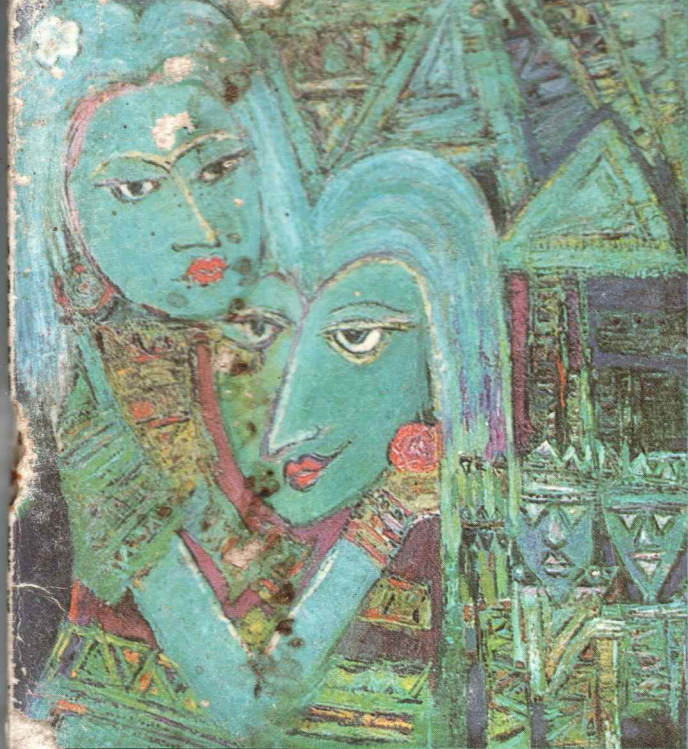




PAMERAN SENI RUPA

PLASTIC ART
EXHIBITION

OLEH :
BY

**STAF DOSEN JURUSAN SENI RUPA
SEKOLAH TINGGI SENI INDONESIA
DENPASAR**

STAFF OF THE DEPARTMENT OF PLASTIC
ART, INDONESIAN INSTITUTE OF ART,
DENPASAR

NEKA MUSEUM, UBUD - BALI

17 FEBRUARI SAMPAI 17 MARET 1996

17th FEBRUARY TO 17th MARCH 1996

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PRAKATA

PREFACE

Om Swastyastu,

Puji syukur kami panjatkan kehadiran Tuhan Yang Maha Esa, karena berkat rahmatnyalah Pameran Seni Rupa seperti ini dapat diselenggarakan.

Pameran ini diikuti oleh 23 orang Dosen Jurusan Seni Rupa STSI Denpasar yang terdiri dari Seni Kriya, Seni Patung dan Seni Lukis. Pameran seperti ini bermaksud memacu kreativitas dan meningkatkan dialog kesenirupaian agar dapat menghasilkan identitas dan originalitas yang didambakan masyarakat.

Kegiatan ini sangat penting dilakukan guna menumbuhkan keteladanan bagi seorang pendidik, karena mereka tidak hanya dituntut mampu mengajar serta menyampaikan teori-teori seni dengan baik, tetapi juga mampu mewujudkan karya seni-karya seni yang berkualitas. Hal ini merupakan suatu tugas dan kewajiban yang harus dilakukan secara terus menerus.

Untuk tujuan itulah bantuan dari semua pihak sangat diperlukan, karenanya melalui kesempatan ini pula kami mengucapkan terima kasih yang tak terhingga, terutama kepada :

1. Bapak Gubernur Kepala Daerah Tingkat I Bali atas perhatian dan kesediaan Beliau membuka Pameran ini.
2. Bapak Ketua STSI Denpasar atas segala bimbingan serta bantuan moral maupun material.
3. Bapak Pande Wayan Suteja Neka atas bantuan penyediaan tempat serta fasilitas lainnya.
4. Seluruh Staf Dosen Jurusan Seni Rupa STSI Denpasar dan semua pihak atas segala partisipasinya menyukseskan kegiatan pameran ini.

Semoga segala bantuan serta budi baiknya mendapat Restu serta Kasih Tuhan Yang Maha Esa.

Sebagai akhir kata mudah-mudahan pameran ini mendapat sambutan baik di kalangan masyarakat.

Om Çanti, Çanti, Çanti Om.

Denpasar, 23 Januari 1996

Ketua Panitia


Drs. I Ketut Murdana.

Om Swastyastu,

Praise be given to God Almighty that this Exhibition of Plastic Art is able to be organized as planned.

The number of participants in this exhibition is 23, which includes staff from the Department of Plastic Art, The Indonesian Institute of Art, Denpasar. They come from the Design, Sculpture and Painting Sections. This activity expected to stimulate creativity and to increase dialogues on plastic art which will lead to the search for identity and originality much deemed by the community.

This kind of activity is crucial, in the sense that it will encourage apprenticeship set up by a teacher. From teaching point of view, the staff are not only demanded to be capable in teaching and delivering art theories properly, but they are also expected to be able to produce high standard work of art. The have continuously become their task and obligation.

On these considerations, support is expected from all sides; and on this occasion we would like express our appreciation to :

1. The Governor of The Province of Bali for his willingness to officially open the exhibition,
2. The Chairman of The Indonesian Institute of Art, Denpasar, for his guidance and moral as well as material support,
3. Mr. Pande Wayan Suteja Neka for his willingness to provide space and facilities,
4. All staff members of The Department of Plastic Art, The Indonesian Institute of Art, Denpasar, and other people, which we cannot enumerate here, for their participation for the success of this exhibition.

I sincerely acknowledge all support and wish God bless you your deed.

Finally, I hope this exhibition will evoke positive responses from members of the community.

Om Çanti, Çanti, Çanti Om.

Denpasar, 23rd January 1996

Committee Chairman


Drs. I Ketut Murdana.

PRA WACANA

MESSAGE

Gema 50 th Indonesia merdeka memberi gairah yang sangat besar bagi seluruh Rakyat Indonesia untuk menunjukkan berbagai prestasinya sebagai bukti partisipasinya dalam pembangunan. Salah satu aktivitas yang dilaksanakan oleh Jurusan Seni Rupa Sekolah Tinggi Seni Indonesia (STSI) Denpasar dalam pembangunan seperti tersebut di atas yaitu Pameran Seni Rupa yang diikuti oleh seniman-seniman muda dan sekaligus sebagai pendidik seni.

Sudah seyogyanya pameran seperti ini dilaksanakan secara terus menerus, untuk meningkatkan dialog yang diharapkan mampu menumbuhkan citra serta identitas kesenirupaan yang didambakan oleh masyarakat.

Dialog seperti ini nampaknya memiliki nilai strategis yaitu untuk mampu mewujudkan identitas, serta untuk meningkatkan kemampuan yang tidak hanya mampu mengajar dengan baik tetapi juga mampu menghasilkan karya-karya yang berkualitas sesuai dengan tuntutan apresiasi jamannya.

Semoga sukses.

Denpasar, 23 Januari 1996



Prof. Dr. I Made Bandem.

NIP. 130264525

The echo of the 50th Anniversary of Indonesia's Independence has greatly stimulated achievements of the people in their participation in the development programs of the state. One of the activities conducted by the Department of Plastic Art, The Indonesian Institute of Art, Denpasar, in its share to the national programs, is the Plastic Art Exhibition which includes young artists who are educators as well. This kind of art exhibition is expected to be organized continuously, so as to intensify dialogues; such dialogues are expected to be able to nurture the image and identity of plastic art so much deemed by the people.

Dialogues between the artists and the people have strategic values, i.e. being capable of realizing identity and improve not only the artists' teaching capacity, but also their high quality of potential work of art required as standard of appreciation of its times.

I wish you success.

Denpasar, 23 Januari 1996



Prof. Dr. I Made Bandem.

KATA SAMBUTAN KEPALA MUSEUM NEKA PADA PAMERAN SENI RUPA STSI, DENPASAR

A Few Words from the Head of Neka Museum on Exhibition of Plastic Art Organized by Staff of The Indonesian Institute of Art, Denpasar

Om Swastyastu,

Dengan sangat gembira saya selaku pendiri Museum Neka menyambut penyelenggaraan pameran perdana STSI Denpasar. Pameran yang diselenggarakan saat ini bertempat pada ruang temporer Museum Neka, menghadirkan karya-karya dengan spesifikasi tersendiri. Mereka yang dapat kesempatan memamerkan karyanya dalam kesempatan ini antara lain Ketut Murdana, Wayan Gulendra, I Made Bendi Yudha, I Made Sudibia, I Made Ruta, Wayan Karja, Anak Agung Yugus, Ni Made Purnami Utami, Dewa Merta, Wayan Suardana, Made Saryana, Made Suparta, dan beberapa lainnya lagi.

Prakarsa untuk berani tampil seperti ini akan berperan dalam menumbuhkan gairah kreativitas, pembandingan, apresiasi dan perluasan wawasan berkesenian. Kondisi seperti ini memang diperlukan bagi para perupa memamerkan karyanya di sebuah museum seni rupa, sebab fungsi dari museum seni rupa pada masa kini merupakan sumber informasi, inspirasi, sarana pendidikan, penelitian dan memperluas wawasan pariwisata budaya.

Akhir kata, kami mengucapkan selamat berpameran di Museum Neka, semoga dapat meningkatkan apresiasi seni masyarakat, serta menambah semaraknya perkembangan seni rupa di Bali khususnya, dan di Indonesia umumnya.

Terima kasih.

Om Santi, Santi, Santi Om.

Ubud, Pebruari 1996

Pendiri dan Kurator Museum Neka



Pande Wayan Suteja Neka.

Om Swastyastu,

Be God with us always,

As founder of Neka Museum, I deeply appreciate the effort shown by staff of the Indonesian Institute of Art, Denpasar to organize this gala-exhibition. A particular specification of work of art is exhibited at the transient room of Neka Museum. Those who are participating in this event are, among others, Ketut Murdana, Wayan Gulendra, I Made Bendi Yudha, I Made Sudibia, I Made Ruta, Wayan Karja, Anak Agung Yugus, Ni Made Purnami Utami, Dewa Merta, Wayan Suardana, Made Saryana, and Made Suparta.

The galant initiative to show up, as it is presently materialized, will play a role in the nurturance of the rigour of creativity, appreciation and extension of dimension in art work. Such condition is truly required by artists conducting their work. Plastic art museums contribute their roles as sources for information, inspiration, educational means, research activities; museums also play their roles in promoting dimension for cultural tourism.

I finally, would like to congratulate those who are participating in the exhibition at Neka Museum. It is my deep hope that this activity is gong to promote the people's level of appreciation for the art and to positively add up to the development of plastic art in Bali in particular, and in Indonesia in general.

Thank you,

Om Santi, Santi, Santi Om.

Ubud, February 1996

Museum Neka

Founder and Curator



Pande Wayan Suteja Neka.

SAMBUTAN GUBERNUR KEPALA DAERAH TINGKAT I BALI

GOVERNOR THE PROVINCE OF BALI MESSAGE

Om Swastyastu,

Dengan gembira dan bahagia saya menyambut pelaksanaan pameran Seni Rupa yang diprakarsai oleh Jurusan Seni Rupa Sekolah Tinggi Seni Indonesia Denpasar, dalam upaya meningkatkan dialog kesenirupaian guna menumbuhkan kreativitas dan apresiasi yang memadai.

Prakarsa seperti ini sungguh sangat tepat dan seyogyanya lebih dikembangkan dimasa mendatang guna menjalin kerjasama yang lebih erat antara semua pihak dalam pembinaan dan pengembangan seni budaya di Indonesia.

Pada masa sekarang ini sudah dapat dirasakan bahwa seni budaya mempunyai peranan yang amat penting sebagai usaha lebih memantapkan jati diri bangsa untuk mencapai kemajuan hidup lahir dan batin yang merata material dan spiritual. Karena hasil seni tidak saja dapat meningkatkan ketinggian kreativitas dan mutu seni itu sendiri, melainkan juga dapat merekam makna-makna dan gagasan vital masyarakat, yang diolah menjadi suatu sajian artistik. Untuk memahami makna tersebut membutuhkan suatu kerangka fantasi dan apresiasi yang memadai, sehingga sentuhan makna-makna tersebut meresap ke segala unsur panca indra.

Oleh karena demikian dialog kesenirupaian melalui pameran seperti ini perlu ditingkatkan dan dipacu secara terus menerus.

Kepada para seniman yang telah menunjukkan kreativitas serta apresiasinya dalam upaya untuk turut mengembangkan kegiatan seni budaya dalam berbagai kegiatan pameran seni rupa seperti ini saya sangat menghargai.

Mudah-mudahan rintisan yang diambil ini akan dapat mengugah dialog kesenirupaian dan seni budaya serta apresiasi masyarakat, untuk turut serta mengembangkan kehidupan seni budaya di Indonesia.

Akhirnya melalui Sambutan singkat ini saya ucapkan selamat dan semoga pameran ini sukses adanya.

Om Çanti, Çanti, Çanti Om.

 GUBERNUR KEPALA DAERAH TINGKAT I BALI

IDA BAGUS OKA.

Om Swastyastu,

I am very pleased and happy with this plastic art exhibition, organized by the Department of Plastic Art, The Indonesian Institute of Art, Denpasar. This is an effort to intensify dialogues in the area of plastic art in order to stimulate appropriate creativity and appreciation.

This initiative has found its proper momentum and should be further developed in the future so as to pave the way for closer cooperation among all sides in the pursuit of growth and development of the art and culture of Indonesia.

It is already felt, currently, that aspects of art and culture have an important role in the cultivation of the nation's identity. This effort is expected to contribute to the achievement of balanced life style, both physically and spiritually. Work of art does not only contribute to the quality of creativeness and the art, but it also records meanings and vital ideas within the community. These all are realized into work of artistic value. One needs to possess a framework of fantasy and appreciation in order to comprehend such meanings. This is the means to really help appreciate wholeheartedly the meaning of work of art.

Any exhibition which is designed to stimulate dialogues, such as this one, should be continuously organized in terms of quantity and quality.

To the artists who have shown their creativity and appreciation, and who have involved in various exhibitions, with the intention of developing the art and cultural life here, I extend my appreciation.

I hope that this venture will encourage any form of cultural dialogues and efforts to improve the level of appreciation of the community. This will certainly give its contribution to the existence of art and culture in Indonesia.

Finally, through this brief message, I would like to congratulate you and wish you all success.

Om Çanti, Çanti, Çanti Om.

 PROVINCE OF BALI GOVERNOR

IDA BAGUS OKA.

PAMERAN STSI DI MUSEUM NEKA

Plastic Art Exhibition Organized by Staff of The Indonesian Institute of Art, Denpasar at Neka Museum

Sekolah STSI Bali mengadakan suatu pameran dari dosen-dosennya di Museum Neka antara tanggal 17 Februari hingga 17 Maret 1996. Semua pelukis yang disertakan berasal dari Bali, yaitu dibentuk oleh dunia visual dan warisan kesenirupaan yang telah berkembang di pulau ini. Bagaimana mereka melihat diri sebagai seniman di tengah perubahan pulau Bali ini? Bagaimana posisi mereka di dalam perjalanan seni Bali? Pameran ini adalah cerminnya.

RUANG SENI RUPA TRADISIONAL DAN MODERN DI BALI

Kini terdapat di Bali dua jenis seni rupa yang berkembang secara otonom, yaitu di satu pihak seni rupa yang disebut "tradisional"-walaupun sebenarnya "pasca-tradisional"- yang meneruskan tradisi klasik pra penjajahan, dan di lain pihak seni rupa modern. Keduanya menempati ruang sosiologis yang berbeda. Seni "tradisional" bersifat desa dan terutama berkembang di daerah Ubud-Batuan di kabupaten Gianyar dan di desa Kamasan di Kabupaten Klungkung; seni modern bersifat urban dan terutama berkembang di kota Denpasar dan Singaraja atau di kalangan seniman yang berpendidikan modern. Yang satu memakai idiom estetis Bali walaupun mengamalkan karya-karyanya ke masyarakat pengunjung asing; sedangkan yang kedua memakai idiom estetis internasional modern dan mengamalkan karyanya terutama ke masyarakat urban juga. Di dalam tradisi modern ini terhadap karya-karya dosen-dosen STSI Denpasar.

SENI RUPA TRADISIONAL

Pada masa pra-kolonial, berkesenian masih identik dengan "ngayah", yaitu mengabdikan diri dalam melaksanakan tugas-tugas sosio-religius. Seniman-seniman adalah penyalur dari nilai-nilai kolektif masyarakatnya dan oleh karena itu status mereka tidak "lebih" daripada "pengayah-pengayah" lainnya. Mereka dididik secara "empatis", yaitu dengan mengulang/meniru tanpa mempertanyakannya bentuk-bentuk dan tema-tema yang diwariskan oleh gurunya. Karya-karya yang dihasilkan bersifat didaktis/naratif, yaitu, seperti juga pertunjukan tari dan wayang, bertujuan untuk menurunkan pengetahuan tentang mitos-mitos serta prinsip-prinsip agama Hindu-Bali. Dari sudut formal, gambar-

The staff of The Indonesia Institute of Art, Bali is conducting an exhibition at Neka Museum from February 17 to March 17 1996. All participants for the activity come from Bali, i.e. formed by the visual and traditional world of the art which has developed on the island. How do they perceive themselves as artists within the progress of change affecting the Isle of Bali? What is their position in the passage of Balinese art? This exhibition reflects this all.

Space of Traditional Plastic Art, and Modernity in Bali

There are currently two kinds of plastic art which are autonomously developing, i.e. plastic art which has been labelled as 'traditional', though in reality 'post-traditional', which continues the classical pre-colonial tradition, on one hand; and, modern plastic art, on the other hand. The two occupy different sociological spaces. 'Traditional' art is characteristically rural, and has developed in particular in the areas of Ubud-Batuan, the Regioncy of Gianyar, and the Village of Kamasan, the Regioncy of Klungkung. Whereas, modern art is characteristically urban and has in particular developed in the cities of Denpasar and Singaraja, or within artists having modern educational background. The former uses idioms of Balinese aesthetics, though it directs its work towards foreign visitors; whereas, the latter uses idioms of modern international aesthetic and directs its work to urban communities in particular as well. Within this modern tradition, there exists work of staff of the Indonesian Institute of Art, Denpasar.

Traditional Plastic Art

During the pre-colonial era, doing artwork was identical to socio-religious 'obligations', i.e. duties related to aspects of social and religious commitments. Artists have become the channels for the collective values nurtured in the community, hence, their status was not much 'higher' than other people (*pengayah*) conducting such work. They were trained emphatically, in the sense that they were expected to copy or imitate without imposing questions on forms and themes bequeathed by their teachers. The work produced was didactic/narrative in character, i.e. similar to the dance and shadow puppet performances intended for the sustenance of the knowledge on myths and principles of the Bali-

gambar klasik terstruktur ala gambar "komik". Dasarnya grafis, dengan warna dikekan di dalam kontour yang jelas. Terdapat kombinasi ikon--dan sub-ikon--, tersusun secara paralel atau simetris, untuk memungkinkan identifikasi dari tokoh-tokohnya. Ruang gambar penuh tanpa focalisasi visual dan bidang-bidang diliputi detil-detil. Fungsi dan ciri-ciri formal dan tematis umum dari ukiran-ukiran patung juga serupa. Karya-karya Bali nampak dibuat lebih untuk "dibaca" dari sekedar untuk dilihat. Baliluh yang langsung berbicara di dalam bentuk patung gambar.

Pada zaman kolonial dan kontemporer, sistem kesenian di atas telah mengalami berbagai perubahan sebagai akibat dari peralihan fungsi dari seni religius ke seni komersial. Teknik dikembangkan, tema diperbanyak serta disekulerisasi, namun ciri-ciri utama seni klasik Bali, yaitu dasar grafis, ruang penuh, pengulangan ikon-ikon dan kecenderungan ke detil-detil tetap tidak banyak berubah. Karya-karya yang dihasilkan tetap berciri khas Bali. Namun, karena inspirasi dibelokkan demi memenuhi selera wisatawan asing dan juga karena "cultural memory" orang Bali sedang berubah akibat pendidikan dan pengaruh media modern, seni (pasca) "tradisional" makin sulit melahirkan karya-karya yang berarti.

SENI RUPA BALI MODERN

Di dalam seni rupa Bali, seluruh sistem kesenian telah berubah, seniman-seniman bukan lagi "pengayah", yaitu "penyalur" nilai-nilai religius masyarakatnya, yang kepribadiannya hanyut di dalam kolektivitas sekelilingan, melainkan orang-orang yang terindividualisasi dengan jelas dan yang diharapkan menjadi pelopor dan perumus dari nilai-nilai estetis atau bahkan nilai-nilai umum baru yang berkembang di tengah masyarakatnya. Pengajaran seni bersifat analitis dan tidak lagi empatik : pengetahuan seni tidak lagi tampil sebagai sesuatu yang didapatkan "sudah jadi" melalui teladan seorang "guru", tetapi sebagai akumulasi elemen-elemen pengetahuan yang dipelajari secara formal dan kemudian dipertanyakan untuk akhirnya direinterpretasi oleh sang seniman secara personal. Alih-alih sekedar menerima pewarisan simbolis dan estetis masa lalu, setiap seniman menciptakan lambang dan dunia bentuk dan warna sendiri. Dia berdiri sebagai pencipta yang otonom -- walaupun pada kadar yang berbeda menurut kadar pengaruh lokal dan luar. Tidak ada lagi patokan baku tentang "bagaimana semestinya suatu gambar". Yang ada hanya kebebasan sebagaimana dibatasi oleh bakat seseorang. Perorangan dulu

Hindu religion. From the formal point of view, the classical drawings are structured similar to those of the comic strips. Their base is graphic, with controlled colours within distinct contours. There are combinations of icons- and sub-icons-, parallelly or symmetrically arranged to allow identifications of the figures. The space for drawing purposes is full without visual vocalisation, and sections are covered with details. The formal and thematic functions and characteristics, which are considered general, of the carvings in statues are also identical. Work of art Bali has produced has been apparently made to be "read" rather than seen. It is Bali that directly speaks in the form of drawn-statues.

During the colonial and contemporary periods, the classical art system afore mentioned has undergone various changes as the consequence of the shift in function of religious art to commercially form of art. There have been developments in techniques, multiplication and secularisation of themes, but the main characteristics of classical Balinese art, i.e. graphic base, complete space, repetition of icons and tendency towards details, have not experienced much change. The work produced has basically remained typically and characteristically Balinese. But, due to the diversion of inspiration to suit the taste of foreign visitors and also due to the 'cultural memory' of the Balinese which is under the process of change due to education and influence of modern media, (post) 'traditional' art increasingly finds it difficult to produce significant work.

Modern Balinese Plastic Art

Within the modern Balinese art, the whole system of art has changed. The artists are no longer *pengayah*, in the sense that they are the 'channel' for the values alive within their community, whose identity submerges within the collectivism of its surroundings, but people who have become distinctly individualized and have been expected to pioneer and formulate aesthetic values, and even general ones which develop in the community. The teaching of art has become analytical, no longer emphatic; knowledge of art has no longer become something that has been achieved 'after having become' through the guidance of a 'guru'; instead, an accumulation of elements of knowledge which has been formally learned and then questioned, which later reinterpreted by each artist personally. Instead of just receiving symbolic and aesthetic inheritance of the past, each artist creates his/her own symbols and world of forms and colours. The artist stands as an autonomous creator - though at varying content according to

yang berbicara di dalam gambar.

Namun, seniman-seniman yang berarti selalu mereka yang mampu, secara sadar atau tidak sadar, mencerna dan mereinterpretasi warisan lingkungannya di dalam bahasa seni yang baru dan secara original. Di Bali, hal itu dapat dijalankan dengan berbagai cara : dengan menerapkan teknik khas Bali, tetapi dengan pembaharuan isi tematis, atau sebaliknya mengangkat tema Bali dengan teknik baru; bisa juga dengan memakai berbagai teknik figuratif atau non-figuratif "Barat" dengan inspirasi tematis dan simbolik Bali yang baru, misalnya memakai "action painting" dengan tujuan untuk mengeluarkan di permukaan kanvas struktur-struktur atau bentuk-bentuk informal "Bali" yang tadinya tersembunyi di bawah sadar. Selama terdapat penguasaan dan originalitas di dalam teknik, tema dan sistem formal yang ditawarkan, kombinasi apapun adalah absah saja.

PAMERAN STSI SELAYANG PANDANG

Yang pertama menarik untuk dicatat adalah ketergantungan teknik dan tematis yang lebih besar terhadap Bali dari kelompok pematung daripada dari kelompok pelukis; Bali mungkin salah satu tempat yang terakhir di dunia dimana seniman-seniman masih memakai kayu -- dan batu-- sebagai bahan favorit pencurahan ekspresi. Kebanyakan pematung modern internasional kini "memasang"; pematung Bali modern masih tetap "membentuk" bahan melalui keakraban dengan alam yang amat tinggi. Dari sudut formal dan tematis pun pewarisan Bali nampak sangat jelas; Karya-karya Made Suparta, Ni Kadek Karuni, Nyoman Suardina masih terinspirasi oleh tradisi relief kerakyatan, sedangkan dua pematung, yaitu Made Gerya dan Gusti Ngurah Agung Jaya, meneruskan tradisi pengekspresian "alam" kayu sebagaimana dipelopori oleh Cokot dan I. B. Tilem. Dari sudut tema, yang cenderung diangkat adalah makhluk-makhluk yang keluar dari dunia "niskala" buta-buta dan leyak-leyak Bali; dunia itu, walaupun berkadar Bali yang kuat, memang mampu menyalurkan tekanan dunia batin bawah sadar sang seniman --Made Gerya, Made Suparta dan Nyoman Suardina, Gusti Ngurah Agung Jaya. Di antara pematung-pematung yang disertakan, hanya satu, I Dewa Putu Merta, yang meninggalkan dengan jelas pola bentuk "Bali" untuk simbolis modern dengan penyederhanaan bentuk yang di ambang abstraksi.

Mungkin karena tidak membawa tradisi keakraban dengan bahan seperti para rekan-rekan pematung, pelukis-pelukis yang

the level of local and outside influence. There is no standard measurement any longer for 'how a painting should be'. What is available is only freedom which is limited by somebody's talent. The individual is first to speak in the painting.

Otherwise, true artists are those who possess capability, consciously or unconsciously, to digest and reinterpret the heritage of their surroundings in the language of new art in its original manner. In Bali, this can be executed in various ways; by applying typically Balinese techniques, but with improvements is thematic content, or otherwise by reviving Balinese theme through new techniques; or, by applying various 'Western' figurative or non-figurative techniques with thematic inspirations and new Balinese symbolisms, such as the application of 'action painting' with the intention of putting on canvas non-formal Balinese structures and forms which were previously hidden under sub-consciousness. As long as there is capability and originality with regards to techniques, formal themes and systems offered, any combination will be legitimate.

A Glimpse on the Exhibition Organized by the Indonesian Institute of Art

The first worth noting is more dependency of technique and theme on Bali by the sculptors' group than that of the painters' : Bali is probably one of the last places in the world where artists will use wood - and rock - as their favourite means of expression. Most international modern sculptors are currently 'exposing'; whereas modern Bali sculptors are still 'forming' materials through their intimacy with elevated nature. Even through the points of formal and thematic view, the process of inheritance is very apparent; the work of Made Suparta, Ni Kadek Karuni, Nyoman Suardina is still inspired by the folk relief traditions; whereas, the two sculptors, i.e. Made Gerya and Gusti Ngurah Agung Jaya, are still continuing to express the 'world' of wood as has been pioneered by Cokot and Ida Bagus Tilem. From theme point of view, the inclination is the tendency to represent beings known as Balinese *butas* and *leyaks* which come from the *niskala* (non-physical) world; this world, though possessing strong Balinese content, can truly channel the pressure of the inner subconscious world of the artist - Made Gerya, Made Suparta, Nyoman Suardina, Gusti Ngurah Agung Jaya. Among the sculptors - there is only one sculptor included, I Dewa Putu Merta, who leaves a distinct pattern of Balinese form for modern symbolism through simplification of form which is at the threshold of abstraction.

disertakan pada pameran ini memperlihatkan suatu keberanekaan stilistik yang amat tinggi. Jangkauan sangat luas. Ada realisme still-lifnya seorang Purnami Utami di satu ujung, dan abstraksi informal ala "American Expressionism" nya Made Ruta dan Wayan Karja di ujung yang lain, dengan di antaranya berbagai varian dari simbolisme dan "informalisme" figuratif. Sejumlah gambar juga nampak dekoratif, atau, paling tidak, memperlihatkan kecenderungan pelukis untuk "tidak memihak", tidak menampilkan diri.

Bagaimana latar belakang Bali diolah; Ada kalanya figur-figur topeng atau pratima-pratima ditampilkan secara dekoratif --Made Saryana, Nengah Wirakesuma, Wayan Suardana-- atau dengan simbolisme bernada perenungan --Made Bendi Yudha. Ada gambar yang memakai struktur ruang Bali dengan komponen-komponen simbolis dekoratif --Gusti Ngurah Putra. Ada juga deskripsi momen-momen kegiatan adat dan seni --Ketut Murdana dengan gaya semi-impressionistik, Wayan Kondra dengan nuansa realis, dan Made Mertanadi dengan nada simbolis yang kuat--. Dan akhirnya ada usaha dari beberapa pelukis untuk mengungkapkan di permukaan arketip-arketip bawah sadaryang biasa menghantui "keBalian-nya" orang Bali --Made Sudibia, Wayan Gulendra dengan sosok-sosoknya dan A. A. Yugus dengan kosmosnya.

Sebagai kesimpulan, apa yang paling nampak pada pameran STSI ini adalah "cengkraman" dunia visual Bali terhadap hampir semua karya. Beberapa seniman tetap melihat Bali "sebagai Bali" lazim di lihat oleh orang luar; beberapa di antara yang lain, terutama para pematung, tetap "berbicara" sejenis dialek seni Bali; sedangkan yang lain mencari identitas diri Bali di dalam ramuan simbol atau penampilan, sadar atau bawah sadar, dari sosok-sosok, struktur ataupun bayangan-bayangan yang khas Bali.

Pendeknya Bali diramu dengan baik oleh seniman STSI. Tetapi bukankah lebih asyik kalau ramuan itu diaduk dengan lebih berani lagi ?

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Possibly, as it does not carry a traditional intimacy with its material similar to that of the sculptors', the painters included in this exhibition indicate a variety of extremely high styles. Its scope is very outward. There is still-life realism of Purnami Utami on one extreme, and an informal ala 'American Expressionism' of Made Ruta and Wayan Karja on the other extreme, and various variants of symbolism and 'informalism' in between. A number of paintings are distinctly decorative, or, at least, indicate the artists' tendency not to take sides, not outwardly foregrounding.

How do they arrange the Balinese environment ? There are times when *topeng* figures or *pratimas* are represented decoratively - Made Saryana, Nengah Wirakesuma, Wayan Suardana - or with symbolism in reflective tone - Made Bendi Yudha. There are paintings applying Balinese spatial structures with symbolic-decorative components - Gusti Ngurah Putra. There are also descriptions of moments of tradition and art activities - Ketut Murdana with his semi-impressionistic style, Wayan Kondra with his realist nuance, and Made Mertanadi with strong symbolic tone. Finally, there is an effort by some painters to express on the surface subconscious archetypes which generally haunt the 'balinessness' of the Balinese people - Made Sudibia, Wayan Gulendra with their figures, and A. A. Yugus with his cosmos.

To sum up, what is very apparent in this exhibition organized by the Indonesian Institute of Art is the 'grip' of the Balinese visual world against almost all work. Several artists still perceive Bali 'as Bali' generally seen by outsiders; several of the others, particularly sculptors, still 'talk' about the kind of dialect of the Balinese art; while the rest searches for Balinese identity in the mixture of symbols or behavior, conscious or subconscious, of certain figures, structures, or even shades which are uniquely Balinese.

In short, Bali is being mixed carefully by the artist of the Indonesian Institute of Art. But, would it not have been more absorbing if the mixture had been more bravely stirred ?

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PICTURES OF OUR CREATIVE COLLECTIONS



DRS. I WAYAN SUARDANA

Tridatu/Tridatu, The Three Threads, oil on canvas, 120 x 90 cm, 1995



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Pengalaman Pameran

- 1989 - Pameran bersama Sanggar Dewata Indonesia di Taman Budaya Denpasar.
- 1992 - Pameran bersama dalam rangka Konferensi Internasional Ramayana di Kampus STSI Denpasar.
- 1993 - Pameran Dies Natalis STSI Denpasar.
- Pameran dalam rangka Pesta Kesenian Bali di Taman Budaya Denpasar dan aktif berpartisipasi setiap tahunnya sampai dengan Pesta Kesenian Bali tahun 1995 yang lalu.
 - Pameran Pekan Wayang Indonesia VI di Gedung Wanabhakti Jakarta.
- 1994 - Pameran "Seni Kriya dalam Budaya Masa Kini" di Jakarta.
- Pameran Tunggal di Hotel Campuan - Ubud.
- 1995 - Pameran bersama dalam rangka Pendidikan & Pelatihan di Jakarta.
- Pameran bersama dalam rangka memeriahkan peresmian Museum Rudana di Peliatan - Ubud.

Experience

- 1989 - Joint exhibition with Sanggar Dewata Indonesia, Taman Budaya Denpasar.
- 1992 - Joint exhibition in conjunction with the International Ramayana Conference, Indonesian Institute of Art, Denpasar.
- 1993 - Participating in the exhibition for the anniversary celebration of the Indonesian Institute of Art, Denpasar.
- Participating in the Bali Art Festival up to 1995.
 - Participating in the exhibition in conjunction with the Shadow Puppet Week VI, Gedung Wanabhakti, Jakarta.
- 1994 - Participating in the Seni Kriya dalam Budaya Masa Kini, Jakarta.
- One man show at Campuan Hotel, Ubud.
- 1995 - Joint exhibition in conjunction with Education and Training, Jakarta.
- Joint exhibition in conjunction with the opening of Rudana Museum, Ubud.

