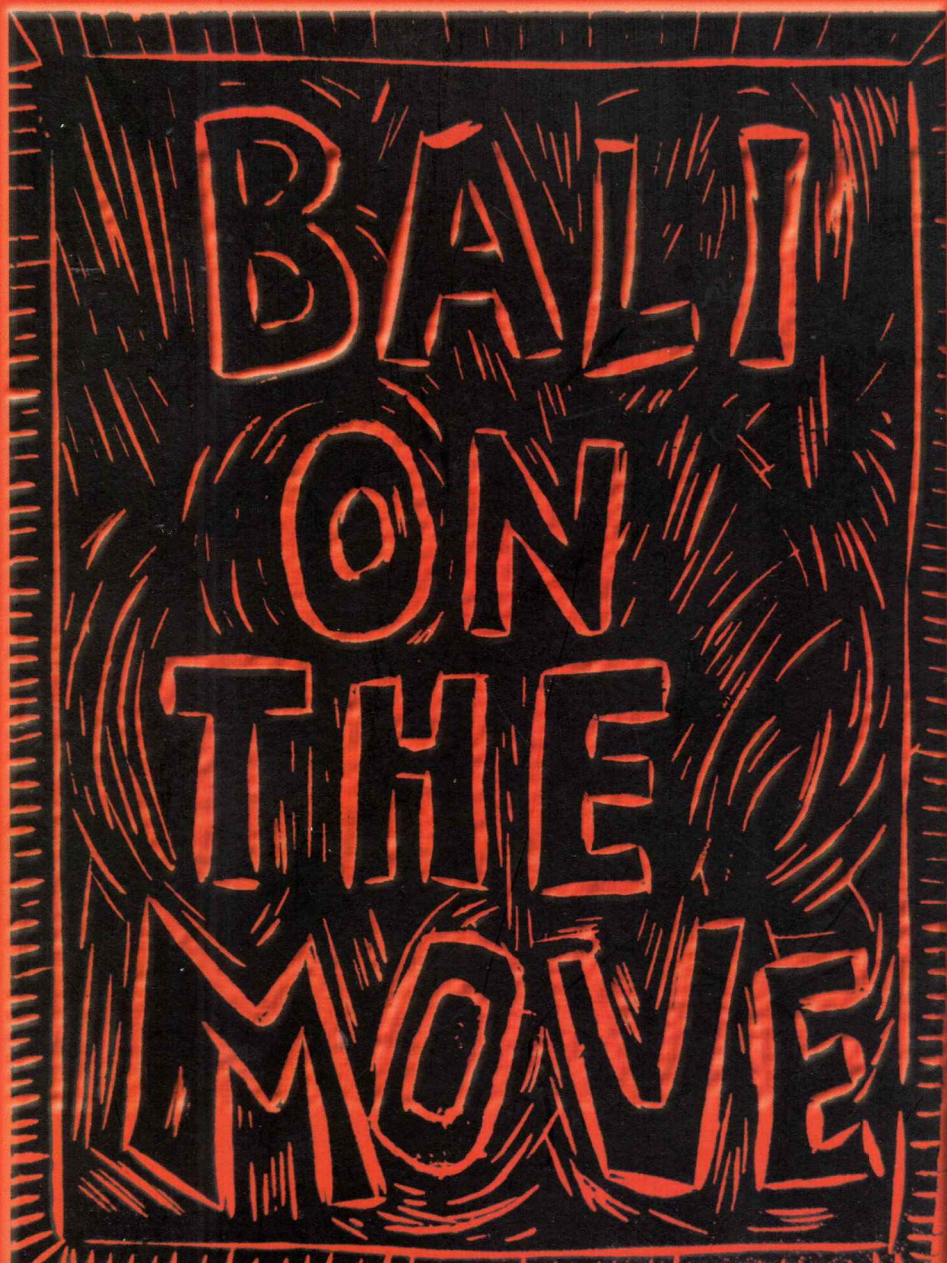
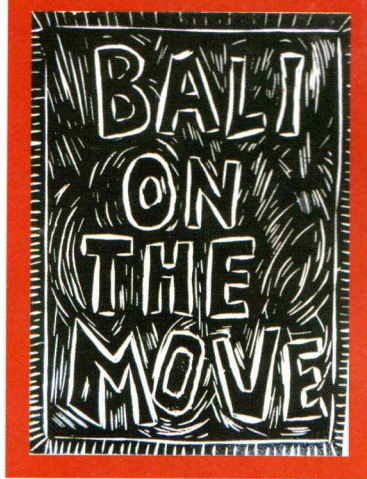


BALI ART FAIR 2013





BALI ART FAIR 2013 WORKING COMMITTEE

FAIR ADVISORS : Made Wianta | Chusin Setiadikara | Mangu Putra |
A.A Tony Hartawan | Agus Maha Usadha | Popo Danes | Warih Wisat-
sana |

FAIR DIRECTOR : Helmi Haska |

SECRETARY : Wayan Sunarta |

MARKETING MANAGER : Burat Wangi |

EVENT EXECUTIVE : Gde Mahendra Yasa | Made Supena | Galung
Wiratmaja | Anthok Sudarwanto |

ADMINISTRATIVE MANAGER : A.A Gde Agung Jaya Wikrama |

PUBLIC RELATION: Richard Horstman |

DOCUMENTATION: Komang "totok" Parwata |

BALI ART FAIR mengucapkan terimakasih dan penghargaan yang tinggi kepada seluruh relawan BALI ART FAIR dan pribadi yang memberi sumbangsih sehingga even terselenggara.

BALI ART FAIR would like to specially thanks all BALI ART FAIR crew, volunteers and to the following persons for their contributions toward making the art fair is possible.

Dinas Kebudayaan Bali | Taman Budaya Bali | Maha Art Gallery |
Tonyraka Art Gallery | Danes Art Veranda | Wianta Foundation | Kelompok
BIASA | Lingkara PhotographyArt | katarupa Institute | Kelompok B-Tjap |
A.A. Tony Hartawan | Made Wianta | Intan Kirana | Agus Maha Usadha | Popo
Danes | Ketut Suastika | Mantera Gandi | Warih Wisatsana | Mansri Komaneka |
Ade Adinata | Dewi Bandem | Warih Wisatsana | Dewi Ria Utari | Arif Bagus
Prasetyo | Wayan Sunarta | Ratu Selvi Agnesia | Gde Mahendra Yasa | Anthok
Sudarwanto | Jenny Ashby | Idayati |

Pengantar BALI ART FAIR 2013 BALI BERGERAK

Om Swatiastu,

Ketika Dewan Ketua Bali Art Society (BAS) memutuskan untuk membentuk Komite Pameran Seni Rupa yang menyelenggarakan gelaran pameran dengan partisipasi seluruh anggota BAS, dalam benak saya terbersit sebuah peluang sekaligus tantangan. BAS mempunyai 221 anggota yang sebagian besar adalah perupa. Sementara itu BAS masih minim sumberdaya untuk menyelenggarakan gelaran pameran yang masive dengan hasil yang maksimal. Dari yang minim menjadi maxim, itulah tantangannya. Dengan passion, cinta yang keras kepala, Komite memutuskan menggelar BALI ART FAIR 2013 bertajuk **BALI ON THE MOVE**, yang selaras dengan amanat dari Statuta BAS.

Mengapa BALI ART FAIR? Komite memahami pasti akan banyak pihak, mulai dari kelompok hingga perseorangan mempertanyakan ini. Siap dan pantaskah kita menyelenggarakan Art Fair? Bagaimana posisi Bali Art Fair dibandingkan dengan even Art Fair di seantero dunia? Komite memandang ini sebagai sebuah peluang, mengingat beberapa perupa anggota BAS telah terjun di arena Art Fair tingkat internasional. Disamping itu, bila kita segarkan ingatan, adalah sebuah fakta bahwa pada tahun 1930-an, Pitamaha, sebagai sebuah koperasi dan perhimpunan perupa Bali, dengan keterbatasan infrastruktur semasa, mampu menggelar pameran di pelbagai venue bergengsi di Eropa, menjadi pemain art market sekaligus memperkenalkan nilai estetika seni rupa Bali kepada khalayak publik seni dunia.

Di zaman kita ini adalah sebuah peluang untuk menciptakan Art Fair dengan karakter dan “cita rasa” Bali, yang dapat berinteraksi dengan Art Fair di belahan dunia mana pun, sekaligus memberikan kontribusi di tataran seni rupa global (global art). Art Fair bukan sekadar proses jual-beli karya seni, namun juga membuka medan bagi penjelajahan bentuk-bentuk seni rupa, menakik gagasan dan estetika segar di kalangan seni (art scene). Proses pembentukan Bali Art Fair 2013 muncul dari kalangan seni, suatu bentuk kerjasama dari pelbagai latar profesi; pelukis, pematung, penulis seni, jurnalis, art management, dan lembaga penyelenggara seni seperti galeri dan art space. Dalam kebersamaan ala bebanjuran ini, Komite bekerja menyiapkan gelaran perdana yang diselenggarakan BAS, yang telah mendapat sambutan antusias para perupa di Bali. Para perupa tergerak berpartisipasi, mulai dari yang pinisepuh berusia 80-an tahun hingga perupa belia berusia 20-an tahun, perupa nasional maupun dari manca negara yang telah lama berkarya di Bali. Kita melihat Bali bergerak.

Sebuah gelaran (event) seni rupa tidak hanya mempertemukan pelbagai persona, namun juga menjadi ajang bagi publik untuk melihat pencapaian kreatif para perupa. Gelaran

ini menggelar karya seni rupa sekaligus akan memberi gelar bagi emerging artist. Komite berusaha dengan cermat, seperti menyusun index dalam setiap halaman baru perkembangan seni rupa terkini.

Sedari awal BAS mencermati hal ini, dengan membuka dialog dengan kelompok atau komunitas seni di Bali. Melalui program Seri Diskusi Bali On The Move sejak Maret hingga Juli 2013 dan program studio visit, kita mulai mencerap kenyataan di kalangan seni (art scene), mulai dari seni lukis, seni patung, seni grafis, street art, infrastruktur dan wacana seni di Bali. Kalangan seni Bali telah bergerak meninggalkan nostalgia dari ranah budaya agraris, berikhtiar menjadi pemain dalam seni rupa nasional dan global art, bergerak melampaui pokok soal turistik yang membekukan Bali sebagai “surga” belaka. Kalangan seni Bali bergerak berdialektika dengan kenyataan kekinian. Kurang lebih telah dipresentasikan dalam Pameran bertajuk BALI ON THE MOVE.

Dengan sepenuh hormat Komite Pameran BALI ART FAIR 2013 menyampaikan terimakasih kepada lembaga dan persona yang telah membantu mewujudkan BALI ART FAIR 2013. Sampai jumpa di BALI ART FAIR 2014.

BALI ON THE MOVE

WHEN General Assembly of the Bali Art Society (BAS) decided to host its first exhibition to promote contemporary art here in Bali, and to support emerging artist and the arts community of Bali, all committee members and general members of BAS decided without hesitation to support this event even though it only had a miniscule budget in hand. A working committee was formed and with the support of 221, mostly artists members this event, a first of its kind is finally coming to its realization through much commitment passion and hard work by all our supporters.

The title “Bali on The Move” was chosen. The title came about after much discussion relating to Bali’s past art movements in relation to the art produced by fine artists of today.

Why BALI ART FAIR? The decision to hold an Art Fair by the Committee came about also through much discussion, ranging from group to individual discussions. After much consideration, the committee of Bali On The Move embraced the idea backed by our members to stage an Art Fair and showcase to the international community the strength of the artist commitment to their fine arts practice and the high standard of fine art that is produced by them. Bali Art Fair is consistent with the mandate of the Statute of BAS for the promotion of art here in relationship to the rest of the world art scene and our commitment to move forward with new interest strength and power as a collective. BAS committee believed in the artist’s strength within the island that an Art Fair of a high

standard could stand beside other Art Fairs from around the world, and also contribute to the variety and quality of art for the global art market as a collective show of force. In addition to this idea of staging an art Fair many memories surfaced about the often forgotten history of the Pitamaha , of the 1930's who also came together as a collective to promote the fine art from the island of Bali. So in some ways, this event can be seen as a way forward by rejuvenating the past history of promoting art on a global arena once more, just as the Pitamaha did with such great success.

“Bali On The Move”, focuses not only on holding an exhibition program but just as importantly it gathers artists together from across Bali to join together as an organism, meet their peers and making new friendships. Other important aspects of the Bali On The Move exhibition program , was to create a platform to discuss issues that are relevant to the artists own arts practices within their own communities to help overcome some of the issues such as working alone and often in isolation from other artists. The exhibition program also provides a platform for the public to witness the creative achievements of the artists who work in Bali as fine arts practitioners from 20th of September until the 5th of October.

BAS over the period of months of planning for this exhibition, visited artist's studio and groups supporting young artists to join with other artists from different backgrounds and communities. Discussion Series program Bali on the Move which started in March and continued through to July 2013 was active and successful. BAS committee members visited artist's studios, observing the realities among the young artist, ranging from painting, sculpture, photography, printmaking, street art, infrastructure and art discourse in Bali. One important discussion with young Balinese artists was the topic of how to hold onto the techniques handed down through generations, which are cherished within their art practice, yet at the same time introducing the depiction of daily life of living within a contemporary society with a more contemporary outlook to put forward to world audience. The Bali On The Move committee would sincerely like to take this opportunity to give thanks to the Bali Art Society Committee members for all the support that has been given to create this successful event. We would also sincerely like to thank all other members for your time, energy and passion in the creation of this program and even .Bali On The Move. To all other supporters, including the Galleries involved we thank you sincerely. Without your support, this event would not have materialized into the success it has become.

Om Shanti Shanti Shanti Om

Helmi Haska
Fair Director

BALI ON THE MOVE

Catatan Kuratorial Bali Art Fair 2013

Oleh Wayan Sunarta & Arif Bagus Prasetyo

Berilah

aku kota dengan bising dan kotornya.

*Kembalikan aku ke medan pergulatan mencari
nafkah dengan keringat bersimbah di tubuh.*

Aku hanya bisa hidup di tengah masalah!

Dari puisi “Berilah Aku Kota”, Subagio Sastrowardoyo

BANYAK kalangan menganggap dunia seni rupa di Bali telah kehilangan ruh, kurang greget, mengalami stagnasi, atau sebutan miring lainnya. Pergerakan seni rupa di Bali dianggap “tidak bunyi” jika dibandingkan dengan Yogyakarta, Bandung ataupun Jakarta. Padahal Bali pernah menjadi barometer atau tolok ukur perkembangan dan pertumbuhan seni rupa di tingkat nasional.

Berangkat dari kegelisahan itu, kaum perupa di Bali menghimpun diri dalam sebuah wadah besar bernama “Bali Art Society (BAS)”. Pada Musyawarah Paripurna (Muspar) BAS perdana disepakati dua program kerja besar, yakni “Bali Art Bazaar” dan “Bali Art Summit”. Dalam perkembangannya, program “Bali Art Bazaar” berubah nama menjadi “Bali Art Fair”, yang tahun ini bertema “Bali on the Move”.

Bali yang Bergerak

Bali terkenal di seluruh penjuru dunia sebagai “pulau surga”, “surga terakhir”, “pagi dunia”, dan sederet puja-puja romantis lainnya. Sejak dekade-dekade awal abad ke-20 sampai hari ini, Bali tiada henti memikat pelancong dari dalam maupun luar negeri. Di mata turis, Bali memukau karena menghamparkan panorama alam yang indah dan mistis, budaya unik yang semarak dan bergelimang aura kekunoan, rakyat yang artistik dan hidup harmonis bersama alam. Bali: Sekeping surga di bumi.

Namun sesungguhnya, citra Bali sebagai surga adalah ciptaan Barat, khususnya Belanda. Dalam *Bali: A Paradise Created*, sejarawan Adrian Vickers mencatat bahwa pasca tragedi puputan Badung dan puputan Klungkung pada dekade pertama abad ke-20, Belanda berupaya menghapus citra buruknya sebagai penjajah sadis di mata dunia internasional dengan mulai mempromosikan Bali sebagai pulau tujuan wisata. Untuk menarik wisatawan, Bali dicitrakan sebagai surga.

Promosi Belanda berhasil. Sebagian besar dari masyarakat dunia, termasuk presiden pertama Republik Indonesia, Sukarno, antusias mendukung citra Bali sebagai surga. Pemerintah Orde Baru Suharto kemudian mewarisi gagasan tentang Bali sebagai surga, dan memanfaatkannya untuk membangun industri pariwisata besar-besaran di Bali. Walhasil, kini Bali menjadi pusat pariwisata terbesar, terancang dan paling mendunia di Indonesia. Pada abad ke-21, ketimbang “pulau surga” saja, Bali mungkin lebih tepat disebut sebagai “pulau surga wisata”.

Betapa tidak. Industri pariwisata benar-benar mengubah wajah Bali secara drastis. Sulit dipungkiri, citra Bali sebagai “pulau surga”, sebagaimana yang dibayangkan orang pada zaman Belanda dan zaman Sukarno, bertumpu pada gambaran romantis tentang Bali sebagai “desa”, tepatnya “desa nan indah permai”, bagian terbaik dari Hindia Molek. Pariwisata massal, berangsur-angsur tapi tanpa henti, mengubah “wajah desa” Bali menjadi “wajah urban”. Sawah memang masih ada di Bali hari ini, tapi semakin sempit dan tidak menarik sebagai mata pencaharian – kalah digilas mesin industri pariwisata yang agresif dan lebih menguntungkan. Sampai kini di Bali masih ada desa, tapi layak diragukan apakah “kehidupan desa” masih bertahan di tengah ekspansi gaya hidup urban yang merajalela hingga ke pelosok terpencil Bali.

Pada abad ini, Bali terus bergerak dari “desa” menuju ke “kota”. Industri pariwisata mentransformasi kehidupan masyarakat Bali, baik di desa maupun di kota, menjadi kehidupan urban. Kini nyaris tak seorang pun yang tinggal di Bali dapat menghindari dari dorongan maupun kebutuhan untuk menjadi “orang urban” – menjadi pribadi yang dapat mengakses berbagai keistimewaan yang merupakan bagian dari modernitas kota (media massa, teknologi informasi dan komunikasi, pendidikan, lapangan kerja, tempat hiburan, fesyen dst.). Kini, berkat pariwisata berskala internasional, menjadi warga Bali berarti menjadi “warga kota”, bahkan “warga dunia”. Termasuk perupa.

Pada masa silam, Bali adalah “surga kreativitas” yang mengilhami begitu banyak perupa dari dalam maupun luar negeri, karena pulau ini amat kuat menggemakan ritme alami pedesaan. Pameran seni rupa “Bali Art Fair 2013: Bali on the Move” ingin menghadirkan Bali sebagai “surga kreativitas” pada masa kini, ketika Bali kian mengurban, terus bergerak mengubah diri dari “desa” menjadi “kota”. Mau tak mau, karena hidup dalam ritme perkotaan yang melanda Bali kini, para perupa yang terlibat dalam pameran ini adalah “warga kota” yang terbiasa dengan laju kehidupan kota – mereka yang tak lagi, tak bisa lagi, memimpikan Bali sebagai desa nan indah permai. Karya mereka lahir dari rahim realitas Bali yang semakin tidak romantis: Bali yang warganya tak lagi mengharapkan desa, melainkan menaruh harapan pada kota, dengan

segala berkah dan azabnya. Para perupa ini bergerak seiring dengan gerak Bali yang kian menjauh dari kehidupan tenteram desa masa silam, ke kehidupan gelisah kota masa kini yang penuh masalah. Mereka bagian dari realitas dinamis Bali kontemporer: Bali yang bergerak. Bali on the move.

Pasar dan Apresiasi

Sebagai daerah tujuan wisata utama di Indonesia, Bali menyediakan peluang ekonomi yang besar lewat ramainya aktivitas penjualan benda seni kepada turis. Besarnya peluang ini tercermin dari menjamurnya art shop dan art gallery di Bali. Ruang pajang mereka banyak menampung dan memasarkan karya seni rupa untuk konsumsi pasar pariwisata. Namun demikian, maraknya industri pariwisata di Bali ditengarai berdampak buruk pada iklim penciptaan seni. Ada keprihatinan bahwa kuatnya arus komersialisasi dapat menggerus keutamaan daya kreatif dalam berkesenian. Godaan pasar pariwisata dapat mengubah seniman jadi “pabrik” yang memproduksi “karya seni” secara cepat dan massal. Akibatnya, seni bukan saja terancam stagnasi, namun bahkan degradasi. Nilai karya seni sering diukur dengan kriteria laku atau tidak laku semata, tak ada bedanya dari barang dagangan biasa.

Di tengah gemuruh pasar dan industri pariwisata di Bali, kreativitas dan kualitas karya seni gampang terpinggirkan oleh gairah menangguk profit secara cepat. Kesuksesan transaksi cenderung lebih dipentingkan daripada keunggulan kreasi. Tengok saja sentra produksi dan perdagangan benda seni, seperti Ubud dan Kuta. Lukisan yang dijual di art shop di sana kebanyakan berupa tiruan bermutu rendah dari corak lukisan tertentu yang populer atau sedang digemari turis. Banyak lukisan tampak mirip antara satu sama lain, tanpa jejak eksplorasi kreatif yang memadai. Sebuah fenomena yang terkesan bertentangan dengan reputasi terhormat Bali sebagai salah satu “pusat kreativitas” di dunia seni rupa Indonesia.

Kesan negatif yang memburamkan eksistensi Bali sebagai “surga kreativitas” itulah yang ingin ditepis oleh pameran seni rupa “Bali Art Fair 2013: Bali on the Move”. Sekalipun berupa ajang art fair, yang tentu saja bermuatan komersil, pameran ini tidak ingin hadir sebagai ruang jual-beli saja, namun sekaligus ruang apresiasi karya seni. Sistem seleksi kuratorial diterapkan untuk mengontrol mutu karya-karya yang ditampilkan dalam pameran ini.

Pameran seni rupa “Bali Art Fair 2013: Bali on the Move” disambut antusias oleh kalangan perupa di Bali, baik yang berasal dari kalangan akademik, otodidak, senior, junior, perupa tradisi, perupa kontemporer, hingga perupa ekspatriat. Ada sekitar 200-an perupa yang mendaftarkan diri ke meja panitia. Dari karya-karya yang masuk, kurator bersama panitia mengadakan seleksi secara bertahap. Dengan berbagai alasan dan pertimbangan, terutama menyangkut kualitas karya dan kesegaran gagasan, ada puluhan karya yang terpaksa digugurkan. Namun, di luar pendaftaran resmi, ada beberapa perupa yang diundang secara khusus untuk meramaikan even akbar ini.

Digelar secara serentak dari tanggal 20 September hingga 5 Oktober 2013 di Tonyraka Art Gallery (Ubud), Maha Art Gallery (Denpasar) dan Danes Art Veranda (Denpasar), “Bali Art Fair 2013: Bali on the Move” diikuti 132 peserta. Karya-karya yang lolos seleksi menunjukkan keberagaman eksplorasi tema dan teknik yang terjabarkan dalam genre seni lukis, patung, grafis, fotografi, instalasi dan video (new media). Pembagian menjadi tiga tempat pameran bukan karena pertimbangan kualitas karya, senioritas perupa atau pun target pasar, namun lebih didasarkan pada upaya memaksimalkan tampilan pameran serta kesesuaian antara ukuran karya dan ruang pamer.

Peserta

Yang menarik, “Bali Art Fair 2013: Bali on the Move” tak hanya diikuti perupa individual, namun juga kelompok. Kurator dan komite pameran sepakat memberi ruang bagi eksistensi kelompok-kelompok perupa yang tumbuh dan berkembang di Bali. Kelompok yang terlibat dalam even kali ini adalah Kelompok BIASA (patung), Kelompok B-Tjap (grafis), Kelompok katarupa (lukis) dan komunitas Lingkara (fotografi).

Dalam katagori kelompok, katarupa menarik perhatian karena beranggotakan perupa muda berbasis seni rupa tradisi dan kontemporer. Mereka bersinergi. Perupa muda berbasis seni rupa tradisi mengangkat tema-tema kontekstual dan kekinian, sedangkan perupa muda berbasis seni rupa kontemporer mengeksplorasi teknik seni lukis tradisi. Mereka saling belajar lewat diskusi kelompok dan melakukan proses ulang alik dalam ranah kreatif seni rupa.

Dalam ranah seni rupa di Bali yang cenderung baku dan beku dengan genre seni lukis, muncul penyegaran dari Singaraja lewat karya-karya pegrafis muda yang tergabung dalam kelompok B-Tjap. Begitu pula, kelompok pematung dan fotografi yang selama ini termarginalkan mendapat perhatian khusus untuk ditampilkan dalam even ini, diwakili oleh BIASA dan Lingkara. Namun di luar mereka yang tergabung dalam kelompok, ada juga pegrafis, pematung dan fotografer individual yang ikut dalam pameran ini.

Epilog

Pameran seni rupa “Bali Art Fair 2013: Bali on the Move” diharapkan menjadi sebuah gebrakan atau even prestisius yang memiliki gaung luas, tak hanya berskala lokal, namun juga nasional dan internasional. Even akbar ini dirancang untuk melihat pencapaian kreatif perupa yang mewarnai perkembangan seni rupa di Bali dalam sepuluh tahun terakhir. Publik dipersilakan menilai sendiri apakah seni rupa di Bali mengalami stagnasi, atau tetap bergerak dinamis melewati sekat-sekat zaman.

MANY people assume the world of art in Bali has lost its soul, less appropriate, stagnant, or designated as oblique. Progress of art in Bali is often considered as “unsound”, compared to Yogyakarta, Bandung or Jakarta, while Bali was once considered the barometer, or measure of the development and growth of fine arts as a national level.

Responding to this anxiety regarding the movement in art today here in Bali, a group of interested and passionate people including professional and emerging artists, journalists, writers, curators, and supporters of contemporary art joined forces and formed the “Bali Art Society” (BAS) with the view to promote art through two major programs being, The “Bali Art Fair” 2013, with the title of “Bali On The Move” and the second program being “The Bali Art Summit” which will be held in 2014.

Bali is moving

Within the 20th century, Bali has relied heavily on the economic value of the tourist dollar which plays heavily on the romantic ideas such as “The island paradise”, “The last paradise”, “The morning world” as well as a series of other romantic notions, to promote travelers from abroad to come and stay. Tourists are also lured to Bali through the promotion of Bali’s beautiful natural scenery, its mystical, unique culture and a vibrant aura, wallowing in antiquity, where the artist and the people live in harmony with nature. “Bali, a piece of heaven on earth”.

Rightfully so, these descriptions of Bali do entice the tourist to visit Bali, yet there is another point of view written by historian Adrian Vickers, “A Paradise Created”, that this portrayal of Bali and its promotion to attract tourism as a paradise, was a western creation, particularly promoted by the Netherlands, in an attempt to erase the bad image of the Dutch in the international community, after the tragedy of the “Puputan” Badung and “Puputan” Klungkung in the first decade of the 20th century.

The Dutch tourist promotion was truly successful and most of the people of the world, including the first president of Indonesia, Sukarno, enthusiastically supported the image of Bali as a paradise. Suharto’s New Order government, then inherited the idea of Bali as a paradise, and used the idea to build a massive tourism industry in Bali. As a result, tourism has now become the center stage of Indonesia’s number one tourist destinations. In the 21st century, rather than the name “island paradise”, Bali might be more accurately described as a “tourist paradise island”.

Today, the tourism industry is forced to make drastic changes to its promotion as Bali being the exotic paradise which it successfully captured in the past. Today it is quiet evident the effect mass tourism has had on the Balinese, even in the most remote corners of the island “the face of the exotic village” has changed and become part of “the face of the urban village”. The villagers carry mobil phones, the houses adorn satellite dishes, colour TV’s and laptops are the norm. Farming land is shrinking, villas and houses creep their way through the rural landscape,

towering over the small humble abodes of the local Balinese. Signs erected on roadsides advertise farming land for sale, trying to entice the passing tourist to "come buy a piece of paradise". There is no turning back. "Bali's village life as it was, is moving in an extremely fast rate towards being" westernized". (Bali On The Move). Ironically, this is not what the tourist really wants to see. Where is the ideal paradise free from garbage, machinery and traditional exotic people living in the style of traditional village life they were hoping to find that was advertised in the glossy magazines? Pristine and pure from the influence of the western life they left behind at home for their annual holiday destination? Yes, village life does exist, farming still happens, yet, the expansion of the urban lifestyle is running rampant, the paradise that was once the draw card of the tourist industry has now taken a new twist to promote the island as a tourist destination. Move over exotic paradise, modernity has changed the face of Bali, now it's time for "The age of spiritual awareness", "The Yogies playground". "Bali's one stop beauty and body shop".

In the past, Bali has been known and seen by the world as a "haven of creativity", Bali has inspired and welcomed artists from all over Indonesia, as well as artist from across the world, creating a rich and diverse art environment. This cross cultural melting pot which can be witnessed within "Bali On The Move" has not needed to reinvent itself like the tourism industry due to the changes from the exotic past to modernization, here in Bali, art continues as it has always done to embrace change with the advancement of technology, education and lifestyle changes

Urbanization and modernity have created many challenges to local Balinese artists, which is totally understandable and inevitable, yet, within this exhibition we can witness an advancement in arts practice and a maturity of artists that can compete on a global level due to the artists willingness and commitment to move forward with modernity, embracing new technologies, education and the effects of urbanization in a positive and resilient manner, while continuing to hold their own ground, keeping their traditional techniques and identity closely guarded and celebrated. This event program put forward by Bali Art Society, "Art Fair 2013 Bali: Bali on the Move" hopes to continue to promote this unique internationally inclusive "hub of creativity" while also supporting art from the island of Bali to continue to be recognized on a par, equal with other countries who show case contemporary art to the world.

Market and Appreciation

As a major tourist destination in Indonesia, Bali offers significant economic opportunities through the sale of art objects to tourists. The magnitude of this opportunity is reflected in the proliferation of art shops and art galleries here in Bali who accommodate a vast amount of shelf space and market their works of art for the consumption of the tourism market.

However, the rise of the tourism industry in Bali is considered a negative impact on the climate of art creation. There is concern that strong currents can erode the primacy of the

commercialization of creative power in the art. Temptation to the artist to produce art as a commodity is evident where ever you travel around Bali. tourism market has converted many artists to “factories of art” producing “art work “quickly and massively. As a result, the art is not only threatened and stagnated, but even degraded. Value of works of art is often measured by behavioral criteria or not sold alone, it makes no difference from regular merchandise. Art becomes just another product on the shelf.

Art markets and cheap galleries has created what we might say a “carrot on a stick” syndrome for artists where, creativity and quality of the artwork is easily dismissed by the desire to reap quick profits. The success of the transaction tends to over rule the excellence and individual creativity of the artist. Just look at the production centers and trade objects of art, such as Ubud and Kuta. Paintings in these art shops are mostly in the form of low -grade imitations of a particular painting or popular design currently in vogue at the time. Many paintings are mass produced without a trace of sufficient creative exploration. A phenomenon that seemed contrary, to the honorable reputation of Bali as, one of the “creativity center “in the Indonesian art world.

Negative impression that obscures the existence of Bali as a “paradise of fine art creativity “, are often ignored by major art exhibitions due to this increasing degradation by the mass produced tourist art market. “Art Fair 2013 Bali: “Bali on the Move “. Though the form of an Art Fair event , (which is of course is laden with commercial anticipation of making money from his work), to present work that can be appreciated for the individual creative merit of the artist, who chooses to defy art for the art market as a mass produced commodity. The work in this exhibition is targeted towards an audience who appreciate fine art as a collectable commodity, while also appreciating the individuality of the piece and the artist’s intent to create art as an artist, not an artisan. A curatorial selection system was applied to this event to control the quality of the works displayed in this exhibition.

This Art Fair 2013 Bali : ” Bali on the Move “ was greeted enthusiastically by the artists in Bali , whether from academic circles , self-taught , senior , junior , traditional artists , contemporary artists , by artists and expatriates . There are around 200 artists to register with the committee table. Of the works entered, curator with the selection committee held in stages. With a variety of reasons and considerations, especially regarding the quality and freshness of ideas works, there were dozens of works that did not meet the curator’s expectations and were culled. However, outside of the official registration, there are some artists who are invited specifically to enliven this grand event.

Simultaneously held from September 20 to October 5, 2013 at Tonyraka Art Gallery (Ubud) , Maha Art Gallery (Denpasar) and the Danes Art Veranda (Denpasar) , “ Bali Art Fair 2013 : Bali on the Move “ accepted 132 participants work . Works that passed the selection process, show diversity and the exploration of themes that span the ‘hierarchy techniques in the genre of painting, sculpture, printmaking, photography, installation and video (new media). The division into three exhibition venues were not only placed into the selected spaces relying on a grading system, however, placement of some artists work was based more on efforts to maximize the

appearance of the exhibition as well as the correspondence between the size of the work and showrooms.

Participants

Interestingly, the “Bali Art Fair 2013: Bali on the Move” is not only followed by individual artists, but also the group. The Curator and exhibition committee agreed to make room for the existence of groups of artists who grew up in Bali. Groups involved comprise of 4 main groups, “ORDINARY” Group A (sculpture), Group B—“Tjap” (printmaking), Group C “Katarupa” (painting) and community photography community of “Lingkara”.

In the group category, Katarupa attracted attention because members of young artists based traditional techniques learnt from each other through discussion and the process of creative shared spaces to make the work, while incorporating contemporary exploration into their work from outside influences.

In the realm of art in Bali which tends to be steeped within the genres of painting it is was refreshing to witness and include into the program a group of young printmakers from Singaraja who are members of the group B - Tjap. Similarly, a sculpture and a photography group which has been given special attention as featured groups within this event, represented by the Regular and Lingkara groups. Outside of those in the group, there is also two individual printmakers, sculptors and a photographer who participated individually in this exhibition outside the painting genre which is the usual genre witnessed.

Keeping with traditional connections with artists from abroad, which is a unique and historical partnership Bali has continued to embrace throughout its recent history of modern art is the inclusion of a international artists from Australia, Italy and Germany, etc. in the genres of printmaking and painting and photography, which has also added another positive attribute to the Bali Art Societies, Art Fair “Bali On The Move”.

Epilogue

This Art exhibition programme, “Art Fair 2013 Bali : Bali on the Move” is expected to be a prestigious event and should have a broad resonance within the circles of art enthusiasts, not only here in Bali furthermore in Indonesia as well, but also nationally and internationally. This grand event is designed to look at the achievement of creative artists that have characterized the development of art in Bali over the past decade. Finally the question remains; has art become stagnated, oblique within the art world or unsound and unprogressive? Or is Bali On the Move, through the barriers of time? We welcome your discussion.

20 SEPT – 05 OCT 2013

ART EXHIBITION : Painting | Sculptures | Printmaking | Photography | Installation |
New Media Performance Art | Art Discussion | Artist Talk

Venue : Tonyraka Art Gallery, Maha Art Gallery, Danes Art Veranda, Bentara Budaya
Bali

OPENING RECEPTION

Date : Friday, 20 September 2013

Time : 19.00 pm

Venue: Tonyraka Art Gallery, Jalan Raya Mas, Ubud.

Date : Saturday, 21 September 2013

Time : 19.00 pm

Venue: Maha Art Gallery, Jalan Merdeka No. 18, Tanjung Bungkak, Denpasar.

Date : Sunday, 22 September 2013

Time : 19.00 pm

Venue: Danes Art Veranda, Jalan Hayam Wuruk No. 159, Denpasar.

ART DISCUSSIONS

Theme: “ MAKING ART: Potential, Opportunities and Challenges in Bali Arts Sphere
Global Art “

Speaker: Wayan Yogaparta , Arif Bagus Prasetyo , Wayan Sunarta , Wayan Tang Adimawan

Moderator: Helmi Haška

Venue: Bentara Budaya Bali, Jl. Prof. Ida Bagus Mantra No. 88 - A, By Pass Ketewel,
Gianyar.

Time: 30 September 2013, at 19:00 pm.

WORKSHOP

Theme : “Developing and Promoting Appreciation of Fine Art in the Online World”

Speaker: Hendra W. Saputro - Bali Orange Communications Director

Venue : Taman Budaya Bali, Jl . Nusa Indah, Denpasar

Time : October 5, 2013, at 16:00 to 18:00 pm .

29. I MADE SURAWAN,
"Wajah "
 Media : Kayu Gintungan ; 80 X 70 X 60 cm
 2005

31. IB PUTU GEDE ,
"Delicious Hole
 Media : Kayu Ulin ; 107 X 3 X 20 cm
 2013

30. I MADE SUKANTA WAHYU,
" Brayut "
 Media: Kayu Jepun ; 250 X 70 X 60 cm
 2000

33. I WAYAN SUARDANA TULU,
"Menang Jadi Arang, Kalah Jadi Abu"
 Media : Kayu Trembesi dan Tembaga ; 60 X 70 X 110 cm
 2013



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