

I NYOMAN SUJANA I WAYAN SETEM I KETUT DIANA
INTUITION KELOMPOK 'APA' INTUITION
SUKLU I KETUT TEJA ASTAWA I NYOMAN YUDHANEGARA

INTUITION

A GROUP PAINTING EXHIBITION BY

KELOMPOK 'APA'

I KETUT DIANA
I NYOMAN SUJANA
I WAYAN SETEM
I NYOMAN YUDHANEGARA
I KETUT TEJA ASTAWA
SUKLU

JUNE 26 - JULY 26, 2001

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DARI KAMI PENGANTAR

Perjumpaan antar teman-teman pelukis acap kali diikuti dengan keinginan dan upaya untuk bisa tampil berpameran bersama. Hal itulah yang kami alami satu tahun lalu, tepatnya di Agelangu studio, jalan Monkey Forest-Ubud. Ketut Diana sebagai penggagas, pembentukan kelompok mengusahakan suatu wadah bagi enam pelukis untuk bisa bekerja sama sekaligus untuk saling menajamkan acuan pemahaman, sharing dan refleksi.

Namun ketika ingin memformat sebuah tema pameran maka dialog mengalami kebuntuan dikarenakan setiap anggota memiliki perbedaan-perbedaan fisikalitas subject matter dan form. Maka pameranpun terselenggara dengan menggusung tema "APA" sebagai kompromi jalan tengah. "APA" adalah kata yang bermakna sebagai suatu pertanyaan sekaligus pernyataan.

Pameran pertama diselenggarakan di Resto Plawa-Bali, Padang Galak, Sanur. Pameran juga disisipi berbagai kegiatan: melukis, sket model, dialog dan pementasan kesenian genjek.

Akhirnya kami lebih dikenal dengan nama kelompok 'APA' dan kini Galeri Sembilan mengundang untuk menggelar pameran kedua kelompok kami. Pada kesempatan ini kami menawarkan tema 'INTUITION' sebagai kemasannya. Intuisi atau "bisikan hati" (kamus Purwadarminta, 1976: "daya batin untuk mengerti atau memahami sesuatu, tidak dengan berfikir atau belajar"). Bisa juga diartikan daya perasaan yang tajam tanpa memakai pemikiran (reason).

Mengapa harus "intuisi"? Karena intuisi sebagai daya yang berperan penting, tanpa itu hasil kreativitas menjadi kering. Dalam kesenian dan pengalaman estetik, budi manusia memainkan peran utama, tetapi bukan budi yang diskursif, melainkan yang bersifat intuitif dan konatural. Terjadi semacam interpenetrasi (saling menerobos) antara obyek dan manusia. Kedua belah pihak saling meluluh tanpa kehilangan identitasnya masing-masing. Kami merasakan getaran keindahan itu dan keindahan memasuki kalbu. Sejauh mengandung unsur-unsur manusiawi, isyarat-isyarat yang melambangkan emosi dan pengalaman manusiawi.

Proses melukis yang digerakkan dengan intuisi berguna untuk mengkomunikasikan isi hati (impian, khayalan, imaji) lewat bentuk dan warna. Dengan demikian dapat membebaskan dari kesan-kesan, emosi, harapan, dan kecemasan, setelah dikeluarkan maka tidak menghantui lagi (semacam metode meditasi).

Dengan dasar pemikiran seperti itu, kami enam perupa mencoba menawarkan sesuatu yang pada akhirnya terpulang pada interpretasi publik sendiri.

Dari kami:

I Wayan Setem

I Ketut Diana

I Wayan Sujana (Suklu)

I Nyoman Yudhanegara

I Ketut Teja Astawa

I Nyoman Sujana

FROM US AN INTRODUCTION

We started out by meeting frequently, wanting to exhibit together. That was about a year ago, at Angelangu Studio on Monkey Forest Road, Ubud. Ketut Diana first came up with the idea of forming a group of people to work together, to mutually sharpen comprehension through reference, shared experience, and reflection.

But when we wanted to formulate an exhibition theme, dialog reached an impasse because each member made different choices in subject matter and form within their work. Therefore the exhibition went forward under the theme 'WHAT', as a compromise or middle path. "What" is a word, which at the same time can be a question and an exclamation.

The first exhibition took place at Resto Plawa-Bali, Padang Galak, and included various activities - painting, model drawing, dialog and genjek (Balinese folk song performance).

In the end we became better known as the painters' group 'WHAT', and now Galeri Sembilan has invited us to present our second exhibition. With this opportunity, we choose as our theme 'INTUITION'. Intuition: (Purwadamirta Dictionary, 1976) "mental energy to understand, realize or appreciate something without thought or study." It can also mean a sharp ability to feel, without the use of reason.

Why "Intuition"? Because intuition plays a significant role -without it, artistic endeavor becomes dry. In artistic and aesthetic experience, human intelligence leads. But this type of intelligence is not rational; it is one of intuition and instinct. It represents a certain kind of interpenetration between human and object. Both sides mutually assimilate the other without loss of self-identity. We feel the beauty of the objects' vibration, human elements and signifiers that symbolize experience and emotion, and they enter the soul.

The process of painting as it originates from intuition communicates soulfulness, elements of dream, fantasy and imagination through color and form. This frees the artist from impressions, emotions, hopes and anxieties, which work their way out through the creative process, and afterwards no longer frighten nor obsess. (In this way it is similar to meditation).

On such a basis, we six painters try to put forward something that, finally, is left to each viewer's own interpretation.

From us:

I Wayan Setem

I Ketut Diana

I Wayan Sujana (Suklu)

I Nyoman Yudhanegara

I Ketut Teja Astawa

I Nyoman Sujana



I WAYAN SETEM

Born	Selat, Karangasem, 1972
Education	STSI, Denpasar, 1997
Concept	My creative process primarily depends upon daily activities – related to tradition, education, technology, tourism, dreams and fantasy.

SELECTED EXHIBITIONS

1993	Group Exhibition, 'Dies Natalis', STSI, Denpasar Group Exhibition, Art Center, Denpasar Group Exhibition, Time and Tide Festival Center Foyer, Australia
1994	Group Exhibition, 'Kamasra STSI', Museum Sidik Jari, Denpasar
1995	Group Exhibition, 'Kamasra STSI', Museum Seni Lukis Nyoman Gunarsa, Klungkung
1996	Group Exhibition, 'Galang Kangin', National Museum, Denpasar
1997	Group Exhibition, 'Bali Art Selection', Denpasar
1998	SOLO Exhibition, Bali Bird Park, Singapadu, Gianyar
1999	Group Exhibition, Indonesian Arts Festival, Yogyakarta
2000	Group Exhibition, 'APA', Plawa Bali Resto, Padang Galak
2001	Four Painters' Exhibition, 'Taksu Papat', Galeri 678, Jakarta

AWARDS

1993	Best Painting, Kakanwil, Bali
1996	Best Painting, Kamasra, Denpasar
2000	Finalist Prize, Philip Morris Art Award

HATI

O l e h I WAYAN SUARDIKA

...hati ditingkat permukaan ialah perasaan

WAYAN ialah pengelana pengetahuan. Sungguh-sungguh pengembara ilmu dan seni. Karena itu sosoknya lebih banyak nampak murung. Kalau ia duduk sebelah tangannya akan nampak menyangga dagu menyerupai tugu *Homo Sapiens* buatan Auguste Rodin. Hidupnya memang merenung, membaca dan berkelana, mencoba menguak sisi-sisi yang tak terjawab dari kehidupan ini. Dan sejauh yang dapat ia renungkan, ia sampai pada suatu fakta; manusia ialah pemikir yang keras sepala.

Karena itu Wayan sangat terpesona dengan kegairahan orang-orang Yunani dalam merambah segala pengetahuan. Manusia ialah pengetahuan, dan darinya manusia membuka rahasia dirinya dan alam. Ketika peradaban orang-orang Yunani mati, orang-orang Arab datang dan menyalin dengan sangat indah peradaban Yunani. Lalu orang-orang Barat datang dan mempraktekkan pengetahuan itu menjadi benda-benda. Sejauh yang dapat ia renungkan, Wayan sampai pada suatu keangkuhan ateistik; manusia menentukan nasib manusia lain dan alam.

Kesimpulan Wayan jelaslah sangat tidak original. Karena orang-orang macam Sartre, Nietzsche, Freud, misalnya, jauh lebih dulu "murtad" dan bukan saja menganggap manusia ialah segala, melainkan pada titik ekstrem; meniadakan Tuhan! "Kalau manusia itu mati," begitu kata Wayan dalam sebuah seminar, "penyebabnya lebih karena proses alam daripada panggilan Tuhan. Gagasan tentang Tuhan tak lebih dari kerinduan kita untuk mencari perlindungan dan panutan yang sangat goyah. Manusia dalam realitas ialah benda. That's it!" Dari seminar ke seminar, Wayan membawa gagasan tentang pusat manusia sebagai titik lingkaran kebudayaan. Di luar manusia ialah nothing!

Barangsiapa yang juga berpetualang dalam lingkaran eksistensialisme, maka pikiran-pikiran Wayan bukan lagi barang baru. Wayan hanyalah sejenis cecunguk yang mengulang-ngulang pikiran besar dari filsuf-filsuf besar yang mengusung eksistensialisme yang memang menempatkan manusia sebagai pusat pembicaraan. Wayan-mungkin-sedang mengalami kesombongan susastra dan mencoba mengabarkan apa yang oleh Nietzsche lebih dulu disampaikan; memutarbalikkan semua nilai! Wayan seperti mau menjadi pembantah yang ulung bagi nilai-nilai mapan atau baru. Tak ada yang benar selain aku, begitu kira-kira keangkuhan yang dipunyainya. Maklumlah, ia sedang berada di puncak kegairahan berpikir dan berkelana.

Tetapi orang berkembang dan berubah. Begitu pula halnya dengan Wayan. Kematangan pribadinya mengantarnya pada suatu sikap awas dan skeptis pada masa lalu. Ia sampai pada suatu perenungan panjang; apakah kehidupan ini hanya dapat dilihat dari alam pikiran, dan menafikan diluar itu? Wayan bimbang, terutama ketika ia membaca Pascal. "Hati mempunyai alasan-alasan yang sama sekali tidak diketahui oleh akal," begitu kata Pascal. Lalu dengan serius, Wayan membaca ajaran Pascal tentang hati dan akal: "perbuatan yang paling tinggi dari akal adalah mengakui bahwa akal itu kadang-kadang sama sekali terbatas. Akal budi itu hanyalah salah satu sumber pengetahuan. Ada sumber lain yang jauh lebih penting, yaitu pengetahuan intuitif. Pengetahuan itu disebut hati."

WAYAN mencoba mendengar hatinya sendiri. Ia mencoba menyusup kelembah terdalam. Tetapi ia tak bisa. "Apakah selama ini aku terlalu murtad, busuk dan licik, sehingga darinya aku tak bisa mendengar diriku sendiri?" tanyanya kepada diri sendiri. Tak sanggup menyusup ke hatinya sendiri, Wayan berkelana kepada seniman, budayawan, pemangku, penganut spiritual, dan lain-lain orang yang bertalian dengan hati. Tetapi Wayan kurang mendapat ajaran yang memuaskan.

Wayan kembali berpaling kepada dirinya sendiri. Kini ia tak lagi berkelana di dunia ilmu, melainkan ke dunia hati. Ia mencari rumusan sendiri tentang pengembaraannya ke dunia hati. Maka, kesadaran yang paling pertama yang ia ketahui tentang hati ialah; bahwa hati ditingkat permukaan ialah segenap perasaan. Dan perasaan bersinggungan dengan segenap dria tubuh. Dan segenap dria tubuh bertalian dengan tindakan. Maka tindakan yang paling verbal untuk mengasah hatinya adalah menangkap kepekaan-kepekaan wajah manusia, kepekaan artististik, kepekaan-kepekaan alam, kepekaan relasi-relasi antarmanusia, kepekaan-kepekaan gejala Tuhan.

Pada tingkat kesadaran pengetahuan hati, Wayan sampai pada kesimpulan sementara, bahwa hati ialah wilayah kesadaran manusia yang paling murni. Ia pelan-pelan mulai menyadari ajaran Pascal; bahwa Tuhan mendatangi manusia lewat hati. Ketika sampai pada makna kemurnian, hati memang harus dibersihkan setiap hari. Ia tidak membutuhkan semedi, tidak membutuhkan guru spiritual, tidak membutuhkan mengikuti aliran-aliran tertentu. "Biarlah aku mencari hatiku sendiri dengan caraku sendiri," ujarnya dalam hati.

Pengembaraan hati amat menggairahkan terutama ketika Wayan menerjemahkan kedalam tindakan. Ketika dicobanya mengenyahkan segenap rasa sirik, membuang sejumlah kebencian kepada beberapa orang yang menjengkelkannya, mencoba tidak memelihara prasangka-prasangka, mencoba pula meminta maaf dan memaafkan orang, memberi tanpa meminta kembali, alangkah bahagianya. Hatinya seperti terbuka, hatinya seperti memiliki mata, hatinya seperti bisa berkata-kata.

Wayan ialah pengelana pengetahuan. Dan dalam kematangan pribadinya, ia juga menyertai hatinya. Sampai pada tingkat ini, ia sampai pada kearifan pupuh ginada; eda ngaden awak bisa, dan ditutup dengan bait; enu liu pelajahang.

I Wayan Suardika, Pemimpin Redaksi Majalah Bali Lain

HEART

b y I WAYAN SUARDIKA

...at the surface level heart is feeling

Wayan wanders in search of knowledge. Truly he is a seeker of knowledge and art. Hence his gloomy appearance. When he is sitting his arm supports his chin, similar to Auguste Rodin's work, Homo Sapiens. His life is devoted to contemplation, reading and wandering, trying to reveal the not yet answered aspects of life. From his contemplation he arrives at the fact: man is a stubborn thinker.

Thus Wayan is very much interested in the rigour of the Greeks in devoting life to knowledge. Man himself is knowledge, and from within this self he reveals the secret of the self and nature. When the Greek civilisation died, the Arabs came and beautifully copied this civilisation. Later the western people enter the scene by putting knowledge into practice into the form of entities. Through his reflection, Wayan arrives at the arrogance of atheism: man alone determines the fate of his other fellow mates and nature.

His conclusion is clearly not genuine, since people like Sartre, Nietzsche and Freud for instance, are 'dissidents' in the first place. They do not only consider that man is everything, but they come to the extreme: God does not exist! "When a man dies," Wayan said in a seminar "the reason for the death is due more to natural processes rather than the call of God. The concept of God is nothing more than just our longing for refuge and for a father figure, which are shaky. Man in his reality is matter. That is all there is!" From one seminar to another, Wayan presents his idea that man is central in culture. Aside from man there is nothing!

Whoever wanders in the circle of existentialism will understand that Wayan's thought is not new. Wayan is like a cockroach, always repeating big concepts of great philos

ophers who are the prominent figures in placing man as central. Wayan is, possibly, experiencing the arrogance of this literature and tries to spread Nietzsche's ideas by turning all values upside down! Wayan tries to oppose them against the established and new values. "Nothing is true except me!" Perhaps this is his own arrogance. Be it known that he is at the peak of the rigour of his contemplation and wandering.

But man develops and changes, and so does Wayan. His self-maturation has transformed him to be alert, and sceptical of the past. He has arrived at lengthy contemplation: Will life be seen on the basis of reason, disregarding anything outside it? Wayan falters, particularly when he reads Pascal. "The heart is has its own reasons which are not known by reason" Pascal says. Then Wayan seriously reads Pascal on heart and reason. "The highest act of reason is the recognition that reason is sometimes entirely limited. Conscience is one of the sources of knowledge. There is another important source, i.e. intuitive knowledge, which is known as heart.

Wayan tries to listen to his own heart; and he tries to dive to the furthest depths, but he fails. "Am I a renegade from social values all this time? Rotten and sneaky, and thus cannot hear from my own self?" he questions himself. He is not able to comprehend his own self. He then goes on a pilgrimage, talking to artists, experts in culture, priests, spiritual devotees, and others he considers to have a relationship with the heart. Unfortunately the answers he receives do not satisfy him.

Wayan turns back to himself. Now he no longer wanders in the realm of knowledge. He tries to comprehend his heart. He tries to build his own formulations about his journey to the realm of heart. His first realization concerning the heart is that at the surface it is feeling that interacts with the physical senses. These senses are related to actions. Thus his next actions in pursuit of sharpening his heart are to catch the sensitiveness of man's facial expressions, and other expressions related to art, nature, inter human-relations, and divine phenomena.

At the level of heart consciousness, Wayan comes to a tentative conclusion that heart belongs to the domain of man's pure consciousness. He gradually comprehends Pascal's idea that God's comes to man through his heart. When it comes to the meaning of purity, the heart must be cleansed everyday. It does not require mediation, or a spiritual teacher, or adherence to a belief. "Let me seek my own heart in my own way" he says in his heart.

His wandering to the realm of heart is very stimulating, particularly when Wayan transfers it into action. When he tries to discard all the feelings of jealousy, hate, prejudice, and also when he tries to beg for and grant pardon, tries to give without the hope of reciprocation, he feels true happiness. His heart seems to open, to have eyes, and to be able to speak.

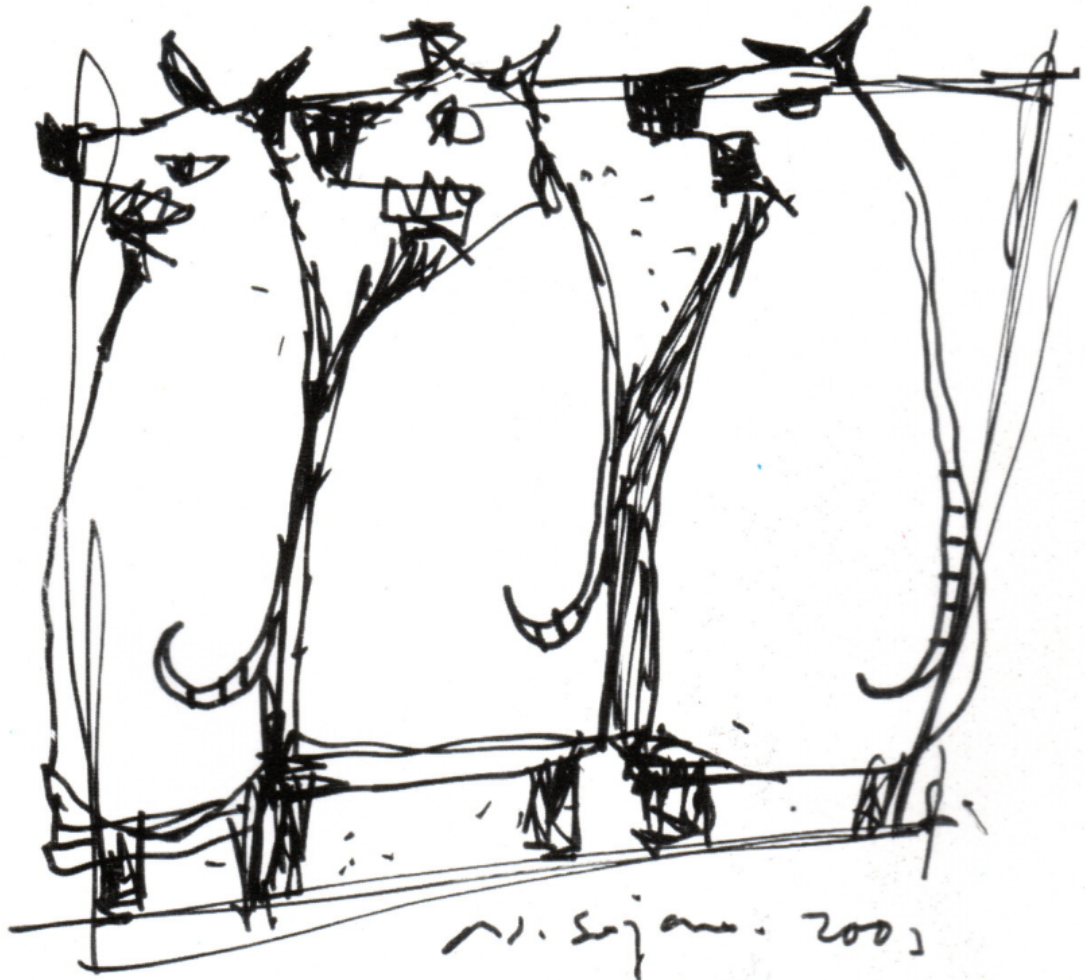
Wayan is a seeker of knowledge, and in his maturity he also accompanies his heart. At this point he arrives at the wisdom of those lines of the ginada poem that start with: "Do not feel that you have mastered knowledge" and ends with "There is still a lot to learn."

I Wayan Suardika is Editor in Chief of Bali Lain Magazine

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