

Bali Padma Bhuwana V
BALI-BHUWANA RUPA
(INTERNATIONAL ARTS AND DESIGN EXHIBITION)

PRAM BHUWANA PATRA

Earth in Humanity
(Reflecting 100 years of Pramoedya Ananta Toer)

Bali Padma Bhuwana V **BALI-BHUWANA RUPA**

PRAM BHUWANA PATRA *Earth is Humanity*

CURATOR :

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SENIMAN :

A.A. Ngr. Anom Mayun K. Tenaya, Aimery Joessel, Anis Raharjo, Anom Manik Agung, Aprililia, Bayu Segara Putra
Cokorda Istri Puspawati Nindhia, Dewa Ayu Putu Leliana Sari, Gede Jaya Putral Gusti Made Lod, I Made Bayu Pramana
I Made Bendi Yudha, I Made Griyawan, I Made Gunawan, I Made Jodog, I Made Ruta, I Made Saryana, I Made Sujendra
I Made Sumadiyasa, I Nyoman "Polenk" Rediasa, I Nyoman Laba, I Wayan Adi Sucipta, I Wayan Gulendra, I Wayan Setem
I Wayan Suardana, I Wayan Sujana Suklu, Ida Ayu Ari Mahadewi, Ida Ayu Gede Artayani, Ida Bagus Candra Yana
Ida Bagus Ketut Trinawindu, Ida Bagus Putra Adnyana, Joo Yong Seoung, Ketut Muka Pendet, Ketut Sadia, Kim Eunju
Koh Young Hun, Made Tiartini Mudarahayu, Made Wiradana, Mangku Muriati, Nengah Wirakesuma, Ni Kadek Karuni
Ni Komang Atmi Kristia Dewi, Ni Luh Ayu Pradnyani Utami, Noh Suntag, Nyoman Diwarupa, Nyoman Sani, Nyoman Suardina
Nyoman Sujana Kenyem, Paul Trinidad, Putu Bonuz Sudiana, Putu Fajar Arcana, Putu Gd Naripama Ramavijaya W
Putu Wirantawan, Rai Gede Wahyudi Putra, Sung Namhun, Ted van Der Hulst, Tjok Abi, Tjok Istri Ratna Cora S., Tri Karyono
Uuk Paramahita, Wahyu Indira, Wayan Diana, Wayan Karja

Tuesday, July, 29th – August, 7th 2025



Preface of Rector of the Indonesian Institute of the Arts (ISI) Bali

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

Om Swastyastu,

Greetings from ISI BALI Meraya Citta Samasta.

First and foremost, let us express our heartfelt gratitude to Hyang Widhi Wasa, the Almighty God, for His grace and blessings that have allowed us to gather for this meaningful occasion—the opening of Bali-Bhuwana Rupa, the International Art and Design Exhibition entitled *Pram-Bhuwana-Patra: Earth and Humanity*. This exhibition is a collaborative endeavor between the Indonesian Institute of the Arts (ISI) Bali, Hankuk University of Foreign Studies (HUFS), and the Korea-Indonesia Centre (KIC), held in commemoration of the centennial of Indonesia's great literary figure, Pramoedya Ananta Toer (1925–2006).

This exhibition is not only a space for appreciating the artistic achievements of outstanding artists and designers but also a critical platform for reflecting on the profound relationship between humankind, history, and the Earth we inhabit. In the spirit of Pramoedya—who championed literature as a vehicle for humanist struggle—the participating artists respond to his legacy through acts of creation that transcend form and medium, offering cross-temporal interpretations that resonate with the urgencies of our time.

As a higher education institution rooted in local, national, and global cultural values, ISI Bali remains steadfast in its commitment to positioning the arts as a space for intercultural dialogue—across nations, generations, and disciplines. This exhibition embodies our mission to foster the campus as a hub for artistic development, cultural research, and inclusive cultural diplomacy. It reaffirms the strategic role of art institutions in cultivating critical awareness and social sensitivity among younger generations through visual expression grounded in contextual relevance.

I extend my deepest appreciation to the initiator of this exhibition, Prof. Koh Young Hun; to our esteemed curatorial collaborators, Mr. Jeon Dongsu and Mr. Warih Wisatsana; to all participating artists; to the postgraduate students of Arts Management; to the organizing team; and to all contributors who have brought this event to life. May *Pram-Bhuwana-Patra* serve as a collective moment to awaken our shared consciousness—of the urgent need to uphold humanity, care for the Earth, and reaffirm the freedom to think and create with conscience. As Pramoedya once said, we are called to stand by our principles—not merely to yield to authority or be carried away by the tide of time

Om Shanti, Shanti, Shanti, Om

PRAM-BHUWANA-PATRA



Prof. Dr. Wayan 'Kun' Adnyana



Jeon Dongsu



Warih Wisatsana

EARTH AND HUMANITY

JULY, 29th - August, 7th 2025

Masterful works of art—be they literary or visual—like other forms of creative expression, often emerge from the darkness of an era alongside the awakening of awareness and compassion toward others, the socio-cultural environment, and the fundamental values of life. The *Earth and Humanity (Pram-Bhuwana-Patra)* exhibition was born from an extensive discourse on the thoughts and legacy of values left by Pramoedya Ananta Toer (Pram). A great author whose reflections extend beyond the allure of words, his works also serve as critical records of history, the turbulence of national identity, and the struggle to uphold and defend human dignity.

This cross-national visual art exhibition, *Earth and Humanity*, is organized by ISI Bali in collaboration with Hankuk University of Foreign Studies (HUFS) and the Korea-Indonesia Centre (KIC), commemorating the centenary of Pramoedya's birth (February 6, 1925 – April 30, 2006). It invites artists to enter the universe of his ideas (*Bhuwana*), not merely as illustrators of texts or visual storytellers, but as interpreters of the era who, through their unique creative spirit, critically engage with today's realities (*Patra*).

Characters such as Minke, Nyai Ontosoroh, Annelies, Jean Marais, Robert Mellema, and Robert Suurhof are not treated as fixed narratives bound by the novels, but as reflective spaces where the artists pose the question anew: what is the meaning of human existence with all its behaviors on Earth today? Amid ecological crises, eroding freedoms, and widening inequality and injustice, how can Pram's voice still resonate through visual form?

This transition from literature to visual art is not merely a technical matter or a shift in medium—it is a process of transposing discourse and creative experience. Each work displayed in this exhibition is an interpretation—a negotiation between text and context; between the historical and the contemporary; between the inner voice of Pram and the conscience of today's artists. They come from various cultural and disciplinary backgrounds: painters, sculptors, fashion designers, photographers, and new media artists. The diversity of media and aesthetic-stylistic approaches, presented in two or three dimensions including installation art, should be seen as an effort to enrich the dynamics of cross-temporal and cross-medium creation.

Some artists highlight ecofeminist issues through the figure of Nyai Ontosoroh, who, in Pram's narrative, refuses to submit to the patriarchal-colonial system. In their hands, Nyai is transformed into a symbol of resistance and female agency in the digital age, breaking through the confines of domestication and subordination.

Meanwhile, the figure of Minke is interpreted as a symbol of intellectual freedom and a critique of information manipulation—a theme increasingly relevant in today's post-truth world. The fragility of Annelies is responded to as a reflection of collective trauma and the global identity crisis, intersecting with the experiences of digital-age women who have become victims of social media harassment. The figures of Jean Marais, Robert Mellema, and Robert Suurhof are explored in the context of shifting power relations: from physical colonialism to various forms of domination through knowledge and the global economic market.

The artists also delve into themes that are not explicitly stated in the novels, but radiate as the spirit of Pram's work: the relationship between humans and the Earth. Several works express a strong ecological awareness, challenging anthropocentric paradigms and proposing cosmo-centrism as both artistic vision and ethical foundation. Nature is no longer positioned as a backdrop to humanity, but as an equal life partner, a force with a voice that echoes the wounds of civilization. Through mythological symbols, iconic imagery drawn from tradition and the contemporary, and metaphors of the Earth's textures etched in ceramics and woven in the colors of cloth, new meanings emerge—reflections of personal experience as well as our being as social creatures.

Earth and Humanity is a stage for dialogue. Between past and present. Between Word and Image. Between Ideas and Action. It is a meeting ground between the *Bhuwana Alit* (the microcosm) and *Bhuwana Agung* (the macrocosm), as affirmed by the spirit of Bali Bhuwana Rupa, a part of the **Bali Padma Bhuwana Festival** series: a boundless creativity grounded in sustainability and spiritual depth.

Just as Pram wrote not merely to be remembered, but to be questioned and reflected upon, the works in this exhibition are not just to be enjoyed, but to be contemplated. For visual art—like literature—has the power to spark imagination, disrupt comfort, awaken awareness, and rearticulate the crucial matters that are at risk of fading from a society's or a nation's collective memory.

Let us once again reflect on this Earth and on our humanity through the works of 63 artists across various forms—two-dimensional (paintings, photographs), three-dimensional (ceramics, masks, sculptures, crafts), as well as installation art, fashion design, and new media (video and more).

FIGURES AND FUNDAMENTALS

The artists respond to the theme **Earth and Humanity** (*Pram-Bhuwana-Patra*) and the legacy of thought left by Pramoedya Ananta Toer, particularly through the **characters** in his *Buru Island Tetralogy*, most notably **This Earth of Mankind**, which remains timeless. The figures of **Nyai Ontosoroh** and **Annelies Mellema** are interpreted collectively—not merely as fictional characters, but as symbols of resistance against injustice, bearers of trauma etched into memory, and representations of identity struggles

within patriarchal and colonial systems that continue to haunt daily life.

Works by **Ni Luh Ayu Pradnyani Utami** (*Arka Nyai*, jacquard weave, lace, cotton, 2025), **Tjokorda Gde Abinanda Sukawati** (*Sekar Kolonial*, organdy, lace/brocade, Javanese batik, and Balinese songket fabric, 2024), and **A.A. Ngr. Anom Mayun K. Tenaya** (*Kala Rau and Indrayudha*, silk, sandalwood, and silver, handheld fans @30x30 cm) celebrate the strength and complexity of Nyai Ontosoroh—a woman marginalized by circumstance, yet who asserted her dignity from that marginal position. Through authentic fashion design and symbolic objects, they express a spirit of elegant, adaptive resistance and social consciousness. **Nyoman Sani** (*Trinity*, acrylic on canvas, 200 x 75 cm, triptych, 2023), through her consistent artistic practice exploring the female body, identity, and social roles, expands this interpretation—placing Nyai Ontosoroh and Annelies as reflections of contemporary women who continue to fight for space and recognition in systems that often marginalize them, sometimes systematically. These female figures, rendered in the full spectrum of life's colors, become a celebration of presence and freedom.

It is compelling to juxtapose Sani and Mangku Muriati—two artists from different generations and stylistic approaches, one rooted in contemporary art and the other in the classical *wayang* tradition. Mangku Muriati's *Portrait* (canvas, natural pigments [pere], 76 x 52.5 cm, 2025), is by one of the few women painters from the classical Kamasan painting tradition. She transcends the constraints of time by portraying Pramoedya Ananta Toer not through facial likeness but by capturing his character and spirit—a

resilient figure who continued to write, undeterred by suffering, even behind bars.

In contrast, the fragility and trauma of **Annelies** becomes a profound space for reflection, as seen in works by **I Made Bayu Pramana** (*Dreams of the Past*, photo print on lustre, 100 x 80 cm, 2025), **Bayu Segara Putra** (*Gaze of the Wounded Queen*, print on lustre, 150 x 50 cm, 2025), **Tiartini Mudarahayu** (*Accompanying the Wound*, lace, twill, and cotton, 180 x 170 cm, 2025), and **Ida Ayu Ari Mahadewi** (*Morning Dew: A Fragment of a Story of Longing*, chiffon, cotton, brocade, organza floral accents, pearl sequins, and Javanese batik cotton, 2025). These works voice psychological pain, ironically triggered by the beauty of the young female figure. They reflect the suffering of separation, loss of homeland, and existential loneliness—a social system that denies recognition of true love, identity, and personal agency. **Aprilia's** black-and-white work (*Remnants of the Body, Remnants of the Earth*, charcoal and Chinese ink on canvas, 130 x 180 cm, 2025) offers a suggestive reflection on Annelies' internal struggles—her youth and naïveté confronted with patriarchal-colonial power she never fully understood.

On another front, these works are in creative dialogue with those by **Wayan Sujana Suklu** (*Fragments of Nyai, Fragments of Minke*, acrylic and charcoal on linen canvas, 150 x 150 cm, 2025), **Polenk Rediasa** (*The Body Refuses Silence*, Balinese pigment on *ulantaga* and canvas, 80 x 145 cm, 2025), **Putu Wirantawan** (*Penetrate the Truth*, pencil and ballpoint on Canson paper, 148 x 260 cm, 2025), and **Gede Jaya Putra** (*A Body Turned to Stone, Yet a Spirit Burning*, acrylic and NC on canvas, 70 x 140 cm, diptych, 2025).

Wayan Sujana Suklu, through his visual precision, explores the relationship between Minke and Nyai Ontosoroh as a narrative of inner resistance and emancipatory awareness. He creates a dialectical visual field—between intellect and emotion, between the logic of the educated elite and the intuition of a marginalized woman. Through abstraction and visual dichotomies, Suklu elevates the idea of freedom beyond colonial and patriarchal frameworks into a space of spiritual and humanistic interpretation.

Meanwhile, **Polenk Rediasa** invites imaginative association with a symbolic piece responding to the character The Girl from the Coast (Gadis Pantai). Focusing on the image of a woman holding a microphone in her mouth, set against the faded backdrop of Kamasan *wayang* figures, Polenk eschews beauty and instead provokes us with a depiction of a woman silenced by a patriarchal system. He breaks open the space between tradition and modernity, challenging clichés of propriety, beauty, and the rules around who gets to speak. *The Girl from the Coast* is not just a narrative figure—she beats with life in the here and now.

In a more contemplative tone, **Putu Wirantawan** presents a metaphorical work on Minke, the protagonist of *This Earth of Mankind*, reminding us of his existence not just as a historical subject confined by time, but as part of an eternal universe. Wirantawan places Minke's awareness in the process of the *Bhuwana Alit* (microcosm) dissolving into the *Bhuwana Agung* (macrocosm)—a spiritual realization where freedom of thought aligns with cosmic harmony, beyond just personal emancipation. His work invites reflection on how intellectual freedom must also be ecological and cosmological.

Gede Jaya Putra, through contemplation on Minke's identity in the chaos of his time, reminds us of the critical importance of independent thinking in facing the tide of global values that threaten the roots of local culture.

A VISUAL REVIEW: PHOTOGRAPHY AND NEW MEDIA

The space of photography and new media in this exhibition goes beyond merely capturing literal reality—it reconstructs reality through masterful visual techniques and deep thematic contemplation. Several works employ composite photography, combining multiple images to form new visual narratives.

Others embrace fusion photography, merging photography with painting, found objects, and graphic design to explore social and ecological realms, blending iconic, mystical-mythological elements with spirituality.

Through the manipulation of light—contrasts of brightness and shadow, camera movement, and layered imagery—the artists present diverse visual interpretations, ranging from historical trauma to the harmony of life. Digital media is not merely a tool, but a space for experimentation, expanding meaning and voicing collective empathy.

Anis Raharjo – *Awareness for Harmony*

This fusion photography work combines photographic imagery with woven textures and elements of Balinese culture, forming an ecological and social narrative. Grounded in the philosophy of *Tri Hita Karana*, Anis emphasizes that harmony is a way of life rooted in the balance between humans, nature, and spirituality.

Anom Manik Agung – Mekar Buwana

Through the image of a Balinese woman as a symbol of cultural resilience, this work employs a narrative photographic approach to highlight local identity amid the tide of modernization. The simple composition carries deep symbolic meaning about the role of women as guardians of values and agents of the Earth's transformation.

Cokorda Istri Puspawati Nindhia – *Ecological Reflection: Waste*

This piece occupies the realm of conceptual documentary photography, delivering an ecological message about waste and overconsumption. Its visuals raise collective awareness of human impact on ecosystems while also reminding viewers of personal responsibility in maintaining balance.

IB Putra Adnyana – Earth and Humanity

This work reflects the trauma and fragility of humans in the wake of disruptive political events. Using post-photography approaches, manual coloring, and the incorporation of found objects such as sickles, saws, and a Captain America doll, the artist constructs a visual narrative illustrating the ideological clash between East and West. The female figure is photographed as a symbol of humanity and *Ibu Pertiwi* (Mother Earth), representing those most vulnerable—ordinary people, silently victimized by ideological violence and political conflict beyond their understanding.

I Made Bayu Pramana – *Dreams of the Past*

Using slow sync flash and bulb camera movement, Bayu creates a blurred, surreal visual impression. This work is a form of expressive-psychological photography, portraying past trauma through

masked faces hiding suppressed emotions. The imagery becomes a fragment of bitter, uncertain dreams.

Wahyu Indira – *The Essence of Being*

Through a composite digital photography approach, this work visualizes the existential struggle between the individual and society. A human figure floating in a dreamlike space becomes a symbol of both transcendence and entrapment in the current of change. The work reflects a universal search for identity within the dilemmas of social and humanitarian crises.

Bayu Segara Putra – Gaze of the Wounded Queen

This piece resides in a realm of photography where the visual figure is metaphorical, focusing on the psychological tension experienced by women. Imaginary eyes and blank expressions symbolize social pressure and the looming threat of fear. The strong contrast in the visuals enhances the narrative of trauma and psychological vulnerability. In a more experimental spectrum, new media is used to give voice to cultural and spiritual symbols within a contemporary visual context..

Ida Bagus Ketut Trinawindu – The Power of Nyi Dirah

Using digital illustration, typography, and graphic design techniques, this work reinterprets the figure of *Calonarang* as a symbol of female strength confronting injustice and patriarchal power. The visual contrast between light and darkness evokes a magical atmosphere, prompting simultaneous spiritual, moral, and social reflection..

The prevailing tendency in the works above is a shift from photography as pure representation toward

a medium of reflection and symbolic resistance.

KOREAN PHOTOGRAPHERS

Going beyond the documentary function, the works of **Kim Eunju**, **Noh Suntag**, **Joo Yong-seong**, and **Sung Namhun** position photography as a field of memory, a voice of trauma, and testimony to silenced history. Through conceptual approaches and visual techniques such as *slow sync flash* and *bulb camera movement*, they present historical landscapes in stark monochrome tones, deliberately avoiding glorification in order to confront reality as it is..

Joo Yong-seong in *The Day After-Without Us* (2021), raises the harrowing narrative of “camptown” women—victims of the military sex industry after the Korean War (1950–1953), whose suffering was silenced for decades. With somber and reflective visuals, he offers a complex social portrait where the voices of these women now begin to demand to be heard.

Sung Namhun, through his project *Rustling Whisper of the Wind*, documents the deep wounds of the Jeju 4.3 Incident (1948–1954), notably in *Daughters Who Survived*, *Bukchon-ri*, *Jochon-eup*, *Jeju-do* (2020). He photographs massacre sites and allows the Polaroid images to blur as they are scratched against the stones and trees where the tragedies occurred—creating fragile yet spiritually resonant imagery. In Jeju tradition, the presence of *Wind* becomes a metaphorical extension of the silenced voices.

Noh Suntag presents an elegy for democracy fighters who died before their dreams could blossom in *The Broken Flowers* (2021). He photographs flowers laid

on their graves—silent markers that speak volumes. From Jeon Tae-il to the victims of Gwangju (1980), he frames both courage and loss as intrinsic parts of a democracy built on blood and sacrifice.

Kim Eunju, in her series *Unhealed Light*, presents *The Gwangju Integrated Hospital of the Old Armed Forces – Chuja Lee (Jiyun Lee)* (2021), a tragic portrait of a pregnant woman who was shot and tortured after being mistaken for an activist. Here, light becomes a metaphor for an unhealed wound, showing how historical spaces such as old hospitals and prisons still retain collective trauma. Photography becomes not a passive witness, but a light that revives empathy and asks what humanity truly means.

These four Korean artists demonstrate that when photography engages with historical fact and fragmented memory, it becomes more than a tool of documentation—it becomes a medium of resistance, healing, and an urgent call for justice.

These three cross-national artists offer visual reflections that strike at the heart of *This Earth of Mankind*’s central idea: that humans are not merely historical beings, but also creators of culture, interpreters of reality, and caretakers of dignity.

Ted van Der Hulst (Belandia)

Colonial Threads, Contemporary Voices

Potret Pascakolonial: Tubuh, Warisan, dan Rebutan Representasi

Ted van Der Hulst photographs young Indonesian men with albinism, dressed in colonial-style fashion. These portraits are not merely visual repetitions of the past but **artistic negotiations** with power,

history, and identity. With their often-marginalized bodies, the subjects appear graceful yet carry their own historical weight.

Aimery Joessel (Perancis)

Ibu Hindun, Kampung Jaya Mulya

Potret Kesahajaan, Keteguhan yang Tak Bernama

With a deeply personal lens, Aimery Joessel photographs *Ibu Hindun* in Bekasi. Outside the grand narratives of official history, Ibu Hindun embodies a human merged with the earth: cultivating, preserving, surviving. This portrait stands as a quiet **testament to those unrecorded in history books**, yet who uphold the fabric of life.

Paul Trinidad (Australia)

Earth and Humanity

Through a range of installations, Paul Trinidad revisits the desert of his childhood. Now, he sees it from a different perspective—as a **landscape of memory, damage, and spiritual reflection**. He juxtaposes rusted machines with the *Manimbong* dance of Toraja, reuniting body and earth in a contemplative rhythm. The *poleng* cloth from Bali—a symbol of balance and duality—ties together ritual and the perils of civilizational waste and ecological destruction. Trinidad awakens the awareness that **the Earth is not just a backdrop, but part of the human body itself**.

THE OTHER SIDE OF TWO DIMENSIONS

Through a wide range of styles and approaches—from surrealism and traditional Batuan style to various forms of abstraction aligned with each

artist's aesthetic—these paintings are not merely impressive visual achievements, but serve as spaces for dialectical engagement. They reflect how History and Earth are not just backdrops, but living bodies and souls that witness, endure, and trace the human journey. In this interpretation, visual art becomes a statement: that the Earth is a living narrative, and humanity is inseparable from it.

Wayan Adi Sucipta, in *Karang*, portrays contemporary Bali amid the repetitive wave of development that neglects local values and ecological balance. Balinese artistic figures and patterns blend with modern symbols, forming a mirror of a restless Bali that strives to endure.

I Made Bendi Yudha, through *Taru Randu*, voices the broken harmony between humans and nature. The symbolic *kapok tree* (randu) stands as a warning that human wisdom has been torn apart by greed eroding spiritual depth.

Wayan Diana, with the Batuan style in *War for Whom?*, highlights global threats rooted in sectoral ego and the military arms race. The war depicted is not only between humans but also against nature and fellow living beings.

Putu Gede Naripama (Gus Rama) envisions a world full of hope in *The Smiling Earth*. With an expressive visual language, he imagines Earth as a living being—peaceful, colorful, and united in laughter with nature.

Tri Karyono, in *Mythomania Syndrome*, paints the moral distortion within a political culture of mass deception. Characters from traditional wayang

(shadow puppet) stories are reimagined as symbols of public manipulation and social pseudo-truths.

Wayan Setem, in *The Remaining Hill*, captures the ecological tragedy of hill mining, which threatens ecosystems and spiritual heritage. His work is a cry for responsibility in the face of legally sanctioned destruction.

Made Griyawan draws from the philosophy of *kintsugi* using a collage of Japanese temple tickets. He stitches together memories and cracks into a new beauty—a symbol of acceptance, healing, and cross-cultural connectedness.

Nyoman Sujana Kenyem, through *Floating from the Earth*, presents inner freedom: when humans release worldly attachments and reach universal stillness—floating in a gravity-free space.

Putu Bonuz Sudiana, in *The Sun: Determiner of Time*, positions the sun as the axis that governs the universe, yet is itself unbound by it. A reflection on time, detachment, and cosmic awareness..

Putu Fajar Arcana, with *Face of the Earth* (Acrylic on Rice Paper & Canvas, Diameter 60 cm, 2025), fuses the texture of earth with human markings. Its circular form unites *Bhuwana Agung* (the macrocosm) and *Bhuwana Alit* (the microcosm), inviting us to reflect on our collective footprints and shared destiny.

Wayan Karja, through *Manu Samasta* (Acrylic on Canvas, 120 x 150 cm, 2025), explores the spiritual depth of humanity amid the ongoing currents of change. His dynamic color palette serves as a

metaphor for the nurturing love of Mother Earth—unconditional, ever-giving.

Made Jodog, in *Adaptation* (Acrylic on Canvas, 150 x 110 cm, 2025), paints a bull as a metaphor for a creature that survives amid the climate crisis. The magery is inspired by a free interpretation of the world in *This Earth of Mankind*..

THE THREE-DIMENSIONAL SIDE

These three-dimensional works serve as visual interpretations of the human body and soul in today's world. Through sculpture, craft, and installation, the artists voice the anxieties of the era, re-examining humanity's relationship with nature, history, and the self.

Nyoman Suardina

The Paradox of a Thousand Flowers Mahogany, 60 × 80 × 200 cm

A human torso with a clown-bee mask adorned with artificial flowers on its hair—this sculpture serves as a metaphor for false beauty and hyperrealistic imagery in the postmodern era. Behind its cheerful aesthetics lies a critique of the emptiness of urban daily life and the loss of historical connection.

Rai Wahyudi

Ngidang Rasa, Ngilang Rupa
Keramik & Kayu, 60 cm

This piece expresses ecological grief through Balinese philosophy: while *form (rupa)* may vanish, *essence (rasa)*—as spiritual trace and value—endures. It's a collective cry over loss, the wounds of the Earth, and blurred human identity.

Nyoman Laba

Growing Without Direction

Stoneware & Kayu, 25 × 20 × 60 cm

A tall, white-blue figure appears to want to fly, yet is trapped by harsh realities. Its unfinished wings represent a human growing yet losing direction—amid climate crises, value disorientation, and spiritual emptiness; a sense of alienation in one's own land.

Gusti Lod

Drama

Teak wood root, 110 × 120 × 40 cm

Inspired by the philosophy of “life as a stage,” this work visualizes the ever-shifting roles humans play—love, pain, hope, loss. The curving roots form a stage of tangled shapes and emotions. Life, here, is a theater of roles—joy and sorrow interwoven in the script of fate.

A.A. Anom Mayun Tenaya

Kala Rau & Indrayudha

Hand fan, acrylic, and silver

These two symbolic fans explore mythology and the role of women. *Kala Rau* references the mythical tale of the quest for immortality—a metaphor for power gone unchecked. The seven female figures and rainbow symbols represent hope, energy, and women's strength. Through symbolic forms, this craft work reinterprets women as both the cosmic center and historical victims striving to rise again.

Ida Ayu Gede Artayani

Menatap Luka Bumi (Gazing at Earth's Wound)

Stoneware ceramic, 50 × 50 cm

Human faces gaze at each other without touching, standing on dead branches—symbols of ecological suffering caused by human hands. The empty space between them suggests a sense of void and profound loss..

I Wayan Suardana

Agni Kahuripan

Trembesi wood, palm fiber, metal, 60 × 100 × 90 cm

The fire here is seen as a force of duality: capable of giving life or causing destruction. It symbolizes spirit, conflict, and human struggle through adversity. Like the inner fire in Pramoedya's characters—especially those who resist injustice—this piece invites us to face life's trials with wisdom and clarity.

Atmi Kristiadewi

Neomesolitikum

Earthenware, mirror, beach stones – Variable dimensions

An installation using earthenware adorned with ancient symbols: humans, animals, trees, and lines. A small mirror at the base invites viewers to see their own reflection amid traces of past civilizations. This work questions our current relationship with nature and history. In today's selfie and hyper-individualistic culture, do we still see ourselves as part of the universe? It leads us back to the fundamental questions: Who are we, and what have we done?

Fashion Series

More than fashion, these are visual interpretations

of pain, resistance, and human resilience amid the storms of our time—drawing inspiration from *This Earth of Mankind* by Pramoedya Ananta Toer. Through fashion design explorations, the designers present fragments of the emotional narratives of the novel’s female characters: Nyai Ontosoroh and Annelies.

Tjok Istri Ratna Cora S. – “Tikta, Hati yang Dalam” (“Tikta, Deepest Heart”)

Reflecting the bitterness of change and the silenced Earth, this piece weaves bodhi tree leaves into a fashion art installation. *Tikta* means bitterness and depth of heart—an introspective tribute to silent endurance amid human-made environmental chaos, echoing Pram’s spirit: “*My world is this Earth of Mankind, with all its problems.*”

Ida Ayu Ari Mahadewi – “Tiada Tempat untuk Pulang” (No Place to Return)

Representing the trauma and fragility of Annelies—displaced by colonial law—this garment voices a soul uprooted from love, blood, and homeland. Each piece is a shard of memory, inviting viewers not just to admire Annelies’s beauty but to feel her unhealed wounds.

Ni Luh Ayu Pradnyani Utami – “Arka Nyai”

An interpretation of Sanikem’s transformation into Nyai Ontosoroh—from submission to power. Bold silhouettes and symbols—structured epaulettes, high collars, grand A-line skirts—embody the authority, intelligence, and dignity of a woman reclaiming agency from the margins.

Tjokorda Gde Abinanda Sukawati – “Sekar Kolonial” (Colonial Flower)

Featuring two evening gowns in green-white hues

with classic Javanese batik, this work reflects Nyai Ontosoroh’s complexity—though labeled a concubine, she defends her homeland. The designs balance grace and firmness, echoing her gentle yet unyielding character.

Dewa Ayu Putu Leliana Sari – “Nyi Ontosoroh Reborn”

A red-and-white kebaya becomes a symbol of modern women’s rebirth. Bridging tradition with the present, this piece affirms that women can be empowered, elegant, and proud of their cultural roots. In the spirit of “rebirth,” Nyai Ontosoroh is not just remembered, but revived as inspiration for the future.

Tiartini Mudarahayu – “Membersamai Luka” (Companion of Wounds)

Exploring Annelies’s emotional pain—not from colonialism but from a broken relationship with her father. In today’s Indonesia, this reflects the “fatherless generation” and its impact on child development. Through interactive fashion installation, audiences are invited to write messages of healing, hang them on the work, and participate in the collective experience of “wound.”

THOUGHTFUL INITIATIVE

This exhibition is not merely a celebration of aesthetics or beauty, but a cultural event that affirms history as the central actor in shaping the spirit of the times. From its initial conception, the exhibition was envisioned as a trans-temporal space to reflect on humanity through the works of Pramoedya Ananta Toer, whose legacy lives on in ongoing debates, creative endeavors, and collective memory.

The idea was initiated by Prof. Koh Young Hun—a renowned Indonesianist and scholar of Pramoedya’s works and persona—together with us, the curators. The symposium and exhibition unfold as a space for intellectual exchange and artistic achievements. A key feature of this exhibition is a video excerpt of Prof. Koh’s interview with Pramoedya, the result of a meeting that spanned decades..

Through this footage, we don’t just hear Pram’s voice, but immerse ourselves in enduring ideas—on freedom of thought, the noble dignity of humanity, and the courage to engage in dialogue with History, rather than surrender passively to Time without reflection: where we come from and where we are headed, Sangkan Paraning Dumadi (the origin and purpose of human existence).

The Bali Bhuwana Rupa Exhibition and International Symposium also bring together leading thinkers and artists from around the world. Among them is Happy Salma, who shares profound reflections on her experience portraying Nyai Ontosoroh on various stages across Indonesia, including in Blora—Pramoedya’s birthplace. Her long-standing dedication breathes new life into a female character who transcends her era.

This event bridges Pram’s ideas with global voices for humanity. Han Kang, South Korean author and winner of the 2024 Nobel Prize in Literature, resonates the theme of love for fellow human beings and the belief that the past can illuminate the present. Her perspective aligns closely with Pram’s vision of placing humanity at the heart of historical struggle. Han Kang’s compassion also echoes through the works of Korean photographers

in this exhibition, who document traces of violence and human tragedy as a cross-generational warning and contemplation.

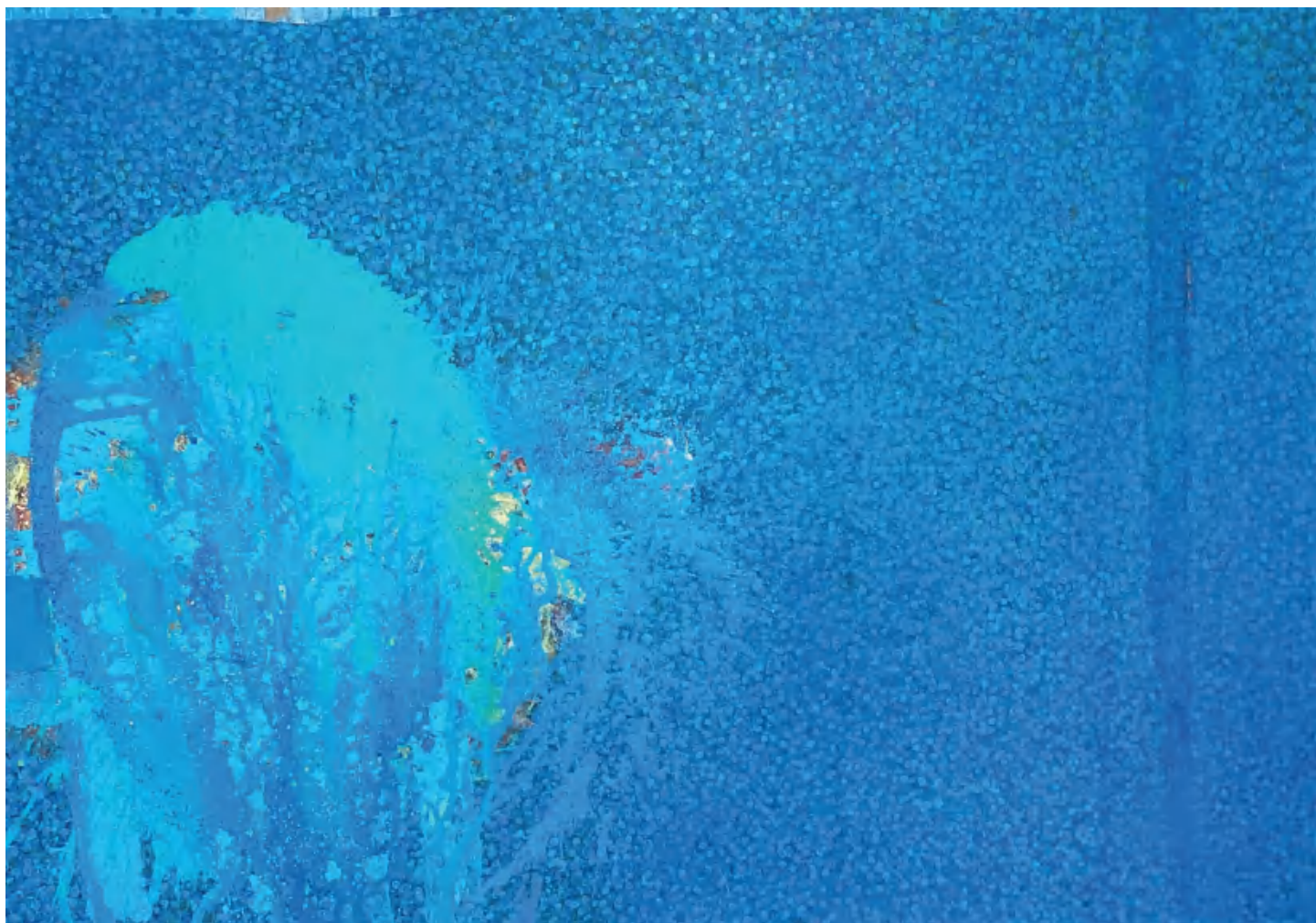
Through the shared thread of thought connecting Pramoedya, Han Kang, and artists from various disciplines, this exhibition affirms that literature, art, and history are not merely relics of the past—but arenas of courage to voice justice and uphold human dignity.

Curator:

Prof. Dr. Wayan ‘Kun’ Adnyana
Jeon Dongsu
Warih Wisatsana

Assistant Curator:

Ni Wayan Idayati



Bukit yang Tersisa
160 x 200 cm, Acrylic on Canvas
2025

I Wayan Setem

THE ARTISTS



A.A. Ngr. Anom Mayun K. Tenaya, Born in Denpasar on March 23, 1968, A.A. Anom Mayun is an academic and professional in the field of fashion. He earned his Doctorate in Art Studies from the Indonesian Institute of the Arts (ISI) Denpasar in 2020, after completing his Master's degree in Cultural Studies at Udayana University in 2014. He currently lectures in the Fashion Design Program at ISI Denpasar and serves as a fashion curator at regional and national levels. His works have been featured in numerous fashion shows, including the Global Medical Aesthetic Exchange Association Fashion Show, Denpasar-Bali (2021); Bali Bridal Fashion Show by the Indonesian Embassy in Japan, Tokyo (2023); and Adiwarna Wastra Loka 9 Region/City Bali Fashion Show at GWK (2023).



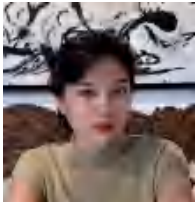
Aimery Joëssel, Born in Cannes, France, in 1958, Aimery Joëssel is a self-taught photographer and illustrator who later studied for five years at the École Nationale d'Art Décoratif (ENAD) in Nice, France. Since his first visit to Indonesia in 1988, he has been captivated by Asian art and culture, particularly tribal art in Kalimantan. Since 2007, he has resided in Bali with his family. His works have been published in international media such as Côte Magazine, Kyoto Journal, Bali & Beyond, La Gazette de Bali, and Archipel (in collaboration with Jean Couteau on Balinese death rituals, Ngagah). He also contributed to the book Agung Rai Museum of Art. His photo books include *From Our Dry Hills to Your Good Heart*, documenting Muntigunung beggars for the Swiss NGO Zukunft für Kinder, and *Spoons from Timor*, showcasing a tribal spoon collection from Timor.



Anis Raharjo, Born in Bantul on June 10, 1975, Anis Raharjo currently serves as a lecturer at the Indonesian Institute of the Arts (ISI) Bali. He has been active in exhibitions since 2019, including the retirement exhibition of Prof. Drs. Soeprapto Soedjono at ISI Yogyakarta (2019), the virtual photography exhibition “Jalan Menuju Media Kreatif #12” (2020), the Solo Photo Festival SIGN and Memoar at ISI Surakarta (2020–2021), and the Dwipantara Adirupa Exhibition at ISI Denpasar (2021). He also participated in Bali Mega Rupa by the Bali Cultural Agency (2021) and the “Ngerupa Guet Toya” exhibition at ARMA Museum, Ubud (2022).



Anom Manik Agung, Born in Denpasar on September 6, 1972, Anom Manik Agung was introduced to photography while studying in the Visual Communication Design Department at the Faculty of Fine Arts and Design, Udayana University in 1992. What began as a hobby evolved into a professional career in photography. He served as Chairman of the Bali Photographers Association (PFB) from 2013 to 2016 and has been an advisor since 2017. Currently, he is a member of the Honorary Council (DPG) of the Indonesian Photography Art Federation (FPSI) for the 2024–2027 term. He is active as a photo competition judge, workshop facilitator, and participant in various local, national, and international photography exhibitions and competitions. His works have received hundreds of prestigious photography awards.



Aprililia, Aprililia is a young artist born in Talu, West Sumatra, in 2000. Rooted in Minangkabau culture, she uses art as a medium to explore the body, time, and collective memory. Her background in informatics enriches her visual approach, merging logic systems with subconscious irregularity. Through lines, ink, and charcoal on paper, she creates a world that oscillates between the figurative and the abstract—earthly creatures, indistinct faces, and fragments of fading memory. She describes her creative process as “dancing without a familiar rhythm,” guided by intuition and spontaneous energy. Her works have been exhibited in The Art of Aprilia at ARMA Museum (2023) and Resonance of Being at SIKa Gallery, Ubud (2024). She received the Youth Creative Achievement Award in Fine Art from Tuanku Bosa XIV (2020) and continues to explore art as a quiet yet powerful contemplative practice.



Cokorda Istri Puspawati Nindhia, An academic and photographer dedicated to the preservation of Balinese culture through visual arts and education. With over 15 years of experience in the education sector, she has served as a lecturer at ISI Denpasar and is known for her dedication to cultural preservation. She is committed to imparting cultural knowledge to younger generations, both within academic settings and through international programs such as Biodiversity and Conservation in Bali and Borneo, focusing on cultural and environmental preservation.

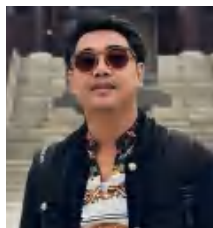


Dewa Ayu Putu Leliana Sari, An academic and fashion practitioner active since 2007. She holds a Bachelor’s degree in Fashion Education from Jakarta State University and a Master’s degree in Art Creation with a concentration in fashion design from ISI Denpasar. Currently pursuing a Doctorate in Art Studies at ISI Denpasar with a scholarship from the Indonesia Endowment Fund for Education (BPI) by the Ministry of Education,

Culture, Research, and Technology (2022). As a lecturer, she teaches sewing techniques, pattern making for men, women, and children, draping, tailoring, performance costumes, textile engineering, and creative textiles. Her research and creative focus lies in eco-fashion and sustainable design rooted in local wisdom. Her commitment to education and sustainability makes her a key figure in developing environmentally conscious and culturally grounded fashion practices.



Gede Bayu Segara Putra, Born in Denpasar on March 21, 1993, Gede Bayu Segara Putra is a lecturer in the Visual Communication Design Program at ISI Denpasar. He has participated in numerous design and illustration exhibitions, including Attitude #3 (2014), the design exhibition themed Kini Jani (2018), and the Bali Jani Arts Festival by the Bali Provincial Cultural Office (2019). He also exhibited in the virtual cartoon festival Tumpah Rasa Covid-19 (2020), the national exhibition Bali–Dwipantara Adirupa (2021), and Bali Mega Rupa (2022)



Gede Jaya Putra, Born in Denpasar on March 21, 1993, Gede Jaya Putra is a visual communication designer engaged in both creative practice and academia. He currently teaches at the Indonesian Institute of the Arts (ISI) Denpasar. His involvement in the fields of art, design, and illustration is reflected in his participation in notable exhibitions, including the Bali Jani Arts Festival (2019), the virtual cartoon festival Tumpah Rasa Covid-19 (2020), Bali Megarupa (2021–2022), Waskita Rupa Surabaya (2022), and Bali Bhuwana Rupa (2022–2024). He also took part in the national exhibition Bali–Dwipantara Adirupa (2021–2023), and represented Indonesia in international exhibitions such as Bali Nata Bhuwana: Mukti Manu Mukti in Kazakhstan (2024) and B-GIDME: Kala Manawa Kalpa (2024). His works reflect a fusion of contemporary visuality with contextual cultural narratives.

I Gusti Made Lod, Born on April 6, 1966,

and residing in Banjar Delod Peken, Keramas Village, Blahbatuh, Gianyar. He is a painter actively involved in numerous exhibitions throughout Bali, held in museums and public spaces. His works have been exhibited at Pendet Museum, Neka Museum, Museum Puri Lukisan Ratna Warta, Bentara Budaya Bali, Art Center Denpasar, and festivals and hotels such as Sanur Festival, Hotel Melia Bali Nusa Dua, GWK Jimbaran, and Grand Inna Kuta. In recognition of his artistic dedication, he received the Wijaya Kusuma Award from the Gianyar Cultural Office. His works reflect a visual spirit deeply rooted in tradition and the surrounding environment.

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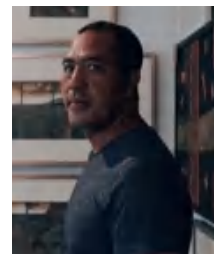


I Made Bayu Pramana, He began his career in photography in 2003 while studying in the Photography Department at ISI Denpasar. He has actively participated in domestic and international photography exhibitions, winning numerous prestigious awards. Known as a photo contributor for several national travel magazines, he founded Lingkar Media Kreatif, a professional photography studio in Denpasar. He holds a Master of Fine Art in Photography from ISI Yogyakarta (2010), a Master of Art Studies from ISI Denpasar



(2018), and completed his Doctorate in Art Studies at ISI Bali in 2022. He currently teaches in the Photography Department, Faculty of Fine Arts and Design, ISI Bali. Beyond academia, he is active as a professional photographer, writer, photo curator, seminar speaker, certified examiner with the Indonesian Professional Certification Authority (BNSP), and assessor for the Indonesian Photography Association (APFI).

I Made Bendi Yudha, Born in Denpasar on December 25, 1961, I Made Bendi Yudha is a lecturer in fine arts at ISI Bali and has actively exhibited in major cities across Indonesia, including Jakarta, Bandung, Yogyakarta, Surakarta, Malang, Surabaya, and Denpasar. He has also participated in international exhibitions in countries such as Malaysia, Singapore, Thailand, the Philippines, Japan (Setagaya and Okinawa), Australia, France (Monte Carlo), China, and the United States. His works are part of collections at various institutions and private collectors, including Bali Cultural Center, Neka Museum Ubud, Rudana Museum, and the Center for Culture of the Philippines. He has received prestigious awards such as the “Dharma Kusuma” from the Bali Provincial Government, “Kerti Budaya” from the Denpasar City Government, and national civil service medals—“Satyalancana Karya Satya 10 Years” from President Susilo Bambang Yudhoyono and “Satyalancana Karya Satya 20 Years” from President Joko Widodo.



I Made Griyawan, Born in 1979, I Made Griyawan learned painting from a young age under the guidance of his father, Wayan Taweng, a well-known Batuan painter. His works explore the philosophy of life on Earth, often incorporating symbols such as water, birds, and branches to represent life. Mountains, red skies, and interactions among living beings form visual elements that reflect the cycles of life and natural harmony. He held a solo exhibition *Awakening Soul* in Tokyo, Japan (2016) and *Windows Onto Another World* at The Gallery Maya Sanur Resort & Spa, Bali (2018). His works have been featured

at Bentara Budaya Bali, AB.BC Building Nusa Dua, Museum Puri Lukisan Ubud, and Batuan Art Museum. He actively exhibits in Japan, the United States, and Australia. Since 2017, he has been an artist-in-residence at Mandapa Ritz-Carlton, Ubud, Bali, and previously participated in an artist residency in Townsville, Australia (2018).



I Made Gunawan

He has held solo exhibitions at Hadiprana Gallery Jakarta, Jenggala Keramik Jimbaran, Art Village Gallery Malaysia, Komaneka Gallery (Gajah Mina, 2021), The Villa Gallery Surabaya (Living Harmony, 2021), and Harvest at Hadiprana Gallery Jakarta (2024). He has also participated in group exhibitions such as Bali Mega Rupa 2021 at Neka Museum, Argha Tirtha Sidhi (2023), and Maharupa Batukaru Group at Batuan Art Space (2024). His exhibition record spans cities such as Bali, Jakarta, Yogyakarta, and Surakarta, as well as international venues in Beijing, Singapore, Malaysia, the Netherlands, and Australia. In performance art, he has collaborated on wayang (shadow puppet) projects in Bali and Semarang. He received a MURI record award (2003) and a Best Sketch Award from STSI Denpasar (1997).



I Made Jodog, Born in Penestanan Kaja, Gianyar, in 1969, I Made Jodog grew up in a family of painters and learned directly from his father. He graduated from STSI Denpasar in 1996 and later earned a Master of Fine Art from the School of Art and Art History, University of South Florida (2024), as well as a Doctorate in Art Studies from ISI Denpasar (2024). Since 2005, he has served as a lecturer at ISI Denpasar and remains active in artistic research and creation. He has held seven solo exhibitions and participated in numerous group shows both in Indonesia and abroad. His achievements include the Las Damas De Arte Award, Julia Terwillingar Memorial Scholarship, Excellent Art Work from USF Contemporary Art Museum, and a Fellowship & Scholarship from the University of South



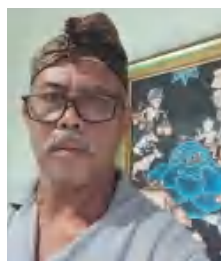
Florida. He has also completed a residency at BBI Perth, Australia, and was honored as the Second-Ranked Outstanding Lecturer at ISI Denpasar.

I Made Ruta, Since 1993, I Made Ruta has been a permanent lecturer at ISI Denpasar (now ISI Bali). He has held numerous leadership roles, including Head of Painting Concentration (2000–2003), Coordinator of the Fine Arts Program (2004–2008), Exhibition Coordinator at ISI Bali (2016–2024), and Coordinator of Community Service Center at LP2MPP ISI Bali (2021–2025). His exhibition record includes Bali Megarupa at Neka Museum (2021) and Nata-Citta ISI Denpasar (2023), Rakta Mahardika Rupa at the Ministry of Education and Culture, Jakarta (2023), Pinara Pitu at Santrian Gallery (2024), and international shows in Poland, Kazakhstan, and Thailand's National Gallery (2024). His accolades include Pratisara Affandi Adhi Karya (1985), finalist at Indonesian Young Artists Biennale (1986), Outstanding Lecturer at STSI Denpasar (1996), and the Adhyapaka Nata Kerthi Nugraha Award (2023 & 2024) from the Rector of ISI Denpasar.



I Made Saryana, Born in Badung on June 24, 1966, I Made Saryana is a painter and academic who has been active in exhibitions since the late 1980s. His works have appeared in prominent forums such as Sanggar Dewata Indonesia in Jakarta (1988), Cemeti Gallery Yogyakarta (1990), the ASEAN Festival at Vredenburg Fort (1992), and a group show at Civic Square, Canberra, Australia (1998). He has also exhibited at Rudana Museum, Neka Museum, Bentara Budaya Jakarta, and Ganesha Gallery, Four Seasons Resort, Bali, where he held a solo exhibition in 1995. As a lecturer at ISI Denpasar, he has been involved in many academic art projects, including the series Jejak Tradisi dalam Ekspresi Modern. His recent work was featured in the Bali-Korea International Photography Exhibition (2024). His artistic practice spans graphic arts, photography, and

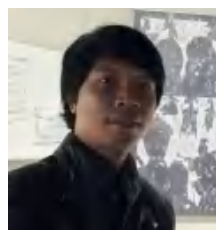
contemporary visual arts rooted in tradition and transformed forms.



I Made Sujendra, Born in Gianyar in 1964, I Made Sujendra learned painting from his father, I Wayan Kabetan. He continues to pursue the traditional Batuan painting style. Since 1985, he has exhibited his works at the Bali Arts Festival and participated in international exhibitions such as Painting an Invisible World in Amsterdam, the Netherlands (1995), Titik Seni Batuan at the National Gallery of Indonesia (2011), Saraswati at the Indonesian Embassy in Washington DC, USA (2015), Integrity at Batuan Art Museum (2018), and his solo exhibition Hell Sign at Titian Art Space, Ubud (2018). He has also exhibited in Gebyar Seni at Museum Puri Lukisan (2019), Kanti Molas (2020), Bali Kandarupa (2021–2024), and A Tribute to I Nyoman Ngendon at ARMA Museum.



I Made Sumadiyasa, Born in Bali on February 8, 1971, I Made Sumadiyasa is a contemporary artist known for his expressive and dynamic works. A graduate of ISI Yogyakarta in 1997, he developed a visual language that transcends form and illusion, channeling intense emotion through movement and color. His work often explores themes of spirituality, the human relationship with the universe, and the impact of culture and technology on life. In 1995, he became the first Indonesian artist invited to the ART ASIA International Fine Arts Exhibition at the Hong Kong Convention and Exhibition Centre. His painting The Way to Eternity was featured on the cover of Asian Art News (March–April 1996), a significant recognition for Southeast Asian artists. He continues to exhibit actively and explore cosmic energy through visionary visual language.



I Nyoman “Polenk” Rediasa, Born in Tambakan, Bali, in 1979, Nyoman “Polenk” Rediasa has actively exhibited his work since the mid-1990s in various cities in Indonesia including Denpasar, Jakarta, Yogyakarta, and Ubud, as well as in international exhibitions. His solo shows include Signs (2004), Body Study (2005), Eksplorasi Tubuh at the National Gallery of Indonesia (2008), and Gandamayu: Mayu Dalam Drawing at Gedung Kesenian Jakarta (2012). His works have also featured in prominent group exhibitions such as Bali Megarupa (2019–2024), ArtMoment (2020), and several online initiatives like Merajut Rasa Menilik Rupa and Breccolage. In addition to being an artist, Polenk is also an active lecturer at the Universitas Pendidikan Ganesha (Undiksha).



I Nyoman Laba, Born in Karangasem, Bali, in 1983, Nyoman Laba completed his undergraduate studies at ISI Denpasar in 2006 and his Master’s in Art Creation and Studies at ISI Yogyakarta in 2008. Since 2009, he has been a lecturer in the Craft Studies Program at the Faculty of Fine Arts and Design, ISI Denpasar. He is currently pursuing a Doctorate in Art Studies at ISI Bali (since 2022). His research and creative focus lies in the field of visual and craft arts, supported by research grants from the Indonesian Ministry of Higher Education and ISI Bali. Since 2010, he has been deeply engaged in ceramics, particularly earthenware and stoneware techniques, and has actively exhibited his works in local, national, and international events since the early 2000s.



I Wayan Adi Sucipta, He has been involved in the arts since 2009, starting during his time at SMKN 1 Sukawati (formerly SSRI), and continued his studies in the Fine Art Program at ISI Denpasar, specializing in painting. He remains active in creating artworks and has participated in various exhibitions at local, national, and international levels. His works have been displayed in prestigious

venues including Museum Puri Lukisan, ARMA, Neka Museum, Gunarsa Museum, Bali Museum, Shanghai Art Collection Museum in China, Grey Art Gallery in Bandung, Elcanna Art Gallery in Jakarta, Santrian Gallery, and art spaces in Bali such as Sika Gallery and Monkey Forest Gallery. Sucipta has also exhibited at academic institutions such as UNS, ISI Yogyakarta, and Udayana University.



I Wayan Gulendra, Born in Gianyar on December 31, 1960, Wayan Gulendra studied at SMSR Denpasar (1982), obtained his Bachelor's degree in Fine Arts at ISI Yogyakarta (1988), and completed his postgraduate studies at the same university in 2005. Since his student days, he has consistently produced and exhibited artworks. He is currently a lecturer at ISI Denpasar. As part of his commitment to the academic Tri Dharma of higher education, he regularly participates in both national and international art exhibitions—solo and group.



I Wayan Setem, Born in Lusu Kangan on September 20, 1972, I Wayan Setem earned his Bachelor's degree from STSI Denpasar (1993–1997), Master's from ISI Yogyakarta (2007–2009), and Doctorate from ISI Surakarta (2015–2018). He has been actively exhibiting since the 1990s, both in Indonesia and abroad. He has exhibited at ALVA UWA, Australia, and ISACFA (2012), as well as with the Galang Kangan Art Collective in Bali, Yogyakarta, Surakarta, and Surabaya (1996–2018). In 2020, he participated in international virtual exhibitions such as Pandemic Aesthetic at Maranatha University Bandung and Virtualization Movement at Universitas Sebelas Maret, Surakarta. His solo exhibition Jalak Bali was held at Bali Bird Park in Singapadu and Bali Starling House, Germany (1997). He received the Best Painting Kamasra Prize from STSI Denpasar (1996).

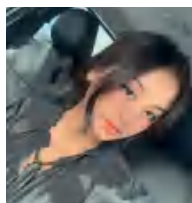


I Wayan Suardana, Born in Petulu on December 31, 1963, Wayan Suardana has participated in numerous national and international exhibitions. These include SIPP Setiap Saat at Santrian Gallery, Sanur (2021),

Bali Megarupa at Museum Puri Lukisan Ubud (2021–2023), and IVCE 4: International Visual Culture Exhibition at FSRD UNS Indonesia and Poh-Chang Academy of Art, Malaysia (2022). He also joined Bricolage International Exhibition (2022), Bali Padma Bhuwana II at ISI Denpasar (2022–2023), B_GAME: Bali Global Art Map Exhibition at Tony Raka Gallery (2024), and International Art & Craft Exhibition: Jejak Rasa at Muhammadiyah University, Bandung (2025). In 2024, his works were featured in Rupa Harmoni Berdikari Negeri at the Directorate General of Higher Education, Research, and Technology of Indonesia.



I Wayan Sujana “Suklu”, Born in Klungkung on February 6, 1967, Wayan Sujana “Suklu” is active in painting, installation, and scenography. His solo exhibitions include Monument of Trajectory at Komaneka Gallery Ubud (2021), Panji, Between Body and Shadow at the IMF International Art Event in Nusa Dua (2018), Intermingle Art Project at Bentara Budaya Bali and ISI Denpasar (2017), and Sayap dan Waktu at Komaneka Fine Art Gallery, Ubud (2016). His works have been showcased in national and international exhibitions, including Art Jakarta, the National Gallery of Indonesia, Santrian Gallery, ARMA Ubud, and Art Bali Nusa Dua. He has received several awards, including Top 10 Philip Morris Asian Art Award (2003) and Indofood Art Awards winner (2003). In addition to his artistic practice, he is also involved in curatorial projects and serves as a scenographer for various art events in Bali.



Ida Ayu Ari Mahadewi, A fashion designer and illustrator, she also lectures at ISI Denpasar. She earned her Bachelor of Applied Fashion Design from ISI Denpasar (2015–2019) and continued with a Master of Art at the same institution (2019–2021). As a professional, she

works as a freelance designer and content creator in the fashion and beauty industries, with expertise in fashion styling, illustration, visual marketing, and design sketching. Based in Bali, Ari Mahadewi integrates artistic approaches with design strategies to create works that are contextual, functional, and aesthetically refined—bridging academic practice with the creative industry.



Ida Ayu Gede Artayani, Born in Pasekan on June 2, 1975, she has been active in numerous national and international exhibitions. Notable appearances include Bali Mega Rupa II (2020), Wanacita Karang Awak (2021), Bali Mega Rupa IV (2022), Wara Wastu Waruna (2023), and Kara Wong Kwaya (2024). She also took part in the national exhibition Griya Perempuan at N-CAS ISI Denpasar (2022 and 2024), Rakta Mahardika Rupa (2023), and Harmoni Berdikari Negeri at the Directorate General of Higher Education (2024). Internationally, her works were shown in Bali Bhuwana Rupa II (2022), Raka Tirtha Sadha at Museum Puri Lukisan Ubud (2023), Cittarupa Raksata at Intercontinental Bali Resort Jimbaran (2023), and The 14th International Exhibition of Traditional Fine Arts at Shanghai Museum (2024). Her most recent work is featured in Bali Bhuwana Bindhu at N-CAS ISI Denpasar (2025).



Ida Bagus Candra Yana, Born in Denpasar in 1976, Ida Bagus Candra Yana has been teaching in the Photography Study Program at ISI Denpasar since 2008. He consistently participates in national and international exhibitions. In 2024, he took part in Mega Rupa, Nara Bhuwana Charma, B-GAAD, ART Jakarta, and Retro Plus in Yogyakarta. In 2023, his work was featured in ART Moment in Jimbaran, Bali. Previous exhibitions include MANIFESTO VIII at the National Gallery of Indonesia, Jakarta (2022), Mega Rupa IV at ARMA Museum Ubud (2022), Mega Rupa III at Museum Puri Lukisan



Ubud, and Bhineka Rupa at Karja Art Space Ubud (2021). Other exhibitions include Wajah Citra SS at Ragam Mirat Gallery RJ Katamsi, Yogyakarta (2019), ARC Art Award at Discovery Mall Kuta (2018), and Rest Area: Perupa Membaca Indonesia at the National Gallery of Indonesia (2017).

Ida Bagus Ketut Trinawindu, Born in Tampaksiring, Gianyar, Ida Bagus Ketut Trinawindu grew up in an artistic family—his father was known for his distinctive wooden fisherman sculptures. His passion for art led him to study at the Faculty of Art and Design, Udayana University, in 1994. After graduation, he worked with several Japanese and Chinese companies in game development, design, and animation. He won several awards in local and national design competitions. Since 2003, he has been a lecturer in Visual Communication Design at the Faculty of Fine Arts and Design, ISI Bali. In 2015, he also served as a visiting lecturer at ISBI Tanah Papua, teaching in the VCD Department. His experience bridging creative industry practice and academic teaching has made him a vital figure in developing culturally grounded and technology-integrated design education.



Ida Bagus Putra Adnyana, He is a visual artist whose works have been exhibited in Germany, Japan, Malaysia, and Australia. He has held solo exhibitions at Santrian Art Gallery, Sanur (2012), and Bentara Budaya Bali (2015). His works have also been displayed in group exhibitions at Neka Museum, ARMA Museum, Tony Raka Art Gallery, and ISI Denpasar. He earned his postgraduate degree from ISI Denpasar. In addition to visual arts, Gustra is also active in photography, having published several photography books about Bali in collaboration with both national and international publishers. He has won multiple photography awards in Bali, Jakarta, and abroad.



Joo Yong Seung, He is a Korean photographer whose work explores landscape as a trace of unresolved social trauma—especially in relation to death, politics, and collective memory. Known for his sensitive and reflective visual approach, he highlights issues of history, human rights violations, and marginalized spaces. His solo exhibitions include *The Day After – Without Us* (Museum of Women in Camptown, 2021), *Lamentation* (Busan, 2018), and *A Soundless Night* (National Human Rights Commission of Korea, 2018). His works have been featured in international festivals and galleries in Korea, Japan, and Europe, including Jeonju International Photo Festival, Nam-Seoul Museum of Art, and Asia Culture Center. He received the Onbit Sealy Photography Award (2025) and published the photo book *GOOD BYE MAO* (2020).



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 traditional painting from Ketut Sudana and Wayan Kuplir. After graduating from SMSR Denpasar in 1982, he pursued ceramic crafts at PSSRD, Udayana University. He later earned his Master's and Doctorate degrees in Cultural Studies from Udayana University. As a lecturer at ISI Denpasar, he is actively involved in research, artistic creation, and curatorial projects. His exhibitions include the virtual *Virtualization Movement* at Universitas Sebelas Maret (2020), *Bali Mega Rupa* at ARMA Museum (2021), and the Ministry of Research and Higher Education exhibition in Jakarta (2023).



Ketut Sadia, Born in Batuan on January 20, 1966, Ketut Sadia is an artist from Banjar Pekandelan, Batuan, and a member of the Baturulangun Collective of Batuan Painters. He specializes in the Batuan painting style. His works have been exhibited in the Asian Art Show in Fukuoka, Japan (1985), Pesta Puri:

Gurauan Batuan at the Center for Strategic and International Studies, Jakarta (2008), *Pita Prada – The Golden Creativity* in Ubud (2009), *Tirtha Agra Rupa* at ARMA Museum (2022), and *Bali Kandarupa: Charma Manu Candika* (2024). He was a finalist in the UOB Painting of the Year Competition (2012, 2013, 2014), a nominee for the Jakarta Art Award (2012), and received the Wija Kusuma Award from Gianyar Regency in 2025.



Kim Eunju, She graduated from Kaywon School of Art and Design (Photography Art) and continued her studies at Chung-Ang University Graduate School (Digital Photography). She has been actively exhibiting since 2011, focusing on themes of society, women, and Korean historical issues. Her solo exhibitions include *Healing that didn't become a light*, and *May* at Space Gugi 58 and Agit Art Museum, Seoul (2025); *Unhealed Light* at BHC Gallery, Gwangju (2024); and *Again, Spring* at Gallery 176 Osaka and TOTEM POLE PHOTO Gallery Tokyo. Her works have also been shown in *518 Regeneration* (2025) and *Korea Society and Women* at Gallery Index, Seoul. She has published photo books including *The Light of May* (2022) and *That Summer, Nogunri* (2020). Awards include the 1st QUESTION Photo Award (2024) and Final Photographer Award from the Gwangju Foundation for Women (2019).



Koh Young Hun, Professor at the Department of Malay-Indonesian Studies, Hankuk University of Foreign Studies (HUFS), Seoul, South Korea. Koh has written extensively on the works of Pramoedya Ananta Toer. He previously taught at Universitas Nasional Jakarta (1988–1990) and Universiti Kebangsaan Malaysia (1991–1993). He served as Vice President of the Korea Association of Malay-Indonesian Studies (KAMIS) and Director of the Indonesia Culture Center in Seoul. In 2007, Koh co-authored the short story anthology *Laut dan Kupu-Kupu* (Sea and Butterfly) with Indonesian literary figures Hamsad Rangkuti and Tommy

Christomy, published by Gramedia. He also co-authored a biography and critical study titled *Pramoedya Menggugat: Menelusuri Jejak Indonesia* with Maman S. Mahayana. He is the main proponent behind the honorary professorship conferred on Megawati Soekarnoputri.

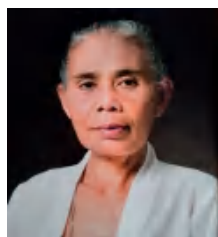


Made Tiartini Mudarahayu, She is a costume designer and multidisciplinary artist active in performing arts, fashion, and contemporary visual expression. In the past three years, she has participated in exhibitions such as *Kantya Samasta Kanta* (2025), *Rakta-Gumi-Rasmi* at The Meru Sanur (2025), *B-GIDME: Kala Manawa Kalpa* (2024), and *Mukti-Manu-Murti* in Kazakhstan. She also joined *Bali Dwipantara Adirupa* (2023) and the fashion presentation *Berbudi Bawa Laksana* (2022). As a costume designer, she contributed to contemporary dance productions such as *Sapa Rah* and *Paras-Bumi-Pamor* (2025), *Matangi* (2024), and *Tantri Waruna* (2023) in Labuan Bajo. Her work explores the relationship between the body, culture, and textile expression in a contextual manner. In 2014, she was a finalist in the National Batik Motif Design Competition in Surakarta, marking the beginning of her exploration that merges traditional heritage with fresh and personal creativity.



Made Wiradana, Born in Denpasar, Bali, in 1968, Made Wiradana graduated from the Fine Arts Program at the Indonesian Institute of the Arts (ISI) Yogyakarta. Since 1989, he has actively participated in exhibitions in major Indonesian cities such as Bali, Yogyakarta, and Jakarta, as well as abroad in Hong Kong, Korea, China, India, and Belgium. He served as Chairman of *Sanggar Dewata Indonesia* from 2000 to 2002. His solo exhibitions include *Imajinasi Purba* at Purna Budaya Yogyakarta (1999), *Bentuk-bentuk Purba* at The Chedi Ubud (2000), and *Deklarasi Seni Akhir 2001* at ARMA Museum, Ubud. He has exhibited internationally at events such as the Beijing International

Art Biennale and Art Asia Hong Kong. His accolades include a Gold Medal from the Art Asia Biennale Hong Kong (2017), an award from the Indonesian Ambassador to Belgium (2006), and recognition from the Indonesian Consulate General in Qingdao, China. He was also a three-time finalist in the Philip Morris Art Award (1996, 1998, 2000).



Mangku Muriati, Born in Kamasan on July 26, 1966, Mangku Muriati has exhibited her works at Bentara Budaya Jakarta (2012), in a group show with *Kelompok Seniwati* in Denpasar (2012), *Sudakara/Sudamala Suites & Villas Sanur* (2015), *Titian Art Space Bali* (2017), *Art Bali Nusa Dua* (2019), and *Mega Rupa Exhibition* in Ubud (2019). She has also participated in group shows featuring Balinese female artists. Her works are in the collections of the Sydney Museum (Australia), Ibsen Museum (Denmark), as well as collectors in Italy, Paris, and beyond. She has received awards from the Jakarta Arts Institute (2009), ISI Denpasar (2013), Titian Art Space (2017), and the Bali Provincial Cultural Office (2019). She participated in the Bali Kandarupa exhibitions *Danu Hulu Manu* (2022) and *Prabangkara Sagara Prasiddha* (2023).

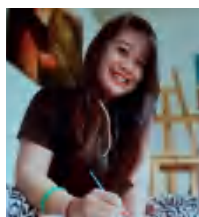


Nengah Wirakesuma, Born in Tabanan on February 21, 1964, Nengah Wirakesuma is a painter and lecturer at ISI Denpasar. He earned his Doctorate in Art Creation from ISI Yogyakarta. From 2019 to 2025, his works have been exhibited at venues such as Neka Museum, Subak Museum, ARMA Ubud, Pusat Kebudayaan Bandung, Bellevue Art Space Depok, and various international virtual galleries. His artistic exploration centers on deformative abstract painting, driven by a deep concern for environmental degradation and the moral crisis of modern civilization. Through his visual language, he critiques ecological violence and the political agendas threatening planetary sustainability. His works are silent acts of

resistance—visual reflections on humanity’s responsibility to safeguard nature as a legacy for future generations. Wirakesuma affirms the role of the artist as the moral compass of an increasingly fragmented era.



Ni Kadek Karuni, Born in Gianyar on December 30, 1966, Ni Kadek Karuni has participated in various national and international exhibitions since the early 2020s. Notable shows include Bali Mega Rupa II (2020), Wanacita Karang Awak (2021), Bali Dwipantara Adirupa: Wana-Rupa-Nuswantara (2021), Bali Mega Rupa IV (2022), and Bali Mega Rupa V: Warawastu Waruna (2023). She has also exhibited at The Villa Surabaya (2022), Bali Padma Bhuwana Rupa II at N-CAS ISI Denpasar (2022), Raka Tirtha Sadha at Museum Puri Lukisan Ubud (2023), and Griya Perempuan at N-CAS ISI Bali (2023–2024). In 2024, her works were featured in international exhibitions at the Shanghai Art Collection Museum, B-GAME at Komaneka Art Gallery Gianyar, and Bali Dwipantara Adirupa and Bali Bhuwana-Bindu at N-CAS ISI Bali.



Ni Komang Atmi Kristiadewi, Born in Denpasar on June 24, 1990, Ni Komang Atmi Kristiadewi completed her education at SMK Negeri 1 Sukawati (2005–2008), IKIP PGRI Bali (2008–2012), and the postgraduate program at ISI Denpasar (2014–2015). Since 2010, she has been actively involved in exhibitions across Indonesia, Malaysia, and Southeast Asia. Her solo exhibitions include Polusi Rasa at TEN Fine Art Gallery Sanur (2011) and APAH at Sudakara Art Space Sanur (2015). Group exhibitions include Break The Bias at Art Voice Gallery Kuala Lumpur (2022), Wana Cita Karang Awak at Bali Mega Rupa (2021), Rana Wiku Waktu at Art Center Bali (2022), and Talk To Me at KL City Gallery Malaysia (2021).



Ni Luh Ayu Pradnyani Utami, Born in Denpasar on June 28, 1995, Ni Luh Ayu Pradnyani Utami is a lecturer and fashion designer actively developing contemporary fashion based on cultural heritage. Since 2013, she has pursued higher education at ISI Denpasar through the applied bachelor’s and master’s programs in fashion design. Her interest in fashion and visual art has led her to participate in various exhibitions, including Berdikari Negeri by the Ministry of Education and B-GIDME: Bali Global Innovative Design Map Exhibition. Ayu focuses on ready-to-wear fashion design that fuses traditional values with modern aesthetics, creating works that are both relevant and rooted in cultural identity. As an academic and creator, she continues to bridge practice and research in contextually sustainable fashion design.



Noh Suntag, He is a South Korean visual artist and photographer known for his works on politics, history, and Korea’s collective trauma. He has held solo exhibitions such as Shades of Furs at Hakgojae Gallery, Seoul (2022), Bloody Bundan Blues at Gwangju Museum of Art (2018), and The 4th Wall: The State of Emergency II at Art Sonje Center, Seoul (2017). His works have been featured in international group shows including The Shape of Time: Korean Art after 1989 at the Philadelphia Museum of Art, USA (2023), To Where the Flowers Are Blooming in Venice, Italy (2022), and Real DMZ Project at Fondation Fimincio, Paris (2020).



Nyoman Diwarupa, Born on April 7, 1971, Nyoman Diwarupa graduated from STSI Denpasar in 1998. Since 1992, he has exhibited in Bali, Jakarta, Yogyakarta, and internationally. He is affiliated with artist collectives such as Galang Kangin, Sangga Buana, and MilitantArts. His works have been presented in Australia, Malaysia, Germany, and China. He has participated in

the Beijing International Art Biennale and Manifesto VIII at the National Gallery of Indonesia. Alongside his solo shows such as Bursa Lukis (1996, 1999), he regularly participates in group exhibitions. Known for his exploration of form, installation, and performance art, his recent works were shown in Dwipantara Adi Rupa (2024), 5Dimension (2025), and Metastomata at Neka Museum, Ubud (2025).



Nyoman Sani, A contemporary artist from Sanur, Bali, Nyoman Sani is a graduate of ISI Denpasar. She is known for her artistic explorations of femininity, nature, and spirituality—expressed through painting, photography, fashion design, poetry, and performance. In 2023, she won the highest prize at the 13th UOB Painting of the Year Indonesia competition for her abstract work Tranquility, inspired by Balinese philosophy on human-nature relations and reflecting the life cycle through coral-like textures. Sani has exhibited in Indonesia, Singapore, the Netherlands, Italy, Germany, Australia, and Thailand. Her work reflects a gentle yet powerful artistic sensibility, weaving personal and ecological narratives within a contemplative aesthetic framework.



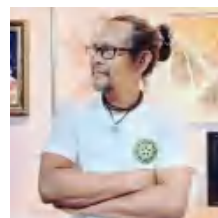
Nyoman Suardina, Born in Gianyar on September 7, 1968, Nyoman Suardina has been active in exhibitions since 2016, showcasing his works in various art spaces in Bali and nationally, including LV-8 Canggu, Gedung Merdeka Denpasar, ARMA Museum Ubud, and Art Center Bali. He has also participated in international virtual exhibitions such as Bali Bhuwana Rupa and Mega Rupa III, and in global events such as B-GAME at ARMA and Komaneka Art Gallery. His recent works have been presented in Cittarupa Raksata (2023) and Rupa Harmoni Berdikari Negeri (2024) at the Directorate General of Higher Education, Research, and Technology of the Republic of Indonesia.



Nyoman Sujana "Kenjem", Born in Sayan, Ubud, on September 9, 1972, Nyoman Sujana "Kenjem" graduated from STSI Denpasar (1992–1998). His solo exhibitions include I Am A Tree at Zen 1 Gallery, Jakarta (2025), Magnificence of Colours at Yulindra Gallery, Jakarta (2023), and Finding Balance at The Villa Gallery, Surabaya (2022). His recent works have been featured in Luxury Painting Exhibition at Home Style, Sunset Road, Bali (2025); 5Dimensions at Labyrinth Art Gallery, Nuanu, Tabanan (2025); Widya Segara at Locca Sea House, Jimbaran (2024); and Bali Bhuwana Bindu at ISI Bali (2025). He has also participated in Special Preview of Gallery Benefit at the National Gallery Singapore (2023) and Re:Set at Gallery Sansu, Seoul, Korea (2023). Since 1995, Kenjem has been actively exhibiting in Indonesia, Asia, Australia, and Europe.



Paul Trinidad, Born in Australia, Paul Trinidad earned his Master of Arts in Visual Arts from Curtin University in 1991. Since 1998, he has served as a Professor at the University of Western Australia and was an Honorary Lecturer at ISI Denpasar (2011–2013). He has been involved in numerous curatorial projects and international artist residencies across Australia and Indonesia. His works have been exhibited at Fremantle Arts Centre, Cullity Gallery, Kent Street Gallery, Wallace Gallery Perth, Tony Raka Art Gallery Gianyar, and at the Bali Padma Bhuwana II Global Arts Conference (2022). His recent exhibitions include Homeland Exhibition at Cullity Gallery (2024) and Crisis Exhibition at Jimba Art Hub, Jimbaran (2024). His works are part of prestigious collections such as the Smithsonian Institution Library (USA), the National Gallery of Australia, and the Art Gallery of Western Australia.



Putu Bonuz Sudiana, Born in Nusa Penida on December 30, 1972, Putu Bonuz Sudiana studied at SMSR Bali and continued his painting education at STSI (now ISI) Denpasar. Since the early 2000s, he has actively held solo and group exhibitions across Indonesia and

abroad. His recent solo shows include Wave Dance at Sudakara Art Space, Bali (2025); Veils of Color at Kayon Jungle Resort, Bali (2024); Fatamorgana at Sangkring Art Project, Yogyakarta (2024); and Kidung Tanah Pusaka at Hadiprana Gallery, Jakarta (2023). His works have also been shown in Play Fulness at Biji Art Space, Bali (2025); Garis Bertutur at Batu 8 Studio, Bali (2023); and Luar Ruang at Revoluta Art Space, Jakarta (2023). He received multiple Best Artwork awards from Kamasra STSI Denpasar (1995, 1997, 1998) and was a semi-finalist in the Philip Morris Art Award (1999).

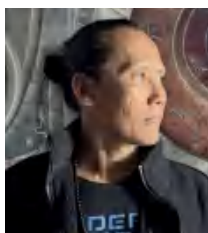


Putu Fajar Arcana, Born in Negara, Bali, in 1965, Putu Fajar Arcana is widely known as a journalist and writer who worked at Kompas daily in Jakarta for nearly three decades (1994–2022). His literary works include novels, short stories, poetry, drama, and essays published by Kompas Book Publishing. During the pandemic, he began painting using the Dutch pour technique with unconventional media, later developing thematic explorations based on the five natural elements: solid, liquid, fire, air, and gas. His first exhibition was Lukisan Bukan Pelukis (1999) at Bali Mangsi, Denpasar, followed by Mencuri Waktu (2000), Lindu (2006), and Grateful Dead (2013). In 2024–2025, his works were auctioned at Sidharta Auctioneer to support the Indonesian Dance Festival. He is also a playwright, theatre director, and founder of Arcana Foundation (2011).



Putu Gede Naripama Ramavijaya Wiguna Putra, Born in Bali on October 18, 2002, Putu Gede Naripama Ramavijaya Wiguna Putra—affectionately known as Rama—is a unique individual who expresses himself through visual language. Despite having limitations in structured verbal communication, Rama communicates his ideas and emotions clearly through drawing. For him, drawing is not just an activity but a primary mode of engaging with the world. He participated in the Parents Support Group (PSG) exhibition at the Bali Regional

Council Hall in commemoration of World Autism Awareness Day (2012), and won first place in a photogenic competition. One of his drawings was turned into a T-shirt design under the brand “Naripama.” In 2019, he exhibited in Semesta Kita at Bentara Budaya Bali. His work opens space for appreciating diverse forms of expression and the inclusive power of art as a means of communication.



Putu Wirantawan, Born in SK Agung Negara, Bali, on April 14, 1972, Putu Wirantawan graduated from ISI Yogyakarta in 2005. He has held several solo exhibitions, including Anonim at Edwin’s Gallery Jakarta (2002), Gugusan Energi Alam Batin at Danes Art Veranda (2020), Invisible Structures at MAIA Contemporary Gallery, Mexico City (2024), and Gering Agung at Bentara Budaya Jakarta (2025). He has actively exhibited at national and international levels, including The 2nd & 3rd International Triennale: Print and Drawing in Bangkok, ZONAMACO in Mexico City, and TREMOR in Roma Norte. His major awards include Honorable Mention at The 12th International Biennial Print and Drawing Exhibition in Taiwan (2006), First Prize at Jakarta Art Award (2010), and finalist at UOB Painting of the Year (2011) and Jakarta Art Awards (2006).

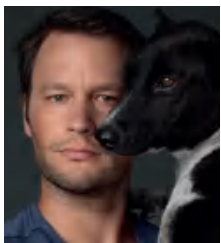


Rai Gede Wahyudi Putra, Known as Rai, he was born in Kapal, Badung, on December 16, 1994. He studied ceramic crafts at SMK Negeri 2 Sukawati and continued in the Ceramics Craft Program at ISI Denpasar. During his studies, he served as President of the Kriya Student Association and received multiple honors, including Second Place in the Outstanding Student Competition and a student exchange to Okinawa Art Institute, Japan. He graduated in 2017 with three accolades: Best Artwork, Highest GPA, and Best Faculty Score. After graduation, he worked as an instructor and makerspace manager at the Industrial Training Center in Denpasar. He now focuses on developing

RAI POTTERY, a ceramic brand rooted in the dedication to craft, combining function and aesthetics with authenticity and local identity.



Sung Namhun, He is a documentary photographer from Korea who studied at lcart Photo École de Paris and previously worked for the press photo agency Rapho in France. He serves as Director of Onbit Documentary, Director of the Jeonju International Photo Festival, and leads the photography group Dream Flower Factory. His work has been exhibited at major institutions including the Grand Palais Paris (1992), Guardian Garden Tokyo (1994), Centre National de la Photographie Paris (1996), Museum of Photography Seoul (2008), and Dong Gang Photo Museum (2022). He has received multiple awards such as First Prize at “Le Salon” Paris (1992), Grand Prize at the Korean Photography Awards (1996), three World Press Photo Awards (1994, 1999, 2009), and was a finalist for the Leica Oskar Barnack Award (2020). His works are held in collections such as the National Museum of Modern and Contemporary Art Korea and Tashkent House of Photography.



Ted van Der Hulst, Born in Utrecht, the Netherlands, in 1982, Ted van Der Hulst is a documentary and portrait photographer focusing on narratives of animal and human life. After studying photography in Amsterdam, he worked in Jakarta for MRA Printed Media and several international magazines before committing to personal documentary projects. His solo exhibitions have been held at Erasmus Huis Jakarta (2016), Bisma Eight Gallery Ubud (2017), San Sebastián, Spain (2019), Edwin’s Gallery Jakarta (2019), and ARMA Museum Bali (2023). Notable series include Dennis, a story of an orphaned orangutan; High Dogciety; and Aristocrats, a portrait series on “Midget Boxing” fighters in Bali. Ted’s



aesthetic celebrates imperfection, focusing on the human–animal relationship in powerful, emotionally resonant images. His recent works have been exhibited at Bika Artspace and JinJoo, Jakarta (2024).

Tjok Abi, He is a fashion designer and educator active in both Indonesian and international fashion scenes. He holds a Bachelor’s degree in Management from Trisakti University, Jakarta, and studied Fashion Design at Cavendish College, London. He earned a Master of Arts from ISI Denpasar, where he has been teaching since 2012. His designs have been featured in major events such as Indonesian Fashion Week, London & Den Haag Fashion Shows, and Dubai Fashion Show. He was named one of Fashion TV’s Top 10 Indonesian Designers and has served as a speaker at numerous fashion seminars and as a jury member in various fashion competitions and festivals. As both an educator and practitioner, Tjok Abi continues to bridge academia and industry with innovative, culturally grounded fashion work.



Tjok Istri Ratna Cora S, Born in Denpasar on July 8, 1970, Tjok Istri Ratna Cora S. is a lecturer in the Fashion Design Program at the Faculty of Fine Arts and Design, ISI Denpasar. Her research focuses on fashion design, environmental studies, and cultural discourse. She completed her higher education at Udayana University and earned her doctorate with a dissertation on Global Fashion Discourse in Cosmopolitan Kuta (2016). Beyond teaching, Ratna is a fashion art designer, speaker at national and international seminars, and author of several publications, including Kain Bebal: Doa dan Harapan (2019). Her work Tuttur Bumi has played a key role in preserving Wastra Bebal, which was officially recognized as Indonesia’s Intangible Cultural Heritage in 2020. She received the Best Achievement of Indonesian Handicraft Product award from UNESCO–AHPADA in Bangkok.



Tri Karyono, Tri Karyono is an academic, artist, and art researcher affiliated with the Indonesia University of Education (UPI). He previously served as Head of the Master's and Doctoral Programs in Art Education at UPI Graduate School (2016–2020) and currently serves as Vice Dean II of FPSD UPI (2023–2027) and Chair of the Academic Senate Committee at UPI. Actively engaged in international arts and culture, he has performed and exhibited in Malaysia, Peru, Japan, South Africa, Germany, Switzerland, Australia, and Russia. His works have been featured in contemporary art exhibitions and performances such as Indonesia Menggugat and Dance on Water. He is also the founder of ZaFa Gallery and has received numerous accolades as an Outstanding Student, Outstanding Lecturer, and Academic Leader in Arts and Culture at UPI. His research contributions span journals and books on art, ethnopedagogy, character education, and aesthetic expressions of indigenous communities such as Kampung Naga and the Baduy.

Uuk Paramahita, Born in Denpasar, Bali, on April 17, 1978, Uuk Paramahita was a finalist in the Nokia Art Award (2001) at the National Archives Museum, Jakarta. He has participated in major exhibitions such as the Bali Biennale at Komaneka Gallery (2005) and the Beijing International Art Biennale at the National Art Museum of China (2012, 2015, 2017). His works have also appeared in the Silk Road International Art Exhibition in Xi'an, China (2017, 2023), and Gorgeous Chapter at CAFA Art Museum, Beijing (2016). In Indonesia, he has exhibited at ARMA Museum Ubud, Danes Art Veranda, Tony Raka Gallery, and Sangkring Art Space. Uuk has also held solo exhibitions, including City of Happiness at Zen 1 Gallery (2025). His recent works were shown in B-GAME at ARMA Museum Ubud and The Irony of Being at Biji Art Space, Ubud (2024).



Wahyu Indira, Born in Denpasar on May 12, 1985, Wahyu Indira was raised in an artistic family—his father is a musician and karawitan lecturer, and his mother is a Balinese dance teacher. His love of art grew from traditional Balinese music and dance, enriched by childhood experiences in both Indonesia and California, USA. He pursued a degree



in graphic design and developed a unique three-dimensional illustration style with themes ranging from culture to sci-fi and steampunk. His works have been exhibited locally and internationally, including in Kini Jani, Bali Jani, Ilusprasi, FKI, INACADE International Exhibition, Adirupa, and Adikara Rupa 1 and 2. He also represented Indonesia at the Dubai Expo, showcasing his digital design work on the global stage.



Wayan Diana, Born in Gianyar on December 12, 1977, Wayan Diana is an active member of the Baturulangun Collective of Batuan Painters. He has exhibited at venues such as ARMA Museum, Museum Puri Lukisan, Neka Museum, Pesta Puri, Siyu Taksu Jakarta, and the 1st Bali Painting Biennale (2009). He was a finalist at the Jakarta Art Awards (2008, 2009, 2012) and UOB Painting of the Year (2011–2014), and received recognition from Prasetiya Mulya University for his contribution to the book Ramu Resep Pariwisata Berkelanjutan. His international exhibitions include Saraswati at the Indonesian Consulate in New York and Washington D.C. (2015), Spirit Potret at Museum Basoeki Abdullah (2018), and Bali Kandarupa (2021–2024), among others.



Wayan Karja, Born in Ubud, Bali, in 1965, Wayan Karja began painting in the Young Artist style in Penestanan and later developed his work in the Ubud painting tradition. He studied at SMSR Denpasar and then pursued fine arts at Udayana University. He earned a Master of Fine Arts from the University of South Florida, USA; studied Expressive Arts at the European Graduate School, Switzerland; and completed his doctorate at Universitas Hindu Indonesia, Denpasar. A respected educator and former Dean of the Faculty of Fine Arts and Design at ISI Denpasar, Karja has received numerous honors, including the Satyalancana medal from the President of Indonesia and an award from Mr. Nakasone Yasuhiro of Japan. Consistently exploring Balinese cosmology, his recent themes include Journey into the Unknown and Cosmic Energy. He has exhibited extensively in Bali, Indonesia, and internationally, including in Hong Kong, Japan, Switzerland, Germany, Hungary, Australia, and the United States.



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