Ruta, Ketut Muka Pendet, Wayan Setem, Made Suparta, Ida Bagus Candrayana, Ida Ayu Gede Artayani, Wayan Adi Sucipta, Bayu Segara Putra, Gede Jaya Putra dan Tjok Istri Ratna C.S.

Pameran di penghujung tahun 2024 ini mewadahi karya-karya dwimatra dan trimatra, meliputi seni lukis, fotografi, patung, keramik, dan desain fashion. Ciri stilistika-estetika masing-masing kreator bukan hanya dikembangkan lebih jauh, melainkan juga dikritisi guna melampaui kecenderungan mannerisme atau pengulangan.

Dengan demikian, kita dapat menyaksikan presentasi tematik **Kala-Manawa-Kalpa** dielaborasi sebagai capaian karya personal. Mengungkapkan pula pesan universal; bahwa hakikatnya Manusia itu makhluk merdeka justru karena menyadari kehadiran adikodrati sang kala yang menaungi keseharian hidup mereka. Manusia manakala semata bertumpu pada pikiran mudah tergoda hendak menguasai semesta; akal budi menerangi nurani mengelak naluri kuasa nan tamak dan loba. Kesemua karya rupa berupaya mendialektika pikiran dan akal budi manusia dalam tilas sejarah; *Time-Human-Term*.

Sebagian besar karya dwimatra yang dipamerkan, mencirikan pergulatan panjang kreatornya. Secara umum, segera kita dapat menemukan intensitas penciptaan; di mana olahan warna, gores garis, sudut pandang, dan komposisi terjaga sebagai ciri capaian seniman bersangkutan.

Wayan 'Kun' Adnyana, melalui karyanya bertajuk "The Lord of Earth" dan "Lifting the Holy Mountain" mengembangkan daya imaji dan kreasinya sehingga menemu ragam stilistik dan kosa rupa baru—menandai Ruang dan Waktu sebagai fokus tematik yang digalinya secara sistematis. Karya ini menawarkan kebaruan, menolak mannerisme, mengelak dari tirani estetik dirinya sendiri, seturut ketekunannya mengolah cipta berbasis riset lapangan. Boleh dikata adalah penjelajahan dan penggalian lebih lanjut dari artefak-artefak seni rupa kuno seperti relief di Yeh Pulu, Goa Gajah, dan lain-lain. Seluruh ikonik yang hadir pada kanvasnya bukan semata sampiran rupa dari masa lalu, melainkan tafsir tuntas akan jejak historis tersebut sekaligus perilaku cipta yang menandai semangat penuh ketekunan dalam menggali tinggalan arkeologis semesta rupa Bali.

Dua lukisan Wayan Karja, bertajuk "Gaia's Vortex" dan "Mother Nature", sebagaimana ragam gaya yang ditekuninya selama ini, mengolah dunia abstraksi dalam lapis hamparan warna penuh kemungkinan. Kali ini bertitik gagasan menggali hubungan mendalam antara manusia dan alam, melambangkan energi dinamis Bumi. Warna tanah mengingatkan kita pada struktur akar yang rekah dari kedalaman bumi, menyiratkan pengandaian manusia memaknai kehadirannya di bumi sebagai upaya merebut kebebasan. Pilihan warna tanah dengan kecerahan tertentu serta komposisi pencahayaan yang dinamis, adalah penggambaran akan kehidupan itu sendiri.

Dua karya Made Bendi Yudha, mengedepankan satu olahan mempribadi yang berangkat dari stilistik dan estetika seni rupa tradisional Bali; mengedepankan unsur naratif di mana ruang kanvas berisi penuh ikon atau sub ikon yang terpatron secara rinci dalam batasan garis atau warna yang berkontur—dalam kelindan lapis visual yang mengundang pandang. Bertajuk "Menabur Benih Kehidupan" dan "Berlaga di Rimba Raya", karya ini mengemuka dengan sosok-sosok metaforik, termasuk fauna dan flora.

Karya Made Ruta bertajuk "Aku Ada Untukmu". Secara stilistik dapat dikatakan mengikuti alur cipta selama ini, di mana ia berupaya melampaui wujud rupa realis guna mengungkapkan dunia tersendiri, yang berkecenderungan purbani berikut warna-warna kelam mengesankan primitif. Maka pohon yang

divisualkan hadir simbolis tanpa kehilangan kekuatan rupa yang sugestif.

Wayan Sujana Suklu memvisualkan dunia yang diyakininya mewakili yang Sakala (lahiriah) dan Niskala (rohaniah). Dua karyanya kali ini, yakni "AdamMah" dan "HawaMah", bertaut satu sama lainnya bukan semata dalam kedekatan komposisi, melainkan juga secara maknawi. Dua sosok yang mengemuka hakikatnya bersifat simbolik, mengingatkan kisah manusia pertama Adam dan Hawa—meniscayakan kehadiran bumi dan semesta raya.

Wayan Setem, sebagaimana Wayan Sujana Suklu, menghadirkan dua karya yang keberadaannya saling bertaut secara maknawi maupun visual. Masing-masing bertajuk "Perjaka Bali" dan "Gadis Bali". Secara stilistik, kedua karya ini menawarkan kebaruan, terbilang berbeda dengan karya-karya Setem sebelumnya yang lebih bersifat sosial atau gambaran sosok-sosok komunal. Dua sosok yang dihadirkan Setem kali ini adalah narasi rupa tentang manusia yang mengalami masa pertumbuhan dan momentum kehidupannya; sedini mula usia hingga dewasa.

Lebih mengedepankan warna-warna terang dan cerah, Wayan Adi Sucipta mengangkat dua sosok ikonik seni Bali yakni Barong, dalam tafsir rupa modern/kontemporer. Pesona mistis atau magis terkesan dielakkan oleh perupa ini, yang mengemuka kemudian adalah wujud jenaka. Barong dalam versi kontemporer ini sebuah tafsir akan tema, di mana Momenta dihadapkan pada Masa; justru menegaskan kehadiran Manusia kini yang banalis. Berdekatan dengan upaya Adi Sucipta, simaklah karya Gede Jaya Putra, dengan dunia kolasenya yang membaurkan ikon-ikon lampau dan kekinian seraya berupaya memvisualkan satu dunia kontemporer warna-warni. Dua karyanya masing-masing bertajuk "Melintas Penat" dan "Memikat Restu"; menggoda tanya akan realita seputar kita.

Karya yang mengedepankan unsur olahan grafis dan fotografi dapat ditemui pada buah cipta Ida Bagus Candra Yana dan Bayu Segara Putra. Masih dengan sosok Wayang Wong dan Topeng Sidakarya-nya, Candra Yana kali ini mempresentasikan ikonik itu pada media kanvas. Hal ini berbeda dengan presentasinya terdahulu yang menggunakan daun waru dan daun kupu-kupu.

Selain itu, dua karya lainnya berupa eksplorasi ragam foto terhampar sebagai bacaan atas fenomena alam berupa cahaya dan kesan kehidupan.

Bayu Segara Putra, masih bersetia pada sosok rupa dengan latar visual yang memang menjadi galian stilistiknya selama ini. Dua sosok perempuan mengemuka melalui karya bertajuk “Queen of Life” dan “Queen of Chains”; menyiratkan keanggunan sekaligus bentangan berjarak penanda gambaran akan adanya hierarki sosial yang coba dikemukakannya sebagai renungan bersama. Karya trimatra yang dihadirkan kali ini berupa keramik dan patung. Ketut Muka Pendet dan Ida Ayu Artayani tidak tergoda untuk menjadikan tema pameran kali ini sebagai sebetuk pengucapan rupa. Karya keramik mereka justru menegaskan bagaimana kecakapan teknis telah menjadi sesuatu yang organis dalam proses cipta selama ini.

Ida Ayu Artayani mengangkat makhluk ikan dalam tajuk “Jalaprabha” atau Cahaya Air. Yang dikedepankan adalah keanggunan dan keindahan, tervisualkan melalui imajinasi tentang ikan yang hidup di air, lincah dalam ketakterdugaan gerakannya.

Sedangkan Ketut Muka mengekspresikan tetumbuhan laut yang hidup bersisian dengan karang dan gelombang. Secara visual hadir imajinatif, mengingatkan kita pada kehidupan bawah laut beserta pemandangan yang mudah beralih antara keheningan dan badai. Gambaran akan dunia yang ada dalam naungan nilai-nilai Rwa Bhineda.

Satu-satunya karya patung dikedepankan oleh Made Suparta. Bermedium kayu jati, diolah dengan mengesankan warna dasar dominan yang melekat pada sosok Waraha Awatara. Sosok mitologis ini menjauh dari rupa harfiah, lebih bersifat simbolis yang mistis magis. Latar belantara mempertegas kesan kehidupan di dunia ini yang diliputi berbagai ketakterdugaan nasib.

Kali ini fashion design juga menawarkan kreativitas yang tidak biasa. Baik A.A. Ngr. Anom Mayun K. Tenaya maupun Tjok Ratna Cora Sudarsana mengelak dari suguhan visual yang kemilau glamor; yang digali adalah upaya menjadikan wastra sebagai bentangan renungan atau segugusan pesan.

Anom Mayun Tenaya menggali wastra warisan tradisi Bali, bermedium kain songket katun dan cat akrilik secara puitik. Dalam dua karya wastra tersebut, mengemuka sosok-sosok dari wiracarita Sudamala. Dewa Wisnu dalam penjelmaannya bersapa rupa dengan Dewa Siwa, Dewi Uma, dan Bhatara Kala. Sosok-sosok tersebut hakikatnya menarasikan kehidupan masyarakat Bali atau Nusantara selama ini yang tidak terlepas dari nilai dan filosofi yang dihayati sebagai lelaku hidup.

Di tangan Tjok Ratna Cora, warna-warna wastra warisan tradisi dirangkum dalam keutuhan presentasi. Bukan semata menyajikan fashion yang menawan atau indah dipandang, melainkan juga imajinatif serta menyaranakan kesan bahwa buah cipta busana untuk wanita ini adalah sebuah cara pandang yang mengkritisi ragam tradisi berbusana tertentu yang dinilai hierarkis patriarkis. Tjok Ratna Cora menawarkan hakikat kebebasan; wastra atau busana dengan pesonanya adalah sebuah medium yang tepat makna dan guna.

Melalui Art Jakarta 2024, para perupa ini menegaskan bahwa penciptaan adalah satu proses panjang, riset dan kajian menjadi keniscayaan yang tak terelakkan. Sejurus capaian mereka dengan stilistik dan estetik yang autentik, nyatalah bahwa kampus bukanlah semata place (tempat), tetapi adalah space (ruang), di mana kreator menata cipta lintas masa sebagaimana ketekunan para ilmuan di laboratorium masing-masing guna melahirkan penemuan baru demi cita-cita luhur kemanusiaan.

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The artworks in this event reflect artistic efforts to explore the thematic reference that has been set; **Kala-Manawa-Kalpa (Time-Human-Term)**. This dynamic is a field of creation, inviting artists to achieve novelty according to their stylistic development and aesthetic achievements. The theme exposes the possibility of creativity in a broad meaning; where Man (read: creator) lives his existence (Masa) as the momentum of his Sakala-Niskala presence (Momenta).

According to the dynamics of creativity, it is also announced that the Nata-Citta Art Space (N-CAS) of The Indonesian Institute of the Arts (ISI) Denpasar is not just a campus gallery, but an academic space across time, actualizing the momenta of art creation. Now, in the momentum of Art Jakarta 2024, it presents the latest visual works of 15 selected lecturers-artists: Wayan Kun Adnyana, Wayan Karja, Wayan Sujana Suklu, Made Bendi Yudha, A.A. Anom Mayun, Made Ruta, Ketut Muka Pendet, Wayan Setem, Made Suparta, Ida Bagus Candrayana, Ida Ayu Gede Artayani, Wayan Adi Sucipta, Bayu Segara Putra, Gede Jaya Putra, and Tjok Istri Ratna C.S.

The exhibition at the end of 2024 accommodates both two-

dimensional and three-dimensional works, including painting, photography, sculpture, ceramics, and fashion design. The stylistic-aesthetic characteristics of each creator are not only further developed, but also criticized to transcend the tendency of mannerism or repetition.

Thus, we can see that the thematic presentation of **Kala-Manawa-Kalpa** is elaborated as a personal achievement. It also reveals a universal message; that humans are essentially free creatures precisely because they realize the supernatural presence of the kala that overshadows their daily lives. When humans rely solely on the mind, they are easily tempted to dominate the universe; reason illuminates the conscience to avoid the greedy and lustful instinct of power. All the artworks attempt to dialectic the human mind and intellect in history; Time-Human-Term.

Most of the two-dimensional works on display characterize the long struggle of their creators. In general, we can soon discover the intensity of creation; where color processing, line drawing, perspective, and composition are maintained as characteristics of the artist's achievements.

I Wayan 'Kun' Adnyana, through his works titled 'The Lord of Earth' and 'Lifting the Holy Mountain', develops his imagination and creation power to find new stylistic variations and vocabulary - marking Space and Time as the thematic focus that he systematically explores. This work offers novelty, rejects mannerism, circumvents the tyranny of his own aesthetic, as he diligently cultivates his creation based on field research. It can be said to be a further exploration and excavation of ancient artefacts such as reliefs in Yeh Pulu, Goa Gajah, and others. All the iconic images present on his canvases are not merely a cover of the past, but are also a reflection of the past.

Wayan Karja's two paintings, titled 'Gaia's Vortex' and 'Mother Nature', as has been his style all along, cultivate a world of abstraction in layers of color full of possibilities. This time, the idea is to explore the deep connection between humans and nature, symbolizing the dynamic energy of the Earth. The color of soil reminds us of the structure of roots that extend from the depths of the earth, implying that humans interpret their presence on earth as an effort to seize freedom. The choice of earthy colors with a certain brightness and dynamic lighting composition is a depiction of life itself.

Made Bendi Yudha's two works put forward a personal process that departs from the stylistics and aesthetics of traditional Balinese art; putting forward a narrative element where the canvas space is full of icons or sub-icons that are sculpted in detail within the boundaries of contoured lines or colors - in an intertwining of visual layers that invite viewing. Titled 'Sowing the Seeds of Life' and 'Berlaga di Rimba Raya', the works feature metaphorical figures, including fauna and flora.

Made Ruta's work is titled 'I'm There for You'. Stylistically, it can be said to follow his creative flow so far, where he seeks to go beyond realist forms to reveal a world of his own, which tends to be puritanical with dark, primitive colors. The visualized tree is thus symbolic without losing its suggestive visual power.

Wayan Sujana Suklu visualizes a world that he believes represents the *Sakala* (external) and *Niskala* (spiritual). His two works this time, 'AdamMah' and 'EveMah', are linked to each other not only in compositional proximity, but also in

meaning. The two figures that emerge are essentially symbolic, reminiscent of the story of the first humans Adam and Eve - the creation of the earth and the universe.

Wayan Setem, like Wayan Sujana Suklu, presents two works whose existence is intertwined meaningfully and visually. Each is titled 'Perjaka Bali' and 'Gadis Bali'. Stylistically, these two works offer novelty, somewhat different from Setem's previous works that were more social in nature or depictions of communal figures. The two figures presented by Setem this time are visual narratives of human beings who experience the growth period and momentum of their lives; from early childhood to adulthood.

Emphasizing light and bright colors, Wayan Adi Sucipta presents two iconic figures of Balinese art, the Barong, in a modern/contemporary interpretation. The mystical or magical charm seems to be avoided by this artist, what emerges later is a humorous form. Barong in this contemporary version is an interpretation of the theme, where Momenta is confronted with Masa; it affirms the presence of the banalised Man of today.

Adjacent to Adi Sucipta's efforts, consider the work of Gede Jaya Putra, whose collage world blends past and present icons while attempting to visualize a colorful contemporary world. His two works, titled 'Melintas Penat' and 'Memikat Restu', tempt us to question the reality around us.

Works that emphasize graphic and photographic elements can be found in the creations of Ida Bagus Candra Yana and Bayu Segara Putra. Still with the figure of Wayang Wong and his *Sidakarya* Mask, Candra Yana this time presented the conics on canvas media. This is different from his previous presentations that used *waru* leaves and butterfly leaves. In addition, two other works in the form of various photo explorations are presented as readings of natural phenomena in the form of light and impressions of life.

Bayu Segara Putra is still faithful to the visual setting that has become his stylistic quarry. Two female figures emerge through the works titled 'Queen of Life' and 'Queen of Chains'; implying elegance as well as a stretch of distance that marks the image

of a social hierarchy that he tries to put forward as a common reflection.

The three-dimensional works presented this time are ceramics and sculptures. Ketut Muka Pendet and Ida Ayu Artayani are not tempted to turn the theme of this exhibition into a form of verbalization. Their ceramic works instead emphasize how technical prowess has become something organic in the creative process so far.

Ida Ayu Artayani presents a fish creature under the title 'Jalaprabha' or Water Light. What is put forward is elegance and beauty, visualized through the imagination of fish living in water, agile in its unpredictability of movement.

Ketut Muka expresses sea plants living alongside corals and waves. Visually imaginative, it reminds us of underwater life and a landscape that easily shifts between stillness and storm. An image of a world that exists under the auspices of *Rwa Bhineda* values.

The only sculpture was put forward by Made Suparta. Using teak wood as the medium, it is processed to impress the dominant base color inherent in the figure of *Waraha Awatara*. This mythological figure moves away from a literal form, more symbolic and mystical in nature. The wilderness setting emphasizes the impression of life in this world that is filled with the unpredictability of fate.

This time, fashion design also offers unusual creativity. Both A.A. Ngr. Anom Mayun K. Tenaya and Tjok Ratna CS avoided the glamour of visual treats; what they explored *wastra* or textiles as a stretch of reflection or a bundle of messages.

Anom Mayun Tenaya explores the traditional heritage of Bali through the medium of cotton songket cloth and acrylic paint in a poetic manner. In these two *wastra* works, figures from the *Sudamala* narrative emerge. Lord Vishnu in his incarnation greets Lord Shiva, *Dewi Uma*, and *Bhatara Kala*. These figures essentially narrate the life of the Balinese people or the archipelago so far, which is inseparable from

the values and philosophies that are lived as life practices. In the hands of Tjok Ratna CS, the colors of the traditional textile are encapsulated in the wholeness of the presentation. Not merely presenting fashion that is captivating or beautiful to look at, but also imaginative and suggesting that the creation of this fashion for women is a perspective that criticizes certain dress traditions that are considered hierarchical patriarchal. Tjok Ratna CS offers the essence of freedom; textile or clothing with its charm is a medium that is precise in meaning and use.

Through Art Jakarta 2024, these artists emphasize that creation is a long process, and research and study are inevitable. In line with their achievements with authentic stylistics and aesthetics, it is evident that the campus is not just a place, but a space, where creators organize their creations across time, just like the diligence of scientists in their respective laboratories to produce new discoveries for the noble ideals of humanity.

Translated by :

Nyoman Dewi Pebryani, ST., MA, Ph.D.



Seiring perjalanan usia, manusia bangga memiliki anak remaja yang menjadi kembang rumah tangga, tiba di puncak kekuatan jasmani. Pada tahap ini, energi dan perhatian secara alamiah diarahkan keluar untuk mengejar kesenangan, keberhasilan, dan kewajiban. Namun, dalam memenuhi keinginan dan mencari harta, penting untuk tetap berlandaskan dharma agar tidak tersesat dalam kegelapan.

Perjaka Bali

Diameter 60, Acrylic & ink on Canvas
2024

I Wayan Setem

PROFIL SENIMAN



ANAK AGUNG ANOM MAYUN, Lahir di Denpasar pada 23 Maret 1968, adalah seorang akademisi dan profesional di bidang fashion. Ia menyelesaikan studi Doktorat di Program Studi Seni, Institut Seni Indonesia (ISI) Denpasar pada tahun 2020, setelah sebelumnya meraih gelar Magister di Kajian Budaya, Universitas Udayana pada tahun 2014. Saat ini, A.A. Anom Mayun aktif mengajar di Program Studi Desain Mode ISI Denpasar, serta berperan sebagai kurator fashion di tingkat regional dan nasional. Karyanya menghiasi sejumlah fashion show, diantaranya: Fashion Show Global Medical Aesthetic Exchange Association, Denpasar- Bali (2021); Indonesian Embassy in Japan Bali Bridal Fashion Show Tokyo (2023); dan Fashion Show Adiwarna Wastra Loka 9 Region/ City Bali Fashion Show GWK (2023).



GEĐE BAYU SEGARA PUTRA, Lahir di Denpasar pada 21 Maret 1993. Ia merupakan Dosen di Prodi DKV ISI Denpasar. Terlibat dalam berbagai pameran desain dan ilustrasi, diantaranya Arttitude #3 (2014), Pameran Desain dengan tema “Kini Jani” (2018); Pameran Desain dalam rangkaian Festival Seni Bali Jani oleh Dinas Kebudayaan Provinsi Bali (2019); Pameran Virtual dalam Rangkaian Festival Kartun “Tumpah Rasa Covid 19” (2020); Pameran Nasional Bali-Dwipantara Adirupa (2021), Bali Mega Rupa (2021 & 2022), Bali Bhuwana Rupa (2022 & 2023) dan Waskita Rupa, Kazakhstan (2024)



IDA BAGUS CANDRAYANA, Lahir di Denpasar pada 1976, adalah dosen Prodi Fotografi di ISI Denpasar sejak 2008. Ia aktif dalam pameran nasional dan internasional, termasuk PSSA Photography di ISI Denpasar dan “Nostalgia For The Present Retro Plus “ RJ Katamsi Galery, ISI Yogyakarta (2024). Pada 2023, ia berpartisipasi di Bali Mega Rupa V di Museum ARMA dan ART Moment, serta pada MANIFESTO VIII di Galeri Nasional Indonesia Jakarta (2022). Karya-karyanya juga dipamerkan dalam Bali Mega Rupa IV di ARMA Museum Ubud (2022) dan Bali Mega Rupa III di Museum Puri Lukisan Ubud (2021).



IDA AYU GEĐE ARTAYANI, Perupa dan dosen yang aktif dalam berbagai pameran seni rupa di tingkat nasional dan internasional. Beberapa pameran yang diikutinya meliputi Bali Mega Rupa, Griya Perempuan “Uma-Umah-Waruna” di N-CAS ISI Bali (2022) dan STAITJEN DITRITEK “Rakta Mahardika Rupa” (2023). Termasuk “Daya Perempuan” (2024) dan “Harmoni Berdikari Negeri” (2024). Di tingkat internasional, Artayani turut serta dalam pameran “Raka Tirtha Sadha” di Puri Lukisan Museum Ubud (2023), “Cittarupa Raksata” di Intercontinental Bali Resort Jimbaran (2023), dan “The 14th International Exhibition of Traditional Fine Arts” di Shanghai Museum (2024).

I GEDE JAYA PUTRA, Lahir di Badung pada 8 September 1988 dan kini tinggal di Seminyak, Bali. Sempat residensi di Institut of Contemporary Art Singapore dan menciptakan karya di Jepang dan Korea, yang dipamerkan di Sika Galeri. Ia aktif dalam berbagai pameran bersama, termasuk “Masculinity Reimagined” di ART1 New Museum Jakarta (2024), “Rupa Harmoni Berdikari Negeri” di Kemendikbudristek Jakarta (2024), Pameran Bali Mega Rupa “Wara-Wastu-Waruna” di Natta Citta Art Space (2023), Pameran “Surya-Segara Rupa” di Santrian Gallery Bali (2023), dan “Manifesto VIII: Transposisi” di Galeri Nasional Indonesia (2022). Penghargaan: Finalis Indonesia Art Award, Finalis Bazaar Art 2010 & 2011, Juara I Kompetisi Seni Instalasi Bali Jani (2019), serta Finalis UOB Painting of the Years (2022).



KETUT MUKA PENDET, Lahir di Banjar Nyuh Kuning pada 1962, belajar mematumng sejak usia 15 tahun dari Wayan Pendet dan Mangku Sukra, serta melukis tradisional dari Ketut Sudana dan Wayan Kuplir. Setelah lulus dari SMSR Denpasar pada 1982, ia melanjutkan studi di PSSRD Universitas Udayana dalam bidang kriya keramik. Ia meraih gelar S2 dan S3 Kajian Budaya di Universitas Udayana. Sebagai dosen di ISI Denpasar, ia aktif dalam penelitian, penciptaan seni, dan kurasi pameran. Terlibat dalam sejumlah pameran, antara lain Pameran virtual “Virtualization Movement”, Universitas Sebelas Maret (2020), Bali Mega Rupa di Museum ARMA (2021), dan pameran Kemenristekdikti di Jakarta (2023).



I MADE BENDI YUDHA, Perupa dan dosen seni rupa di Institut Seni Indonesia Denpasar. Berpartisipasi dalam berbagai pameran berskala nasional di kota-kota seperti Jakarta, Bandung, Yogyakarta, hingga Denpasar, serta pameran internasional di negara-negara seperti Malaysia, Singapura, Jepang, Australia, dan Amerika Serikat. Ia meraih sejumlah penghargaan, termasuk *Kerti Budaya* dari Pemerintah Kota Denpasar (2009), *Dharma Kusuma* dari Pemerintah Provinsi Bali (2019), serta Piagam Tanda Kehormatan “Satyalancana Karya Satya 20 Tahun” dari Presiden Joko Widodo, “Adhyapaka Kerthi Nugraha” dari ISI Denpasar (2023) dan Karya Terbaik dari Makmoer International Virtual Art Project (2024).



I MADE RUTA, Lahir di Gianyar pada 31 Desember 1962. Ia menyelesaikan pendidikan S1 Seni Rupa di ISI Yogyakarta (1988) dan S2 Kajian Budaya di UNUD Denpasar (2005). Sejak 1993, ia menjadi dosen tetap di ISI Denpasar. Made Ruta telah meraih penghargaan, termasuk Penghargaan Sketsa Terbaik dari STSRI Yogyakarta (1982) dan “Pratisara Affandi Adhi Karya” dari STSRI Yogyakarta (1985). Ia aktif berpartisipasi dalam berbagai pameran, seperti “Panca Maha Bhuta” di Museum ARMA (2019), “Prasikala” di Gedung Kriya Taman Budaya Bali (2021); “Surya Segara Rupa” di Santrian Gallery, Sanur (2023), Pameran Seni Rupa kelompok dosen ISI Denpasar di Polandia (2024), Pameran Seni Rupa kelompok dosen ISI Denpasar di Polandia (2024); dan Pameran Bersama Kelompok 7 “Pinara Pitu” di Santrian Galleri (2024).





I MADE SUPARTA, Lahir di Payangan, 6 Juni 1964. Menyelesaikan S1 di ISI Yogyakarta jurusan Kriya Kayu serta S2 bidang Pengkajian Seni Pertunjukan di Universitas Gadjah Mada. Selain sebagai dosen di ISI Denpasar, aktif pula memberikan berbagai pelatihan atau workshop, juga kerap menjadi tim juri lomba kerajinan, pembina ogoh-ogoh, juga kurator pameran kerajinan pada Pesta Kesenian Bali. Aktif dalam berbagai pameran bersama, termasuk Bali Mega Rupa (2022).



I WAYAN ADI SUCIPTA, Aktif berkesenian sejak tahun 2009 saat bersekolah di SMKN 1 Sukawati (SSRI), lalu melanjutkan studi di ISI Denpasar, jurusan Seni Rupa Murni dengan fokus pada seni lukis. Ia terus berkarya dan berpartisipasi dalam berbagai pameran lokal, nasional, dan internasional. Karyanya dipamerkan di berbagai tempat seperti Museum Puri Lukisan, ARMA, Museum Neka, Museum Gunarsa, Museum Bali, Shanghai Art Collection Museum di China, Grey Art Gallery Bandung, Elcanna Art Gallery Jakarta, Santrian Gallery, hingga ruang seni di Bali seperti Sika Gallery dan Monkey Forest Gallery. Sucipta juga terlibat dalam pameran di institusi seperti UNS, ISI Yogyakarta, dan Universitas Udayana.



I WAYAN KARJA, Lahir di Ubud, Bali pada 1965. Mulai melukis sejak Sekolah Dasar dengan gaya “Young Artist” Penestanan. Meraih gelar Master of Fine Arts dari University of South Florida, AS. Sebagai pelukis dan mantan Dekan FSRD ISI Denpasar, ia menerima berbagai penghargaan, termasuk Satya Lencana dari Presiden RI. Sejak tahun 1983 hingga kini ia aktif berpameran tunggal dan bersama di Bali, Yogyakarta, Jakarta, Hong Kong, Jepang, Australia, Swiss, Italia, Jerman, Hungaria, dan Amerika Serikat (Hawaii, Florida, Maine, Chicago, dan Massachusetts), Polandia, dan China. Terkini pameran tunggal di CSIS Jakarta dan Karja Art Space, Ubud. Series karya-karya terbarunya mengambil tema *Journey into the Unknown*, *Cosmic Energy*, *Color Healing*, dan *Dewi Bumi*.



I WAYAN ‘KUN’ ADNYANA, Perupa profesional dan Rektor ISI Denpasar (2021-2025), telah mengadakan pameran internasional, termasuk di Tainan, Taiwan (2018), Sydney, Australia (2019), dan Slupsk, Polandia (2023). Ia pernah menjabat sebagai Kepala Dinas Kebudayaan Provinsi Bali (2019-2021) dan melakukan riset seni lukis Bali hingga ke Belanda. Buku-bukunya meliputi *Pita Maha: Gerakan Sosial Seni Lukis Bali 1930-an* (2018), *Barong Landung: Anak Agung Sobrat* (2017), *Nalar Rupa Perupa* (2007), dll. Meraih sejumlah penghargaan, termasuk Dharma Kusuma dari Pemerintah Provinsi Bali (2024), Anugerah Kebudayaan Indonesia Kategori Pelopor dan Pembaharu (2023), World Peace Artist Awards dari Committee of Artists for World Peace, Republik Korea (2023), Kerthi Bali Sewaka Nugraha dari Gubernur Provinsi Bali (2023).

I WAYAN SETEM, Telah berpartisipasi dalam banyak pameran kelompok di tingkat lokal, nasional, dan internasional bersama Komunitas Perupa Galang Kangin dan berbagai pameran bersama lainnya, termasuk pameran Bali Mega Rupa, Festival Pasca Penciptaan di berbagai kota Indonesia hingga luar negeri seperti Australia, Jerman, Polandia, Cina, dan Kazakhstan. Pameran tunggalnya meliputi “Gunung Menyan Segara Madu: Memuliakan Daerah Aliran Sungai Unda” (Ubud, 2020), “Pageralan Seni Rupa Celeng Ngelambar” (Karangasem, 2018), serta pameran di Bali Starling House, Jerman dan Sangkring Art Space, Yogyakarta. Ia meraih sejumlah penghargaan seperti The Best Painting Kamasra Prize (1996), Finalis Philip Morris Art Award (2000), “Art and Muscles Body Painting Contest” PABBSI (2001), dan Seniman Terpujikan dari Yayasan Seni Rudana (2011).



I WAYAN SUJANA SUKLU, Aktif dalam pameran seni baik di dalam maupun luar negeri, termasuk Beijing International Art Biennale dan Bangladesh XI Biennale. Pameran tunggalnya mencakup “Monument of Trajectory” di Komaneka Gallery Ubud Bali (2021), “Panji, Between Body and Shadow” di IMF International Art Event, Nusa Dua Bali (2018), dan “Wings and Time” di Komaneka Fine Art Gallery (2016). Pameran bersama yang diikutinya pada tahun 2023 termasuk “Bali Dwipantara Adirupa” di N-CAS ISI Denpasar dan “Wara Wastu Waruna” di ARMA Ubud-Bali. Ia juga terlibat dalam pameran “8+8” pada 2021, yang menampilkan kolaborasi antara seniman Malaysia dan Indonesia. Suklu meraih penghargaan sebagai “The Winner of the Indofood Art Awards Competition on Abstract Category” (2003) dan masuk dalam “The Best 10 Indonesia Competition of the Philip Morris Art Awards” (2003).



TJOK ISTRI RATNA C.S., Lahir di Denpasar pada 8 Juli 1970, adalah dosen di Program Studi Desain Mode FSRD ISI Denpasar dan peneliti yang fokus pada desain mode, ilmu lingkungan, dan kajian budaya. Menyelesaikan jenjang pendidikan tinggi di Universitas Udayana, ia meraih gelar doktor dengan disertasi tentang *Wacana Fashion Global di Kosmopolitan Kuta* (2016). Selain mengajar, Ratna adalah desainer fashion seni, narasumber di seminar nasional dan internasional, serta penulis buku, termasuk *Kain Bebal: Doa dan Harapan* (2019). Karyanya, *Tutur Bumi*, berperan dalam preservasi Wastra Bebal, yang diakui sebagai Warisan Budaya Tak Benda Indonesia pada 2020. Penghargaan: *The Best Achievement of Indonesian Handicraft Product* dari UNESCO- AHPADA, Bangkok.



ARTISTS BIOGRAPHY



ANAK AGUNG ANOM MAYUN, Born in Denpasar on March 23, 1968, Anom Mayun is an academic and professional in fashion. He completed his doctoral studies in the Arts Program at the Indonesian Institute of the Arts (ISI) Denpasar in 2020, following his Master's in Cultural Studies at Udayana University in 2014. Currently, he teaches at the Fashion Design Program of ISI Denpasar and serves as a regional and national fashion curator. His work has graced several fashion shows, including the Fashion Show at the Global Medical Aesthetic Exchange Association Denpasar-Bali (2021), Indonesian Embassy in Japan Bali Bridal Fashion Show Tokyo (2023), and Adiwarna Wastra Loka Fashion Show in Bali (2023).



GEDE BAYU SEGARA PUTRA, Born in Denpasar on March 21, 1993, Gede Bayu is a lecturer at the Visual Communication Design Program at ISI Denpasar. He has participated in various design and illustration exhibitions, including Arttitude #3 (2014), Design Exhibition themed “Kini Jani” (2018), Bali Jani Arts Festival Design Exhibition (2019), Virtual Cartoon Festival “Tumpah Rasa Covid-19” (2020), National Bali-Dwipantara Adirupa Exhibition (2021), Bali Mega Rupa (2021 & 2022), Bali Bhuwana Rupa Exhibition (2022 & 2023) and Waskita Rupa, Kazakhstan (2024)



IDA BAGUS CANDRAYANA, Born in Denpasar in 1976, Ida Bagus Candra Yana has been a photography lecturer at ISI Denpasar since 2008. He has participated in both national and international exhibitions, including PSSA Photography at ISI Denpasar and “Nostalgia For The Present Retro Plus” RJ Katamsi Galery at ISI Yogyakarta (2024). In 2023, he contributed to Bali Mega Rupa V at ARMA Museum and ART Moment, as well as MANIFESTO VIII at the National Gallery of Indonesia, Jakarta (2022). His works have also been featured in Bali Mega Rupa IV at ARMA Museum Ubud (2022) and Bali Mega Rupa III at the Museum Puri Lukisan Ubud (2021).



IDA AYU GEDE ARTAYANI, An artist and faculty member, Ida Ayu Gede Artayani has actively participated in numerous visual art exhibitions on both national and international levels. Her exhibitions include Bali Mega Rupa Griya Perempuan “Uma-Umah-Waruna” at N-CAS ISI Bali (2022) and STAITJEN DITRITEK “Rakta Mahardika Rupa” (2023). She has also showcased her work internationally at exhibitions such as “Raka Tirtha Sadha” at Puri Lukisan Museum Ubud (2023) and “The 14th International Exhibition of Traditional Fine Arts” at Shanghai Museum (2024).

I GEDE JAYA PUTRA, Born in Badung on September 8, 1988, and residing in Seminyak, Bali, I Gede Jaya participated in residencies at the Institute of Contemporary Art Singapore and created works in Japan and Korea exhibited at Sika Gallery. His group exhibitions include “Masculinity Reimagined” at ART1 New Museum Jakarta (2024) and “Surya-Segara Rupa” at Santrian Gallery Bali (2023). He received honors such as Finalist of Indonesia Art Awards and 1st place in the Bali Jani Installation Art Competition (2019).



KETUT MUKA PENDET, Born in Banjar Nyuh Kuning in 1962, Ketut Muka Pendet began learning sculpture at the age of 15 from Wayan Pendet and Mangku Sukra and studied traditional painting under Ketut Sudana and Wayan Kuplir. After completing his studies at SMSR Denpasar in 1982, he pursued a degree in Ceramic Art at PSSRD Udayana University. He later earned both a Master’s and Doctorate in Cultural Studies from Udayana University. As a senior lecturer at ISI Denpasar, he is actively involved in artistic research, art creation, and exhibition curation. His notable exhibitions include the virtual exhibition “Virtualization Movement” at Sebelas Maret University (2020), Bali Mega Rupa at ARMA Museum (2021), and an exhibition organized by the Ministry of Research and Technology in Jakarta (2023).



I MADE BENDI YUDHA, An artist and lecturer in Fine Arts at the Indonesian Institute of the Arts Denpasar, I Made Bendi Yudha has participated in various exhibitions across the country, in cities such as Jakarta, Bandung, Yogyakarta, and Denpasar, as well as international exhibitions in countries like Malaysia, Singapore, Japan, Australia, and the United States. He has received several awards, including the Kerti Budaya from the Denpasar City Government (2009), Dharma Kusuma from the Bali Provincial Government (2019), and the “Satyalancana Karya Satya 20 Years” honor from President Joko Widodo, along with the “Adhyapaka Kerthi Nugraha” award from ISI Denpasar (2023) and Best Work from the Makmoer International Virtual Art Project (2024).



I MADE RUTA, Born in Gianyar on December 31, 1962, Made Ruta completed his bachelor’s degree in fine arts at ISI Yogyakarta (1988) and a master’s in cultural studies at Udayana University (2005). Since 1993, he has been a full-time lecturer at ISI Denpasar. Made Ruta has received accolades including the Best Sketch Award from STSRI Yogyakarta (1982) and “Pratisara Affandi Adhi Karya” from STSRI Yogyakarta (1985). He is actively involved in various exhibitions, such as “Panca Maha Bhuta” at ARMA Museum (2019), “Prasikala” at Taman Budaya Bali (2021), “Surya Segara Rupa” at Santrian Gallery Sanur (2023), and group exhibitions of ISI Denpasar faculty in Poland (2024).





I MADE SUPARTA, Born in Payangan on June 6, 1964, Made Suparta completed his bachelor's degree at ISI Yogyakarta, majoring in woodcraft, and a master's in performing arts studies at Gadjah Mada University. In addition to being a lecturer at ISI Denpasar, he actively conducts various training sessions and workshops and often serves as a jury member for craft competitions, as well as a curator for craft exhibitions at the Bali Arts Festival. He has participated in numerous group exhibitions, including Bali Mega Rupa (2022).



I WAYAN ADI SUCIPTA, Active in the art world since 2009 while studying at SMKN 1 Sukawati (SSRI), I Wayan Adi Sucipta pursued further studies in fine arts at ISI Denpasar, focusing on painting. He has exhibited his works in numerous local, national, and international galleries, including the Museum Puri Lukisan, ARMA Museum, Neka Museum, Gunarsa Museum, Bali Museum, and Shanghai Art Collection Museum in China. His works have been displayed in galleries such as Grey Art Gallery Bandung, Elcanna Art Gallery Jakarta, and various art spaces in Bali like Sika Gallery and Monkey Forest Gallery. Sucipta has also participated in exhibitions held by institutions like UNS, ISI Yogyakarta, and Udayana University.



I WAYAN KARJA, Born in Ubud, Bali, in 1965, Wayan Karja began painting in elementary school with the “Young Artist” style of Penestanan. He earned a Master of Fine Arts from the University of South Florida, USA. As a painter and former Dean of FSRD ISI Denpasar, he has received various awards, including the Satya Lencana from the President of Indonesia. Since 1983, he has been actively exhibiting solo and group shows in Bali, Yogyakarta, Jakarta, Hong Kong, Japan, Australia, Switzerland, Italy, Germany, Hungary, the United States (Hawaii, Florida, Maine, Chicago, and Massachusetts), Poland, and China. His most recent solo exhibitions were held at CSIS Jakarta and Karja Art Space Ubud, with recent works themed “Journey into the Unknown,” “Cosmic Energy,” “Color Healing,” and “Dewi Bumi.”



I WAYAN 'KUN' ADNYANA, A professional artist and the Rector of ISI Denpasar (2021-2025), Wayan Kun Adnyana has held international exhibitions in Tainan, Taiwan (2018), Sydney, Australia (2019), and Slupsk, Poland (2023). He previously served as the Head of the Bali Provincial Cultural Office (2019-2021) and conducted research on Balinese painting that extended to the Netherlands. His publications include *Pita Maha: Gerakan Sosial Seni Lukis Bali 1930-an* (2018), *Barong Landung: Anak Agung Sobrat* (2017), and *Nalar Rupa Perupa* (2007), among others. He has received several awards, including Dharma Kusuma from the Bali Provincial Government (2024), Anugerah Kebudayaan Indonesia for Pioneers and Innovators (2023), World Peace Artist Awards from the Committee of Artists for World Peace, Republic of Korea (2023), and Kerthi Bali Sewaka Nugraha from the Governor of Bali (2023).

I WAYAN SETEM, has participated in numerous group exhibitions at local, national, and international levels, collaborating with the Galang Kangin Artist Community and various other collective exhibitions, including the Bali Mega Rupa Festival and post-creation exhibitions across Indonesia and abroad, such as in Australia, Germany, Poland, China, and Kazakhstan. His solo exhibitions include “Gunung Menyan Segara Madu: Memuliakan Daerah Aliran Sungai Unda” (Ubud 2020) and “Pageralan Seni Rupa Celeng Ngelumbar” (Karangasem 2018), along with exhibitions at Bali Starling House in Germany and Sangkring Art Space in Yogyakarta. He has received several accolades, such as The Best Painting Kamasra Prize (1996), finalist at the Philip Morris Art Award (2000), “Art and Muscles Body Painting Contest” PABBSI (2001), and Artist of Distinction from Yayasan Seni Rudana (2011).



WAYAN SUJANA SUKLU, is active in both national and international art exhibitions, including the Beijing International Art Biennale and the Bangladesh XI Biennale. His solo exhibitions include “Monument of Trajectory” at Komaneka Gallery Ubud, Bali (2021), “Panji Between Body and Shadow” at IMF International Art Event Nusa Dua, Bali (2018), and “Wings and Time” at Komaneka Fine Art Gallery (2016). In 2023, he participated in group exhibitions such as “Bali Dwipantara Adirupa” at N-CAS ISI Denpasar and “Wara Wastu Waruna” at ARMA Ubud-Bali. He was also involved in the “8+8” exhibition in 2021, showcasing collaborations between Malaysian and Indonesian artists. Suklu has received recognition as “The Winner of the Indofood Art Awards Competition in the Abstract Category” (2003) and was among “The Best 10 Indonesia Competitions of the Philip Morris Art Awards” (2003).



TJOK ISTRI RATNA CORA, Born in Denpasar on July 8, 1970, Tjok Istri Ratna Cora Sudarsana is a lecturer in the Fashion Design Program at FSRD ISI Denpasar and a researcher focusing on fashion design, environmental science, and cultural studies. She completed her higher education at Udayana University, earning her doctorate with a dissertation on Global Fashion Discourse in Cosmopolitan Kuta (2016). Besides teaching, Ratna is a fashion designer, a speaker at national and international seminars, and an author of books, including Kain Be Bali: Doa dan Harapan (2019). Her work, Tuttur Bumi, plays a role in preserving Wastra Be Bali, recognized as Indonesia’s Intangible Cultural Heritage in 2020. She has received awards such as The Best Achievement of Indonesian Handicraft Product from UNESCO-AHPADA Bangkok.





Nata-Citta Art Space

TIM KERJA PAMERAN

PENGARAH :

Prof. Dr. I Wayan 'Kun' Adnyana

KETUA :

Dr. Ketut Muka P. M.Si

KURATOR :

Dr. Anak Agung Gede Rai Remawa
Warih Wisatsana

KEUANGAN :

Dewa Gede Sanjaya, S.E., M.Sc
Ni Made Puspa Widhiastiti, S.E., M.M

PENATA DISPLAY :

I Made Lila Sardana, S.T
Putu Wirawan

TIM JAGA PAMERAN :

Ni Kadek Yuni Diantari, S.Tr.Ds., M.Sn.
Ni Wayan Idayati

DESAIN LAYOUT :

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

ALIH BAHASA :

Nyoman Dewi Pebriyani, ST., M.A, Ph.D



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