

ກຸບສູນບາງໂພກິ ຫາລິ ເຈກິ ບາງກຸງ

FESTIVAL SENI BALI JANI VIII 2026



ກິດຈະກຳ ສູນ ສະຫຼາກ ກຸກິ

KEMBARA SUKMA

ATMA KERTHI

ຫາລິ ກຸກິ ບາງກຸງ

balinmegarupa VIII/2026



SUKMA
KERTHI

(ARTISTIKA ATMA KERTHI)





balim^megarupa

SUKMA RUPA

(ARTISTIKA ATMA KERTHI)

KURATOR :

Prof. Dr. I Wayan 'Kun' Adnyana
Jeon Dongsu
Warih Wisatsana

PERUPA :

A.A. Gede Bayu Paramarta Krisna Prabu | Achmad Tarman (Achmad Tem) | Ade Nova | Agung Ivan | Agus Kama Loedin | Aimery Joëssel | Anthonius Kho | Desak Putu Agnis Dewayanti Putri | Harits Geronimo Ho Yi | Dewa Gede Rata Yoga | Dewa Gede Satya Cakra Dharma (Dharuma) | Dewa Putu Ari Kresna Artha Negara | Gede Ari Widia Utama Pucangan | Gede Jaya Putra | Gede Oka Astawa | Gede Sukarya | Kadek Aditya Gustaman | Ketut Sumantara | Ketut Suwidiarta | Ketut Teja Astawa | Komang Satya Prabawa | Made Arya Palguna | Made Bayu Pramana | Made Bendi Yudha | Made Galung Wiratmaja | Made Griyawan | Made Gunawan | Made Jodog | Made Kenak Dwi Adnyana | Made Romi Sukadana | Made Ruta | Nengah Sujena | Nengah Wirakesuma | Nyoman "Polenk" Rediasa | Nyoman Adirupa Karunia | Nyoman Diwarupa | Nyoman Laba | Nyoman Suardina | Nyoman Suarnata | Nyoman Wijaya | Putu Wirantawan | Wayan Bawa Antara | Wayan Gawiartha | Wayan Gede Budayana | Wayan Karja | Wayan Rio Kharisma | Wayan Santrayana | Wayan Setem | Wayan Suardana | Wayan Sujana Suklu | Wayan Sunadi (Doel) | IB Candrayana | Ida Ayu Gede Artayani | Ida Bagus Komang Sindu Putra | Ida Bagus Putra Adnyana | Ida Bagus Putu Purwa | Jo Gyu Nam | Ketut Muka Pendet | Ketut Sugantika Lekung | Krisna Danendra | Leonardo Krisna | Made Kaek | Made Tiartini Mudarahayu | Made Wiradana | Milka Gracella Sihombing | Ni Kadek Karuni | Ni Luh Ayu Pradnyani Utami | Ni Luh Gede Widiyani (Lode Widiya) | Ni Made Rai Sunarini | Ni Wayan Penawati | Nyoman Sani | Olena Iaremenko | Pande Wayan Mataram | Putu Bonuz Sudiana | Putu Edy Asparanggi | Rilona Murwiki | St. Sri Srinaryo | Tebuana Istri Mahisarani | Uuk Paramahita Wayan Aris Sarmanta | Wayan Gede Suanda Sayur | Young Choi



UPTD. Taman Budaya,
Dinas Kebudayaan, Provinsi Bali



Nata Citta Art Space

PURWAKATA

KEPALA DINAS KEBUDAYAAN PROVINSI BALI



IDA BAGUS ALIT SURYANA

Om Swastyastu

Puja Pangastuti Angayubagia, dihaturkan kehadapan Hyang Widhi Wasa/ Tuhan Yang Maha Esa, atas waranugraha-Nya Pemerintah Provinsi Bali melalui Dinas Kebudayaan Provinsi Bali dapat kembali melaksanakan Festival Seni Bali Jani (FSBJ) VIII tahun 2026. FSBJ VIII tahun 2026 merupakan aktualisasi Peraturan Daerah Provinsi Bali Nomor 4 Tahun 2020 tentang Penguatan dan Pemajuan Kebudayaan Bali sekaligus sebagai implementasi visi Pembangunan Provinsi Bali: Nangun Sat Kerthi Loka Bali melalui Pola Pembangunan Semesta Berencana dalam Bali Era Baru.

FSBJ VIII tahun 2026 diselenggarakan dalam rangka pemajuan seni modern, kontemporer dan karya seni bersifat inovatif dengan mengangkat tema: Kembara Sukma Atma Kerthi, Pengembaraan Menuju Jiwa Mahasuci, yang dimaknai sebagai upaya perjalanan jiwa menuju kemahardikaan mahasuci. Mengacu tema ini para seniman yang tergabung dalam sanggar dan komunitas diharapkan menghadirkan capaian cemerlang karya terkini, yang bukan saja indah secara stilistik-estetik, melainkan juga memaknai acuan tema Atma Kerthi sebagai seni yang mengundang renungan bagaimana seni dapat menuntun kita untuk menemukan kembali jati diri manusia Bali.

FSBJ VIII tahun 2026 mengusung konsep: Eksplorasi: Pencapaian seni inovatif berbasis kreativitas pribadi, sementara seni modern/ kontemporer tetap berbasis tradisi atau nilai local, Eksperimental: pencapaian seni Modern/ Kontemporer berbasis kreativitas dan percobaan medium/ media, Lintas-batas: Pencapaian seni baru berbasis alihmedia, multimedia maupun transmedia, Kontekstual: Pencapaian seni baru secara tematik, gaya, dan style relevan

With Puja Pangastuti Angayubagia, we offer our deepest gratitude and reverence to Hyang Widhi Wasa, the Almighty God, whose divine blessings have enabled the Bali Provincial Government, through the Bali Provincial Office of Culture, to once again present the 8th Bali Jani Art Festival (Festival Seni Bali Jani/FSBJ) in 2026. The 8th FSBJ 2026 represents the realization of Bali Provincial Regulation Number 4 of 2020 concerning the Strengthening and Advancement of Balinese Culture, while also implementing the development vision of Bali Province: Nangun Sat Kerthi Loka Bali, pursued through the Planned Universal Development Pattern toward a New Era of Bali.

The 8th FSBJ 2026 is organized to advance modern and contemporary art, as well as innovative artistic practices, under the theme Kembara Sukma Atma Kerthi: A Journey toward the Supremely Sacred Soul. The theme evokes a spiritual journey toward the highest state of sacred liberation. Inspired by this theme, artists affiliated with studios and communities are expected to present outstanding achievements through their latest works—works that are not merely compelling in stylistic and aesthetic terms, but also engage meaningfully with Atma Kerthi, inviting reflection on how art may guide us toward rediscovering the identity and humanity of the Balinese people.

The 8th FSBJ 2026 embraces five principal concepts. Exploration refers to innovative artistic achievements rooted in individual creativity, while modern and contemporary practices remain grounded in tradition or local values. Experimentation encompasses achievements in modern and contemporary art developed through creative inquiry and experimentation with mediums and media. Crossing Boundaries refers to new artistic achievements created through intermedial, multimedia, and

dengan konteks tema dan waktu penyelenggaraan Festival Seni Bali Jani, dan kolaborasi: Proses dan pencapaian seni modern/kontemporer berbasis sinergi dan kerjasama antar seniman Bali atau luar daerah/luar negeri.

Penyelenggaraan FSBJ VIII tahun 2026 merupakan tonggak kebangkitan seni modern kontemporer yang mencerminkan tekad dan upaya sungguh-sungguh Pemerintah Provinsi Bali untuk menjaga kretifitas Masyarakat Bali agar melahirkan karya-karya seni berkualitas dan bereputasi Tingkat dunia. Sajian materi FSBJ VIII tahun 2026 terdiri atas Lomba, Pergelaran, Parade, Pameran, Beranda Pustaka (Bursa Buku), Lokakarya, Sarasehan dan Penghargaan Bali Jani Nugraha.

Festival Seni Bali Jani VIII tahun 2026 ini adalah ajang bagi para seniman dan kreator lintas bidang serta lintas generasi untuk menyajikan capaian prestasi dan buah cipta mumpuni dari bidang-bidang seni yang telah ditekuni dengan sungguh-sungguh serta penuh dedikasi.

Kesuksesan FSBJ VIII tahun 2026 ditentukan dari soliditas dan sinergitas kerja semua pihak secara intensif. Untuk itu, ijin kami atas nama Panitia Penyelenggara menghaturkan terima kasih yang sebesar-besarnya atas kerja sama yang sudah terbangun selama ini. Kami mengundang segenap Masyarakat Bali dan seluruh pecinta seni di manapun berada untuk turut bersama-sama memeriahkan dan mengapresiasi Festival Seni Bali Jani ini. Mari kita wujudkan FSBJ sebagai wahana Penguatan dan Pemajuan Kebudayaan Bali dengan semangat gotong royong dan penuh suka cita dilandasi semangat menyama braya.

transmedia approaches. Contextuality concerns new artistic achievements whose themes, forms, and styles are relevant to the festival's theme and the contemporary moment in which the Bali Jani Art Festival takes place. Collaboration refers to artistic processes and achievements in modern and contemporary art founded upon synergy and cooperation among Balinese artists and artists from other regions or countries.

The 8th FSBJ 2026 marks an important milestone in the resurgence of modern and contemporary art, reflecting the Bali Provincial Government's determination and sustained commitment to nurturing the creativity of the Balinese people so that they may produce works of outstanding quality and achieve international recognition. The festival program encompasses Competitions, Performances, Parades, Exhibition, Beranda Pustaka (Book Fair), Workshops, Discussion Forums, and the Bali Jani Nugraha Awards.

The 8th Bali Jani Art Festival 2026 provides a platform for artists and creators across disciplines and generations to present their finest achievements and accomplished creative works, born from artistic practices pursued with sincerity, dedication, and commitment.

The success of the 8th FSBJ 2026 depends upon the solidarity, synergy, and sustained collaboration of all parties involved. On behalf of the Organizing Committee, we therefore extend our deepest gratitude for the cooperation that has been fostered thus far. We warmly invite all Balinese people and art lovers everywhere to join in celebrating and appreciating the Bali Jani Art Festival. Together, let us establish FSBJ as a vital platform for the Strengthening and Advancement of Balinese Culture, sustained by the spirit of gotong royong—mutual cooperation—and collective joy, and grounded in menyama braya, the Balinese ethos of kinship, solidarity, and shared belonging.

Om Santih, Santih, Santih, Om

KEPALA DINAS
HEAD OF THE BALI PROVINCIAL OFFICE OF
CULTURE



Ida Bagus Alit Suryana, S.Ag., M.Si
Pembina Utama Muda (IV/c)
NIP. 197309241993031005

SAMBUTAN GUBERNUR BALI



I WAYAN KOSTER

Om Swastyastu

Festival Seni Bali Jani (FSBJ) sebagai event pemajuan seni modern, kontemporer dan karya seni bersifat inovatif, tahun ini telah memasuki tahun ke-8, yang mana merupakan saktualisasi Peraturan Daerah Bali Nomor 4 Tahun 2020 tentang Penguatan dan Pemajuan Kebudayaan Bali selaras dengan Undang-Undang Republik Indonesia Nomor 5 Tahun 2017 tentang Pemajuan Kebudayaan, serta sebagai implementasi Visi Pembangunan Provinsi Bali: Nangun Sat Kerthi Loka Bali, melalui Pola Pembangunan Semesta Berencana dalam Bali Era Baru.

Konsistensi pelaksanaan FSBJ telah dilakukan dengan tata kelola yang profesional. Manajemen event budaya yang konsekuen untuk menguatkan sekaligus memajukan seni dan budaya Bali, dalam dimensi perlindungan, pembinaan, pengembangan dan pemanfaatan, memayungi seni modern, kontemporer dan karya seni bersifat inovatif. FSBJ VIII tahun 2026 mengangkat tema: Kembara Sukma Atma Kerthi, Pengembaraan Menuju Jiwa Mahasuci, diimplementasikan dalam setiap aktivitas seni meliputi: Lomba, Pergelaran, Parade, Pameran, Beranda Pustaka (Bursa Buku), Lokakarya, Sarasehan dan Penghargaan Bali Jani Nugraha. Seluruh mata acara itu, secara simultan dihadirkan untuk tetap menjaga produktivitas, kreativitas dan memberi panggung apresiasi seni terhadap seniman dan pelaku seni modern, kontemporer dan karya seni inovatif di Bali, serta memberikan hiburan sehat dan edukatif bagi seluruh lapisan masyarakat.

Seluruh Masyarakat Bali dengan dilandasi semangat gotong royong mari bersama-sama berupaya mensukseskan penyelenggaraan FSBJ VIII tahun 2026. Mari kita apresiasi

The Bali Jani Art Festival (Festival Seni Bali Jani/FSBJ), an event dedicated to advancing modern and contemporary art as well as innovative artistic practices, has now entered its eighth year. The festival represents the realization of Bali Provincial Regulation Number 4 of 2020 concerning the Strengthening and Advancement of Balinese Culture, in alignment with Law of the Republic of Indonesia Number 5 of 2017 concerning the Advancement of Culture. It also serves as an implementation of the development vision of Bali Province, Nangun Sat Kerthi Loka Bali, pursued through the Planned Universal Development Pattern toward a New Era of Bali.

The consistent implementation of FSBJ has been supported by professional governance. Through sustained and committed cultural event management, the festival seeks to strengthen and advance Balinese arts and culture across the dimensions of protection, cultivation, development, and utilization, encompassing modern and contemporary art as well as innovative artistic practices. The 8th FSBJ 2026 carries the theme Kembara Sukma Atma Kerthi: A Journey toward the Supremely Sacred Soul, which is manifested throughout its artistic programs, comprising Competitions, Performances, Parades, Exhibition, Beranda Pustaka (Book Fair), Workshops, Discussion Forums, and the Bali Jani Nugraha Awards. Together, these programs are presented to sustain artistic productivity and creativity, provide platforms for the appreciation of artists and practitioners working in modern, contemporary, and innovative art in Bali, and offer enriching, educational, and wholesome experiences for people from all walks of life.

karya seni para seniman dan pelaku seni melalui beragam karya seni modern, kontemporer dan karya seni inovatif, demi kejayaan keluhuran seni dan budaya Bali yang kita cintai bersama. Selain itu mari kita jaga kebersihan, keamanan, ketertiban, dan kenyamanan seluruh rangkaian acara FSBJ VIII tahun 2026 di Taman Budaya Provinsi Bali dilandasi semangat menyama braya.

Inspired by the spirit of gotong royong, or mutual cooperation, I invite all Balinese people to join together in supporting the success of the 8th FSBJ 2026. Let us appreciate the works of artists and arts practitioners across diverse forms of modern, contemporary, and innovative art, thereby sustaining the enduring vitality and noble values of Balinese arts and culture that we cherish together. Let us also collectively maintain the cleanliness, safety, orderliness, and comfort of all activities throughout the 8th FSBJ 2026 at the Bali Arts Centre, guided by the spirit of menyama braya—the Balinese ethos of kinship, solidarity, and shared belonging.

Om Santih, Santih, Santih Om

GUBERNUR BALI
GOVERNOR OF BALI



I WAYAN KOSTER

bali megarupa VIII/2026
11 - 25 Juli 2026



Wayan 'Kun' Adnyana



Jeon Dongsu



Warih Wisatsana

SUKMA RUPA : ARTISTIKA ATMA KERTHI

Perhelatan seni rupa Bali Megarupa membangun keutuhan Festival Seni Bali Jani (FSBJ) sebagai ajang internasional multifaset, yang sepenuhnya didedikasikan untuk mewadahi seni rupa modern - kontemporer berikut segala kreasi cipta mumpuni dan inovasi terkini yang teruji. Bali Megarupa mengarus-utamakan idea cipta yang selalu kontekstual, meraya eksplorasi intermedium, dan senantiasa membuka peluang kolaborasi lintas bangsa.

Bali Megarupa VIII mengusung tajuk **"Sukma Rupa: Artistika Atma Kerthi"**, selaras dengan tema Festival Seni Bali Jani (FSBJ) Tahun 2026 **"Kembara Sukma Atma Kerthi"** Sebagaimana penyelenggaraan tahun-tahun sebelumnya, pameran Bali Megarupa memanggungkan perupa terpilih melalui dua pintu kurasi; Undangan dan Terbuka (*Open Call*).

Tajuk **"Sukma Rupa: Artistika Atma Kerthi"** menaungi khazanah cipta perupa modern-kontemporer dalam membentuk artistika atau keautentikan karya yang bermula dari segenap daya intuisi, imajinasi, mimpi, dan juga cara pandang metafisika (niskala). Artistika rupa Bali modern-kontemporer tersebut juga menggali bahasa rupa mempribadi; secara reflektif menginterpretasi mitologi, epos, dan cerita tentang roh dan jiwa, diantaranya berupa kisah Atma Prasangsa, Bima Swarga, Japatuan, Lubdaka, dan sebagainya. Terbuka juga peluang cipta yang terilhami berbagai peristiwa kekinian dalam lapis makna yang bernas lintas batas.

The Bali Megarupa visual arts event builds the integrity of the Bali Jani Arts Festival (FSBJ) as a multifaceted international platform, fully dedicated to accommodating modern-contemporary visual arts along with all accomplished creative works and proven latest innovations. Bali Megarupa prioritizes creative ideas that are always contextual, celebrates intermedia exploration, and continually opens opportunities for cross-national collaboration.

Bali Megarupa VIII carries the title **"Sukma Rupa: The Artistry of Atma Kerthi,"** in line with the theme of the 2026 Bali Jani Arts Festival (FSBJ), "Kembara Sukma Atma Kerthi." As in previous years, the Bali Megarupa exhibition presents selected artists through two curatorial pathways: Invitation and Open Call.

The title **"Sukma Rupa: The Artistry of Atma Kerthi"** encompasses the creative repertoire of modern-contemporary artists in shaping the artistry or authenticity of their works, originating from the full range of intuition, imagination, dreams, and also metaphysical (niskala) perspectives. The artistry of modern-contemporary Balinese visual art also explores a personal visual language, reflectively interpreting mythology, epics, and stories about spirits and souls, including narratives such as Atma Prasangsa, Bima Swarga, Japatuan, Lubdaka, and others. Opportunities are also open for creations inspired by contemporary events, expressed through meaningful layers that transcend boundaries.

Bali Megarupa 2026 mempertemukan 83 seniman dari sedikitnya empat negara—Indonesia, Korea Selatan, Prancis dan Ukraina—melalui undangan kuratorial maupun panggilan terbuka (open call). Panggilan terbuka diikuti 60 perupa, dan 19 diantaranya terpilih berpameran. Kebijakan kuratorial yang mengedepankan partisipasi ini memungkinkan dialog dinamis antara praktik artistik yang telah mapan berikut kecenderungan-kecenderungan baru yang rekah tumbuh di kalangan generasi muda, sekaligus memperluas jejaring seni rupa Bali dalam konteks nasional dan internasional.

Sebagai program unggulan Festival Seni Bali Jani, Bali Megarupa juga menjadi manifestasi keberpihakan Pemerintah Provinsi Bali terhadap keberlanjutan seni rupa Bali selaras Peraturan Daerah Nomor 4 Tahun 2020 tentang Penguatan dan Pemajuan Kebudayaan Bali. Hingga kali ke 8 penyelenggaraannya, Bali Megarupa terbilang terjaga wibawa tata kelola dan tata laksananya, disambut hangat seniman, sekaligus memperoleh apresiasi luas dari kalangan akademik dan masyarakat seni.

Sebagaimana disinggung di atas, Bali Megarupa mewadahi seluas-luasnya karya seni rupa modern, kontemporer, dan inovasi segala sisi, serta kemungkinan eksperimental terangkai dalam Festival Seni Bali Jani. Di sisi lain, Bali Kandarupa di bawah naungan Pesta Kesenian Bali secara khusus didedikasikan sebagai ruang apresiasi seni rupa klasik dan tradisional Bali yang terus tumbuh dinamis melalui kreativitas baru yang berakar pada memori kultural agraris, dan warisan teknik tradisi yang mumpuni.

Sebanyak 83 karya dua dimensi dan tiga dimensi atau dwi matra dan tri matra dipresentasikan dalam gelar seni ini. Memperlihatkan capaian cipta mempribadi dengan lanskap praktik seni rupa kontemporer yang kaya dan beragam. Karya-karya tersebut terdiri atas 56 karya lukisan dan drawing, 7 karya fotografi, 5 karya gerabah dan keramik, 4 karya patung, 3 karya tekstil, 4 karya instalasi, 2 karya digital art, 1 karya tapestri, serta 1 karya berbasis printmaking. Sebaran medium tersebut menunjukkan bahwa gelora seni rupa hari ini bergerak dalam wilayah yang semakin dinamis, mempertemukan unsur-unsur tradisi, eksplorasi material dan teknologi, serta berbagai pendekatan artistik praktik seni rupa kontemporer dewasa ini.

Di tengah mengemukanya karya-karya seni lukis, hadir

Bali Megarupa 2026 brings together 83 artists from at least four countries—Indonesia, South Korea, France, and Ukraine—through both curatorial invitations and an open call. The open call attracted 60 artists, of whom 19 were selected to exhibit. This participatory curatorial policy enables a dynamic dialogue between established artistic practices and emerging tendencies flourishing among the younger generation, while also expanding Bali's visual arts network within national and international contexts.

As a flagship program of the Bali Jani Arts Festival, Bali Megarupa also manifests the commitment of the Bali Provincial Government to the sustainability of Balinese visual arts, in line with Regional Regulation No. 4 of 2020 concerning the Strengthening and Advancement of Balinese Culture. Now in its eighth edition, Bali Megarupa has maintained the dignity of its governance and implementation, has been warmly welcomed by artists, and has earned broad appreciation from academics and the wider arts community.

As mentioned above, Bali Megarupa provides the broadest possible platform for modern and contemporary visual arts, innovation in all its aspects, and experimental possibilities, all within the framework of the Bali Jani Arts Festival. On the other hand, Bali Kandarupa, under the auspices of the Bali Arts Festival, is specifically dedicated as a space for appreciating classical and traditional Balinese visual arts, which continue to grow dynamically through new creativity rooted in agrarian cultural memory and the heritage of accomplished traditional techniques.

A total of 83 two-dimensional and three-dimensional works, or dwi matra and tri matra, are presented in this exhibition. They demonstrate individual creative achievements within the rich and diverse landscape of contemporary visual art practice. The works consist of 56 paintings and drawings, 7 photographic works, 5 ceramic and earthenware works, 4 sculptures, 3 textile works, 4 installations, 2 digital art works, 1 tapestry, and 1 printmaking-based work. This distribution of media reflects how today's visual arts continue to move within an increasingly dynamic territory, bringing together elements of tradition, material and technological exploration, and various artistic approaches that characterize contemporary visual art practice today.

Amid the prominence of painting, there is also a noteworthy exploratory tendency: the expansion of the boundaries of

pula kecenderungan eksploratif yang patut dicatat; adanya perluasan batas-batas medium. Pada kategori olah seni tekstil tampil Ni Luh Ayu Pradnyani Utami, Ni Wayan Penawati, dan Made Tiartini Mudarahayu; sementara medium tapestri diwakili oleh Ni Kadek Karuni. Bidang seni printmaking diwakili oleh Krisna Danendra.

Eksplorasi seni berbasis teknologi hadir melalui karya digital art I Kadek Aditya Gustaman dan I Komang Satya Prabawa, menandai semakin terbukanya ruang penciptaan terhadap perkembangan bahasa visual digital. Karya patung dipresentasikan oleh I Nyoman Adirupa Karunia, I Nyoman Suardina, Agus Kama Loedin, dan Pande Wayan Mataram.

Adapun seni instalasi diwarnai upaya penemuan baru; mengkritisi konsep ruang dengan jelajah stilistika estetika tertentu. Telisik karya Ida Bagus Komang Sindu Putra, Wayan Aris Sarmanta, Ade Nova, dan Milka Gracella Sihombing. Pada ranah keramik dan gerabah tampil Ida Ayu Gede Artayani, I Nyoman Laba, Ni Made Rai Sunarini, Agung Ivan, serta Ketut Muka Pendet.

Seni fotografi mempertemukan seniman dari berbagai latar budaya. Aimery Joëssel hadir mewakili Prancis, sementara Young Choi, Jo Gyu Nam, dan Ho Yi berasal dari Korea Selatan. Mereka berdampingan dengan fotografer Indonesia, yakni IB Candrayana, I Made Bayu Pramana, dan I Dewa Putu Ari Kresna Artha Negara. Kehadiran para seniman tersebut memperkaya spektrum rupa dan visual, sekaligus memperluas gagasan perihal identitas dan bias eksklusivitas seraya menyerukan kesadaran akan lingkungan, serta persoalan kemanusiaan dalam perspektif lintas budaya dan spiritualitas.

Bali Megarupa 2026 juga memperlihatkan kesinambungan antargenerasi yang menjadi salah satu kekuatan penting terjaganya ekosistem seni rupa modern-kontemporer. Perupa termuda, I Komang Satya Prabawa (lahir 2007), hadir pada usia 19 tahun dengan eksplorasi digital yang menafsir ulang narasi spiritual Bali. Perupa terbilang paling sepuh lahir pada 1958—Ida Bagus Putra Adnyana atau Gustra, Young Choi (Korea Selatan), Anthonius Kho, serta Aimery Joëssel (Perancis)—menandai keberlanjutan pengalaman estetis yang telah teruji oleh perjalanan panjang praktik kesenian. Kehadiran lintas generasi ini menegaskan Bali Megarupa sebagai ruang perjumpaan

artistic media. In the category of textile art are Ni Luh Ayu Pradnyani Utami, Ni Wayan Penawati, and Made Tiartini Mudarahayu, while the tapestry medium is represented by Ni Kadek Karuni. The field of printmaking is represented by Krisna Danendra.

Technology-based artistic exploration is present through the digital art works of I Kadek Aditya Gustaman and I Komang Satya Prabawa, marking an increasingly open creative space for the development of digital visual language. Sculpture is presented by I Nyoman Adirupa Karunia, I Nyoman Suardina, Agus Kama Loedin, and Pande Wayan Mataram.

Installation art is marked by efforts toward new discoveries, critically examining the concept of space through explorations of particular aesthetic stylistics. See the works of Ida Bagus Komang Sindu Putra, Wayan Aris Sarmanta, Ade Nova, and Milka Gracella Sihombing. In the field of ceramics and earthenware are Ida Ayu Gede Artayani, I Nyoman Laba, Ni Made Rai Sunarini, Agung Ivan, and Ketut Muka Pendet.

Photography brings together artists from diverse cultural backgrounds. Aimery Joëssel represents France, while Young Choi, Jo Gyu Nam, and Ho Yi come from South Korea. They exhibit alongside Indonesian photographers IB Candrayana, I Made Bayu Pramana, and I Dewa Putu Ari Kresna Artha Negara. The presence of these artists enriches the spectrum of visual expression while broadening ideas of identity and the biases of exclusivity, as they call for greater awareness of the environment and humanitarian issues from cross-cultural and spiritual perspectives.

Bali Megarupa 2026 also demonstrates intergenerational continuity, one of the key strengths in sustaining the ecosystem of modern-contemporary visual arts. The youngest artist, I Komang Satya Prabawa (born in 2007), participates at the age of 19 with digital explorations that reinterpret Balinese spiritual narratives. The oldest participating artists, born in 1958—Ida Bagus Putra Adnyana (Gustra), Young Choi (South Korea), Anthonius Kho, and Aimery Joëssel (France)—embody the continuity of aesthetic experience shaped by long artistic careers. This cross-generational presence affirms Bali Megarupa as a meeting place that not only brings together diverse media and ideas, but also demonstrates the continuity of creative traditions, the experience of new discoveries, and the renewal of artistic

yang tidak hanya mempertemukan medium dan gagasan, tetapi juga memperlihatkan kesinambungan tradisi cipta, pengalaman penemuan baru, serta pembaruan artistika dalam lanskap seni rupa kontemporer.

Dalam konteks itu, tradisi cipta tidak diposisikan sebagai sesuatu yang statis, tetapi terus dibaca ulang, dinegosiasikan, dan diolah kembali melalui sensibilitas zaman yang senantiasa berubah. Di sisi lain, kecenderungan-kecenderungan baru yang muncul melalui material alternatif, pendekatan interdisipliner, serta pemanfaatan teknologi digital menunjukkan bahwa praktik seni rupa Bali hari ini bergerak menawarkan kemungkinan-kemungkinan baru bagi pembacaan seni rupa Indonesia dalam pergaulan seni global.

REKA CIPTA

Sejak dihelat pertama kali pada 2019, Bali Megarupa berkembang sebagai ruang refleksi artistik yang menelusuri hubungan manusia, alam, kebudayaan, dan spiritualitas melalui tema-tema yang ditetapkan jauh hari. Bali Megarupa I (2019) mengusung tema Campuhan, atau Pertemuan (Tanah, Air, dan Ibu), sebagai perenungan mengenai titik temu unsur-unsur kehidupan, alam dan kesuburan; di mana sosok Ibu dipahami sebagai sumber penciptaan serta energi keberlangsungan hidup. Candika Jiwa: Puitika Atma Kerthi (2020) lahir di tengah pandemi sebagai ruang artikulasi pengalaman batin, refleksi, dan daya spiritual seniman. Wana Cita Karang Awak (2021) memperdalam kesadaran ekologis melalui gagasan penyucian pikiran dan pemuliaan alam semesta, sementara Jaladhara Sasmita Danu Kerthi (2022) memaknai air sebagai penanda peradaban yang direspons melalui beragam medium seni rupa.

Pada Tema “Wara-Wastu-Waruna” Bahtera Karsa Samudra Rupa (2023), tradisi, lanskap, dan kebudayaan Bali dibaca kembali sebagai sumber inspirasi bagi sensibilitas kontemporer. Karma Wong Kawya: Puitika Rupa Perupa (2024) menempatkan manusia sebagai pusat perenungan, mendorong perupa menyelami pengalaman personal dan eksistensialnya. Selanjutnya, Kara-Bhuwana-Kala (Cipta Masa Samasta) (2025); Kara merujuk seniman sebagai kreator mumpuni, kuasa mengendapkan momentum nir-batas yang diharapkan mewujudkan persona stilistika rupa tak terduga. Adapun Bhuwana-Kala menjangkau pernyataan dan impian perupa seturut kesadaran-ketaksadaran (consciousness-unconsciousness) yang mengiringi

expression within the landscape of contemporary visual art.

In this context, creative tradition is not positioned as something static, but as something continuously reinterpreted, negotiated, and reworked through the sensibilities of an ever-changing era. At the same time, new tendencies emerging through alternative materials, interdisciplinary approaches, and the use of digital technology demonstrate that Balinese visual art practice today is moving toward offering new possibilities for understanding Indonesian visual art within the context of the global art world.

CREATIVE PRACTICE

Since its first edition in 2019, Bali Megarupa has developed as a space for artistic reflection, exploring the relationship between humanity, nature, culture, and spirituality through themes established well in advance. Bali Megarupa I (2019) carried the theme Campuhan, or Confluence (Land, Water, and Mother), as a contemplation of the meeting point of the elements of life, nature, and fertility, where the figure of the Mother was understood as the source of creation and the sustaining energy of life. Candika Jiwa: Puitika Atma Kerthi (2020) emerged amid the pandemic as a space for articulating inner experience, reflection, and the spiritual vitality of artists. Wana Cita Karang Awak (2021) deepened ecological awareness through the idea of purifying the mind and honoring the universe, while Jaladhara Sasmita Danu Kerthi (2022) interpreted water as a marker of civilization, explored through a variety of visual art media.

Under the theme “Wara-Wastu-Waruna: Bahtera Karsa Samudra Rupa” (2023), Balinese traditions, landscapes, and culture were reexamined as sources of inspiration for contemporary sensibilities. Karma Wong Kawya: Puitika Rupa Perupa (2024) positioned humanity at the center of reflection, encouraging artists to delve into their personal and existential experiences. This was followed by Kara-Bhuwana-Kala (Cipta Masa Samasta) (2025). Kara refers to the artist as a capable creator, possessing the ability to distill boundless moments into the hope of manifesting unexpected visual stylistic beauty. Meanwhile, Bhuwana-Kala embraces the artist's expressions and aspirations in accordance with the interplay of consciousness and unconsciousness that accompanies the creative struggle. Kara-Bhuwana-Kala encouraged artists to remain vigilant toward the dogma of certainty, to question all forms of established convention,

pergulatan kreatifnya. Kara-Bhuwana-Kala menggugah perupa untuk selalu awas terhadap dogma kepastian; mempertanyakan segala kemapanan, seraya mengkritisi diri (mulat sarira).

Gelora penciptaan sewindu Bali Megarupa ini menegaskan posisinya sebagai wahana kreativitas lintas batas yang dinamis. Perupa tidak hanya mempresentasikan objek atau ide, melainkan menyusun ulang pengalaman yang dihayati secara mendalam menjadi narasi rupa yang personal dan reflektif. Karya-karya mencerminkan kebebasan perupa dalam mengembangkan stilistik-estetik masing-masing serta keleluasaan eksploratif untuk melampaui kemapanan pencapaian selama ini, baik dalam medium tiga dimensi, dua dimensi, termasuk seni instalasi. Terbaca kecenderungan kuat menghindari pengulangan ikonik rupa, tata komposisi baku, maupun luapan warna pilihan yang berulang (klise). Dalam perjalanannya, Bali Megarupa memperlihatkan kecenderungan yang semakin kuat untuk melampaui capaian teknis menuju wilayah refleksi filosofis, kesadaran ekologis, serta pencarian harmoni antara manusia, alam, dan kosmos. Yang menarik, kesinambungan proses kreatif tetap terjaga dari tahun ke tahun.

Sejumlah perupa terus berpartisipasi menandai perjalanan artistik yang bertumbuh semakin matang, tak segan eksperimentasi, dan semakin menjauh dari kecenderungan pengulangan bentuk maupun formula estetik yang telah mapan. Pada saat yang sama, muncul generasi-generasi baru yang membawa energi segar, memperluas kemungkinan medium, serta menghadirkan sensibilitas yang berbeda dalam merespons persoalan zaman.

Kecenderungan tersebut terbaca pula pada eksplorasi medium dan material. Sejumlah perupa; I Made Jodog, I Nengah Wirakesuma, Ida Bagus Putra Adnyana, I Wayan Gawiarta, dan Milka Gracella Sihombing memanfaatkan bahan-bahan non-konvensional seperti egg tray, kulit kopi, kolase fotografi-potongan koran dan sebagainya, karung goni, tanah liat, hingga material daur ulang sebagai bagian dari perluasan bahasa artistik kontemporer.

Eksplorasi ini tidak semata menghadirkan kebaruan visual dan rupa, tetapi juga menunjukkan perhatian yang semakin besar terhadap keberlanjutan, pemaknaan material lokal, serta upaya membangun relasi yang lebih peka antara manusia, memori, spiritualitas, dan alam semesta. Dalam

while engaging in self-reflection (mulat sarira).

The creative vitality embodied throughout Bali Megarupa's eight-year journey affirms its position as a dynamic platform for creativity beyond boundaries. Artists do not merely present objects or ideas; rather, they reconstruct deeply lived experiences into visual narratives that are personal and reflective. The works demonstrate the artists' freedom to develop their own stylistic and aesthetic languages, as well as the exploratory latitude to move beyond their previous achievements, whether in three-dimensional and two-dimensional media or installation art. A strong tendency can be observed to avoid repeating iconic visual forms, conventional compositional structures, or recurring (clashed) color choices.

Throughout its development, Bali Megarupa has shown an increasingly strong tendency to move beyond technical achievement toward philosophical reflection, ecological awareness, and the search for harmony between humanity, nature, and the cosmos. Significantly, the continuity of the creative process has remained sustained from year to year. A number of artists have continued to participate, marking artistic journeys that have grown increasingly mature, embracing experimentation without hesitation, and moving further away from the repetition of forms or established aesthetic formulas. At the same time, new generations have emerged, bringing fresh energy, expanding the possibilities of artistic media, and introducing different sensibilities in responding to the issues of the contemporary era.

This tendency is also evident in the exploration of media and materials. Several artists—I Made Jodog, I Nengah Wirakesuma, Ida Bagus Putra Adnyana, I Wayan Gawiarta, and Milka Gracella Sihombing—employ non-conventional materials such as egg trays, coffee husks, photographic collage combined with newspaper clippings, burlap sacks, clay, and recycled materials as part of an expansion of contemporary artistic language.

This exploration not only introduces new visual forms and expressions, but also demonstrates an increasing concern for sustainability, the significance of local materials, and the effort to build more sensitive relationships between humanity, memory, spirituality, and the universe. In the spirit of Sukma Rupa: The Artistry of Atma Kerthi, this diversity of media ultimately becomes a celebration of the vitality that is transformed through visual expression.

semangat Sukma Rupa: Artistika Atma Kerthi, keragaman medium tersebut pada akhirnya menjadi perayaan atas daya hidup yang bertransformasi melalui rupa.

TELAAH KARYA

Seni patung menunjukkan kecenderungan eksplorasi material organik, transformasi bentuk, serta menerakan tematika hubungan manusia (bhuana alit) dengan alam dan lingkungan hidup (bhuwana agung). Simak karya-karya I Nyoman Adirupa Karunia, I Nyoman Suardina, Agus Kama Loedin, dan Pande Wayan Mataram; menggoda mata dengan pendekatan beragam, mulai dari transformasi material alami, metafora ekologis, hingga penemuan kualitas stilistika akan gerak dan dinamika ruang.

Melalui Bisikan Akar Tua, I Nyoman Adirupa Karunia memanfaatkan akar kayu sebagai medium yang melacak jejak asal-usul materialnya. Bentuk figuratif menyerupai babi lahir dari dialog atas tematika antara proses alam, perjalanan waktu, dan intervensi artistik.

Sementara itu, I Nyoman Suardina melalui Kudeta Sang Ratu menghadirkan narasi ekologis kompleks. Perpaduan kayu jati dan serabut aren membangun metafora krisis lingkungan, relasi kuasa antara manusia dan alam. Bentuk altar yang miring, figur hibrida manusia-lebah, serta unsur api dan ranting menghadirkan kritik puitik terhadap eksploitasi ekologis.

Berbeda dari keduanya, Agus Kama Loedin melalui Putusing Angaji mengeksplorasi potensi material industri berupa kawat tembaga dan aluminium berwarna. Kehadiran medium logam membuka kemungkinan pembacaan mengenai energi, aliran pengetahuan, maupun jaringan hubungan yang dibangun melalui ritme garis dan konstruksi ruang yang dinamis.

Adapun Pande Wayan Mataram, melalui karya Seiring Angin, melanjutkan tradisi pengolahan kayu jati sebagai medium kualitas bentuk, gerak, dan kesan organis. Judulnya mengisyaratkan perenungan mengenai dinamika alam, kelenturan hidup, serta kemampuan manusia untuk bergerak seirama semesta.

Seni keramik dan gerabah menampilkan kekayaan eksplorasi bentuk, tekstur, dan simbolisme yang berpijak pada pengalaman spiritual, ekologis, serta hubungan manusia

WORKS IN REVIEW

Sculpture demonstrates a tendency toward the exploration of organic materials, the transformation of form, and the inscription of themes concerning the relationship between humanity (bhuana alit) and nature and the environment (bhuwana agung). Consider the works of I Nyoman Adirupa Karunia, I Nyoman Suardina, Agus Kama Loedin, and Pande Wayan Mataram, which captivate the eye through diverse approaches, ranging from the transformation of natural materials and ecological metaphors to the discovery of stylistic qualities of movement and spatial dynamics.

Through Bisikan Akar Tua (Whispers of Ancient Roots), I Nyoman Adirupa Karunia employs tree roots as a medium that traces the origins of the material itself. A figurative form resembling a pig emerges from a dialogue between natural processes, the passage of time, and artistic intervention.

Meanwhile, through Kudeta Sang Ratu (The Queen's Coup), I Nyoman Suardina presents a complex ecological narrative. The combination of teak wood and sugar palm fiber constructs a metaphor for environmental crisis and the power relations between humanity and nature. A tilted altar, hybrid human-bee figures, and elements of fire and branches offer a poetic critique of ecological exploitation.

In contrast, Agus Kama Loedin, through Putusing Angaji, explores the potential of industrial materials in the form of copper wire and colored aluminum. The use of metal opens possibilities for interpretations related to energy, the flow of knowledge, and networks of relationships, constructed through rhythmic lines and dynamic spatial structures.

Pande Wayan Mataram, through Seiring Angin (In Harmony with the Wind), continues the tradition of working with teak wood as a medium for expressing formal quality, movement, and organic presence. The title suggests a contemplation of the dynamics of nature, the flexibility of life, and humanity's ability to move in harmony with the universe.

Ceramic and earthenware works present a rich exploration of form, texture, and symbolism grounded in spiritual experience, ecological awareness, and the relationship between humanity and the spaces of life. See the works of Ida Ayu Gede Artayani, I Nyoman Laba, Ni Made Rai Sunarini, Agung Ivan, and Ketut Muka Pendet.

dengan ruang kehidupan. Simak karya-karya Ida Ayu Gede Artayani, I Nyoman Laba, Ni Made Rai Sunarini, Agung Ivan, dan Ketut Muka Pendet.

Melalui Polifoni, Ida Ayu Gede Artayani mengolah keramik stoneware menjadi lanskap psikologis yang menghadirkan banyak wajah sebagai representasi identitas, pengalaman, dan suara batin manusia. Struktur yang berlapis, unsur vegetatif, serta tekstur organik membangun ruang reflektif mengenai keberagaman kesadaran dan keterhubungan manusia dengan alam.

I Nyoman Laba dalam *The Vessel of Mother Earth* memanfaatkan bentuk bejana sebagai metafora tubuh perempuan, kesuburan, serta sumber kehidupan. Kesederhanaan bentuk, kualitas permukaan stoneware, dan nuansa warna tanah menegaskan hubungan simbolik antara tubuh manusia, bumi, dan energi penciptaan.

Kecenderungan serupa tampak pada karya Ni Made Rai Sunarini melalui *Alam dan Kedamaian*. Bentuk-bentuk organik yang terinspirasi dari daun, bebatuan, aliran air, dan figur kepala Buddha membangun suasana kontemplatif.

Di sisi lain, Agung Ivan melalui *Copper 2024* memperlihatkan perhatian pada aspek teknis dan eksperimental keramik kontemporer. Penggunaan teknik hand building, slab building, pembakaran reduksi suhu tinggi, serta pengolahan glasir menghadirkan eksplorasi material yang menempatkan keramik sebagai medan riset artistik sekaligus ruang inovasi bentuk. Wujud karya begitu imajinatif dengan warna-warna sugestif.

Sedangkan Ketut Muka Pendet, melalui *Kumba Carat*, mengangkat kembali nilai-nilai gerabah tradisional sebagai simbol perjalanan hidup. Bentuk tempayan, tekstur retakan, dan jejak-jejak permukaan menjadi metafora tentang waktu, pengalaman, serta keberlangsungan pengetahuan yang diwariskan lintas generasi. Pesona metaforanya mengundang pandang dan renungan.

Seni tekstil menempatkan material serat, kain, dan teknik olah tekstil sebagai medium refleksi atas perjalanan batin, serta transformasi kehidupan. Karya-karya Ni Luh Ayu Pradnyani Utami, Ni Wayan Penawati, dan Made Tiartini Mudarahayu; menunjukkan bagaimana praktik tekstil kontemporer tidak lagi dipahami sebatas keterampilan

Through *Polifoni* (Polyphony), Ida Ayu Gede Artayani transforms stoneware ceramics into a psychological landscape featuring multiple faces as representations of human identity, experience, and inner voices. Layered structures, vegetative elements, and organic textures create a reflective space concerning the diversity of consciousness and humanity's interconnectedness with nature.

In *The Vessel of Mother Earth*, I Nyoman Laba uses the vessel form as a metaphor for the female body, fertility, and the source of life. The simplicity of the form, the surface quality of the stoneware, and its earthy tones emphasize the symbolic relationship between the human body, the earth, and the energy of creation.

A similar tendency appears in Ni Made Rai Sunarini's *Alam dan Kedamaian* (Nature and Peace). Organic forms inspired by leaves, rocks, flowing water, and the head of the Buddha create a contemplative atmosphere.

Meanwhile, Agung Ivan's *Copper 2024* demonstrates a focus on the technical and experimental aspects of contemporary ceramics. The use of hand-building, slab-building, high-temperature reduction firing, and glaze development results in a material exploration that positions ceramics as both a field of artistic research and a space for formal innovation. The work possesses a highly imaginative form enriched by evocative colors.

Ketut Muka Pendet, through *Kumba Carat*, reintroduces the values of traditional earthenware as symbols of life's journey. The jar form, cracked textures, and traces across the surface become metaphors for time, experience, and the continuity of knowledge passed down across generations. Its metaphorical charm invites both observation and contemplation.

Textile art positions fiber, fabric, and textile techniques as media for reflecting on inner journeys and the transformation of life. The works of Ni Luh Ayu Pradnyani Utami, Ni Wayan Penawati, and Made Tiartini Mudarahayu demonstrate how contemporary textile practice is no longer understood merely as a craft skill, but as a space for articulating personal, spiritual, and cultural experiences.

Through *Lila Citra*, Ni Luh Ayu Pradnyani Utami develops an artistic strategy based on recycled materials, utilizing discarded denim, endek cloth, and pearls as metaphors for

kriya, melainkan sebagai ruang artikulasi pengalaman personal, spiritual, dan kultural.

Melalui Lila Citra, Ni Luh Ayu Pradnyani Utami mengembangkan strategi artistik berbasis daur ulang material dengan memanfaatkan denim bekas, kain endek, dan mutiara sebagai metafora penciptaan semesta. Pengolahan tekstil menjadi susunan floral yang dekoratif sekaligus simbolik menghadirkan pertemuan antara dunia material (sekala) dan spiritual (niskala), sementara proses transformasi benda pakai menjadi karya seni mengandung gagasan mengenai kreativitas sebagai laku pembaruan dan pembebasan jiwa.

Pada Circle of Cycle, Ni Wayan Penawati menghadirkan bahasa tekstil sebagai penanda perjalanan waktu. Jalinan bahan tekstil bekas, simpul, dan anyaman menjadi metafora tentang siklus kehidupan manusia yang bergerak dari masa muda menuju kematangan dan kebijaksanaan. Lingkaran sebagai struktur visual utama menegaskan konsep keberulangan, perubahan, dan penerimaan sebagai bagian tak terpisahkan dari pengalaman eksistensial.

Made Tiartini Mudarahayu melalui instalasi tekstil Patamanan Pengilon memperluas praktik tekstil ke wilayah intermedium yang lebih naratif dan partisipatoris. Teknik tusuk hias, tambal-sulam, dan komposisi bunga-bunga tekstil dimanfaatkan untuk membangun metafora perjalanan manusia dalam memahami kasih, kehilangan, dan penerimaan diri. Karya ini menjadikan tekstil sebagai arsip pengalaman hidup, ruang refleksi batin, sekaligus medan perjumpaan antara memori personal, mitologi, dan kesadaran spiritual.

Seni tapestri diwakili oleh karya Ni Kadek Karuni, yang mengolah potensi medium tekstil sebagai wahana narasi spiritual sekaligus eksplorasi kualitas material yang ekspresif. Merujuk tajuk Awakening, Ni Kadek Karuni memanfaatkan benang katun dan limbah kain kaos untuk membangun medan visual yang berlapis, bertekstur, dan simbolik. Struktur vertikal jalinan benang, permainan warna gelap dan terang, serta elemen-elemen tekstil yang menjuntai membentuk narasi tentang transformasi batin tokoh Lubdaka dalam kisah Siwaratri. Kegelapan hutan dan ketakutan eksistensial diterjemahkan melalui dominasi warna hitam dan hijau pekat, sementara semburat kuning, jingga, dan merah menghadirkan metafora pencerahan.

the creation of the universe. The transformation of textiles into decorative yet symbolic floral arrangements brings together the material world (sekala) and the spiritual world (niskala), while the process of transforming everyday objects into works of art embodies the idea of creativity as a practice of renewal and the liberation of the soul.

In Circle of Cycle, Ni Wayan Penawati presents textile language as a marker of the passage of time. Interwoven recycled textiles, knots, and woven structures become metaphors for the cycle of human life, moving from youth toward maturity and wisdom. The circle, as the primary visual structure, emphasizes the concepts of recurrence, transformation, and acceptance as inseparable aspects of existential experience.

Through the textile installation Patamanan Pengilon, Made Tiartini Mudarahayu expands textile practice into a more narrative and participatory intermedia territory. Embroidery, patchwork, and compositions of textile flowers are employed to construct a metaphor for humanity's journey in understanding love, loss, and self-acceptance. The work transforms textiles into an archive of lived experience, a space for inner reflection, and a meeting ground between personal memory, mythology, and spiritual consciousness.

Tapestry is represented by the work of Ni Kadek Karuni, who explores the potential of textile as a vehicle for spiritual narrative while investigating the expressive qualities of the material itself. In Awakening, Ni Kadek Karuni utilizes cotton thread and discarded T-shirt fabric to create a layered, textured, and symbolic visual field. The vertical structure of woven threads, the interplay of dark and light colors, and the cascading textile elements construct a narrative of the inner transformation of Lubdaka, the central figure in the Siwaratri story. The darkness of the forest and existential fear are expressed through the dominance of black and deep green, while flashes of yellow, orange, and red serve as metaphors for enlightenment.

What, then, of the installation art presented in Bali Megarupa 2026? All of the works share a strong tendency to position art as a space for contemplating lived experience while questioning humanity's existence amid the accelerating transformations of the digital era. Unlike two-dimensional works, which rely primarily on visual representation, installation art foregrounds spatial experience, allowing viewers to enter the field of meaning directly through

Bagaimana dengan seni instalasi pada Bali Megarupa 2026 ini? Semua karya memiliki kecenderungan kuat untuk menjadikan seni sebagai ruang perenungan akan pengalaman, sekaligus timbang tanya mengenai keberadaan manusia di tengah percepatan perubahan era digital ini. Berbeda dengan karya dua dimensi yang lebih bertumpu pada representasi visual dan rupa, seni instalasi mengedepankan pengalaman spasial yang memungkinkan pemirsa memasuki medan makna secara langsung, melalui perjumpaan dengan material, objek, tubuh metaforik, dan ruang yang diandaikan lingkungan.

Kecenderungan tersebut tampak pada karya Wayan Aris Sarmanta, Ade Nova, Milka Gracella Sihombing, serta Ida Bagus Komang Sindu Putra, yang masing-masing menawarkan pendekatan berbeda terhadap tematika Bali Megarupa VIII "Sukma Rupa: Artistika Atma Kerthi" kali ini. Pada Validasi, Wayan Aris Sarmanta mengangkat persoalan manusia modern yang mencari pengakuan di luar dirinya. Melalui perpaduan lukisan, manekin, bangku, sekam padi, dan elemen budaya Bali, karya ini merefleksikan kegelisahan eksistensial manusia kontemporer. Instalasi menjadi metafora ruang antara sekala dan niskala, antara ambisi sosial dan suara sukma yang selama ini terpendam. Ade Nova melalui Ruang Sunyi menjadikan bentuk kepompong sebagai simbol transformasi batin. Penggunaan plat logam bekas yang dibakar dan dideformasi memperlihatkan bagaimana material yang dianggap usang dapat memperoleh kehidupan baru. Instalasi ini berbicara mengenai masa jeda, keheningan, serta proses pembentukan kesadaran yang lahir dari rundungan krisis kehidupan dan perubahan yang melaju, menciptakan tekanan psikologis.

Pendekatan berbeda ditawarkan Milka Gracella Sihombing. Karyanya Dalihan Na Tolu dan Elek Marboru, berbasis objek tiga dimensi ini mengangkat nilai budaya Batak mengenai keseimbangan relasi sosial dan penghormatan terhadap perempuan. Perpaduan kanvas dan tanah liat memperlihatkan bagaimana tradisi dapat dimaknai kembali sebagai ruang pewarisan nilai, kasih sayang, perlindungan, serta harmoni antargenerasi. Di sini, instalasi hadir sebagai medium yang menjembatani identitas budaya dengan pengalaman personal dan kolektif.

Dimensi lain yang sangat menarik diperlihatkan oleh Ida Bagus Komang Sindu Putra melalui proyek Sparsa Rupa:

encounters with materials, objects, metaphorical bodies, and spaces conceived as environments.

This tendency is evident in the works of Wayan Aris Sarmanta, Ade Nova, Milka Gracella Sihombing, and Ida Bagus Komang Sindu Putra, each of whom offers a distinct approach to the theme of Bali Megarupa VIII, "Sukma Rupa: The Artistry of Atma Kerthi."

In Validasi (Validation), Wayan Aris Sarmanta addresses the condition of modern humanity in search of recognition outside itself. Through a combination of painting, mannequins, benches, rice husks, and elements of Balinese culture, the work reflects the existential anxiety of contemporary life. The installation becomes a metaphorical space between sekala and niskala, between social ambition and the voice of the sukma (soul) that has long remained suppressed.

Through Ruang Sunyi (Silent Space), Ade Nova uses the cocoon as a symbol of inner transformation. The use of discarded metal plates that have been burned and deformed demonstrates how materials considered obsolete can acquire new life. This installation speaks of periods of pause, silence, and the formation of consciousness born from the pressures of life's crises and the rapid pace of change, which create psychological tension.

A different approach is offered by Milka Gracella Sihombing. Her three-dimensional object-based works, Dalihan Na Tolu and Elek Marboru, draw upon Batak cultural values concerning the balance of social relationships and respect for women. The combination of canvas and clay demonstrates how tradition can be reinterpreted as a space for transmitting values, affection, protection, and harmony across generations. Here, installation functions as a medium that bridges cultural identity with both personal and collective experience

Another particularly compelling dimension is presented by Ida Bagus Komang Sindu Putra through the project Sparsa Rupa: Cipta Seni Rupa Inklusif – Artistika dan Estetika Taktilitas Multisensori (Sparsa Rupa: Inclusive Visual Art Creation – The Artistry and Aesthetics of Multisensory Tactility). Beginning with the fundamental question of whether visual art can only be understood through sight, the work proposes a new paradigm of inclusive aesthetic experience. Touch is foregrounded not as a supplementary element but as the primary means of engaging with the dynamics of visual form.

Cipta Seni Rupa Inklusif – Artistika dan Estetika Taktilitas Multisensori. Berangkat dari pertanyaan mendasar apakah seni rupa hanya dapat dipahami melalui penglihatan, karya ini menawarkan paradigma baru tentang pengalaman estetika yang bersifat inklusif. Sentuhan dan rabaan dikedepankan bukan sebagai pelengkap, melainkan sebagai cara utama membaca dinamika rupa.

Sparsa Rupa mengajak audiens merasakan tekstur, tekanan, kontur, lapisan, hingga bunyi yang muncul dari interaksi dengan material. Pengalaman estetika tidak lagi berlangsung dari kejauhan, tetapi dibangun melalui kedekatan tubuh, rabaan, ritme gerak tangan, dan kesadaran sensoris yang lebih mendalam. Kehadiran karya ini sekaligus memperluas pemahaman mengenai seni rupa inklusif, dengan menempatkan penyandang disabilitas netra sebagai subjek pengalaman estetika yang utuh, serta mengajak publik umum untuk mengalami seni secara lebih intim dan reflektif. Secara keseluruhan, instalasi dalam pameran ini memperlihatkan pergeseran penting dari seni sebagai objek yang diamati menuju seni sebagai pengalaman yang dihidupi. Material tidak lagi sekadar medium pembentuk rupa, melainkan hadir sebagai pengembangan ingatan, simbol transformasi, penanda identitas, hingga sarana membangun hubungan antara tubuh, ruang, dan kesadaran. Mempertanyakan kembali makna keberadaan, cara manusia mengenali dirinya, serta kemungkinan menemukan kembali suara sukma di tengah kompleksitas kehidupan kontemporer.

Seni fotografi di Bali Megarupa 2026 menyajikan capaian yang lebih imajinatif. Pada perhelatan terdahulu, fotografi lebih banyak bermain di ranah dokumenter, lanskap budaya, dan kritik sosial, kali ini menyajikan nuansa keheningan yang reflektif-puitif. Fotografi tidak lagi cuma soal merekam kenyataan, tapi juga jadi cara untuk membangun pengalaman batin, menghadirkan suasana di antara dua keadaan, dan membuka kemungkinan membaca dunia sehari-hari secara lebih metafisik.

Telusuri karya Aimery Joëssel, Young Choi, Jo Gyu Nam, Ho Yi, I Made Bayu Pramana, I Dewa Putu Ari Kresna Artha Negara, dan IB Candrayana. Walaupun masing-masing punya pendekatan visual yang berbeda, karya-karya mereka sama-sama memakai fotografi sebagai medium untuk merenungkan kehadiran, kehampaan eksistensial, penghayatan manusia atas ruang berikut rekahnya

Sparsa Rupa invites audiences to experience textures, pressure, contours, layers, and even sounds that emerge through interaction with its materials. The aesthetic experience no longer takes place from a distance but is built through bodily proximity, tactile engagement, the rhythm of hand movements, and a deeper sensory awareness. The work also expands the understanding of inclusive visual art by positioning people with visual impairments as complete subjects of aesthetic experience, while inviting the wider public to encounter art in a more intimate and reflective manner.

Taken as a whole, the installation works in this exhibition demonstrate a significant shift from art as an object to be observed toward art as an experience to be lived. Materials no longer function merely as media for shaping form; they become carriers of memory, symbols of transformation, markers of identity, and means of building relationships between the body, space, and consciousness. In doing so, these works reconsider the meaning of existence, the ways in which people come to know themselves, and the possibility of rediscovering the voice of the sukma (soul) amid the complexities of contemporary life.

Photography at Bali Megarupa 2026 presents a more imaginative achievement. In previous editions, photography was largely situated within the realms of documentary, cultural landscape, and social critique. This year, however, it offers a reflective and poetic atmosphere of stillness. Photography is no longer merely about recording reality, but also becomes a means of constructing inner experience, evoking a state between two conditions, and opening possibilities for reading the everyday world through a more metaphysical lens.

Explore the works of Aimery Joëssel, Young Choi, Jo Gyu Nam, Ho Yi, I Made Bayu Pramana, I Dewa Putu Ari Kresna Artha Negara, and IB Candrayana. Although each artist adopts a distinct visual approach, their works share the use of photography as a medium for contemplating presence, existential emptiness, humanity's experience of space, and the unfolding of consciousness through fleeting possibilities of creation.

In *Where Emptiness Becomes Whole*, Young Choi develops the idea of emptiness or silence as a deepening of spiritual experience. Here, silence, light, and empty space are not

kesadaran dalam kilas kemungkinan penciptaan.

Dalam karya *Where Emptiness Becomes Whole*, Young Choi mengolah gagasan kehampaan atau keheningan sebagai pendalaman pengalaman spiritual. Keheningan, cahaya, dan ruang kosong di sini bukan dibaca sebagai sesuatu yang hampa tiada, tapi justru sebagai medan ekstase yang perlahan melahirkan makna. Sementara itu, *Window Series* karya Jo Gyu Nam dan *The Glass Between Us* karya Ho Yi memakai jendela dan kaca sebagai metafora tentang batas, ambang, dan lapisan pengalaman manusia—sekalius pemisah dan penghubung antara dunia luar dan dunia batin. Karya-karya fotografi dari Korea ini, begitu imajinatif justru karena mengelak dari kecenderungan rupa, warna, dan komposisi yang sensasi; menyarankan sesuatu yang mengingatkan kita pada hal-hal hakiki-esensi. Mengundang pandang dan membuka peluang lahirnya keseketikaan pencerahan (Satori).

Nuansa metafisik terasa kuat dalam karya *I Made Bayu Pramana, Lembu Suci Pengantar Sukma*. Lewat citraan monokrom yang dipenuhi asap, api, dan cahaya, fotografi di sini bergerak lebih jauh dari sekadar representasi visual dan masuk ke wilayah pengalaman ritual dan spiritual. Tradisi kosmologi Bali diterjemahkan ke bahasa visual yang menghadirkan ruang di antara sekala dan niskala, antara tubuh yang fana dan sukma yang sedang menempuh perjalanan penyucian.

Kecenderungan serupa juga muncul dalam karya *Hening* karya I Dewa Putu Ari Kresna Artha Negara. Air dipahami sebagai simbol ketenangan jiwa, kejernihan batin, dan kedekatan manusia dengan Yang transenden (niskala). Di sini, fotografi jadi medium kontemplasi yang mengajak pemirsa masuk ke suasana hening sebagai ruang untuk menyadari hal-hal spiritual.

Sedangkan Ida Bagus Candrayana melalui *Suksma Ning Rahayu*, mengolah seni fotografi sebagai ruang pandang yang puitis. Citra figur menyatu dengan urat daun awar-awar menarasikan hubungan intim antara manusia dan alam. Pilihan warna minimalis dengan tekstur dan material organik menyarankan sosok rupa simbolis imajinatif. Menyiratkan nuansa rasa syukur dan pengharapan akan kehidupan lebih baik.

Karya Ida Bagus Putra Adnyana menarik untuk dibaca sebagai wilayah persilangan antara fotografi, seni grafis,

understood as absence, but rather as fields of ecstasy from which meaning gradually emerges. Meanwhile, *Window Series* by Jo Gyu Nam and *The Glass Between Us* by Ho Yi employ windows and glass as metaphors for boundaries, thresholds, and layers of human experience—simultaneously separating and connecting the outer world and the inner self. These photographic works from Korea are particularly imaginative precisely because they avoid sensational visual forms, colors, and compositions; instead, they suggest something that recalls what is fundamental and essential. They invite contemplation and open the possibility of a momentary experience of enlightenment (satori).

A strong metaphysical quality is present in *I Made Bayu Pramana's Lembu Suci Pengantar Sukma* (The Sacred Bull, Guide of the Soul). Through monochromatic imagery filled with smoke, fire, and light, the photograph moves beyond mere visual representation into the realm of ritual and spiritual experience. Balinese cosmological traditions are translated into a visual language that evokes the space between sekala and niskala, between the mortal body and the sukma (soul) undertaking its journey of purification.

A similar tendency appears in *Hening* (Stillness) by I Dewa Putu Ari Kresna Artha Negara. Water is understood as a symbol of inner tranquility, clarity of mind, and humanity's closeness to the transcendent (niskala). Here, photography becomes a medium of contemplation, inviting viewers to enter a state of silence as a space for becoming aware of spiritual realities.

Meanwhile, Ida Bagus Candrayana, through *Suksma Ning Rahayu*, processes the art of photography as a poetic space of vision. The image of a figure merging with the veins of awar-awar leaves narrates the intimate relationship between humans and nature. The choice of minimalist colors, together with organic textures and materials, suggests an imaginative symbolic visual figure. It conveys a sense of gratitude and hope for a better life.

The work of Ida Bagus Putra Adnyana is particularly compelling as an intersection of photography, printmaking, and mixed-media practice. *Wild Light* no longer regards photography as a medium completed through the act of printing, but rather as an initial image that is subsequently intervened upon, reinterpreted, and reconstructed through manual and material artistic processes. The digitally printed

dan praktik mixed media. Karya Wild Light tidak lagi memandang fotografi sebagai medium yang selesai pada proses pencetakan, melainkan sebagai citra awal yang kemudian diintervensi, direspons, dan dibangun kembali melalui tindakan artistik yang bersifat manual serta material. Foto cetak digital diperkaya teknik hand coloring menggunakan cat akrilik serta kolase potongan koran bekas. Kehadiran sapuan warna tangan memberi dimensi ekspresif yang menggeser fotografi dari fungsi dokumentatif menuju pengalaman visual yang lebih subjektif; elemen kolase memperluas medan pembacaan ke wilayah sosial dan kultural.

SISI DUA DIMENSI

Pada ranah seni lukis dua dimensi, Bali Megarupa 2026 memperlihatkan lanskap artistik dan capaian stilistik yang kaya dan berlapis, sekaligus menjadi cermin perkembangan sensibilitas seni rupa Bali kontemporer. Sejumlah perupa yang telah berulang kali hadir dalam Bali Megarupa menunjukkan pergulatan pencarian dan penemuan artistik yang matang, disertai keberanian memperluas refleksi, memperkaya bahasa rupa, serta memperdalam pengolahan tema spiritualitas, sikap seruan kesadaran akan lingkungan, berbaur pemertanyaan identitas dan solidaritas, berikut pengalaman kemanusiaan.

I Made Arya Palguna tetap mempertahankan kecenderungan simbolik dan metaforis yang telah menjadi ciri estetikanya. Melalui Galungan, ia menghadirkan dimensi yang lebih kontemplatif mengenai rasa syukur, keberlanjutan hidup, dan dibayangi oleh sikap kritis akan kenyataan sosial-ekologis di tengah dambaan dan pertanyaan apa itu keharmonian.

I Made Bendi Yudha melalui Agni Angruwat Bhuwana yang memaknai api sebagai energi penyucian batin; hingga I Made Ruta dalam Nyujur Sunya yang meluapkan kecenderungan ragam abstraksi rupanya tertaut perjalanan jiwa melampaui karma menuju Sunya Loka. Spirit kontemplasi kosmis juga hadir dalam Maya Semesta karya Wayan Karja, dengan keautentikan galian warnanya yang menyorotkan keheningan nan imajinatif. Soul Journey karya Ni Luh Gede Widiyani, The Sun–Noor karya Putu Bonuz Sudiana, maupun Prisoner of Amber karya Olena laremenko (Ukraina) yang menghadirkan perenungan mengenai atma, kesadaran, dan dunia sekala–niskala. I Ketut Sumantara dengan Pelebon yang menempatkan ritual sebagai ruang pemuliaan sukma;

photograph is enriched through hand-coloring with acrylic paint and collage using recycled newspaper clippings. The application of hand-painted color introduces an expressive dimension that shifts photography away from its documentary function toward a more subjective visual experience, while the collage elements expand its field of interpretation into social and cultural contexts.

THE TWO-DIMENSIONAL DOMAIN

In the realm of two-dimensional painting, Bali Megarupa 2026 presents a rich and multilayered artistic landscape and stylistic achievement, while reflecting the evolving sensibilities of contemporary Balinese visual art. A number of artists who have participated repeatedly in Bali Megarupa demonstrate a mature process of artistic exploration and discovery, accompanied by the courage to broaden their reflections, enrich their visual language, and deepen their engagement with themes of spirituality, environmental awareness, questions of identity and solidarity, and the human experience.

I Made Arya Palguna continues to maintain the symbolic and metaphorical tendency that has become his aesthetic signature. Through Galungan, he presents a more contemplative dimension of gratitude, the continuity of life, and a critical awareness of today's social and ecological realities, while pondering the aspiration for—and questioning the meaning of—harmony.

I Made Bendi Yudha, through Agni Angruwat Bhuwana, interprets fire as the energy of inner purification. Likewise, I Made Ruta, in Nyujur Sunya, expresses his characteristic abstract visual language as one connected to the soul's journey beyond karma toward Sunya Loka. The spirit of cosmic contemplation also emerges in Maya Semesta by Wayan Karja, whose authentic exploration of color evokes an imaginative stillness. Soul Journey by Ni Luh Gede Widiyani, The Sun–Noor by Putu Bonuz Sudiana, and Prisoner of Amber by Olena laremenko (Ukraine) likewise present reflections on the atma (soul), consciousness, and the worlds of sekala and niskala. Meanwhile, I Ketut Sumantara, through Pelebon, positions ritual as a space for honoring and elevating the sukma (soul).

At the same time, interpretations of tradition, cultural space, and Balinese identity gain new articulation. Through Mencari Ruang Ideal (Searching for the Ideal Space), I Made Galung

Di sisi lain, pembacaan atas tradisi, ruang budaya, dan identitas Bali memperoleh artikulasi baru. I Made Galung Wiratmaja melalui Mencari Ruang Ideal menelaah perubahan ruang sosial masyarakat Bali kontemporer. Di sisi lain I Wayan Setem dalam Jejak Tradisi mengolah motif patra Bali ke dalam bahasa abstraksi modern yang menghadirkan lapisan memori budaya, seraya menyiratkan ingatan bahwa bagian tertentu tradisi bisa saja sirna.

I Wayan Sujana Suklu selalu menarik dengan jelajahnya akan catatan rupa sebagai arsip dan juga pencarian dan juga penemuan diri. Melalui Kisah Seberang, di Tengah menjadikan praktik menggambar sebagai kisah perjalanan, ruang perjumpaan, dan medan pertumbuhan gagasan. Puluhan drawing yang tercipta di atas kanvas linen menjadi arsip perjalanan yang tidak linier. Menceritakan peta ruang tengah yang sering luput dari perhatian yakni: ruang transisi, ruang jeda, ruang berbagi pengalaman, dan ruang tempat gagasan-gagasan baru bertumbuh.

Sementara itu, Mandara Giri karya Putu Edy Asparanggi memperlihatkan kecenderungan menghidupkan kembali narasi kosmologis dan simbolisme wiracerita pewayangan ke dalam pembacaan kini yang menorehkan arti mendalam. Rupa warna dan komposisi mengemuka sebagai keutuhan pesan renungan. Komposisi pilihan tertata dalam kesatuan rupa yang mempesona, memperluas ruang pandang yang memungkinkan lahir lapis tafsir yang beraneka.

Tema-tema mitologis dan dunia arketipal juga memperoleh penafsiran baru melalui karya Made Kaek, Nyoman Sani, Desak Putu Agnis Dewayanti Putri, serta sejumlah perupa lainnya. The Night Watchmen are Having a Dance Party karya Made Kaek, menghamparkan nuansa surreal dan teatrikal dari wujud rupa yang cenderung amorf atau sesuatu wujud yang tak kasat mata dalam realita. Elegy of The Land karya ragan abstraksi Nyoman Sani melintasi permenungan ekologis sekaligus elegi atas relasi manusia dengan tanah dan lingkungan yang tak jarang berubah karena ulah manusia. Sementara 3 Hal yang Hinggap di Dada & Barong karya Desak Putu Agnis Dewayanti Putri menghadirkan pembacaan personal atas tubuh, emosi, dan simbol-simbol tradisi dalam bahasa rupa naratif-intuitif.

Kesadaran ekologis yang telah mengemuka dalam Bali Megarupa beberapa tahun terakhir juga terus menggoda perupa untuk menggali dan menuangkannya dalam ragam

Wiratmaja examines the transformation of social space in contemporary Balinese society. Meanwhile, in Jejak Tradisi (Traces of Tradition), I Wayan Setem transforms Balinese patra motifs into the language of modern abstraction, creating layers of cultural memory while suggesting that certain aspects of tradition may one day disappear.

I Wayan Sujana Suklu remains compelling through his exploration of drawing as both a visual archive and a process of self-searching and self-discovery. In Kisah Seberang, di Tengah (A Story Across, in the Middle), he treats drawing as a narrative of journeys, a space of encounter, and a field for the growth of ideas. Dozens of drawings created on linen canvas become an archive of a non-linear journey, mapping the often-overlooked "middle spaces": transitional spaces, pauses, spaces for sharing experiences, and places where new ideas take root and flourish.

Meanwhile, Mandara Giri by Putu Edy Asparanggi demonstrates a tendency to revive cosmological narratives and the symbolism of wayang epics through a contemporary reading that conveys profound meaning. Color, imagery, and composition emerge as an integrated message of contemplation. The carefully arranged composition forms a captivating visual unity, expanding the viewer's field of vision and allowing multiple layers of interpretation to unfold.

Mythological themes and archetypal worlds also receive fresh interpretations through the works of Made Kaek, Nyoman Sani, Desak Putu Agnis Dewayanti Putri, and several other artists. The Night Watchmen are Having a Dance Party by Made Kaek unfolds a surreal and theatrical atmosphere through amorphous forms, suggesting presences that are unseen within everyday reality. Elegy of The Land, Nyoman Sani's abstract work, traverses ecological contemplation while serving as an elegy for humanity's relationship with the land and environment, which are so often altered by human actions. Meanwhile, 3 Hal yang Hinggap di Dada & Barong (Three Things That Rest Upon the Chest & Barong) by Desak Putu Agnis Dewayanti Putri offers a deeply personal interpretation of the body, emotion, and traditional symbols through an intuitive and narrative visual language.

The ecological awareness that has become increasingly prominent in Bali Megarupa over the past several years continues to inspire artists to explore and express it through unexpected visual forms. Nature is no longer positioned

rupa tak terduga. Alam tidak lagi diposisikan sebagai objek representasi rupa semata, melainkan dipahami sebagai kelebat memori, ruang spiritual, sekaligus ruang dialog antara manusia dan semesta. Kecenderungan ini tampak pada *Harmony II* karya I Made Gunawan, *Harmony of Life* karya I Wayan Santrayana, *Pohon Rumah Kita* karya Wayan Gede Suanda Sayur, hingga *Si Harum* karya I Ketut Suwidiarta yang menghadirkan kedekatan manusia dengan lingkungan sebagai ruang kehidupan bersama. Karya-karya mereka terjaga sebagai penemuan stilistika dan estetika yang mempribadi.

Karya *Primitif Face 2* karya I Nengah Wirakesuma bahkan memperluas pembacaan ekologis melalui eksplorasi material alternatif berupa pigmen alami dari kulit kopi, menjadikan medium itu sendiri sebagai bagian dari pesan artistiknya. Sementara itu, sejumlah karya memperlihatkan perhatian terhadap pengalaman sosial, relasi antarmanusia, dan dinamika kehidupan kontemporer. *Praying Faces* karya Anthonius Kho menampilkan figur-figur yang hadir dalam suasana hening dan reflektif; *Attention* karya I Ketut Teja Astawa mengangkat ketegangan dan perhatian manusia modern; *Colors of Life* karya I Made Romi Sukadana menegaskan keberagaman pengalaman hidup melalui permainan warna yang ekspresif; sedangkan *Membagi Porsi* karya I Nengah Sujena menawarkan pembacaan kritis mengenai keseimbangan, distribusi, dan cara manusia memaknai kehidupan bersama.

Sebagaimana karya Nyoman “Polenk” Rediasa tahun lalu, nuansa pop, ironi budaya, dan perjumpaan antara lokalitas dengan budaya global muncul secara menarik. Dalam *Pink Elvis Offering*, Nyoman “Polenk” Rediasa memadukan figur Elvis Presley, simbol mobil Cadillac merah muda, serta semangat persembahan dalam budaya Bali, karya ini menawarkan pembacaan yang tidak biasa (unik-autentik) tentang cinta, ketulusan, dan praktik syukur yang melampaui batas geografis maupun identitas budaya.

Karya *The Wandering Soul* Putu Wirantawan menghadirkan kecenderungan abstraksi kosmologis yang khas. Berangkat dari perenungan mengenai unsur-unsur pembentuk semesta—air, tanah, api, udara, dan eter—perupa mengolah garis, bidang, ritme, serta bentuk-bentuk geometris dan organik menjadi lanskap visual yang merekam dinamika antara keteraturan dan spontanitas, antara yang terukur dan intuitif; suatu kespontanan nan terlatih.

merely as an object of representation, but is understood as a flash of memory, a spiritual realm, and a space for dialogue between humanity and the universe. This tendency is evident in *Harmony II* by I Made Gunawan, *Harmony of Life* by I Wayan Santrayana, *Pohon Rumah Kita* (The Tree Is Our Home) by Wayan Gede Suanda Sayur, and *Si Harum* by I Ketut Suwidiarta, all of which portray the closeness between humanity and the environment as a shared living space. These works remain distinguished by their deeply personal stylistic and aesthetic discoveries.

Primitif Face 2 by I Nengah Wirakesuma further expands this ecological reading through the exploration of alternative materials, using natural pigments derived from coffee husks and making the medium itself an integral part of its artistic message. Meanwhile, several works demonstrate a concern for social experience, human relationships, and the dynamics of contemporary life. *Praying Faces* by Anthonius Kho presents figures immersed in an atmosphere of silence and reflection; *Attention* by I Ketut Teja Astawa addresses the tension and heightened awareness of modern humanity; *Colors of Life* by I Made Romi Sukadana emphasizes the diversity of life’s experiences through expressive use of color; while *Membagi Porsi* (Dividing Portions) by I Nengah Sujena offers a critical reflection on balance, distribution, and the ways in which people make meaning of shared life.

As with Nyoman “Polenk” Rediasa’s work last year, elements of pop culture, cultural irony, and the encounter between local traditions and global culture emerge in compelling ways. In *Pink Elvis Offering*, Nyoman “Polenk” Rediasa combines the figure of Elvis Presley, the symbol of a pink Cadillac, and the spirit of offering in Balinese culture. The work proposes an unusual (unique and authentic) interpretation of love, sincerity, and the practice of gratitude that transcends geographical boundaries and cultural identities.

The Wandering Soul by Putu Wirantawan presents a distinctive tendency toward cosmological abstraction. Inspired by reflections on the fundamental elements that constitute the universe—water, earth, fire, air, and ether—the artist develops lines, planes, rhythms, and geometric and organic forms into a visual landscape that records the dynamic interplay between order and spontaneity, between the measurable and the intuitive; a spontaneity refined through discipline.

Its uniqueness lies in its presentation strategy, which moves

Keunikan terletak pada strategi penyajiannya yang melampaui konvensi seni gambar dua dimensi. Dengan dimensi yang monumental dan tata display yang membentuk ruang, karya hadir layaknya sebuah instalasi. Mengajak pemirsa memasuki mengarungi semesta batin masing-masing. Bidang-bidang gambar tidak lagi hanya dibaca sebagai permukaan datar, melainkan sebagai ruang rupa. Melalui pendekatan ini, Putu Wirantawan memperluas kemungkinan seni dua dimensi menjadi pengalaman spasial yang menggemakan gagasan tentang pengembaraan jiwa: perjalanan yang melintasi siklus kelahiran, kehidupan, dan kematian.

GAGAS BERNAS

Secara keseluruhan, karya-karya dalam Pameran Bali Megarupa 2026 memperlihatkan perkembangan yang terus dinamis. Dari penghayatan atas ritual dan spiritualitas, berkembang menuju kesadaran ekologis, pembacaan segala bias identitas yang dikritisi, refleksi kehidupan sosial, hingga penelusuran kembali mitologi sebagai sumber inspirasi artistik. Kecenderungan stilistik-estetik yang kian khas dan mempribadi, terbuka terhadap eksperimen rupa dan visual, serta semakin terhindar dari pengulangan formulasi bentuk yang telah mapan (stagnan). Di dalamnya tercermin dinamika seni rupa yang terus berkembang cemerlang, bertransformasi, meraih bentuk-bentuk baru, tanpa kehilangan keterhubungannya dengan galian cipta mereka selama ini.

Selaras itu, kiranya keberadaan Bali Megarupa layak diteguhkan kehadirannya sebagai wahana menjaga elan kreatif dan etos cipta masyarakat seni rupa Bali. Semoga dalam perhelatan tahun-tahun mendatang, tata kelola dan tata laksananya kian terencana serta tertata, lanjut terwujud sebagai peristiwa seni rupa prestisius yang mendapat apresiasi tinggi nasional dan global.

beyond the conventions of two-dimensional drawing. Monumental in scale and displayed in a way that shapes the surrounding space, the work assumes the presence of an installation. It invites viewers to enter and journey through their own inner universes. The pictorial surfaces are no longer perceived merely as flat planes but as visual spaces. Through this approach, Putu Wirantawan expands the possibilities of two-dimensional art into a spatial experience that echoes the idea of the soul's journey—a passage across the cycles of birth, life, and death.

SUBSTANTIVE IDEAS

Overall, the works presented in the Bali Megarupa 2026 Exhibition demonstrate a continuously evolving artistic practice. They move from engagements with ritual and spirituality toward ecological awareness, critical readings of the many biases of identity, reflections on social life, and renewed explorations of mythology as a source of artistic inspiration. Their stylistic and aesthetic tendencies have become increasingly distinctive and personal, remaining open to visual experimentation while moving further away from the repetition of established (stagnant) formal conventions. Together, these works reflect a visual art practice that continues to develop brilliantly, transform, and attain new forms without losing its connection to the creative foundations from which it has grown.

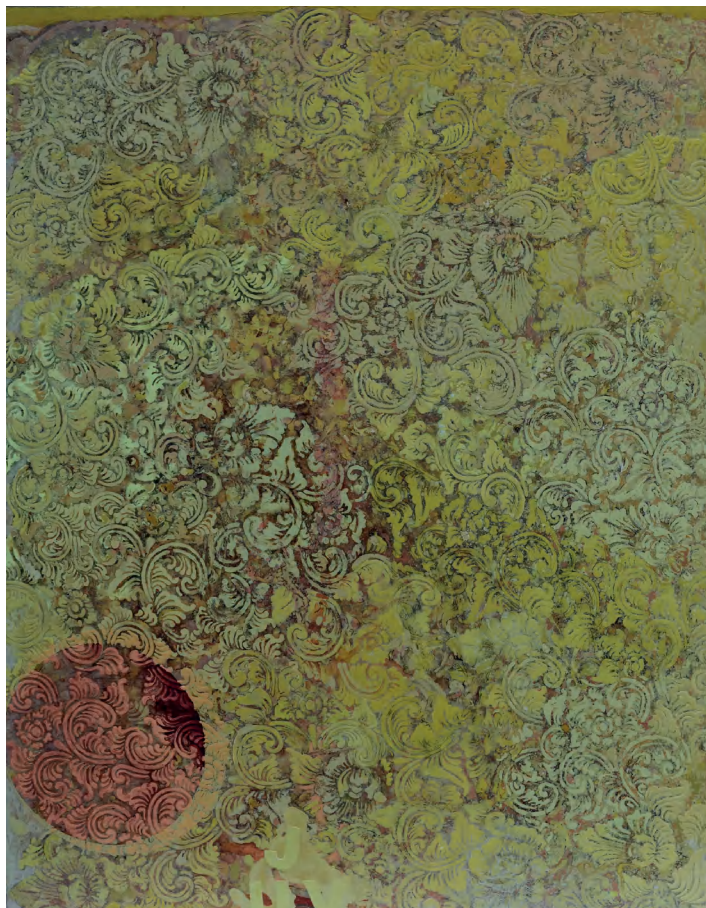
In this spirit, the presence of Bali Megarupa deserves to be further affirmed as a platform for sustaining the creative vitality and artistic ethos of Bali's visual arts community. It is hoped that in the years to come, its governance and implementation will become ever more carefully planned and well organized, allowing it to continue growing into a prestigious visual arts event that receives high recognition both nationally and internationally.

Curators:

Wayan 'Kun' Adnyana
Jeon Dongsu
Warih Wisatsana

Translated by:

Nyoman Dewi Pebriyani, PhD



Jejak Tradisi
 160 x 100 cm (2 panel), Akrilik pada kanvas
 2026

I Wayan Setem



Bayu-Urip-Taksu

*80 x 100 cm, Kulit perkamen di kanvas dan warna akrilik
2026*

I Wayan Suardana

PROFIL PERUPA BALI MEGARUPA 2026



A.A. GEDE BAYU PARAMARTA KRISNA PRABU, yang akrab disapa Gungbayu, lahir di Padangtegal, Ubud, pada 15 Januari 1998. Ia menyelesaikan pendidikan sarjana pada Program Studi Seni Murni, ISI Denpasar, pada 2020. Dua tahun kemudian, ia meraih gelar Magister Seni dengan fokus pengkajian seni murni di institusi yang sama. Saat ini, Gungbayu berprofesi sebagai dosen pada Program Studi Seni Murni ISI Bali. Di luar kegiatan akademik, ia aktif berkarya dan berpartisipasi dalam berbagai pameran seni lukis di sejumlah ruang seni.

A.A. GEDE BAYU PARAMARTA KRISNA PRABU, affectionately known as Gungbayu, was born in Padangtegal, Ubud, on 15 January 1998. He completed his bachelor's degree in the Fine Arts Study Program at ISI Denpasar in 2020. Two years later, he earned a Master of Arts degree, focusing on fine arts studies, from the same institution. Gungbayu currently serves as a lecturer in the Fine Arts Study Program at ISI Bali. Alongside his academic career, he actively pursues his artistic practice and participates in various painting exhibitions at a number of art spaces.



ACHMAD TEM lahir di Tuban pada 14 Mei 1960. Ia merupakan pelukis Indonesia yang dikenal melalui kecenderungan gaya kontemporer ekspresif dan menempuh proses kesenian secara autodidak. Sejak 1991, ia aktif berkarya dan mengikuti berbagai pameran seni rupa di Indonesia maupun luar negeri. Jejak pamerannya mencakup pameran tunggal *Perjalanan* di YPIIA Surabaya (1997), *Contemporary ASEAN Art* di Luxe Art Museum, Singapura (2013), *Spirit of Pegringsingan* di Balai Budaya Jakarta (2014), *Aceh International Collaborative Art Exhibition Cultural Heritage* di Museum Aceh (2024), serta pameran tunggal *Spirit Matoh* di Gallery Merah Putih, Surabaya (2024). Pada 2025, ia turut berpartisipasi dalam *International Art Exhibition "Environment & Humanity"* di Museum Sonobudoyo, Yogyakarta, dan Pameran Bali Megarupa VII. Saat ini, Achmad Tem berdomisili dan berkarya di Studio Tems, Gianyar, Bali.

ACHMAD TEM was born in Tuban on 14 May 1960. He is an Indonesian painter known for his expressive contemporary style and largely self-taught artistic practice. Since 1991, he has actively pursued his artistic career and participated in numerous art exhibitions in Indonesia and abroad. His exhibition history includes the solo exhibition *Perjalanan* at YPIIA Surabaya (1997), *Contemporary ASEAN Art* at Luxe Art Museum, Singapore (2013), *Spirit of Pegringsingan* at Balai Budaya Jakarta (2014), *Aceh International Collaborative Art Exhibition Cultural Heritage* at Museum Aceh (2024), and the solo exhibition *Spirit Matoh* at Gallery Merah Putih, Surabaya (2024). In 2025, he also participated in the *International Art Exhibition "Environment & Humanity"* at Museum Sonobudoyo, Yogyakarta, and Bali Megarupa VII. Achmad Tem currently lives and works at Studio Tems in Gianyar, Bali.



ADE NOVA DARMA PUTRA lahir di Denpasar pada 19 November 2002. Ketertarikannya pada seni tumbuh sejak usia delapan tahun, berawal dari pengamatan terhadap berbagai aktivitas di lingkungan tempat tinggalnya. Minat tersebut kemudian diperdalam melalui pendidikan di SMK Negeri 1 Sukawati (SMSR) dan dilanjutkan ke Institut Seni Indonesia Denpasar sejak 2022. Selama menempuh pendidikan, ia aktif mengembangkan wawasan dan praktik artistiknya melalui proses pembelajaran serta perjumpaan dengan berbagai pelaku seni rupa. Ade telah berpartisipasi dalam sejumlah pameran, antara lain *Tera Rupa 2.0*, *Merekam Jejak*, dan *Kami Bicara* pada 2023; *Persona* dan *Untuk Apa Kita Memilih* pada 2024; serta Pameran Diseminasi Tugas Akhir FSRD dan *Tabur Tuai* pada 2026.

ADE NOVA DARMA PUTRA was born in Denpasar on 19 November 2002. His interest in art began at the age of eight, sparked by his observations of various activities within his immediate surroundings. He later deepened this interest through his education at SMK Negeri 1 Sukawati (SMSR) and continued his studies at Institut Seni Indonesia Denpasar in 2022. Throughout his education, he has actively developed his artistic knowledge and practice through formal learning and encounters with various practitioners in the visual arts. Ade has participated in a number of exhibitions, including *Tera Rupa 2.0*, *Merekam Jejak*, and *Kami Bicara* in 2023; *Persona* and *Untuk Apa Kita Memilih* in 2024; as well as Pameran Diseminasi Tugas Akhir FSRD and *Tabur Tuai* in 2026.



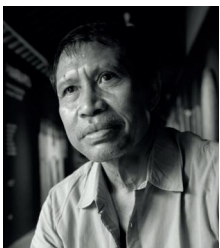
I WAYAN SETEM lahir di Lusuh Kangin pada 20 September 1972. Ia menempuh pendidikan seni di STSI Denpasar, ISI Yogyakarta, dan menyelesaikan studi doktoral di ISI Surakarta pada 2018. Sejak pertengahan 1990-an, Setem aktif mengikuti berbagai pameran di Indonesia dan mancanegara, termasuk Australia, Jerman, Kazakhstan, serta sejumlah forum seni internasional. Praktik artistiknya banyak berangkat dari relasi manusia, alam, ruang hidup, dan persoalan ekologis. Dalam beberapa tahun terakhir, ia berpartisipasi dalam Art Jakarta bersama Nata Citta Art Space (2024), Bali Megarupa (2024), Bali Nata Bhuwana III di Astana, Kazakhstan (2024), serta *Metastomata*, *Bali Bhuwana Bindu*, *Multi Frame #6*, dan *B-GAME* di Museum ARMA dan Komaneka Art Gallery pada 2025. Ia juga pernah meraih penghargaan The Best Painting Kamasra Prize pada 1996.

I WAYAN SETEM was born in Lusuh Kangin on 20 September 1972. He studied art at STSI Denpasar and ISI Yogyakarta and completed his doctoral studies at ISI Surakarta in 2018. Since the mid-1990s, Setem has actively participated in exhibitions in Indonesia and abroad, including in Australia, Germany, Kazakhstan, and various international art forums. His artistic practice largely emerges from the relationships between humans, nature, living spaces, and ecological concerns. In recent years, he has participated in Art Jakarta with Nata Citta Art Space (2024), Bali Megarupa (2024), Bali Nata Bhuwana III in Astana, Kazakhstan (2024), as well as *Metastomata*, *Bali Bhuwana Bindu*, *Multi Frame #6*, and *B-GAME* at Museum ARMA and Komaneka Art Gallery in 2025. He also received The Best Painting Kamasra Prize in 1996.



I WAYAN SUARDANA lahir di Petulu pada 31 Desember 1963. Ia merupakan perupa yang telah aktif mengikuti berbagai pameran seni rupa dalam lingkup lokal, nasional, maupun internasional. Dalam beberapa tahun terakhir, keterlibatannya tampak konsisten melalui sejumlah pameran penting, antara lain *Bali Padma Bhuwana II* bertajuk *Argha*, *Tirtha*, *Sidhi* dan *Bali Megarupa: Ranu–Wiku–Waktu* pada 2022. Pada 2023, ia berpartisipasi dalam *Bali ArtMoment*, *Cita Rupa Raksata*, *Nata Cita Krama*, pameran internasional Megarupa *Wara–Wastu–Waruna*, serta pameran kriya internasional *Raka–Tirtha–Sadha*. Aktivitas pamerannya berlanjut pada 2024 melalui *Rupa Harmoni Berdikari Negeri*, kemudian pada 2025 melalui *Bali Padma Bhuwana V*, *B-Game: Tutar Bhuwana Tuwuh*, dan *Bali Megarupa: Kara Bhuwana Kala*. Pada 2026, ia kembali berpameran dalam *Bali Padma Bhuwana VI* dan *Prasangsa: Sebelum Bentuk Menjadi Padat* di Jogja Gallery.

I WAYAN SUARDANA was born in Petulu on 31 December 1963. He is an artist who has actively participated in art exhibitions at local, national, and international levels. In recent years, his consistent involvement has been evident through a number of significant exhibitions, including *Bali Padma Bhuwana II*, entitled *Argha*, *Tirtha*, *Sidhi*, and *Bali Megarupa: Ranu–Wiku–Waktu* in 2022. In 2023, he participated in *Bali ArtMoment*, *Cita Rupa Raksata*, *Nata Cita Krama*, the international exhibition Megarupa *Wara–Wastu–Waruna*, and the international craft exhibition *Raka–Tirtha–Sadha*. His exhibition activities continued in 2024 with *Rupa Harmoni Berdikari Negeri*, followed in 2025 by *Bali Padma Bhuwana V*, *B-Game: Tutar Bhuwana Tuwuh*, and *Bali Megarupa: Kara Bhuwana Kala*. In 2026, he exhibited again in *Bali Padma Bhuwana VI* and *Prasangsa: Sebelum Bentuk Menjadi Padat* at Jogja Gallery.



I WAYAN SUJANA SUKLU lahir di Klungkung pada 6 Februari 1967 dan merupakan perupa sekaligus dosen Seni Murni FSRD ISI Bali. Praktik artistiknya berkembang melalui seni lukis, seni performans, proyek interaksi, kurasi, dan scenografi. Ia telah menggelar sejumlah pameran tunggal, antara lain *Sayap dan Waktu* di Komaneka Fine Art Gallery (2016), *Panji, Antara Tubuh dan Bayangan* dalam IMF International Art Event (2018), *Monument of Trajectory* di Komaneka Gallery (2021), serta *Membaca Tubuh dan Waktu* di Tony Raka Gallery (2025). Karyanya juga telah dipamerkan di berbagai kota di Indonesia serta di Asia, Eropa, Australia, dan Amerika. Ia pernah meraih sejumlah penghargaan, termasuk Indofood Art Awards 2003, masuk sepuluh besar Philip Morris Asian Art Award 2003, dan memenangkan LIBAF Senggigi Lombok 2013.

I WAYAN SUJANA SUKLU was born in Klungkung on 6 February 1967 and is an artist and lecturer in Fine Arts at the Faculty of Fine Arts and Design, ISI Bali. His artistic practice spans painting, performance art, interactive projects, curatorial work, and scenography. He has held several solo exhibitions, including *Sayap dan Waktu* at Komaneka Fine Art Gallery (2016), *Panji, Antara Tubuh dan Bayangan* as part of the IMF International Art Event (2018), *Monument of Trajectory* at Komaneka Gallery (2021), and *Membaca Tubuh dan Waktu* at Tony Raka Gallery (2025). His works have also been exhibited in various cities across Indonesia, as well as in Asia, Europe, Australia, and the Americas. He has received several distinctions, including the Indofood Art Awards 2003, a place among the top ten at the Philip Morris Asian Art Award 2003, and the LIBAF Senggigi Lombok award in 2013.



I WAYAN SUNADI (DOEL), yang akrab disapa Doel, lahir di Tabanan pada 28 Januari 1969. Ia merupakan perupa Bali yang aktif berkarya dan berpameran sejak awal 1990-an. Jejak pamerannya mencakup berbagai ruang seni penting di Indonesia, antara lain Galeri Nasional Indonesia, Museum Rudana, Museum ARMA, Museum Puri Lukisan, Tony Raka Gallery, Bentara Budaya, serta berbagai forum seni di Jakarta, Yogyakarta, Surabaya, dan Bali. Dalam beberapa tahun terakhir, ia berpartisipasi dalam Bali Megarupa (2022 dan 2023), *Unity* di Aryadi Art Space (2023), *Interconnection* di The Kayon Jungle Resort dan *Legacy* di Baturan Art Space (2024), serta *Pesan dari Barat* di Biji Art Space (2025). Ia pernah menjabat Ketua Sanggar Dewata Indonesia dan sejak 2021 memimpin Bantas Art Community.

I WAYAN SUNADI (DOEL), affectionately known as Doel, was born in Tabanan on 28 January 1969. He is a Balinese artist who has been actively creating and exhibiting since the early 1990s. His exhibition history encompasses a number of prominent art institutions in Indonesia, including Galeri Nasional Indonesia, Museum Rudana, Museum ARMA, Museum Puri Lukisan, Tony Raka Gallery, Bentara Budaya, as well as various art forums in Jakarta, Yogyakarta, Surabaya, and Bali. In recent years, he has participated in Bali Megarupa (2022 and 2023), *Unity* at Aryadi Art Space (2023), *Interconnection* at The Kayon Jungle Resort and *Legacy* at Baturan Art Space (2024), and *Pesan dari Barat* at Biji Art Space (2025). He previously served as Chair of Sanggar Dewata Indonesia and has led Bantas Art Community since 2021.



IDA BAGUS CANDRAYANA lahir di Denpasar pada 1976 dan sejak 2008 mengajar sebagai dosen tetap di Program Studi Fotografi, Institut Seni Indonesia Bali. Ia aktif mengikuti berbagai pameran seni rupa dan fotografi dalam skala nasional maupun internasional. Dalam beberapa tahun terakhir, karyanya hadir dalam *Manifesto VIII* di Galeri Nasional Indonesia (2022), Bali Megarupa di Museum Puri Lukisan dan Museum ARMA (2021–2023), serta *ArtMoment* di InterContinental Bali Resort (2023). Pada 2024, ia berpartisipasi dalam *Bali Nata Bhuwana III: Mukti Manu Murti* di Astana, Kazakhstan, *Art Jakarta* di JIEXPO Kemayoran, serta *Nostalgia for the Present: Retro Plus* di Galeri RJ Katamsi, ISI Yogyakarta. Aktivitas pamerannya berlanjut melalui *Art Jakarta*, *Sangkkring Art Space*, *Art Jakarta Papers*, *Yogya Annual Art #11*, dan *ArtMoment* 2026.

IDA BAGUS CANDRAYANA was born in Denpasar in 1976 and has served as a permanent lecturer in the Photography Study Program at Institut Seni Indonesia Bali since 2008. He actively participates in visual art and photography exhibitions at national and international levels. In recent years, his works have been presented in *Manifesto VIII* at Galeri Nasional Indonesia (2022), Bali Megarupa at Museum Puri Lukisan and Museum ARMA (2021–2023), and *ArtMoment* at InterContinental Bali Resort (2023). In 2024, he participated in *Bali Nata Bhuwana III: Mukti Manu Murti* in Astana, Kazakhstan, *Art Jakarta* at JIEXPO Kemayoran, and *Nostalgia for the Present: Retro Plus* at Galeri RJ Katamsi, ISI Yogyakarta. His exhibition activities continued through *Art Jakarta*, *Sangkkring Art Space*, *Art Jakarta Papers*, *Yogya Annual Art #11*, and *ArtMoment* 2026.



IDA AYU GEDE ARTAYANI lahir di Pasekan pada 2 Juni 1975. Ia aktif mengikuti berbagai pameran seni rupa berskala nasional dan internasional, dengan keterlibatan yang konsisten dalam sejumlah forum seni di Bali dan luar daerah. Jejak pamerannya mencakup Bali Megarupa II hingga VII (2020–2025), *Griya Perempuan: Uma-Umah-Waruna* (2022), *Rakta Mahardika Rupa* (2023), *Raka Tirtha Sadha* di Museum Puri Lukisan, Ubud (2023), serta *The 14th International Exhibition of Traditional Fine Arts* di Shanghai Museum (2024). Pada 2025, ia berpartisipasi dalam *B-GAME*, *Bali Bhuwana Rupa*, dan *Bali Nata Bhuwana IV* di Sangkkring Art Space, Yogyakarta. Aktivitas pamerannya berlanjut pada 2026 melalui *Bali Padma Bhuwana VI* di Museum ARMA, *ArtMoments Jakarta* bersama *Nata-Citta Art Space*, serta *Sebelum Bentuk Menjadi Padat* di Jogja Gallery.

IDA AYU GEDE ARTAYANI was born in Pasekan on 2 June 1975. She actively participates in national and international art exhibitions, maintaining a consistent presence in numerous art forums in Bali and beyond. Her exhibition history includes Bali Megarupa II through VII (2020–2025), *Griya Perempuan: Uma-Umah-Waruna* (2022), *Rakta Mahardika Rupa* (2023), *Raka Tirtha Sadha* at Museum Puri Lukisan, Ubud (2023), and *The 14th International Exhibition of Traditional Fine Arts* at Shanghai Museum (2024). In 2025, she participated in *B-GAME*, *Bali Bhuwana Rupa*, and *Bali Nata Bhuwana IV* at Sangkkring Art Space, Yogyakarta. Her exhibition activities continued in 2026 through *Bali Padma Bhuwana VI* at Museum ARMA, *ArtMoments Jakarta* with *Nata-Citta Art Space*, and *Sebelum Bentuk Menjadi Padat* at Jogja Gallery.



IDA BAGUS KOMANG SINDU PUTRA lahir di Klungkung, Bali, pada 17 Januari 1985. Ia merupakan perupa kontemporer yang menaruh perhatian pada persoalan ingatan, pengalaman personal, memori kebudayaan, tubuh, dan persepsi. Pendidikan seni rupa ditempuh di ISI Yogyakarta hingga meraih gelar sarjana pada 2010 dan magister pada 2013, kemudian melanjutkan studi doktoral di ISI Bali sejak 2022. Praktik artistiknya berkembang dari eksplorasi arang dan citra fotografis menuju gagasan *Memory Puzzle*, *Touching Memory*, serta pendekatan taktil dan multisensori. Ia telah menggelar pameran tunggal, antara lain *Meraba Ingatan* di Jogja Gallery (2013), *The Balinese Face* di Amandari Ubud (2017), dan *BLACKSCAPE* di Yogyakarta (2018). Karyanya juga dipamerkan di Taipei, Washington DC, serta berbagai ruang seni di Indonesia.

IDA BAGUS KOMANG SINDU PUTRA was born in Klungkung, Bali, on 17 January 1985. He is a contemporary artist whose practice engages with memory, personal experience, cultural memory, the body, and perception. He studied fine arts at ISI Yogyakarta, earning his bachelor's degree in 2010 and master's degree in 2013, before continuing his doctoral studies at ISI Bali in 2022. His artistic practice has evolved from explorations of charcoal and photographic imagery towards the concepts of *Memory Puzzle* and *Touching Memory*, as well as tactile and multisensory approaches. He has held several solo exhibitions, including *Meraba Ingatan* at Jogja Gallery (2013), *The Balinese Face* at Amandari Ubud (2017), and *BLACKSCAPE* in Yogyakarta (2018). His works have also been exhibited in Taipei, Washington, D.C., and various art spaces across Indonesia.



IDA BAGUS PUTRA ADNYANA yang akrab disapa Gustra, lahir di Denpasar pada 1958 dan tumbuh di kawasan Belaluan. Sejak muda, ia dekat dengan lingkungan seni Bali, termasuk maestro karawitan I Wayan Beratha, Pekak Regog, serta pelukis I Gusti Made Deblog. Ketertarikannya pada dunia visual berkembang melalui seni gambar, lukis, ilustrasi, dan kemudian fotografi. Gustra pernah mengasuh rubrik fotografi di *Bali Post Minggu* serta meraih berbagai penghargaan fotografi nasional dan internasional, termasuk medali emas pada kompetisi internasional pada 1999. Karya-karyanya telah dipamerkan di Jerman, Hong Kong, Australia, dan Spanyol. Ia juga menjadi kontributor foto untuk sejumlah publikasi internasional penting tentang seni dan kebudayaan Bali, antara lain *Bali im Fokus der Kamera*, *Balinese Art*, *Inventing Art*, serta *Lempad: A Balinese Timeless Master*.

IDA BAGUS PUTRA ADNYANA affectionately known as Gustra, was born in Denpasar in 1958 and grew up in the Belaluan area. From a young age, he was closely connected to Bali's artistic milieu, including the renowned karawitan maestro I Wayan Beratha, Pekak Regog, and painter I Gusti Made Deblog. His interest in the visual world developed through drawing, painting, illustration, and later photography. Gustra previously managed a photography column for *Bali Post Minggu* and has received numerous national and international photography awards, including a gold medal in an international competition in 1999. His works have been exhibited in Germany, Hong Kong, Australia, and Spain. He has also contributed photographs to several important international publications on Balinese art and culture, including *Bali im Fokus der Kamera*, *Balinese Art*, *Inventing Art*, and *Lempad: A Balinese Timeless Master*.



IDA BAGUS PUTU PURWA lahir di Sanur pada 31 Oktober 1976 dan menempuh pendidikan di STSI Denpasar pada 1996–1998. Ia aktif berkarya dan berpameran sejak 1990-an, dengan praktik artistik yang berkembang melalui berbagai pameran tunggal dan kelompok di Indonesia maupun mancanegara. Pameran tunggalnya antara lain *Breakout* di Elcanna Art Gallery, Jakarta (2008), *Freedom* di Tokyo dan *In Memories* di Bangkok (2012), *Remembrance of Being* di Yogyakarta dan *The Art of Balancing* di Amsterdam (2022), serta *Lepas Kala* di Museum Sonobudoyo, Yogyakarta (2024). Karyanya juga hadir di ArtJog, Bali Megarupa, Art Jakarta, SEA+ Triennale, serta berbagai pameran di Jepang, Thailand, Malaysia, Singapura, Jerman, Irlandia, Australia, Swiss, dan Korea Selatan.

IDA BAGUS PUTU PURWA was born in Sanur on 31 October 1976 and studied at STSI Denpasar from 1996 to 1998. He has been actively creating and exhibiting since the 1990s, developing his artistic practice through numerous solo and group exhibitions in Indonesia and abroad. His solo exhibitions include *Breakout* at Elcanna Art Gallery, Jakarta (2008), *Freedom in Tokyo* and *In Memories in Bangkok* (2012), *Remembrance of Being* in Yogyakarta and *The Art of Balancing* in Amsterdam (2022), and *Lepas Kala* at Museum Sonobudoyo, Yogyakarta (2024). His works have also been presented at ArtJog, Bali Megarupa, Art Jakarta, SEA+ Triennale, and various exhibitions in Japan, Thailand, Malaysia, Singapore, Germany, Ireland, Australia, Switzerland, and South Korea.



JO GYU NAM merupakan fotografer asal Korea Selatan yang menaruh perhatian pada lanskap-lanskap terabaikan dan jejak kehidupan yang tersisa di dalamnya. Pada 2006–2007, ia terpilih dalam pameran sepuluh seniman muda usia 20–30-an yang diselenggarakan oleh Korea Photographers Association. Pada 2014, ia meraih Silver Prize dalam kategori fotografi pada Civil Servant Art Exhibition. Praktik fotografinya berangkat dari ketertarikan pada sekolah-sekolah lama yang terbengkalai, dinding, pepohonan, jendela, padang kosong, serta manusia yang hadir di ruang-ruang pinggiran. Bagi Jo Gyu Nam, merekam tempat dan objek yang ditinggalkan bukan semata pendokumentasian, melainkan juga proses personal untuk menemukan ketenangan dan pemulihan diri melalui fotografi.

JO GYU NAM is a South Korean photographer whose practice focuses on neglected landscapes and the traces of life that remain within them. In 2006–2007, he was selected for an exhibition featuring ten emerging artists in their twenties and thirties, organised by the Korea Photographers Association. In 2014, he received the Silver Prize in the photography category at the Civil Servant Art Exhibition. His photographic practice stems from an interest in abandoned old schools, walls, trees, windows, empty fields, and people inhabiting peripheral spaces. For Jo Gyu Nam, photographing abandoned places and objects is not merely an act of documentation, but also a personal process of finding tranquillity and healing through photography.



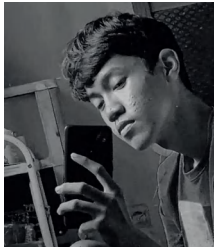
KETUT MUKA PENDET lahir di Banjar Nyuh Kuning pada 1962. Sejak usia 15 tahun, ia mempelajari seni patung dari Wayan Pendet dan Mangku Sukra, serta seni lukis tradisional dari Ketut Sudana dan Wayan Kuplir. Setelah lulus dari SMSR Denpasar pada 1982, ia melanjutkan pendidikan di PSSRD Universitas Udayana pada bidang kriya keramik, kemudian meraih gelar magister dan doktor Kajian Budaya di Universitas Udayana. Sebagai dosen ISI Denpasar, kini ISI Bali, ia aktif dalam penelitian, penciptaan seni, dan kurasi. Jejak pamerannya mencakup Galeri Nasional Indonesia, Museum ARMA, Museum Puri Lukisan, Art Jakarta, B-GAME, Bali Megarupa, serta berbagai pameran nasional dan internasional. Pada 2026, ia turut berpartisipasi dalam Art Moments di Agora Ballroom, Jakarta.

KETUT MUKA PENDET was born in Banjar Nyuh Kuning in 1962. From the age of fifteen, he studied sculpture under Wayan Pendet and Mangku Sukra, and traditional painting under Ketut Sudana and Wayan Kuplir. After graduating from SMSR Denpasar in 1982, he continued his education at PSSRD Universitas Udayana, specialising in ceramic craft, before earning both master's and doctoral degrees in Cultural Studies from Universitas Udayana. As a lecturer at ISI Denpasar, now ISI Bali, he is actively engaged in research, artistic creation, and curatorial practice. His exhibition history includes Galeri Nasional Indonesia, Museum ARMA, Museum Puri Lukisan, Art Jakarta, B-GAME, Bali Megarupa, and various national and international exhibitions. In 2026, he also participated in Art Moments at Agora Ballroom, Jakarta.



KETUT SUGANTIKA LEKUNG Lahir di Singapadu, Bali, 17 Agustus 1975. Menyelesaikan pendidikan S1 Seni Lukis di STSI Denpasar (sekarang ISI Bali). Memulai debut profesionalnya melalui pameran tunggal Signs di Art Centre Denpasar pada tahun 2004. Sejak itu aktif berpameran baik di tingkat nasional maupun internasional, termasuk di Bali, Jakarta, Surabaya, Hong Kong, dan Bangkok untuk pameran tunggalnya. Ia juga pernah berpartisipasi dalam pameran kolektif di Singapura, Malaysia, Filipina, dan Thailand, serta di berbagai kota di Indonesia seperti Yogyakarta dan Surabaya. Selain aktif dalam pameran, ia kerap mengeksplorasi seni pertunjukan (performing art) dan mengikuti berbagai art fair seperti Art Jakarta, Art Moment, dan Hong Kong Affordable Art Fair.

KETUT SUGANTIKA LEKUNG was born in Singapadu, Bali, on 17 August 1975. He completed his undergraduate studies in Painting at STSI Denpasar, now ISI Bali. He made his professional debut with the solo exhibition Signs at Art Centre Denpasar in 2004. Since then, he has actively exhibited at national and international levels, holding solo exhibitions in Bali, Jakarta, Surabaya, Hong Kong, and Bangkok. He has also participated in group exhibitions in Singapore, Malaysia, the Philippines, and Thailand, as well as in various Indonesian cities, including Yogyakarta and Surabaya. Alongside his exhibition practice, he frequently explores performance art and participates in art fairs such as Art Jakarta, Art Moment, and Hong Kong Affordable Art Fair.



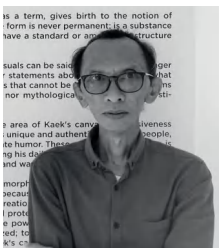
MADE KRISNA DANENDRA merupakan perupa lulusan Institut Seni Indonesia Bali yang menekuni seni grafis, khususnya teknik cetak saring (*screen print*), sebagai medium ekspresi. Praktik artistiknya berangkat dari ketertarikan pada proses manual, jejak material, serta kemungkinan visual yang lahir dari ketidaksempurnaan, seperti tekstur dan misregistrasi. Ia menggabungkan proses pengolahan citra secara digital dengan teknik cetak grafis manual untuk menghasilkan karya yang bersifat unik dan tidak dapat direproduksi secara identik. Melalui proses tersebut, karyanya menghadirkan dialog antara teknik, material, proses, dan pengalaman personal. Pada 2026, ia berpartisipasi dalam Pameran Diseminasi ISI Bali Berdampak, pameran tugas akhir Program Studi Seni Murni *Tuai Tabur* di Denpasar, serta pameran *Transit Sela-Sela* di Le Gareca Art Gallery, Yogyakarta.

MADE KRISNA DANENDRA is a graduate of Institut Seni Indonesia Bali whose practice focuses on printmaking, particularly screen printing, as a medium of expression. His artistic approach stems from an interest in manual processes, material traces, and the visual possibilities that arise from imperfections, including textures and misregistration. He combines digital image processing with manual printmaking techniques to create unique works that cannot be identically reproduced. Through this process, his works establish a dialogue between technique, material, process, and personal experience. In 2026, he participated in Pameran Diseminasi ISI Bali Berdampak, the Fine Arts Study Program final project exhibition *Tuai Tabur* in Denpasar, and *Transit Sela-Sela* at Le Gareca Art Gallery, Yogyakarta.



LEONARDO KRISNA Hari Setyawan, lahir di Ungaran pada 12 Agustus 1989. Ia menyelesaikan pendidikan sarjana seni di Fakultas Seni Rupa ISI Yogyakarta pada 2012 dan aktif berkesenian sejak awal 2000-an. Praktiknya mencakup lukisan, mural, ilustrasi, instalasi, serta seni patung ruang publik. Krisna pernah meraih penghargaan dalam sejumlah kompetisi mural, termasuk di UGM, Renon Bali, dan GWK, serta terlibat dalam berbagai proyek seni publik di Bali, Yogyakarta, Jawa Tengah, dan kota lainnya. Dalam beberapa tahun terakhir, ia berpartisipasi dalam pameran *The Little Things Stamp Reimagined* di Yogyakarta, *Sa Ka Ya Mu*, *Tat Twam Asi* di Bali, serta *Art is All Around 2* di IFI Yogyakarta. Karyanya menunjukkan ketertarikan pada eksperimen lintas media dan keterhubungan seni dengan ruang publik.

LEONARDO KRISNA Hari Setyawan was born in Ungaran on 12 August 1989. He completed his undergraduate art education at the Faculty of Fine Arts, ISI Yogyakarta, in 2012 and has been actively involved in art since the early 2000s. His practice encompasses painting, murals, illustration, installation, and public sculpture. Krisna has received awards in several mural competitions, including those held at UGM, Renon Bali, and GWK, and has been involved in various public art projects in Bali, Yogyakarta, Central Java, and other cities. In recent years, he has participated in *The Little Things Stamp Reimagined* in Yogyakarta, *Sa Ka Ya Mu* and *Tat Twam Asi* in Bali, and *Art is All Around 2* at IFI Yogyakarta. His works reflect an interest in cross-media experimentation and the relationship between art and public space.



MADE KAEK lahir di Denpasar, 23 Januari 1967. Aktif berpameran sejak 1990. Beberapa pameran terkininya antara lain *Bali Megarupa: Wana Cita Karang Awak* di Arma Museum Ubud (2021), *Sabda Warsa* di JHub Art Space (2023), *Manus: A Conscious Journey* di Sudakara Art Gallery (2023), serta *Nagaraja Wijaya* di JHub Art Space (2024). Menggelar beberapa pameran tunggal seperti *MADE KAEK #50* di VIN++ Seminyak (2017), *AMORPHOUS* di JHUB Studio Art Space Jimbaran (2021), *CRYPTIC*, *Sublimity of Made Kaek* di Rumah Paros (2022), dan *Creatures Emerge* di Chiang Mai, Thailand (2022). Menerbitkan buku *4 + 1 = Venezia* (2004). Telah menerima berbagai penghargaan, termasuk dari Menteri Pemuda dan Olahraga Indonesia (1990) dan Citra Usadha Indonesia Foundation (1995).

MADE KAEK was born in Denpasar on 23 January 1967 and has actively exhibited since 1990. His recent exhibitions include *Bali Megarupa: Wana Cita Karang Awak* at ARMA Museum, Ubud (2021), *Sabda Warsa* at JHub Art Space (2023), *Manus: A Conscious Journey* at Sudakara Art Gallery (2023), and *Nagaraja Wijaya* at JHub Art Space (2024). He has held several solo exhibitions, including *MADE KAEK #50* at VIN++ Seminyak (2017), *AMORPHOUS* at JHUB Studio Art Space, Jimbaran (2021), *CRYPTIC*, *Sublimity of Made Kaek* at Rumah Paros (2022), and *Creatures Emerge* in Chiang Mai, Thailand (2022). He published the book *4 + 1 = Venezia* in 2004 and has received various awards, including recognition from the Indonesian Minister of Youth and Sports (1990) and the Citra Usadha Indonesia Foundation (1995).



MADE TIARTINI MUDARAHAYU merupakan seniman visual, perancang kostum, dan akademisi yang berbasis di Denpasar, Bali. Ia telah menyelesaikan pendidikan Doktor Seni di ISI Bali dan mengembangkan praktik artistik pada persilangan antara seni rupa, pertunjukan, dan tradisi budaya Bali dalam konteks kontemporer. Karyanya mengeksplorasi persoalan identitas, spiritualitas, tubuh, serta relasi manusia dengan alam melalui pendekatan multidisipliner. Dalam beberapa tahun terakhir, Tiartini aktif mengikuti berbagai pameran nasional dan internasional, termasuk *Art Moments Jakarta* serta pameran di Kazakhstan. Selain berkarya sebagai seniman visual, ia juga dikenal sebagai perancang kostum untuk tari, teater, dan pertunjukan intermedia yang memadukan nilai-nilai tradisi dengan eksplorasi artistik kontemporer.

MADE TIARTINI MUDARAHAYU is a visual artist, costume designer, and academic based in Denpasar, Bali. She completed a doctorate in Arts at ISI Bali and develops an artistic practice at the intersection of visual art, performance, and Balinese cultural traditions within a contemporary context. Her works explore issues of identity, spirituality, the body, and the relationship between humans and nature through a multidisciplinary approach. In recent years, Tiartini has actively participated in various national and international exhibitions, including *Art Moments Jakarta* and exhibitions in Kazakhstan. In addition to her visual art practice, she is also known as a costume designer for dance, theatre, and intermedia performances that combine traditional values with contemporary artistic exploration.



MADE WIRADANA lahir di Denpasar, Bali, tahun 1968. Lulus dari Program Studi Seni Murni, Institut Seni Indonesia (ISI) Yogyakarta. Sejak 1989 aktif berpameran di berbagai kota besar di Indonesia seperti Bali, Yogyakarta, dan Jakarta, serta di mancanegara seperti Hong Kong, Korea, Tiongkok, India, dan Belgia. Ia pernah menjabat sebagai Ketua Sanggar Dewata Indonesia pada periode 2000–2002. Beberapa pameran tunggal penting yang pernah digelar antara lain *Imajinasi Purba* (Purna Budaya Yogyakarta, 1999), *Bentuk-bentuk Purba* (The Chedi Ubud, 2000), dan *Deklarasi Seni Akhir 2001* (ARMA Museum, Ubud). Ia juga terlibat dalam sejumlah pameran internasional seperti Beijing International Art Biennale dan Art Asia Hong Kong. Penghargaan yang pernah diraih meliputi medali emas Art Asia Biennale Hong Kong (2017), penghargaan dari Duta Besar RI untuk Belgia (2006), dan Konsulat Jenderal RI di Qingdao, Tiongkok. Ia juga tercatat tiga kali menjadi finalis Philip Morris Art Award pada 1996, 1998, dan 2000.

MADE WIRADANA was born in Denpasar, Bali, in 1968. He graduated from the Fine Arts Study Program at Institut Seni Indonesia (ISI) Yogyakarta. Since 1989, he has actively exhibited in major Indonesian cities including Bali, Yogyakarta, and Jakarta, as well as internationally in Hong Kong, Korea, China, India, and Belgium. He served as Chair of Sanggar Dewata Indonesia from 2000 to 2002. His notable solo exhibitions include *Imajinasi Purba* at Purna Budaya Yogyakarta (1999), *Bentuk-bentuk Purba* at The Chedi Ubud (2000), and *Deklarasi Seni Akhir 2001* at ARMA Museum, Ubud. He has also participated in several international exhibitions, including the Beijing International Art Biennale and Art Asia Hong Kong. His distinctions include a gold medal at the Art Asia Biennale Hong Kong (2017), recognition from the Indonesian Ambassador to Belgium (2006), and an award from the Consulate General of the Republic of Indonesia in Qingdao, China. He was also a three-time finalist for the Philip Morris Art Award in 1996, 1998, and 2000.



MILKA GRACELLA SIHOMBING lahir di Kabanjahe pada 26 Februari 2000. Ia merupakan perupa yang aktif mengikuti berbagai kegiatan dan pameran seni, khususnya di Medan. Keterlibatannya dalam ruang seni mulai terlihat melalui pameran *Mendadak Pameran* dan *Konon Katanya* pada 2021. Pada 2022, ia berpartisipasi dalam *Recycle Art Day*, yang memperluas pengalamannya dalam praktik dan perjumpaan artistik. Aktivitas pamerannya berlanjut pada 2024 melalui pameran *Aksara Batak Toba* di Medan.

MILKA GRACELLA SIHOMBING was born in Kabanjahe on 26 February 2000. She is an artist who actively participates in various art activities and exhibitions, particularly in Medan. Her involvement in art spaces became visible through the exhibitions *Mendadak Pameran* and *Konon Katanya* in 2021. In 2022, she participated in *Recycle Art Day*, which broadened her experience in artistic practice and exchange. Her exhibition activities continued in 2024 through the *Aksara Batak Toba* exhibition in Medan.



NI KADEK KARUNI lahir di Gianyar pada 30 Desember 1966. Ia menempuh pendidikan sarjana di ISI Yogyakarta dan melanjutkan studi magister pada Program Studi Pengkajian Seni, Pascasarjana ISI Yogyakarta. Saat ini, ia mengajar di Program Studi Desain Produk, Fakultas Seni Rupa dan Desain, ISI Bali. Karuni aktif mengikuti berbagai pameran nasional dan internasional, antara lain Bali Megarupa sejak 2020, *Bali Dwipantara Adirupa*, *Raka Tirtha Sadha* di Museum Puri Lukisan Ubud, *Daya Perempuan*, serta *Rupa Harmoni Berdikari Negeri* di Jakarta. Karyanya juga pernah dipamerkan di Shanghai Art Collection Museum, B-GAME di Komaneka Art Gallery dan Museum ARMA, Bali Nata Bhuwana IV di Sangkring Art Space, Yogyakarta, serta *Bali Bhuwana Rupa 2026* di Nata Citta Art Space ISI Bali.

NI KADEK KARUNI was born in Gianyar on 30 December 1966. She completed her undergraduate studies at ISI Yogyakarta and continued with a master's degree in the Art Studies Program at the Graduate School of ISI Yogyakarta. She currently teaches in the Product Design Study Program, Faculty of Fine Arts and Design, ISI Bali. Karuni actively participates in national and international exhibitions, including Bali Megarupa since 2020, *Bali Dwipantara Adirupa*, *Raka Tirtha Sadha* at Museum Puri Lukisan Ubud, *Daya Perempuan*, and *Rupa Harmoni Berdikari Negeri* in Jakarta. Her works have also been exhibited at Shanghai Art Collection Museum, B-GAME at Komaneka Art Gallery and Museum ARMA, Bali Nata Bhuwana IV at Sangkring Art Space, Yogyakarta, and *Bali Bhuwana Rupa 2026* at Nata Citta Art Space, ISI Bali.



NI LUH AYU PRADNYANI UTAMI lahir di Denpasar pada 28 Juni 1995. Ia merupakan pengajar di bidang desain mode yang mulai mendalami fashion dan seni sejak 2013 melalui pendidikan sarjana terapan mode dan magister seni di Institut Seni Indonesia Denpasar. Praktik kreatifnya berfokus pada pengembangan karya *ready-to-wear* yang memadukan warisan budaya dengan pendekatan kontemporer. Selain mengajar, Ayu aktif mengikuti berbagai pameran seni dan desain dalam skala lokal maupun nasional. Jejak pamerannya antara lain mencakup *Rupa Harmoni Berdikari Negeri*, *Bali-Global Innovative Design Map Exhibition (B-GIDME)*, *Bali Nata Bhuwana*, dan *Bali Bhuwana Rupa*. Melalui karya-karyanya, ia terus mengeksplorasi kemungkinan baru dalam mempertemukan tradisi, desain, dan kebutuhan mode masa kini.

NI LUH AYU PRADNYANI UTAMI was born in Denpasar on 28 June 1995. She is a fashion design lecturer who began pursuing fashion and art in 2013 through an applied bachelor's degree in fashion and a master's degree in art at Institut Seni Indonesia Denpasar. Her creative practice focuses on developing ready-to-wear works that combine cultural heritage with contemporary approaches. Alongside teaching, Ayu actively participates in various local and national art and design exhibitions. Her exhibition history includes *Rupa Harmoni Berdikari Negeri*, *Bali-Global Innovative Design Map Exhibition (B-GIDME)*, *Bali Nata Bhuwana*, and *Bali Bhuwana Rupa*. Through her works, she continues to explore new possibilities for bringing tradition, design, and contemporary fashion needs into dialogue.



NI LUH GEĐE WIDIYANI (LODE WIDIYA) lahir di Pupuan pada 20 April 1990 dan kini berdomisili di Kerambitan, Tabanan. Ketertarikannya pada seni tumbuh sejak sekolah menengah, kemudian diperdalam melalui pendidikan di SMKN 1 Sukawati dan Jurusan Seni Rupa IKIP PGRI Bali. Sejak masa kuliah, ia aktif melukis dengan tema-tema seputar kehidupan, figur perempuan, serta seni dan budaya Bali. Praktik artistiknya memadukan pendekatan realis dan dekoratif dengan teknik kolase. Ia telah mengikuti berbagai pameran, antara lain *Manifesto VIII: Transposisi* di Galeri Nasional Indonesia (2022), *Pesan dari Barat* di Griya Santrian Gallery (2023), *Suara-Suara: Yogya Annual Art #9* di Sangkring Art Space (2024), serta sejumlah pameran lain di Bali dan Bandung.

NI LUH GEĐE WIDIYANI (LODE WIDIYA) was born in Pupuan on 20 April 1990 and is currently based in Kerambitan, Tabanan. Her interest in art began during secondary school and was further developed through her studies at SMKN 1 Sukawati and the Fine Arts Department of IKIP PGRI Bali. Since her university years, she has actively painted themes centred on life, female figures, and Balinese art and culture. Her artistic practice combines realist and decorative approaches with collage techniques. She has participated in various exhibitions, including *Manifesto VIII: Transposisi* at Galeri Nasional Indonesia (2022), *Pesan dari Barat* at Griya Santrian Gallery (2023), *Suara-Suara: Yogya Annual Art #9* at Sangkring Art Space (2024), as well as several other exhibitions in Bali and Bandung.



NI MADE RAI SUNARINI lahir di Denpasar pada 13 Juli 1968. Ia merupakan dosen tetap pada Fakultas Seni Rupa dan Desain ISI Bali dengan bidang keahlian kriya, serta menyelesaikan pendidikan doktor pada Program Studi Seni Program Doktor ISI Bali. Dalam perjalanan akademik dan profesionalnya, ia aktif mengikuti berbagai pameran seni rupa dan kriya di tingkat nasional maupun internasional, antara lain di The University of Western Australia, Museum Bali, Denpasar Art Space, Universitas Sebelas Maret, serta B-GAME di Museum ARMA dan Komaneka Art Gallery. Pada 2026, ia berpartisipasi dalam pameran *Prasangsa: Sebelum Bentuk Menjadi Padat* di Jogja Gallery. Ia juga meraih Sertifikat Kompetensi bidang keramik pada 2024 serta penghargaan Adhyapaka Nata Kerthi Nugraha sebagai dosen berkinerja sangat baik pada 2023 dan 2024.

NI MADE RAI SUNARINI was born in Denpasar on 13 July 1968. She is a permanent lecturer at the Faculty of Fine Arts and Design, ISI Bali, specialising in craft, and completed her doctoral studies in the Doctoral Program in Arts at ISI Bali. Throughout her academic and professional career, she has actively participated in various national and international fine art and craft exhibitions, including at The University of Western Australia, Museum Bali, Denpasar Art Space, Universitas Sebelas Maret, and B-GAME at Museum ARMA and Komaneka Art Gallery. In 2026, she participated in *Prasangsa: Sebelum Bentuk Menjadi Padat* at Jogja Gallery. She also obtained a Competency Certificate in ceramics in 2024 and received the Adhyapaka Nata Kerthi Nugraha award for outstanding lecturer performance in 2023 and 2024.



NI WAYAN PENAWATI lahir di Amlapura, Karangasem, pada 1996 dan kini tinggal serta berkarya di Gianyar, Bali. Praktik artistiknya berangkat dari pengamatan terhadap kehidupan sehari-hari serta pengalaman tubuh perempuan yang bergerak di antara ruang domestik, sosial, dan kultural. Ketertarikannya banyak tumbuh dari praktik-praktik budaya perempuan Bali, yang kemudian diolah sebagai sumber gagasan untuk membaca identitas, peran, ingatan, dan perubahan dalam kehidupan kontemporer. Melalui karyanya, Penawati tidak sekadar merepresentasikan pengalaman perempuan, tetapi juga menelusuri ketegangan antara tradisi, keseharian, dan transformasi sosial. Pendekatan tersebut membentuk bahasa visual yang personal sekaligus reflektif, dengan perhatian pada pengalaman yang kerap dianggap biasa, namun sesungguhnya menyimpan lapisan makna yang kompleks.

NI WAYAN PENAWATI was born in Amlapura, Karangasem, in 1996 and currently lives and works in Gianyar, Bali. Her artistic practice emerges from observations of everyday life and the embodied experiences of women moving between domestic, social, and cultural spaces. Much of her interest grows from the cultural practices of Balinese women, which she develops as a source of ideas for examining identity, roles, memory, and change in contemporary life. Through her works, Penawati not only represents women's experiences but also traces the tensions between tradition, everyday life, and social transformation. This approach shapes a visual language that is both personal and reflective, drawing attention to experiences often regarded as ordinary yet containing complex layers of meaning.



NYOMAN SANI merupakan perupa kontemporer asal Sanur, Bali, lulusan Institut Seni Indonesia (ISI) Denpasar. Ia dikenal melalui eksplorasi artistik terhadap tema perempuan, alam, dan spiritualitas, yang ia wujudkan dalam medium lukisan, fotografi, desain busana, puisi, dan seni pertunjukan. Pada 2023, Sani meraih penghargaan tertinggi dalam kompetisi *13th UOB Painting of the Year Indonesia* melalui karya abstraknya berjudul *Tranquility*. Karya tersebut terinspirasi dari filosofi Bali tentang relasi manusia dan alam, menggambarkan siklus kehidupan melalui tekstur yang menyerupai terumbu karang. Sani telah berpameran di berbagai negara, termasuk Indonesia, Singapura, Belanda, Italia, Jerman, Australia, dan Thailand. Karyanya merefleksikan sensibilitas artistik yang lembut namun kuat, menyuarakan narasi personal dan ekologi dalam bingkai estetika yang kontemplatif.

NYOMAN SANI is a contemporary artist from Sanur, Bali, and a graduate of Institut Seni Indonesia (ISI) Denpasar. She is known for her artistic explorations of women, nature, and spirituality, expressed through painting, photography, fashion design, poetry, and performance art. In 2023, Sani received the top award at the *13th UOB Painting of the Year Indonesia* competition for her abstract work *Tranquility*. The work was inspired by Balinese philosophy concerning the relationship between humans and nature, representing the cycle of life through textures resembling coral reefs. Sani has exhibited in various countries, including Indonesia, Singapore, the Netherlands, Italy, Germany, Australia, and Thailand. Her works reflect an artistic sensibility that is gentle yet powerful, articulating personal and ecological narratives through a contemplative aesthetic.



OLENA IAREMENKO lahir di Kyiv, Ukraina, pada 1975. Ia menyelesaikan pendidikan di Kyiv Academy of Arts and Architecture pada 2003 dengan gelar magister bidang seni film dan teater. Kariernya berkembang di bidang film, teater, desain kostum, ilustrasi, dan seni rupa, dengan eksplorasi medium seperti cat air, tempera, grafis, pastel, dan cat minyak. Ia pernah bekerja sebagai penata artistik untuk serial internasional *The Gadfly* dan proyek film *Mongol* karya Sergei Bodrov, yang membawanya meraih penghargaan *Best Production Design* dari Asian Film Academy pada 2008. Sejak 2008, Olena aktif mengikuti berbagai pameran internasional serta mengkurasi pameran kolaboratif Tiongkok–Ukraina. Pada 2023, ia berpartisipasi dalam International Art Biennale di Hangzhou, Tiongkok, dan pada 2024 menjadi kurator sekaligus peserta *Hope Charity Live* di Jakarta.

OLENA IAREMENKO was born in Kyiv, Ukraine, in 1975. She graduated from the Kyiv Academy of Arts and Architecture in 2003 with a master's degree in film and theatre art. Her career has developed across film, theatre, costume design, illustration, and fine art, with explorations in media including watercolour, tempera, graphic art, pastel, and oil painting. She worked as a production designer for the international series *The Gadfly* and Sergei Bodrov's film project *Mongol*, for which she received the *Best Production Design* award from the Asian Film Academy in 2008. Since 2008, Olena has actively participated in various international exhibitions and curated collaborative China–Ukraine exhibitions. In 2023, she participated in the International Art Biennale in Hangzhou, China, and in 2024 served as both curator and participating artist in *Hope Charity Live* in Jakarta.



PANDE WAYAN MATARAM lahir di Peliatan, 18 Juli tahun 1975. Memiliki pengalaman pameran yakni; Pameran Seni Rupa “TROPIS” Durilatu di Benteng Vredeburg Yogyakarta (2002), Pameran Asosiasi Pematung Indonesia (API) Small Work di Edwin Gallery Jakarta (2006), Pameran Sehati di gallery Artpolli, Netherlands (2006), Relation (Tanah Air Seni Patung dan Lingkungan) organized by Edwin's Gallery, Pakuwon city Surabaya, EXPOSIGN 25 tahun ISI Yogyakarta, Groub Exhibition “Irony in Paradise” ARMA Museum Bali with SDI.

PANDE WAYAN MATARAM was born in Peliatan on 18 July 1975. His exhibition history includes Pameran Seni Rupa “TROPIS” Durilatu at Benteng Vredeburg, Yogyakarta (2002); the Asosiasi Pematung Indonesia (API) Small Work exhibition at Edwin Gallery, Jakarta (2006); Sehati at Artpolli Gallery, the Netherlands (2006); Relation (Tanah Air Seni Patung dan Lingkungan), organised by Edwin's Gallery at Pakuwon City, Surabaya; EXPOSIGN 25 Tahun ISI Yogyakarta; and the group exhibition *Irony in Paradise* at ARMA Museum, Bali, with Sanggar Dewata Indonesia (SDI).



PUTU BONUZ SUDIANA lahir di Nusa Penida pada 30 Desember 1972. Menempuh pendidikan di SMSR Bali dan melanjutkan studi seni lukis di STSI (kini ISI) Denpasar. Sejak awal 2000-an aktif berpameran tunggal maupun bersama di berbagai kota di Indonesia dan luar negeri. Pameran tunggal terbarunya antara lain *Wave Dance* di Sudakara Art Space Bali (2025), *Veils of Color* di Kayon Jungle Resort Bali (2024), *Fatamorgana* di Sangkring Art Project Yogyakarta (2024), serta *Kidung Tanah Pusaka* di Hadiprana Gallery Jakarta (2023). Karya-karyanya juga dipresentasikan dalam *Play Fulness* di Biji Art Space Bali (2025), *Garis Bertutur* di Batu 8 Studio Bali (2023), dan *Luar Ruang* di Revoluta Art Space Jakarta (2023). Ia pernah meraih The Best Artwork dari Kamasra STSI Denpasar (1995, 1997, 1998) dan menjadi Semi Finalist Philip Morris Art Award (1999).

PUTU BONUZ SUDIANA was born in Nusa Penida on 30 December 1972. He studied at SMSR Bali before continuing his painting education at STSI Denpasar, now ISI Denpasar. Since the early 2000s, he has actively participated in solo and group exhibitions in various cities across Indonesia and abroad. His recent solo exhibitions include *Wave Dance* at Sudakara Art Space Bali (2025), *Veils of Color* at Kayon Jungle Resort Bali (2024), *Fatamorgana* at Sangkring Art Project Yogyakarta (2024), and *Kidung Tanah Pusaka* at Hadiprana Gallery Jakarta (2023). His works have also been presented in *Play Fulness* at Biji Art Space Bali (2025), *Garis Bertutur* at Batu 8 Studio Bali (2023), and *Luar Ruang* at Revoluta Art Space Jakarta (2023). He received The Best Artwork award from Kamasra STSI Denpasar in 1995, 1997, and 1998, and was a semi-finalist for the Philip Morris Art Award in 1999.



PUTU EDY ASPARANGGI merupakan perupa Indonesia yang aktif mengikuti berbagai pameran nasional dan internasional. Jejak pamerannya mencakup *The Faces* di Passau, Jerman (2007), Beijing International Art Biennale di National Art Museum of China pada 2008, 2010, 2012, dan 2017, Langkawi Art Biennale di Malaysia (2014), serta Indonesian–Thailand International Artists Exchange di Bangkok (2013). Ia juga pernah berpameran di Museum of China Academy of Fine Arts, Hangzhou, dan Qingdao West Coast Painting Academy Museum, Tiongkok. Di Indonesia, karyanya hadir dalam Jakarta Biennale #14 dan sejumlah pameran di Denpasar, Tangerang, serta Santrian Gallery, Bali. Edy pernah meraih Radar Bali Art Award 2008, penghargaan karya terbaik dalam ujian sarjana di Institut Seni Indonesia Bali, serta penghargaan ilustrasi cerpen Kompas.

PUTU EDY ASPARANGGI is an Indonesian artist who actively participates in national and international exhibitions. His exhibition history includes *The Faces* in Passau, Germany (2007); the Beijing International Art Biennale at the National Art Museum of China in 2008, 2010, 2012, and 2017; the Langkawi Art Biennale in Malaysia (2014); and the Indonesian–Thailand International Artists Exchange in Bangkok (2013). He has also exhibited at the Museum of China Academy of Fine Arts in Hangzhou and the Qingdao West Coast Painting Academy Museum in China. In Indonesia, his works have been presented in Jakarta Biennale #14 and various exhibitions in Denpasar, Tangerang, and at Santrian Gallery, Bali. Edy received the Radar Bali Art Award in 2008, an award for the best artwork in the undergraduate final examination at Institut Seni Indonesia Bali, and a Kompas short-story illustration award.



RILONA MURWIKI lahir pada 28 November 1999 dan merupakan fotografer serta pelukis autodidak yang aktif berkarya sejak 2019. Ketertarikannya pada seni berkembang melalui perjalanan ke berbagai wilayah Indonesia, termasuk Bali, Flores, Lombok, dan Banyuwangi, yang kemudian membentuk perhatian artistiknya pada lanskap, tekstur, figur manusia, serta hubungan antara manusia dan alam. Dalam fotografi, ia cenderung menggunakan cahaya alami, garis sederhana, penyuntingan minimal, dan pendekatan hitam-putih. Sementara dalam lukisan, ia banyak mengeksplorasi interaksi manusia dan keterhubungannya dengan lingkungan. Sejak 2021, Rilona aktif mengikuti berbagai pameran fotografi dan seni lukis di Yogyakarta, Bali, Bandung, dan Banyuwangi, termasuk pameran di Titik Dua Ubud serta proyek fotografi untuk Eiger Bali pada 2023.

RILONA MURWIKI was born on 28 November 1999 and is a self-taught photographer and painter who has been actively creating since 2019. Her interest in art developed through journeys across various regions of Indonesia, including Bali, Flores, Lombok, and Banyuwangi, which subsequently shaped her artistic attention to landscapes, textures, human figures, and the relationship between humans and nature. In photography, she tends to work with natural light, simple lines, minimal editing, and a black-and-white approach. In painting, meanwhile, she frequently explores human interaction and interconnectedness with the environment. Since 2021, Rilona has actively participated in photography and painting exhibitions in Yogyakarta, Bali, Bandung, and Banyuwangi, including an exhibition at Titik Dua Ubud and a photography project for Eiger Bali in 2023.



ST. SRI SRINARYO lahir di Panggul, Trenggalek, Jawa Timur. Sejak 1994 menetap dan berkarya di Bali. Mulai dikenal di dunia seni rupa setelah masuk nominasi Bali Biennale pada 2005. Sejak itu aktif melukis dan mengikuti berbagai pameran di Bali dan sekitarnya. Karyanya merefleksikan proses kreatif personal yang terus berkembang dalam dinamika kehidupan di Bali.

ST. SRI SRINARYO was born in Panggul, Trenggalek, East Java. He has lived and worked in Bali since 1994. He began gaining recognition in the art world after being nominated for the Bali Biennale in 2005. Since then, he has actively pursued painting and participated in various exhibitions in Bali and its surrounding regions. His works reflect a personal creative process that continues to evolve through the dynamics of life in Bali.



TEBUANA ISTRI MAHISARANI lahir di Denpasar pada 28 Oktober 2005. Ia merupakan mahasiswa Program Studi Seni Murni, Institut Seni Indonesia Bali, angkatan 2024. Dalam praktik artistiknya, Tebuana tertarik pada seni lukis kontemporer dengan pendekatan ilustratif dan simbolik. Karya-karyanya banyak mengeksplorasi hubungan antara perilaku hewan dan dinamika emosional manusia, seperti kesetiaan, relasi toksik, kepercayaan, serta berbagai bentuk keterhubungan antarmanusia. Melalui simbol binatang, warna, dan komposisi visual, ia berupaya menyampaikan pesan emosional dan psikologis yang dekat dengan kehidupan sehari-hari. Ia telah berpartisipasi dalam sejumlah pameran, antara lain *Niuni Exhibition: Kelana Jiwa*, *Niuni Exhibition #2: Genesis Reality*, *Tera Rupa 4.0*, *Tera Rupa 5.0*, serta *ArtMoment*.

TEBUANA ISTRI MAHISARANI was born in Denpasar on 28 October 2005. She is a student in the Fine Arts Study Program at Institut Seni Indonesia Bali, class of 2024. In her artistic practice, Tebuana is interested in contemporary painting through illustrative and symbolic approaches. Her works frequently explore parallels between animal behaviour and human emotional dynamics, including loyalty, toxic relationships, trust, and various forms of interpersonal connection. Through animal symbolism, colour, and visual composition, she seeks to convey emotional and psychological messages closely related to everyday life. She has participated in a number of exhibitions, including *Niuni Exhibition: Kelana Jiwa*, *Niuni Exhibition #2: Genesis Reality*, *Tera Rupa 4.0*, *Tera Rupa 5.0*, and *ArtMoment*.



UUK PARAMAHITA lahir di Denpasar, Bali, pada 17 April 1978. Finalis Nokia Art Award 2001 di Museum Arsip Nasional, Jakarta. Sejumlah pameran penting diikutinya, seperti Bali Biennale di Komaneka Gallery (2005) dan Beijing International Art Biennale di National Art Museum of China (2012, 2015, 2017). Karyanya juga tampil dalam Silk Road International Art Exhibition di Xian, Tiongkok (2017, 2023), dan *Gorgeous Chapter* di CAFA Art Museum, Beijing (2016). Di Indonesia, ia berpameran di Arma Museum Ubud, Danes Art Veranda, Tony Raka Gallery, dan Sangkring Art Space. Uuk juga aktif menggelar pameran tunggal, termasuk *City of Happiness* di Zen 1 Gallery (2025). Karya terkininya dipresentasikan dalam *B-GAME* di Museum ARMA Ubud dan *The Irony of Being* di Biji Art Space, Ubud (2024).

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



WAYAN ARIS SARMANTA merupakan perupa kontemporer Bali yang tinggal dan berkarya di Bali. Lahir dan tumbuh di Batuan, ia mulai mengenal seni lukis sejak sekolah dasar melalui kakeknya, mendiang I Regug, seorang pelukis tradisional. Berangkat dari tradisi lukis Batuan, Sarmanta mengembangkan pendekatan yang lebih eksperimental dengan mengolah teknik *sigar mangsi* dan *ngabur*, dipadukan dengan warna-warna cerah, kontras kuat, serta figur-figur kartunal yang merefleksikan absurditas kehidupan kontemporer. Karyanya banyak menyoroti percepatan hidup modern, ketidakpastian, identitas, dan hubungan antara tradisi dengan realitas masa kini. Pada 2018, ia meraih TITian Prize dan berpameran di Museum Volkenkunde, Leiden. Ia juga mengikuti residensi di All Saints' College, Australia Barat, pada 2019 serta Bali Emerging Artists Exhibition di Sika Gallery, Ubud, pada 2021.

WAYAN ARIS SARMANTA is a contemporary Balinese artist who lives and works in Bali. Born and raised in Batuan, he was introduced to painting during primary school by his late grandfather, I Regug, a traditional painter. Rooted in the Batuan painting tradition, Sarmanta has developed a more experimental approach by working with the *sigar mangsi* and *ngabur* techniques, combined with bright colours, strong contrasts, and cartoon-like figures that reflect the absurdities of contemporary life. His works frequently address the accelerating pace of modern life, uncertainty, identity, and the relationship between tradition and present-day reality. In 2018, he received the TITian Prize and exhibited at Museum Volkenkunde, Leiden. He also participated in an artist residency at All Saints' College, Western Australia, in 2019 and in the Bali Emerging Artists Exhibition at Sika Gallery, Ubud, in 2021.



WAYAN GEDE SUANDA SAYUR Sayur lahir di Ubud pada 4 Oktober 1980. Ia menempuh pendidikan Sarjana Seni Rupa di ISI Yogyakarta dan mengembangkan praktik artistik yang berfokus pada isu-isu sosial budaya masyarakat Bali melalui pendekatan visual parodi. Sejak awal 2000-an, Suanda Sayur aktif mengikuti berbagai pameran di dalam dan luar negeri. Jejak pamerannya antara lain *Tandur Menyemai Diri* di Bentara Budaya Bali (2014), *Pameran Ilustrasi Cerpen Kompas* di Bentara Budaya Jakarta (2015), *Attualità Indonesiane* di Il Ramo d'Oro, Napoli, Italia (2016), *Bali Megarupa* di Museum Puri Lukisan, Ubud (2021), *Manifesto VIII: Trans Posisi* di Galeri Nasional Indonesia (2022), *As Good As Gold* di Art Central Hong Kong (2025), serta *Adhi Jnana Astam* di Museum ARMA (2026).

WAYAN GEDE SUANDA SAYUR was born in Ubud on 4 October 1980. He earned a Bachelor of Fine Arts degree from ISI Yogyakarta and has developed an artistic practice focused on the socio-cultural issues of Balinese society through a parodic visual approach. Since the early 2000s, Suanda Sayur has actively participated in exhibitions in Indonesia and abroad. His exhibition history includes *Tandur Menyemai Diri* at Bentara Budaya Bali (2014), *Pameran Ilustrasi Cerpen Kompas* at Bentara Budaya Jakarta (2015), *Attualità Indonesiane* at Il Ramo d'Oro, Naples, Italy (2016), *Bali Megarupa* at Museum Puri Lukisan, Ubud (2021), *Manifesto VIII: Trans Posisi* at Galeri Nasional Indonesia (2022), *As Good As Gold* at Art Central Hong Kong (2025), and *Adhi Jnana Astam* at Museum ARMA (2026).



YOUNG CHOI merupakan Profesor Emeritus pada Department of Media & Communication, Hankuk University of Foreign Studies, Korea Selatan. Selain berkiprah di bidang akademik dan komunikasi, ia mengembangkan praktik kreatif yang mempertemukan fotografi dan tulisan. Salah satu fokus artistiknya adalah eksplorasi terhadap *moon jar*, bentuk keramik khas Korea yang dikenal melalui kesederhanaan, ketidaksempurnaan, dan kualitas kontemplatifnya. Melalui fotografi, Young Choi merekam *moon jar* bukan sekadar sebagai objek visual, melainkan sebagai medium untuk merenungkan bentuk, cahaya, ruang, keheningan, dan ingatan budaya.

YOUNG CHOI is Professor Emeritus in the Department of Media & Communication at Hankuk University of Foreign Studies, South Korea. Alongside his academic career in communication and media, he has developed a creative practice that brings photography and writing into dialogue. One of his artistic focuses is the exploration of the *moon jar*, a distinctive form of Korean ceramic ware known for its simplicity, imperfection, and contemplative qualities. Through photography, Young Choi approaches the *moon jar* not merely as a visual object, but as a medium for reflecting on form, light, space, silence, and cultural memory.

balim^megarupa



© Para Seniman & Bali Megarupa 2026
Seluruh karya seni dalam katalog ini
ditampilkan dengan izin resmi dari masing-
masing seniman.
Katalog ini dapat diunduh dan dibagikan
secara bebas untuk tujuan non-komersial,
sepanjang tidak mengubah isi dan tetap
mencantumkan nama seniman.

Cover karya: Pink Elvis Offering (I Nyoman
"Polenk" Rediasa, Oil on Canvas, 110 x 190
cm, 2025)

TERIMA KASIH KEPADA YTH:

Gubernur Bali I Wayan Koster
Wakil Gubernur Bali Nyoman Giri Prasta
Penggagas Festival Seni Bali Jani Putri Suastini Koster
Rektor Institut Seni Indonesia Bali (ISI BALI) Prof. Dr. I Wayan Kun Adnyana, S.Sn., M.Sn.
Kepala Dinas Kebudayaan Provinsi Bali, Ida Bagus Alit Suryana
Kepala UPTD. Taman Budaya Provinsi Bali, I Wayan Mardika Bhuwana
Prof. Dr. Anak Agung Gde Bagus Udayana, S.Sn., M.Si
Dr. I Made Jodog S.Sn., MFA
Prof. Dr. I Komang Sudirga
Prof Koh Young Hun
Jeon Dongsu
Warih Wisatsana
Ida Bagus Martinaya
Oka Rusmini
Made Adnyana
Nyoman Dewi Pebryani, ST., MA., Ph.D
Jajaran dan Staf UPTD. Taman Budaya Provinsi Bali
Institut Seni Indonesia (ISI) BALI
Komunitas Nata Citta Krama
Para perupa peserta pameran
Para jurnalis dan media
dan berbagai pihak yang mendukung kegiatan ini

BALI MEGARUPA 2026

PELINDUNG:

Kepala Dinas Kebudayaan Provinsi Bali
Ida Bagus Alit Suryana

PENGARAH:

Prof. Dr. Anak Agung Gde Bagus
Udayana, S.Sn., M.Si
Dr. I Made Jodog S.Sn., MFA
Prof. Dr. I Komang Sudirga

TIM KURATOR:

Prof. Dr. Wayan Kun Adnyana
Jeon Dongsu
Warih Wisatsana

TIM KREATIF:

Prof. Dr. Ketut Muka Pendet
Ni Luh Ayu Pradnyani Utami, S.Tr.Ds., M.Sn.
Ni Wayan Idayati
Vanesa Martida
Paramitha Ganeshwari

DESAIN & LAYOUT:

Gede Bayu Segara Putra, S.Ds., M.Sn.

FOTOGRAFER:

Ida Bagus Candra Yana, S.Sn., M.Sn.

VOLUNTEER :

Made Lila Sardana
Nyoman Sanggra
Nyoman Sudarsana
Putu Suwidnyana
Liswoyo
I Made Agoes Girinatha
Dewa Ayu Putri
Wayan Merta Asih
I Gede Putu Bagus Mas Putra Darmawan
I Putu Wahyu Aditya Pratama
Irma Novitasari

ຖະໜົນພົນລະເມືອງ ບາລີ ຈາກປະເທດບາລີ

FESTIVAL SENI BALI JANI VIII 2026



ຄຳຂວັນ ສຸກມາ ສຸກມາ ກຸສົນ

KEMBARA SUKMA

ATMA KERTHI

