

WAYAN KUN ADNYANA

PARAMA PARAGA

Retrospective of Biographical Metaphoric Figure to New Abstract

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Jeon Dongsu
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Alaida Niwaya

Gede Bayu Segara Putra | Nyoman Dewi Pebryani (Editor)

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Diterbitkan oleh:
Pusat Penerbitan LPPM, Institut Seni Indonesia Bali

PARAMA PARAGA : *Retrospective of Biographical Metaphoric Figure to New Abstract*

Denpasar © 2026, Wayan Adnyana | Jeon Dongsu | Warih Wisatsana | Alaida Niwaya

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The World of Trees

Ink & acrylic on canvas
145 x 145 cm, 2017



Wacanacitta The President of Rudana Art Museum

APRESIASI RUPA RETROSPEKTIF PROF. KUN ADNYANA *VISUAL APPRECIATION OF THE RETROSPECTIVE OF PROF. KUN ADNYANA*

Putu Supadma Rudana, MBA.



*Om Swastyastu,
Assalamu'alaikum
Warahmatullahi Wabarakatuh,
Salam Sejahtera,
Shalom,
Salam Kebajikan,
Namo Buddhaya,
Rahayu,*

Perupa Wayan Kun Adnyana, guru besar seni rupa Institut Seni Indonesia Bali (ISI BALI) memiliki tautan kesejarahan yang panjang dengan Museum Rudana dan Rudana Fine Art Gallery, Ubud. Sejak studi pada Sekolah Menengah Seni Rupa (SMSR) di Batubulan, 1995-1996, perupa berzodiak Aries ini, mengikuti program magang di Rudana Fine Art Gallery. Karya Kun Adnyana, sedini menjadi murid SMSR telah terlihat menonjol.

Penemuan artistika berbasis garis, ia temukan pada saat studi magister di Institut Seni Indonesia Yogyakarta, 2006, telah dieksplorasi sampai seri teranyar 'Panggung Punggung' dan 'Guwung Suwung' sejak 2024 hingga kini. Pada seri 'Guwung Suwung' garis tidak lagi terjejak lewat

The artist Wayan Kun Adnyana, a professor of visual art at Institut Seni Indonesia Bali (ISI BALI), has a long historical connection with the Rudana Museum and Rudana Fine Art Gallery. Since his studies at the Sekolah Menengah Seni Rupa Batubulan (SMSR) in 1995-1996, this Aries-zodiac artist participated in an internship program at Rudana Fine Art Gallery. Kun Adnyana's works had already stood out since his early days as a student at SMSR.

The line-based artistry that he discovered during his master's studies at Institut Seni Indonesia Yogyakarta in 2006 has been explored up to the most recent series "Panggung Punggung" and "Guwung Suwung" from 2024 until now. In the "Guwung Suwung" series, the line is no longer

medium tinta china, melainkan hadir menjadi goresan dan torehan warna. Seri ‘Panggung Punggung’ renik dan rumit goresan garis berpadu tematik sosial, menjadi visual metaforik. Seri ‘Guwung Suwung’ yang dinyatakan Kun Adnyana sebagai ‘Abstrak Baru’ menghamparkan warna dalam ekspresi goresan dan torehan spontan, berenergi, dan sublimatif.

Kedua seri mutakhir juga akan dipamerkan dalam Solo Exhibition Wayan Kun Adnyana di The Rudana Art Museum pada Juni 2026 ini.

Menimbang penjelajahan kreatif 20 tahun perjalanan artistika garis Prof Kun Adnyana, institusi seni The Rudana, yang menaungi Rudana Art Museum, Rudana Fine Art Gallery, dan Rudana Art Foundation mengajukan ide untuk dipamerkan di rumah hulu kreatifnya, yakni Institut Seni Indonesia Bali (ISI BALI): Nata-Citta Art Space (N-CAS). Ide ini bersambut baik, terpilih lah tema ‘Parama Paraga’ dalam debut pameran tunggal Prof Kun Adnyana ke-19, terlebih pameran retrospektif ini dihadirkan memaknai *Kalangan Widya Mahardika V, 2026*. Sebagai President of The Rudana Art Institution pemilihan perupa Prof Kun Adnyana, merupakan menemukan lelaku akademia seni yang lengkap, yang dedikasi kreatifnya secara konsisten dan teguh terus dilakukan hingga jauh, walau beragam amanah publik bidang pendidikan dan kebudayaan telah diemban: dari Kepala Penelitian dan Pengabdian Masyarakat, Kepala Dinas Kebudayaan Provinsi Bali dan Rektor Institut Seni Indonesia Denpasar dan ISI BALI. Karya-karya yang lahir juga ajeg kuat, dengan berlapis-lapis seri seni rupa kontemporer

traced through the medium of Chinese ink, but instead appears as strokes and incisions of color. The “*Panggung Punggung*” series presents delicate and intricate line strokes combined with social themes, becoming metaphorical visuals. The “*Guwung Suwung*” series, which Kun Adnyana describes as a “*New Abstract*,” spreads color in expressions of spontaneous strokes and incisions that are energetic and sublimative.

Both of these latest series will also be exhibited in the Solo Exhibition of Wayan Kun Adnyana at the Rudana Museum in June 2026.

Considering the twenty-year creative exploration of the artistry of line by Prof. Kun Adnyana, the art institution The Rudana Art Institution, which oversees the Rudana Museum, Rudana Fine Art Gallery, and Rudana Art Foundation, proposed the idea that the exhibition be presented at the home of its creative origin, namely Institut Seni Indonesia Bali: Nata-Citta Art Space (N-CAS). This idea was warmly welcomed, and the theme “*Parama Paraga*” was selected for the debut of Prof. Kun Adnyana’s 19th solo exhibition, especially as this retrospective exhibition is presented to commemorate *Kalangan Widya Mahardika V, 2026*. As President of The Rudana Art Institution, the selection of Prof. Kun Adnyana as the exhibiting artist represents an appreciation of a complete artistic academic journey, whose creative dedication has been consistently and firmly over a long period, even while he has borne various public responsibilities in the fields of education and culture: from Head of Research and Community Service,

yang telah ditemukan. Capaian Prof Kun Adnyana, tentu dapat dijadikan inspirasi dalam ruang yang terdekat, yakni mahasiswa ISI BALI.

Atas nama The Rudana, saya menyampaikan terima kasih kepada Ibu Menteri Pariwisata, Widiyanti Putri Wardhana B.Sc., dan Bapak Menteri Kebudayaan, Dr. Fadli Zon M.Sc., yang telah berkenan memberi Sambutan memaknai Pameran Retrospektif Prof Kun Adnyana. Terima kasih juga disampaikan kepada seluruh kolega Akademia ISI BALI, mari selalu menjalin kerja sama untuk pemajuan seni rupa Indonesia.

Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,

Ubud, 15 Maret 2026

Head of the Bali Provincial Culture Office, to Rector of Institut Seni Indonesia Denpasar and Institut Seni Indonesia Bali. The works that have emerged remain consistently strong, with layered series of contemporary visual art that he has discovered. The achievements of Prof. Kun Adnyana can certainly become an inspiration in the closest environment, namely the students of ISI BALI.

On behalf of The Rudana Art Institution, I express my gratitude to the Minister of Culture, Fadli Zon, M.Sc., and the Minister of Tourism, Widiyanti Putri Wardhana, B.Sc., who have kindly provided their remarks to interpret the Retrospective Exhibition of Prof. Kun Adnyana. Thanks are also extended to all colleagues of the ISI BALI academic community; let us always maintain cooperation for the advancement of Indonesian visual art.

Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,

Ubud, 15th March 2026



Sambramawacana Menteri Pariwisata Republik Indonesia
**MEMAKNAI KALANGAN WIDYA MAHARDIKA V
DAN PAMERAN RETROSPEKTIF PROF. KUN ADNYANA**

Widiyanti Putri Wardhana, B.Sc.



*Om Swastyastu,
Assalamu'alaikum Warahmatullahi Wabarakatuh,
Salam Sejahtera,
Shalom,
Namo Buddhaya,
Salam Kebajikan
Rahayu,*

Institut Seni Indonesia Bali (ISI BALI) merupakan lembaga perguruan tinggi yang mengelola pendidikan tinggi seni, desain, dan budaya yang memiliki hubungan secara langsung dengan ekosistem kepariwisataan Bali. Sivitas akademika dan alumni ISI BALI, baik secara bersama-sama maupun pribadi, telah menghiasi berbagai ajang seni-budaya dan pariwisata bergengsi di Indonesia, khususnya di Bali. Gelar Kalangan Widya Mahardika V, yang didedikasikan sebagai wahana mempertemukan publik dengan karya sivitas akademika, baik mahasiswa maupun dosen, tentu merupakan inisiatif yang harus diapresiasi.

Acara Kalangan Widya Mahardika, sebagaimana disampaikan Rektor ISI BALI, telah berlangsung selama 5 (lima) tahun, tentu telah menjadi ajang pemanggungan karya yang tidak saja berhubungan dengan inovasi terbaru, namun tetap secara sadar menggali keadiluhungan tradisi Bali.

Institut Seni Indonesia Bali (ISI Bali) is a distinguished higher education institution dedicated to the development of the arts, design, and culture, with a strong and meaningful connection to Bali's tourism ecosystem. Over the years, its academic community and alumni, both collectively and individually, have made significant contributions to a wide range of prestigious art, cultural, and tourism events across Indonesia, particularly in Bali.

Kalangan Widya Mahardika V is a testament to this enduring commitment. As a platform that brings the public closer to the creative works of ISI Bali's academic community, students and lecturers alike, it reflects not only artistic productivity but also a continuous dialogue between tradition and innovation.

Karya pertunjukan mahasiswa bersama-sama dosen, seperti pertunjukan kolosal Kirtya-Jnana-Kawya, yang menggabungkan pertunjukan berbasis elektrik dan animasi, di sana-sini tetap memekarkan artistika tari tradisi Bali. Selain itu, ISI BALI juga mengembangkan Drama Tari Arja yang bersifat semi sakral, sepenuhnya ditarikan oleh penari perempuan. Drama Tari Arja biasanya ditarikan penari laki dan perempuan.

Saya juga mengapresiasi, pada ajang Kalangan Widya Mahardika V ini, juga secara khusus ditampilkan karya-karya seni lukis kontemporer, penjelajahan 20 tahun artistika garis oleh Prof. Wayan Kun Adnyana, yang juga Rektor ISI BALI. Saya menikmati karya-karya yang dipamerkan di ruang pameran Nata-Citta Art Space, dengan begitu beragam tematik, dari objek tanpa nama, hingga total abstrak.

Saya berharap Kalangan Widya Mahardika dan Pameran Tunggal bertajuk Parama Paraga oleh Prof. Kun Adnyana, menjadi inspirasi internal ISI BALI dan juga seniman-seniman mancanegara yang mengunjungi Bali. Saya berterima kasih telah diundang dan menyaksikan perhelatan seni ISI BALI ini.

Saya berharap ke depan terbangun sinergi yang positif antara Kementerian Pariwisata dengan ISI BALI dalam upaya bersama membangun kepariwisataan Indonesia berbasis budaya.

Semoga Kalangan Widya Mahardika V dan Pameran Tunggal Parama Paraga ini memberikan manfaat yang luas, memperkaya khazanah seni budaya Indonesia, serta menginspirasi generasi seniman ke depan.

Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,

Jakarta, 22 Maret 2026

Over the past five years, Kalangan Widya Mahardika has been held consistently and has evolved into an important space for the presentation of works that respond to contemporary developments while remaining deeply rooted in the richness and nobility of Balinese traditions. This is evident in collaborative works such as the colossal performance Kirtya-Jnana-Kawya, which integrates electronic-based elements and animation, while continuing to develop the expressive vocabulary of traditional Balinese dance.

Equally noteworthy is the reinterpretation of Drama Tari Arja, a semi-sacred performance tradition that, in this context, is presented entirely by female dancers, offering a fresh perspective while honoring its cultural origins.

This publication also highlights a special presentation of contemporary paintings by Prof. Wayan Kun Adnyana, Rector of ISI Bali, marking two decades of artistic exploration. The works, exhibited at Nata-Citta Art Space, reveal a compelling range of themes, from unnamed objects to total abstraction, reflecting a deeply personal yet universally resonant artistic journey.

May Kalangan Widya Mahardika V and the solo exhibition Parama Paraga bring broad benefit, enrich Indonesia's cultural arts landscape, and inspire future generations of artists.

Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,

Jakarta, 22 March 2026



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA

Sambramawacana Menteri Kebudayaan Republik Indonesia

ARTISTIKA PERUPA AKADEMIKA

THE ARTISTIC ACHIEVEMENTS OF AN ARTIST-ACADEMIC

Prof. (Hon), Dr. Fadli Zon, M.Sc.



*Om Swastyastu,
Assalamu'alaikum Warahmatullahi Wabarakatuh,
Salam Sejahtera,
Shalom,
Salam Kebajikan,
Namo Buddhaya,
Rahayu,*

Perupa terpilih, dan kemudian menyosok sebagai maestro, adalah pribadi yang teguh, berpendirian, dan tidak pernah mengenal selesai dalam perjalanan cipta. Ia sosok yang melaju dengan sauh inovasi, sekaligus berpendalaman dalam intuisi dan refleksi sosial. Wayan Kun Adnyana, boleh jadi merupakan sosok yang terkenal lewat jalan itu. Saya mengoleksi karya-karya seni lukis kontemporer Kun Adnyana, bahkan jauh sebelum saya mengakrabi sosok akademika yang dipercaya memimpin institusi pendidikan ternama di Bali, yakni Institut Seni Indonesia Bali (ISI BALI).

Saya mengoleksi puluhan karya seni lukis Kun Adnyana, karena memiliki keautentikan artistik, yakni berbasis

A selected artist, who later emerges as a maestro, is a person who is firm, principled, and never recognizes completion in the journey of creation. He is a figure who moves forward with the anchor of innovation, while also deepening intuition and social reflection. Wayan Kun Adnyana may well be a figure recognized through that path. I have collected the contemporary painting works of Kun Adnyana, even long before I became acquainted with the academic figure who is entrusted to lead a renowned educational institution in Bali, namely Institut Seni Indonesia Bali (ISI Bali).

I collect dozens of Kun Adnyana's paintings because they possess artistic authenticity, namely being based on line

gambar garis. Beberapa karya terbaiknya, bahkan saya pajang di kantor Kementerian Kebudayaan di Jakarta, yang menyapa setiap tamu yang berkunjung ke kantor. Garis dieksplorasi sebagai identitas estetika pribadi, yang unik, khas, dan juga mampu mewartakan tema apa saja. Karya-karya yang hadir selalu penuh kejutan, kerumitan garis harmoni dengan cara pandang akademik dalam memilih tema, dan juga cara mengungkapkan tema tersebut dalam rupa karya.

Begitu mendapat kabar dari kolega saya, Putu Supadma Rudana, bahwa penjelajahan 20 tahun temuan artistika garis dirayakan dalam pameran retrospektif bertajuk 'Parama Paraga' di Nata-Citta Art Space (N-CAS) ISI BALI, saya sangat memberi apresiasi. Pameran ini akan menjadi wahana bagi publik seni rupa di Bali, termasuk juga bagi seluruh kolektor yang mengoleksi karya Kun Adnyana, untuk semakin dekat memasuki capaian artistik dan estetika karya-karya perupa yang juga seorang profesor sejarah seni rupa ini. Bagi kolektor seni, melihat dan mengikuti perjalanan kreatif perupa yang dikoleksi selalu berdegup progresif, merupakan suatu kebanggaan, karena karya-karya seni rupa yang dikoleksi itu akan semakin bernilai, karena karya selalu menjadi penanda perjalanan kreatif seniman.

Saya juga mendapat kabar, setelah perhelatan Pameran Retrospektif ini, akan digelar pameran tunggal khusus mutakhir dari Kun Adnyana, yakni 'Panggung Punggung' dan 'Guwung Suwung' di Museum Rudana pada 1 Juni 2026. Saya tentu semakin bergairah, dan merasa pilihan

drawing. Some of his best works I even display in the office of the Ministry of Culture in Jakarta, greeting every guest who visits the office. The line is explored as a personal aesthetic identity that is unique and distinctive, and also capable of conveying any theme. The works that appear are always full of surprises, the complexity of lines in harmony with an academic perspective in selecting themes, as well as in the way those themes are expressed in the form of artworks.

When I received news from my colleague, Putu Supadma Rudana, that the exploration of 20 years of artistic discoveries in line is celebrated in a retrospective exhibition titled Parama Paraga at Nata-Citta Art Space (N-CAS), ISI Bali, I gave great appreciation. This exhibition will become a vehicle for the visual arts public in Bali, including all collectors who collect Kun Adnyana's works, to come closer to entering the artistic and aesthetic achievements of the works of this artist who is also a professor of art history. For art collectors, seeing and following the creative journey of an artist whose works are collected, always progressing and beating forward, is a pride, because the artworks collected will become increasingly valuable, as artworks always become markers of the artist's creative journey.

I have also received news that after this Retrospective Exhibition, a special recent solo exhibition by Kun Adnyana will be held, namely Panggung Punggung and Guwung Suwung at Museum Rudana on June 1, 2026. I am certainly even more enthusiastic, and feel that the choice to collect Kun Adnyana's works becomes increasingly contextual, because the artist chosen truly stakes his life in fighting for

PARAMA PARAGA

untuk mengoleksi karya-karya Kun Adnyana, semakin kontekstual, karena perupa yang dipilih, benar-benar bertaruh memperjuangkan seni rupa sebagai totalitas hidup. Kun Adnyana pernah berseloroh, bahwa ia diberi amanah sebagai pimpinan bidang pendidikan dan kebudayaan merupakan momentum perjuangan hobi kepemimpinan untuk cita-cita publik, sementara pekerjaannya tetap sebagai pelukis. Spirit ini tentu sangat positif, karena hobi sesungguhnya pengabdian total, sementara pekerjaan adalah keseriusan sungguh.

Saya, baik selaku pribadi yang mengoleksi karya-karya Kun Adnyana, maupun sebagai Menteri Kebudayaan RI, menyampaikan selamat kepada Kun Adnyana, dan juga Putu Supadma Rudana atas inisiasi penyelenggaraan pameran ini. Saya juga menyampaikan selamat kepada ISI BALI karena terus memberi ruang bagi komponen akademianya untuk selalu hadir autentik. Akademi pendidikan tinggi seni, memang harus hadir sebagai seniman yang sungguh dan tangguh.

*Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,*

Jakarta, 15 Maret 2026

visual art as a totality of life. Kun Adnyana once joked that being entrusted with leadership in the field of education and culture is a momentum of pursuing his hobby of leadership for public ideals, while his true profession remains that of a painter. This spirit is certainly very positive, because a hobby is in fact a total devotion, while work is a true seriousness.

I, both as an individual who collects the works of Kun Adnyana and as the Minister of Culture of the Republic of Indonesia, extend my congratulations to Kun Adnyana, as well as to Putu Supadma Rudana for initiating the organization of this exhibition. I also congratulate ISI Bali for continuing to provide space for its academic community to always appear authentically. An academy of higher education in the arts must indeed be present as artists who are genuine and resilient.

*Om Shanti, Shanti, Shanti, Om
Wassalamu'alaikum Warahmatullahi Wabarakatuh,*

Jakarta, 15 March 2026



Pamungkah Editor
PANGGUNG KESUNGGUHAN
THE STAGE OF SINCERITY

Gede Bayu Segara Putra | Nyoman Dewi Pebryani

Buku ini hadir menandai pameran retrospektif Parama Paraga: Retrospective of Biographical Metaphoric Figure to New Abstract, sebuah pembacaan atas dua puluh tahun penemuan, sekaligus eksplorasi autentik artistik garis oleh perupa, yang juga guru besar sejarah seni Wayan Kun Adnyana. Buku ini tidak semata disusun sebagai pelengkap pameran, melainkan medium yang membantu pembaca dan pengunjung menelusuri jejak penciptaan seorang perupa secara lebih utuh. Pada buku berjudul Wayan Kun Adnyana: Parama Paraga mengurai karya seni lukis yang tidak hanya ditampilkan sebagai urutan visual dari masa ke masa, tetapi juga sebagai kode rupa perkembangan idea, disiplin kerja, dan elan cipta perupa.

Karya-karya retrospektif lintas masa, karya Wayan Kun Adnyana, yang juga Rektor Institut Seni Indonesia Bali, menggapai beragam stilistika rupa dan tematik. Laiknya sebuah buku seni rupa, tampil dengan bobot dokumentatif dan akademis teruji. Buku ini mengurai jejak karya Wayan Kun Adnyana yang tidak lahir dari praktik seni yang berdiri sendiri, melainkan tumbuh dari persinggungan yang kuat antara studio, ruang baca, penelitian, penulisan, kuratorial, dan dunia pendidikan tinggi seni. Karena itu, membaca perjalanan karyanya juga berarti membaca bagaimana praktik penciptaan

This book is presented to mark the retrospective exhibition Parama Paraga: Retrospective of Biographical Metaphoric Figure to New Abstract, a reading of twenty years of discovery as well as the authentic artistic exploration of line by the artist, who is also a professor of art history, Wayan Kun Adnyana. This book is not merely compiled as a complement to the exhibition, but as a medium that helps readers and visitors trace the creative trajectory of an artist in a more complete manner. The book titled Wayan Kun Adnyana: Parama Paraga unravels paintings that are not only presented as a visual sequence from time to time, but also as visual codes of the development of ideas, work discipline, and the creative elan of the artist.

The retrospective works across time by Wayan Kun Adnyana, who is also the Rector of Institut Seni Indonesia Bali, reach a variety of visual stylistics and thematic concerns. Like a visual art book, it appears with tested documentary and academic weight. This book unravels the trajectory of Wayan Kun Adnyana's artistic production, which does not arise from an artistic practice that stands alone, but grows from a strong intersection between the studio, the reading room, research, writing, curatorial practice, and the world of higher art education. Therefore, reading the journey of his works also means reading how creative practice can run in parallel

dapat berjalan seiring dengan pengkajian yang tekun.

Publik mengenal Wayan Kun Adnyana bukan hanya sebagai perupa, tetapi juga sebagai akademisi, penulis, peneliti, dan pemimpin lembaga seni. Latar ini memberi konteks penting bagi kehadiran buku ini. Karya-karyanya menunjukkan bahwa proses berkesenian bukan hanya tentang ekspresi jiwa, tetapi juga buah ketekunan mengolah pengetahuan, pengalaman visual, memori kultural, dan dorongan untuk terus membuka kemungkinan baru. Dari fase figuratif, pengolahan ikon dan relief, hingga kecenderungan menuju abstraksi, tampak satu hal yang senantiasa terjaga yaitu disiplin cipta.

Buku ini juga menjadi relevan dalam konteks panggilan ISI Bali sebagai lembaga pendidikan tinggi seni, yang tidak hanya menaungi praktik penciptaan, tetapi juga pengkajian, dokumentasi, dan pengembangan wacana seni secara berkelanjutan. Kehadiran seorang seniman-akademisi seperti Prof. Dr. Wayan Kun Adnyana memperlihatkan bahwa penciptaan dan pengkajian bukan dua wilayah yang saling berjauhan. Keduanya justru dapat saling menguatkan. Praktik seni memperoleh kedalaman ketika ditopang oleh refleksi dan riset. Sebaliknya, dunia akademik menemukan konteks dan relevansinya ketika tetap terhubung dengan proses penciptaan yang nyata.

Parama Paraga bukan semata penanda capaian, tetapi juga catatan tentang kerja panjang yang dijalani dengan kesungguhan. Semoga buku ini dapat menjadi teman baca yang jernih untuk menelusuri perjalanan artistik Wayan Kun Adnyana.

with diligent scholarly inquiry.

The public recognizes Wayan Kun Adnyana not only as an artist, but also as an academic, writer, researcher, and leader of an art institution. This background provides an important context for the presence of this book. His works show that the process of making art is not only about the expression of the soul, but also the result of diligence in processing knowledge, visual experience, cultural memory, and the drive to continually open new possibilities. From the figurative phase, the treatment of icons and reliefs, to the tendency toward abstraction, one thing remains consistently preserved: the discipline of creation.

This book also becomes relevant in the context of the calling of Institut Seni Indonesia Bali as an institution of higher art education, which does not only host creative practice, but also research, documentation, and the ongoing development of art discourse. The presence of an artist-academic such as Prof. Dr. Wayan Kun Adnyana shows that creation and scholarly inquiry are not two distant territories. On the contrary, they can strengthen one another. Artistic practice gains depth when supported by reflection and research. Conversely, the academic world finds its context and relevance when it remains connected to the real process of creation.

Parama Paraga is not merely a marker of achievement, but also a record of a long journey of work carried out with sincerity. May this book become a clear reading companion for tracing the artistic journey of Wayan Kun Adnyana.

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Pamahbah Perupa

GARIS LIRIS RUPA PARAGA

LINES SLICING OF ARTIST WORKS

Wayan Kun Adnyana

Bermula dari Garis

Nun di tahun 2006, kala sedang menempuh pendidikan magister di Yogyakarta, di tengah pengerjaan karya tulis, bertumpuk kanvas putih mengerling hampa mengharap disapa. Panggilan rasa ingin melukis sungguh tidak terbendung. Akan tetapi, lantaran teringat manakala jemari memainkan cat, tangan bahkan seluruh tubuh berlumuran warna, tidak mungkin seketika beralih mengetik pada komputer.

Dorongan melukis semakin kuat. Gejolak keinginan melukis beradu *deadline* pengumpulan karya tulis. Satu fokus menginspirasi jawaban; coretan Leonardo da Vinci memburai tulisan dalam gambar—mengantar pilihan pada medium tinta cina untuk meluapkan kerinduan menyapa kanvas-kanvas putih itu. Semakin menoreh, semakin menggulung alun garis-garis itu. Pada saat bersamaan, komputer masih menyala, huruf-huruf tetap hidup menyusun kata. Gambar garis pada kanvas mewujud lukisan; kata berbaris menjadi tulisan.

Berbasis gambar garis, lahirlah lukisan seri ‘Objek Tanpa Nama’ tampil dalam pameran perupa muda bertajuk “Young Arrow” di Jogja Art Gallery, berikut terpilih



Beginning from a Line

There in 2006, while undertaking master’s education in Yogyakarta, in the middle of working on a written work, piles of white canvases glanced emptily hoping to be greeted. The call of the feeling to paint was truly irresistible. However, because of remembering that when the fingers play with paint, the hands and even the entire body become covered in color, it would be impossible to immediately switch to typing on the computer.

The urge to paint grew stronger. The surge of the desire to paint collided with the deadline for submitting the written work. One focus inspired an answer; the sketches of Leonardo da Vinci scatter writing within images—leading to the choice of Chinese ink as a medium to release the longing to greet those white canvases. The more the strokes were made, the more the waves of those lines rolled. At the same time, the computer was still on, the letters remained alive arranging words. Line drawings on canvas became paintings; words lined up into writing.

Based on line drawings, the painting series ‘Objek Tanpa Nama’ (Objects Without Name) was born and appeared in the young artists exhibition titled Young Arrow at Jogja

pada pameran Biennale Jogja (2006). Ini mula penemuan autentik bahasa rupa garis gemaris yang hingga kini telah menghamparkan beragam pesona tematik.

Temuan teknik, atau bahasa rupa berbasis gambar garis (*drawing*), sangat memudahkan dalam mengembangkan kedua karunia bakat ini, yakni menulis dan menggores garis. Kemudian menjadi ikrar untuk selalu menjaga, mengembangkan, sekaligus menjadikan kedua talenta titipan Semesta ini, sebagai medium perjuangan cita-cita publik.

Mendaki Hana Tan Hana

Ribuan garis tipis digores berlapis-lapis, saling berkelindan menyusun jalinan rupa nan kompleks. Dari kepadatan garis perlahan muncul wujud bentuk biomorfik, organik, ganjil, imajinatif, dan tanpa identitas. Objek-objek hadir sebagai bentuk tanpa nama, kemudian dimaknai sebagai seri 'Hana Tan Hana'. Seri lukisan dan objek 'Hana Tan Hana' berpuncak pada pameran tunggal di Bentara Budaya Yogyakarta tahun 2008.

Bentuk-bentuk tanpa nama ini, terus digali dan dieksplorasi secara fokus, mendedah objek-objek arkaik Dewi Venus dari berbagai peradaban di dunia. Dari penghujung Eropa, bertemu rupa Venus Willendorf, berukuran mini kisaran 11 cm, berusia lebih dari 30.000 tahun; Venus de Konstienki di sungai Don, Rusia, berumur 25.000 tahun; hingga tradisi batu monolit Lingga Yoni di Bali. Objek Venus dimaknai sebagai metafora Ibu, penanda kesuburan sedari masa pra sejarah.

Art Gallery, and was also selected for the Biennale Jogja (2006) exhibition. This was the beginning of the discovery of an authentic visual language of shimmering lines that until now has spread various thematic charms.

The discovery of technique, or visual language based on line drawing, greatly facilitated the development of these two gifted talents, namely writing and making line strokes. It then became a vow to always maintain, develop, and at the same time make these two talents entrusted by the Universe as a medium of struggle for public ideals.

Climbing Hana Tan Hana

Thousands of thin lines are scratched in layers, intertwined with one another forming a complex visual weave. From the density of the lines slowly emerge biomorphic, organic, odd, imaginative forms without identity. The objects appear as forms without names, later interpreted as the series 'Hana Tan Hana.' The series of paintings and objects Hana Tan Hana reached its peak in a solo exhibition at Bentara Budaya Yogyakarta in 2008.

These nameless forms continued to be explored and examined in focus, dissecting archaic objects of the Venus Goddess from various civilizations in the world. From the far end of Europe appears the form of Venus Willendorf, miniature in size around 11 cm, more than 30,000 years old; Venus de Konstienki on the Don River, Russia, about 25,000 years old; to the monolithic stone tradition Lingga Yoni in Bali. The Venus object is interpreted as a metaphor of the Mother, a marker of fertility since prehistoric times.



Tugu Kemenangan

Ink & acrylic on canvas
160 x 140 cm, 2008

Pelukisan Venus dielaborasi dalam refleksosial penuh paradoks. Mengemuka dalam artistika ironikal, melukis Venus tertoreh, tertusuk, bahkan terobek peniti. Rupa totem pengandaian keberadaan Yoni seperti ini, merefleksikan khianat manusia pada ibu bumi. Seri Venus luapan garis ini dihadirkan dalam pameran tunggal di Gaya Art Space, Ubud, bertajuk “New Totems for Mother” (2008) dan “Look! Who is Talking” di Tony Raka Art Gallery, Ubud (2008).

Potret dan Tubuh

Paska seri Venus, eksplorasi tertuju pada rona wajah-wajah bayi. Seri ini seringkali menggunakan analogi ‘menunggu matahari’, bayi sebagai pemilik kepastian masa depan. Beragam ekspresi, tersenyum, menangis, meronta, dan marah, dilukis secara real-fotografis. Kepresisian atau kepersisan wajah dilukis dengan basis gambar garis bermedia tinta cina. Gemaris meliuk-liuk, digores dengan



The painting of Venus is elaborated in social reflection full of paradox. It appears in ironic artistic expression, painting Venus scratched, pierced, even torn by pins. Such a totemic form imagining the existence of Yoni reflects the betrayal of humans toward Mother Earth. This Venus series of overflowing lines was presented in solo exhibitions at Gaya Art Space, Ubud titled “New Totems for Mother” (2008) and “Look! Who is Talking” at Tony Raka Art Gallery, Ubud (2008).

Portrait and Body

After the Venus series, exploration was directed toward the tones of baby faces. This series often uses the analogy ‘waiting for the sun’, babies as the owners of certainty of the future. Various expressions—smiling, crying, struggling, and angry—are painted in a real-photographic manner. The precision or exactness of the face is painted with a line-drawing basis using Chinese ink as the medium. Shimmering lines twist and turn, scratched in a rotating manner, stroke after stroke interwoven, then emphasized with thin contours, followed by the accentuation of white colored pencil to give a light effect. The character of the face is truly explored in a real-photographic manner.

The series ‘Bayi’ (Babies) was painted during the period welcoming the birth of the first son in 2009, and continues to appear as a thematic subject in paintings until 2019. The depiction of the world of babies also represents the tiny bodies that always appear cute and adorable. The ‘Bayi’ series was selected to be published in the book Selected Works of Ninety-Nine Artists Who Depicted

cara memutar-mutar, goresan demi goresan terjalin, kemudian ditegaskan dengan kontur tipis, berikut aksentuasi pensil warna putih untuk memberi efek cahaya. Karakter wajah betul-betul digali secara real-fotografis.

Seri ‘Bayi’ dilukis di masa menyambut kelahiran putra pertama, 2009, dan tetap muncul menjadi tematik lukisan hingga tahun 2019. Pelukisan dunia bayi juga merepresentasikan tubuh mungil yang selalu nampak lucu dan menggemaskan. Seri ‘Bayi’ terpilih dipublikasikan dalam buku *Selected Works of Ninety-Nine Artists Who Depicted Indonesia* (2013, Koes Art Book). Dipamerkan dalam pameran tunggal “Rare (Babies)” di MD Art Space, Jakarta (2009).

Bersamaan dengan eksplorasi seri ‘Bayi’, jelajah artistika juga mengungkap pemeranan tubuh, dalam seri ‘The Bodies Theater’. Raga atletis mengiangkan proporsi masa klasik Romawi-Yunani, memosisikan manusia sebagai pusat pengetahuan dan pengendali alam semesta. Beragam peran dapat dipikul manusia, namun kadang alpa bahwa alam semesta dibangun atas hukum kausalitas yang ketat. Manusia selalu dikepung tegangan antara kehendak untuk hidup bebas dan kendali hukum alam yang solid. Pada ruang antara inilah terumuskan hukum etika (tata hidup) (Kant dalam Bertens, K., 2014).

Hukum tata hidup manusia, secara reflektif dapat dibaca sebagai pemeranan atau lelucon sehari-hari atas daulat sutradara agung alam semesta. Pada seri ‘The

Indonesia (2013, Koes Art Book). It was exhibited in the solo exhibition “Rare (Babies)” at MD Art Space, Jakarta (2009).

Together with the exploration of the ‘Bayi’ series, the artistic exploration also revealed the role of the body in the series ‘The Bodies Theater.’ Athletic bodies recall the proportions of the classical Roman-Greek period, positioning humans as the center of knowledge and the controller of the universe. Various roles can be carried by humans, yet sometimes they forget that the universe is built upon strict laws of causality. Humans are always surrounded by tension between the desire to live freely and the control of solid natural laws. In the space between these, the law of ethics (order of living) is formulated (Kant in Bertens, K., 2014).

The law of human life, reflectively, can be read as the acting out or daily conduct under the authority of the great director of the universe. In the “The Bodies Theater” series, the bodies are depicted wearing masks, revealing various gestures, intending to express layered roles. Running, jumping, standing still, groaning, and others—all are gestures of an eternal dialogue with nature. This contemporary painting series “The Bodies Theater” was exhibited in a solo exhibition at Ganesha Gallery, Four Season Resort, Jimbaran-Bali (2011).

The exploration of the “portrait” theme also reaches objects from the proletarian class to world celebrities. Portraits of farmers with strong facial characters, full of charismatic lines, as well as the popular faces of celebrities, radiate in a real-photographic manner. Such as the faces of members of

Bodies Theater’, tubuh-tubuh terlukiskan bertopeng, mengungkap beragam gestur, berkehendak menyatakan berlapis peran. Berlari, meloncat, terdiam, mengerang, dan lain-lain, seluruhnya tentang gestikulasi dialog abadi dengan alam. Karya seni lukis kontemporer seri ‘The Bodies Theater’ ini dipamerkan secara tunggal di Ganesha Gallery, Four Season Resort, Jimbaran-Bali (2011).

Penjelajahan tema ‘potret’ juga menjangkau objek dari kaum proletar hingga selebriti dunia. Potret kaum tani dengan karakter wajah yang kuat, penuh garis-garis karisma, begitu juga wajah populer kalangan selebriti terpancar secara real-fotografis. Seperti wajah-wajah personil grup musik asal negeri Paman Sam, yaitu: Alice Cooper, Johnny Depp, Joe Perry, dan Tommy Henriksen dilukis dengan gaya artistik dan teknik khas seni lukis berbasis *drawing*.

Seri lukisan wajah selebriti dipamerkan tunggal dengan tajuk “Charma Dharma: An Enigmatic Portrait on Contemporary Painting” di Dolina Charlotty Resort, Slupsk-Polandia (2023). Pameran dilaksanakan di tengah-tengah konser The Hollywood Vampire, serangkaian The Legend of Rock Festival ke-14, di amphitheater resort setempat. Pada seri “Charma Dharma” ini, potret berdiri independen sebagai karisma tatapan mata, ekspresi bibir, dan karakter raut muka. Seluruh pesona potret merupakan kekuatan yang terpancar dari wajah. Karisma dan pesona yang merefleksikan sosok bereputasi dan mendunia.

a music group from the land of Uncle Sam, namely: Alice Cooper, Johnny Depp, Joe Perry, and Tommy Henriksen, painted with an artistic style and distinctive technique of drawing-based painting.

The series of celebrity portraits was exhibited in a solo exhibition titled “Charma Dharma: An Enigmatic Portrait on Contemporary Painting” at Dolina Charlotty Resort, Słupsk, Poland (2023). The exhibition was held in the midst of a The Hollywood Vampires concert, as part of the 14th *The Legend of Rock Festival* at the amphitheater of the resort. In the “Charma Dharma” series, the portrait stands independently as the charisma of the gaze of the eyes, the expression of the lips, and the character of the facial features. The entire charm of the portrait is a power that radiates from the face—charisma and allure that reflect figures of reputation and global recognition.

Nature and Shadows

The poet Sapardi Djoko Damono wrote a poem about shadows with empathy; the shadows are described as never arguing with the sun about who should walk first. This means that shadows and the sun, as companions, are inseparable. Sapardi’s poem was intended to inspire the painting of natural scenery precisely from the shadows of trees, leaves, and human bodies stepping on the ground. The temporary nature of shadows invites a playful imagination to picture those shadows intertwining far into the distance.

Alam dan Bayang-bayang

Penyair Sapardi Djoko Damono menuliskan puisi tentang bayang-bayang secara berempati; bayang-bayang disuratkan tidak pernah bertengkar dengan matahari tentang siapa yang harus berjalan duluan. Artinya, bayang-bayang dan matahari sebagai sandingan tidak terpisahkan. Puisi Sapardi dimaksud mengilhami untuk melukiskan pemandangan alam justru dari bayangan pepohonan, daun-daun, dan raga manusia yang menjejak di tanah. Kesementaraan sifat bayangan, mengundang kenakalan untuk membayangkan bayangan-bayangan itu berkelindan sampai jauh.

Seri lukisan ‘alam dan bayang-bayang’ dipamerkan tunggal dengan tajuk “*Tree of the Future*” oleh MonDecor Art Gallery pada event Bazaar Art Jakarta (2010). Seri ini melukiskan pemandangan alam serba berbalik, tubuh plastis manusia digambarkan mendatar seperti bayangan orang-orang berjalan ke arah barat saat matahari berada di timur, menghampar memanjang. Dedaunan yang gugur dan rontok dilukiskan menusuk bayang-bayang tubuh memanjang tersebut. Pelukisan alam dan bayang-bayang tidak sungguh berhenti di tahun 2011-an, karena kadang-kadang muncul saja seiring pengalaman unik memandang bayang-bayang.

Gelimang Garis dalam Cat Air

Masa-masa sebagai mahasiswa program doktor seni di Pasca Sarjana Institut Seni Indonesia Yogyakarta, eksplorasi teknik gambar garis tetap melaju dengan penggunaan medium baru. Kala mengikuti *visiting artist/*

The painting series “Nature and Shadows” was exhibited in a solo exhibition titled *Tree of the Future* by MonDecor Art Gallery at the event Bazaar Art Jakarta (2010). This series depicts natural landscapes that are entirely reversed; the plastic bodies of humans are portrayed horizontally like the shadows of people walking toward the west when the sun is in the east, stretching out lengthwise. Fallen and scattered leaves are depicted piercing those elongated body shadows. The depiction of nature and shadows did not truly stop around 2011, because sometimes it simply reappears along with unique experiences of observing shadows.

A Flood of Lines in Watercolor

During the years as a doctoral student in the art program at the Graduate School of Institut Seni Indonesia Yogyakarta, the exploration of line-drawing techniques continued with the use of new media. When participating as a visiting artist/scholar at Western Michigan University, United States, in 2013, the dance of Chinese-ink lines spilled into the wetness of watercolor colors. The distinctive artistic nuance of watercolor allows the fine lines to remain clearly visible, although here and there they are overlapped by strokes, flows, and also splashes of transparent color. This series of lines in watercolor was named “Poem from Lake Michigan”, and was exhibited at the Gwen Frostic School of Art at Western Michigan University, United States, in the same year.

The artistic exploration of graceful lines in the mixture of watercolor medium continues until today, and has even several times responded to short stories published in the



Deep in Passion

Ink & acrylic on canvas
80x80 cm, 2019



Jogjakarta Chapter

Ink & acrylic on canvas
80x80 cm, 2019

scholar di Western Michigan University, Amerika Serikat, tahun 2013, tarian garis tinta cina tumpah dalam basah warna-warna cat air. Nuansa artistik cat air yang khas, memungkinkan renik garis terlihat jelas, walau di sana-sini tertindih goresan, lelehan, dan juga cipratan warna transparan. Seri garis dalam cat air ini dinamai 'Poem from Lake Michigan', dipamerkan di Gwen Frostic School of Fine Arts Collage, Western Michigan University, Amerika Serikat pada tahun yang sama.

Jelajah artistika garis gemaris dalam ramuan medium cat air tetap berlangsung hingga kini, bahkan beberapa kali merespon cerpen (cerita pendek) koran Kompas hari Minggu. Seperti menginterpretasi cerpen berjudul 'Ramuan Pahit dan Pertarungan Pamungkas' karya cerpenis Ni Komang Ariani, dimuat Minggu, 12 Maret 2023. Tergambar secara surealistik pendekar langit membawa sangku ramuan berwarna hijau. Dedaunan beterbangan, langit bergemuruh, dan ikan lumba-lumba bercumbu di udara mengiringi penantian panjang ramuan langit.

Garis dan Artistika Anyar Yeh Pulu

Penjelajahan panjang artistika garis semakin memuncak manakala meraih kompetisi nasional Riset Penciptaan dan Diseminasi Seni oleh Kementerian Riset, Teknologi, dan Pendidikan Tinggi, tiga tahun berturut-turut, dari 2017 sampai 2019 yang secara fokus menjadikan relief Yeh Pulu sebagai objek studi. Pada periode riset pertama, menemukan empat teknik baru untuk menggenapi teknik garis, yaitu: teknik menggunting objek gambar (*cutting*), mewarnai (*coloring*), memecah objek gambar

Sunday edition of the newspaper Kompas. One example is the interpretation of the short story titled "Ramuan Pahit dan Pertarungan Pamungkas" by the short-story writer Ni Komang Ariani, published on Sunday, March 12, 2023. Surrealistically depicted is a sky warrior carrying a bowl of green potion. Leaves fly everywhere, the sky roars, and dolphins make love in the air accompanying the long wait for the heavenly potion.

Lines and the New Artsitry of Yeh Pulu

The long exploration of line artistry reached a peak when winning the national Art Creation and Dissemination Research competition by the Ministry of Research, Technology, and Higher Education of Indonesia for three consecutive years, from 2017 to 2019, which specifically focused on the Yeh Pulu Relief as the object of study. In the first research period, four new techniques were discovered to complement the line technique, namely: the technique of cutting the image object (*cutting*), coloring (*coloring*), breaking the image object (*smashing*), and selecting the center of attention/choosing objects (*highlighting*). The works produced in the first research period were exhibited twice, titled Citra Yuga: Iconography of Relief Yeh Pulu at Bentara Budaya Jakarta, and Candra Sangkala: Reinterpretation of Ancient Reliefs Visual Codes in Contemporary Painting at Neka Art Museum, Ubud (2017).

In the second year of research, two new artistic approaches were discovered (2018), namely: deconstructive composition (*deconstructing*) and the emergence of layers of color in the background (*layering*). These two

(*smashing*), dan memilih pusat perhatian/memilah objek (*highlighting*). Capaian karya pada periode riset pertama dipamerkan sebanyak dua kali, yakni bertajuk “Citra Yuga: Iconography of Relief Yeh Pulu” di Bentara Budaya Jakarta dan “Candra Sangkala: Reinterpretation of Ancient Reliefs Visual Codes in Contemporary Painting” di Neka Art Museum, Ubud (2017).

Periode riset tahun kedua, menemukan dua pendekatan artistik baru (2018), yaitu: pengomposisian secara dekonstruktif (*deconstructing*) dan memunculkan lapis-lapis warna pada latar belakang (*layering*). Temuan dua pendekatan artistik ini tetap dipadu lima teknik yang ditemukan sebelumnya, yaitu teknik gambar garis, teknik gunting, teknik mewarnai, teknik memecah objek, dan teknik memilah objek. Karya-karya tahun kedua, dipamerkan di Mizuio Workshop Contemporary, Tainan, Taiwan dengan tajuk “Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu”, dan di Neka Art Museum, Ubud, Bali, bertajuk “Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu” (2018).

Pada riset tahun ketiga, terdapat pengembangan ke arah tematika, yakni memosisikan objek Yeh Pulu sebagai entitas perupa dan narasi yang dapat dibaca ulang. Ditemukan tiga pendekatan pembacaan tematik, yaitu: pemingkakan ulang (*reframing*), pemeranan/perombakan ulang (*recasting*), dan pemindahlokasian ke ruang-ruang global (*globalizing*).

artistic approaches were combined with the five techniques discovered earlier, namely the line-drawing technique, cutting technique, coloring technique, smashing technique, and highlighting technique. The works of the second year were exhibited at Mizuio Workshop Contemporary, Tainan, Taiwan, titled Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu, and at Neka Art Museum, Ubud, Bali, titled Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu (2018).

In the third year of research, there was development toward thematic exploration, namely positioning the Yeh Pulu Reliefobject as an entity of visual representation and narrative that can be reread. Three thematic reading approaches were discovered, namely: reframing, recasting, and globalizing.

Reframing refers to encompassing and composing the figurations of the Yeh Pulu relief by bringing them together with relevant artistic objects, such as depicting the figure of a human hunter placed on an outrigger boat from the relief of Borobudur. Recasting means changing the narrative function of the Yeh Pulu relief figures into new roles. For example, in one scene of the Yeh Pulu relief a man is depicted riding a horse, while the horse’s tail is pulled by a woman; on the canvas it is painted the opposite way: the man pulls the horse’s tail while the woman rides the horse. The approach of globalizing refers to painting the Yeh Pulu relief figures placed within global public spaces, such as a scene of a horse rider positioned in front of the Sydney

Pembingkai ulang dimaksud melingkupi, mengomposisi figurasi relief Yeh Pulu dipertemukan dengan objek artistik yang relevan, seperti melukiskan figur manusia pemburu berada pada perahu cadik relief Borobudur. Pemeranan atau perombakan ulang berarti mengubah fungsi naratif atas figurasi relief Yeh Pulu ke dalam peran-peran baru, seperti satu adegan pada relief Yeh Pulu tergambar seorang lelaki menunggang kuda, sementara ekor kuda dijambak seorang perempuan; pada kanvas justru dilukiskan sebaliknya, lelaki menjambak ekor kuda, sementara perempuan menunggang kuda. Pendekatan pemindahlokasian ke ruang-ruang global, menunjuk pada pelukisan figurasi relief Yeh Pulu yang diletakkan di tengah-tengah ruang publik, seperti adegan penunggang kuda ditempatkan di depan gedung Opera House Sidney, atau di Tugu Monas, Jakarta.

Karya-karya kontemporer berbasis pendekatan tematika dimaksud dipamerkan sebanyak dua kali, yaitu: bertajuk “Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs”, di Neka Art Museum, Ubud, Bali, dan “Santarupa: A Revival of Narrative in Contemporary Art”, di Thienny Lee Gallery, Sydney, Australia, tahun 2019. Studi rupa ‘Yeh Pulu’ tetap dilakukan hingga tahun 2021 dengan berlapis tema, puncaknya dipamerkan tunggal dengan tajuk “Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs” di Agung Rai Museum of Art (ARMA), Ubud, Bali (2021).

Paraga Panggung Punggung

Cipta seni lukis kontemporer seri ‘Panggung Punggung’ secara autentik dibangun atas kredo artistika resiprokal garis-rupa punggung gemuk. Keterhubungan adu-padu

Opera House, or at National Monument (Monas), Jakarta. The contemporary works based on these thematic approaches were exhibited twice, titled *Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs* at Neka Art Museum, Ubud, Bali, and *Santarupa: A Revival of Narrative in Contemporary Art* at Thienny Lee Gallery, Sydney, Australia, in 2019. The visual study of Yeh Pulu Relief continued until 2021 with layered themes, culminating in a solo exhibition titled *Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs* at Agung Rai Museum of Art (ARMA), Ubud, Bali (2021).

Paraga Panggung Punggung

The creation of the contemporary painting series “Panggung Punggung” is authentically built upon the artistic credo of the reciprocal artistry between lines and the form of a fat back. The interconnection of this interplay (a dialogical reciprocal relationship) between line drawings and the imagery of a fat back builds a concept of an ironical visual language. Dialogical reciprocal artistry is understood as a credo of visual language because of its flexibility and its capacity to represent various themes or subjects. The diversity of themes expressed still clearly displays a distinctive visual character.

The ironical form of figurative imagery of the back (the rear part of the human body) with a fat character is expressed based on line drawing. The imagery of the back—leaving aside the depiction of the face (the front part of the body). The imagery of the fat back is depicted dramatically with a centralized composition, focused,

(resiprokal dialogis) antara gambar garis dengan imaji punggung gemuk membangun konsep bahasa rupa ironikal. Artistika resiprokal dialogis dimaknai sebagai credo bahasa rupa, karena kelenturan dan kesanggupan dalam merepresentasikan berbagai tematik atau subjek soal. Keberagaman tematik yang diungkap pun tetap secara gamblang memperlihatkan karakter rupa yang khas.

Rupa ironikal figurasi imaji punggung (bagian belakang tubuh manusia) berkarakter gemuk diungkap berbasis gambar garis. Imaji punggung—meninggalkan pelukisan muka (bagian depan tubuh). Imaji punggung gemuk tergambar dramatik dengan komposisi menyentral, fokus, bahkan menjadi elemen rupa tunggal pada kanvas. Posisi tubuh bagian depan (muka, dada, perut, hingga kaki) pada seri panggung punggung lenyap atau tidak terlukiskan. Muka tidak pernah hadir secara konkret, ia misteri, barangkali eksis dalam imajinasi atau praduga. Seri ‘Panggung Punggung’ dipamerkan secara tunggal bertajuk “Awakening” pada ArtMoment Jakarta dan pameran bersama “Taksa Bhuwana Taksu: Puitika Dunia Ambigu” di Art Jakarta (2025).

Abstrak Baru Guwung Suwung

Kala dunia bergejolak, suara sumbang lebih nyaring daripada puisi, artinya tanda-tanda bahaya datang. Seni rupa tidak mungkin syahdu dengan kesuntukan imajinasi yang tertib. Keliaran dan ekspresivitas selalu menjadi pilihan tepat. Tengok misalnya, pada Perang Dunia II, gerombolan seniman di New York, Amerika Serikat, membentuk abstrak-ekspresionisme yang

even becoming the single visual element on the canvas. The position of the front part of the body (face, chest, stomach, to the legs) in the “Panggung Punggung (Back Stage)” series disappears or is not depicted. The face never appears concretely; it is a mystery, perhaps existing only in imagination or assumption. The “Panggung Punggung (Back Stage)” series was exhibited in a solo presentation titled Awakening at ArtMoment Jakarta, and in a group exhibition titled Taksa Bhuwana Taksu: Puitika Dunia Ambigu at Art Jakarta(2025).

The New Abstract of Guwung Suwung

When the world is in turmoil, discordant voices are louder than poetry; this means signs of danger are coming. Visual art cannot remain serene with a restrained and orderly imagination. Wildness and expressiveness always become the right choice. Look, for example, at the time of World War II, when a group of artists in New York City, United States, formed Abstract Expressionism, which thundered loudly—like the rushing splashes from a leaking paint can of Jackson Pollock, or as free as the expanse of color fields of Mark Rothko.

The concept of “Guwung Suwung” contemplates the power of silence that is far more turbulent than noise, which always erases. Visual art speaks loudly when the world is in turmoil precisely through forms that do not display any object at all. This is because the form of objects always tends to signify something, including power. Color becomes an independent choice in expressing inner turbulence. Indeed, the contemporary painting series “Guwung Suwung” began on Nyepi, March 29, 2025, a moment of discovering a new abstraction.

menggelegar, sederas kaleng bocor Jackson Pollock, atau sebebas hamparan warna Mark Rothko.

Konsep 'Guwung Suwung' merenungkan kekuatan sepi yang jauh lebih bergejolak tinimbang riuh yang selalu melenyapkan. Seni rupa yang bersuara lantang manakala dunia bergejolak, justru pada rupa yang tidak menampakkan objek apapun. Mengingat rupa objek selalu bertendensi tentang apapun, termasuk kuasa. Warna menjadi pilihan independen dalam mengekspresikan gejolak batin. Memang seri seni lukis kontemporer 'Guwung Suwung' dimulai sejak Nyepi pada 29 Maret 2025, sebuah momentum penemuan abstrak baru.

Muara Parama Paraga

Memasuki tepat 20 tahun artistika garis telah menggema ke berlapis pencapaian, dari 'Hana Tan Hana' (2006), 'Venus' (2009), 'Bayi' (2009), 'Alam dan Bayang-bayang', 'The Bodies Theater' (2011), 'Poem from Lake Michigan' (2013), 'Yeh Pulu' (2017), 'Panggung Punggung' (2024), hingga 'Guwung Suwung' (2025). Penjelajahan dua dasawarsa ini dimaknai sebagai 'parama paraga', yakni perjalanan sungguh mendalami sekaligus menghayati garis dalam kemungkinan wibawa energinya. Garis telah terbukti mampu mendedah apapun, mewadahi imajinasi terjauh yang mampu dijangkau, berikut membaca beragam pelik sosial. Garis telah bersanding raras dengan beragam medium artistika, dari torehan tinta cina, goresan bolpoin gambar, plototan cat, hingga sapuan-kibasan warna.

Parama paraga menjadi catatan, tidak saja tentang

The Estuary of Parama Paraga

Entering exactly 20 years, the artistry of lines has resonated through layered achievements, from *Hana Tan Hana* (2006), *Venus* (2009), *Baby* (2009), *Nature and Shadows*, *The Bodies Theater* (2011), *Poem from Lake Michigan* (2013), *Yeh Pulu* (2017), *Panggung Punggung* (Back Stage) (2024), to *Guwung Suwung* (2025). This two-decade exploration is understood as parama paraga, namely a journey of truly deepening and at the same time internalizing the line within the possibilities of its energetic authority. Lines have proven capable of revealing anything, accommodating the farthest imagination that can be reached, as well as reading various complex social problems. Lines have stood in harmony with various artistic media, from the strokes of Chinese ink, the lines of drawing ballpoint pens, the splashes of paint, to the sweeps and flicks of color.

Parama paraga becomes a record not only about artistic achievements, but also includes the seriousness of reasoning while questioning the position of concepts within the creation of art. The 20-year exploration of line artistry is an act of contemplation over every subtlety, intricacy, and complexity of the line experiments that have been carried out. The exploration of lines will continue, for it is always tempting because it never denies that it begins from a point, then interweaves to build a narrative, and sometimes releases itself freely without the burden of depicting anything at all.

pencapaian karya, melainkan mencakup kesungguhan menalar sekaligus mempertanyakan posisi konsep dalam cipta seni. Penjelajahan 20 tahun artistika garis merupakan kerja penghayatan atas segala renik, jelimet, serta kompleksitas eksperimen garis yang telah dilakukan. Jelajah garis akan tetap dilakukan, ia selalu menggoda karena tidak pernah mengingkari bahwa ia berangkat dari titik, kemudian terjalin membangun narasi, dan terkadang melepas bebas tanpa beban penggambaran apapun.



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Own Guard

Ink & acrylic on canvas
200 x 180 cm, 2025

KILAS LENS
MERAYA WAKTU







Pamahbah Kurator

RETROSPEKSI IKONIK HINGGA RUANG SUWUNG

ICONIC TO THE SPACE OF SUWUNG

Jeon Dongsu | Warih Wisatsana | Alaida Niwaya

Setiap tajuk pameran sesungguhnya bukan semata merujuk penamaan sebuah ajang seni. Hakikatnya mencerminkan upaya kuratorial menyeluruh; pintu masuk untuk membaca perjalanan kreatif sang seniman. Tertaut konteks perhelatan Retrospektif ini, Parama Paraga menghadirkan horizon yang lebih luas—menghamparkan semesta cipta perupa I Wayan Kun Adnyana.

Secara etimologis, Parama menunjuk pada pencapaian tertinggi (utama), merefleksikan taraf kematangan atau puncak keunggulan. Sementara Paraga menggambarkan dinamika gerak—suatu proses yang telah dan tengah berlangsung; tidak henti pada satu titik capaian tertentu. Dalam artian filosofis, adalah laku lelana, pencarian dan penemuan makna diri. Paduan dua kata ini menyiratkan pengertian yang mendalam: puncak bukanlah akhir, melainkan bagian dari perjalanan yang terus dinamis.

Makna inilah yang selaras dengan lintasan kreatif Kun Adnyana. Sebagai perupa, Kun meneguhkan pilihan untuk senantiasa memperbarui kemungkinan kreativitasnya. Tidak henti dan berpuas pada wilayah stilistika-estetika atau tematika tertentu. Setiap capaian justru menjadi pijakan untuk mendaki lebih tinggi, melangkah lebih jauh. Dengan demikian, Parama Paraga bukanlah melulu

Every exhibition title in truth does not merely refer to the naming of an art event. In essence, it reflects a comprehensive curatorial effort; an entry point to read the creative journey of the artist. Connected to the context of this Retrospective event, Parama Paraga presents a broader horizon—unfolding the creative universe of the artist I Wayan Kun Adnyana.

Etymologically, Parama refers to the highest achievement (the ultimate), reflecting a level of maturity or the peak of excellence. Meanwhile, Paraga describes the dynamics of movement—a process that has been and is ongoing; not stopping at a particular point of achievement. In a philosophical sense, it is a wandering practice, a search and discovery of the meaning of the self. The combination of these two words implies a profound understanding: the peak is not the end, but rather part of a journey that continues dynamically.

This meaning resonates with the creative trajectory of Kun Adnyana. As an artist, Kun affirms his choice to continually renew the possibilities of his creativity. He does not stop nor feel satisfied within a particular stylistic-aesthetic or thematic territory. Each achievement instead becomes a foothold to climb higher, to step further. Thus, Parama

hendak menggambarkan kematangan karya, melainkan lebih pada etos cipta—pencarian dan penemuan yang tidak pernah henti.

Retrospektif ini merupakan dinamika penciptaan Kun secara menyeluruh—dari fase-fase awal yang masih berangkat dari figurasi hingga temuan abstraksi yang semakin sublim dalam seri terkini: Guwung Suwung. Pameran ini menghadirkan momentum—gerak memuncak seorang perupa yang terus mendaki semesta diri, Bhuwana Alit (mikro-kosmos) sekaligus Bhuwana Agung (makro-kosmos); antara pengalaman rupa, refleksi intelektual, dan penghayatan batin.

Melalui pameran retrospektif, yang hendak dibaca bukan hanya urutan karya dari masa ke masa, akan tetapi bagaimana olah batin dan intelektual yang menggerakkan seorang perupa untuk terus memperbarui capaiannya. Lelaku cipta Kun Adnyana tidak terhadang oleh kemapanan estetika-stilistika, elan kreatifnya terus bergelora; dari figur ke nir-figur, dari ikonografi sejarah ke resonansi batin, dari narasi rupa beraneka ke luapan energi warna yang kian sublim tak terduga.

Retrospeksi ini layak diurai sebagai medan untuk menelisik suatu pencarian yang utuh. Rangkaian pergulatan yang saling bertaut. Pada satu sisi, Kun adalah perupa yang tekun menggali jejak historis dan latar kultural Bali seraya memperluas kreativitasnya pada kemungkinan kekinian atau upaya kontekstualisasi. Di sisi lain, ia juga seorang akademisi, peneliti, penulis, kurator,

Paraga does not merely seek to describe the maturity of the works, but rather the ethos of creation—a search and discovery that never ceases.

This retrospective encompasses the overall dynamics of Kun's artistic creation—from the early phases that still departed from figuration to the discovery of abstraction that becomes increasingly sublime in the most recent series: Guwung Suwung. This exhibition presents a moment—an ascending movement of an artist who continues to climb the universe of the self, Bhuwana Alit (microcosm) as well as Bhuwana Agung (macrocosm); between visual experience, intellectual reflection, and inner contemplation.

Through a retrospective exhibition, what is intended to be read is not merely the sequence of works from time to time, but rather how inner and intellectual processes move an artist to continually renew his achievements. Kun Adnyana's creative journey is not obstructed by aesthetic-stylistic establishment; his creative elan continues to surge—from figure to non-figure, from historical iconography to inner resonance, from diverse visual narratives to the outpouring of color energy that becomes increasingly sublime and unpredictable.

This retrospective deserves to be unfolded as a field to examine a complete search. A series of interconnected struggles. On one side, Kun is an artist who diligently explores the historical traces and cultural background of Bali while expanding his creativity toward contemporary possibilities or efforts of contextualization. On the other side, he is also an academic, researcher, writer, curator,

pemimpin kelembagaan, bahkan aktivis kebudayaan, yang dalam seluruh perjalanannya tidak meninggalkan studio sebagai pusat olah cipta. Berbagai lelaku peran tersebut memperkaya perspektif cipta Kun Adnyana, dan terbukti mewarnai karya-karyanya yang imajinatif dan autentik.

Etos Cipta: Melampaui Mannerisme

Salah satu hal yang mengemuka dalam perjalanan Kun adalah kemampuannya mengelak dari jebakan mannerisme—semata pengulangan stilistika atau gaya yang baku (baca: beku); bahkan pada karya yang telah memikat publik atau mendapat apresiasi luas. Kun kiranya menyadari bahwa formula rupa yang mapan dan penuh pujian sering berubah menjadi penjara yang nyaman bagi seorang perupa. Banyak seniman berhenti melakukan penjelajahan cipta meraih kebaruan justru ketika publik mulai mengenali “ciri khas” karya mereka.

Dalam pengantar pameran “Sudra Sutra” (2019) di Museum Neka, hal ini sudah tampak jelas. Pembacaan terhadap karya-karyanya menunjukkan bahwa Kun tidak puas pada pengulangan stilistika-estetika sebelumnya. Ia terus bergerak menelusuri ruang dan waktu, menggali tema secara sistematis, dan menolak dibatasi oleh keunggulan yang telah diraihinya.

Penolakan terhadap tirani estetik dirinya sendiri inilah yang menjadikan perjalanan Kun penting dalam konteks seni rupa Bali modern. Ia tidak sekadar mengolah warisan para pendahulu, tetapi menguji kembali kemungkinan-kemungkinan warisan itu untuk dihidupkan dalam sensibilitas baru.

institutional leader, even a cultural activist, who throughout his journey has never left the studio as the center of creative practice. These various roles enrich Kun Adnyana’s creative perspective, and are proven to color his imaginative and authentic works.

The Ethos of Creation: Beyond Mannerism

One of the prominent aspects in Kun’s journey is his ability to avoid the trap of mannerism—merely repeating stylistics or a fixed style (read: frozen); even in works that have captivated the public or received wide appreciation. Kun seems to realize that an established visual formula, full of praise, often turns into a comfortable prison for an artist. Many artists stop undertaking creative explorations to achieve novelty precisely when the public begins to recognize the “signature” of their works.

In the introduction to the exhibition “Sudra Sutra” (2019) at the Neka Art Museum, this was already clearly visible. A reading of his works shows that Kun was not satisfied with repeating previous stylistic-aesthetic approaches. He continues to move across space and time, exploring themes systematically, and refusing to be confined by the excellence he has already achieved.

The Supreme Magenta

acrylic on canvas
180 x 200 cm, 2025



Dalam seri-seri pameran seperti “Citra Yuga” (2017), “Candra Sangkala” (2017), hingga “Sudra Sutra” (2019), tampak bagaimana Kun menyelusup ke wilayah ikonografi dan artefak Bali bukan sebagai pemuja bentuk masa lalu, melainkan sebagai penafsir. Relief Yeh Pulu, Goa Gajah, dan jejak-jejak arkeologis lainnya hadir bukan sebagai kutipan rupa ornamentik dan nostalgik, tetapi sebagai galian menantang untuk mengkonstruksi ruang-rupa baru, berikut perluasan tafsir yang menegaskan keautentikannya.

Figur, Ikon, dan Rima Waktu

Patut dicatat, kebaruan capaian stilistika-estetika Kun Adnyana berbanding lurus dengan dinamika kehidupan kesehariannya. Sebagaimana diungkap dalam Pamahbah Perupa, perjalanan kreativitas tersebut dapat ditelusuri sedini mula penemuan bahasa rupanya pada tahun 2006, ketika ia sedang menempuh studi magister di Yogyakarta.

Di tengah kesibukan akademik, ia tetap dibayangi dorongan kuat untuk melukis. Dalam pergulatan itu ia menemukan kemungkinan kebaruan melalui medium tinta cina dan gambar garis. Lahirlah satu dasar penting penanda kuat dalam perjalanan kreatifnya: bahasa rupa berbasis drawing, berupa ribuan garis tipis berbaris, berkelindan, menyusun bentuk-bentuk yang hidup sekaligus ganjil. Garis bukan lagi sekadar medium melahirkan gambar, akan tetapi hal esensial yang memungkinkan melacak bentuk yang sugestif, berdegup hidup oleh peluang kehadirannya yang ritmis.

Fase awal ini kemudian melahirkan seri Objek Tanpa Nama, yang tampil dalam pameran “Young Arrow” di Jogja Art Gallery dan Biennale Jogja tahun 2006. Dari sana,

This rejection of the aesthetic tyranny of his own self is what makes Kun’s journey important in the context of modern Balinese art. He does not merely process the heritage of his predecessors, but re-examines the possibilities of that heritage to be revived within a new sensibility.

In exhibition series such as “Citra Yuga” (2017), “Candra Sangkala” (2017), and “Sudra Sutra” (2019), it can be seen how Kun infiltrates the realm of Balinese iconography and artifacts not as a worshiper of forms from the past, but as an interpreter. The reliefs of Yeh Pulu Relief, Goa Gajah, and other archaeological traces appear not as ornamental and nostalgic visual quotations, but as challenging excavations to construct new visual spaces, along with expanded interpretations that affirm their authenticity.

Figures, Icons, and the Rhyme of Time

It should be noted that the novelty of Kun Adnyana’s stylistic-aesthetic achievements is directly proportional to the dynamics of his daily life. As revealed in Pamahbah Perupa, this creative journey can be traced back to the early discovery of his visual language in 2006, when he was pursuing his master’s studies in Yogyakarta.

Amidst his academic busyness, he was still overshadowed by a strong urge to paint. In this struggle he discovered the possibility of novelty through the medium of Chinese ink and line drawing. From this emerged an important foundation that became a strong marker in his creative journey: a visual language based on drawing, consisting of thousands of thin lines arranged in rows, intertwined,

penjelajahan berkembang menuju seri Hana Tan Hana, yang menampilkan bentuk-bentuk biomorfik, organik, seakan hidup, tetapi tidak menunjuk pada identitas tertentu. Bentuk-bentuk ini seperti hadir di ambang ada dan tiada. Ia tidak sepenuhnya figuratif, tetapi juga belum masuk sepenuhnya ke wilayah abstraksi. Dalam karya-karya ini, kita melihat bagaimana Kun mulai mengolah dunia rupa yang lahir dari kepadatan garis, dari gerak tekun setaut tahapan pengendapan yang kontemplatif. Pameran tunggalnya di Bentara Budaya Yogyakarta tahun 2008 menandai salah satu puncak fase ini.

Memang dalam fase awal hingga pertengahan perjalanan kreatifnya ini, karya-karya Kun banyak menghadirkan figur manusia anonim. Tubuh-tubuh itu tampak bergerak—berlari, melompat, melayang—seakan menandai ritme kehidupan yang terus mengalir.

Namun figur dalam karya Kun tidak pernah berdiri sebagai pusat tunggal. Ia selalu dikelilingi oleh medan rupa yang hidup: lapisan warna, genangan bidang, serta jaringan garis yang bergerak ritmis. Dengan demikian, figur lebih menyerupai bagian dari suatu orkestrasi rupa yang menyarankan kosmologi lebih luas.

Dalam konteks ini, figur bukan sekadar representasi tubuh manusia. Ia adalah metafora sang Waktu. Tubuh menjadi penanda pengalaman manusia yang bergerak di antara sejarah, ingatan, dan harapan masa depan.

Periode ini juga memperlihatkan bagaimana Kun mulai

forming shapes that are both alive and strange. The line was no longer merely a medium to produce images, but an essential element that made it possible to trace suggestive forms, pulsing with life through the rhythmic possibilities of their presence.

This early phase later gave birth to the *Objek Tanpa Nama* (Objects Without Name) series, which appeared in the exhibition “Young Arrow” at Jogja Gallery and the Biennale Jogja in 2006. From there, the exploration developed into the Hana Tan Hana series, which presented biomorphic, organic forms that seemed alive, yet did not point to any specific identity. These forms appear as if on the threshold between presence and absence. They are not entirely figurative, but have not fully entered the realm of abstraction either. In these works, we see how Kun began to cultivate a visual world born from the density of lines, from the diligent movement of a continuous process of contemplative sedimentation. His solo exhibition at Bentara Budaya Yogyakarta in 2008 marked one of the peaks of this phase.

Indeed, in the early to middle phases of his creative journey, Kun’s works often present anonymous human figures. These bodies appear in motion—running, jumping, floating—as if marking the rhythm of life that continues to flow.

However, the figure in Kun’s works never stands as the single center. It is always surrounded by a living visual field: layers of color, pools of planes, and networks of lines moving rhythmically. Thus, the figure resembles more a part of a



Red Vibration

acrylic on canvas
350 x 200 cm, 2025

Green Vibration

acrylic on canvas
350 x 200 cm, 2025



Blue Vibration

acrylic on canvas
350 x 200 cm, 2025





membangun hubungan yang semakin intens antara garis dan warna. Garis yang rapat dan padat membangun organisme rupa yang hidup, sementara warna menciptakan atmosfer ruang yang memperluas pengalaman pemirsa sewaktu meresapinya.

Dari sana, penjelajahan berlanjut ke seri yang berangkat dari pembacaan atas objek-objek arkais dan simbol kesuburan, terutama citra Venus dari berbagai peradaban, juga resonansinya dengan simbol lingga-yoni di Bali. Pada fase ini, objek purba tidak dibaca sebagai artefak beku, tetapi sebagai metafora tentang ibu, kesuburan, sekaligus luka.

Kun tidak berhenti pada bentuk, melainkan membawa citra-citra itu ke dalam konteks refleksi sosial. Venus yang semestinya dibaca sebagai penanda kehidupan justru tampil tertoreh, tertusuk, atau terluka. Di sini terlihat bagaimana ia mulai terbawa bahasa rupanya untuk menyampaikan hal yang paradoks atau sesuatu yang ironikal: bahwa manusia yang hidup dari bumi justru sering mengkhianati Ibu Bumi itu sendiri. Pameran “New Totems for Mother” di Gaya Art Space, Ubud (2008) dan “Look! Who is Talking” di Tony Raka Art Gallery, Ubud (2008) menandai fase ketika simbol, tubuh, dan kritik sosial bertemu dalam satu bahasa rupa yang ironis.

Sesudah itu, perhatian Kun bergerak ke wilayah potret dan tubuh. Seri Bayi, yang lahir menjelang kelahiran putra pertamanya, membawa pembacaan yang berbeda. Bila seri sebelumnya cenderung simbolik dan metaforis, di sini kita melihat ketekunan pada wajah, ekspresi, dan detail yang sangat presisi. Wajah bayi—tersenyum,

visual orchestration that suggests a broader cosmology.

In this context, the figure is not merely a representation of the human body. It is a metaphor for Time itself. The body becomes a marker of human experience moving between history, memory, and hopes for the future.

This period also shows how Kun began to build an increasingly intense relationship between line and color. Dense and compact lines construct living visual organisms, while color creates a spatial atmosphere that expands the viewer’s experience as they absorb it.

From there, the exploration continued into a series that departed from readings of archaic objects and fertility symbols, especially images of Venus from various civilizations, as well as their resonance with the lingga-yoni symbol in Bali. In this phase, ancient objects are not read as frozen artifacts, but as metaphors for the mother, fertility, and at the same time, wound.

Kun does not stop at form, but brings these images into the context of social reflection. Venus, which should be read as a marker of life, instead appears slashed, pierced, or wounded. Here we see how he begins to carry his visual language to convey something paradoxical or ironic: that humans who live from the earth often betray Mother Earth herself. The exhibitions “New Totems for Mother” at Gaya Art Space (2008) and “Look! Who is Talking” at Tony Raka Art Gallery (2008) marked the phase when symbol, body, and social critique met within a single ironic visual language.

menangis, meronta, terdiam—dilukis dengan realisme yang kuat, namun tetap dibangun melalui tarian garis.

Garis tidak hilang, hanya berubah fungsi: ia menjadi medium untuk meraih kepekaan akan wajah, kedalaman ekspresi, dan cahaya rasa yang membayangi. Tema bayi di tangan Kun bukan melulu tentang kelucuan tubuh kecil, namun tentang masa depan, kemungkinan hidup mendatang, atau tahapan rekah tumbuh yang dibayangi dilema nasib dan takdir. Dalam seri ini, keintiman personal menjadi penting, tetapi tetap dibawa ke wilayah tafsir yang lebih luas.

Bersisian dengan itu muncul pula seri *The Bodies Theater*, ketika tubuh manusia dibaca sebagai ruang pemeranan. Berbeda dari seri bayi yang intim dan personal, karya-karya ini cenderung reflektif dan filosofis.

Tubuh tidak hanya tampil sebagai anatomi, tetapi sebagai isyarat tentang peran, beban, kehendak, dan ambang batas. Manusia digambarkan sebagai aktor dalam panggung kehidupan, bergerak di antara kebebasan pilihan dan hukum alam yang tidak bisa dielakkan (karma). Gestur tubuh, topeng, gerakan, dan pose menjadi sarana untuk membaca kehidupan sebagai dialog terus-menerus antara kehendak manusia dan tatanan yang lebih besar. Di titik ini, karya Kun memperlihatkan bahwa tubuh bukan semata rupa yang dilihat, melainkan medan tafsir tentang etika, eksistensi, dan drama kehidupan.

Penjelajahan potret juga terus berkembang hingga

After that, Kun's attention moved into the realm of portrait and body. The *Bayi (Baby)* series, which emerged shortly before the birth of his first son, brought a different reading. If the previous series tended to be symbolic and metaphorical, here we see diligence toward faces, expressions, and highly precise details. The faces of babies—smiling, crying, struggling, silent—are painted with strong realism, yet still constructed through the dance of lines.

The line does not disappear; it only changes function: it becomes a medium to reach sensitivity toward the face, the depth of expression, and the emotional light that surrounds it. The theme of the baby in Kun's hands is not merely about the cuteness of a small body, but about the future, the possibilities of life ahead, or the stages of growth unfolding under the shadow of fate and destiny. In this series, personal intimacy becomes important, yet it is still carried into a broader interpretive realm.

Alongside this appeared the *The Bodies Theater* series, where the human body is read as a space of performance. Different from the baby series which is intimate and personal, these works tend to be reflective and philosophical.

The body appears not only as anatomy, but as a signal of role, burden, will, and threshold. Humans are depicted as actors on the stage of life, moving between the freedom of choice and the natural laws that cannot be avoided (karma). Gestures of the body, masks, movements, and poses become means to read life as a continuous dialogue between human will and a greater order. At this point, Kun's

menjangkau wajah-wajah dari dunia yang sangat berbeda: petani, rakyat biasa, hingga figur selebriti dunia. Ketertarikan pada wajah tetap sama, yakni sebagai pusat karisma, ekspresi, dan energi batin. Pada pameran “Charma Dharma” (2023), potret tidak lagi dibaca sebagai representasi orang belaka, melainkan sebagai medan pancaran pesona dan reputasi. Tatapan mata, bentuk bibir, garis wajah, seluruhnya ditekuni dengan presisi, selalu bertumpu pada kemampuan drawing yang telah dibangunnya sejak awal.

Fase lain yang menarik adalah seri Alam dan Bayang-bayang, ketika pengalaman memandangi dunia justru berangkat dari sesuatu yang tidak sepenuhnya tampak utuh atau dapat dipahami. Bayangan pepohonan, tubuh, dan dedaunan yang jatuh menjadi sumber penglihatan baru. Di sini, Kun seperti mengajak kita menyadari bahwa dunia tidak hanya hadir melalui benda, tetapi juga melalui jejak, pantulan, dan sisa kehadiran. Bayangan menjadi metafora tentang kesementaraan, tetapi juga tentang kedekatan yang tak terpisahkan antara terang dan gelap, hadir dan lenyap. Seri ini menambah satu lapis penting dalam perjalanan kreatifnya: bahwa pengalaman visual dapat lahir bukan hanya dari objek utama, tetapi juga dari apa yang sering ditepikan atau dianggap sampiran.

Ketika memasuki masa studi doktoral dan pengalaman sebagai visiting artist di Amerika Serikat, penjelajahan garis itu berkembang lagi melalui medium cat air. Seri Poem from Lake Michigan menunjukkan bagaimana garis yang

works show that the body is not merely a form to be seen, but a field of interpretation concerning ethics, existence, and the drama of life.

The exploration of portraiture also continued to develop, reaching faces from very different worlds: farmers, ordinary people, to global celebrity figures. The interest in the face remains the same, namely as the center of charisma, expression, and inner energy. In the exhibition “Charma Dharma” (2023), portraiture is no longer read merely as the representation of a person, but as a field of radiating charm and reputation. The gaze of the eyes, the shape of the lips, the lines of the face—all are pursued with precision, always grounded in the drawing ability he has built since the beginning.

Another interesting phase is the series Alam dan Bayang-bayang (Nature and Shadows), where the experience of viewing the world departs from something that is not entirely visible or fully understandable. The shadows of trees, bodies, and fallen leaves become a source of new vision. Here, Kun seems to invite us to realize that the world does not only appear through objects, but also through traces, reflections, and the remains of presence. Shadows become a metaphor for transience, but also for the inseparable closeness between light and darkness, presence and disappearance. This series adds an important layer to his creative journey: that visual experience can arise not only from the main object, but also from what is often set aside or considered incidental.



Charm Ancient Gold

Acrylic on canvas
180x180 cm, 2025

PARAMA PARAGA



Green Vigor (dyptic)

Acrylic on canvas
200x80 cm, 2025

sebelumnya cenderung tegas dan rapat, kini bertemu dengan sifat cat air yang transparan, dan mudah mengalir seturut nalurinya yang cair.

Bila pada karya tinta cina garis tampil dominan dan berlapis, pada cat air justru diuji kesabaran mengikuti naluri alirnya. Menciptakan bauran warna, kelembutan yang transparan, maupun kespontanan bentuk yang kadang tak dinyana.

Salah satu fase menentukan dalam perjalanan kreatifnya tentu adalah eksplorasi panjang atas relief Yeh Pulu. Pada tahap ini, proses penciptaan Kun bergerak sangat intens, karena ditopang riset yang serius dan berlangsung bertahun-tahun. Relief Yeh Pulu tidak dibacanya sebagai warisan masa lalu yang selesai, melainkan sebagai sumber visual yang dapat ditafsir ulang melalui pendekatan artistik kontemporer. Di sinilah ia merumuskan dan mengembangkan berbagai pendekatan artistik seperti drawing, cutting, coloring, smashing, highlighting, layering, dan deconstructing. Berbagai pendekatan ini menunjukkan bahwa bagi Kun, penciptaan bukan hanya soal ilham, tetapi juga soal metode, ketekunan, dan keberanian mengolah ulang arketip atau sumber arkeologis bahkan pra-historis.

Pendekatan ini menunjukkan bahwa proses penciptaannya tidak hanya bergantung pada intuisi spontan. Ia memperlakukan studio sebagai ruang eksperimen—sebuah laboratorium visual di mana berbagai kemungkinan teknik diuji dan dirumuskan.

When entering his doctoral study period and his experience as a visiting artist in the United States, the exploration of line developed again through the medium of watercolor. The series Poem from Lake Michigan shows how lines that were previously firm and dense now meet the transparent and easily flowing nature of watercolor, following its fluid instinct.

If in Chinese ink works the line appears dominant and layered, in watercolor it is precisely patience that is tested in following the instinct of its flow—creating mixtures of color, transparent softness, as well as spontaneous forms that sometimes arise unexpectedly.

One of the decisive phases in his creative journey is certainly the long exploration of the relief of Yeh Pulu Relief. At this stage, Kun's creative process moved very intensely, supported by serious research that lasted for years. The Yeh Pulu relief is not read as a completed legacy of the past, but as a visual source that can be reinterpreted through a contemporary artistic approach. Here he formulated and developed various artistic approaches such as drawing, cutting, coloring, smashing, highlighting, layering, and deconstructing. These various approaches show that for Kun, creation is not only a matter of inspiration, but also of method, diligence, and the courage to rework archetypes or archaeological—even pre-historical—sources.

This approach shows that his creative process does not rely solely on spontaneous intuition. He treats the studio as a space of experimentation—a visual laboratory where

Perjalanan kreatif bukan hanya soal menemukan gaya, melainkan mengembangkan perangkat berpikir yang memungkinkan eksplorasi cipta dan tema berlangsung berkelanjutan.

Dengan perangkat ini, Kun mampu menjembatani warisan rupa masa lalu dengan sensibilitas estetika masa kini. Artefak arkeologis tidak sekadar dikutip sebagai bentuk, tetapi diurai, dilapisi, bahkan diluluhkan kembali untuk menghasilkan bahasa rupa yang autentik.

Dari sekian fase pameran, yakni “Citra Yuga” (2017), “Candra Sangkala” (2017), “Inside the Hero” (2018), “Titi Wangsa” (2018), “Sudra Sutra” (2019), “Santarupa” (2019), hingga “Hulu Pulu” (2021), yang terbaca bukan hanya kekayaan galian rupa, tetapi juga penemuan cara pandang baru. Relief Yeh Pulu tidak lagi hadir sebagai objek yang disalin, melainkan sebagai ruang dialog. Figur-figur bisa dipindahkan, dipertemukan dengan konteks baru, dibalik fungsinya, atau ditempatkan di ruang global yang sama sekali berbeda.

Seturut seri Yeh Pulu itu, jejaknya dapat ditera pula dalam seri pameran seperti “Wastu Waktu” (2022). Kun tidak lagi sekadar menggambarkan objek di dalam Ruang. Ia menjadikan ruang itu sendiri sebagai pengalaman jelajah rupa.

Lapisan warna yang ditumpuk, digores, dan dikikis menciptakan kesan stratigrafi—seakan kanvas menyimpan lapisan-lapisan pengalaman yang berbeda. Lukisan tidak lagi hanya menjadi gambar, melainkan rekaman waktu

various technical possibilities are tested and formulated. The creative journey is not only about finding a style, but about developing a set of thinking tools that allow the exploration of creation and themes to continue sustainably.

With these tools, Kun is able to bridge the visual heritage of the past with contemporary aesthetic sensibilities. Archaeological artifacts are not merely quoted as forms, but are analyzed, layered, and even dissolved again to produce an authentic visual language.

From a number of exhibition phases—“Citra Yuga” (2017), “Candra Sangkala” (2017), “Inside the Hero” (2018), “Titi Wangsa” (2018), “Sudra Sutra” (2019), “Santarupa” (2019), to “Hulu Pulu” (2021)—what can be read is not only the richness of visual excavation, but also the discovery of new ways of seeing. The relief of Yeh Pulu Relief no longer appears as an object to be copied, but as a space for dialogue. Figures can be moved, brought together with new contexts, reversed in their functions, or placed within entirely different global spaces.

Following the Yeh Pulu series, its traces can also be seen in exhibition series such as “Wastu Waktu” (2022). Kun no longer merely depicts objects within Space. He turns space itself into an experience of visual exploration.

Layers of color that are stacked, scratched, and scraped create an impression of stratigraphy—as if the canvas stores

yang kronometrik; di mana segala yang silam berikut pengharapan atau masa mendatang bereinkarnasi menjadi sesuatu atau wujud yang menyekarang.

Di sini terlihat hubungan yang erat antara praktik kreatif Kun dengan refleksi intelektualnya sebagai akademisi seni. Ia tidak hanya melukis, tetapi juga memikirkan bagaimana ruang, waktu, dan memori bekerja dalam pengalaman-pemahaman-penghayatan.

Pendalaman konseptual ini tidak dapat dilepaskan dari latar akademiknya yang kuat. Kun menyelesaikan pendidikan doktoral dalam kajian seni, memperoleh berbagai hibah penelitian, serta aktif menulis tentang seni rupa di media nasional seperti Kompas, Tempo, dan Media Indonesia. Seluruh aktivitas tersebut memberi fondasi pengetahuan yang memperkaya praktik penciptaannya.

Melalui uraian tersebut, terbukti bahwa Kun memang menyadari dan kuasa melampaui tirani estetika yang telah disinggung di atas. Ia gigih berusaha keluar dari pengulangan ikonografi dan masuk ke wilayah tafsir yang lebih hidup.

Kebaruan itu juga ditunjukkan dari penemuannya atas konsep berikut komposisi yang tak biasa dalam seri Punggung Punggung. Jika selama ini wajah sering menjadi pusat perhatian dalam banyak karya potret, di sini justru bagian belakang tubuh—punggung—menjadi pusat komposisi. Pilihan ini bukan perkara bentuk semata, lebih merunut perihal cara pandang. Punggung menghadirkan misteri. Ia menolak keterbacaan langsung.

layers of different experiences. The painting is no longer merely an image, but a chronometric record of time; where everything from the past along with hopes or the future reincarnates into something or a form that exists in the present.

Here we see the close relationship between Kun's creative practice and his intellectual reflections as an art academic. He not only paints, but also thinks about how space, time, and memory work within experience, understanding, and contemplation.

This conceptual deepening cannot be separated from his strong academic background. Kun completed his doctoral education in art studies, obtained various research grants, and actively writes about visual art in national media such as Kompas, Tempo, and Media Indonesia. All of these activities provide a foundation of knowledge that enriches his creative practice.

Through this description, it is evident that Kun indeed realizes and is able to transcend the tyranny of aesthetics mentioned earlier. He persistently strives to move beyond the repetition of iconography and enter a more living realm of interpretation.

This novelty is also demonstrated through his discovery of concepts and compositions that are unusual in the Punggung Punggung (Backstage/Back Stage) series. If the face has often been the center of attention in many portrait works, here the back of the body—the back—becomes the center of the composition. This choice is not merely a matter of form, but concerns a way of seeing. The back presents mystery.

Ia memberi ruang bagi prasangka, tafsir, dan imajinasi. Dengan menjadikan punggung sebagai pusat, Kun seperti memindahkan perhatian kita dari ekspresi yang gamblang menuju kehadiran dan keberagaan yang ambigu. Di sini bahasa rupa ironikal kembali menemukan elan kreatifnya, di mana yang tertepikan atau terlupakan justru mengemuka sebagai yang utama.

Guwung Suwung

Muara cipta pameran retrospektif ini adalah hadirnya fase terkini: Guwung Suwung. Figur, simbol, narasi, bahkan jejak ikonografi yang selama ini menjadi bagian penting dari semesta cipta Kun, kini mengendap dan membias dalam spektrum aneka warna. Yang mengemuka adalah lapisan warna, gestur, kikisan, dan energi. Kanvas bukan lagi tempat mengedepankan sosok atau tokoh, melainkan hamparan medan pertemuan antara gerak batin, pengalaman yang meruang dan mewaktu.

Kun tidak lagi menuturkan figur melalui tokoh atau simbolisasinya. Ia mengkhidmati Sejarah (silam, sekarang, pun mendatang) dalam bentangan gestur. Setiap sapuan kuas menyerupai erosi bebatuan, lapis serat organik, atau peta genangan topografi. Lapisan cat akrilik ditumpuk, dikikis tipis, lalu dilapis tuntas kembali, menyerupai stratigrafi arkeologi—cabang ilmu geologi yang mempelajari lapisan-lapisan batuan (strata). Proses itu menjadikan kanvas bukan permukaan, melainkan situs: rekaman waktu yang menyimpan jejak energi.

Istilah Guwung Suwung berasal dari kosakata Jawa-Bali

It refuses immediate readability. It gives space for presumption, interpretation, and imagination. By making the back the center, Kun seems to shift our attention from explicit expression toward a presence and corporeality that is ambiguous. Here the ironic visual language once again finds its creative elan, where what has been set aside or forgotten instead emerges as the main focus.

Guwung Suwung

The culmination of creation in this retrospective exhibition is the emergence of the latest phase: Guwung Suwung. Figures, symbols, narratives, and even traces of iconography that have long been an important part of Kun's creative universe now settle and refract within a spectrum of diverse colors. What comes to the fore are layers of color, gesture, abrasion, and energy. The canvas is no longer a place to foreground figures or characters, but a field of encounter between inner movement and experiences that unfold in space and time.

Kun no longer narrates figures through characters or their symbolizations. He contemplates History (the past, the present, and even the future) through an expanse of gestures. Each brushstroke resembles the erosion of rocks, layers of organic fibers, or the mapping of pooled topographies. Layers of acrylic paint are stacked, scraped away, and then thoroughly layered again, resembling archaeological stratigraphy—the branch of geology that studies layers of rock (strata). This process turns the canvas into not merely a surface, but a site: a record of time that stores traces of energy.

klasik: guwung berarti ruang lengang, rongga, atau naungan langit tanpa batas; adapun suwung berarti bentangan hening, sunyi, senyap, nir-bentuk. Namun kekosongan ini hakekatnya bukan kehampaan atau ketiadaan yang nihil, melainkan Kekosongan yang Isi. Diyakini sebagai suatu ragam capaian penghayatan pada keutuhan kearifan atau kewaskitaan; kerap dituturkan oleh peraih penghayat hakekat sebagai lelaku kebijaksanaan hidup.

Dalam karya-karya mutakhirnya ini, Kun seakan menegaskan bahwa abstraksi bukanlah penolakan terhadap dunia, melainkan cara lain untuk masuk ke dalam hakikat dunia yang lebih kontemplatif. Bentuk-bentuk undur, bukannya memudar, melainkan bermetamorfose dengan membuka kemungkinan tatap yang lebih bebas dan makna yang lebih luas.

Dengan menjadikan Guwung Suwung sebagai tajuk sekaligus galian tematik, Kun Adnyana menegaskan bahwa abstraksi tidak dimaksudkan sebagai penolakan terhadap realitas, melainkan cara untuk memasuki kedalaman di balik bentuk. Figur yang lenyap dari kanvasnya seakan menepi alami agar publik dapat menghayati hakiki rupa yang lebih sublim: energi yang melampaui memori, jejak purba yang mengada, dan kelindan resonansi batin. Inilah beneath the boundless—tempat bertemu yang meruang-mewaktu; menyatukan manusia dengan sejarah dan semesta.

Palet warna yang dipilih antara lain—ochre, sienna, umber, biru, gradasi merah, dan sebagainya—mengasosiasikan rasa tanah dan fosil; serta bentangan belantara dan semesta.

The term Guwung Suwung originates from classical Javanese–Balinese vocabulary: guwung means an empty space, a cavity, or the shelter of a boundless sky; while suwung refers to a stretch of silence—quiet, stillness, formlessness. Yet this emptiness is essentially not a void or a nihilistic absence, but an Emptiness that is Full. It is believed to be a form of attainment in the contemplation of the wholeness of wisdom or spiritual insight; often spoken of by those who pursue the essence of existence as a path of life’s wisdom.

In these latest works, Kun seems to affirm that abstraction is not a rejection of the world, but another way of entering the essence of the world in a more contemplative manner. Forms recede not to fade away, but to metamorphose, opening the possibility of freer encounters and broader meanings.

By making Guwung Suwung both the title and thematic excavation, Wayan Kun Adnyana asserts that abstraction is not intended as a rejection of reality, but as a way to enter the depths behind form. The figures that disappear from his canvases seem to step aside naturally so that the public may experience a more sublime essence of form: energy that surpasses memory, ancient traces that continue to exist, and the intertwining resonance of the inner self. This is beneath the boundless—a meeting place that unfolds in space and time, uniting humans with history and the universe.

The color palette chosen—ochre, sienna, umber, blue, gradations of red, and others—associates the sensation of earth and fossils, as well as the expanse of wilderness and the cosmos. In the quietness of this earth, Kun inserts

Di tengah kesenyapan bumi itu, Kun menyelipkan aksen hijau neon, biru pirus, atau merah menyala, menangkap denyut kehidupan yang bergetar di balik kesunyian purbani. Kontras ini menimbulkan sensasi indrawi tersendiri, mengedepankan pengalaman rupa yang serentak arkaik sekaligus kekinian.

Menariknya, abstraksi pada Kun tidak hadir sebagai keputusan yang tiba-tiba. Bila ditelusuri lebih jauh, benih-benihnya sudah lama ada sejak Hana Tan Hana, lalu muncul sebagai latar dalam karya-karya Yeh Pulu dan berkembang dalam seri-seri sesudahnya. Namun dalam Guwung Suwung, abstraksi itu akhirnya berdiri penuh sebagai subjek. Pada titik ini, perjalanan kreatif Kun dapat dibaca sebagai suatu proses panjang dari citra menuju peluluhan citra, dari narasi menuju energi, dari bentuk menuju resonansi.

Kilas Bernas

Pembacaan atas pameran retrospektif ini tak bisa mengabaikan keniscayaan kenyataan bahwa perupa adalah Guru Besar Sejarah Seni, yang juga Rektor ISI Denpasar (2021–2025) dan kembali terpilih sebagai Rektor ISI Bali (2025–2029).

Pada banyak contoh, tanggungjawab kepemimpinan berikut tugas keseharian yang menuntut dedikasi dan kepedulian tak jarang membuyarkan energi kreatif seorang seniman. Namun dalam perjalanan Kun hingga kini, yang terjadi justru sebaliknya. Pengalaman memimpin lembaga seni, antusiasmenya berhadapan dengan dinamika generasi muda, kebijakan kebudayaan, dan jaringan internasional, agaknya memperkaya refleksi kreatifnya.

accents of neon green, turquoise blue, or blazing red, capturing the pulse of life vibrating behind primordial silence. This contrast produces its own sensory experience, foregrounding a visual encounter that is simultaneously archaic and contemporary.

Interestingly, abstraction in Kun's work does not appear as a sudden decision. If traced further, its seeds have long existed since the Hana Tan Hana series, then appeared as background in the Yeh Pulu works, and developed in the series that followed. Yet in Guwung Suwung, abstraction finally stands fully as the subject. At this point, Kun's creative journey can be read as a long process—from image toward the dissolution of image, from narrative toward energy, from form toward resonance.

Concise Glimpse

A reading of this retrospective exhibition cannot ignore the undeniable reality that the artist is a Professor of Art History, who also served as Rector of Institut Seni Indonesia Denpasar (2021–2025) and was re-elected as Rector of Institut Seni Indonesia Bali (2025–2029).

In many cases, leadership responsibilities along with daily duties that demand dedication and care often dissipate the creative energy of an artist. Yet in Kun's journey until now, the opposite seems to have occurred. His experience leading an art institution, his enthusiasm in engaging with the dynamics of younger generations, cultural policy, and international networks, appear to have enriched his creative reflections.

Lelaku cipta dan hidup Kun Adnyana ini mengingatkan pada pandangan Theodor W. Adorno, dalam Teori Kritis (Kritische Theorie) mazhab Frankfurt, yang menolak pemisahan antara teori dan praktik. Bagi Adorno, hakikatnya antara teori dan praktik tak terpisahkan—berteorinya adalah satu bentuk praktik juga. Boleh dikata tidak ada gagasan atau praktik cipta yang sepenuhnya obyektif dan netral.

Melalui sikap kritisnya, Kun membebaskan pemahaman teoritis menjadi sebetuk capaian stilistika-estetika dan tematika yang menyiratkan kontradiksi sosial dan ketidakadilan. Karya-karya Kun yang dipamerkan kali ini, bukan hanya buah elaborasi kerja intelektual dan nalar kritis, melainkan juga laku seorang pencipta yang kuasa mendayagunakan imajinasi dan energi kreatif.

Karya-karyanya, meski menyuguhkan keindahan, terdengarkan pula sebagai upaya membuka kesadaran baru dan seruan kepedulian akan lingkungan dan kemanusiaan. Hal ini menegaskan bahwa dalam dinamika penciptaan Kun, pemahaman, pengalaman, juga lelaku hidup keseharian tak terpisahkan; telah luluh menyatu sebagai kesejatian karya dan dirinya.

Ya, cipta seni merupakan penegasan sikap pada hidup, karunia kebebasan, sekaligus pada keunikan pengalaman batin.

Kun Adnyana's creative and life practice recalls the views of Theodor W. Adorno in Frankfurt School Critical Theory (Kritische Theorie), which rejects the separation between theory and practice. For Adorno, in essence theory and practice are inseparable—engaging in theory is itself a form of practice. One could say that no idea or creative practice is ever completely objective and neutral.

Through this critical stance, Kun transforms theoretical understanding into stylistic-aesthetic and thematic achievements that imply social contradictions and injustices. The works of Wayan Kun Adnyana presented in this exhibition are not merely the result of intellectual elaboration and critical reasoning, but also the practice of a creator who is able to mobilize imagination and creative energy.

His works, while presenting beauty, are also foregrounded as an effort to open new awareness and a call for concern toward the environment and humanity. This affirms that in the dynamics of Kun's creative process, understanding, experience, and everyday life practices are inseparable; they have fused into the authenticity of both the works and the artist himself.

Yes, artistic creation is an affirmation of one's stance toward life, a gift of freedom, and at the same time an expression of the uniqueness of inner experience.

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KILAS LENSA
PANGGUNG RUPA

Kepak Garuda
Ink & acrylic on canvas
180x300 cm, 2015







Ancient Artifact Discovery

Ink & acrylic on canvas
160X200 Cm, 2017



Cavalry Force
Ink&acrylic on Canvas
160X200 Cm, 2017



The Power of Ganesha

Ink & acrylic on canvas
160X200 cm, 2017



The Shadow of Heroes

Acrylic on canvas
160X200 cm, 2017

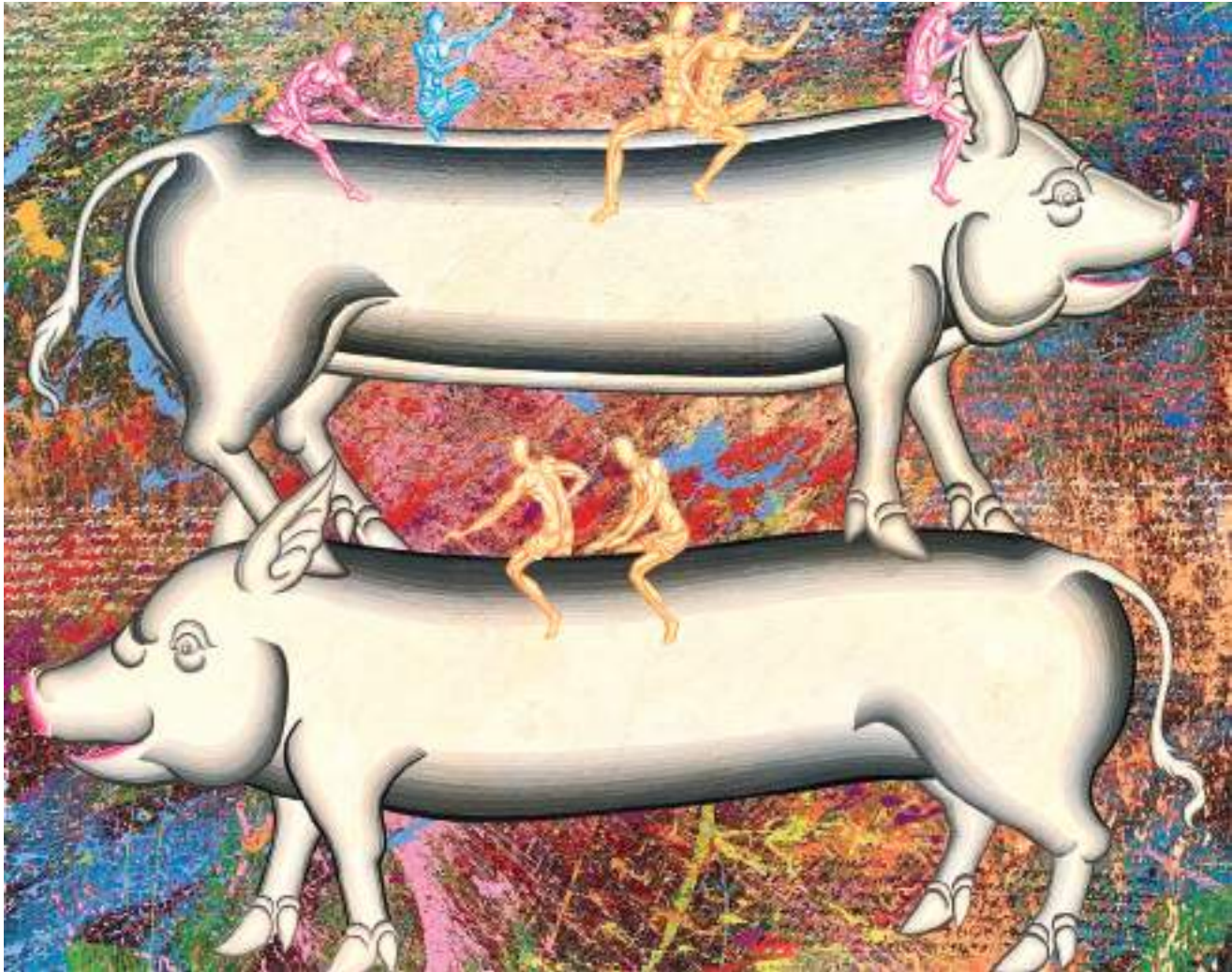


In Blossom

Ink & acrylic on canvas
190X290 cm, 2016



Star War
Ink & acrylic on canvas
160X180 cm, 2019



Opposite Direction

Acrylic on canvas
160X200 cm, 2017



Constant Battle

Acrylic on canvas
140X160 cm, 2017



Landscape of Heros

Ink & Acrylic on canvas
140X160 Cm, 2018



The Rider

Ink & acrylic on canvas,
140X160 Cm, 2018



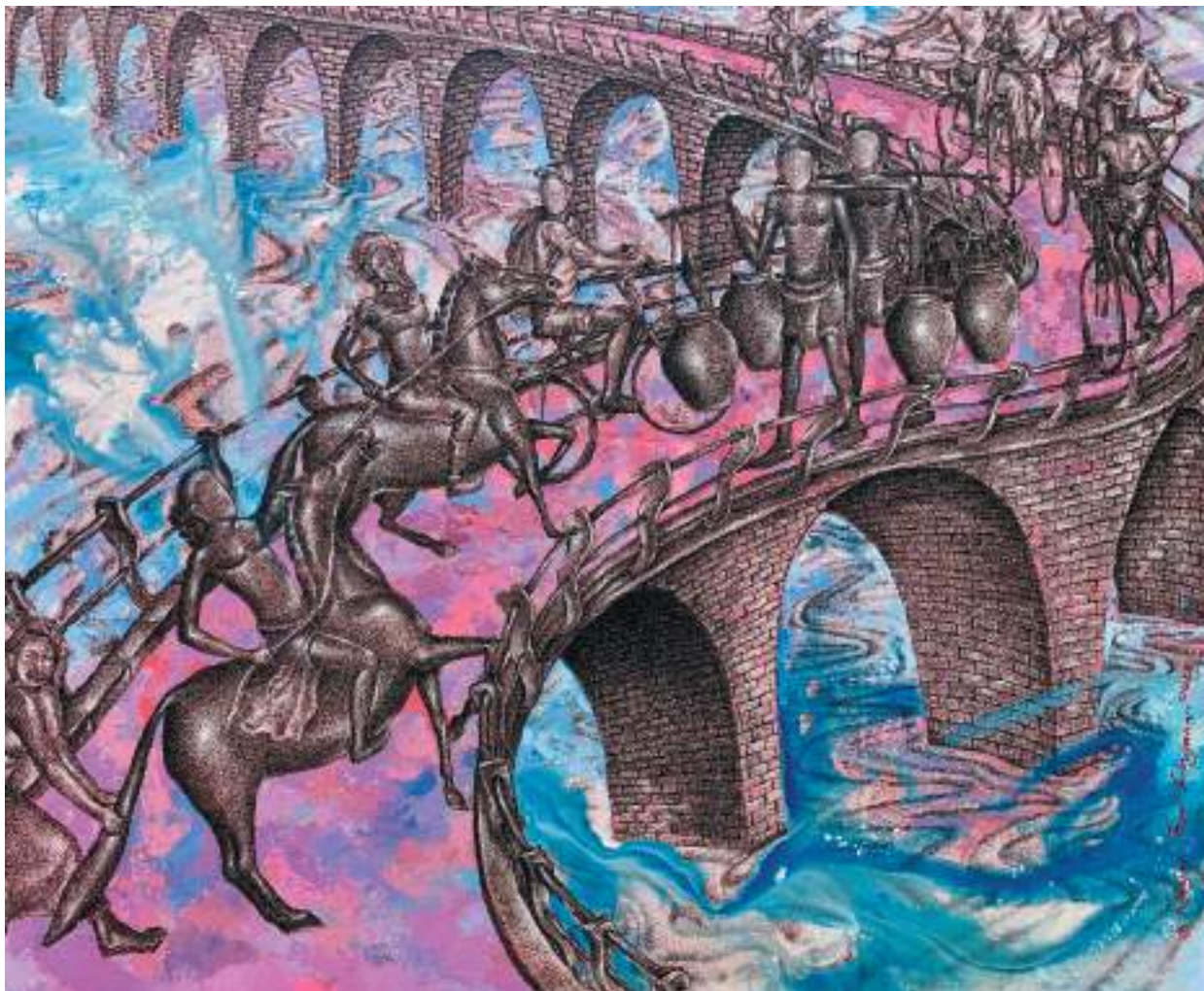
Leaning on The Island of Hope

Ink & acrylic on canvas
160x200 cm, 2019



The Ultimate Sails

Ink & acrylic on canvas
140x160 cm, 2019



The Pink Bridge
Ink & acrylic on canvas
100x120 cm, 2019



Battle on The Ocean

Ink & acrylic on canvas

160x200 cm, 2020



Keeping Time

Ink & acrylic on canvas
160X200 cm, 2018



Future Reflection
Ink & acrylic on canvas
160X200 cm, 2018



Three Goddess

Ink & acrylic on canvas
160X200 cm, 2013



Farmer

Ink & acrylic on canvas
160X200 cm, 2013



Mother Hood

Ink & acrylic on canvas
100X180 cm, 2018

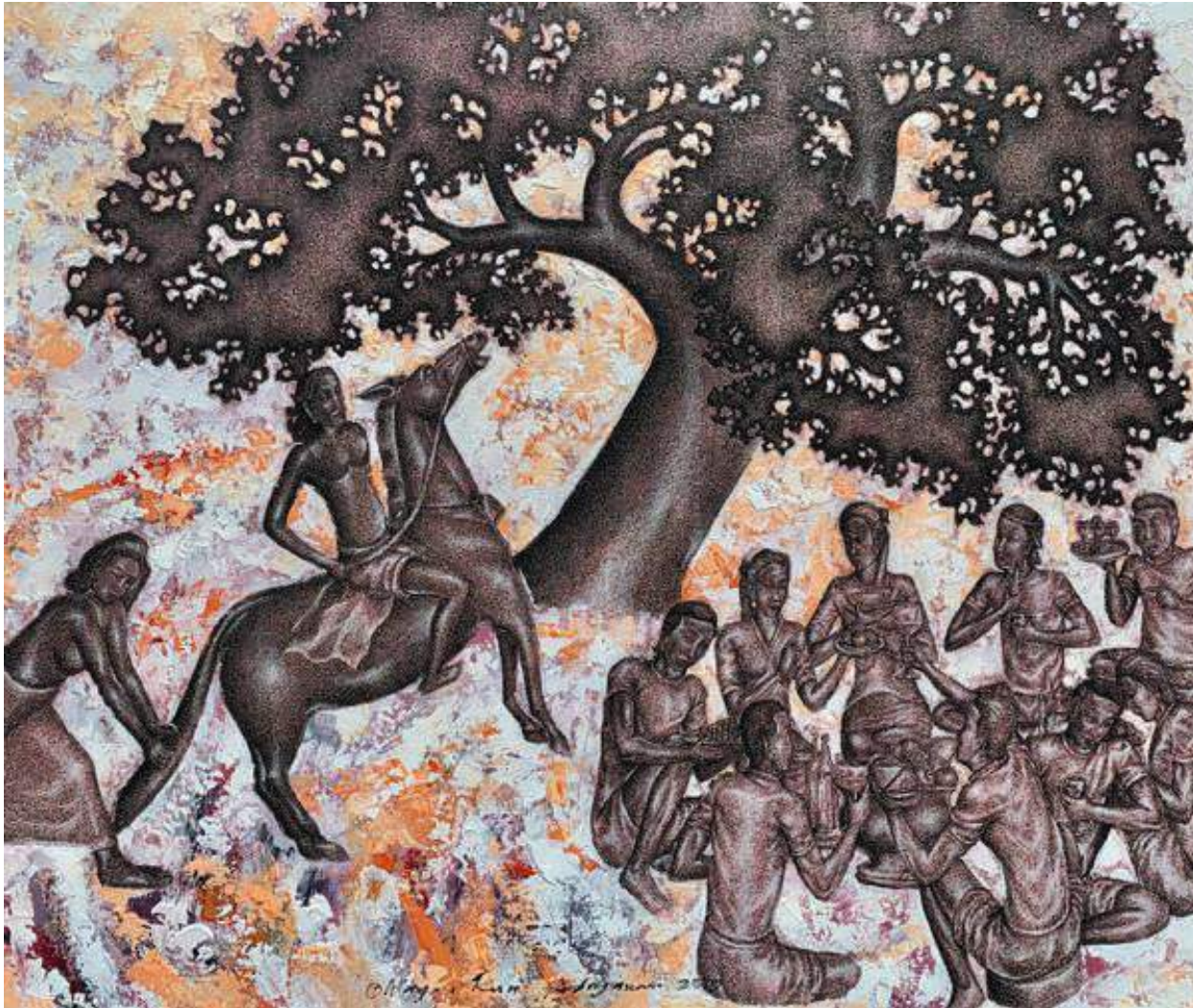


Dialog
Ink & acrylic on canvas
100X180 cm, 2018



The Old Modernism Artifact

Ink & Acrylic on canvas
100X120 cm, 2019



Gathering Party
Ink & Acrylic on canvas
100X120 cm, 2019



Kemenangan

Ink & acrylic on canvas



Perahu Harapan
Ink & acrylic on canvas
140X160 cm, 2020





▲
Details of The Glory of Sailing

The Glory of Sailing
Ink & acrylic on canvas
230X350 cm, 2020



In Between Human-Nature

Ink & acrylic on canvas

140X160 cm, 2018



Space of Nature
Ink & acrylic on canvas
160X200 cm, 2018



Twin Garudeyas
Ink & acrylic on canvas
140X160 cm, 2023



Winged Soldiers
Ink & acrylic on canvas
160X200 cm, 2023



Three Angels
Ink & acrylic on canvas
160X140 cm, 2023



Little Angles

Ink & acrylic on canvas
160X200 cm, 2023



Lifting The Holy Mountain

Ink & acrylic on canvas

160X200 cm, 2024



The Lord Of The Earth

Ink & acrylic on canvas

160X200 cm, 2024

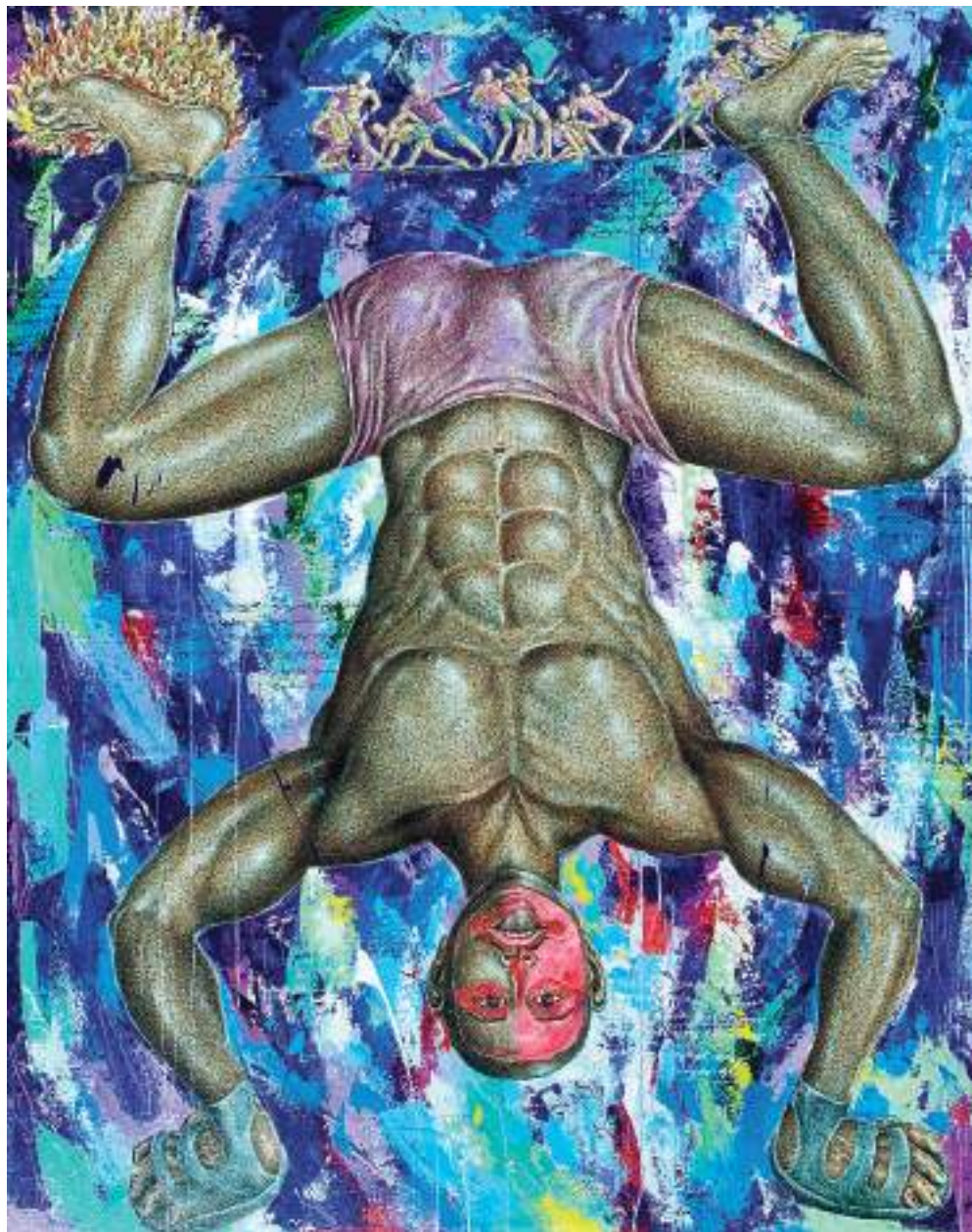


Winged Soldiers Waiting a Rain

Ink & acrylic on canvas
160X200 cm, 2024



Getting Freedom
Ink & acrylic on canvas
140X160 cm, 2024



Sungsang
Ink & acrylic on canvas
200x160 cm, 2013



White Angles
acrylic on canvas
200 x 60 cm (Triptyc), 2024



Corn Car

Ink & Water color on paper
90x60 cm, 2022



Twins
Ink & Water color on paper
90x60 cm, 2022



The World Legend

Ink & acrylic on canvas
200X160 cm, 2023



An Anigmatic Star
Ink & acrylic on canvas
160X140 cm, 2023



Peace
Ink & acrylic on canvas
160X140 cm, 2024



Love
Ink & acrylic on canvas
120X100 cm, 2024



Relax 2
Ink & acrylic on canvas
80X60 cm, 2024



Gesture
Ink & acrylic on canvas
160X140 cm, 2024



Relax

Ink & acrylic on canvas
120X100 cm, 2024



Hide Hands
Ink & acrylic on canvas
200X180 cm, 2025



Gerr!

Ink & acrylic on canvas
120X100 cm, 2024



New

Ink & acrylic on canvas
120X100 cm, 2024



Birthday
Ink & acrylic on canvas
120X100 cm, 2024



GO!
Ink & acrylic on canvas
120X100 cm, 2024



Black Warrior
Ink & acrylic on canvas
200X180 cm, 2025



Flower For The Queen

Ink & acrylic on canvas
200X180 cm, 2026



Inner Wave

acrylic on
canvas
180X200 cm,
2025



Cosmic Wave 2
acrylic on canvas
180X200 cm, 2025

PARAMA PARAGA



Mystic Line
acrylic on canvas
180X200 cm, 2025



Blue Surge
acrylic on canvas
180X180 cm, 2025



Cosmic Wave
acrylic on canvas
180X200 cm, 2025



Earth Vibration
acrylic on canvas
180X200 cm, 2025



Morning Melody
acrylic on canvas
180X200 cm, 2025



Green Turmoil
acrylic on canvas
180X200 cm, 2025



The Blue Wave
acrylic on canvas
180X180 cm, 2025



Enigmatic Green
acrylic on canvas
200X180 cm, 2025



Brave of Red
acrylic on canvas
180X180 cm, 2025



The Supreme Red
acrylic on canvas
180X200 cm, 2025



Poem of Ancient Umber

acrylic on canvas
200X180 cm, 2025



Peach Melody
acrylic on canvas
200X180 cm, 2025



The Green Wave

acrylic on canvas
180X180 cm, 2025



Green Desire
acrylic on canvas
200X180 cm, 2025



Pom Of Deep Blue

acrylic on canvas
200X180 cm, 2025



Aurora Blue
acrylic on canvas
200X200 cm, 2025



Red Blossom
acrylic on canvas
200X180 cm, 2025



Depth of Red
acrylic on canvas
180X180 cm, 2025



Magnetic Ancient Sienna

acrylic on canvas
250X180 cm, 2025



Magnetic Ancient Umber

acrylic on canvas
250X180 cm, 2025



Glory of Blue
acrylic on canvas
140X160 cm, 2025



Grece of Blue
acrylic on canvas
160X140 cm, 2025



Poem of Deep Green

acrylic on canvas
180X180 cm, 2025



Spring is Coming
acrylic on canvas
180X180 cm, 2025



Infiniti of Red
acrylic on canvas
250X150 cm, 2025

Infiniti of Yellow
acrylic on canvas
250X150 cm, 2025



Infiniti of Blue
acrylic on canvas
250X150 cm, 2025







Peach Blossom

acrylic on canvas
180X200 cm, 2025



White Temptation

acrylic on canvas
180X180 cm, 2025



Purple Surge
acrylic on canvas
180X180 cm, 2025



Purple Turmoil
acrylic on canvas
180X200 cm, 2025



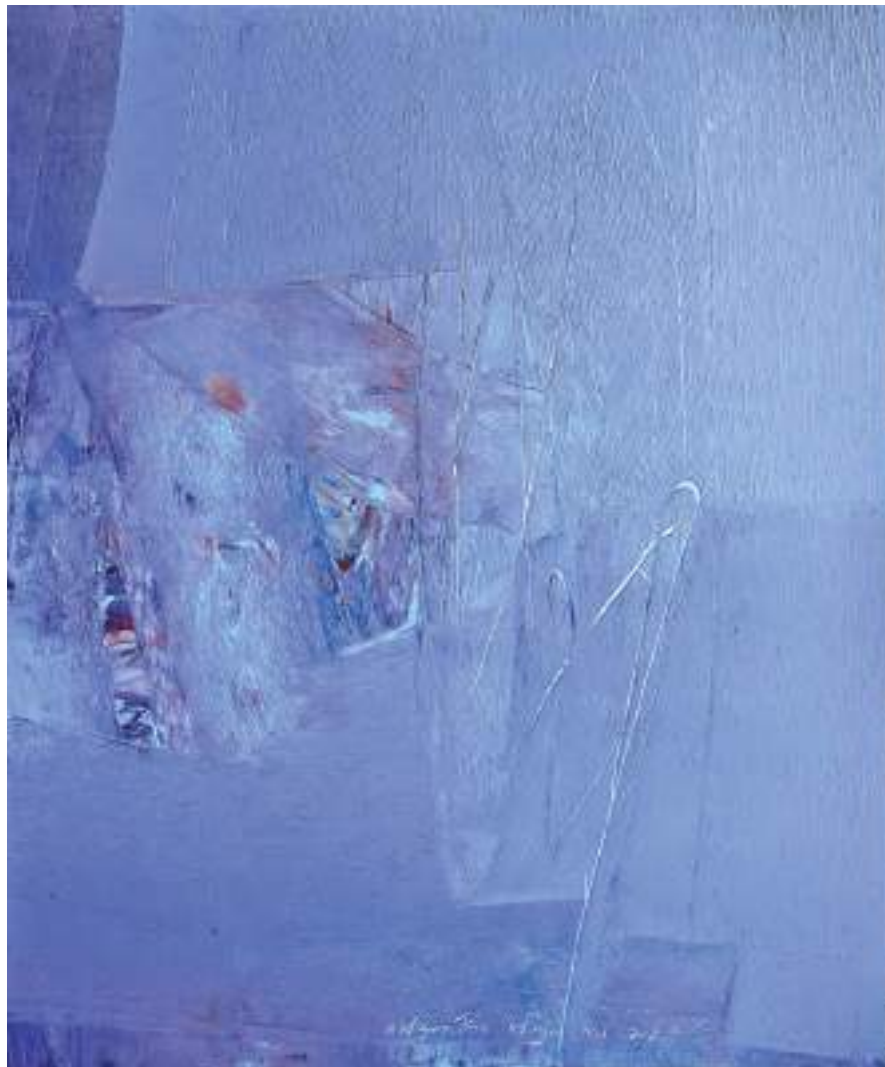
Ancient Energy
acrylic on canvas
180X200 cm, 2025



Ancient Soul
acrylic on canvas
180X180 cm, 2025



Greace of Red
acrylic on canvas
140X160 cm, 2025



Boundless of Purple

acrylic on canvas
120x100 cm, 2025



The Purple Wave

acrylic on canvas
180X180 cm, 2025



Ocean Melody
acrylic on canvas
140X160 cm, 2025



Ancient Anigmatic

acrylic on canvas
180X200 cm, 2025



Brave Melodies
acrylic on canvas
18X180 cm, 2025



Aurora Red
acrylic on canvas
180X180 cm, 2025



Poem of Red
acrylic on canvas
180X180 cm, 2025



Magnetic Red
acrylic on canvas
250X180 cm, 2025



Magnetic Magenta

acrylic on canvas
250X180 cm, 2025



Magnetic Umber
acrylic on canvas
250X180 cm, 2025

Magnetic Black
acrylic on canvas
250X180 cm, 2025



JALAN PERUPA THE ARTIST'S JOURNEY

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 of Bali (ISI BALI) (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 as a Rector of Indonesia Institute of The Arts of Denpasar (ISI Denpasar) from March 22, 2021-March 5, 2025; Rector of Indonesia Institute of The Arts of Bali (ISI BALI) from March 6, 2025-recent day.

Email: kun_adnyana@yahoo.com and santir.jiwa@gmail.com

Colective Exhibitions (selected):

2026: The International Exhibition Bali Bhuwana Rupa “Adhi-Jnana-Astam” at Agung Rai Museum of Arts (ARMA), Ubud-Bali.

2025: Painting exhibition “Arung” at Cans Gallery, Jakarta. Visual Art Exhibition “Nyala: 200 Years Diponegoro War” at National Gallery of Indonesia, Jakarta. Visual Art and Design Exhibition “Warma-Bhuwana-Wangsa” at Sangkring Art Space, Yogyakarta. International Art Exhibition at Machari International Art Festival, Republic of Korea. Bali-Global Art Map Exhibition (B-GAME) “Tutur-Bhuwana-Tuwuh” at Agung Rai Museum of Arts (ARMA), Ubud-Bali. Art Jakarta

“Taksa-Bhuwana-Taksu” presented by Nata-Citta Art Space (N-CAS) in Jakarta.

2024: Visual art exhibition title “NADI 96” at Santrian Art Gallery, Sanur. Rupa Wara (Visual Art Exhibition) at Bali Citta Samasta (Alumni Arts Festival) “Manawa Prabhawa Manu” at Nata-Citta Art Space (N-CAS) Indonesia Institute of The Arts of Denpasar-Bali. Bali-Dwipantara Adirupa Visual Art Exhibition at Bali Sangga Dwipantara IV (The National Festival) “Manawa Manu Mahardika” at Nata-Citta Art Space (N-CAS) Indonesia Institute of The Arts of Denpasar-Bali. International exhibition 14th Traditional Fine Art at Shanghai Art Collection Museum. International exhibition Bali Nata Bhuwana III “Mukti-Manu-Murti: The Rise of Noble Humanity” at Kazakh National Academy of Choreography, Astana, Kazakhstan. International exhibition Indonesia-Thailand “Blending Souls” at The National Gallery of Thailand, Bangkok. International exhibition “Kala Manawa Kalpa” by Nata-Citta Art Space (N-CAS) at Art Jakarta. Visual art exhibition “Widya Segara” at Zen1 Gallery, Bali.

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 Assosiation’s Booth, in Art Moment Bali,



Freedom
Ink & acrylic on canvas
160X200 cm, 2014

Jimbaran, Bali. Exhibition “Indonesia The Land of Art” (Art Studio Exhibition) organized by Kita Art Friends at The Apurva Kempinski Bali. International Visual Art Exhibition “Surya Segara Rupa” at Griya Santrian Gallery, Sanur. National Visual Art Exhibition “Rakta Mahardika Rupa” with Indonesian Arts Higher Education Council at Direktorat General of Higher Education, Research, and Technology of Indonesia Building in Jakarta. Exhibition Waskita Rupa-Bali Nata Bhuwana II, “Dharma Patra Jaladi” at Senja Eatry Restaurant, Labuan Bajo, East Timor. Visual Art Exhibition “Indonesian Dream” at Galeri Astra, Menara Astra, Jakarta.

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.

2021:National Virtual Art Exhibition Bali-Dwipantara Adirupa “Wana-Rupa-Nuswantara” on Festival of Bali Sangga Dwipantara. Painting workshop at Indonesia Pavilium, in World Expo Dubai.

2020:Exhibition ZENi Rupa at Galeri SENi, Kuta, Bali. Exhibition “Raja Cenik” at Pasifika Art Museum, Nusa Dua, Bali. Exhibition “SahabArt” at Rumah Paros, Sukawati, Gianyar. Exhibition Kita Art Friends “RASA” at Alila Seminyak, Bali.



- 2019:**Exhibition “Panca Maha Bhuta: Misteri Mendulang Imaji” at Agung Rai Museum of Art (ARMA), Ubud, Bali. Exhibition at Festival of Indonesianity of The Arts (FIA)#2 at Bentara Budaya Bali, Denpasar. Exhibition “Vault of Asia 2019” with Dapeng Liu, and Sung Hee Ahn, at Thienny Lee Gallery, Sydney, Australia.
- 2018:**Exhibition Biennale Jawa Tengah, “The Future of History” at Semarang, Gallery, Semarang. Yogya Art Annual #3, ‘Positioning’ at Sangkring Art Space, Yogyakarta. Exhibition ‘Brush Strokes Reflection’ at Latar, Menara BTPN-CBD Mega Kuningan, Jakarta.
- 2017:**Exhibition “Change” at Puri Lukisan Museum, Ubud. Exhibition “Between Visual Beauty and Conceptual Strength” Grand Opening VIP Fine Art, Jakarta.
- 2016:**Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan. Exhibition “Poem of Colors” at Neka Art Museum. Exhibition ‘Rwa Bhineda’ at Bentara Budaya Denpasar, Bali. Exhibition finalists of UOB Painting of The Year 2016 at Ciputra Artpreneur Gallery, Jakarta. Exhibition in Andrew Art Gallery’s booth at Bazaar Art Jakarta, Pasific Place Jakarta. Biennale Jateng (Midle of Java Provance) “Kronotopos at Oudetrap Building, Semarang. Exhibition “Cartography of Painting” at Albert Art Gallery, Jakarta.
- 2015:**Exhibition ‘Bali Art Intervention#1: Violent Bali’ at Tonyraka Art Gallery, Ubud. Exhibition ‘Art as Perspective’ at CLC Education, Denpasar. Exhibition together 17 Indonesian artists “Kepada Republik” at Pustakaloka, DPR RI, Jakarta.
- 2014:**Exhibition for Finalists of UOB Painting of The Year 2014 at UOB Plaza, Jakarta. Exhibition ‘Ethnic Power’ at Art and Cultural Center (Taman Budaya), Denpasar.
- 2013:**Exhibiton “Trans Avant Garde” at AJBS Gallery, Surabaya. Exhibition Indonesian lectures in fine art “Melihat-Dilihat” at National Gallery, Jakarta. Exhibition “Homo Ludens #4th presented by Emitan Gallery at Bentara Budaya Bali. Exhibition Bali Art Fair 2013, presented by Bali Art Society (BAS) at TonyRaka Gallery, Ubud.
- 2012:**Exhibition “Here We Ar(t)e, Here We Ar(t)e the Same” at Maha Art Studio, Denpasar. Exhibition “Homo Ludens #3th” at Emitan Gallery, Surabaya. Exhibition finalists of UOB Painting in the Year 2012 at UOB Plaza, Jakarta. Exhibition “Agitasi Garuda” at Yogya Gallery, Yogyakarta. Exhibition “Painting @ Drawing” at Tonyraka Art Gallery, Ubud. Exhibition “Archive-Reclaim” at National Gallery of Indonesia (Galeri Nasional), Jakarta. Exhibition at Scope Art Basel, Swiss, presented by Willem Kerseboom Gallery, Amsterdam.
- 2011:**Exhibition “Flight for Light: Indonesian Art and Religiosity” at Art-1 (Mondecor New Museum), Jakarta. Exhibition “Sein of Indonesia 1st” at Kwanhoon Gallery Seoul, Korea Selatan. Exhibition

“Star Wars” at AJBS Gallery Surabaya, Exhibition Nominee of UOB Buana Art Awards at UOB Buana Plaza, Jakarta. Exhibition Nusantara “Imaji Ornamen” at National Gallery of Indonesia, Jakarta. Exhibition “Bali Inspires” at Rudana Museum, Ubud.

2010: Exhibitions “2X” at Jakarta Art Distrik, Grand Indonesia, Jakarta. Jakarta Art Awards “Reflection of Megacities” at North Art Space Jakarta. Exhibition “Green Carnival: Public Art Project” Mall Art at The Ritz-Carlton Jakarta, Pacific Place. Exhibition “Soccer Fever” at Galeri Canna, Jakarta. Exhibition “Percakapan Massa” at National Gallery of Indonesia (Galeri Nasional), Jakarta. Exhibition “Coexistence” at Dimensi Art Gallery, Surabaya. Exhibition “Paramitra” at MD Art Space, Jakarta. Exhibition “Baby Talks” at Phillo Art Space, Jakarta.

2009: Exhibitions “Janus” at T-Art Space, Ubud, Bali. “Art(i)cultation” at Hanna Art Space, Ubud, Bali. Instalation “*Festival Bambu*” at Bentara Budaya Bali. “ExpoSign” ISI Yogyakarta at Yogyakarta Expo Center. Indonesia Arts Festival “Exploring Root of Identity” at Galeri Cipta II Taman Ismail Marzuki, Jakarta. Exhibition “Harmony” at Soobin Art Int’l S.Bin Art Plus, Singapore. Bazaar Art Jakarta, at The Ritz-Carlton, Pacific Place Jakarta. Exhibition “Rai Gedheg” at Bentara Budaya Jakarta, Bentara Budaya Yogyakarta, dan Orasis Gallery Surabaya. Exhibition “Guru Oemar Bakrie” at Yogya Gallery, Yogyakarta. Exhibition “Vox Populi” at Sangkring Art

Space, Yogyakarta. Exhibition “Bali Contemporary Arts Mapping” at Sika Gallery, Ubud. Exhibition “Vox Populi” at Bentara Budaya Jakarta.

2008: Exhibitions “Aku yang Bebas” at Darga Art Gallery, Sanur. Exhibition “Family Life” at Taman Budaya, Yogyakarta. Exhibition “Contemporary Heroes” at Tujuh Bintang Art Space, Yogyakarta. Exhibition “Vision of East Asian 2008” at Zhengzhou, China. Exhibition Jakarta Art Awards at Galeri Seni Ancol, Jakarta. Exhibition “Art After Artday” at Sangkring Art Space, Yogyakarta. Exhibition “Ini Baru Ini” at Vivi Yip Art Room, Jakarta. Exhibition “Freedom” Mon Decor Painting Festival at Taman Budaya Yogyakarta, and National Gallery of Indonesia Jakarta. Exhibition “Super Ego” at Galeri Ego, Jakarta. Exhibition “Manifesto” at National Gallery of Indonesia, Jakarta. Exhibition “Bali Art Now: Hibridity” at Yogya Gallery, Yogyakarta, Exhibition “Ahimsa” at Bentara Budaya Jakarta. Exhibition “69 Seksi Nian” at Yogya Gallery, Yogyakarta. Exhibition “Silence Celebration” at Tony Raka Art Gallery, Bali. Exhibition “Think+Thing=Everything” at Gracia Art Gallery, Surabaya.

2007: Biennale Yogya “Neo Nation” at Sangkring Art Space Yogyakarta. Sanur Art Festival “A(R)tmosphere” at Danes Art Veranda, Denpasar. Exhibition “i Bumi” in conjunction to the UN Climate Change Conference (UNCCC) at Garuda Wisnu Kencana (GWK), Bali. Exhibition “Love Letters” at Tony Raka Art Gallery, Ubud. Exhibition “A Beautiful Death” at Bentara Budaya, Yogyakarta, Orasis Gallery, Surabaya and Darga Gallery Sanur, Bali.



- 2006:**Exhibition (Fine Art lecturers of ISI Denpasar) “Deconstruction and Repetition” at The Public Library of Malang City, East Java. Exhibition “Young Arrows” at Yogya Gallery, Yogyakarta. Exhibition “Kompas Short Story Illustration” at Bentara Budaya Jakarta. Exhibition (Fine Art lecturers of ISI Denpasar) at Neka Art Museum, Ubud. Exhibition “Erotic” at Tony Raka Gallery, Ubud. Exhibition “ReconsCulture” at Agung Rai Museum of Art (ARMA), Ubud. Exhibition “Visual of Word” at Darga Gallery, Sanur.
- 2005:**Tour de Java “Skill for Power” at V Gallery Jakarta and Dalem Hamur Sava Gallery, Yogyakarta, Malang, and Surabaya. Exhibition “Power of Mind” at Orasis Gallery, Surabaya. Exhibition “Kompas Short Story Illustration” at Bentara Budaya Jakarta.
- 2004:**Exhibition “Dasa Muka” commemorating 4th years of Bali Corruption Watch at Agung Rai Museum of Art (ARMA), Ubud. Exhibition (Fine Art lecturers of ISI Denpasar) at Puri Art Gallery, Malang and Museum Widayat Magelang. Exhibition “Bali Temptation” at Galeri Langgeng Magelang and V Gallery Jakarta.
- 2003:**Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) “Lelakut” at the rice fields of Peguyangan, Denpasar. Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) “Renungan Merah Putih” at Taman Makam Pahlawan Margarana, Bali.
- 2002:**Exhibition “Ruwat Sarira” Sanggar Jarak Bang at Rumah Sakit Jiwa (Mental Medical) Bangli.
- 2001:** Installation exhibition “SHUL” at Galeri Sembilan, Ubud. Group exhibition “Bali Kontemporer” at Bentara Budaya, Jakarta. Fundraising exhibition “Sesari” at Gedung Titik Dua, Denpasar, in affiliation with Harian Umum Nusa (news paper). Final under graduate exam exhibition at STSI Denpasar.
- 2000:**Exhibition “Demokrasi dalam Ekspresi Rupa” Kamasra at the House of Representatives Denpasar. Exhibition for the 33rd Anniversary of Higher School of Arts (Indonesia Institute of The Arts), Denpasar. Exhibition “Mother Earth Expression” with Sudamala Kamasra Group at Kuta Paradiso Hotel, Kuta. Exhibition “Art Reflection II” at Darga Gallery, Sanur.
- 1999:**Exhibition with Divya Pradana Bhakti at Gedung Pusat Studi Antar Budaya dan Agama, Nusa Dua, Bali. The Philip Morris Art Awards nominee exhibition at National Gallery of Indonesia (Galeri Nasional), Jakarta. Peksiminas V exhibition in Surabaya.
- 1998:** Kamasra 5th Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997:** Watercolor exhibition at Art Center of Bali Province.
- Solo Exhibition:**
- 2026:** “Parama Paraga : Retrospective of Biographical Metaphoric Figure to New Abstract” at Nata-Citta Art Space, ISI BALI.

- 2025:** “Awakening” at ZEN1 Gallery-ArtMoments Jakarta, Indonesia.
- 2023:** “Charma Dharma” (An Enigmatic Portrait on Contemporary Painting), at Dolina Charlotty Resort, Slupsk, Poland.
- 2022:** “Wastu Waktu” (Fifteen Years on Developing New Paintings of Explotion on Drawings), at Agung Rai Museum of Art (ARMA), Ubud, Bali.
- 2021:** “Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs” at Agung Rai Museum of Art (ARMA), Ubud, Bali.
- 2019:** “Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs”, at Neka Art Museum, Ubud, Bali.
- 2019:** “Santarupa: A Revival of Narrative in Contemporary Art”, at Thienny Lee Gallery, Sydney, Australia.
- 2018:** “Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu”, at Neka Art Museum, Ubud, Bali.
- 2018:** “Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu”, at Mizuiro Workshop Contemporary, Tainan, Taiwan.
- 2017:** “Candra Sangkala: Reinterpretation of Ancient reliefs Visual Codes in Contemporary Painting’ at Neka Art Museum, Ubud, Bali.
- 2017:** “Citra Yuga: Iconography of Relief Yeh Pulu” at Bentara Budaya Jakarta.
- 2013:** “Poems from Lake Michigan”, at Gwen Frostic School of Fine Art Collage, Western Michigan University, USA.
- 2011:** “Body Theater” at Ganesha Gallery, Four Seasons Resort, Jimbaran, Bali.
- 2010:** “Tree of the Future” at Mon Décor Gallery booth’s, at Bazaar Art Jakarta, The Ritz-Carlton, Pacific Place, Jakarta.
- 2009:** “Rare (Babies)” at MD Art Space, Jakarta.
- 2008:** “Hana Tan Hana” at Bentara Budaya, Yogyakarta.
- 2008:** “Look! Who is Talking?” at TonyRaka Art Gallery, Ubud.
- 2008:** “New Totems for Mother” at Gaya Art Space, Ubud.
- 2003:** “Kamasukha” at Genta Gallery, Ubud, Bali.
- Awards:**
- 2025:** Satyalancana Karya Satya 20 Years from President of Republic of Indonesia Prabowo Subianto
- 2024:** Dharma Kusuma Award category Reputable Artist from The Acting Governor of Bali Province, Sang Nyoman Mahendra Jaya
- 2023:** Anugerah Kebudayaan Indonesia category Pioneer

ARMA

Agung Rai Museum of Arts

Solo Exhibition

HULU PULU

Five Years Exploration of Yeh Pulu Reliefs

Wayan Kun Adnyana



Opened by

Hon. Mr. Ir. H. Sakti Wahyu Trenggono, M.M.
Minister of Marine Affairs and Fisheries of Republic of Indonesia

Remarks by

Hon. Mr. Dr. Wayan Koster
Governor of Bali Province

Monday, April 12, 2021

Agung Rai Museum of Arts (ARMA) at Pangosekan, Ubud, Bali

Curated by **Nawa Tunggal** (journalist)

the exhibition will held April 12 until May 11, 2021



Solo Exhibition of Contemporary Painting

SUDRA SUTRA

(An Iconographical Interpretation of Yeh Pulu Reliefs)

Dr I Wayan 'Kun' Adnyana

at Neka Art Museum
Jalan Raya Sanggingan, Ubud, 80571

Opening Ceremony:

Friday, October 11, 2019

at 17.30 pm-onwards

(The exhibition will be held from October 11 until October 19, 2019)

The exhibition will be opened by:

H. Erick Thohir, BA, MBA
(Art Lover)

Welcoming remarks:

Dr Wayan Koster (Governor of Bali Province)

Pande Wayan Suteja Neka (Founder of Neka Art Museum)

Prof Dr Ocky Karna Radjasa (Directorate of Research and
Community Services, Ministry of Research, Technology, and Higher
Education of Republic of Indonesia)

Curator:

Warih Wisatsana

Researcher members:

Dr. AA Rai Remawa

Luh Desi In Diana Sari M.Sn





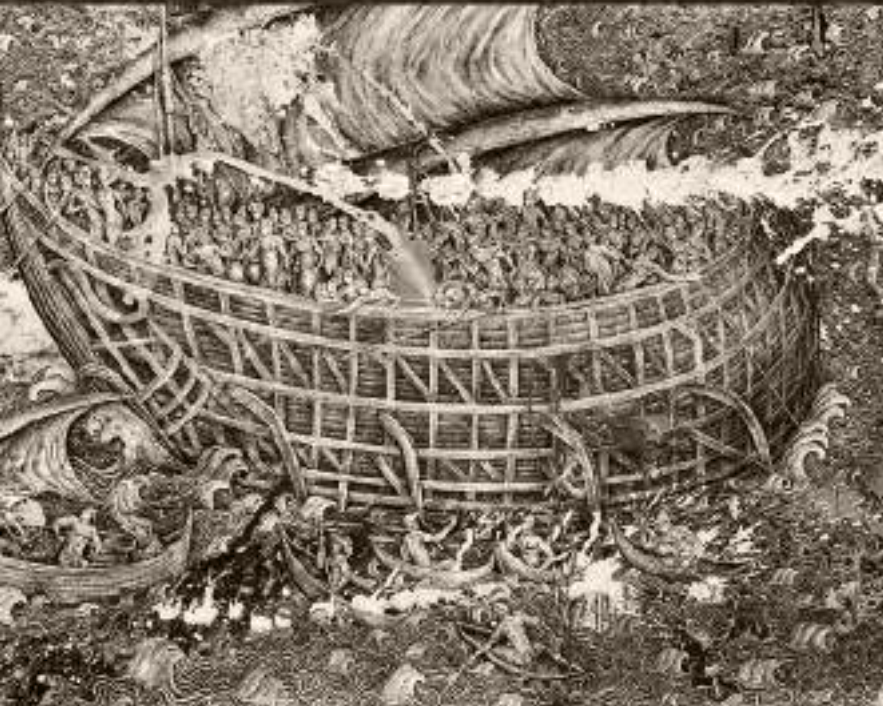
ARMA

Solo Exhibition of Contemporary Painting

Wayan Kun Adnyana

WASTU WAKTU

Fifteen Years on Developing New Paintings of Exploration on Drawing



Agung Rai Museum of Art (ARMA), Ubud,
November - 14th December 2022

Opening will be held at Wednesday
16th November, 2022, at 17.00 A

The Exhibition will opened by:

Wishnutama Kusubandio
(Arts Lovers)

Curators Remarks by:

Anak Agung Gede Rai (Founder Agung Rai Museum of Art)
Professor Philippe Pirotte (Art Critic, Belgium)

Performing Arts: Beberisan Sudaemala by Indonesia Institute of Arts of Denpasar, Bali



Solo Exhibition
Wayan Kun Adnyana

Charma Dharma

The Enigmatic Senzation of Portrait in Contemporary Painting

Organized by Hon. President of Słupsk City, Mrs. Krystyna Danielecka Wojewódzka

Supported by Honorary Council of Republic of Indonesia in Gdansk, Mr. Miroslaw Wawrowski

Curator: Prof. Malgorzata Andrzejewska
Professor of Painting and Drawing, Faculty of Design, Bydgoszcz University of Science and Technology

17th of July - 17th of August 2023

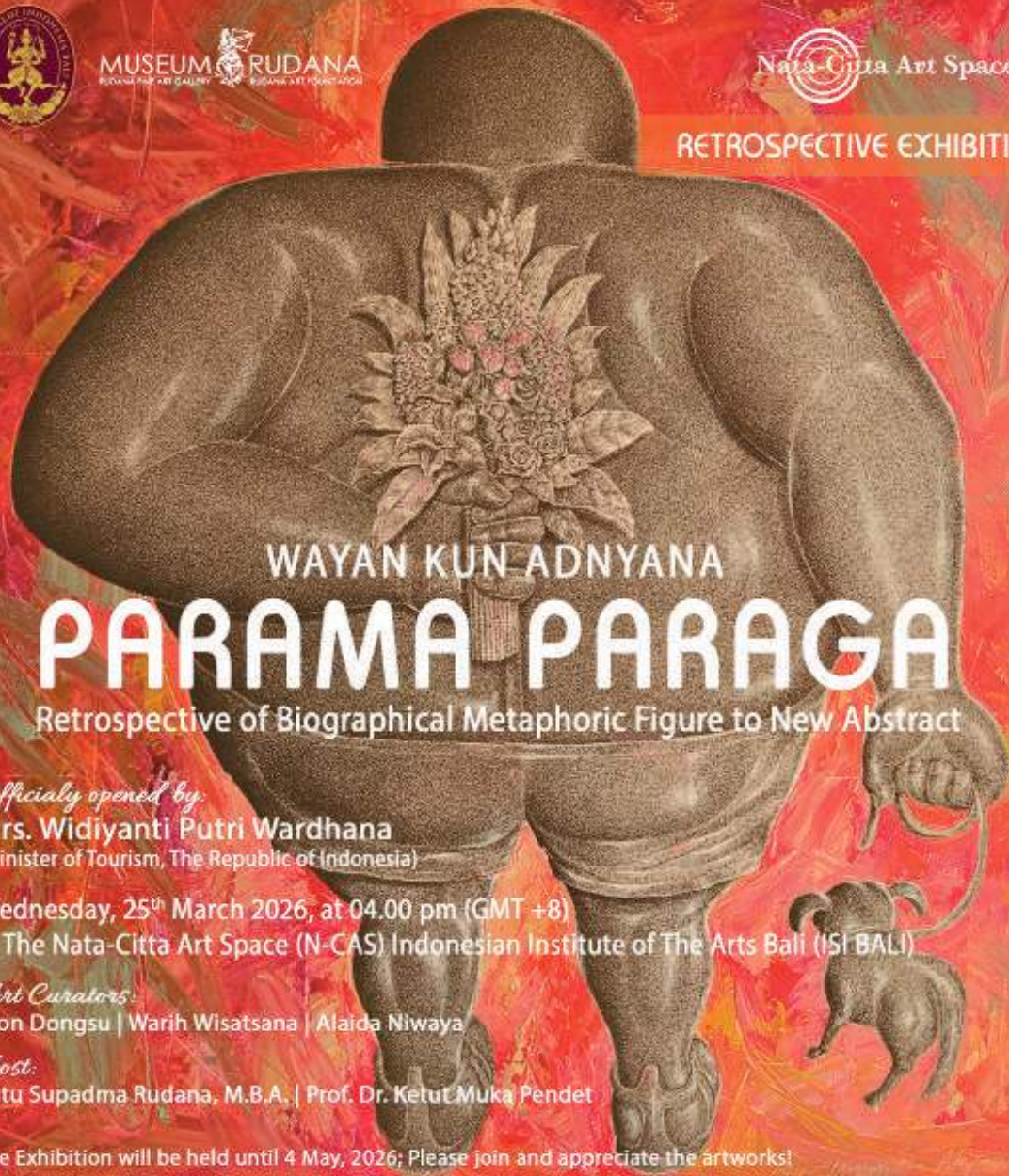
at Dolina Charlotty Resort, Charlotta Valley, Słupsk, Poland



MUSEUM RUDANA
PUTU SUPADMA ART GALLERY | PUTU SUPADMA ART FOUNDATION

Nata-Citta Art Space

RETROSPECTIVE EXHIBITION



WAYAN KUN ADNYANA
PARAMA PARAGA

Retrospective of Biographical Metaphoric Figure to New Abstract

Officially opened by:

Mrs. Widiyanti Putri Wardhana
(Minister of Tourism, The Republic of Indonesia)

Wednesday, 25th March 2026, at 04.00 pm (GMT +8)
at The Nata-Citta Art Space (N-CAS) Indonesian Institute of The Arts Bali (ISI BALI)

Art Curators:

Jeon Dongsu | Warih Wisatsana | Alaida Niwaya

Host:

Putu Supadma Rudana, M.B.A. | Prof. Dr. Ketut Muka Pendet

The Exhibition will be held until 4 May, 2026; Please join and appreciate the artworks!



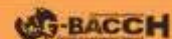
@isi_bali



www.isibali.ac.id



ISI BALI



in Visual Artist and Curator from Minister of Education, Culture, Research, and Technology of Indonesia, Nadiem Anwar Makarim M.B.A.

- 2023:** Honorary of PFB (Hon. PFB) from Chief of Bali Photography Assotiation, Kadek Wigunantara Eka Putra M.Ars.
- 2023:** World Peace Artist Award from Arts and Culture Publisher, Korea, Mr. Jeon Dongsu.
- 2023:** Kerthi Bali Sewaka Nugraha from Governor of Bali Province, Dr. Wayan Koster.
- 2018:** Satyalancana Karya Satya 10 Years from President of Republic of Indonesia Ir. H. Joko Widodo.
- 2016:** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2016:** Best Lecturer recognition from Rector of Indonesia Institute of the Arts, Denpasar.
- 2014:** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2013:** Visiting Art Scholar Awards from Faculty of Fine Art (Gwen Frostic School of Fine Art Collage), Western Michigan University, US.
- 2011:** Finalist of The UOB Buana Art Awards, Jakarta.
- 2010:** Jakarta Art Awards Nominee.
- 2008:** Best Graduate with cumlaude recognition from Magister Programm of ISI Yogyakarta.
- 2008:** Jakarta Art Awards Nominee.
- 2007:** Widya Pataka Award (in the field of fine art critique) from Bali Province Government.
- 2002:** Best Graduate with cum laude recognition from STSI Denpasar.
- 1999:** Philip Morris Indonesian Art Awards Nominee.
- 1998:** Kamasra Price for Best Painting.
- 1996:** First Prize Teenage Painting Competition by Parpostel IX Denpasar.

Writing Experiences:

Kun wrote articles for variety of art and culture issues in national media, such as Koreana (Majalah Seni dan Budaya Korea), Kompas, Tempo, Media Indonesia, Suara Merdeka, Jawa Post-Radar Bali and Bali Post. His scientific articles have been published in various reputable international journals, such as Cultura, Harmonia, and Kajian Bali. Kun joined the program of visiting artist/scholar in the fall semester of 2013, and awarded the Visiting Scholar Award from Gwen Frostic School of Art, Western Michigan University, USA.

He also did a research on the data of Balinese painting in the 1930s in several cities in the Netherlands, such as Leiden,

Harlem, and Amsterdam (2015). Kun also becomes the curator of art exhibitions for many galleries, such as the National Gallery in Jakarta, Art 1 (Mondecor) Gallery, Tonyraka Art Gallery, Gajah Art Gallery (Singapore), Sudakara Art Space, Syang Art Gallery, Kendra Art Space, etc. Since 2016, He has been assigned to the editor of the national journal of Arts & Culture, Mudra ISI Denpasar.

He won Research, Creative and Desimination Arts Program from Ministry of Research, Technology and Higher Education of Republic of Indonesia (2017, 2018, and 2019); Doctoral Dissertation research grant from the Ministry of National Education (2014), and research grants of P3SWOT, International Cooperation Bureau of the Ministry of National Education (2007). Writing books: *Pita Maha: Gerakan Sosial Seni Lukis Bali 1930-an* (2018), *Barong Landung: Anak Agung Sobrat* (2017), *Pita Prada: The Golden Creativity* together with Agus Darmawan T and Jean Couteau (2009), *Gigih Wiyono: Diva Sri Migrasi* with M. Dwi Marianto (2008), and *Nalar Rupa Perupa* (2007).

Art Works Publications (selected):

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- Vickers, Adrian., et.al. (2018), *Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu*, Buku Arti, Denpasar.
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