

2023



International Art Exhibition

SURYA SEGARA RUPA

*Fine Art Study Programme
Indonesian Institute of the Arts Denpasar*



About

SURYA SEGARA RUPA

"Surya Segara Rupa" is the theme of an exhibition initiated by the Fine Art Study Program of the Indonesian Institute of the Arts Indonesia Denpasar, located at Santrian Gallery, Sanur, Bali, which opened on November 17, 2023. This exhibition theme has a significant meaning and connection to the background of the big theme designed by the Bali Provincial Government which is contained in the Bali Arts Festival in 2023. The word "Surya" refers to the Sanskrit and Balinese word for the sun. Various cultures around the world regard the sun as a symbol of life, warmth and energy. The sun also plays an important role in the mythology, religion, iconography and beliefs of many ethnic societies in the world. The word "Segara" in Indonesian is the equivalent of the English word sea or ocean. The sea or ocean is often associated with sustainability, abundance, and the mysterious, infinite beauty of nature. In Bali it is known as segara without edge. The word "Rupa" can be translated as "form" or "shape." In the context of this Fine Art exhibition, "rupa" can refer to the visual appearance or expression of an object or visual idea. Thus, "Surya Segara Rupa" is an exhibition theme focusing on the incorporation of concepts related to the sun, the sea, and visual form in the context of art or creative expression from ISI Denpasar artists. The exhibition seeks to explore the meanings associated with the sun, sea, or other elements of nature, and how they can be expressed in works of art.

Surya Segara Rupa is a Tribute to Nature and Culture Bali is known for its rich culture and close relationship with nature. This theme can describe an effort to honor and dig deeper into how the sun, sea, and nature in general influence Balinese life, art, and culture. Visual and Creative Exploration of Fine Art Study Program ISI Denpasar wants to encourage artists to explore various ways of interpreting the sun, sea, and visual forms in artworks. This can be a platform to explore diverse art techniques. This exhibition conveys important messages about the preservation of natural resources and respect for the sun and sea related to ecosystem awareness, life, rituals, and spirituality.

Remarks

Rector of Indonesian Institute of the Arts Denpasar



Om Swastyastu,
Assalamualaikum Warahmatulahi Wabarrakatuh,
Peace be upon you,
Salom,
Namo Budaya,
Rahayu.

Greetings Indonesia Maju, may all be in good health and happiness.

Puji pangastuti angayubagia is offered to Hyang Widhi Wasa / God Almighty for His grace the exhibition entitled "Surya Segara Rupa" can be carried out according to plan. This exhibition is one of the events to strengthen the innovation and creativity of Tri Dharma Institut Seni Indonesia (ISI) Denpasar. The strategic actualization pattern is carried out with a publication structuring policy whose content is quality and substantive; socialization is oriented towards mainstreaming performance achievements in strengthening and promoting education, research, and community service both independently and in partnership. Strategic actualization is also built by redefining the ISI Denpasar motto, namely: Global-Bali Arts and Creativity Center Hub (G-BACCH).

This exhibition is a space for disseminating various works of art created by lecturers and several international artists. As the Rector of Institut Seni Indonesia Denpasar, I proudly welcome this exhibition which is a high artistic achievement and full of deep philosophical meaning. The artwork "Surya Segara Rupa" reflects the cultural richness that is closely related to the sun and the sea. This phenomenon is a reminder of the importance of preserving nature and environmental sustainability for future generations. The exhibition concept also illustrates the deep connection between humans and nature, and invites us to reflect on the cycle of life and human dependence on nature. Through diverse fine art techniques, the works combine visual beauty with the inspiring dynamics of marine life.

I would like to congratulate and thank the artists for their participation and artistic achievements and hope that these works will continue to inspire the public. Before closing this speech, let me on behalf of the leadership of ISI Denpasar thank the entire committee and all those who have supported in organizing this exhibition.

Om Santhi, Santhi, Santhi Om,
Wassalamualaikum Warahmatulahi Wabarrakatuh,
Rahayu,
Denpasar, October 28, 2023
Rector



Prof. Dr. I Wayan Adnyana, S.Sn., M. Sn
NIP. 197604042003121002

Remarks

Dean of the Faculty of Fine Art and Design of ISI Denpasar



Om Swastyastu,
Greetings Indonesia Jaya

Praise to Ida Sang Hyang Widhi Wasa - God Almighty, for His grace in organizing the "Surya Segara Rupa" exhibition by raising the potential of the Fine Arts Study Program from active lecturers, retired lecturers and artists from various corners as a form of a sense of togetherness can be carried out as planned.

I am proud and welcome it as an effort to encourage artistic creativity. The fine art exhibition is essentially one of the most strategic platforms for lecturers and education staff to pour their imagination into the form of artworks which in turn are able to provide new perspectives by expanding horizons through fine art media. In addition, this exhibition is a moment of self-correction and the beginning of an effort to move forward and as a commitment in organizing and implementing ideal education both in the form of creation and study of art that is in harmony with the development of science, technology and art with the nation's cultural values.

Through collaboration between artists outside the ISI Denpasar campus, there is also collaboration with artists from abroad which is a true manifestation of the implementation of the Tri Dharma of Higher Education which includes guidance and development of artistic insights in the campus environment and the general public and participating in developing creative and innovative human resources. This activity is also an effort to measure the level of public appreciation of the field of pure art knowledge and its works. Therefore, this exhibition program can be used as an effective instrument to measure the level of success of art higher education institutions in carrying out teaching and learning activities.

Finally, I congratulate everyone for organizing this exhibition, I hope that the artworks on display have the potential to become an academic, artistic, and cultural discourse. I hope this kind of activity can be carried out on an ongoing basis.

Om Santhi Santhi Santhi Om

Denpasar, October 28, 2023
Dean of the Faculty of Art and Design of ISI Denpasar

Dr. A.A Gde Bagus Udayana, S.Sn., M.Si

Remarks

Coordinator of Fine Art Study Program FSRD ISI Denpasar



Om Swastyastu,
Greetings Indonesia Jaya

With all gratitude, the Fine Arts Study Program of FSRD ISI Denpasar this year held an exhibition with Surya Segara. This exhibition has an important meaning, because it aims to present the diversity of educational achievements. This exhibition is also a place to prove that ISI Denpasar teaching lecturers not only have academic teaching competence but are also 'artists' who are able to produce quality artistic creations. The lecturers with the spirit of puputan educate students to become a line of dynamic and creative new artists.

Academic artists have the burden of purely academic works of art and are therefore academically responsible for them. This responsibility can be demonstrated through their artistic attitude, commitment, integrity and ability to engage in the development of artistic discourse. Lecturers as academic artists should not only dwell in the area of creation without taking part in the development of the discourse of creation, how to develop and then build strategies.

The exhibition becomes important if it is placed in the framework of evaluation, because all parties become aware and at least have the opportunity to confirm that the practice of fine arts as part of the Tri Dharma of Higher Education will not stop here, as well as the accompanying discourse will continue to be explored, and increasingly enlightening for the wider audience.

On this occasion I would like to express my deepest gratitude to Prof. Dr. I Wayan Adnyana, S.Sn., M.Sn as the Rector of ISI Denpasar who is willing to give a speech. Also infinite gratitude to Mr. Dr. A.A Gde Bagus Udayana, S.Sn., M.Si as Dean of FSRD ISI Denpasar, to Ida Bagus Sidharta, MBA as Owner of Santrian Sanur Gallery which has provided dissimulation space,Art Management who faithfully accompanies the committee to always show their best performance. To the lecturers of Pure Art Study Program and other participants. The steering committee and organizing committee.

We believe that this exhibition as one of the vehicles in continuing the development of fine arts, will bring the good name of ISI Denpasar in the national and international arena. For this reason, suggestions and constructive criticism from all parties are very much expected, so that we can realize our joint efforts to advance fine art.

Om Santhi Santhi Santhi Om

Denpasar, October 28, 2023
Coordinator of Fine Art Study Program FSRD ISI Denpasar

Dr. I Wayan Setem, S.Sn., M.Sn

Remarks

Santrian Art Gallery



Going through uncertain times for almost three years of the Covid - 19 pandemic is an extraordinary gift for Santrian Gallery Sanur. This space is always present to accommodate the creativity of artists who are never timid, at a time of social restrictions that require everyone to stay in their respective homes, but the creativity of creating art is never extinguished. Artists in their homes and all the limitations that exist still pour their imagination into their works. Not surprisingly, many works with strong aesthetic value and content were born as a result of the artist's deep appreciation.

The creative power is what makes this space stand strong even in critical conditions, togetherness in aesthetics makes everything always beautiful. This togetherness began in 2000, meaning that it has now entered its third decade, hundreds of exhibitions have been held involving various artists, ranging from solo, group or joint exhibitions. A gallery is certainly not merely a venue for the creative work of artists, in which there is interaction and appreciation between artists, their work with a wide audience not only local, national and also involving international audiences. Considering the gallery's position within Griya Santrian resort, which already has an international membership that regularly visits and stays here every year.

We realize the importance of the presence of the gallery also as a space for art education to the community, as the exhibition collaboration with the Fine Arts Study Program FSRD ISI Denpasar which was held on this occasion. The International Fine Art Exhibition entitled "Surya Segara Rupa" involves national artists and art educators as well as invited artists from other countries. Through this exhibition we will witness works with artistic and aesthetic achievements of artists who absorb the warmth of creative energy that flows like an infinite sagara tirta.

Hopefully, this auspicious occasion can be an occasion for us to always mulat sasira, facing the development of a world that is increasingly full of challenges politically, socially and especially ecological threats that are increasingly uncertain due to the warming of the earth. May the energy of creativity always be able to wash us with the freshness of works, which are based on creation and love.

Sanur, October 2023

Ida Bagus Gede Agung Sidharta Putra, MBA

Remarks

Head of the Committee



Om Swastyastu,
Greetings Indonesia...Rahayu.

Praise our gratitude to Ida Hyang Parama Kawi / God Almighty, for His grace the exhibition entitled Surya Segara Rupa can be carried out as planned.

On this good occasion we can say that since the establishment of the Pure Art Study Program as one of the study programs at the Faculty of Fine Arts and Design (FSRD), Institut Seni Indonesia (ISI) Denpasar, the exhibition has been made a routine program that is held once a year.

The goal is to maintain the continuity of aesthetic expression through works of art in order to improve the quality of taste sensitivity and responsiveness to changes that occur due to unstoppable technological advances, which require rapid responsiveness as well. This is important, because it will have an impact on the methods and patterns of development of art education and other fields of science.

The fine art exhibition held by the Fine Arts Study Program this time has an international standard, in addition to involving three well-known art universities in Indonesia such as ISI Yogyakarta, FSRD ITB-Bandung and IKJ, also inviting several foreign artists, among others: Germany, Amsterdam, Rio de Janeiro (Brazil), Hungary, and Japan. The presence of foreign artists in this exhibition is expected to open up insights, at least as a comparison to increase the creativity and creation of Indonesian artists, both academic and non-academic.

On this occasion, I would like to express my gratitude to the Rector of ISI Bali for his support, Mr. Ida Bagus Gede Sidharta as owner of Griya Santrian Gallery, Mr. Dolar Astawa, manager of Santrian Gallery, Dean of ISI Bali, Coordinator of the Fine Arts study program, lecturers, and staff. Gratitude is also expressed to the extended family of the Fine Arts Study Program for the spirit of mutual cooperation and related parties whose names we cannot mention one by one, so that this exhibition agenda is carried out well and smoothly. Thus our remarks, if there are things that are not pleasing, please understand and forgive. May God always bestow His grace upon us all.

Om Santhi Santhi Santhi Om.
Denpasar, November 7, 2023

Head of the Committee
Drs. I Made Ruta, M.Si

SEGARA RUPA LINTAS BANGSA

Curators

Jang Shin Jeung, MA.

Warih Wisatsana

Throughout 2023, not a few art events, festivals or art exhibitions carried the theme of Segara (Ocean). However, the international event held by the Fine Arts Study Program, Faculty of Art and Design ISI Denpasar, was able to present two-dimensional and three-dimensional works in a creative exploration that offered various possibilities.

The Samudra theme proved to be not a limitation, but an opportunity for these cross-national artists to retrace their aesthetic-stylistic achievements while exploring the Bahari in an imaginative way. Works that broadly express Segara through various forms - and their layers of meaning - follow visual tendencies that are denotative, connotative and symbolic.

The Surya Segara Rupa exhibition was attended by 34 artists, 6 of whom were from overseas, namely Japan, Hungary, Brazil, the Netherlands, and 2 from Germany. The artists from Indonesia came from various regions in the country, including: Bandung, Jakarta, Jepara, Yogyakarta and Bali. Most of these artists have a background in fine arts education and serve as teachers at art colleges.

It should also be mentioned at this stage that the three visual tendencies (denotative, connotative, and symbolic) also appear in the work in the form of a mix or intertwining of forms that allows the philosophical values contained in the thematic (Segara) to be reflected. Or Samudra in a literal (denotative) view evokes a view and reflection precisely because the composition of the object implies a call for social awareness or concern.

This international exhibition presents works with various perspectives; from realist sea forms with waves, sand, and coastal scenery; to colorful abstractions that remind us of the real and symbolic world around Samudra. Many works combine realistic and impersonalistic visuals in a specific symbolic context, suggesting an imaginative world; a mix of Sekala and Niskala.

Segara (Samudra) permeates some of the works in a connotative and symbolic manner where the creative orientation of the creators shows their experience and deep understanding of the iconography of past cultural traditions and artifacts. Their works with various abstractions or selected objects that refer to traditional iconography; created with a personalized creative approach.

SEGARA RUPA LINTAS BANGSA

Segara Rupa

When compared to the exhibition also held by the Fine Arts Study Program FSRD ISI Denpasar in 2019, this exhibition presents a variety of forms that are more associative and imaginative. Evocative of the view and inviting contemplation, as if we were absorbing the endless expanse of the ocean; with its waves that flow silently.

A more denotative view of the sea and everyday life can be seen in I Wayan Kondra's "Spirit Ngiring Melasti" and Anna Sungkar's "Keluarga Pemulung". Both works imply a social message and a reflection on the importance of maintaining a common life as a communal social being.

It can be said that most of the works in Surya Segara Rupa's exhibition present Samudra or Segara in an abstraction style with a scattering of selected colors, along with minimalist objects, reminiscent of everyday beach scenes with puddles or impressions of sunrise and sunset light. See the works of I Wayan Karja (Surya Segara Rupa), I Wayan Gulendra (Manik Garbha Segara), I Made Hendra Mahajaya Pramayasa (Ragam Biota Laut), I Wayan Mudana (Telur Segara (Bibit Kehidupan)), Claudia De Britto Pereira Simões (The King Star And His Beloved Moon), I Ketut Mustika (Tridharmika Rupa), Gede Yosef Tjokropramono (Penjarahan Ikan), Ni Made Purnami Utami (Senja (Titik Akhir)), A. A. Gde Trisna Suryadinata T.Y. (Dinamika Gerak), Eszter Tari (Projection II), I Made Ruta (Blue Overlay), I Wayan Sujana Suklu (Ninth Dimension), Sri Supriyatini (Agung).

Still faithful to his abstraction, I Wayan Karja through his work titled "Surya Segara Rupa" processes layers of colors and unfolds a landscape that takes our imagination to the beach. The layered colors are rich in meditative nuances and reflect a world beyond the visible; where the clarity of sunlight and the ripples of waves express life force and hope. I Wayan Karja's works can be compared to Claudia de Britto Pereira Simões (The King Star And His Beloved Moon). Through the abstraction of her chosen colors, the Brazilian artist unfolds layer upon layer of sunlight in a cluster of suggestive colors. Presenting an object that is far from literal, but rather an inner world engulfed by the beauty and majesty of the universe's creation. These two works not only present a variety of abstractions but also a connotative and near-symbolic imagined world, a link between Bhuana Alit (microcosm) and Bhuana Agung (macrocosm).

Some works depart from the attempt to address traditional iconographic elements with personal stylistics-aesthetics. The works are created with abstractionist or impressionistic styles, but the object of choice can be traced back to mythological stories, or the Ramayana/Mahabaratha narratives and their derivative plays. For example, the works of I Nengah Wirakesuma (Puser Bumi), I Wayan Setem (Gelombang Lautan Susu), I Wayan Gunawan (Ulun Danu), Suwarno Wisetrotomo (Gandrung Gandring: Sadumuk Bathuk Sanyari Bumi), I Made Bendi Yudha (The Power of Octopus), I Made Yasana (Kekuatan Dewa Siwa Memusnahkan yang Tidak Berguna di Dunia), Tjokorda Udiana Nindhia Pelayun (Dalem Segara Hening), I Ketut Mustika (Tridharmika Rupa), I Dewa Putu Gede Budiarta (Kekuatan Dewi Dewi) Nano Warsono (Lost in The Microcosm), Luh Budiaprilliana (A Door to Inner Child Ocean).

With the language of art, these artists mostly utilize iconography that is revised or processed as an achievement of innovation to express certain impressions and messages. These works are in fact contextualized with the socio-cultural transformation of the local community that they personally experience. Symbols or signifiers that refer to traditional iconography or past cultural artifacts are created through design-figurations or figure-less impressionistic styles.

SEGARA RUPA LINTAS BANGSA

Rupa Semesta

Through three-dimensional and two-dimensional works, or a combination of both, the existence of Segara or Samudra is no longer entirely connotative or symbolic. Rather, it suggests Rupa Semesta as presented by Wayan Kun Adnyana's Enigmatic Earth, an attempt to explore and understand the enigmatic Earth, like an infinite universe. Like the bottomless depths of the ocean, it invites thoughts and dreams about the mysteries that encompass the life and existence of this universe. Every form or shape that emerges from such creative endeavors is the result of the confluence of sensory experience and the overflow of the subconscious world.

Sculptor Keiji Ujiie (Japan) through his work titled Sun Over The Sea and Franziska Seifert (Germany) with her work Ibu Topeng, each process the media/medium of choice into a form of expression with an authentic aesthetic-stylistic. Stone in the hands of Keiji Ujiie is processed with a personal touch that is not only symbolic or metaphorical. It impresses us with its unique shape and composition, instantly opening a blank space of imagination; as if the viewer is in the expanse of the sea of life. Similarly, Franziska Seifert's bronze compositions create a sturdy minimalist form; inviting associations with the loving face of a mother (as the title suggests). Both works essentially express the existence of the universe in the desire for love and hope for peace.

I Made Jodog with his three-dimensional work titled Yuyu Bang depicts the phenomenon of the universe through simple forms or small creatures that are overlooked or forgotten. Three crabs in red instantly remind us of the transience of human beings in the midst of the oceanic universe with its unpredictable dynamics. This work is also a metaphor of life where humans do not realize their limitations, but instead are carried away by their ambition by using all means to control everything.

I Gede Jaya Putra's three-dimensional work (Berenang dalam Arus Deras) is unique in that it does not merely present seven sculptures as symbolic figures guarding the universe or the environment around us. The two-dimensional work also depicts a guardian figure by creating a self-portrait that presents the ironic reality of Bali today in the scourge of tourism.

There is no literal Segara or Samudra present in the two-dimensional works of Peter Dittmar (Germany) and Brigitte Djie (Netherlands), as well as Ira Adriati (Indonesia). But if we look again and again in depth, we immediately feel the surge of feelings that roll through the waves of color and minimalist composition. The imagined world of the universe suggests enigmatic depth and mystery. Peter Dittmar, like his Color Window calligraphy series, is the fruit of his deep appreciation for the practice of Zen meditation. His work is reminiscent of traditional Japanese painting; emphasizing the simplicity of composition in reaching the essence of things. Similar to haiku poetry, it chants events in simplicity – a kind of attempt to achieve satori, which is instant enlightenment in the style of Zen-Buddhism. It is interesting to juxtapose this with Brigitte Djie's work (Sun and Sea, Source of All Life on Earth), which chooses a composition in the form of a mandala; an iconic form inherited from Tibetan Buddhism as a depiction of the universe. This work conveys the message of the importance of maintaining harmony between humans, the natural environment, and all its inhabitants.

Simplicity of composition is also chosen by Ira Adriati through her works on shibori cloth, paper and acrylic. On the canvas alone is a visual of a children's toy paper boat, with a blue background layered with texture as a reminder of the ocean. To a particular viewer, a boat has multiple meanings; it could be Sinbad's boat that lives in childhood stories; it could also be poet Sapardi Djoko Damono's paper boat that sails the ocean of words, or a song that has been sung since long ago about Nenek Moyangku Pelaut, in line with the title of this work.

Thus the Sea, Segara or Samudra, takes the artist and us on a journey across time and nations. Every work is a meeting; and every meaning emerges as a dialectic between the creator and the viewer.

Curators Profile



Jang Shin Jeung, MA

Born in 1974. Is a curator from South Korea with an international reputation. Obtained an MA degree in Visual Arts Administration, New York University and was a curator at the MoMA PS1 Contemporary Arts Center, New York, NY. As chief curator of the Icheon International Sculpture Symposium (2013); chief planner and exhibition team for Asia Culture Center, Gwangju, Korea (2014 - 2015) and currently serves as President C Art Company, Seoul, Korea. Since 2013 he has been actively involved in and organizing a number of art exhibitions in Seoul, Korea, including: 'Soom', Soombi Art Center, Seoul, Korea (2023); 'HaRyu' & 'Soom', Iconography, Seoul, Korea (2023); 'Soyoyou II' & 'PALYGROUND' & 'Soyoyou', Iconography, Seoul, Korea (2022); 'Sa-Sang-Hwa' Baum Artspace, Seoul, Korea (2022); 'EVER-CONNECTED' Ara Art Center, Seoul, Korea (2021); etc. He is also active as a teacher and conducts research on fine arts in Korea.

Warih Wisatsana



He received multiple national recognition throughout his career, including the Borobudur Award, the Taraju Award, SIH Award, and the Bung Hatta Award. In 2020, he received the Bali Jani Nugraha Award from the Bali Provincial Government, and Bali Dwipantara Nata Kerthi Nugraha from ISI Denpasar in 2022. Invited to national and international festivals: Borobudur Writers and Cultural Festival (2021), Utan Kayu Internasional Literary Biennale (Winternachten Overzee 2003 and 2009), Winternachten Den Haag (1997), Inalco Paris (1998), Ubud Writers and Readers Festival, Printemps des Poetes (Indonesia-France), Jakarta International Literary Festival (JILF), etc. His award-winning poetries have been translated into Dutch, English, Italian, German, Portuguese, French, and Korean. His book, Batu Ibu (KPG, 2019) won the Top Five for Kusala Sastra Khatulistiwa 2018 and the Book of Poetry Recommended by Tempo 2018, Kota Kita (Sahaja Sehati, 2018) was the Top Five Poetry Books for the Hari Puisi Indonesia (HPI) 2018. Recently, Warih has focused on writing about visual arts and has also been involved in several collaborative projects with visual artists, choreographers and theater directors in Bali, including Made Wianta, Nyoman Erawan, and others. He is also an art critic and curator who curates various national and international exhibitions, including Art Exhibition "Artist from Elsewhere-Two Art Brut Artist from Indonesia" (2014), Mural Exhibition-World Culture Forum in Bali (2016), Ubud Writers and Readers Festival-UWRF (2017-2019), Bali International Literary Symposium (2019), Bali Megarupa (2019 and 2020), Bali Kandarupa Art Exhibition (2021 & 2022), Bali Bhuwana Rupa International Exhibition (2021 & 2022), Festival Seni Bali Jani (2021-2023), etc. Now an editor at Katarupa.id and a poetry column for the Nusa Bali daily.

ARTIST
&
ARTWORKS
PROFILE



ENIGMATIC EARTH

Size : 3 x 70 cm x 57 cm (Tryptic)

Media : Drawing pen & watercolor on paper

Year : 2023

Enigmatic Earth is a limitless space, a meeting of sensory experiences and subconscious images. The underwater space triggers suggestions and ignites dreams about the mysteries of the universe.

Wayan Kun Adnyana

Bangli, 4 April 1976

Prof. Dr. Wayan Kun Adnyana, born in Bangli, Bali, on April 4th, 1976, is a professor of art history at Faculty of Visual Art and Design of Indonesia Institute of the Arts (ISI Denpasar) (2019 – present day). Master of Art Studies (MSn), from Post Graduate Program of Indonesia Institute of the Arts, Yogyakarta (2008). PhD in Art Studies from Doctoral Program of Indonesia Institute of the Arts, Yogyakarta (2015). He is also as a Rector of Indonesia Institute of the Arts (ISI Denpasar) from March 22, 2021 until 2025



2023: Short story painting illustration on National New Paper Kompas. Visual Art Exhibition “Cittarupa Raksata” at Nata-Citta Art Space (N-CAS) and Indonesia Art Gallery Association’s Booth, in Art Moment Bali, Jimbaran, Bali. Exhibition “Indonesia The Land of Art” (Art Studio Exhibition) organized by Kita Art Friends at The Apurva Kempinski Bali.

2022: International Visual Art Exhibition Bali-Bhuwana Rupa “Dharma-Tirtha-Prana” at Nata-Citta Art Space (N-CAS), Bali. National Exhibition of Visual Art and Design, Waskita Rupa “Dharma-Tirtha-Matra” in Bali Nata Bhuwana Event at Teh Villa Gallery, Surabaya. Painted on the spot on Performing Arts Event “Nuwur Kukuwung Ranu” at Jaba Pura Segara Batur, in Lake Batur, Kintamani.



BLUE OVERLAY

Size : 135 X 185 cm

Media : Acrylic on canvas

Year : 2023

Regardless of the definitions and theories of its existence, the ocean, the sea, the pasir (Bali), for me is a mysterious existence that exists on earth. Until now, we have not been able to uncover how it came to be. Looking closely into the depths of our hearts, it raises many questions, and gives rise to various imaginations and interpretations. To the naked eye, it is true, it is a liquid substance, a liquid that spills out, expanding to fill the universe, with no known end, "straight without end" accompanied by the rhythm of the waves, further strengthening the mystical impression it creates. "Hamparan Biru" is a visualization of the ocean, sea, and pasir captured with an aesthetic sense that provides a sense of peace in order to balance the dynamics of life and living.



I Made Ruta

Gianyar, 31 December 1962

Name: Drs. I Made Ruta, M.Si

Born: Gianyar, 31 December 1962

Address: Br. Tengah Manuaba, Kenderan, Tegallalang, Gianyar, Bali

Tel: (0361) 971980 / 081338625705

Educational background :

- 1988 Completed Bachelor of Fine Arts at ISI Yogyakarta
- 1993 Became a Permanent Lecturer at ISI Denpasar Until Now
- 2015 Completed Master's degree in Cultural Studies at UNUD Denpasar



GELOMBANG LAUTAN SUSU

Size : 160 X 140 cm

Media : Acrylic on canvas

Year : 2023

The milky ocean in creation as an idea is like there are endless feelings and thoughts that can dive freely as wide as the ocean. Materially, the sea and ocean form a knitted ecosystem of biota and microorganisms in the water that is intertwined with the coast and islands as a natural landscape. The image of the sea as the framework of the natural unity of the archipelago shows that the dimension of the sea has connected the flow of culture, trade and unity of the archipelago that gives glory to life. For those with a strong sense of sacredness, maritime perceptions seek to explore the immersive spaces of bays, coasts, capes, seas and oceans in a niche of purifying the universe with various noble attributes. Maritime monumentality unites the power of water as the creative force of art demanded by spiritual values about the glorification of human life in harmony with the universe. The peak of harmony will reach a form of surrender to the true essence of life where water becomes the true essence like the story of Bima finding Tirta Pawitra Mahening Suci in the middle of the ocean.

I Wayan Setem

Karangasem, 20 September 1972

I Wayan Setem was born in Peringsari Village, Selat, Karangasem, Bali, September 20, 1972. He studied at STSI Denpasar, Department of Fine Arts (1997), pursued a master's degree at Institut Seni Indonesia Yogyakarta (2008), and completed a doctoral program in Art Creation and Study at Institut Seni Indonesia Surakarta (2018). He is listed as a lecturer at STSI (now Pure Fine Arts Study Program, Faculty of Fine Arts and Design, Institut Seni Indonesia Denpasar. As Editorial Secretary of the Journal of Fine Arts and Culture "MUDRA", and Editorial Secretary of the Scientific Journal of Fine Arts "RUPA", Editor of the Bulletin of Fine Arts and Culture MUSEA (published by the Association of Museums in Bali). Members of Galang Kangin Artist Group are actively exhibiting in Bali, Surabaya, Jakarta, Malang and Yogyakarta.



MANIK GARBHA SEGARA

Size : 120 X 100 cm

Media : Oil paint

Year : 2023

Manik Garbha Segara (Water surrounding the seed of life in the womb), water acts as a fortress/protector of the seed of life in the mother's womb. The fetus is guaranteed to be protected, for its survival and safety which is always moving and pulsating with the five elements of "Panca Maha Butha" which complement each other in the process of formation.



I Wayan Gulendra

Gianyar, 31 December 1960

Born in 1960, in a rural area called Banjar Patolan, Pering Village, Balahbatuh District, Gianyar Regency. He has been drawing since he was in SMP Negeri II Denpasar, then in 1978 he continued his studies at SMSR Denpasar to pursue his talent in painting. Establishment and training in painting are still obtained at ISI Yogyakarta, as in developing the concept of creation in the world of painting, the emphasis is on extracting aesthetic sources from local cultural values in the context of deepening, preserving, and developing as a series of artistic events that are not disconnected from their roots, namely in visual works that follow the spirit of the times when the works were created. He completed his undergraduate studies in 1988 and at that time served at SMSR Batubulan, Gianyar, teaching painting and sketching and in 1990 he was appointed as a permanent lecturer at STSI Denpasar which is now called ISI Denpasar.



AGUNG

Size : 105 X 70 cm

Media : Acrylic on canvas

Year : 2023

Nature and all its contents are a manifestation of the greatness of God's creation. Including the presence of the sun or solar system at the equator, every day illuminates the earth with its energy, providing life force for all creatures. Meanwhile, Segara for humans is a flowing force that provides life, fertility, vastness, and unlimited beauty. The power of the sun as energy in evoking feelings, resulting in creative expression supported by the flowing energy of beauty and can seed creative ideas in art. Visually, the form revealed is a view of the beach, sea and sky, as well as a traditional boat called jukung. The colors revealed are the basic color tendencies of the objects, namely brown earth, sand, blue sea and bright sunlight. This work explores the power of texture, both real and brushstrokes, that cover the surface of the objects, as a symbol of strength, hard work in grateful and fulfilling life. The shape of the jukung is a symbol of a vehicle to achieve life's goals.

Sri Supriyatini

Yogyakarta, 18 November 1958

Solo Exhibition:

Regal Koowloon Hotel, Hong Kong (1999); Seniwati Gallery of Art by Women, Ubud (2000); Postgraduate ISI Yogyakarta (2003); Bali Amankila Hotel, Karangasem Bali (2005); Red Mill Gallery, Vermont Studio Center, Vermont Johnson, USA (2006); Seniwati Gallery of Art by Women Ubud Bali (2006); ISI Yogyakarta Postgraduate Gallery (2016).

Group Exhibition:

Participated several times in group exhibitions both nationally and internationally in Jakarta, Bandung, Yogyakarta, Surabaya, Denpasar, Mataram, Singapore, Hong Kong, Bangkok, Malaysia, Sidney, Melbourne, London, Cologne Germany, Vancouver and Vermont USA, Bangkok Thailand, Griya Perempuan NCAS ISI Denpasar.

Virtual Exhibitions: ICAD Malaysia, UNS Solo, Gallery 10 Bandung, Bali Dwipantara Adirupa ISI Denpasar, Homage Setiawan Sabana, Maranatha Christian University Bandung.



DALEM SEGARA HENING

Size : 200 X 120 cm

Media : White & black

Year : 2023

Dalem Segara Hening is the title of the work that was created to bring out the power of expression by displaying black and white line drawings, with the expression of a symbol of the power of the sea or sea. This is the power of expression entitled "Dalem Segara Hening".



Tjokorda Udiana Nindhia Pemayun

Denpasar, 26 February 1973

Tjokorda Udiana Nindhia Pemayun, born 26 February 1973, has a doctoral degree. Actively teaching in the field of Balinese literary aesthetics at ISI Denpasar, specializing in fine arts. Often participates in exhibitions scheduled by ISI Denpasar. Actively creates oral paintings related to "rajah" and also creates fine works of sculptural art.



TELUR SEGARA (BIBIT KEHIDUPAN)

Size : 140 X 120
cm
Media : Acrylic
on canvas
Year : 2023

Visualizing Surya and Segara in paintings is a great way to glorify the values of nature, whose capacity has been diminishing lately. Segara is the source of life and the place where marine habitats thrive, so the theme of Segara Eggs is very relevant and put forward to invite every generation to care about Segara. The appearance of the painting "Telur Segara (Seed of Life)" is symbolic, related to signs and meanings. The circle mark as the center is interpreted as an egg containing the dynamic and turbulent seeds of life, which are believed to be still natural and unpolluted. Meanwhile, the yellow color and its distribution emphasize the meaning that purity exists in every living being. The circle of life does not exist in a void, when referring to life in Segara, the dynamics, twists and waves of life are marked with blue which is interpreted as a place that can neutralize bad things into good things. Although life is very winding, full of waves and dynamics, it is hoped that in the end it can reap goodness, peace, tranquility and prosperity (harmony).

I Wayan Mudana

Silakarang, 10 September 1963

After graduating from junior high school, I wanted to go to Paspal High School because I wanted to be a doctor, but unfortunately I was always sick so my dreams were buried. In my uncertain condition, Nyoman Marsa's neighbor asked me, where did you go to school? I replied that I didn't go, all the schools were closed. While at SMSR, I took part in sculpting the building of Taman Mini Indonesia Indah for PT Bintang Gunung Agung. Later, I was assigned to open a leather confectionery business under the name "Twice Collection". At that time, I felt the benefits of my fine arts knowledge, as everything I made received large orders.

Since becoming a lecturer in 1992, my life started from zero, during my time as a lecturer I tried my luck by taking a job at the NICO Sawangan hotel and making a Boma head with a size of 23 meters wide and 30 meters high. Then I continued my Master's Degree in Tourism Studies, whose umbrella of knowledge is economics. After that I continued my doctoral studies in Cultural Studies at Udayana.





THE POWER OF OCTOPUS

Size : 179 X 84 cm

Media : Acrylic on canvas

Year : 2023

"The Power of Octopus" in this case is interpreted as the domination of the power and influence of global capitalism which has an impact on human life, especially in the fields of science and technology, in order to conquer the world. The Octopus animal is the trigger in this creation which is realized in the form of a visual analogy in responding to the current phenomenon of life which is contaminated by the human nature of Rajas and Tamas. Through the embodiment of metaphorical forms, it can represent the idea or concept of an authentic painting work (Authenticity of The Art Work).



I Made Bendi Yudha

Denpasar, 25 December 1961

I Made Bendi Yudha, born in Denpasar, December 25 1961. Is a Fine Arts Teaching Lecturer at the Indonesian Art Institute Denpasar

Exhibition Experience:

- National Exhibitions: Jakarta, Bandung, Yogyakarta, Surakarta, Malang- Surabaya, Denpasar.
- International Exhibitions: Malaysia, Singapore, Thailand, Philippines, Setagaya Museum, Tokyo-Japan, Okinawa-Japan, Perth-Australia, Montecarlo-France, China, United States.

Award Certificate: In 2008, Received the Honorary Certificate "Satyalancana Karya Satya 10 Years" by the President of the Republic of Indonesia, Dr. H., Susilo Bambang Yudhoyono. In 1981-1982, he received the "Best Sketch and Painting Art" award from the Indonesian Institute of Arts, Yogyakarta, from 1981 to. 1982. In 1990 he received the "Bali Art award" from the Bali Provincial Government. In 2009, he received the Cultural Certificate award from the Denpasar City Government. In 2019, Received the Dharma Kusuma Award from the Bali Provincial Government. In 2019, Received the Honorary Certificate "Satyalancana Karya Satya 20 OL Year " By the President of the Republic of Indonesia, Joko Widodo.



TRIDHARMIKA RUPA

Size : 120 X 80 cm

Media : Acrylic on canvas

Year : 2023

Tridharmika Rupa is meant by the sabda bhudi and ahamkara which are also the tri gunadharma sattwam rajah and Tamah, like a sea whose end and base can never be found. This is the case with the existence of the Atman, which to this day cannot be known when it is born and when it dies, just as the crashing of sea waves never ends when it stops, which always repeats itself over and over again. In visual language, I tried to present the tri guna dharma sattwa rajah and tamah in the form of three figures as symbols of the causes of life living in bhuwana alit and bhuwana agung, such as at the bottom of the Ocean, in the work title "Tridarmika Rupa". The colors shown are symbolic of water, wind and fire.

I Ketut Mustika

Tabanan, 25 May 1962

Drs. I Ketut Mustika, M.Si, born in Tabanan on 25 May 1962, is an active lecturer at the Fine Arts Study Program, Faculty of Fine Arts and Design, Indonesian Institute of the Arts Denpasar. Started art education since high school at SMSR Denpasar State, then continued to graduate level at Udayana University majoring in Sculpture and graduated in 1989. In 2007 he continued his education at undergraduate level at Udayana University majoring in Cultural Studies and graduated in 2010. Starting his career in the world of education as a lecturer at Udayana University in 1990, in 2003 he moved to teach at ISI Denpasar, which at that time had just integrated PSSRD UNUD with STSI Denpasar. Apart from being active in academic duties on campus, he is also active in community service activities as part of the Tri Dharma of Higher Education. In the last five years of exhibition activities, he has played a role in the Panca Maha Bhuta Exhibition: The Mystery of Gaining Imagination at ARMA Ubud, Gianyar, Bali in 2019, the Tirtha Rupa Nuswantara Bali Dwipantara Adirupa II Exhibition "Tirtha-Urip-Samasta" at the Virtual Gallery in 2022 and the Art Exhibition Bali National Art Dwipantara Adirupa II at the Nata-Cita Art Space (N-CAS) Gallery of the Indonesian Institute of the Arts in 2023.



PUSER BUMI

Size : 100 X 120 cm

Media : Oil on canvas

Year : 2023

Puser Bumi is a work of painting created from deep contemplation of the Cakra weapon rolling like the wheel of life in the microcosm and macrocosm. Natural ecosystems are getting hotter, water sources are drying up and being eroded by human greed in exploiting nature and its environment. The source of water as the axis of life disappeared on the face of the earth. We must be aware, start replanting protected trees around us, start protecting the environment wherever we are so that it is not polluted by plastic waste which damages the soil ecosystem, don't let it be too late to maintain the natural ecosystem so that it remains sustainable for the survival of our future children and grandchildren. We all must be fully aware of greening the earth, so that the Earth's Center becomes a source of life for nature.



I Nengah Wirakesuma

Tabanan, 21 February 1964

In 1986, he continued his undergraduate studies, Graphic Arts Study Program, studying woodcut printing techniques. Furthermore, in 1992, I was appointed as a Civil Servant, Lecturer at STSI Denpasar Bali. Since being appointed as a Lecturer, I have started actively teaching and making graphic designs related to catalogues, invitation cards, business cards and so on. He continues to work on creating graphic designs and graphic arts besides pursuing his hobby of painting. Finally, his hobby of painting became a routine job that he did regularly after teaching on campus. After a long journey as a lecturer, finally in 2000, he got the opportunity to continue his Masters studies, ISI Yogyakarta Postgraduate Arts Masters Program. In 2003, he returned to STSI-ISI Denpasar to teach fine arts students and photography students. In the time between teaching, he continued to spend time painting. In 2010, I again had the opportunity to continue my doctoral studies at the ISI Yogyakarta Postgraduate Doctoral Program. The time span was quite long and tiring, finally thanks to the strength of my determination and fighting spirit, in 2017 I graduated.



PENJARA IKAN

Size : 100 X 100 cm

Media : Mix media

Year : 2023

As time goes by, the seas in our country, Indonesia, which used to have abundant riches in various types of fish, are now starting to decrease due to the large number of foreign ships taking part in fishing with large vessels such as trawlers, causing our fishermen to lose their competitiveness, which is causing them to die. their economic life. This work shows how the fish are caught by trawlers.

Gede Yosef Tjokropramono

Denpasar, 8 June 1968

Worked as a lecturer at FSRD ISI DENPASAR from 1993. Born in Denpasar, 08 June 1968. Bachelor's degree in Fine Arts at PSSRD Udayana University 1987-1992, Master's degree in Cultural Studies, Udayana University 2002-2004.





SPIRIT NGIRING MELASTI

Size : 200 X 120 cm

Media : Mixed media

Year : 2023

This work visualizes the melasti spirit both spiritually, physically and on a scale, a work that visualizes various types of objects such as various types of barong, communities and stakeholders. The visual of a crowd of people walking hand in hand shows the enthusiastic atmosphere of the community in carrying out the Melasti ceremony both physically and spiritually. Physically, people are willing to walk patiently, covering a certain distance and spiritually, walking together strengthens mental calm and tests patience. In terms of strokes and coloring, the strokes displayed look very varied to support the concept of the melasti spirit in the work. As well as for coloring, it displays lively and attractive colors.



I Wayan Kondra

Gianyar, 10. August 1966

I Wayan Kondra was born in Gianyar Bali on 10 August 1966. He studied undergraduate at PSSRD UNUD, completed in 1990. He has been a teaching staff at STSI Denpasar (now ISI Denpasar) since 1992 until now. Continuing Master's education at the UNUD Postgraduate Program, deepening the field of Aesthetics, completed in 2004. Exhibition experience in Bali: at the Ratna Warta Museum in Ubud, Bali Museum in Denpasar, Rudana Museum, Arma Museum, Denpasar Cultural Park, Gianyar Cultural Hall, and in various other places in Bali. Exhibitions outside Bali and abroad: in Yogyakarta, at TIM Jakarta, in Padang Sumatra, in Australia and Thailand.

He has been involved in painting since he was a child, following his father's profession in traditional Ubud painting. His interest and talent for painting continued at the elementary and middle school levels, with the guidance of an art teacher who also became a figure in traditional Ubud painting in Tegallalang. His painting activities stopped because he studied science at high school. His talent and passion for painting flared again after graduating from high school, and all of this was channeled into higher education, specifically at PSSRD UNUD. The path in the field of painting continues to be nurtured by the environment where he serve, namely at STSI Denpasar which has now become ISI Denpasar



SURYA SEGARA RUPA

Size : 50 X 74 cm

Media : Acrylic on canvas

Year : 2023

Inspired by the morning sun reflected in the ripples of sea waves. The dynamics of water movement and the clarity of morning sunlight provide hope and the energy of life. This painting reflects an idea that combines aspects of nature, culture and the environment in a work of painting. The main idea is to explore the vibrations of the sun's light with the belief in the richness of Balinese culture which is closely related to the sun and sea, as well as exploring the deep relationship between humans and nature. The creative process in making this painting involves the use of acrylic techniques based on a fluid, flowing artistic approach. The sun is an unlimited source of energy, likewise the sea or ocean has vast and deep imagination. The composition of bright shapes and colors with the dynamic movement of water expresses the beauty and warmth of the sun. The philosophical meaning in this painting reflects the cycle of life, human dependence on nature, or the symbolism of the sun and sea in Balinese tradition. This painting reminds us of the importance of protecting nature and environmental sustainability for future generations. Thus, the concept of painting works in this exhibition creates works of art that combine beauty, culture, creativity and deep philosophical meaning in one complex artistic expression.

I Wayan Karja

Ubud, 11 June 1965

Born in Ubud 1965. Since Elementary School No. 1 Sayan 1972-77, Karja began painting in the style of a "young artist." When he was at SMP N No.1 Ubud in 1978-81 he studied Ubud style painting. Followed by formal education in painting at SMSR N Denpasar 1981-85. Fine arts higher education at PSSRD Udayana University 1985-90. Master of Fine Arts at the University of South Florida, United States 1997-99. Studied Expressive Arts at the European Graduate School, Switzerland 2008-11, and studied Religion and Culture at the Indonesian Hindu University Denpasar 2016-2020.

As a painter, fine arts educator, former Dean of the Faculty of Fine Arts and Design, Indonesian Art Institute, Denpasar, Karja received awards in the field of education, including the Satya Lencana from the President of the Republic of Indonesia and from Mr. Nakasone Yasuhiro, Japan. Karja also conducts research, writes art articles, international symposiums, workshops and artist talks in several countries. Teaches courses in contemporary painting, history of Western art, and art criticism. Karja consistently pursues the concept of Balinese Cosmology work with a specialty in pangider bhuwana colors. The latest series of works takes the themes Journey into the Unknown, Cosmic Energy, and Color Healing. Since 1983 Karja has held more than 25 solo exhibitions and 85 group exhibitions in Bali, Malang, Yogyakarta, Jakarta, Hong Kong, Japan, Australia, Switzerland, Italy, Germany, Hungary and the United States (Hawaii, Florida, Maine, Chicago, and Massachusetts). Recent joint exhibitions with Balinese Masters Nusa Dua, ARMA Museum, Neka Art Museum Ubud, Katamsi Gallery Yogyakarta, Teh Villa Gallery Surabaya, Art Jakarta, and Sin Sin Gallery Hong Kong. Meanwhile, the latest solo exhibition is at CSIS Jakarta.



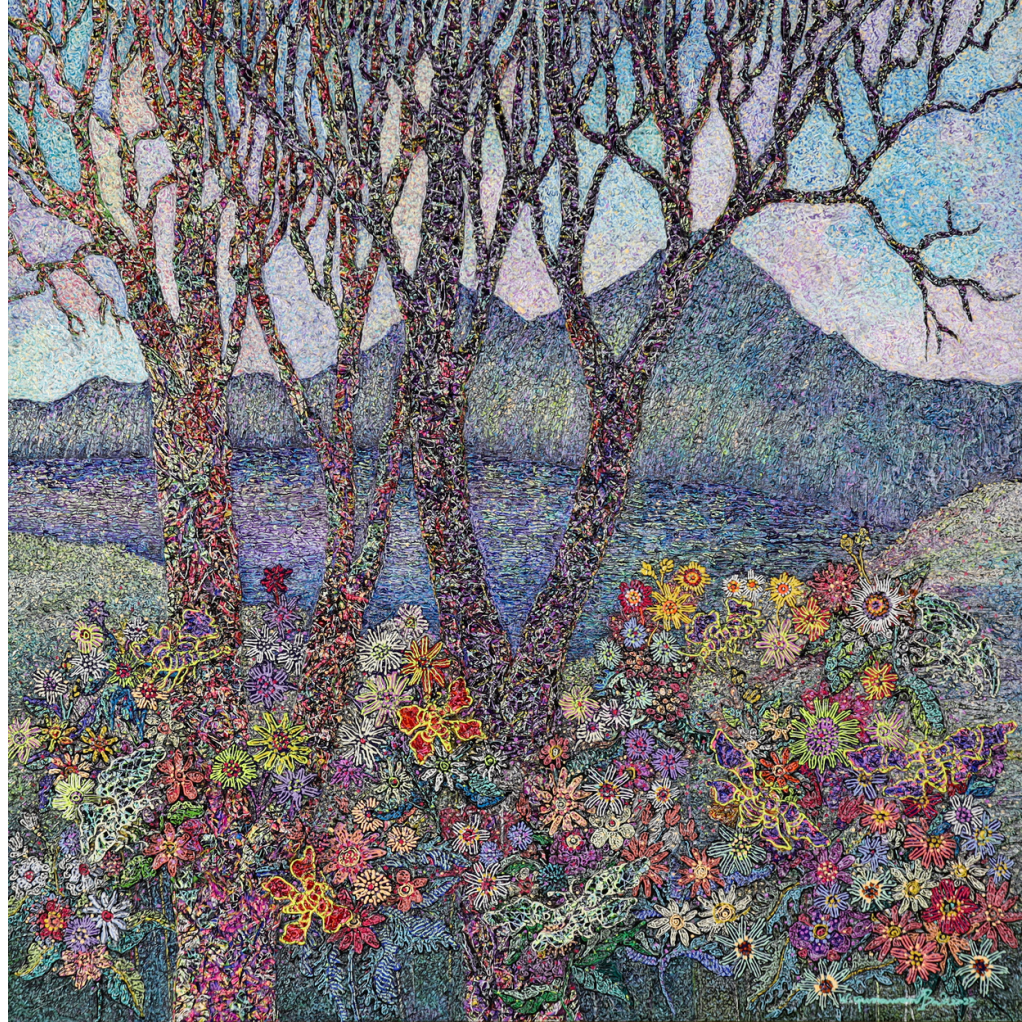
ULUN DANU

Size : 100 X 100 cm

Media : Mix media

Year : 2023

Macrocosmically, the earth consists of almost 75% water, water is the source of life in this universe, so water needs to be properly maintained, especially free from pollution. Plants are a source that functions as a water absorber and at the same time stores water for environmental humidity, so forests are important to preserve. So that water is a source of life, the key word is to protect the water from all pollution.



I Wayan Gunawan

Buleleng, 19 August 1958

I have been passionate about painting since elementary school, then continued my education at SMPN 2 SINGARAJA, received special guidance in drawing lessons, and always took part in various competitions representing the school and always got the champion rank. After graduating from SMPN 2 SINGARAJA, on the advice of the fine arts supervising teacher, it was suggested to continue to SESRI (Denpasar Fine Arts School) and started attending in 1976. Because at that school up to grade 4, in 1980 he graduated and continued to Fak. Fine Arts Engineering then changed its name to PSSRD UNUD.

After completing his undergraduate education at PSSRD UNUD, he immediately served as a teaching staff at the institution, and was appointed as a permanent lecturer in 1990. In 2010 he continued his master's education at ISI Yogyakarta, 2014–2018, taking undergraduate studies majoring in biology, MIPA, concentration on medicinal plants (Ayur Veda). Had taught at STSI Dps. As another experience in teaching Fine Arts, he has taught at SMP PGRI2 Badung, SMA Taman Sastra Jmbaran, SMSR Carving Arts Tangeb, Bali Art and Design Schol Denpasar. Founded several studios, Sanggar Nyuh Gading Bali, Sanggar Bungan Sandat Denpasar, often participated in exhibitions from 1978 until now, both group exhibitions and solo exhibitions, such as in Bali, Jakarta, Malang, Surabaya, Japan, Australia. Starting from September 1 2023, he will be serving his retirement period and is still working.



KEKUATAN DEWI DEWI

Size : 90 X 130 cm

Media : Acrylic on canvas

Year : 2023

aje arose as a source of inspiration in making works of art. In these snacks there are symbols from there. I was inspired by a work of painting. There are interesting shapes. I composed these shapes over and over again. There are triangles, circles and rectangles arranged to form a beautiful composition. with a mask with a goddess symbol it becomes a work of art. I made the title the power of the goddess the goddess is a symbol of the universal fertility.

I Dewa Putu Gede Budiarta

Klungkung 8 April 1968

I Dewa Putu Gede Budiarta S.Sn, M.Si, born in Klungkung on 8 April 1968, is a lecturer at the Indonesian Institute of Arts Denpasar with the functional position of Head Lector. Apart from being active in academic duties on campus, he is also active in Exhibition, Jury, Advisory and Resource activities.



DINAMIKA GERAK

Size : 200 X 150 cm

Media : Mixed media on canvas

Year : 2023

Dynamics is movement from within, driving force, or spirit. Dynamics itself can be defined as movement or power possessed by a group of people which is carried out continuously to result in changes in the way of life of the community concerned. The term dynamics is commonly used in various fields, from economics to social. Dynamics also has a dynamic nature which can be interpreted as something that cannot remain still and will always move. If in an individual or group context, dynamics can be interpreted as a source of strength so that they can continue to adapt and adapt to the environment.



A. A. Gde Trisna Suryadinata T.Y.

Gianyar, 3 February 1983

It is known that Jung TY was born in Gianyar, February 3 1983, currently lives on Jalan Ratna Denpasar, Bali, and began understanding art in 2001 while studying at PSSRD Unud and in 2011 he took a master's program at ISI Denpasar. Currently actively teaching at ISI Denpasar and teaching at several painting studios, one of which is Sanggar Tridatu Art. In painting, we always go through a process of observation, practice and experimentation to produce color effects, brush strokes, splashes of color, brush strokes, palette strokes and expressive depiction lines so that we take the style of abstract expressionism as an expression of the freedom to process visual elements, visual principles in the art of painting. Modern, each work takes a natural theme and addresses contemporary phenomena. Exhibition activities started from 2005 until now.



SENJA (TITIK AKHIR)

Size : 70 X 90 cm

Media : Acrylic on canvas

Year : 2023

It is like the journey of human life, birth - life and death, that a new human being is born like a new sun rising, leading to the process of life throughout the day and the end of life until sunset. The setting sun shows that everything on this earth will end, nothing is eternal in this world. Even the mighty sun is defeated. So the meaning is, that in life, good deeds will overcome everything, let's take advantage of this life, taking the philosophy of the sun "sincerely without any strings attached provide light for use by living creatures on earth.

Ni Made Purnami Utami

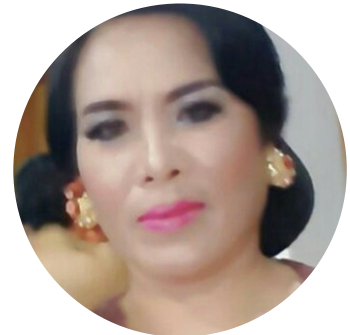
Tabanan, 2 January 1969

Employment/Profession History :

- Denpasar Content Lecturer, 1993–Present
- Head of the Fine Arts Department, 2015–2018
- Deputy Dean II PSRD ISI Denpasar, 2018–2022

Educational History and Years of Study :

- Master of Ergonomics, Work Physiology, UNUD, 2003
- Fine Arts Education, PSSRD UNUD 1992
- Creating semi-standard textbooks for elementary, middle and high school levels 2022/2023
- Often serves as a judge for painting competitions at district and provincial levels





BERENANG DALAM ARUS DERAS

Size : Adapt to The space

Media : Painting and sculpture

Year: 2022

Only dead fish follow the flow of the river, reflect on these quotes and examine the current reality regarding the portion of one's presence and the issue of identity as one of the residents in the vortex of tourism and the siege of modernity, namely Krama, the traditional village of Seminyak. The issue of tourism is not a new problem, but after tourism opened post-pandemic, what was interesting was when observing in the Canggu, Seminyak, Legian and Kuta areas, there was an element of contestation in starting the rebuilding process, every road was filled with agents who were ready to polishing tourism in Bali. This condition is a reading of a flowing phenomenon because tourism has indeed become the breath of Bali, or rather something fluid that is uncontrollable and incomprehensible so that it is seen as something that is justified. Examined from ideoplastic elements, the work is inspired by the Bali Bangkit discourse: Post-Pandemic Tourism Recovery, which puts forward the issue of renovating Bali in the new era. The idea of this work is found in the figure of the guardian statue in Bali (Togog) which is believed to be one of the elements of strength to repel evil in Bali. Usually guard statues are present in front of temple entrances and other sacred places. In this work, the guard statue is depicted at one of the entrances to the tourism area, namely Seminyak Village. Examined from physioplastic elements, the work is visualized in 2-dimensional form, namely a painting measuring 100 x 80 cm (2 pcs) with oil paint, enamel and putty on canvas depicting the figure of a guard statue as the main object, but depicted by borrowing a self-portrait which is represented as Bali's current situation, where the real guardians are Village Youth who are able to determine the direction of sustainability of the village. The work is depicted in black and white which is interpreted as the current situation which is not yet conducive and is in a situation full of uncertainty. The road situation in Seminyak is described as still quiet because it is still under repair and is supported by the use of putty on the statue, as if it is still being re-polished and will be finished when it is given a new color. Object 7. The statue on top of the light box represents the situation of improving Balinese culture with various underlying interests.



I Gede Jaya Putra

Badung, 8 September 1988

Born in Badung, 8 September 1988, he understood art in 2006 by studying at ISI Denpasar and in 2011 he took a master's program at ISI Denpasar. In 2016 he had the opportunity to do a residency at the Institute of Contemporary Art Singapore, and also had the opportunity to create works in Japan and Korea, the results of which were exhibited at the Silka gallery. In terms of the nature of his work, he tends towards paintings and installations, but often also explores mediums and experiments related to the presence of new media. Currently exploring the concept of Yadnya as an aesthetic rule & method of creation. Exhibition activities started in 2006 and in 2013 held a solo exhibition, and are actively exhibiting until now, in 2022 Manifesto Exhibition at the National Gallery, UOB Painting of the Year Exhibition at the Macan Museum. In 2023, he will participate in ArtMoments Bali. Apart from Indonesia, exhibitions were also held in Thailand, Singapore and Sydney. Several awards he has won: 1st place in Installation Art at the Bali Jani event, 2nd place in Drawing Model at ISI Denpasar, finalist in the Indonesia Art Award, Finalist in Bazaar Art 2010 & 2011, Finalist in UOB Painting of the Year 2022.

Contact : 08978942513. Email : igedejayaputra@gmail.com IG : igedejayaputra3008



NINTH DIMENSION

Size : 130 X 130 cm

Media : Acrylic on canvas

Year : 2023

In this "vertical-horizontal" series, I elaborate on the mesis experience. the landscape is in front of the ocean and the perception of meaning towards it. Related to the thematic exhibition.

When I was on the edge of the beach I felt the pulse of another object in it. Feeling sand grass, sea, sky, hills, rocks, has meaning. I felt I recognized what was around me and felt connected to the experiences and memories that marked it, felt part of it. Being on the beach apart

from feeling the pulse of the surrounding soul, feels a paradoxical visual landscape. A wide transverse view of a horizontal line where the sky and ocean meet. Hills rise vertically in the distance. Horizontal reminds of existence as a social person, every day communicating with fellow creatures.

Meanwhile, the towering vertical views convey the image of divinity. These two things become keywords to erode unique striking experiences such as: feelings of silence, unique natural associations, color patterns, and personal iconography. Many times enjoying the beauty of the beach is always evocative, like giving psychological therapy. The eyes look everywhere, getting different objects. Horizontal lines, where sky and sea meet, apart from providing an aesthetic, symbolic and imaginative experience. This factual experience is expressed in the "ninth dimension" painting. Captivating, intuition penetrates far into the vast space where the sea meets the ocean. Dark and luminous spaces, imaginative symbolic visual associations are imagined. Bright gold, different dimensional realms of a person's face, clouds, and Mountain.

I Wayan Sujana 'Suklu'

Klungkung, 6 February 1967

Born in Klungkung, 6 February 1967. Currently completing his doctoral studies at ISI Denpasar. Lives on Jalan Taman Sari, Banjarangkan, Klungkung, Bli. Already artistic interaction work carried out include:

2021 "Monument of Trajectory" Komaneka Gallery Ubud Bali; 2020 "Sound Contour" Santrian Gallery Sanur Bali; 2019 "Moles Alphabet" Art Bali Nusa Dua Bali; 2018 "Panji, Between Body and Shadow," IMF International Art Event, Nusa Dua Bali Indonesia; 2017 "Intermingle Art Fashion Blood Moon Tetrad", Citta Kelangen Building, ISI Denpasar; 2016 "Panjipatni" performing arts Munumen Puputan Semara Pura Klungkung, Bali. A number of awards that have been achieved include: The Best 10 Indonesian Competition of Philip Morris Asian Art Award 2003; CP Open Biennale 2003; The Winner of Indofood Art Awards Competition 2003 on abstract; The Winner of LIBAF Senggigi Lombok 2013. Followed solo exhibitions and joint exhibitions, both domestically and abroad.



BALI SUNRISE

Size : 44 X 77 cm

Media : Mix media on canvas

Year : 2023

Bali Sunrise is a work that conveys a message of optimism about the dawn of new light from Balinese art. In the current contemporary era, the freedom to explore traditional stylistics is a sign of the revival of Balinese art. This is visualized through a combination of various "Western" expressive technical strokes with "Balinese" meditative technical strokes such as sigar, nyawi or ngontur. This combination is considered capable of creating a new color for the sustainability of Balinese fine arts.



I Wayan Adi Sucipta

Gianyar, 7 September 1993

He has been active in art and exhibiting since attending SMKN 1 Sukawati (SSRI) in 2009 and then continued his undergraduate education at ISI Denpasar majoring in pure fine arts with an interest in painting. He has loved and been interested in fine arts (painting and sculpture) since he was a child.

Until now, he is still actively working and taking part in collective exhibitions in various places including: Puri Lukisan Museum, ARMA, Neka Museum, Gunarsa Museum, Bali Museum, Dewa Nyoman Batuan Gallery, Batu Belah Art Space, Santrian Gallery, Art Center Denpasar, Monkey Forest Gallery Ubud, Lingkar Art Space, Bentara Budaya Bali, Discovery Mall Kuta, Sika Gallery, Teh Villa Gallery Surabaya, B9 Gallery UNNES, Nata Citta Art Space, Grey Art Gallery Bandung, and several other art spaces in Bali.

Balinese painting is the basis for creating works of fine art. Apart from the environment being close to traditional arts activities, this is also intended as a form of preserving and developing Balinese fine arts.



A DOOR TO INNER CHILD OCEAN

Size : 40 X 185 cm

Media : Watercolor, marker on paper and sticker on top of recycle door

Year : 2023

Inner Child is not just an issue. It exists inside of every person. Knowing better our inner child is a best way to be a better person. It is not about a pain that we feel, but definitely a thing to knowing better what we really are. This artwork bringing the healing through my childhood memories door with paintings from childish perspective in seeing all about the sea and it's stories. With uncounted stickers as a time capsule flies me back to the past and heal the stressful life of being a grown up person. This Door is a ocean of inner child's memories and creativity, surely almost every child has this kind of door.

Luh Budiaprilliana

April, 13 1993



Aprillia also known better as Lia has a full name Luh Budiaprilliana, S.Pd., M.Sn. is a Fine Art Lecturer at ISI Denpasar. Born in Denpasar on April 13 1993. Lia finished her bachelor degree of Visual Art Education Programs at UNDIKSHA Singaraja on 2015 and her master degree of Fine Arts Studies on 2017 at ISI Denpasar. She teaches painting, sculpting, art history, and, digital art. She is also a founder and chairman of Griya Perempuan Art Event a national movement of national woman artists in Indonesia. She actively doing exhibition since she was an art student. She was in a vocational art high school in Batubulan Gianyar which known as SMSR Batubulan (Sekolah Menengah Seni Rupa) or now they call it SMK Negeri 1 Sukawati. Her activities intensively start from 2012 until now. She is also interested in Art Curatorial, Writing, and Creative Media.

YUYU BANG

Size : Dimensional variables

Media : Mix media

Year : 2023

I'm interested in the small and sometimes unthinkable. When I contemplate the vastness of life in the sea in the meaning of Surya-Segara-Rupa, as the Sun-Sea in Rupa is the sea as a source of life and life, then my imagination appears a number of small animals called crabs or in Balinese called Yuyu. Yuyu is one of the animals whose characteristics vary according to "Crab Mentality". Yuyu is an animal that has claws, walks sideways, is an animal that eats everything or is an omnivore, and often even eats others. This can be metaphorized as the reality of today's pragmatic society. To achieve goals as if in one group, but have the heart to eat their own friends. This causes Yuyu as an imaginative animal to interpret nature, beauty and wildness in reality with vigilance. Yuyu is also an animal that can be consumed, but not all types of yuyu can be consumed because they contain toxins that are difficult to eliminate. Constructing works of art that depart from the theme of Yuyu's life is the formation of visual elements, group compositions in a unified form and meaning of Yuyu's life.



I Made Jodog

Gianyar, 1969

I Made Jodog 'Jo' has been involved in the world of fine arts since childhood, starting from painting at Young Artists under the guidance of his father, Ubud Modern Balinese Painting from artist I Ketut Sujana in his village. Jodog 'Jo' is pursuing the creation of three-dimensional works by continuing his formal education in Fine Arts at STSI Denpasar, completed in 1996 with a BA degree, and from the University of South Florida, USA, in 2004 with an M.F.A degree, and is currently studying Doctoral Program at ISI Denpasar with the dissertation title "Sandirupa Uma: Rice Farming in Uma Pacekan, Ubud, Gianyar".

'Jo' often participates in group exhibitions, holding solo exhibitions both at home and abroad since 1990, including several exhibitions in the last five years; Drawing Communication in Japan (2018), Panca Mahabhuta at ARMA, Ubud (2019), Bali Padma-Bhuana, ISI Denpasar (2022), and Bali Megarupa (2021), (2022), (2023). Awards won include; Outstanding Student from STSI Denpasar, (1994), Las Damas De Arte from the University of South Florida (2002), Julia Terwillinger Memorial (2003), Best Work from the USF Contemporary Art Museum (2003), BBI Perth, Australia as Artist in Residence (2013), Outstanding Lecturer II ISI Denpasar (2014)

Address:

JoArt Space

Jl Raya Campuhan, Gang Bintang, Campuhan, Penestanan kaja, Ubud, Gianyar

madejodog@gmail.com

081337333447



RAGAM BIOTA LAUT

Size : 90 X 120 cm

Media : Mixed media

Year : 2023

The sea is a place of life for various types of marine biota which have artistic and stunning beauty and diversity. This painting visualizes an abstraction of the bustle of the underwater world which is inhabited by various types of living creatures such as plankton, colorful fish and coral reefs. Through the use of dynamic colors, it suggests that the sea holds beauty that we should protect and preserve so that this natural resource can continue to be maintained for the survival of living creatures on earth.

I Made Hendra Mahajaya Pramayasa

Denpasar , 10 October 1987

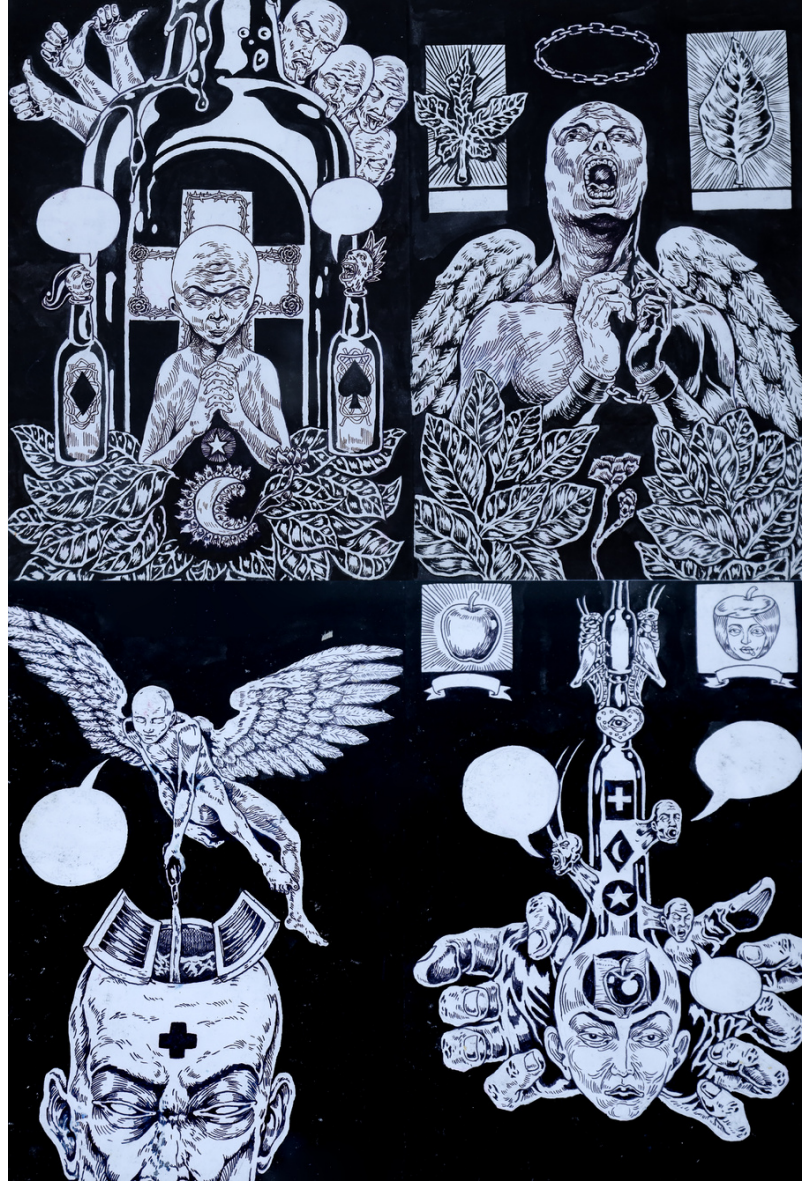
I Made Hendra Mahajaya Pramayasa S.Sn., M.Sn is the second child of a father who is a painting teacher and owner of the Balitung Painting Studio and a mother who works as a regional literature lecturer. From elementary to middle school, he actively participated in drawing and coloring competitions and continued to high school at SMSR (School of Fine Arts). After graduating from vocational school, he continued his undergraduate studies at ISI Denpasar, majoring in Fine Arts and Masters, majoring in Art Creation. While studying, he actively taught at the Balitung Painting Studio and participated in several painting exhibitions on a local scale. After graduating from college, he continued working as a teacher and lecturer in the field of art and design at a school and college in Denpasar. In 2022, he join as a lecturer at the Indonesian Art Institute, Denpasar.



LOST IN THE MICROCOSM

Size : 57 x 46 cm, 2 Artwork,
(Both Side)
Media : Ink on paper
Year : 2019

This artwork represents oneself in a small world within oneself, dealing with different atmospheres and experiences brought from the macro realm. Living in a world that is detached from physical nature, as in the virtual world experience, that all natural elements are transformed into artificial ones, water, land, sun become different entities.



Nano Warsono

09 May 1976

Nano Warsono was born in Jepara, 09 May 1976. Entered high school at SMAN 1 Jepara, graduated in 1994, studied Bachelor's degree in the Fine Arts Department, Faculty of Fine Arts, ISI Yogyakarta, graduated in 2002. Then he took a Postgraduate program in the Performing Arts Study Program and Fine Arts graduated in 2012. Since 2003 he has been a Teaching Staff in the Fine Arts Department, FSR ISI Yogyakarta until now. Apart from teaching, he is also active in the world of fine arts individually and in groups. Active in the comics community in the early 2000s with Teh Ginger Comics and Meat Grows Comics.

In 2003 he became one of the participants in the 7th Jogja Biennale Countrybuton, then the Sama-Sama Mural Project with Apotik Komik and CAMP in Indonesia and America. Furthermore, he is active in the mural community together in several public art projects in Jogja and other cities in Indonesia. He received an award in the Souverign Art Competition, in Hong Kong, 2009, and was nominated in the top 15 in Asia. Apart from actively working, he also researched and published the book Jogja Agropop: Negotiating Cultural Identity in Visual Arts in 2012. The monograph book Sign Fiction: The Art Of Nano Warsono was published in 2009. Solo exhibition at the National Gallery in 2017 with the title Rheco: Opening the Veil Archipelago Civilization. Active in Art and Disability activities together with Jogja Disability Arts by providing art assistance, exhibitions and the Jogja International Disability Art Biennale event in 2021. Actively exhibiting in national and international events at art fairs, as well as exhibition collaboration programs with other campuses abroad such as Malaysia, Thailand, Hungary, Hong Kong, Korea, Singapore and America. Became artistic director and artist coordinator in the Bangkit/Arise Mural Project in 2018 in collaboration with the CAMP Mural Community from San Francisco, America. Conducted research on Wayang Beber with the ISI Yogyakarta team and Krems University Austria for the art conservation program in 2018. Apart from being a teaching staff in the Fine Arts Department since 2020 he has been Head of the R.J. Gallery. Katamsi ISI Yogyakarta until now. Lives in Yogyakarta, address is Jl. Bantul Km 5, Jajaran Sawit, Rt 01, Panggunharjo, Sewon Bantul Yogyakarta, Indonesia, 55188 Office Address: Galeri R.J. Katamsi, Yogyakarta Indonesian Art Institute. Jl. Parangtritis Km 6.5, Sewon, Bantul, Yogyakarta, Indonesia 55188.



GANDRUNG

GANDRING:

SADUMUK BATHUK

SANYARI BUMI

Size : 60 x 50 cm

Media : Acrylic, paint marker on canvas

Year : 2023

The "keris" is a universal symbol to depict power, strength and identity. Without a "keris" for certain groups of people, their existence would not be strong. Because it is a symbol of "power", it is time to use it for the benefit of "reminding" power that does not respect democracy, that is intolerant, that does not respect the cultural environment, the universal environment. "Power" can empower the earth, sea, sky and universe towards the welfare of mankind and humanity.

Suwarno Wisetromo

Kulon Progo, 10 Januari 1962

Born in Kulon Progo, January 10 1962 (due to an administrative error, all official documents say April 29 1962). Completed fine arts education at the Indonesian Fine Arts School/Senior School for Fine Arts (SSRI/SMSR) Yogyakarta; ISI Yogyakarta Faculty of Fine Arts (S1); Postgraduate (S2) History Study Program at Gadjah Mada University; and (S3) at the Cultural and Media Studies Study Program, Postgraduate School, Gadjah Mada University. Until now he is a lecturer in the Fine Arts Study Program, in the Arts Management Study Program, ISI Yogyakarta Fine Arts Faculty, and at the ISI Yogyakarta Postgraduate School. Also teaches at the Performing Arts and Fine Arts Study Program (PSPSR) at the UGM Postgraduate School. Became Chair of the Arts Study Program Masters Program, Postgraduate ISI Yogyakarta (2015-2020); Became Assistant Director 1 (Academic Sector) Postgraduate ISI Yogyakarta (2020-present).

Became curator of the National Gallery of Indonesia, and the R.J. Gallery. Katamsi ISI Yogyakarta. Doing a lot of curation work for national, regional and international exhibitions, including; "Humans and Humanity", at OHD Museum, Magelang (2019); Archipelago Fine Arts "CONTRACTION" – Post-Traditionalism at the National Gallery of Indonesia, Jakarta (2019); Fine Arts National Collection #2 TRANSITION LINE, National Gallery of Indonesia, (2019); RESIDUAL CRUST Fine Art by Pupuk DP, Bentara Budaya Jakarta (2019); Exhibition "TONGGAK" – ASRI Educators and Builders (2020) at the R.J. Katamsi; National Collection Exhibition #3 "POROS", National Gallery of Indonesia (2021), MANIFESTO Exhibition (2022) National Gallery of Indonesia, CONVERGENCE Exhibition: Post-Traditionalism, Gallery R.J. Katamsi Yogyakarta & Srisasanti Syndicate, and others.



PEMULUNG DAN POLITIK

Size : 120 X 100 cm

Media : Oil on canvas

Year : 2020

Today the political campaign begins. You can see the flag of one of the parties (top right) flying on the street corners. As usual, they will give grandiose promises to the people. But the fate of these scavengers has not changed over time. Their lives remain difficult, pulling garbage carts in search of a bite of rice.



Anna Sungkar

Jakarta, 5 February 1960

Dr. Anna Sungkar, S.Sn., M.Sn. born in Jakarta, February 5 1960. Graduated with a Bachelor's degree in Accounting at Trisakti University, a Bachelor's Degree at the Faculty of Fine Arts, Jakarta Arts Institute, a Master's degree in Urban Arts and Cultural Industries from the Jakarta Arts Institute, and a Doctorate in Creation from the Indonesian Arts Institute, Surakarta. She has worked as an executive in the automotive and oil industries, has her own business in retail for consumer products, has been an art dealer, artist, writer, judge, speaker and curator at many art exhibitions.

Currently she serves as Chair of the IKJ Postgraduate Alumni (2020 – 2024), Chair of the Citra Srikandi Indonesia Community Exhibition/Publication, Member of the 22 Mothers Community, and Member of the Archipelago Scientific Writers Community.



KEKUATAN DEWA SIWA MEMUSNAHKAN YANG TIDAK BERGUNA DI DUNIA

Size : 120 X 100 cm

Media : Acrylic on canvas

Year : 2023

The power of Lord Shiva destroys the useless in the world. The power of Lord Shiva is known in Hindu religious beliefs as a smelter, a smelter of things that are no longer considered useful in life in the world, this ability is symbolized by several scenes with wong-wongan motifs, especially the cremation ceremony procession which is very prominent in this painting. Besides that, the events of a mountain eruption and flash floods are also shown, all of which reflect the destruction of life. The meaning of the story: to provide guidance to observers, especially Hindus, who must understand and be aware of the power of Lord Shiva.

I Made Yasana

Gianyar, 7 July 1949

Born in Tampaksiring Gianyar Bali 7 July 1949. Currently lives in Purasari Housing No.4 Jalan Gunung Lumut II Padangsembian Kelod West Denpasar 80117. Contact number 08595522202. Retired as a Fine Arts Lecturer in ISI Denpasar. Currently focusing on traditional Balinese classical painting and providing traditional painting courses to the younger generation. Creation Concept: Preserving Traditional Classical Balinese Painting.

Painting Exhibitions and Ceramic Exhibitions in several places such as the Bali Museum, Rudana, Neka, Arma, ISI Denpasar, Taman Budaya Art Center, Ratna Warta Museum and several 5 star hotels (1972 – 2022). Gunarsa Museum Yogyakarta (2000), Hilton Hotel Jakarta (2000) Art Moment Jakarta (2021). Painting Exhibition at Rajabath Bangkok and Surathani University Thailand (2013), Painting Exhibition at Western Australia University (2013).



NENEK MOYANGKU PELAUT

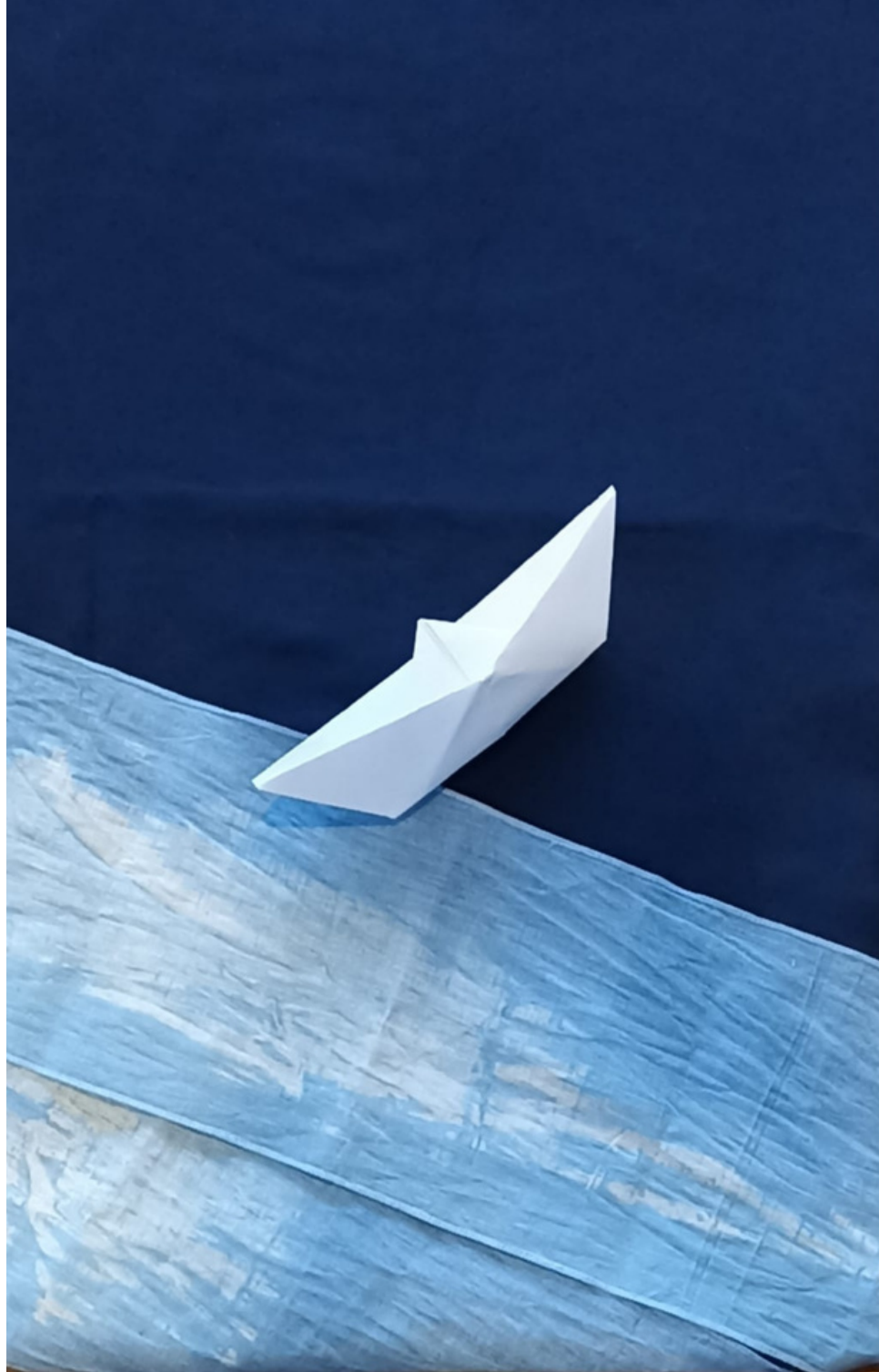
Size : 40 X 60 cm (2
panel)

Media : Shibori

fabric, paper, acrylic

Year : 2023

Indonesia is a maritime nation. The ocean is the connector and binder of the Indonesian nation. The Indonesian nation triumphs because of its skill in navigating the ocean. The skill of making boats is the starting point of the glory of our ancestors from Sabang to Merauke.



Ira Adriati

Bandung, 23 September 1970

Dr Ira Adriati, M.Sn. 1995 - present as a lecturer at the Department of Fine Arts, Faculty of Art and Design, Bandung Institute of Technology. Achievement: "Nautical Spirit from Indonesia Sea" 3rd winner. Medium weaving, paper, plastic, spices. Festival Budaya Nusantara IV 2021: Celebrating Diversity, Embracing Creativity, Institut Seni Budaya Indonesia Bandung, October 2021 Outstanding Lecturer in Research FSRD ITB, 2 March 2021 Book: Perahu Sunda (2004), Mencari Perempuan Perupa Dunia (2007), Self Love (2022), Perahu Biak (2022), Tenun Boti (2022), Wisata Alam dan Budaya Mutis (2023), etc.



SUN OVER THE SEA

Size : 60 X 35 X 70 cm

Media : Stone

Year : 2023

The sun, the ocean, bird, mix images.

Keiji Ujiie

20 January 1951

Keiji Ujiie relocated from Japan to Bali in 2008, it opened a new chapter of his creative expression. Born in Gunma near Tokyo in 1951, the sculptor and Landscape architect has accumulated a 40 year body of creative work to his credit. Typically monumental, large scale works situated over sweeping landscapes, city building courtyards and public parks are the mainstay of his projects are not only Japan but also some other country, Mexico, Belgium, Lebanon, Bali. Published a book < Sculpture and Landscape > by Marumo publisher in Tokyo 2004 Awarded a prize, Osaka City environment amenity 2001 Activity in Indonesia : Bali Bhuwana Rupa 2022, Baliwood Art Space 2011, ART FAIR Jakarta 2010, Hanna Art space 2009.



THE KING STAR AND HIS BELOVED MOON

Size : 37 X 29 cm

Media : Daniel Smith Extra Fine
Watercolors - Montval 300gr
watercolors paper

Year : 2023

Passionate about science and art, the energy of nature always touches my soul, with great energy and beauty. Feeling this vibration allowed me to create this meeting of pure energy between the star king and his beloved satellite the moon, confidant of this great love.



Claudia de Britto Pereira Simões

27 September 1949

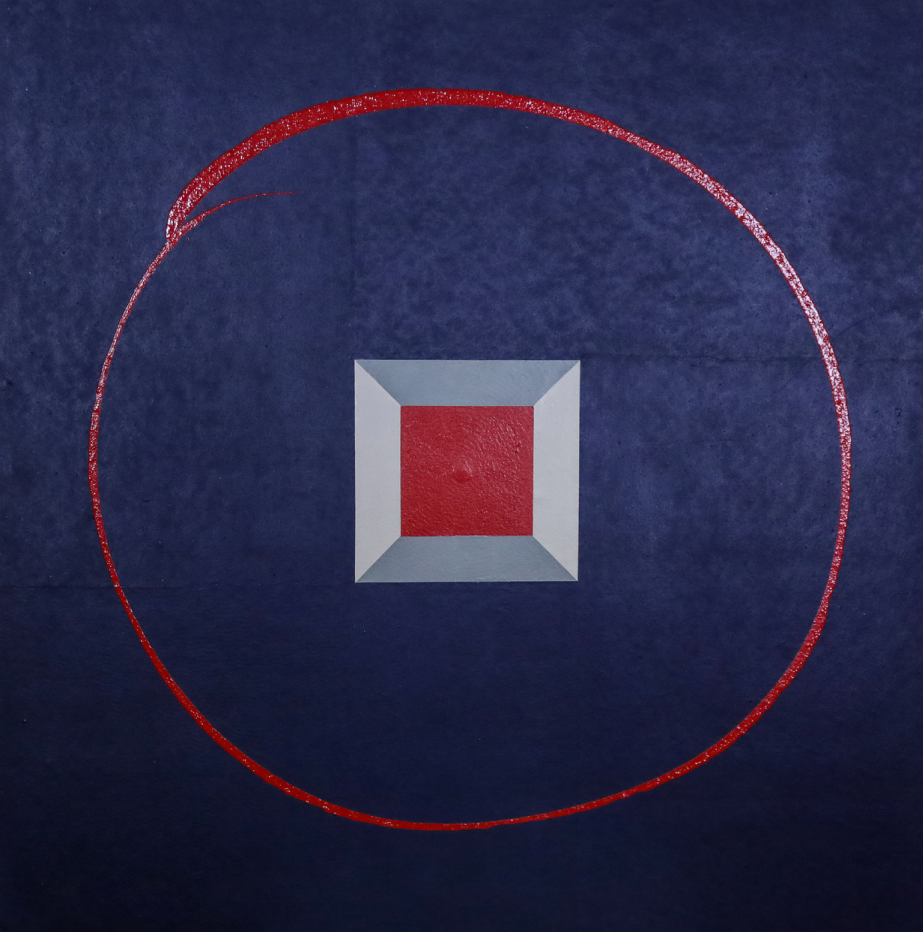
Born in Rio de Janeiro and lives in São Paulo. She is a watercolorist with a scientific background: she studied Physics at the Pontifical Catholic University of São Paulo (PUC-SP) and did a postgraduate degree in Quantum Mechanics at the University of São Paulo (USP). She worked at the Atomic Reactor and the Oceanographic Institute at USP. But, since she was little, she was fascinated by the sea and drawing.

She began her artistic career painting and studying various techniques with great masters. She chose watercolor, her great passion, as a means of expression. With technique and sensitivity, she works on her watercolors, which speak for themselves. In 2012, she received the gold medal, from the Brazilian Academy of the Environment, at the 9th ABMA Arts Salon. Her refined technique, with precise brushstrokes, in pastel or strong and aggressive colors, colors the white of the paper. Everything to stimulate and sensitize the eyes of those who appreciate the beautiful images.

Abecedário (poetic) of fruits was the first children's literature book illustrated with the artist's watercolors and won the Revela cio Illustrator Award granted by the National Children's and Youth Book Foundation (FNLID) in 2014. In the same year, it was among the ten labuti Award finalists. awarded by the Brazilian Book Chamber (CBL), in the Children's or Young People's Book illustration category.

Passionate about waters, seas, rivers, lakes, fogs, clouds, she transports these elements to the canvas with harmony and charm. As Claudia says: she just wants to paint water, with water. And she does it with mastery and rare beauty.

For her, mermaids are beings that enchant and seduce sailors and lovers of the sea and nature. They live in our imagination and captivate us with their song and beauty. "Thinking about this magic, I painted and experienced being a mermaid, because being a mother means wanting to rock our children in the waves of the sea like them." says Claudia.



COLOUR WINDOW NO. III WITH ENSO

Size : 100 X 100 cm

Media : Mixed media on teak
board

Year : 2009

Calligraphic artwork based on Zen
Buddhist meditation praxis.

Peter Dittmar

Munich Germany, 12 September 1945

I'm the last 40 years more than 100 solo shows in 13 counties. In cities Amsterdam. Munich. Basel art fair. Zurich. Vienna. New York. San Fransisco. Vancouver. São Paulo. Berlin. Munich. Melbourne. Sydney. Jakarta. Hongkong. Singapore. In many public collections. Film. Between cultures 2013. Vimeo. Book "between Cultures".



PROJECTION II

Size : 60 X 60 cm

Media : Oil on canvas

Year : 2009-2010

In my art the rules that I set up for myself play an important role, the reason for this being that within the framework of these rules I can make use of the opportunity of boundless freedom by means of my acquired knowledge and the reception of new inspirations. Since 2007 I have been working on a series whose members are unfolding from one another, the point of departure being four basic elements inspired by the Javanese batik. With the help of these shapes I create colorful and intricate networks which are without any mechanic fixation and are greatly variegated due to the utilization of the infiltrating accident. The networks are placed above one another as intertwining planes. These structural systems can stand on their own ("Faktor" series), but they can establish illusionary spaces as well ("Intro" series) or even contradictory spaces ("Symbion" series). At the same time in this painterly world figural elements may appear too ("Factor-Organic" series).



Eszter Tari

Pécs (Hungary), 31th December 1976

2012 – now, Assistant Professor, Department of Applied Arts, Illyés Gyula Institute of Education, Faculty of Cultural Sciences, Education and Regional Development, University of Pécs, Hungary.

2016 – 2019, Assistant Professor, Department of Design and Visual Communication, Faculty of Computer Science, University of Dian Nuswantoro, Semarang, Indonesia.

2023, „EÖTVÖZET – SZITU” National Conference of Theater, University of Szeged, Hungary: Twin Characters in Wayang

2017, “Antara Masa”, in the framework of 10th Birthday of Department of Design and Visual Communication, UDINUS, at the Spiegel Building, Semarang, The Art of Eszter Tari. Jókai Mór City Library, Pápa, 2020.

2008–now, Association of Hungarian Creative Artists (MAOE in Hungarian)

2019, Variációk, House of Art and Literature, with Anna T. Surányi ceramic artist

Works in Public Collections:

- Indonesian National Gallery, Jakarta, Indonesia
- Oei Hong Djien Museum of Modern and Contemporary Indonesian Art, Magelang, Indonesia
- Sultanate of Ngayogyakarta Hadiningrat, Yogyakarta, Indonesia
- Zlatko and Vesna Prca Art Foundation, Samobor, Croatia
- Josip-Bepo Benković Gallery, Herceg Novi, Montenegro
- Fine Art Academy of Karlsruhe, Germany
- Paks Picture Gallery, Paks, Hungary
- Antal-Lusztig Collection, Debrecen, Hungary
- Moholy-Nagy University of Art and Design, Budapest, Hungary
- The Society of Hungarian Graphic Artists, Budapest, Hungary
- Dornay Béla Museum's Fine Art Collection, Salgótarján, Hungary



SUN AND SEA, SOURCE OF ALL LIFE ON EARTH

Size : 30 X 30 cm

Media : Acrylic on canvas with bamboo brush

Year : 2021

The vibrancy of the sun bursts the sea into life, creating humanity and ether, allowing for beauty of flowers to bloom.

Brigitte Djie

Amsterdam, May 1957

Ever since I was a child, I have had an unstoppable urge and passion to create and throughout life, I have done so. As a youngster, I won many competitions with my art (paintings, drawings, textiles, stories, poems) and have created products, trainings, movements in the business world. I have written and published 3 bestselling books and co-written 2 short story books. I am always inspired and drawn in by the sun and the sea; they are the source of all life and symbolise life itself. The vibration of the sun and the sea are what creates and gives energy in the perpetual, spiral and cyclical pattern that is mimicked in all areas and organs in our body and exists in all of nature, that, even though as humans, we tend to forget, we are part of.



IBU TOPENG

Size : 32 cm

Media : Bronze

Year : 2017

Foundry Wittkamp, Germany Elmenhosrt cast/ Model 2 from 3 Height 32 cm on small wooden stand. Bali has a hight and rich tradition for masks. As my carving teachers in MAS/Tarukan told me, how to use every peace of a trunk I cut this out of the last triangel from my first ebony wood. Transported it in my luggage to Germany/Hamburg, where ist was finished and polished. I adore the techniques and ways of carving what means like balinese. And this is the unique word for a peace which has "taksu". Some balinese masks have this oscillating character between face and body. so my intention was as well to transport it into my language, showing a peace of art changing between women body and face mask. The wooden item was requested very soon, so my decision to make bronce casts was choosen. The viewer can see small scratches and marks from wood carving tools, who define the original model.



Franziska Seifert

Buxtehude Germany, 1964

Franziska Seifert born in Buxtehude, a small town close to Hamburg in the norh part of Germany. Education in Hamburg with Diploma 1991 for illustration and book making Working as a freelancer since 1991. Atelier in Hamburg and Portugal. Working with stone since 1998. Favorite material, stone, wood and bronce and printing lage monotypes. Exhibitions in Hamburg, Berlin, Portugal, Paris and Zuerich. Since 2004 travel to the easter iland and regular working projects in Bali, Italy and Portugal, often with native material. 2018 foundation for women artists in Berlin, with international artists as working and exhibition place. 2022 Nogallery in Berlin-Wilmersdorf.

International Seminar

RASA: SURYA-SAGARA RUPA

Speakers

Prof. Dr. I Wayan Suka Yasa, M.Si.

Dr. Jean Couteau

Surya is the representation of the spiritual forces of akasa [space], bayu [air], and agni [fire], as its energy flows upwards. Sagara, on the other hand, is the representation of the magical forces of apah [liquid] and prethiwi [solid], as its flow is downward. Surya, the Father of the Cosmos, can reverse the upward flow of energy of Sagara, the Mother of the cosmos, and return it downward as universal amerta. That is the cycle of cosmic power called cakrayajna [the sacrificial cycle of the Cosmos]: from His creative work comes yajna, from yajna comes rain, from rain comes food, from food living beings come into being. And living beings cannot live without creative work. According to the wisdom of rwa-bhineda, spiritual energy and magical energy are two primordial entities of the universe characterized by an irreconcilable paradox (duality). Their dynamic synergy gives rise to feelings that then manifest evolutively, materializing into the universe and its various contents. The great element that builds all these various forms is called Panca Mahabhuta. The subtle forms are sound, touch, color-form, taste and smell. These are all manifestations of the three forces of the Mother Cosmos. Then aesthetically, they evoke nine flavors.

Speakers Profile



Dr. Jean Couteau

Dr. Jean Couteau (78) is a multilingual writer who has published widely in various genres and topics in French, English and Indonesian. He is a PhD graduate of Ecole des Hautes Etudes en Sciences Sociales in Paris and a guest lecturer (PhD postgraduate 2022) at Institut Seni Indonesia Denpasar. He is a renowned specialist of Balinese culture: "Bali, 50 years of Change, Conversations with Jean Couteau," 2022, with Eric Buvelot, "Bali Today I" (2005), "Bali Today II" (2008), "Puri Lukisan" (2000), "Un Autre Temps: les Calendriers Tika de Bali" (2004), "Bali Inspires" (2011) and "Time, Rites and Festivals in Bali" (2013, with Georges Breguet), "Myth, Magic and Mystery this Bali" (2018). Most recently he has been a guest editor at Timeless Yogyakarta. He is also known as an art curator and writer and is the senior editor of the contemporary art magazine C-Arts. He is also well known for his articles on Balinese culture published monthly in English in Now! Bali magazine.

Prof. Dr. I Wayan Suka Yasa, M.Si.



Prof. Dr. I Wayan Suka Yasa, M.Si. was born in the village of Antap Tabanan, May 25, 1959. Starting in 1980 (S1) studied Kawi language and literature at the Faculty of Letters, Udayana University. In 2004 completed his studies in the field of Hindu religion and culture at the Postgraduate Program of the Hindu University of Indonesia. In 2010 he earned a Doctorate degree in Narrative Literature at the Udayana University Postgraduate Linguistics Study Program. Besides being a lecturer at the Faculty of Religious Sciences from 1987, he also worked as a team of translators and lontar reviewers at the Bali Cultural Documentation Center Office from 1990. He is currently the Head of the Doctoral Program in Religious and Cultural Sciences, Faculty of Religious Sciences, Arts and Culture. Works in 2022: Dharma Sunya: Upanisad Jawa Kuno; Cloteh I; and Tuter Tinutur II.

Opening Performance

MUSIC & ART PERFORMANCE

Music Performance

Band: Duo String, led by Ade Priyaka

Art Performance: KAUK KAUK ILANG NGENAH

Synopsis:

Kauk-kauk ngenah ilang ngenah

Ulapin-ulapin

Tlektekang ri tungtunging irung

Susupang ri tengahing ati

Description:

This performance responds to the exhibition titled "Surya Segara Rupa" as an event to strengthen the innovation and creativity of Tri Dharma Institut Seni Indonesia (ISI) Denpasar. The theme "Surya Segara Rupa" translates the cultural wealth that is closely related to the sun and the sea as a reminder of the importance of protecting nature and environmental sustainability for future generations.

The performance was inspired by a painting entitled Dimensi Sembilan by Sujana Suklu. Staring at the picture plane presented by Suklu, it is 'challenging' to look deep into the meeting area, the horizon. Does it appear? Doesn't it? The space calls for conscientious sensitivity to natural phenomena: the earth, the sea, and its people. What will be passed on to future generations? Like Suklu's drawing field and Surya Segara Rupa's exhibition layout, the performance area is also divided into three parts. The material realm is expressed through the palegongan Sri Sedana; the intuitive realm contemplation; and the immaterial realm in the wishful prayer dance sesanghyangan Ambu.

The use of traditional elements with a contemporary approach is expected to provide more space for interpretation for each individual involved in the process and for the audience. This performance is done collaboratively involving Dance Study Program, Performing Arts Education Study Program, and Music Study Program of the Faculty of Performing Arts ISI Denpasar in collaboration with Gopal Dance Studio, Tabanan.

Happy Watching!

Production Team :

Dance Director : Ida Ayu Wayan Arya Satyani, S.Sn., M.Sn, I Dewa Putu Kresna Riawan, S.Sn

Music Director : I Ketut Sumerjana, S.Sn, M.Sn

Lighting Director : I Wayan Adi Gunarta, S.Sn., M.Sn, I Gde Artha Saputra, S.Sn

Musicians :

Michria Diela Maharai (Music Study Program, NIM 202012026)

Vinayaka Pranava (Music Study Program, NIM 202312056)

Dancers :

I Wayan Vito Adryan (Dance Study Program, NIM 202201025)

I Putu Gede Pradipta Utama (Dance Study Program, NIM 202301031),

I Ketut Ari Sastrawan (Dance Study Program, NIM 202201016),

I Made Yoga Herdiana (Dance Study Program, NIM 202201019),

Ida Ayu Adi Tri Wiranti (Dance Study Program, NIM 202301001),

Ni Putu Arik Julianti (Performing Arts Education Study Program, NIM 202309027),

Children dancers from Gopal Tabanan Dance Studio :

Ni Wayan Widya Lestari Putri (9 years old)

Desak Made Mesya Adelia Putri (9 years old)

Ni Putu Kesya Anastasya Putri (9 years old)

Ni Wayan Yoshita Kirana Pradeswari (8 years old)

Vocalist : Ni Putu Tina Ratna Puspawati, S.Sn

Opening Performance

MUSIC & ART PERFORMANCE

Art Performance: KAU KAU ILANG NGENAH

Art Directors & Performers



Ida Ayu Wayan
Arya Satyani, S.Sn



I Dewa Putu
Kresna Riawan, S.Sn



I Wayan Adi
Gunarta, S.Sn., M.Sn



I Gde Artha
Saputra, S.Sn



I Ketut Sumerjana,
S.Sn., M.Sn



Ni Putu Tina Ratna
Puspawati, S.Sn



Michria Diela Maharai



Vinayaka Pranava

Opening Performance

MUSIC & ART PERFORMANCE

Art Performance: KAU KAU ILANG NGENAH

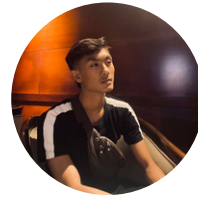
Art Directors & Performers



I Putu Gede
Pradipta Utama



I Ketut Ari Sastrawan



I Made Yoga Herdiana



Ni Putu Arik Julianti



I Wayan Vito Adryan



Ida Ayu Adi Tri Wiranti



Widya Lestari Putri



Mesya Adelia Putri

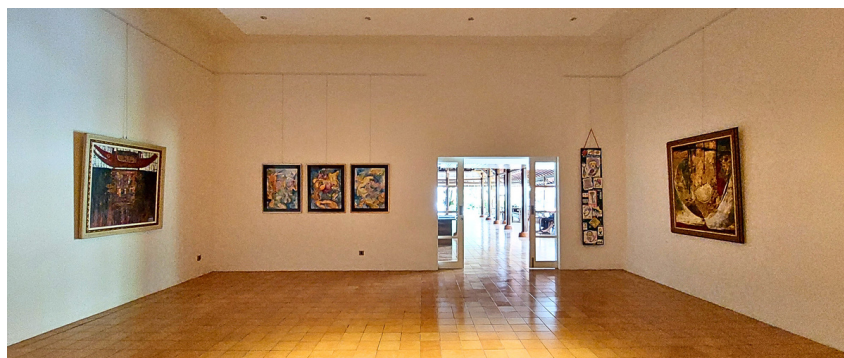
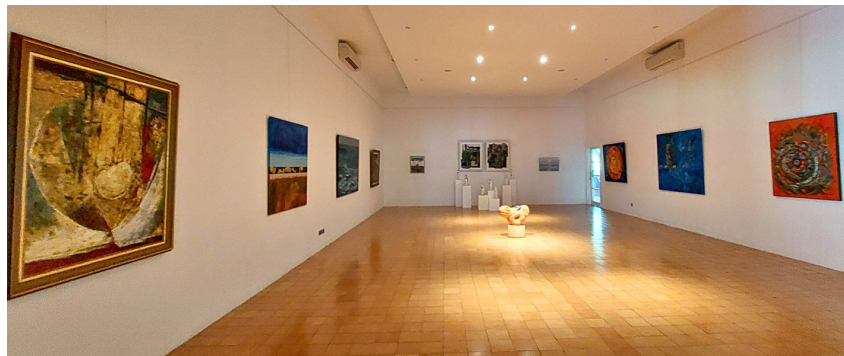
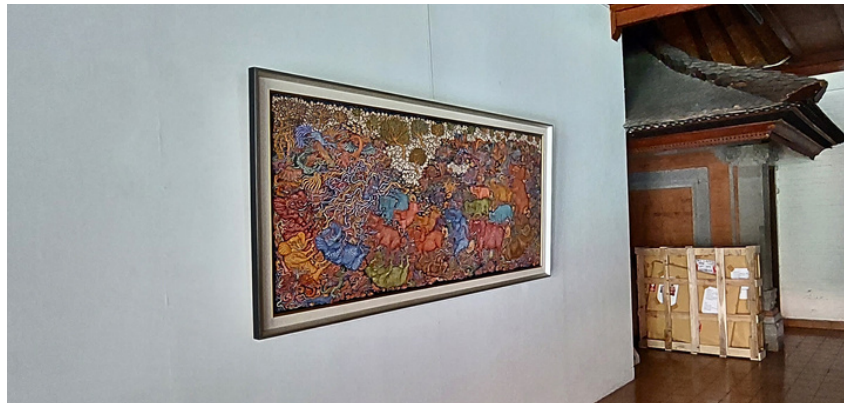
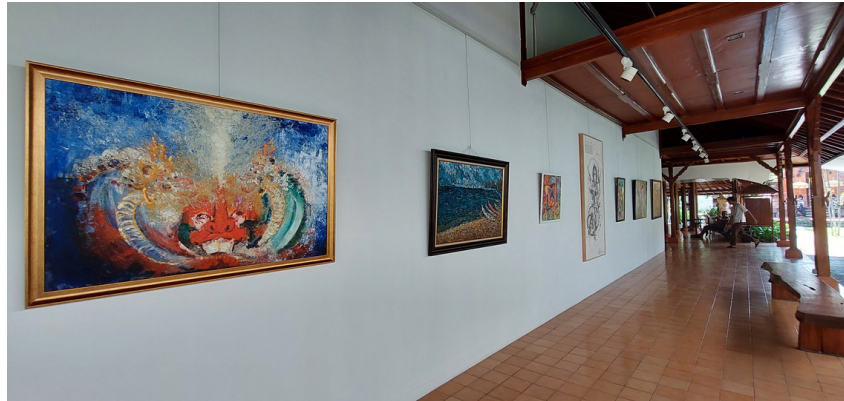


Yoshita Kirana

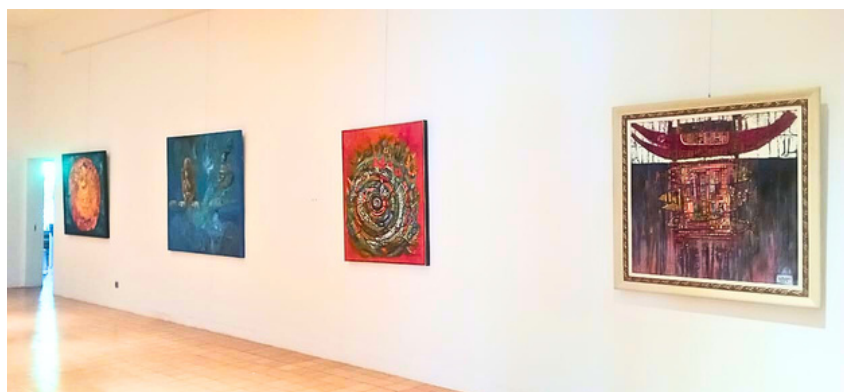


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