



B-GAME

Bali-Global Art Map Exhibition

TUTUR BHUWANA TUWUH

(Myths-World-Memories)



B-GAME

Bali-Global Art Map Exhibition

CURATORS :

Arif Bagus Prasetyo

Jeon Dongsu

Warih Wisatsana

Co-Curator :

Ni Wayan Idayati

ARTIST'S :

Adi Antara, Agung Ivan, Al Monjur Elahi, Anis Raharjo, Aprililia, Didarul Hossain Limon, Didit Prasetyo Nugroho, I Gede Dalem Suardita, I Gede Eka Yasa Utama Wibawa, I Gede Jaya Putra, I Ketut Teja Astawa, I Komang Yorda Garmita, I Made Adi Dharmawan, I Made Bayu Pramana, I Made Bendi Yudha, I Made Griyawan, I Made Jodog, I Made Mertanadi, I Made Romi Sukadana, I Made Ruta, I Made Sumantra, I Made Suparta, I Made Wiradana, I Nengah Wirakesuma, I Nyoman Laba, I Nyoman Suardina, I Wayan Adi Sucipta, I Wayan Jana, I Wayan Karja, I Wayan Setem, I Wayan Suardana, I Wayan Sujana Suklu, IB Candrayana, Ida Ayu Gede Artayani, Ida Bagus Putra Adnyana, Ida Bagus Sindu Putra, IGN. A. Putra Wahyu S, Joo Yong Seoung, Keiji Ujiie, Khema Changchaya, Kim Eunju, Kittipan Chinwannachot, Koichi Emura, Kun Adnyana, Made Ari, Mira El Amir, Miss Jarasa Bhanunandajoti, Muka Pendet, Nagarbasi Barman, Ni Kadek Karuni, Ni Made Rai Sunarini, Ni Nyoman Sani, Ni Wayan Penawati, Noh Suntag, Panupat Viboonrungreuang, Paul Trinidad, Putu Bonuz Sudiana, Putu Wirantawan, r.karsn, Rashed Sukhon, Rashedur Rahman, Shafa Pay, Sorrakrai Ruangrung, Sung Namhun, Suzlee Ibrahim, Tapon Kumer Sarker

Preface

RECTOR OF ISI BALI



Prof. Dr. I Wayan 'Kun' Adnyana
Rector of ISI BALI

*Om Swastyastu
Assalamualiaikum Wr. Wb.,
Salam Sejahtera,
Namo Budaya,
Salam Kebajikan,
Rahayu,*

The honorable:

- The Minister of Culture of Republic of Indonesia, Dr. Fadli Zon
- The Mayor of Misato, Japan, Mr. Takashi Kado
- Founder of ARMA Museum, AA Gde Rai and family
- All the leaders and delegation of B-GAAD II 2025: Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA), Malaysia, Kazakh National Academy of Choreography, Lasalle College of the Arts and Nanyang Academy of Fine Arts (NAFA) Singapura, Phetchaburi Rajabhat University, Thailand, University of Western Australia (UWA), Australia, Kyoto Saga University of Arts and Okinawa Prefectural University of Arts, Japan, University of Iowa, USA, Jatiya Kabi Kazi Nazrul Islam (JKKNI) University, Bangladesh, and Hankuk University of Foreign Studies (HUFS), Republic of Korea, as well as the dedicated host The Indonesian Institute of The Arts Bali.
- Respected artist who participate in this international exhibition
- Distinguished guest, participants, Ladies and Gentlemen

We are pleased to welcome you all to the Bali-Global Art Map Exhibition (B-GAME) in Bali.

We believe that we gather here with the same vision, the same dedication,

and the same dreams. No one could deny that people living in the Asia-Pacific region possess cultural resilience in protecting their lives, avoiding dangers while also fostering innovation and prosperity. Arts and design education in each country is, among other things, built upon the vision of cultural preservation and advancement. The Indonesian Institute of The Arts Bali present the second Bali-Global Axis of Arts and Design (B-GAAD) 2025. An international event as vision actualization of The Asia Pacific's Axis of Arts and Design Higher Education network. This event brings together the members of the Higher Education of Arts and Design network forum in a spirit of celebration of a new world linked together by common human brotherhood.

The international exhibition called Bali-Global Art Map Exhibition (B-GAME) is a part of B-GAAD II 2025, serves as a space for dialectical discussions of authentic experiences and the struggles of perspectives on resilience and innovation to freely interpret the myths they present. Interpret the myths related to B-GAAD 2025 theme *Tutur-Bhuwana-Tuwuh* (Myths-World-Memories).

Myths live on and form part of the knowledge systems and noble wisdom of the nations of the Asia-Pacific. In ancient times, before formal knowledge emerged, myths served as beacons of light that connected humans to nature. As Hamilton described in *Mythology: Timeless Tales of Gods and Heroes* (1969), mythology is a way the human race thought and felt untold ages ago. "Through it, retrace the path from civilized man who lives so far from nature; a connection with the earth and seas, with trees and flowers and hills, unlike anything we ourselves can feel now".

To this day, myth continues to coexist with *logos*. Myth reaches out and sublimates imagination, while *logos* pursues empirical truth. Myths have taught the peoples of the Asia-Pacific to observe the stars as guides for planting crops, fishing at sea, and determining the time to build homes. Myth and *logos* are eternal human entities that accompany us through life's journey.

Art and design become mediums through which myths are read, interpreted, or reimagined into various new forms of expression. These expressions serve as vehicles for strengthening memory — even shaping it. As Yates stated in *The Art of Memory* (1996), "In the ancient world, devoid of printing, without paper for note-taking or for writing lectures, trained memory was of vital importance. And the ancient memories were trained by an art that reflected the art and architecture of the ancient world, depending on faculties of intense visual memorization that have now been lost." The connection between myth and memory, as reflected in the theme of B-GAAD II 2025, is an effort to re-establish myth alongside *logos*, both of which relate to human memory as a means of survival in harmony with nature.

The challenge for artists' creativity lies in ensuring that artistic expression is linked with the strengthening of memory — that within half a minute, art can capture attention and evoke deep reflection. This aligns with Alison George's

theory in The Brain (2018), if you created a memory that lasted more than half a minute, then connection between the relevant areas of your cortex and your hippocampus would become strengthened. Thus the hippocampus is wired up to many different parts of the cortex and helps to glue together the different aspect of a single memory.

I believe that the artworks presented by 66 artists from Indonesia, Thailand, South Korea, Malaysia, Japan, Australia, and Bangladesh in B-GAME 2025, all specially selected for their interpretation of the theme *Myths–World–Memories*, will strengthen our collective memory of our shared commitment to the prosperity of humanity, the preservation of local cultures, and the conservation of ecological balance.

B-GAME 2025 has chosen two venues: the Agung Rai Museum of Art (ARMA) and the Komaneka Art Gallery, both located in Ubud to present a new map of relationships between art and myth, and to highlight their role in strengthening the memory and intellect of the present generation. The presence of B-GAME 2025 in Ubud, Bali, also ensures the global resonance of myth exploration as it exists in the civilizations of the Asia-Pacific, expressed through contemporary visual art.

From Bali to declare The Asia Pacific Solidarity for New Innovation.

Om Santhi, Santhi, Santhi Om
Wasalammualaikum Wr. Wb.
Rahayu.

TUTUR BHUWANA TUWUH

(Myths-World-Memories)

Cutartors :



Arif Bagus Prasetyo



Jeon Dongsu



Warih Wisatsana

Co Cutartors :



Ni Wayan Idayati

MITOS, DUNIA, INGATAN

MITOS berasal dari bahasa Yunani “mutos” yang berarti “cerita”. Secara umum, mitos adalah narasi rekaan manusia yang banyak mengungkapkan keajaiban dan kegaiban, umumnya bertokohkan dewa-dewi atau pahlawan setengah dewa. Meskipun kosong dari kebenaran historis, mitos kerap dipercaya sebagai sejarah: sesuatu yang benar-benar terjadi pada masa silam yang jauh. Mitos bukanlah sekadar kisah. Dalam berbagai kebudayaan, mitos memiliki makna terselubung yang mendalam, mengandung tafsir tentang asal-usul semesta dan manusia, bahkan sering dianggap suci.

Manusia menciptakan mitos supaya dapat memahami diri dan lingkungannya: bagaimana ia terhubung dengan dunia di sekelilingnya, dan menjadi eksis di sana. Dunia sebagaimana apa adanya, sebagai kumpulan data acak yang ditangkap secara spontan oleh indera dan intuisi manusia, adalah chaos. Pada taraf itu, dunia tidak lebih daripada sehimpun fakta yang amat kompleks dan kacau balau, penuh hal-hal yang tak dikenal dan tak dipahami, yang mengancam dan mencekam manusia. Berbagai benda dan peristiwa silih berganti mengisi ruang pengalaman manusia, seolah tanpa ada kaitannya antara satu sama lain.

Agar manusia bisa bertahan hidup, dunia yang asing dan buas itu harus dijinakkan, dikendalikan, ditaklukkan, mula-mula melalui praktik pengenalan. Kompleksitas dan kekacauan data inderawi yang diterima manusia dari kontaknya dengan dunia membangkitkan rasa penasaran dan kerinduan akan suatu penjelasan, betapa pun sederhananya penjelasan itu. Maka mulailah manusia menamai benda-benda, mengutak-atik kaitan antarperistiwa. Nalar manusia merangkai pola dari berbagai

macam ihwal dan gejala yang ditemuinya. Pada setiap benda dan peristiwa, manusia menyematkan nama dan cerita. Mitos pun tercipta, dan bersamanya dunia dirumuskan kembali sebagai kehadiran yang akrab dan selaras dengan tata pemahaman manusia. Chaos berubah menjadi kosmos.

Melalui mitos, manusia mengorganisasi pengalamannya dan menstruktur dunia. Mitos ibarat pelita yang menerangi kepala manusia dalam kegelapan semesta yang penuh misteri. Di dalamnya terekam jejak pencarian pengetahuan manusia: sebuah riwayat penguasaan sekaligus kegamangan dan kegentaran manusia terhadap kehadiran “yang lain” (the other, otherness).

Mitos memiliki hubungan yang mendalam dengan ingatan sebagai cara individu dan masyarakat memahami masa silam. Mitos bukan sekadar cerita kuno, melainkan bentuk ingatan kolektif yang menyimpan nilai, pengalaman, dan pandangan hidup suatu komunitas. Melalui mitos, peristiwa masa lalu diubah menjadi kisah simbolik yang memberi makna dan identitas bagi generasi berikutnya.

Jika ingatan pribadi bersifat individual, maka mitos berfungsi sebagai memori sosial yang menghubungkan individu dengan sejarah dan budaya bersama. Mitos membantu masyarakat mempertahankan nilai moral dan tradisi, sekaligus menafsirkan ulang makna masa lalu sesuai konteks zaman. Dalam konteks modern, mitos bertransformasi menjadi bentuk-bentuk kontemporer seperti mitos nasional, mitos politik, dan mitos budaya. Mitos merupakan wujud ingatan yang hidup. Mitos menjaga kontinuitas budaya dan menuntun manusia memahami asal-usul serta makna keberadaannya di dunia.

Pada abad ke-19, teori tentang mitos yang dipelopori oleh Edward B. Tylor dan James G. Frazer didasarkan pada pandangan evolusioner tentang kebudayaan manusia. Keduanya memandang mitos sebagai bagian integral dari agama, yang pada gilirannya dianggap sebagai bentuk pengetahuan primitif sebelum munculnya sains modern. Dalam kerangka pemikiran mereka, mitos berfungsi untuk menjelaskan fenomena alam dan dunia fisik, tetapi penjelasan tersebut dianggap keliru dan niscaya digantikan oleh kebenaran ilmiah. Dengan demikian, mitos diposisikan sebagai tahap awal dalam perkembangan rasionalitas manusia dan secara berangsur-angsur akan ditinggalkan seiring kemajuan sains.

Pandangan abad ke-19 tersebut kemudian mendapat kritik tajam pada abad ke-20. Para pemikir modern menilai bahwa teori Tylor dan Frazer terlalu reduktif karena menganggap mitos semata-mata sebagai penjelasan tentang dunia fisik dan menempatkannya di bawah payung agama. Pendekatan tersebut gagal menjelaskan keberadaan mitos dalam masyarakat modern. Secara logis, jika mitos hanyalah bentuk pengetahuan primitif sebagaimana diyakini Tylor dan Frazer, mitos seharusnya sekarang telah punah disapu oleh kedatangan sains.

Sebagai respons terhadap keterbatasan pandangan abad ke-19, para pemikir abad ke-20 tidak berusaha menentang sains, melainkan mengubah cara memahami mitos. Mereka menolak anggapan bahwa mitos harus hilang ketika sains berkembang. Tokoh seperti Bronislaw Malinowski dan Mircea Eliade, misalnya, menafsirkan mitos bukan sebagai penjelasan ilmiah, melainkan sebagai sarana untuk memberikan makna, fungsi sosial, dan spiritual dalam kehidupan manusia. Pemikir seperti Rudolf Bultmann, Hans Jonas, dan Albert Camus membaca mitos secara simbolik sebagai refleksi pengalaman eksistensial manusia. Tokoh lain seperti Sigmund Freud, Otto Rank, Carl Jung, dan Joseph Campbell memandang mitos sebagai ekspresi simbolik dari proses psikologis dan arketipe universal yang bersemayam dalam ketidaksadaran manusia.

Upaya-upaya tersebut menunjukkan bahwa pada abad ke-20, rekonsiliasi antara mitos dan sains dilakukan melalui redefinisi mitos, bukan melalui perubahan terhadap konsep sains itu sendiri. Baru pada akhir abad ke-20, dengan munculnya pemikiran pascamodern, muncul keberanian untuk mempertanyakan otoritas dan supremasi sains sebagai satu-satunya sumber kebenaran.

Pameran seni rupa Bali-Global Art Map Exhibition (B-GAME), sebagai bagian dari acara internasional Bali-Global Axis of Arts and Design (B-GAAD) yang digelar Institut Seni Indonesia Bali, mengangkat tema “Myths and Memories in the Creation of New Metaphors”. Tema ini merupakan undangan untuk menafsirkan ulang mitos dalam lanskap budaya dan kemanusiaan kontemporer.

Tema besar B-GAAD, “Myths-World-Memories,” memposisikan mitos sebagai

narasi yang dirayakan dan ditafsirkan secara akademik serta kreatif, terutama dalam konteks budaya Asia Pasifik. Mitos dipahami sebagai bentuk pemberian makna terhadap rasa kagum manusia di hadapan keluasan semesta. Dalam semangat itu, pameran seni rupa B-GAME menghadirkan enam puluh karya seni pilihan dari perupa ternama Indonesia, sivitas akademika Institut Seni Indonesia Bali, serta perupa dari Thailand, Korea Selatan, Malaysia, Jepang, dan Australia.

Melalui beragam medium yang meliputi lukisan, patung, fotografi, keramik, instalasi, video, dan seni tekstil, puluhan peserta pameran melakukan penggalian tematik terhadap mitos dan ingatan. Mereka menciptakan metafora baru tentang konservasi, kemanusiaan, dan hubungan manusia dengan alam. Karya mereka mengolah mitos tradisional seperti kisah ibu pertiwi, Pangeran Panji, Ramayana, Mahabharata, dewa dan roh dari Bali dan Toraja, legenda Muang Phet dari Thailand, hingga makhluk mitologis Kinnara dan Kinnari dalam tradisi Hindu dan Buddha. Di sisi lain, muncul pula mitos sekuler seperti mitos keindahan artistik dan mitos eksotisme Bali sebagai refleksi kritis terhadap konstruksi budaya dan pariwisata modern.

Sebagian peserta pameran memilih untuk menafsirkan ulang mitos kuno sebagai kritik terhadap isu-isu kontemporer seperti kerusakan lingkungan, ketimpangan sosial, dan krisis spiritual manusia modern. Beberapa peserta lain menggali ingatan kolektif perih dan kenangan traumatik seperti tragedi Jeju dan Gwangju di Korea Selatan serta genosida Gaza sebagai upaya menghadirkan dimensi kemanusiaan universal yang terkandung dalam memori penderitaan manusia. Melalui pendekatan seni, mitos tidak dipahami sebagai dogma masa lalu, melainkan sebagai ruang perenungan yang menuntun manusia memahami eksistensinya di dunia yang terus berubah.

Pameran B-GAME menegaskan adanya pergeseran paradigma dalam memahami mitos, dari sekadar penjelasan kosmologis menuju simbol kultural dan psikologis yang menyingkap relasi antara pengetahuan, kepercayaan, dan makna hidup. Mitos diolah dan dihadirkan sebagai bahasa simbolik yang merekam lapisan terdalam pengalaman manusia, baik pengalaman spiritual, sosial, maupun emosional. Mitos tampil dalam berbagai metafora baru sebagai cara bagi manusia modern untuk berdialog dengan ingatan masa lalu, memahami masa kini, dan membayangkan masa depan.

Mengusung semangat persaudaraan antarbangsa dan kebebasan ekspresi lintas budaya, pameran seni rupa B-GAME 2025 menjadi ruang pertemuan antara mitos dan memori, tradisi dan modernitas, individu dan kolektivitas, lokalitas dan globalitas. Melalui karya-karya yang dihadirkan, pameran ini merayakan keragaman budaya dan estetika, khususnya di Asia Pasifik. Sekaligus menegaskan bahwa mitos tetap hidup, bukan sebagai sisa masa lalu, melainkan sebagai sumber daya kreatif dan spiritual yang tiada henti menyalakan api imajinasi manusia.

B-GAME (Bali Global Map Exhibition)

TUTUR BHUWANA TUWUH (Myths-World-Memories)

Cutartors :



Arif Bagus Prasetyo



Jeon Dongsu



Warih Wisatsana

Co Cutartors :



Ni Wayan Idayati

MYTH, WORLD, MEMORIES

MYTH comes from the Greek word “mythos”, meaning “story.” In general, myth is a human-made narrative filled with wonder and the supernatural, often featuring gods, goddesses, or demi-god heroes. Although lacking historical truth, myths are often believed to be history itself—something that truly happened in the distant past. A myth is more than just a tale. In many cultures, it carries profound hidden meanings, offering interpretations of the origins of the universe and humankind, and is often regarded as sacred.

Humans create myths in order to understand themselves and their surroundings — to comprehend how they are connected to the world around them and how they exist within it. The world as it is — a collection of random data perceived spontaneously through human senses and intuition — is chaos. At that level, the world is nothing more than a mass of complex and tangled facts, full of unknown and incomprehensible things that threaten and unsettle human beings. Various objects and events come and go, filling the space of human experience, seemingly without any relation to one another.

In order for humans to survive, that wild and unfamiliar world must be tamed, controlled, and conquered—beginning with the act of recognition. The complexity and chaos of sensory data humans receive through their contact with the world evoke curiosity and a longing for explanation, no matter how simple that explanation may be. Thus, humans began to name things, to explore the connections between events. Human reason weaves patterns out of the various phenomena and occurrences it encounters. To every object and event, humans attach a name and a story. Thus, myth is born—and with it, the world is redefined as something familiar and in harmony with human understanding. Chaos transforms into cosmos.

Through myth, humans organize their experiences and give structure to the world. Myth is like a lantern that illuminates the human mind amid the darkness of a mysterious universe. Within it are recorded the traces of humanity’s quest for knowledge—a history of both mastery and trembling awe in the face of “the other” (otherness). Myth has a profound relationship with memory as a way for individuals and societies to understand the past. A myth is not merely an ancient story, but a form of collective memory that preserves the values, experiences, and worldview of a community. Through myth, events of the past are transformed into symbolic narratives that provide meaning and identity for future generations.

If personal memory is individual in nature, then myth functions as a form of social memory that connects individuals to shared history and culture. Myth helps societies preserve moral values and traditions while reinterpreting the meaning of the past in accordance with the context of their time. In the modern era, myth has transformed into contemporary forms such as national myths, political myths, and cultural myths. Myth is a living form of memory. It preserves cultural continuity and guides humanity in understanding its origins and the meaning of its existence in the world.

In the 19th century, theories of myth pioneered by Edward B. Tylor and James G. Frazer were based on an evolutionary view of human culture. Both regarded myth as an integral part of religion, which in turn was seen as a form of primitive knowledge preceding the emergence of modern science. Within their framework, myth served to explain natural and physical phenomena—but such explanations

were considered mistaken and destined to be replaced by scientific truth. Thus, myth was positioned as an early stage in the development of human rationality, one that would gradually be abandoned as science advanced.

The 19th-century view was later sharply criticized in the 20th century. Modern thinkers argued that the theories of Tylor and Frazer were too reductive, as they regarded myth merely as an explanation of the physical world and placed it under the umbrella of religion. Such an approach failed to account for the persistence of myth in modern societies. Logically, if myth were merely a form of primitive knowledge, as Tylor and Frazer believed, it should by now have vanished—swept away by the rise of science.

In response to the limitations of 19th-century thought, 20th-century thinkers did not seek to oppose science but rather to redefine the way myth was understood. They rejected the notion that myth must disappear with the rise of science. Figures such as Bronislaw Malinowski and Mircea Eliade, for example, interpreted myth not as a scientific explanation but as a means of providing meaning, as well as social and spiritual functions, in human life. Thinkers like Rudolf Bultmann, Hans Jonas, and Albert Camus read myth symbolically—as a reflection of human existential experience. Others, such as Sigmund Freud, Otto Rank, Carl Jung, and Joseph Campbell, regarded myth as a symbolic expression of psychological processes and universal archetypes residing in the human unconscious.

These efforts demonstrate that in the 20th century, the reconciliation between myth and science was achieved through the redefinition of myth, rather than through any alteration of the concept of science itself. It was only toward the end of the 20th century, with the rise of postmodern thought, that the authority and supremacy of science as the sole source of truth began to be critically questioned.

The Bali-Global Art Map Exhibition (B-GAME), as part of the international event Bali-Global Axis of Arts and Design (B-GAAD) organized by the Indonesian Institute of the Arts (ISI) Bali, carries the theme “Myths and Memories in the Creation of New Metaphors.” This theme serves as an invitation to reinterpret myth within the landscape of contemporary culture and humanity.

The overarching theme of B-GAAD, “Myths–World–Memories,” positions myth as a narrative to be both celebrated and interpreted through academic and creative lenses, particularly within the cultural context of the Asia-Pacific region. Myth is understood as a way of giving meaning to humanity’s sense of awe before the vastness of the universe. In that spirit, the B-GAME art exhibition presents

sixty selected works by renowned Indonesian artists, members of the academic community of the Indonesian Institute of the Arts (ISI) Bali, as well as artists from Thailand, South Korea, Malaysia, Japan, and Australia.

Through a variety of media—including painting, sculpture, photography, ceramics, installation, video, and textile art—the dozens of participating artists explore the intertwined themes of myth and memory. They create new metaphors for conservation, humanity, and the relationship between humans and nature. Their works reinterpret traditional myths such as the stories of Ibu Pertiwi, Prince Panji, the Ramayana, the Mahabharata, the deities and spirits of Bali and Toraja, the legend of Muang Phet from Thailand, and the mythological beings Kinnara and Kinnari found in Hindu and Buddhist traditions. At the same time, secular myths also emerge such as the myth of artistic beauty and the myth of Bali’s exoticism serving as critical reflections on the constructions of culture and modern tourism.

Some of the participating artists chose to reinterpret ancient myths as critiques of contemporary issues such as environmental destruction, social inequality, and the spiritual crisis of modern humanity. Others delved into painful collective memories and traumatic histories such as the Jeju and Gwangju tragedies in South Korea, and the genocide in Gaza—as efforts to evoke the universal human dimension embedded within the memory of suffering. Through the lens of art, myth is not understood as a dogma of the past, but as a contemplative space that guides humanity in understanding its existence within an ever-changing world.

The B-GAME exhibition affirms a paradigm shift in the understanding of myth—from being merely a cosmological explanation to becoming a cultural and psychological symbol that reveals the relationship between knowledge, belief, and the meaning of life. Myth is explored and presented as a symbolic language that records the deepest layers of human experience—spiritual, social, and emotional alike. Through a range of new metaphors, myth emerges as a way for modern humanity to engage in dialogue with the memories of the past, to understand the present, and to imagine the future.

Embodying the spirit of international fellowship and cross-cultural freedom of expression, the B-GAME 2025 art exhibition serves as a meeting ground between myth and memory, tradition and modernity, individuality and collectivity, locality and globality. Through the works on display, the exhibition celebrates the richness of cultural and aesthetic diversity—particularly within the Asia-Pacific region—while affirming that myth remains alive, not as a remnant of the past, but as a creative and spiritual force that continues to ignite the flame of human imagination.



THE INDOONESIAN INSTITUTE OF THE ARTS BALI

manaya citla samasta

B-GAAD

B-GAME

Bali-Global Art Map Exhibition

AGUNG RAI MUSEUM OF ART (ARMA) and KOMANEKA ART GALLERY, UBUD

TUTUR BHUWANA TUWUH

(Myths-World-Memories)

Officially Opened by:

Dr. H. Fadli Zon, S.S., M.Sc.
(Ministry of Culture) 2025
at 17.00 PM GMT+8 at ARMA, Ubud

Artists:

ADI ANTARA, AGUNG IVAN, ANIS RAHARJO, APRILILIA, DIDARUL HOSSAIN LIMON, DIDIT PRASETYO NUGROHO, I GEDE DALEM SUARDITA, I GEDE EKA YASA UTAMA WIBAWA, I GEDE JAYA PUTRA, I KETUT TEJA ASTAWA, I KOMANG YORDA GARMITA, I MADE ADI DHARMAWAN, **I MADE BATU PRAJANA**, I MADE BENDI YUDHA, I MADE GRIYAWAN, I MADE JODOG, I MADE MERTANADI, I MADE ROMI SUKADANA, I MADE RUTA, I MADE SUMANTRA, I MADE SUPARTA, I MADE WIRADANA, I NENGAH WIRAKESUMA, I NYOMAN LABA, I NYOMAN SUARDINA, I WAYAN ADI SUCIPTA, I WAYAN JANA, I WAYAN KARJA, I WAYAN SETEM, I WAYAN SUARDANA, I WAYAN SUJANA SUKLU, IB CANDRAYANA, **IDA AYU GEDE ARTAYANI**, IDA BAGUS PUTRA ADNYANA, IDA BAGUS SINDU PUTRA, IGN. A. PUTRA WAHYU S., **ADI YONG SETUNG**, KELJI UJIIE, KHEMA CHANGCHAYA, KIM EUNJU, KITTIPAN CHINWANNACHOT, **KICHI EMURA**, KUN ADNYANA, MADE ARI, MANZOR ELANI, MIRA EL AMIR, MISS JARASA BHANUNANDAJOTI, MUKA PENDET, NAGARBASI BARMAN, NI KADEK KARUNI, NI MADE RAI SUNARINI, NI NYOMAN SANI, NI WAYAN PENAWATI, NOH SUNTAG, PANUPAT VIBODNRUNGREUANG, PAUL TRINIDAD, PUTU BONUZ SUDIANA, PUTU WIRANTAWAN, RASHED SUKHON, RASHIDUN REHMAN, R. KARSN, SHAFA PAY, SORRAKRAI RUANGRUNG, SUNG NAMHUN, **SUZEL ABRAHAM**, TAPON KUMER SARKER

Curators:

Arif B. Prasetyo, Jeon Dongsu, and Warih Wisatsana

Co-Curator:

Ni Wayan Idayati

BALI

OCT 26th – NOP 26th 2025





Inspired by the beauty of the sea as the source of life, this work presents a spiritual dialogue between humans and nature, reflecting a longing for ecological balance increasingly displaced by modernity.

Ayuning Segara

90 x 175 cm, 2025

Watercolor Paper

ADI ANTARA

The interdependence between humans, animals, plants, and nature is depicted through the figure of Mother Earth surrounded by butterflies and flowers, calling for awareness to nurture life.

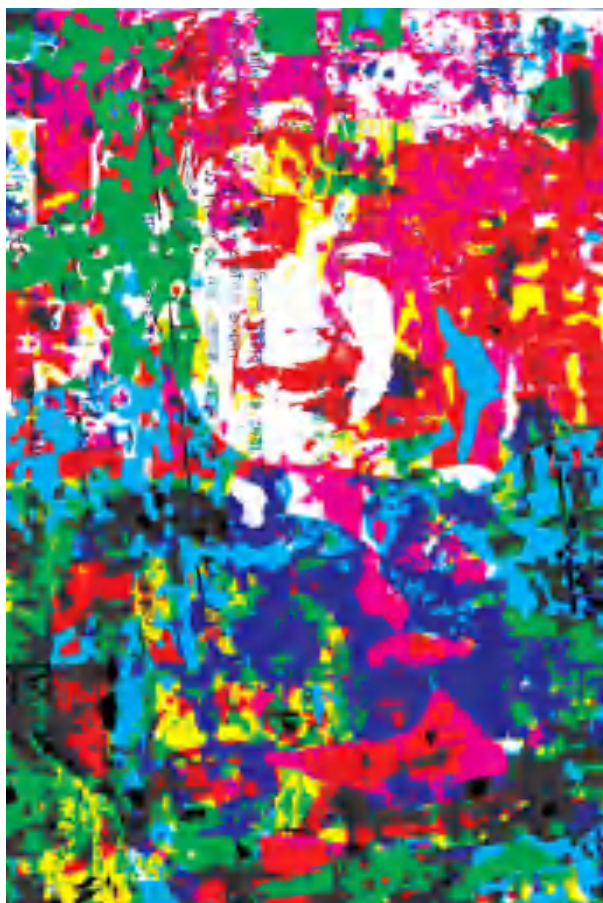
The Garden Series II

47 x 39 x 27 cm, 2025

Ceramic

AGUNG IVAN





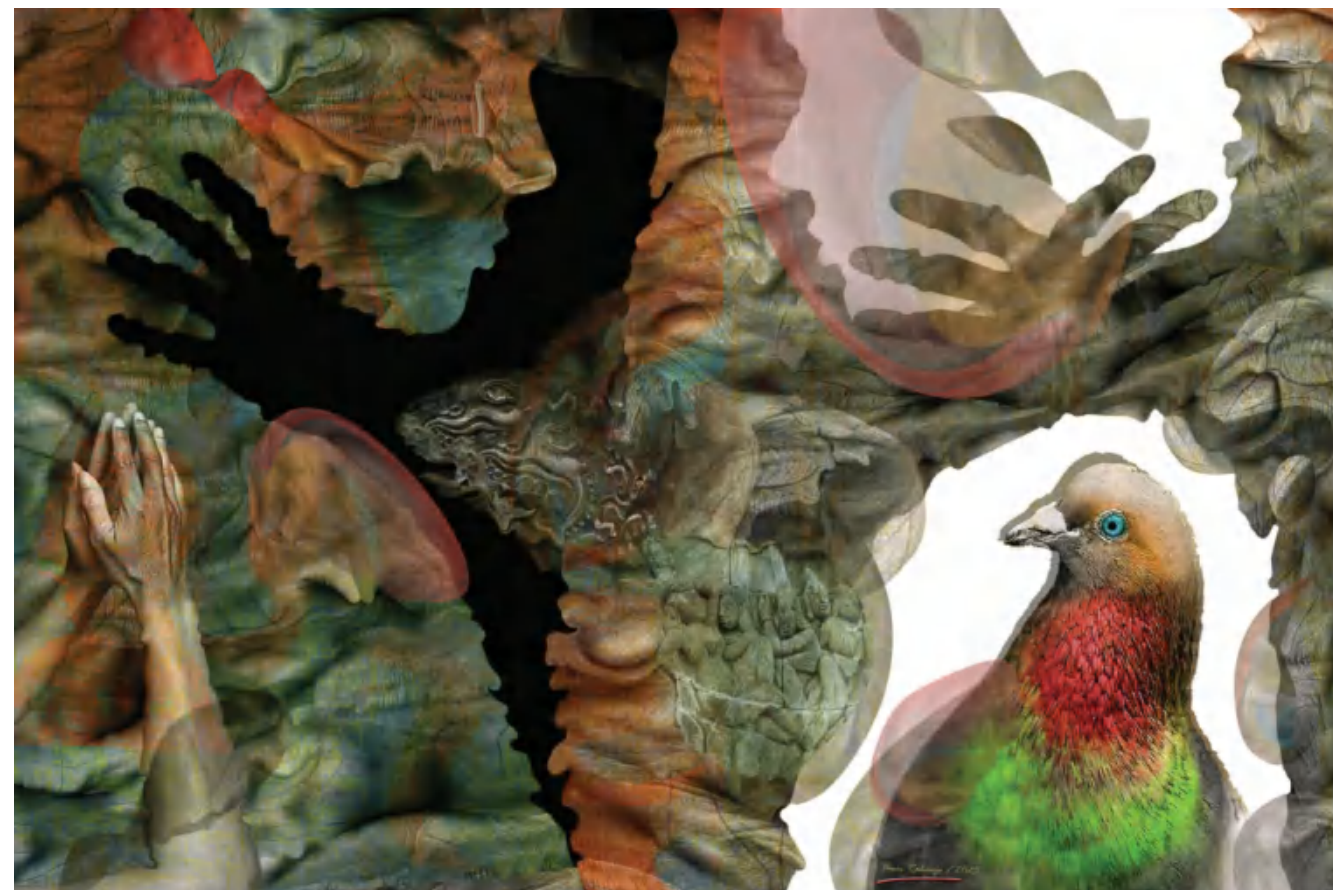
A cry of conscience against violence and despair; children as symbols of purity torn within a ruined garden of civilization, calling for humanity through the voice of art.

Flowers of Destroyed Garden - 6

122 x 82 cm, 2025

Digital Print on Matte Canvas

AL MONJUR ELAHI



Tracing visual memories of myth and ancestry through expressive photography, evoking the inner connection between the past, identity, and enduring cultural consciousness.

Jejak Leluhur

100 x 120 cm, 2025

Mixed Media on Canvas

ANIS RAHARJO



Interprets the myth of the world's guardian as a universal breath connecting cultures and symbolizing balance between humanity and the cosmos.

Bhuwana Penjaga

160 x 220 cm, 2024

Charcoal & Chinese ink on paper

APRILILIA



Whispers of the Hills becomes a gentle hymn of stillness and life — where snow, sky, and childhood converge, carrying the soft breath of warmth within the silence of winter.

Whispers of the Hills

58,5 x 51 cm, 2018

Digital Print on Matte Canvas

DIDARUL HOSSAIN LIMON



Reinterprets the tale of Panji Asmoro Bangun and Dewi Galuh as symbols of day and night—two realms that never meet yet remain bound by destiny.

Panji Romance

1920 X 540 pixel, 2018

Video

DIDIT PRASETYO NUGROHO



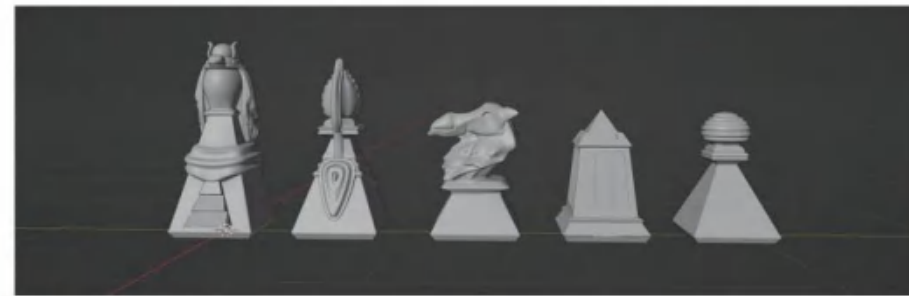
Reinterprets the sacred tale of Barong and Rangda as a symbol of Rwa Bhineda's balance, where good and evil coexist to preserve cosmic harmony.

RWA BHINEDA

60 x 40 cm, 2025

Synthetic Photo Papper

I GEDE DALEM SUARDITA



The making of Ancient Egyptian Kingdom Chess

3D modeling of chess in 3D software, Blender. The King pieces is still in the design process.

The form of the queen is taken from the depiction of Cleopatra from paintings and symbols on temples. The bishop form is taken from an elite military unit called the Medjay. The knight form is taken from the camel cavalry. The rock form is taken from obelisk structure. And the pawn is taken from depiction of low military units/soldiers.



3D Printing Result. Working in progress



Resin model result from Silicon Molding process

Reimagines classic chess through Ancient Egyptian aesthetics, merging history and play into a contemporary form that preserves and revitalizes ancient visual heritage.

Visual Conservation of the Ancient Egyptian Kingdom into a Chess Game

Total chess = 50 x 50 cm, 2025

Resin

I GEDE EKA YASA UTAMA WIBAWA



Presents the irony between beauty and destruction, revealing how humans construct artificial beauty from the remnants of a damaged natural world.

Generasi Sintetis

variable dimension, 2017 and 2025

Tree & Charcoal drawing on paper, and wood

I GEDE JAYA PUTRA



Depicts a simple moment between a family and a soldier seeking the finest horse, capturing a blend of anticipation, worry, and joy in rural life.

Keluarga di Pinggir Hutan

160 x 200 cm, 2022

Mix Media on Canvas

I KETUT TEJA ASTAWA



Interprets the cremation of Shiva's sacred bull, Nandaka, as a symbol of spiritual release and the soul's journey toward moksha, where fire becomes the guiding light to ultimate purity.

Kobar Agung Sang Wahana

90 x 60 cm, 2023

Luster

I KOMANG YORDA GARMITA



Heaven and Hell

100 x 100 cm, 2016

Canvas

I MADE ADI DHARMAWAN

Through surreal photography, the artist highlights the contrast between pampered breed dogs and marginalized Balinese dogs, offering a social critique on shifting values and the fading respect for local heritage.



Revisiting the spiritual essence of Lake Batur's headwaters, this work becomes a visual prayer on the fragile relationship between humans and water amid the surge of modernity.

In Searching for Hulun Danu

60 x 100 cm, 2025

Photography Print on Paper

I MADE BAYU PRAMANA

Revisiting the spiritual essence of Lake Batur's headwaters, this work becomes a visual prayer on the fragile relationship between humans and water amid the surge of modernity.

Memory of Er Hawang

60 x 100 cm, 2025

Photo print on paper

I MADE BAYU PRAMANA



Through the symbol of swimming fish, this work reflects the harmony of the five natural elements as a cosmic awareness that humans and the universe are composed of the same essence.

Panca Maha Bhuta (5 element)

150 x 60 cm, 2023

Natural pigments and acrylic on canvas

I MADE GRIYAWAN

Reflecting the balance between rajas and satwam within the human self, this work emphasizes the importance of virtue and spiritual harmony amid the digital age.

Ketatwaning Sabda Bayu

252 x 80 cm, 2024

Acrylic on canvas

I MADE BENDIYUDHA





A coiled rhythm between gravity and grace—where tension becomes balance, and movement finds stillness in the eternal gesture of form becoming spirit.

Setimbang Dinamis

30 x 45 x 100 cm, 2025

Mixed media on paper

I MADE JODOG



Celebrating the beauty of imperfection, this work highlights the uniqueness of every flaw as a philosophical reflection on aesthetic value found in difference and time.

Kerci Peot

18 x 48 cm, 2024

Clay & glaze, pinching technique

I MADE MERTANADI



A reminder that Bali's beauty and allure are not merely visual charms but a cultural and spiritual legacy that must be preserved and never forgotten.

Ekstotis Bali

110 x 80 cm, 2025

Oil on Canvas

I MADE ROMI SUKADANA



Symbolizing the unity of three interwoven elements that shape human balance, often unnoticed yet essential in the rhythm of everyday life.

Abstraksi Tri Tunggal

75 x 60 Cm, 2025

Acrylic on canvas

I MADE RUTA



Using frangipani wood and direct carving, this work interprets Purusa–Pradana as masculine and feminine energies merging in cosmic harmony, reflecting the balance of love and life.

Badai Asmara

45 x 70 x 55 cm, 2025

Kayu Kamboja

I MADE SUMANTRA



Depicts the importance of regeneration as an eternal life cycle, where creation, preservation, and dissolution coexist in a harmonious cosmic balance.

Legodbhawa

60 x 30 x 35 cm, 2025

Teracotta

I MADE SUPARTA

Portrays humanity as both part of the earth and a reflection of the cosmos; through teak wood, it reflects the connection between origin and purpose within infinite cosmic balance.

Bhumi Putra

70 x 45 x 25 cm, 2025

Kayu Jati

I MADE SUPARTA



Depicts a mythological figure descended from the gods, endowed with extraordinary power to protect humankind, representing courage and sacrifice for the greater good.

Hero

130 x 150 cm, 2025

Mix Media on Canvas

I MADE WIRADANA



Using coffee skin pigment as painting medium, this work explores natural color through repetition and spontaneity to create harmony between color, line, space, and texture.

Kali' Eye

150 x 200 cm, 2025

Coffee Skin Juice

I NENGAH WIRAKESUMA



Through a stoneware and glaze figure resembling a scarecrow, this work becomes a metaphor for the human inner journey—between silence, fear, and the resilience that endures amid change.

Laku-Lelakut

75 x 40 cm, 2025

Ceramics

I NYOMAN LABA



Depicting the last stump of a vanished forest, this work serves as an elegy for human regret and ecological loss, with the sheep standing as a silent witness to destruction.

The Sheep and Last Stump

46 x 40 x 40 cm, 2025

Terracotta

I NYOMAN SUARDINA



Reflecting on the fading aesthetic and spiritual values of Bali's ancestors, this work highlights the growing distance between symbolic beauty and the island's present cultural reality.

Utopia

90 x 200 cm, 2025

Acrylic & Ink on Canvas

I WAYAN ADI SUCIPTA



Inspired by the Ramayana tale of cupu manik astagina, this work reinterprets the symbol of sacred knowledge in a modern context through the analogy of today's smartphone.

Gautama

40 x 35 x 70 cm, 2022

Kayu Suar

I WAYAN JANA



Depicting the hidden energy rising within the human body toward spiritual awareness, this work interprets art as a visual meditation connecting body, soul, and the universe.

Kundalini

180 x 60 cm, 2025

Acrylic on canvas

I WAYAN KARJA



Depicting the hidden energy rising within the human body toward spiritual awareness, this work interprets art as a visual meditation connecting body, soul, and the universe.

Energi Akasa Menyentuh Pertiwi

150 x 120 cm, 2025

Acrylic on canvas

I WAYAN KARJA



This work interprets the forest as a life source increasingly threatened by industrialization, reflecting the ecological, cosmological, and mythological connections between humans and Bali's natural world.

Memories of the Forest

160 x 140 cm, 2025

Acrylic on canvas

I WAYAN SETEM



Layers of earth and memory merge into quiet horizons—where color becomes terrain, and texture holds the ancient pulse of time beneath the skin of the visible world.

Imagined Landscape

100 x 80 cm, 2025

Akrilik pada kanvas

I WAYAN SETEM



The figure of Bhisma is portrayed as a symbol of wisdom and sacrifice, reflecting human awareness in finding honor through self-restraint and inner truth.

Satya – Tyagya – Dharma

100 x 65 x 85 cm, 2025

Kayu Trembesi, Kayu Jepun, Besi, dan Kulit

I WAYAN SUARDANA



Through seven layered colors, the artist transforms color into an inner language and meditative practice to harmonize body, breath, and awareness toward spiritual wholeness.

Inner Spectrum

200 x 200 cm, 2025

Acrylic, Glukol, Sodas, on Canvas

I WAYAN SUJANA SUKLU



Inspired by the Sudamala tale, this work interprets the love between Sahadewa and Dewi Pradapa as a spiritual journey toward enlightenment, where affection and purity unite in eternal harmony.

Asmoro

60 x 82 cm, 2025

Watercolor Paper

IB CANDRAYANA



Through the Tegowangi Temple relief, the artist portrays Goddess Kunti in a prayer of love and steadfast faith, symbolizing a mother's spiritual strength in upholding harmony and truth.

Doa Ibu

60 x 82 cm, 2025

Watercolor Paper

IB CANDRAYANA



Through a composition of blooming and distorted roses, this work contemplates memory and loss as part of life that brings forth new awareness and beauty within sorrow.

Green Memory

60 x 35 cm, 2025

Clay Singkawang

IDA AYU GEDE ARTAYANI



Drawing from the myth of a girl transformed into a fish after entering a forbidden lake, this work reflects on redemption and transformation through the passage of time and nature.

Ulam

60 x 90 cm, 2025

Digital Print

IDA BAGUS PUTRA ADNYANA



Fragments of a face arranged like puzzle pieces represent fragmented memories, marking humanity's effort to reconstruct inner peace amid trauma and the chaos of the modern world.

2012, Chaos in memories#Puzzle Series

150 x 150 cm, 2012

Charcoal on Modification Canvas

IDA BAGUS SINDU PUTRA



Exploring breath as the essence of life, this work combines wayang and sacred markings to reflect humanity's connection with the Creator—the ultimate source of awareness and divine power.

Wayang Rajah

60 x 40 x 200 cm, 2025

Acrylic on puppet and wood

IGN.A. PUTRA WAHYU S



Highlighting the lives of women in post-Korean War camptowns, this work reflects on silence, dignity, and erased memory. It invites viewers to reconsider how power is built upon forgotten bodies and wounds.

The Day After-Without Us

100 x 75 cm, 2021

Photo Paper

JOO YONG SEOUNG



Expressing the primordial image of the Earth as the source of life, this work evokes the elemental forces that shape human existence and the universe.

Roots of the Earth

40 x 20 x 30 cm, 2025

Ceramic and stone

KEIJI UJIE



Inspired by the legends and memories of Muang Phet in Thailand, this work visualizes the city's atmosphere and landscape as symbols of cultural preservation and humanity in the contemporary era.

Phetchaburi/07/2025

120 x 50 cm, 2025

Acrylic colour on canvas

KHEMA CHANGCHAYA



Through documentary photography, the artist captures historical spaces holding the trauma of the Gwangju Democratization Movement's victims. Light becomes a metaphor for unhealed wounds—a symbol of hope, loss, and memory that persists amid historical denial.

The Gwangju Integrated Hospital of the Old Armed Forces_The Window in the Corridor of the Main Building

100 x 75 cm, 2021

Photo Paper

KIM EUNJU

Marble becomes a vessel of memory and form. Organic lines evoke nature's presence, where carving invites stories to surface, balancing design intention with the material's own silent history.

Marble Sculpture Creation Inspired by Forms in Natural Contexts

18 x 42 x 15 cm, Undated

Marble Carving

KITTIPAN CHINWANNACHOT



The (human) body as a myth that never ends. The body is celebrated in various forms of beauty, or conversely, rendered insignificant.

Gesture

160 x 140 cm, 2024
Ink & Acrylic on Canvas

KUNADNYANA

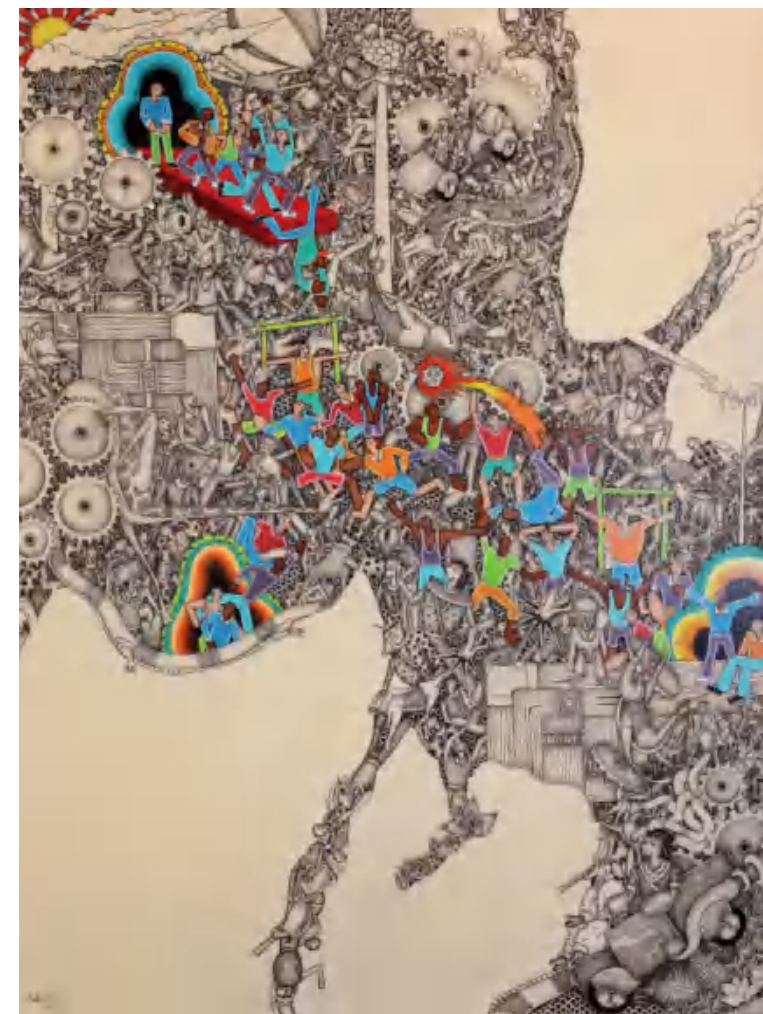




To take with care the things that move the heart in daily life — fragments of time woven through disasters, rebirth, and fragile beauty, where ordinary gestures awaken the unseen rhythm of existence.

Insight 20251010
1920 x 1080 pixel, 10 min, 2025
Video

KOICHI EMURA



Highlighting memory as a source of inner peace and warmth amid modern fatigue and humanity's longing for meaning beyond technological progress.

Supply of Joy #3: Minggu Pagi
130 x 100 cm, 2025
Acrylic & Ink on Canvas

MADE ARI



Depicts the spiritual bond between humans and nature as a source of energy and healing, reminding that caring for nature is a way of restoring oneself.

Memeluk pohon

150 x 150 cm, 2025

Mixed media on canvas

MIRA EL AMIR



Depicts human inner conflict driven by desire, ambition, and suffering through animal symbols as metaphors for instinct and distorted behavior.

Perversion of Defilements

90 x 60 cm, 2025

Pencils on canvas

MISS JARASA BHANUNANDAJOTI



A bloom between earth and sea, fragile yet enduring, where blue rises from clay like a whispered memory, and every contour radiates the serene force of renewal.

Blue

45 x 35 x 35 cm, 2025

Clay and glaze

MUKA PENDET



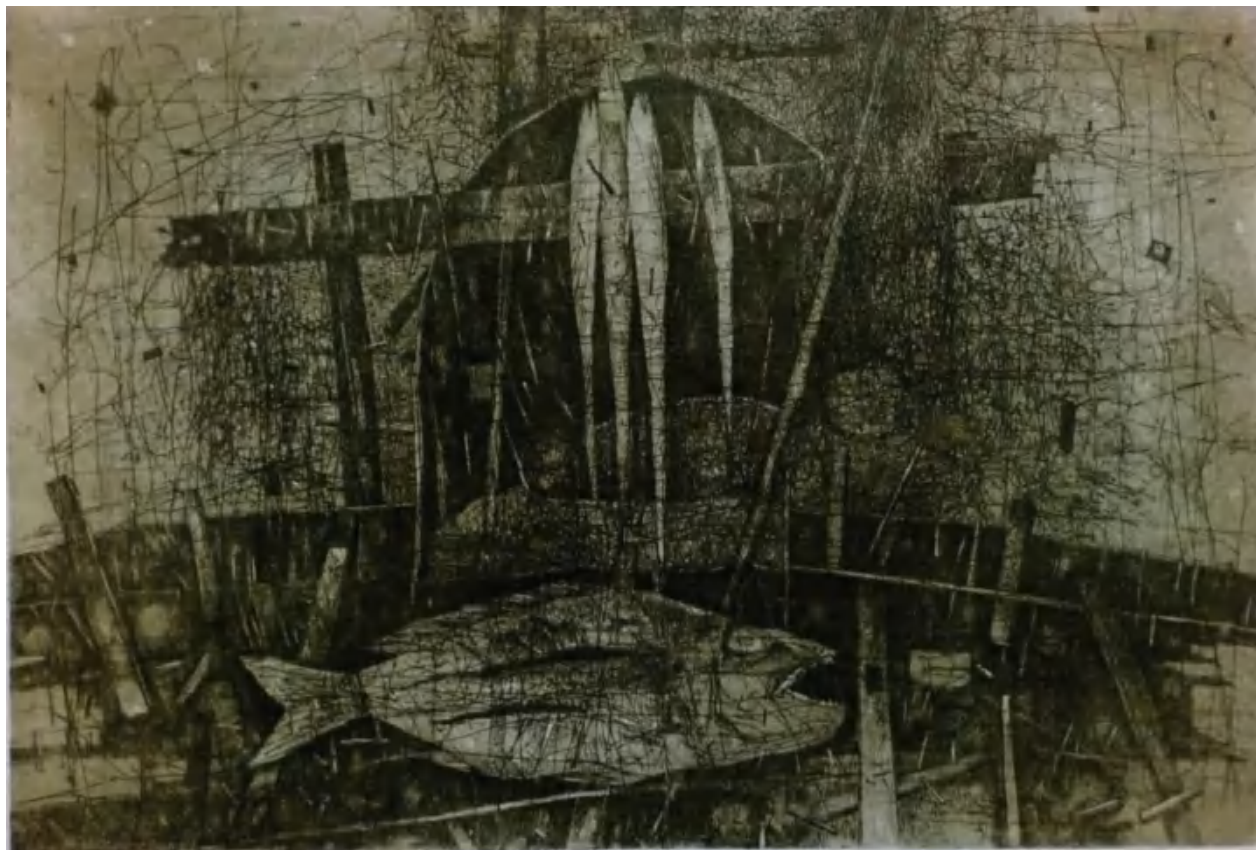
Depicts the fragility of human life that appears whole on the surface yet hides inner fractures, visualized through cracks and rough ceramic textures.

Retakan Kehidupan

50 x 45 x 14 cm, 2025

Clay and glaze

MUKA PENDET



A silent resonance of survival and loss, where tangled lines trap the memory of life, and the stillness of the fish becomes an echo of human sorrow.

The Cry

33 x 49 cm, 2009

Digital Print on Matte Canvas

NAGARBASI BARMAN



Interpreting the Tabuh Rah ritual as an interweaving of myth and memory, this tapestry weaves symbols of blood, balance, and purification into a new metaphor of the life cycle.

RAH, JEJAK INGATAN

150 x 80 cm, 2025

Threads and cotton fabric scraps

NI KADEK KARUNI



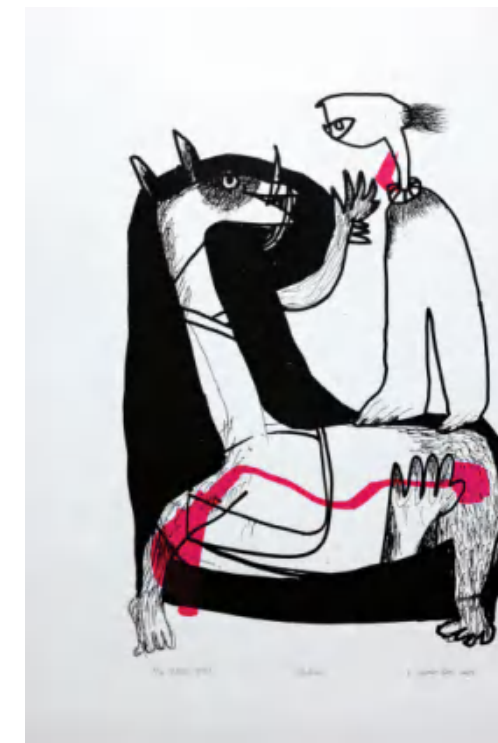
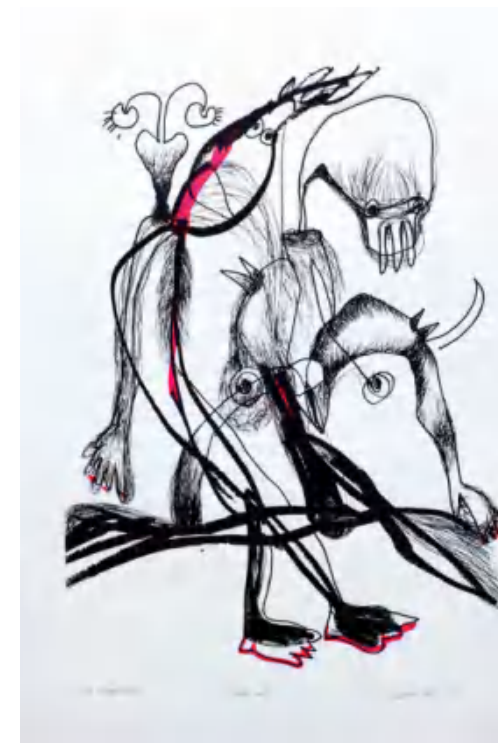
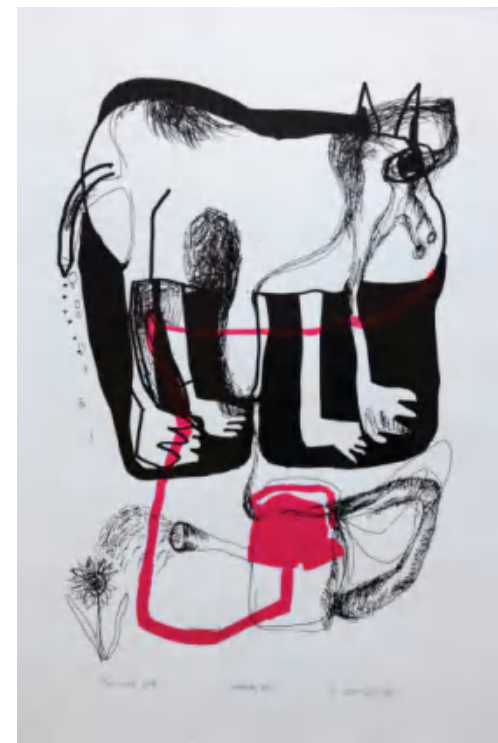
The ocean whirlpool as a dance of energy and life. Colliding currents generate abundance, uniting the forces of earth, wind, and water in a continuous cosmic rhythm.

Ocean Whirlpool

60 x 40 cm, 2025

White Clay with Ivory Brown Glazir, Molten Blue, Bridge Glaze, and Blue and White Glaze Drippings, grey and orange glaze

NI MADE RAI SUNARINI



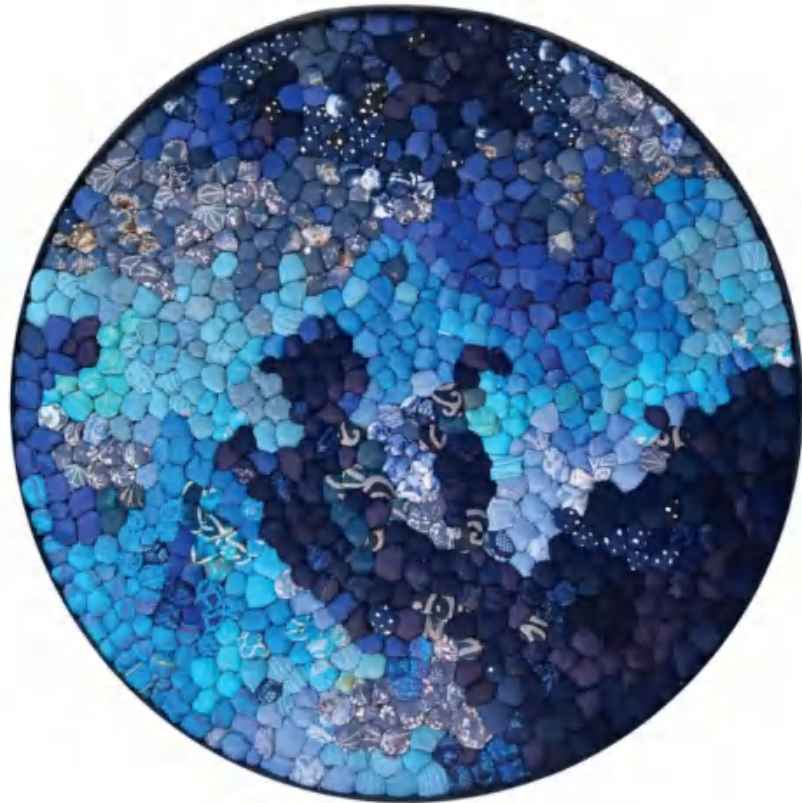
Spontaneous strokes emerge between wakefulness and dream, capturing subconscious illusions as the body rests and the mind drifts toward the Delta state.

Memerah Ibu Vital Renal Stallion

70 x 50 cm, 2023

Screen Print

NI NYOMAN SANI



Fabric becomes a medium for reflecting on fashion waste and women's self-image; colors embody social judgment, identity, and the endless potential for transformation.

Stay calm, think deep #Oceanseries

Diameter 70 cm, 2024

Fabric

NI WAYAN PENAWATI



Flowers laid on graves stand as silent witnesses to young souls who fell for freedom; color and light trace the courage born from suffering and sacrifice.

The Broken Flowers

100 x 67 cm, 2021

Photo Paper

NOH SUNTAG



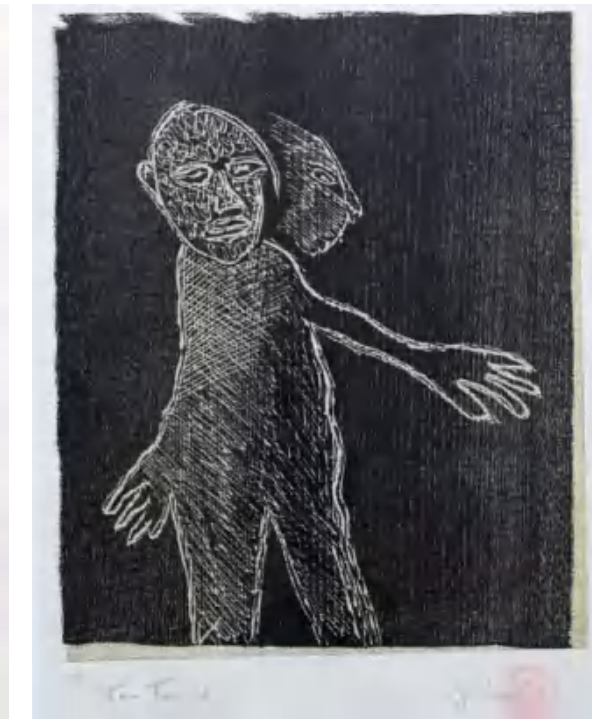
Hanuman's dynamic battle with the elephant is conveyed through expressive forms and sweeping lines, emphasizing inner strength and defiance beyond size and power.

Neck Breaker of Erawan

50 x 20 x 20 cm, 2025

Traditional Stucco and Stainless Steel

PANUPAT VIBOONRUNGREUANG



Inspired by Torajan culture, this work explores life and death as a continuum, where death is embraced as a celebration of existence rather than its end.

Tau Tau

Variable Dimension, 2025

wood block print and 3d wood carving

PAUL TRINIDAD



Purnama is seen as a worship of Dewa Candra, the giver of light guiding humanity from inner darkness toward spiritual awareness and balance.

Full Moon

100 x 140 cm, 2025

Acrylic on Canvas

PUTU BONUZ SUDIANA



Forms and natural elements arise from the subconscious, merging into an imaginary world that radiates positive energy for inner peace and joy.

Alam Kebahagiaan

122 x 400 cm, 2017

Pencil & ballpoint on paper

PUTU WIRANTAWAN



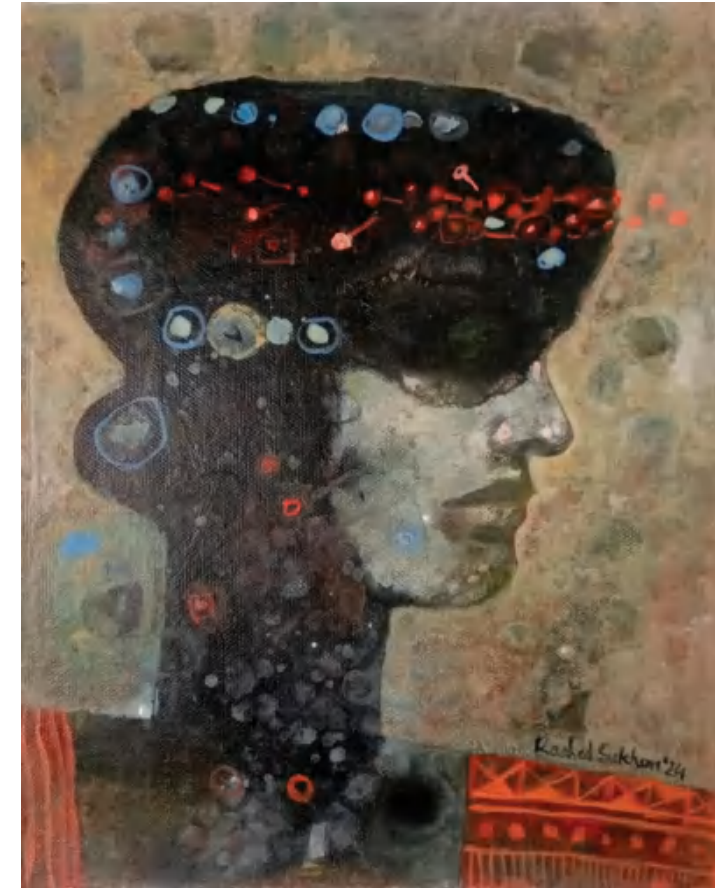
The story of Kinnara and Kinnari embodies an allegory of love, devotion, and the human longing for unity between earth and sky, the mortal and the eternal.

Kinnara Kinnari

100 x 80 cm, 2025

Mix media on canvas

R.KARSN



A personal vision of society as an inner landscape; human faces become unwritten documents of consciousness, diversity, and the freedom to create through one's own perception.

Inner reality

36 x 24 cm, 2024

Digital Print on Matte Canvas

RASHED SUKHON



Watercolor becomes a language of love for rural nature—capturing the calm of rivers, boats, and village landscapes as a visual poem of roots, nostalgia, and flowing life.

Beauty of Nature

51 x 34,5 cm, 2023

Digital Print on Matte Canvas

RASHEDUR RAHMAN



Light becomes a meeting space between myth and memory, offering an eternal glow that guides humanity in its search for origin, truth, and meaning beyond darkness.

Longing fo Light

65 x 103 cm, 2025

Oil on Canvas, LED Strips

SHAFa PAY



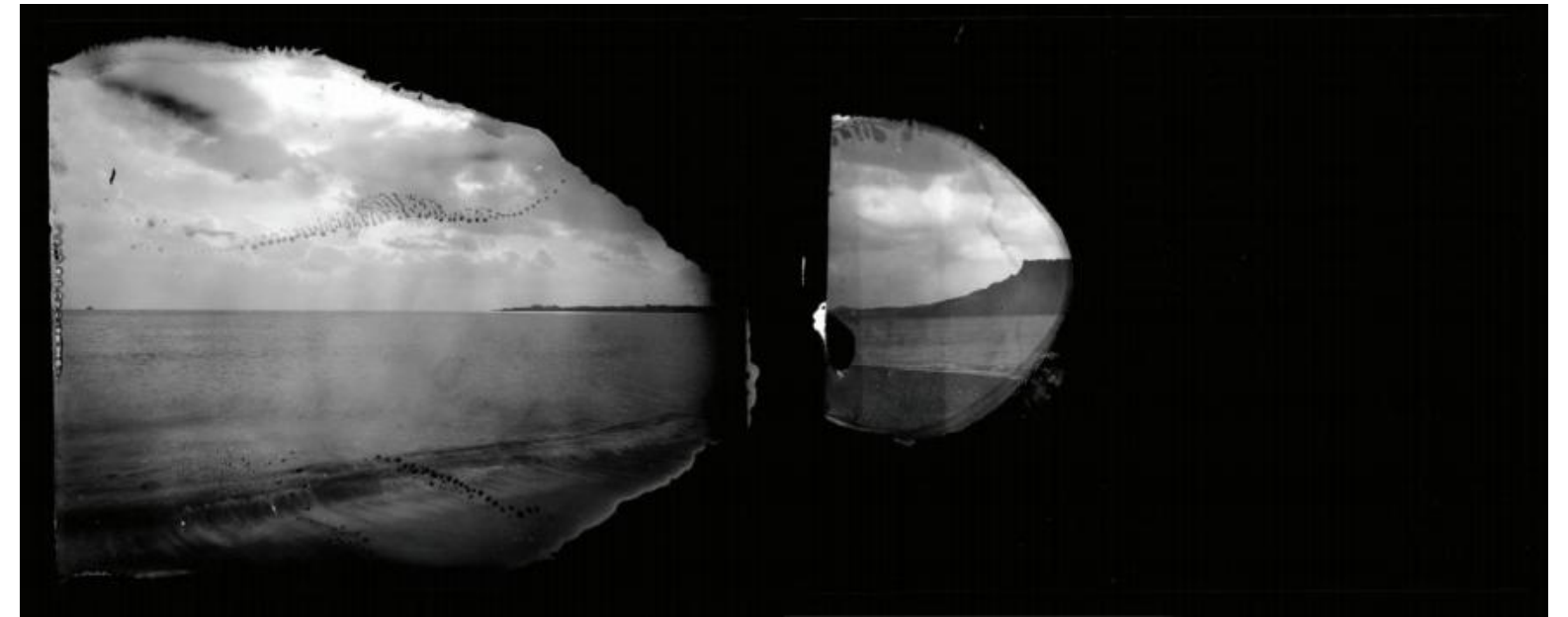
Sculptures convey the grace and strength of Muay Thai as a martial art deeply rooted in Thai culture, aiming to share its spirit with the international community.

Erxawan's Neck Breaker

H 30 cm, 2025

Stainless Steel Welding

SORRAKRAI RUANGRUNG



The wind becomes a voice for the silenced, bearing sorrow and hidden truths of the Jeju 4.3 tragedy—where nature stands as both witness and vessel of collective memory.

4.3, Seongsan-Eup, Jeju-Do

60 x 90 cm, 2023

Photo Paper

SUNG NAMHUN



Color and gesture become a language of conscience—uniting courage, hope, and sorrow in an abstract rhythm of endurance, solidarity, and the struggle for freedom.

Road To Gaza

70 x 180 cm, 2025

Acrylic & Oil on Canvas

SUZLEE IBRAHIM

Abstraction becomes a space for expressing the complexity of human consciousness and emotion, where form and color serve as an unspoken inner language.

Reality of life - 9

36,5 x 45 cm, 2025

Digital Print on Matte Canvas

TAPON KUMER SARKER



B-GAME (Bali Global Map Exhibition)

TUTUR BHUWANA TUWUH

(Myths-World-Memories)

ARTIST'S PROFILE

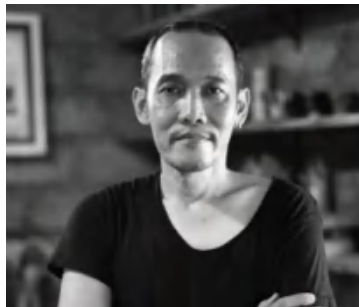
Adi Antara (b. Petang, Bali) is an emerging photographer and active student of the Photography Department at ISI Bali (2023–2025). His interest in photography began in high school and has since grown into a serious creative pursuit. He has participated in several exhibitions, from class showcases to larger events, earning recognition for his work at Bali Photo Week 2025. Since 2019, he has worked as a freelance photographer, developing a portfolio that captures the intersection of daily life, emotion, and visual storytelling with a distinct Balinese perspective.



Al Monjur Elahi (Manzoor Elahi) is a contemporary visual artist and designer based in Dhaka–Mymensingh, Bangladesh. He serves as Associate Professor at the Department of Fine Arts, Jatiya Kabi Kazi Nazrul Islam University. He earned BFA & MFA in Graphic Design from University of Dhaka. He has received numerous national and international awards, including from UNICEF and the Ministry of Industries. His works have been exhibited in 28 group shows, including the Asian Art Biennale Bangladesh (2018) and the International Arts Exchange Malaysia–Bangladesh.



Agung Ivan (b. Denpasar, 1974) is a ceramic artist who earned a Diploma in Ceramic Art from Box Hill TAFE, Melbourne (1997–1999). He worked as Team Leader in Research and Development at Jenggala Keramik Bali (2000–2005) and has participated in major exhibitions such as the Jakarta Contemporary Ceramic Biennale #1 (2009), #3 (2014), and #4 as host artist-in-residence (2016). His recent showcases include Art Jakarta (2019), ART_UNLTD: XYZ Bandung (2018), and BALI MEGARUPA IV (2022). He held solo exhibitions at Orbitaldago (2019) and Jenggala Keramik Bali (2023).



Anis Raharjo (b. Bantul, 1975) is a photographer and lecturer at the Indonesian Institute of the Arts (ISI) Bali. Active in exhibitions since 2019, his works have been presented in Purna Bhakti Prof. Drs. Soeprapto Soedjono at ISI Yogyakarta (2019), Jalan Menuju Media Kreatif #12 (Virtual, 2020), and Solo Foto Festival—SIGN and Memoar—at ISI Surakarta (2020–2021). He also participated in Dwipantara Adirupa at ISI Denpasar (2021), Bali Mega Rupa by the Bali Cultural Office (2021), and Ngerupa Guet Toya at ARMA Museum, Ubud (2022).



Aprililia (b. Talu, West Sumatra, 2000) is a young artist rooted in Minangkabau culture, exploring the body, time, and collective memory through her art. With a background in informatics, she merges logic and intuition, creating drawings in ink and charcoal that shift between figuration and abstraction. Her works have been shown in The Art of Aprilia at ARMA Museum (2023) and Resonance of Being at Sika Gallery, Ubud (2024). Recipient of the Creative Youth Award in Visual Arts from Tuanku Bosa XIV (2020), she continues to pursue art as a contemplative yet powerful act.



Didarul Hossain Limon, known artistically as Didarul Limon, is a contemporary Bangladeshi visual artist and Assistant Professor at the Department of Fine Arts, Jatiya Kabi Kazi Nazrul Islam University, Trishal, Mymensingh. His practice centers on portraiture while expanding into landscape, figurative art, and realism, blending technical precision with emotional depth and poetic reflection. A BFA and MFA graduate of the same university, he received the President's Gold Medal (2017) and the Prime Minister's Gold Medal (2015) for academic excellence. Recipient of over twenty-five national awards, he views painting as “a journey of soul and silence.”



Didit Prasetyo Nugroho (b. Blitar, 1987) is a lecturer, researcher, and media artist focusing on videography, photography, and new media art. He earned his bachelor's degree in Visual Communication Design from Universitas Negeri Malang and a master's in Media Art from ISI Yogyakarta, and is currently pursuing a Doctorate in Art at ISI Bali (since 2025). His works blend research, art, and technology to explore culture, history, and contemporary issues through visual and interactive media. He has exhibited in major events such as Panji (2018), Sinkronik (2019), Wet is My Friend (2022), and Festival Indonesia Bertutur (2024). Active in the Malang Arts Council, he also contributes to art education, digital literacy, and cultural preservation.



I Gede Dalem Suardita is a photography lecturer at ISI Bali, where he earned both his bachelor's and master's degrees in photography. During his studies, he was actively involved in photography competitions and received several awards, inspiring his dedication to teaching. His main interest lies in expressive photography, through which he channels emotional and social reflections. His works have been published in journals and exhibited nationally and internationally, including Nara Bhuwana Charma: Human Expressions Across the World and Bali Photo Week 2025: Aumening Rasa Dedesing Rupa. Recently, he has also developed a strong interest in sports photography.



I Gede Eka Yasa Utama Wibawa is a product designer and lecturer at the Product Design Department of ISI Bali. He holds a master's degree in Design from the Bandung Institute of Technology (ITB) and specializes in User-Centered Design, focusing on user needs in the design process. His professional background includes experience in furniture design, visual merchandising, and packaging design. His research explores sustainable packaging and cultural identity in product design. Currently, he is conducting experiments and prototyping using 3D software and 3D printing technology to develop innovative design solutions.



I Gede Jaya Putra (b. Badung, 1988) is a contemporary Balinese artist based in Seminyak. He has undertaken residencies at the Institute of Contemporary Art Singapore and produced works in Japan and Korea showcased at Sika Gallery. His group exhibitions include Masculinity Reimagined at ARTI New Museum Jakarta (2024) and Surya-Segara Rupa at Santrian Gallery Bali (2023). His accolades include being a Finalist at the Indonesia Art Awards and winning 1st place in the Bali Jani Installation Art Competition (2019).



I Ketut Teja Astawa (b. Sanur, Bali, 1971) is a Balinese artist known for his vibrant narrative paintings inspired by traditional wayang stories and mythological figures. A graduate of the Indonesian College of Fine Arts (STSI) Denpasar (1990), he has developed a distinctive visual language blending folklore with contemporary humor and symbolism. His recent solo exhibitions include Unplugged at Art Jakarta (2025), Pancha Mahabhuta at The Apurva Kempinski (2024), and The Unusual Epic Painting of Teja Astawa in Bandung (2023). He has also participated in major group exhibitions such as VVidya Segara (2024) and ArtJog 2023 at the Jogja National Museum. A finalist for the Philip Morris Art Award (2001).



I Made Bayu Pramana (b. Denpasar, 1984) is a photographer and lecturer at the Photography Department of ISI Denpasar, where he has taught since 2008. He earned master's degrees in Art Creation (ISI Yogyakarta, 2010) and Art Studies (ISI Denpasar, 2017), and completed his doctoral studies at ISI Bali. Active in photography exhibitions worldwide, he has received numerous local, national, and international awards. Beyond teaching, he is recognized as a professional photographer, seminar speaker, curatorial writer, and certified examiner for the Indonesian Photographers Association (APFI) and the National Professional Certification Board (BNSP).



I Made Bendi Yudha (b. Denpasar, 1961) is an artist and Fine Arts lecturer at ISI Denpasar with extensive national and international exhibition experience, from Jakarta, Bandung, and Yogyakarta to Malaysia, Singapore, Japan, Australia, and the United States. His achievements include the Kerti Budaya Award from the Denpasar City Government (2009), Dharma Kusuma from the Bali Provincial Government (2019), and the “Satyalancana Karya Satya 20 Years” honor from President Joko Widodo. Recently, he received the “Adhyapaka Kerthi Nugraha” award from ISI Denpasar (2023) and Best Work recognition at the Makmoer International Virtual Art Project (2024).



I Made Griyawan (b. 1979) is a Balinese painter who began learning from his father, Wayan Taweng, a renowned Batuan artist. His works explore the philosophy of life on Earth, using elements such as water, birds, branches, and mountains as metaphors for harmony and the cycles of nature. He has held solo exhibitions including Awakening Soul in Tokyo (2016) and Windows Onto Another World at The Gallery Maya Sanur (2018). Griyawan has exhibited in Japan, the United States, and Australia, and has been an artist-in-residence at Mandapa Ritz-Carlton Ubud since 2017 and in Townsville, Australia (2018).



I Komang Yorda Garmita (b. Gianyar, April 15, 1993) is a photographer and lecturer at the Photography Department of ISI Bali. He earned both his bachelor's degree (2014) and master's degree (2016) from ISI Bali, where he has been teaching since 2016. Throughout his academic and professional career, he has actively participated in various photography competitions and exhibitions at local, national, and international levels, continuing to explore creative expressions through the photographic medium.



I Made Adi Dharmawan (b. Kupang, 1992) is a photographer and lecturer at the Photography Study Program, ISI Bali. He completed both his bachelor's and master's degrees in photography at ISI Bali, and has taught there since 2016. His passion for capturing “the painting of light” is reflected in his active participation in exhibitions, speaking engagements, and roles as a jury member at photography competitions. His achievements include 1st Place at the Presidential Cup Photo Competition and 1st Place in the Lecturer Category of the National Education Photo Competition by the Ministry of Education and Culture. He also collaborates with Indonesia's Ministry of Tourism to produce photographic content promoting the nation's cultural and natural beauty.



I Made Jodog (b. Penestanan Kaja, Gianyar, 1969) is a painter and lecturer at ISI Denpasar (now ISI Bali) since 2005. He completed his studies at STSI Denpasar (1996), later earning a Master of Fine Art from the University of South Florida and a Doctorate in Art from ISI Denpasar (both 2024). He has held seven solo exhibitions and joined numerous group shows in Indonesia and abroad. His accolades include the Las Damas De Arte Award, Julia Terwillingar Memorial Scholarship, recognition from USF Contemporary Art Museum, a BBI Perth residency, and ISI Denpasar's Second Best Lecturer award.



I Made Mertanadi (b. Gianyar, 1967) is a ceramic artist and lecturer at the Craft Department, Faculty of Fine Arts and Design, ISI Denpasar, where he has taught since 1995. He earned a Bachelor of Fine Arts from Udayana University (1993) and a Master of Arts from the Indonesian Hindu University (2007). Actively engaged in research supported by national grants, his papers have appeared in various journals, and he holds two copyrights for ceramic works Nuansa Hijau and Peot. He regularly participates in national and international exhibitions and community art projects.



I Made Romi Sukadana (b. Denpasar, 1973) is a Balinese artist and graduate of STSI Denpasar. He has held solo exhibitions such as Sides of Woman (2001) and Hidden Connection (2012) in Bali and Jakarta, and participated in major group shows including On Fire (2018) and BAMA at the Busan Annual Market of Art, South Korea (2019). His international showcases include Tidak Takut at Willem Kerseboom Gallery, Amsterdam (2011), and Magic of Bali at Ira Kitzki Art Gallery, Frankfurt (2014). Recent exhibitions include The Icon (AMUYA Gallery, 2023) and Penambung (KKFYogyakarta, 2024).



I Made Ruta (b. Gianyar, 1967) is a painter and senior lecturer at ISI Bali, where he has served since 1993. He has held several key academic positions, including Head of Painting (2000–2003), Coordinator of Fine Arts (2004–2008), Exhibition Coordinator (2016–2024), and Coordinator of the Community Service Center (2021–2025). Actively exhibiting in Indonesia and abroad, his recent showcases include Bali Megarupa (2021, 2023), Rakta Mahardika Rupa (Jakarta, 2023), Pinara Pitu (2024), and international exhibitions in Poland, Kazakhstan, and Thailand. His honors include Pratisara Affandi Adhi Karya (1985) and consecutive Adhyapaka Nata Kerthi Nugraha awards (2023–2024).



I Made Sumantra (b. Nyuh Kuning, Bali, 1978) is a woodcraft artist and lecturer at ISI Denpasar, where he has taught since 2005. He earned his bachelor's degree in Craft from STSI Denpasar (2003) and a master's in Art Creation and Study from ISI Yogyakarta (2009). Active in research funded by national grants, he has explored woodcraft since 1994 and represented Bali in cultural promotions in Denmark and Norway (2003–2005). His exhibitions include Bali Inspire at Museum Rudana (2010), as well as numerous local, national, and international showcases.



Made Suparta (b. Payangan, 1964) is a woodcraft artist and lecturer at ISI Denpasar. He earned his bachelor's degree in woodcraft at ISI Yogyakarta and a master's in performing arts studies at Gadjah Mada University. Beyond teaching, he actively leads training sessions and workshops, serves as a jury member for craft competitions, and curates craft exhibitions at the Bali Arts Festival. He has also participated in numerous group exhibitions, including Bali Mega Rupa (2022), reflecting his sustained contributions to Balinese craft and education.



I Made Wiradana (b. Denpasar, 1968) is a painter and alumnus of the Fine Arts Program, ISI Yogyakarta. Active since 1989, he has exhibited widely in major Indonesian cities and abroad, including Hong Kong, Korea, China, India, and Belgium. A former Chair of Sanggar Dewata Indonesia (2000–2002), his notable solo exhibitions include Imajinasi Purba (1999), Bentuk-bentuk Purba (2000), and Deklarasi Seni Akhir 2001 (ARMA Ubud). His international recognitions include a Gold Medal at Art Asia Biennale Hong Kong (2017) and awards from Indonesian embassies in Belgium and China. He was also a three-time Philip Morris Art Award finalist.



I Nyoman Suardina (b. Gianyar, 1968) is an artist active in Bali’s contemporary art scene since 2016, exhibiting in venues such as LV-8 Canggu, Gedung Merdeka Denpasar, ARMA Ubud, and the Bali Art Center. He has also participated in international virtual exhibitions including Bali Bhuwana Rupa and Mega Rupa III, as well as the global showcase B-GAME at ARMA and Komaneka Art Gallery. His recent works were featured in Cittarupa Raksata (2023) and Rupa Harmoni Berdikari Negeri (2024) at the Directorate General of Higher Education, Research, and Technology, Jakarta.



I Nengah Wirakesuma (b. Wongaya Gde, 1964) is a Balinese painter and lecturer at ISI Bali, where he has taught since 1992. He studied Visual Communication Design at SMSR Denpasar (1986) and earned degrees in Graphic Arts, Art Creation (Master’s, 2000), and Art Creation (Doctorate, 2010) from ISI Yogyakarta. His recent exhibitions include Surya Segara Rupa at Santrian Gallery (2024), Masterpiece 25 in Jakarta (2025), and Art Exhibition on Human Rights Day (2023). He has published academic works such as The Aesthetics of Mangosteen Skin Colors in Painting (2025) and Banana Sap as a Medium for Painting Art (2025).



I Wayan Adi Sucipta is a Balinese painter who began his artistic journey in 2009 at SMKN I Sukawati (SSRI) before earning his degree in Fine Arts from ISI Denpasar. He has since actively exhibited locally, nationally, and internationally. His works have been shown at Museum Puri Lukisan, ARMA, Museum Neka, Museum Gunarsa, Museum Bali, Shanghai Art Collection Museum (China), Grey Art Gallery Bandung, Elcanna Art Gallery Jakarta, Santrian Gallery, Sika Gallery, and Monkey Forest Gallery. He has also participated in exhibitions organized by UNS, ISI Yogyakarta, and Udayana University.



I Nyoman Laba (b. Karangasem, 1983) is a ceramic artist and lecturer at the Craft Department, Faculty of Fine Arts and Design, ISI Denpasar, where he has taught since 2009. He earned his bachelor’s degree from ISI Denpasar (2006) and a master’s in Art Creation and Study from ISI Yogyakarta (2008), and is currently pursuing a Doctorate in Art at ISI Bali (since 2022). Specializing in earthenware and stoneware techniques, he has been active in ceramic research supported by national grants and has exhibited locally, nationally, and internationally since the early 2000s.



I Wayan Jana (b. Gianyar, Bali, 1968) is an Indonesian artist and graduate of ISI Denpasar. His work combines emotional depth and material exploration, often reflecting themes of human desire and existential reflection. He has held several solo exhibitions, including Encounter (Titian Art Space, 2019), The Meeting (Conrad Hotel, 2014), Hasrat (Yayaa Art Space, 2013), and Object of Life (Griya Santrian, 2004). His recent group shows include Ripple (Nonfrasa, 2024), Trajectory of Perception (Tony Raka Gallery, 2024), and Voice Against Reason (Museum MACAN, 2023). He was also awarded Favorite Champion at the Jakarta National Souvenir Contest (1986).



I Wayan Karja (b. Ubud, Bali, 1965) is a painter, educator, and former Dean of the Faculty of Fine Arts and Design at ISI Denpasar. Trained in the Young Artist style of Penestanan and later the Ubud style, he studied at SMSR Denpasar and Udayana University before earning his MFA from the University of South Florida, USA, and pursuing Expressive Arts studies at the European Graduate School, Switzerland. He holds a Doctorate from the Indonesian Hindu University. Karja has exhibited widely in Asia, Europe, Australia, and the U.S., receiving honors including the Satya Lencana from the President of Indonesia and recognition from Mr. Nakasone Yasuhiro, Japan.



I Wayan Setem (b. Karangasem, 1972) is a Balinese artist active in local, national, and international exhibitions, including collaborations with the Galang Kangin Artist Community, Bali Mega Rupa Festival, and showcases in Australia, Germany, Poland, China, and Kazakhstan. His solo exhibitions include Gunung Menyan Segara Madu: Memuliakan Daerah Aliran Sungai Unda (Ubud, 2020) and Pagelaran Seni Rupa Celeng Ngelumbar (Karangasem, 2018), as well as shows at Bali Starling House, Germany, and Sangkring Art Space, Yogyakarta. His awards include the Kamasra Prize (1996), Philip Morris Art Award finalist (2000), and Artist of Distinction, Yayasan Seni Rudana (2011).



I Wayan Suardana (b. Petulu, 1963) is an artist active in numerous national and international exhibitions. His recent showcases include SIPP Setiap Saat at Santrian Gallery (2021), Bali Megarupa at Museum Puri Lukisan Ubud (2021–2023), and IVCE 4 International Visual Culture Exhibition at UNS Indonesia and Poh-Chang Academy of Art, Malaysia (2022). He also participated in Bricolage International Exhibition (2022), Bali Padma Bhuwana II (2022–2023), B_GAME Bali Global Art Map Exhibition (2024), and Jejak Rasa at Universitas Muhammadiyah Bandung (2025). His works were also featured in Rupa Harmoni Berdikari Negeri (2024).



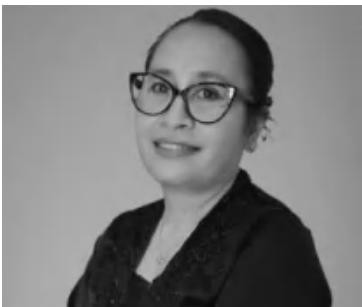
I Wayan Sujana Suklu (b. Klungkung, 1967) is a Balinese artist active in national and international exhibitions, including the Beijing International Art Biennale and Bangladesh XI Biennale. His solo shows include Monument of Trajectory (Komaneka Gallery, 2021), Panji Between Body and Shadow (IMF Nusa Dua, 2018), Wings and Time (Komaneka, 2016), and most recently Tubuh dan Waktu: Kesadaran Nawasena at Tony Raka Gallery, Ubud (2025). He has joined major group exhibitions such as Bali Dwipantara Adirupa (2023) and 8+8 (2021). His awards include the Indofood Art Award for Abstract (2003) and Philip Morris Art Award’s Best 10 Indonesia (2003).



Ida Bagus Candra Yana (b. Denpasar, 1976) has been a photography lecturer at ISI Denpasar since 2008. Actively exhibiting nationally and internationally, his recent showcases include Nostalgia For The Present Retro Plus at RJ Katamsi Gallery, ISI Yogyakarta (2024), Bali Mega Rupa V at ARMA Museum, and ART Moment (2023). He previously joined MANIFESTO VIII at the National Gallery of Indonesia (2022), as well as Bali Mega Rupa IV at ARMA Museum (2022) and Bali Mega Rupa III at Museum Puri Lukisan Ubud (2021).



Ida Ayu Gede Artayani (b. Pasekan, 1975) is an artist and faculty member actively engaged in national and international exhibitions. Her recent showcases include Bali Mega Rupa Griya Perempuan “Uma-Umah-Waruna” at N-CAS ISI Bali (2022) and “Rakta Mahardika Rupa” (2023). Internationally, she presented her works in Raka Tirtha Sadha at Puri Lukisan Museum Ubud (2023) and at The 14th International Exhibition of Traditional Fine Arts at the Shanghai Museum (2024).



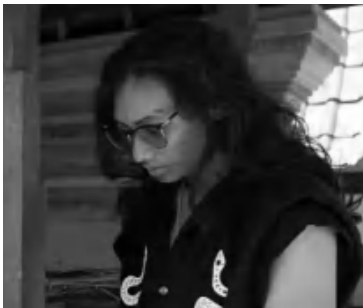
Ida Bagus Putra Adnyana (Gustra) is a visual artist active in exhibitions across Germany, Japan, Malaysia, and Australia. He has held solo shows at Santrian Art Gallery, Sanur (2012), and Bentara Budaya Bali (2015), with his works also presented at Museum Neka, ARMA Museum, Tony Raka Art Gallery, and ISI Denpasar. A graduate of ISI Denpasar’s postgraduate program, he is also active in photography, publishing several books on Bali in collaboration with national and international publishers, and has won numerous photography awards in Bali, Jakarta, and abroad.



Ida Bagus Sindu Putra (b. Klungkung, Bali, 1985) is a contemporary artist whose works explore memory and cultural recollection through expressive charcoal techniques and crumpled-paper textures symbolizing the fragility of remembrance. He earned his Bachelor (2010) and Master of Arts (2013) from ISI Yogyakarta and is currently pursuing a Doctor of Arts at ISI Bali. His recent exhibitions include the solo show *Touching Memory* (Biku Restaurant, Ubud, 2023) and *Perseverance in Life with Banguntidur Collective* (2024). His accolades include Art Revolution Taipei Finalist (2018) and Jakarta Art Award Finalist (2012).



IGN. A. Putra Wahyu S. (b. Denpasar, 2004) is a young Balinese visual artist and student at ISI Denpasar (class of 2022). A member of the Ang Ah Prasi art collective, he has organized two prasi exhibitions at Puri Agung Jro Kuta, Denpasar (2022–2023). Since 2022, he has exhibited in various art spaces in Bali and beyond, including Nata Citta Art Space, Batu 8 Studio, Museum Neka, and Museum Puri Lukisan. His works—spanning painting, prasi, and installation—have been featured in *Aksara Ngripta Rupa*, *Bali Kanda Rupa*, *Parasraya Festival*, and *Bali Citta Samasta* (2024).



Joo Yong-seong is a South Korean photographer whose work explores landscapes marked by time and investigates social and political forms of death. His practice reflects on trauma, memory, and the unseen consequences of history. He has held solo exhibitions such as *The Day After – Without Us* (2021) and *Lamentation* (2018), and participated in major group shows including *That’s What We Did* (2024), *The Printed World* (2022), and *Signaling Perimeters* (2021), affirming his position as a critical voice in contemporary Korean photography.



Keiji Ujiie is a Japanese sculptor based between Bali and Japan, residing in Ubud since 2007. His public and commissioned works span across Japan and internationally, including the *Peninsula Tokyo* (2007), *Cherry Forest Park Monument* in Maebashi (2006), *Dai-Building Monument* in Tokyo, and *Tubata City Library Landscape* in Ishikawa (2005). He received the *Osaka City Environment Amenity Award* (2001) and has participated in international sculpture symposiums in Belgium (1989) and Mexico (1988). He has held solo exhibitions at *Hanna Art Space* (2009) and *Art Front Gallery*, Tokyo (2004, 1988), and published *Sculpture and Landscape* (Marumo Publisher, 2004).



Khema Changchaya is an artist and educator based in Thailand, currently serving in the Design Arts Department, Faculty of Humanities and Social Sciences, Phetchaburi Rajabhat University.



Kim Eunju is a South Korean photographer whose works focus on social issues, women, and historical memory in Korea. A graduate of Kaywon School of Art and Design (Photography Art) and Chung-Ang University (Digital Photography), she has been active since 2011. 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. She has published *The Light of May* (2022) and *That Summer*, Nogunri (2020), and received the 1st QUESTION Photo Award (2024) and Final Photographer Award from the Gwangju Foundation for Women (2019).



Kittipan Chinwannachot is an artist and educator based in Thailand, affiliated with the Program in Art and Design, Faculty of Humanities and Social Sciences, Phetchaburi Rajabhat University.



Koichi Emura (b. 1961, Osaka) is a Japanese artist, designer, and educator who currently serves as President of Kyoto Saga University of Arts. A graduate of Kyoto City University of Arts, he is known for merging visual design, film, drawing, and collage with installation and performance. His multidisciplinary practice explores the relationship between space, language, and perception. In 2011, he founded the collaborative studio *emuralabo*, which works with students and alumni to reinterpret the “now” through dialogue and intuition. Emura is also a member of the video and performance unit *Kyupi Kyupi*, presenting cross-disciplinary works in museums and theaters.



Kun Adnyana (b. Bangli, 1976) is a professional artist and Rector of ISI Denpasar (2021–2025), continuing his leadership as Rector of ISI Bali for the 2025–2029 term. He has exhibited internationally in Taiwan, Australia, and Poland, and previously served as Head of the Bali Provincial Cultural Office (2019–2021). His research includes Balinese painting history in the Netherlands, supported by key publications such as *Pita Maha* (2018) and *Barong Landung* (2017). He has received multiple honors, including *Dharma Kusuma* (2024), *Anugerah Kebudayaan Indonesia* (2023), *World Peace Artist Award* (2023), and *Kerthi Bali Sewaka Nugraha* (2023).



Made Ari is a young Balinese painter whose artistic journey is deeply rooted in the island’s traditional painting heritage. Influenced by the visual language of Balinese classical art, he integrates traditional techniques with contemporary deformations to reinterpret cultural narratives. His works have been exhibited in *Amreta Wangsa Jenggama* (2022), *Merekam Jejak* (2023), *Simbiosis and Kite Gale* (2024), and *Dalam Belanga* (2025). Awarded Best Artwork at Batu 8 Studio (2023), Ari continues to explore the living dialogue between tradition and modern visual expression.



Mira El Amir is an intuitive painter whose works explore the inner world as a form of spiritual healing for the mind, body, and soul. Using emotion, thought, and imagination as her medium, she creates abstract compositions that reflect beauty in chaos and truth through collision. A graduate of ESMOD Jakarta (Fashion Design) and Raffles College Beijing (Multimedia Art & Design), Mira began her career in fashion and video art before focusing on painting as a therapeutic practice. She also conducts #Lukisjiwa art-healing workshops and has held solo exhibitions including *Colors of Grief* (Jakarta, 2023) and *Island We Call Home* (Bali, 2024).



Miss Jarasa Bhanunandajoti, is an artist and educator based in Thailand, affiliated with the Department of Design Arts, Faculty of Humanities and Social Sciences, Phetchaburi Rajabhat University,Thailand.



Muka Pendet (b. Banjar Nyuh Kuning, 1962) is a senior lecturer at ISI Denpasar, specializing in sculpture, ceramics, and cultural studies. Trained by masters such as Wayan Pendet and Ketut Sudana, he studied at SMSR Denpasar and later earned degrees in Ceramic Art, followed by a Master's and Doctorate in Cultural Studies from Udayana University. Beyond teaching, he is active in artistic research, creation, and curation. His recent exhibitions include Virtualization Movement at Sebelas Maret University (2020), Bali Mega Rupa at ARMA Museum (2021), and a showcase by the Ministry of Research and Technology in Jakarta (2023).



Nagarbasi Barman is a Bangladeshi printmaker and Associate Professor at the Department of Fine Arts, Jatiya Kabi Kazi Nazrul Islam University. He earned his BFA in Printmaking from the University of Rajshahi and an MFA from Visva-Bharati University, Santiniketan, India, as an ICCR Scholar. Over his career, he has held four solo exhibitions and participated in more than thirty national and international shows across Bangladesh, India, France, Iran, Japan, Malaysia, and the USA. His honors include the Honourable Mention Award at the 18th National Art Exhibition (2009) and two Best Awards from the University of Rajshahi (1993, 1999).



Ni Kadek Karuni (b. Gianyar, 1966) is a Balinese artist active in national and international exhibitions since the early 2020s. Her major showcases include Bali Mega Rupa II (2020), Wanacita Karang Awak (2021), Bali Dwipantara Adirupa (2021), Bali Mega Rupa IV (2022), and Warawastu Waruna (2023). She has exhibited at The Villa Surabaya (2022), Museum Puri Lukisan Ubud (2023), and N-CAS ISI Bali (2022–2024). In 2024, her works were featured in the Shanghai Art Collection Museum, B-GAME at Komaneka Art Gallery, and Bali Bhuwana-Bindu at N-CAS ISI Bali.



Ni Made Rai Sunarini (b. Denpasar, July 13, 1968) is a lecturer and ceramic artist whose practice is rooted in the Balinese Kriya (craft) tradition. She holds a Doctorate in Art from ISI Bali, where she serves as a permanent lecturer at the Faculty of Fine Arts and Design. Her works explore the intersection of tradition and innovation, bridging craft and contemporary art. She has exhibited in Indonesia and abroad, including at the University of Western Australia (2014), Denpasar Art Space (2018), and ISI Bali (2025). Sunarini received the Adhyapaka Nata Kerthi Nugraha Awards in 2023 and 2024.



Ni Nyoman Sani (b. Sanur, Bali, 1975) is a contemporary Balinese artist whose works explore emotion, self-reflection, and feminine identity. A graduate of ISI Denpasar (2001), she began her artistic path after working in the garment industry and studying English. Her honors include Top 100 Finalist, Philip Morris Art Award (2000) and 1st Winner, UOB Painting of the Year Indonesia (2023). She has joined residencies in Haarlem (Netherlands), Modena (Italy), and Devfto Print Institute (Bali, 2025). Recent exhibitions include Trajectory of Perception (Tony Raka Gallery, 2024), Art Jog Motif Amalan (Devfto Print Institute, Yogyakarta, 2025), and Bali Bhuwana Rupa International Art and Design Exhibition – Reflecting 100 Years of Pramoedya Ananta Toer (ISI Bali, 2025).



Ni Wayan Penawati (b. Amlapura, Karangasem, 1996) is an artist and member of the Gurat Institute collective since 2022, focusing on research and documentation of Balinese visual arts and culture. Her practice spans photography, video, and sound moderation, alongside curating small projects such as the RupaBali podcast. She has exhibited in Endless Life and Pilgrimage (2023), Griya Perempuan at Nata Citta Space, and Diary Diri. In 2024, her works were featured in Distance (Orbital Dago x Sika Gallery) and Nagaraja (JHUB Space), reflecting her growing multidisciplinary approach.



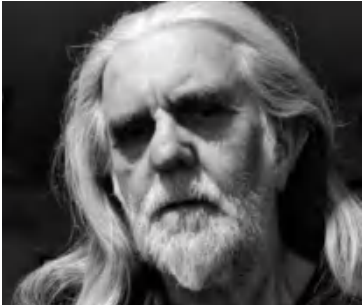
Noh Suntag is a South Korean photographer and visual artist renowned for his critical exploration of politics, history, and Korea's collective trauma. His solo exhibitions include Shades of Furs at Hakgojae Gallery, Seoul (2022), Bloody Bundan Blues at Gwangju Museum of Art (2018), and The 4th Wall: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



Panupat Viboonrungreuang is an academic and creator from the College of Food Innovation and Service Industry, Phetchaburi Rajabhat University, Thailand.



Paul Trinidad (b. Australia) is a visual artist and professor at the University of Western Australia, where he has taught since 1998. Holding a Master of Arts (Visual Arts) from Curtin University (1991), he also served as an Honorary Lecturer at ISI Denpasar (2011–2013). His career includes research and curatorial collaborations between Australia and Indonesia, such as Toraja Extension (Bali Studio), Pram–Bhuwana–Patra: Earth and Humanity (ISI Bali), and co-curating Homeland at Cullity Gallery (2024). Recent exhibitions include Crisis (Jimba Art Hub, 2024), Bali Padma Bhuwana II (2022), and Stations of the Cross (2015). His works are in the Smithsonian Institution, National Gallery of Australia, and Art Gallery of Western Australia.



Putu Bonuz Sudiana (b. Nusa Penida, 1972) is a Balinese painter educated at SMSR Bali and STSI (now ISI) Denpasar. Active since the early 2000s, he has held numerous solo and group exhibitions across Indonesia and abroad. His recent solo shows include Wave Dance (Sudakara Art Space, 2025), Veils of Color (Kayon Jungle Resort, 2024), Fatamorgana (Sangkring Art Project, 2024), and Kidung Tanah Pusaka (Hadiprana Gallery, 2023). His works were also featured in Play Fullness (2025), Garis Bertutur (2023), and Luar Ruang (2023). He received The Best Artwork (1995, 1997, 1998) and was a Philip Morris Art Award semifinalist (1999).



I Putu Wirantawan (b. Negara, 1972) is a Balinese artist and ISI Yogyakarta graduate (2005). His solo exhibitions include 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 exhibited internationally at the Bangkok International Triennale of Print and Drawing, ZONAMACO Mexico City, and TREMOR in Roma Norte. His awards include Honorable Mention at Taiwan's 12th International Biennial (2006) and 1st Prize at Jakarta Art Award (2010).



r.karsn (b. Pacitan, July 8, 2002) is a visual artist based in Bali whose works intertwine color, line, and text to construct poetic visual narratives. Through his studio, Karsn Studio, he explores personal reflection, spatial experience, and cultural resonance, creating intimate encounters where image and word converge. His recent exhibitions include Bali Dwipantara Adirupa (2024), Kami Bicara (2023), Consistencia (2023), Persona (2025), and Untuk Apa Kita Memilih (2025). Karsn continues to develop a contemplative visual language that bridges emotion, thought, and contemporary expression.



Rashed Sukhon is a distinguished Bangladeshi visual artist, painter, and academic whose practice bridges emotion, form, and philosophy. A Professor at the Department of Fine Arts, Jatiya Kabi Kazi Nazrul Islam University, he holds a BFA and MFA in Drawing and Painting from the University of Rajshahi and a PhD in Fine Arts. His works—characterized by geometric compositions and subdued hues of blue and green—delve into the psychological and metaphysical dimensions of human emotion. With over eighty solo and group exhibitions worldwide, including Consideration of Eternity (EMK Center, Dhaka), Sukhon stands as a vital figure in Bangladeshi contemporary art.



Rashedur Rehman is a contemporary visual artist and graphic designer whose work reflects a profound connection to human emotion, culture, and nature. He currently serves as an Assistant Professor in the Department of Fine Arts at Jatiya Kabi Kazi Nazrul Islam University, Mymensingh. Holding a BFA (2013) and MFA (2015) from the same university, Rashedur explores themes of identity and perception through painting, mixed media, and digital art. His expressive watercolors and textured compositions blend realism and abstraction. Actively exhibiting nationally and internationally, he also researches the history and evolution of printing in Bangladesh.



Shafa Pay (b. Jakarta, 2003) is a contemporary Indonesian artist based in Bali whose practice continually evolves through experimentation and reflection. Beginning with acrylics before finding a deeper connection with oil paint, she treats materials as pathways to emotion and process. Her work combines bright colors, intuitive compositions, and an openness that reflects her belief that art can never be fully defined. Selected exhibitions include Unwritten (Amuya Gallery, Jakarta, 2025), Come Say Hi! (Room8 Art & Project, Bali, 2025), AVIDYA (TAT Art Space, Bali, 2025), and Integrity: Stilisasi Diri (IndieArt Space, Yogyakarta, 2024). Each canvas marks a moment of transformation and discovery.



Sorrakrai Ruangrung is a Thai artist and lecturer at the Department of Art Education, Faculty of Humanities and Social Sciences, Phetchaburi Rajabhat University.



Sung Namhun is a South Korean documentary photographer who studied at Icart Photo École de Paris and worked for the Rapho photo agency in France. He is the director of Onbit Documentary and the Jeonju International Photo Festival, and currently leads the Dream Flower Factory photography collective. His works have been exhibited at 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). His honors include the Le Salon First Prize (1992), Korean Photography Grand Prize (1996), three World Press Photo Awards (1994, 1999, 2009), and finalist for the Leica Oskar Barnack Award (2020).



Suzlee Ibrahim is a Malaysian abstract expressionist painter and academic with over three decades of artistic and teaching experience. He began lecturing at Institut Teknologi MARA (now UiTM) in 1993 and has been a full-time lecturer at ASWARA, Kuala Lumpur since 2009. Over his 37-year career, he has held 50 solo exhibitions and exhibited in more than 40 countries. His works are in major collections, including the National Art Gallery Malaysia and the Permanent Mission of Malaysia to the UN. A Malaysia Book of Records honoree (2015), Suzlee remains a leading figure in Malaysian Abstract Expressionism.



Tapon Kumer Sarker is a contemporary visual artist, designer, and academic based in Mymensingh, Bangladesh. He currently serves as Head of the Department of Fine Arts at Jatiya Kabi Kazi Nazrul Islam University. His artistic practice blends folk traditions with modern aesthetics, exploring Bangladesh's cultural heritage and emotional narratives through painting, graphic design, collage, and digital media. Holding a PhD (2022) and MFA (2003) from the University of Rajshahi, he has participated in 26 national and international exhibitions and received multiple honors, including Best Artist at Color Wings International Art Expo, India (2025).



B-GAME

Bali-Global Art Map Exhibition



N-CAS

Project

ARTIST'S :

Amoga Lelo Octaviano, Anak Agung Gde Trisna Suryadinata T.Y, Ayu Bindhu Dita Agustini, Dewa Krisna, Edy Semara Putra, Farhan Adityasmara, Gede Yosef Tjokropramono, I Dewa Putu Gede Budiarta, I Komang Try Adi Stanaya, I Nyoman Agus Suarya Putra, I Wayan Kondra, I Wayan Mudana, I Made Saryana, Ni Made Purnami Utami



Once Upon a Time

60 x 90 cm, 2025

Digital Photography print on Canvas

AMOGA LELO OCTAVIANO



KALA DIANTARA LOKA

120 x 100 cm (triptic), 2024

Mixed Media On Canvas

ANAK AGUNG GDE TRISNA SURYADINATA TY



Renungan

100 x 100 cm, 2025

Thread on canvas

AYU BINDHU DITA AGUSTINI

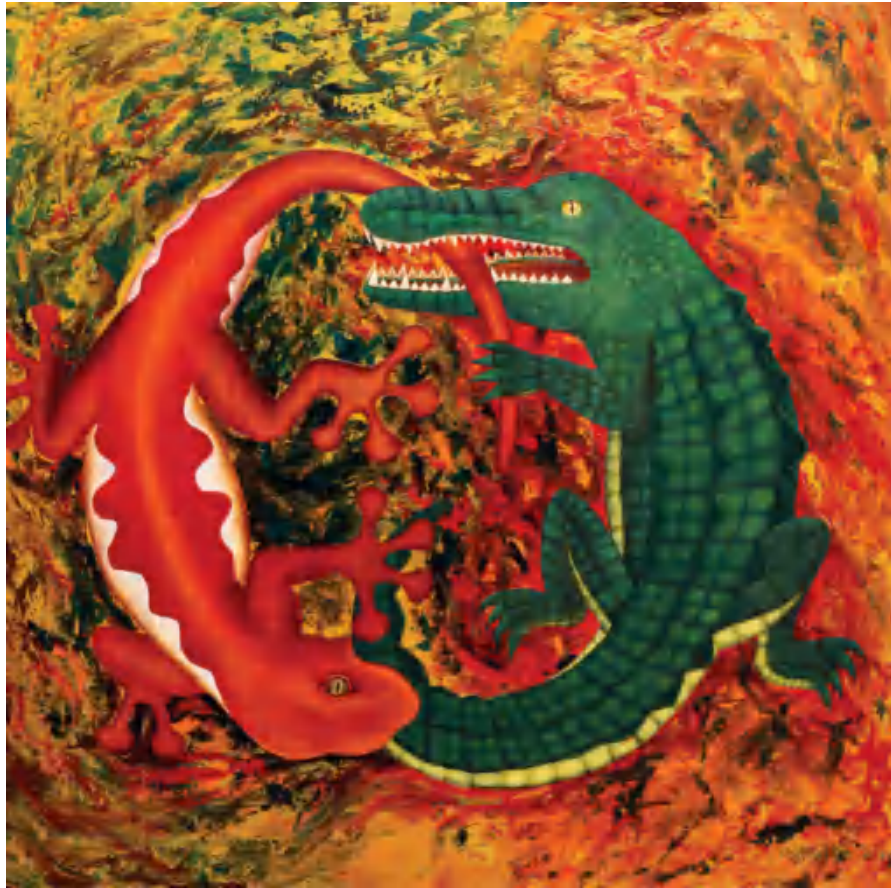


Holy

100 x 70 cm, 2024

canvas

DEWA KRISNA



The Reptilian Dance

100 x 100 cm, 2025

Acrylic on canvas

EDY SEMARA PUTRA



After an Observatory of a girl in Sanur

70 x 50 cm, 2025

4:1 reproduction of instant film montage, print on photographic paper

FARHAN ADITYASMARA



“The Beginning of Creation “

75 x 75 cm, 2025

Batik Art

GEDE YOSEF TJ.



KEKUATAN DEWA DEWA GUNUNG

100 x 140 cm, 2025

acrilik on canvas

I DEWA PUTU GEDE BUDIARTA



Tutur Lelaku

50 x 50 cm, 2025

Acrylic on Canvas

I KOMANG “TRY” ADI STANAYA



“Dewa Raja: Prasasti Agung Sang Peletak Pilar Kosmos”

80 x 60 cm, 2025

cat oil, water colour and pastel on canvas

I WAYAN KONDRA



Terumbu Karang (Coral reefs)

110 x 140 cm, 2025

Acrylic on Canvas

I WAYAN MUDANA



Gelora Puputan / WAR TO THE END

50 x 70 cm, 2025

Kanvas

I NYOMAN AGUS SUARYA PUTRA



LESTARI

105 x 95 cm, 2025

Kain Prima dengan ecoprint

NI MADE PURNAMI UTAMI



Jnana Marga

80 x 100 cm, 2025

Luster

I MADE SARYANA

N-CAS PROJECT

ARTIST’S PROFILE



Gede Yosef Tjokropramono (b. Denpasar, June 8, 1968) is a painter and lecturer at the Faculty of Fine Arts and Design, ISI Denpasar. He earned his bachelor’s degree in Fine Arts from Udayana University (1992) and his master’s degree in Cultural Studies from the same university (2004). His works have been exhibited internationally in Sweden (1999), Germany (2006), Australia (2013), and Japan (2020), as well as in major Balinese museums and art festivals. Actively engaged

in local and national exhibitions, Gede Yosef continues to explore expressive approaches to painting rooted in Balinese visual culture.



Farhan Adityasmara is a photographer and lecturer at the Photography Program, Faculty of Fine Arts and Design, ISI Bali. He earned both his bachelor’s and master’s degrees in Photography Creation and Studies from ISI Yogyakarta. His academic and creative interests focus on expressive photography, old printmaking techniques, photographic philosophy, and conceptual photography. In 2025, he was invited as a speaker at the International Photo Festival

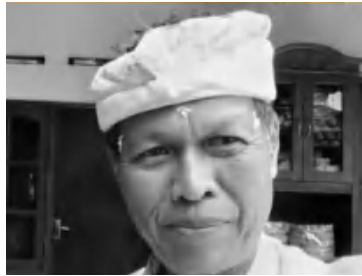
— ISI Bali: Shaping the Future & Old Printmaking Techniques within Fotobali Festival. Through teaching, research, publications, and exhibitions, he continues to contribute to the advancement of photographic art in Indonesia.



Anak Agung Gde Trisna Suryadinata T.Y. (b. Gianyar, February 3, 1983), known as Jung TY, is a painter and lecturer at the Faculty of Fine Arts and Design, ISI Bali. He earned his bachelor’s degree from Udayana University (2005) and his master’s degree from ISI Denpasar (2011). Actively teaching and mentoring

young artists at Sanggar Lukis Tridatu Bali, Jung TY’s creative practice centers on abstract expressionism, exploring emotion, freedom, and spontaneity. His works often draw from nature and contemporary phenomena, reflecting a continuous exploration of media, material, and process through exhibitions from local to international stages.

I Wayan Mudana is a Balinese artist and lecturer at the Indonesian Institute of the Arts Bali (ISI) Bali. His artistic practice reflects a dialogue between nature, culture, and spirituality, often rooted in Balinese philosophical concepts. Selected exhibitions from the past three years include Terumbu Karang (Coral Reefs) at ISI Bali (2025), Tri Hita Karana in Poland (2024), Merah Putih in Jakarta (2024), and Surya Segara Rupa: Telur Segara (Seed of Life) at Santriyan Hotel, Sanur (2023).



I Dewa Putu Gede Budiarta (b. Klungkung, April 8, 1968) is a painter and lecturer at the Institut Seni Indonesia (ISI) Bali who has been actively exhibiting since 2008, both nationally and internationally. His notable exhibitions include Truly Bagus at Cullity Gallery, University of Western Australia (2010); the ISI Denpasar—UWA collaborative exhibition in Bali (2011); and shows at Museum Rudana (2012) and ARMA (2019). In recent years, he has participated in exhibitions with University Art Tokyo (2020), ISI Yogyakarta (2021–2022), and ISI Bali lecturers’ showcases in Sanur (2023), Denpasar (2024), and Surakarta (2025).



Ayu Bindhu Dita Agustini, known as Yubin, is an emerging artist from Tabanan whose creative journey began at the age of three. Influenced by Japanese anime, she developed a distinct visual style that blends character-based imagery with contemporary painting. A graduate of the Indonesian Institute of the Arts (ISI) Bali, she actively participates in exhibitions and interdisciplinary performances, including



dance, poetry, and monologue. Her selected exhibitions include Tera Rupa 2.0: Amreta Wangsa Jenggama (2023), Merekam Jejak (2023, Best Work Award), The Real Action of Mental Health (2023), and Parasraya at Dharma Negara Alaya, Denpasar (2023).



Amoga Lelo Octaviano (b. Yogyakarta, October 16, 1977) is a photographer and lecturer at the Photography Study Program, Indonesian Institute of the Arts (ISI) Bali, where he has taught since 2010. He earned his Master’s degree in Art Creation and Study from ISI Yogyakarta in 2009. Beyond teaching, he serves as the managing editor of Retina Jurnal Fotografi, ISI Bali’s photography e-journal. His works have been featured in numerous exhibitions, including Nara

Bhuwana Charma: Human Expression Across the World (ISI Bali, 2024) and Nata Bhuwana III: Mukti Manu Murti (Astana, Kazakhstan, 2024).



I Nyoman Agus Suarya Putra (b. Pesedahan, December 11, 1981) is a visual communication designer, photographer, and lecturer with a strong background in creative visual studies. He earned his Bachelor’s degree in Visual Communication Design from Universitas Negeri Malang, followed by a Master’s degree in Art Creation and a Doctorate in Art from the Indonesian Institute of the Arts (ISI) Denpasar.

Active in both education and creative practice, he is a member of Komunitas Foto dan Video Bali (since 2020) and AIDIA, a visual communication design organization (since 2015).



I Komang Try Adi Stanaya is a lecturer at the Digital Business Study Program, Indonesian Institute of the Arts (ISI) Bali, holding the functional rank of Assistant Expert. He earned his Master’s degree in Computer Science with a concentration in Informatics from Universitas Pendidikan Ganesha (UNDIKSHA), Singaraja. His work bridges

technology and the arts through projects such as Augmented Reality Wayang Parwa, AR Coral Sponges, and Selonding Citta Samasta SSO, a digital archive for Balinese gamelan. Also an accomplished visual artist, his paintings—Nemu Laku, Manu Laku, Manu Logi, and Manu Nungkalik—reflect philosophical inquiry into human existence.

I Wayan Kondra is a prominent Balinese painter and academic, currently serving as a lecturer at the Indonesian Institute of the Arts (ISI) Bali. His expertise lies in painting, where he actively teaches, mentors, and conducts research in creative art practices. As an artist, Kondra’s works often explore themes of culture, tradition, and human civilization, deeply inspired by Balinese local wisdom. His academic contributions include research such as “Toya Campuhan: Water and Human Civilization in Painting Creation.” Through his dual role as educator and artist, Kondra continues to advance Indonesian painting while nurturing new generations of artists.



Ni Made Purnami Utami is an active Balinese visual artist whose works have been exhibited in numerous national and international events. Her notable exhibitions include Contemporary Arts Exhibition Under Relationship Thai–Indonesia (2016), Poem of Colour at Neka Museum Ubud (2016), Change at Museum Puri Lukisan Ubud (2017), and Panca Maha Bhuta at ARMA Museum Ubud (2019). She has also participated in international virtual shows such as Survivability and The Art (2021), Recovery: Art for a Better Life (2022), and Multiframe #4 (2022). Recently, her works appeared in Griya Perempuan Art Event Vol. 2 (2024) and Sketch and Drawing (2024–2025).



Edy Semara Putra (b. 1991) is a lecturer and visual artist who earned his Bachelor’s degree in Art Education from Universitas Negeri Makassar (2013) and a Master’s degree in Art Studies from ISI Yogyakarta (2016) under the BPPDN scholarship program. He served as a lecturer at STAH Dharma Sentana, Central Sulawesi (2016–2024) before joining ISI Bali’s Fine Arts Study Program in 2024. Alongside teaching, he is active in research, writing, and art creation. His recent exhibitions include Makassar Biennale: Abadi Maritim (2023) and Beyond The Logic at Universitas Negeri Padang (2024).





Dewa Krisna (b. 1998) is a photographer and graduate of Fine Arts and Design from the Indonesian Institute of the Arts (ISI) Denpasar. He began his photography journey in 2011 and turned professional in 2013. His works have earned numerous national and international awards, including 3rd Place at the Qatif International Photography Competition (Saudi Arabia, 2019), 2nd Place at the KIK DJKI Kemenkumham Photo Competition (2019), and 1st Place

at the Sanur Village Festival Photo Competition (2019). His photographs have been showcased at Kharisma Event Nusantara (Jakarta), Bali Arts Festival (ARMA Ubud), and Imageinaction (Ubud).

I Made Saryana (b. Badung, June 24, 1966) is a photographer and lecturer at the Indonesian Institute of the Arts (ISI) Bali. His creative and research interests span photography, graphic art, and visual documentation rooted in Balinese culture. Saryana has explored various themes such as Barong as inspiration for printmaking, “Sekala Niskala” in photographic installation, and Moksartham Jagatdhita Ya Ca Iti Dharma in expressive photography. His publications and exhibitions reflect a deep engagement with visual storytelling and cultural preservation.

