

ກຸບສູນບາງໂພກິ ຫາລິ ເຈກິ ບາງກຸງ

FESTIVAL SENI BALI JANI VIII 2026



ກິດຈະກຳ ສູນ ສະຫຼາກ ກຸກິ

KEMBARA SUKMA

ATMA KERTHI

ຫາລິ ກຸກິ ບາງກຸງ

balinmegarupa VIII/2026



SUKMA  
KERTHI

(ARTISTIKA ATMA KERTHI)



බාලි මිගරූපා VIII/2026  
bali megarupa VIII/2026  
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Wayan 'Kun' Adnyana



Jeon Dongsu



Warih Wisatsana

## SUKMA RUPA : ARTISTIKA ATMA KERTHI

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

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

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

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

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

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

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

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

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

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

Di tengah mengemukanya karya-karya seni lukis, hadir

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### REKA CIPTA

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

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

expression within the landscape of contemporary visual art.

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

### CREATIVE PRACTICE

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

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

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

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

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

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

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

while engaging in self-reflection (mulat sarira).

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

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

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

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

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

### TELAAH KARYA

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

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

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

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

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

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

### WORKS IN REVIEW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

kesadaran dalam kilas kemungkinan penciptaan.

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

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

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

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

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

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

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

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

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

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

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

### SISI DUA DIMENSI

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

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

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

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

### THE TWO-DIMENSIONAL DOMAIN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Its uniqueness lies in its presentation strategy, which moves

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

### **GAGAS BERNAS**

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

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

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

### **SUBSTANTIVE IDEAS**

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

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

### **Curators:**

Wayan 'Kun' Adnyana  
Jeon Dongsu  
Warih Wisatsana

### **Translated by:**

Nyoman Dewi Pebriyani, PhD