

# **WAYAN KUN ADNYANA**

# **PANGGUNG PUNGUNG**

A Rückenfigure Echoing Samarasā on Multiconsequential Visual Paradigms

Wayan Adnyana, Adrian Vickers, Bruce W. Carpenter

Diterbitkan oleh:  
Pusat Penerbitan LPPM, Institut Seni Indonesia Bali

**PANGGUNG PUNGGUNG: A Rückenfigure Echoing Samarasā on Multiconsequential Visual Paradigms**

Denpasar © 2026, Wayan Adnyana | Adrian Vickers | Bruce W. Carpenter

Editor : Gede Bayu Segara Putra

Sampul dan Tata Letak : Gede Bayu Segara Putra

Lukisan Sampul : Wayan Adnyana

Fotografer : Ida Bagus Candrayana

Penerjemah Bahasa Inggris : Nyoman Dewi Pebryani

Hak Cipta dilindungi undang-undang. Dilarang memperbanyak atau memindahkan sebagian atau seluruh isi buku ke dalam bentuk apapun, secara elektronik maupun mekanis, termasuk fotokopi, merekam, atau dengan teknik perekaman lainnya, tanpa izin tertulis dari Penerbit. Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta

**Diterbitkan pertama kali oleh :**

Pusat Penerbitan LPPM Institut Seni Indonesia Bali

Jl. Nusa Indah, Denpasar Timur, Denpasar, Bali

E-mail: [penerbitan@isi-dps.ac.id](mailto:penerbitan@isi-dps.ac.id)

Website: [omp.isi-dps.ac.id](http://omp.isi-dps.ac.id)

ix + 52 hlm, 20 x 23 cm

**ISBN:**

Cetakan I : Oktober 2026



***The Prince of Ocean***

160x200 Cm, ink & acrylic on  
canvas, 202



Wacanacitta Founder Ubud Writers and Readers Festival

## **SAMA RASA** **EQUAL FEELING**

Dr. Ketut Suardana - Janet DeNeefe



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

**K**ami terkesima memandang lukisan seri “Panggung Panggung” karya Prof. Dr. Wayan Kun Adnyana, justru karena tidak memperlihatkan wajah, pun tubuh bagian depan. Lukisan seri ini benar-benar menjadi misteri total. Misteri sekaligus teka-teki, karena tidak dinyana dapat menghadirkan tema yang begitu luas. Sebut misalnya, karya berjudul “Stealing Einstein”, 2026, 80x80 Cm, dilukis untuk menerjemahkan cerita pendek berjudul “Maling Buku” yang dimuat koran nasional Kompas. Kun Adnyana secara autentik menafsir cerpen, tidak secara ilustratif, melainkan kemaknaan yang lebih dalam, buku tidak lagi sekedar kertas terjilid, melainkan ilmu yang harus dibagi.

**W**e were captivated by the paintings in the Panggung Panggung series by Prof. Dr. Wayan Kun Adnyana precisely because they reveal neither the face nor the front of the body. This series of paintings is truly a total mystery—a mystery and, at the same time, a riddle, because unexpectedly it is able to evoke themes of such breadth. Take, for example, the work titled Stealing Einstein, 2026, 80 × 80 cm, painted as an interpretation of a short story titled Maling Buku (“The Book Thief”), published in the national newspaper Kompas. Kun Adnyana offers an authentic interpretation of the short story, not in an illustrative manner, but through a deeper meaning: a book is no longer merely bound sheets of paper, but knowledge that must be shared.

Ubud Writers and Readers Festival (UWRF) tahun 2026, menghadirkan karya seri “Panggung Punggung” Kun Adnyana, sebagai tawaran literasi visual bagi semua. Punggung tidak lagi ditempatkan sebagai bagian belakang tubuh, ia sesungguhnya dapat hadir dengan beragam peran.

Tentang “sama rasa” dapat tertaut dengan pemahaman, bahwa panggung dan muka secara eksistensial menawarkan kenyataan yang sama; peran dan kehadirannya selalu dinanti. Menghadirkan secara khusus gestur dan peran panggung, menjadikan karya Kun Adnyana autentik dari segi pilihan subjek matter, tematik, bahkan menjadi peluapan teknik gambar garis semakin relevan.

Kami berharap kehadiran Kun Adnyana dalam UWRF Tahun 2026, semakin mendandani perhelatan wahana literasi internasional ini. Seni lukis kontemporer senantiasa menjadi medium literasi yang bersanding padu dengan produk terbitan, seperti buku atau publikasi yang lain.

Selamat mengapresiasi “Panggung Punggung”, Rahayu.

Ubud, 17 September 2026

The 2026 Ubud Writers and Readers Festival (UWRF) presents Kun Adnyana’s Panggung Punggung series as an offering of visual literacy for everyone. The back is no longer positioned merely as the rear part of the body; it can, in fact, assume a variety of roles.

The notion of sama rasa (“equal feeling”) can be connected to the understanding that, existentially, the back and the face offer the same reality; their roles and presence are always awaited. By giving particular emphasis to the gestures and roles of the back, Kun Adnyana’s works become authentic in their choice of subject matter and themes, while the outpouring of his line-drawing technique becomes increasingly relevant.

We hope that Kun Adnyana’s presence at UWRF 2026 will further enrich this international literary gathering. Contemporary painting has always served as a medium of literacy that stands in harmony alongside published works, such as books and other forms of publication.

We invite you to appreciate Panggung Punggung. Rahayu.

Ubud, September 17, 2026

## APRESIASI PANGGUNG PUNGGUNG AN APPRECIATION OF PANGGUNG PUNGGUNG

Daniel Suhardiman

Art Lover



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

Puji syukur dipanjatkan kehadapan Tuhan Yang Maha Esa, atas limpahan berkah, pameran tunggal Wayan Kun Adnyana bertajuk “Panggung Punggung” dapat terwujud tepat waktu. Kehadiran seri teranyar dari pelukis, yang juga Rektor Institut Seni Indonesia Bali ini, setaut memaknai perhelatan Ubud Writes and Readers Festival (UWRF) 2026, menjadi simpul apresiasi yang penting.

UWRF sebagai event literasi internasional, yang mempertemukan penulis sohor dunia, akan semakin semarak dengan kehadiran pameran tunggal Kun Adnyana. Karya seri “Panggung Punggung” menawarkan cara pandang baru terkait pemahaman bahwa bagian depan dan belakang tubuh manusia sama kasta. Tubuh bagian

Praise and gratitude are offered to Almighty God for the abundance of blessings that have made it possible for Wayan Kun Adnyana’s solo exhibition, titled Panggung Punggung, to be realized on schedule. The arrival of this latest series by the painter, who also serves as Rector of the Indonesian Institute of the Arts Bali, enriches and gives meaning to the Ubud Writers and Readers Festival (UWRF) 2026, becoming an important point of appreciation.

As an international literary event that brings together renowned writers from around the world, UWRF will become even more vibrant with the presence of Kun Adnyana’s solo exhibition. The Panggung Punggung

belakang telah disembunyikan, bahkan sama sekali tidak diberikan panggung. Melalui goresan khas tinta china yang rumit dan kompleks, Kun Adnyana menghadirkan punggung, benar-benar pada mimbarnya yang terhormat.

Punggung dapat mengisahkan tentang hal serius, hal sehari-hari, bahkan tentang sesuatu yang tidak terduga, dengan rupa gestural penuh humor. Sajian rupa punggung gemuk, benar-benar hadir segar.

Saya termasuk yang tidak saja menyukai karya seri “Panggung Punggung” Kun Adnyana, namun turut mengoleksi. Selain memiliki keunikan artistik dari sisi rupa, karya-karya Kun Adnyana juga menghadirkan pandangan dan refleksi tematik yang memikat. Bersama, mari kita apresiasi seri “Panggung Punggung” dengan suka cita.

series offers a new perspective on the understanding that the front and back of the human body are of equal standing. The back of the body has long been concealed, even denied a stage altogether. Through intricate and complex strokes characteristic of Chinese ink, Kun Adnyana brings the back fully into view, placing it upon its own honored podium.

The back can tell stories of serious matters, everyday life, and even the unexpected, rendered through gestural forms filled with humor. The presentation of plump backs arrives with a remarkably fresh presence.

I am among those who not only appreciate Kun Adnyana’s Panggung Punggung series, but have also collected his works. Beyond their artistic uniqueness in terms of visual form, Kun Adnyana’s works also offer captivating thematic perspectives and reflections. Together, let us celebrate and appreciate the Panggung Punggung series with joy.

DAFTAR ISI

Penyusun .....ii

Wacanacitta Founder Ubud Writers and Readers Festival.....iv

Sambramawcana Art Lover - Daniel Suhardiman .....vi

Daftar Isi .....viii

PAMAHBAH PERUPA

Dunia Paradoks Ruckenfigur.....1

KILAS LENSEA

Meraya Waktu .....7

WACANA KURATOR

Kun Adnyana, Panggung Punggung: A New Type of Monumental Art.....8

WACANA CENDIKIAWAN

Posterior Views.....10

**KILAS LENSEA**

|                    |    |
|--------------------|----|
| MERAYA WAKTU ..... | 12 |
|--------------------|----|

**JALAN PERUPA**

|                                            |    |
|--------------------------------------------|----|
| THE ART’S JOURNEY .....                    | 33 |
| a. Colective Exhibitions (selected) .....  | 33 |
| b. Solo Exhibition.....                    | 37 |
| c. Awards.....                             | 38 |
| d. Writing Experiences.....                | 41 |
| e. Art Works Publications (selected) ..... | 46 |

**KILAS LENSEA**

|                         |    |
|-------------------------|----|
| PANGGUNG PUNGGUNG ..... | 48 |
|-------------------------|----|

|                              |           |
|------------------------------|-----------|
| <b>ACKNOWLEDGEMENT .....</b> | <b>52</b> |
|------------------------------|-----------|

# Pamahbah Perupa

## DUNIA PARADOKS RÜCKENFIGUR

### THE PARADOXICAL WORLD OF RÜCKENFIGUR

Wayan Kun Adnyana

**P**osisi tubuh bagian depan (muka, dada, perut, hingga kaki) pada seri ‘Panggung Punggung’ lenyap tidak terlukiskan. Muka tidak hadir secara konkret, ia tiada, entah eksis dalam imajinasi atau praduga pengamat. Pada kanvas, hanya ikhwal tubuh belakang, panggung rupa punggung.



**T**he position of the front part of the body (face, chest, abdomen, down to the feet) in the ‘Panggung Punggung’ series disappears, left unportrayed. The face is not concretely present; it is absent, whether it exists in the imagination or presumption of the observer. On the canvas, there is only the matter of the body’s back, the back in the form of a back.

Penulis seni rupa Perancis, Jean Couteau, mencatatkan cipta seri ‘Panggung Punggung’ ini sebagai Rückenfigur atau sosok tampak belakang, yang mengungkap sekaligus menyembunyikan; justru itulah tanda kesadaran (2026). Bagian belakang tubuh—punggung—menjadi pusat komposisi. Pilihan ini bukan perkara bentuk semata, tetapi juga cara pandang. Punggung hadir sebagai misteri (Wisatsana, Dongsu, Niwaya, 2026; 35).

French art writer, Jean Couteau, recorded this creation of the ‘Panggung Punggung’ series as a Rückenfigur, or a figure seen from behind, which simultaneously reveals and conceals; precisely that is the sign of consciousness (2026). The back part of the body—the back—becomes the center of the composition. This choice is not merely a matter of form, but also a way of seeing. The back appears as a mystery (Wisatsana, Dongsu, Niwaya, 2026; 35).

Pembacaan dimaksud relevan, memang sejatinya cipta seri ‘panggung punggung’ berkehendak mengayak paradoks untuk semakin menisbikan bineritas depan-belakang dalam pemaknaan umum tentang tubuh. Berangkat dari paradoks depan-belakang, kemudian semakin menjangkau artistika ambiguitas; di mana garis jelimet yang membangun kesan rupa membatu, menjadi lunak karena pilihan subjek punggung gemuk yang gontai,

The aforementioned reading is relevant; indeed, the creation of the ‘Panggung Punggung’ series essentially seeks to sift through paradoxes in order to further relativize the front-back binary in the general understanding of the body. Beginning with the front-back paradox, it then increasingly reaches an artistic ambiguity, in which the intricate lines that construct the impression of a hardened form become softened by the

rileks, santai, dan juga lucu. Gestural humorik tersebut menjadikan karakter membatu, yang masif seketika ‘menggelembung’ jinak, mewujudkan sosok penuh ironikal (2025).

Keterhubungan kelindan garis-punggung gemuk, saya maknai sebagai resiprokal dinamis. Walau subjek rupa punggung berkarakter sangat khusus, justru karena pilihan artistika bersifat resiprokal dinamis, menemukan keluasan tematika yang tidak terduga.

Sebut misalnya, saya melukis tentang “Peace and Reason” (2025); menggambarkan punggung besar dengan tangan kiri menggenggam pistol, sementara jari kanan secara ironikal malah memperlihatkan simbol perdamaian (kode “V” penanda victory). Begitu juga, belum lama ini, saya diundang untuk merespon cerpen yang berkisah tentang “Maling Buku” (Kompas, 12 April 2026). Tutaran dalam cerpen terbilang sederhana, menceritakan seorang remaja ‘nakal’ yang gemar mencuri buku; secara leluasa saya justru memilih pemaknaan bagaimana figur gemuk ‘mencuri’ isi buku. Pada helai halaman buku tertoreh magnum opus  $E=mc^2$ ; seketika saya membubuhi judul “Stealing Einstein” (80x80 Cm, Ink & Acrylic on Canvas, 2026).

Cipta seni lukis kontemporer seri ‘Panggung Punggung’ secara autentik dibangun atas kredo artistika resiprokal garis-rupa punggung gemuk. Keterhubungan adu-padu (resiprokal dialogis) antara gambar garis dengan imaji punggung gemuk membangun konsep bahasa rupa ironikal. Seri ‘Panggung Punggung’ merupakan undag cipta terkini pasca pendakian 20 tahun (2006-2026) teknik garis, sedari

choice of a subject with a fat back that is drooping, relaxed, at ease, and also humorous. This humorous gestural quality causes the hardened, massive character to suddenly ‘swell’ gently, taking shape as a figure full of irony (2025).

Take, for example, I painted “Peace and Reason” (2025); depicting a large back with the left hand gripping a pistol, while the fingers of the right hand, ironically, instead display the symbol of peace (the “V” sign denoting victory). Likewise, not long ago, I was invited to respond to a short story about “Maling Buku” (Kompas, 12 April 2026). The narrative in the short story is relatively simple, telling of a ‘naughty’ teenager who enjoys stealing books; I freely chose instead to interpret how a fat figure ‘steals’ the contents of a book. On the sheet of the book’s page is inscribed the magnum opus  $E=mc^2$ ; I immediately gave it the title “Stealing Einstein” (80x80 Cm, Ink & Acrylic on Canvas, 2026).

The contemporary painting series ‘Panggung Punggung’ is authentically built upon the artistic credo of the reciprocal relationship between line and the image of the fat back. The interplay (dialogical reciprocity) between drawn lines and the imagery of the fat back constructs a concept of ironic visual language. The ‘Panggung Punggung’ series is the latest creative culmination following a 20-year (2006–2026) exploration of line technique, beginning with the ‘Hana Tan Hana’ series (2008); growing through the exploration and revelation of archaic objects of the goddess Venus from various civilizations around the world, reflecting humanity’s betrayal of Mother Earth (2008); the ‘Bayi’ series as an analogy for ‘waiting for



**Peace and Reason,**  
200x180 Cm, ink&acrylic on canvas,  
2026

seri 'Hana Tan Hana' (2008); bertumbuh mendedah objek-objek arkaik Dewi Venus dari berbagai peradaban di dunia, merefleksi khianat manusia pada ibu bumi (2008); seri 'Bayi' sebagai analogi 'menunggu matahari', pemilik kepastian masa depan (2009); seri pemandangan dalam rupa bayang-bayang yang menghampar memanjang (2010); jelajah artistika yang mengungkap pemeranan tubuh, dalam seri 'The Bodies Theater' (2011); tariangaristintacinatumpah dalam basah warna-warna cat air, seri 'Poem from Lake Michigan' (2013); lima tahun jelajah arkaik Yeh Pulu (2017-2022); jelajah tema 'potret', menjangkau objek kaum proletar juga selebriti dunia (2023) (Adnyana, dkk., 2026; 1-14). Secara bersamaan, kini saya mengeksplorasi kemungkinan garis dalam seri "Panggung Pungung" dan merayakan kesemestaan warna dalam seri "Guwung Suwung". Dua seri cipta teranyar ini merefleksikan dua sisi diri yang padu satu; rupa nalar dan puitika intuisi.



**Stealing Einstein**

80x80 Cm, ink & acrylic on canvas, 2026

the sun', the bearer of certainty about the future (2009); the landscape series rendered in the form of elongated, spreading shadows (2010); an artistic exploration

revealing the enactment of the body in the 'The Bodies Theater' series (2011); the dance of Chinese-ink lines spilling into the wetness of watercolor pigments, the 'Poem from Lake Michigan' series (2013); a five-year exploration of the archaic Yeh Pulu (2017-2022); and an exploration of the theme of 'portraiture', reaching both proletarian subjects and global celebrities (2023) (Adnyana et al., 2026; 1-14). At the same time, I am now exploring the possibilities of line in the 'Panggung Pungung' series and celebrating the universality of color in the

'Guwung Suwung' series. These two latest creative series reflect two sides of the self that are unified as one; the

visuality of reason and the poetics of intuition.

Demikian kiranya, setiap seri karya, bahkan setiap karya, memiliki jalan takdir sejarahnya sendiri. Pencipta boleh undur untuk menyadari bahwa karya dapat dihormati siapa saja. Saya bersyukur pada September-Oktober 2026 ini, tanpa pernah diduga, menjadi momentum apresiasi lintas bangsa: pameran serangkaian Ubud Writers and Reader Festival (UWRF) untuk seri “Panggung Punggung”, seri “Guwung Suwung” hadir merayakan Hari Museum Indonesia di Rudana Art Museum, serta pemanggungan seri “Sail of Glory” tentang maritim, pertalian interpretasi arkeologis relief Yeh Pulu-Candi Borobudur di Cornell University, Ithaca, Amerika Serikat.

Thus, it seems that each series of works, even each individual work, has its own historical destiny. The creator may step back to realize that the work can be appreciated by anyone. I am grateful that in September–October 2026, unexpectedly, this has become a moment of cross-national appreciation: an exhibition as part of the Ubud Writers and Readers Festival (UWRF) for the “Panggung Punggung” series; the “Guwung Suwung” series presented in celebration of Indonesian Museum Day at the Rudana Art Museum; and the staging of the “Sail of Glory” series on maritime themes, linking archaeological interpretations of the reliefs of Yeh Pulu and Borobudur Temple at Cornell University, Ithaca, United States.

## References

- Adnyana, Wayan Kun. (2025). “Reciprocity of Line Drawings and Back Imagery in Contemporary Painting Artistry,” in *Artistika Rupa Paraga*, Segara Putra, et al. (Eds.). Pusat Penerbitan LPPM ISI Bali.
- Adnyana, Wayan Kun, Jeon Dongsu, Warih Wisatsana, & Alaida Niwaya (2026). *Parama Paraga: Retrospective of Biographical Metaphoric Figure to New Abstract*, Pusat Penerbitan LPPM, ISI Bali.
- Couteau, J. (2026, April). *Balinese Visual Art in the Inner Reasoning of Kun Adnyana*. Tempo.
- Wisatsana, Warih, Jeon Dongsu, Alaida Niwaya, (2026). “Iconic Retrospective to the Space of Suwung,” in *Parama Paraga*, Segara Putra and Dewi Pebryani (Eds.). Pusat Penerbitan LPPM ISI Bali.



A man wearing a cap, glasses, a dark t-shirt with a graphic, and shorts sits in a chair in a cluttered art studio. He is surrounded by numerous paint jars on the floor and a large mural in the background. The text "KILAS LENS" and "MERAYA WAKTU" is overlaid in the top right corner.

KILAS LENS  
**MERAYA WAKTU**

Wacana Kurator

## **KUN ADNYANA, PANGGUNG PUNGGUNG: A NEW TYPE OF MONUMENTAL ART**

Professor Emeritus Adrian Vickers

*Panggung Pungung* represents both a new departure for I Wayan ‘Kun’ Adnyana’s art and a continuation of his earlier monumental work. Kun Adnyana began his artistic career as part of a rebellion against the academic art establishment of Bali. Leading Balinese artists and authorities threatened to sue. The outrage about the exhibition continued over the next few years, a time of tumultuous change in Indonesia as it moved through “Reformasi” after the oppressive Soeharto years.

You might think it ironic that someone who wanted to overturn the art establishment is now Rector of the very institution in which this rebellion was held, the Institute Seni Indonesia Bali, but this is not the case at all. Since 2001, Kun Adnyana has continued to seek the roots of Balinese art, freed of the commercialization that the group viewed as undermining the spiritual nature of Balinese art. As former head of the Bali Cultural Service, and now leader of the island’s major institute for the arts, he is responsible for steering through the pressures of an island dominated by tourism, and of the Indonesian art world awash with multiple millions of dollars.

Kun Adnyana’s early work took two forms: a series depicting Balinese culture and tourism; and a set of

monumental figures. Both were meditations on the art of the Pita Maha group (1936–1940), the foundational organization of modernists on the island. Pita Maha was also the subject of Kun Adnyana’s doctoral thesis. At the heart of his quest was the problem of how to combine abstraction and realism in art, to move beyond the binaries of western art history that had hitherto restricted the understanding of Balinese art.<sup>1</sup>

Thus, over the last decade Kun Adnyana went back even further in Balinese art history, to the fourteenth or fifteenth century which produced the extraordinary relief rock carvings of Yeh Pulu, Gianyar. The exhibition based on his meditations on the Yeh Pulu reliefs was “Citra Yuga”, which toured Indonesian and was exhibited in Sydney.

Most recently, Kun has moved over to experimentation with pure abstraction in the “Guwung Suwung” exhibition. That exhibition highlighted what otherwise might seem like the background to his figurative work. It showed a kind of experimentation that focused on the relationship between form and colour.

---

1. Sharon Nadeem, “Connecting Past and Present”, *The Jakarta Post* 4 August 2017.

In *Panggung Pungung* (Backstage), he demonstrates a new and integral relationship between figurative and abstract art. The same exploration of sculptural forms that was the key to his work over the first two decades of his career is now playfully recast as a set of *rükenfigures*, back images. The humorous nature of the pun in the title (we come backstage in art production, but the back is the stage) highlights the comical figures holding a variety of different objects or carrying different symbols. What these figures hide from whoever they face, they show to us, the audience. Some of what is hidden is a pleasant surprise,

as in “Happy Birthday”. Other images are more serious, even sinister, as in “Peace and Reason”, where we are shown the gun behind the peace sign. The play of concepts of space and form comes through in works such as “Stealing Einstein”, existing alongside expressive works such as “Gesture.”

This exhibition is a window into the changing nature of art in Indonesia. It bridges formal concerns with on-going conceptual experimentation, linking deep art history with very contemporary concerns.

## Pamahbah Cendikiawan

# POSTERIOR VIEWS

Bruce W. Carpenter

In his newest exhibition, *Panggung Punggung*, Wayan Kun Adnyana, makes a humorous return to figurative art after a long sojourn in abstractionism. The title, a play on words, refers to a series of enigmatic posterior views of a chubby, shirtless male. Set against abstract backgrounds (a concession to his abstract period?), we are forced to ask the question, who is this mysterious Balinese Michelin Man? With tongue in check, Kun confesses that in some ways, they are self-portraits.

The whole is also imbued with a sense of self-effacing humor expressing a wide spectrum of moods. An ironic comment on the cliché of romantic love is evident in *Birthday*, the image of a man wearing a dunce-like birthday hat while holding an exuberant bouquet of flowers stands against a deep an impenetrable background of lapis lazuli blue. In sharp contrast, other protagonists hide concealed weapons - a lethal long-barreled pistol (*Peace. and Reason*) or wooden club (*Black Warrior*), that clearly imply violence. In between stands the man flexing his arms like a body builder, crying out look at me, look at how strong I am! So, too, are those who appear to be characters in Samuel Beckett's *Waiting for Godot*, frozen inaction with their hands locked behind them. The most perplexing of all is that of two men, or perhaps one split personality

patient, painfully grasping his wobbling head in pain and confusion.

Kun describes his parade of giants as monumental beings in the lithic sense of the word. He clarified that his choice of technique, which began with the drawing of all the figures on the canvas in pencil, were such that he felt forced to maintain the agitated sculptural quality of these drawings as if they were stone reliefs as well as paintings. With powerful massive torsos and dome-like heads, their buttocks are small and lack the girth up of their mighty superstructures. Counter-intuitively these great Hulk-like clownish beings stand on short and comparatively miniscule legs giving a sense of being top heavy and vulnerable. It possible that unbeknown to the artist, these men are archetypical projections from the Balinese collective unconscious, home to multiple giants and ogres such as the gullible Kebo Iwa and countless low IQ demons (*buta kala*). Lastly there is the strong man archetype, those of lower birth who rose from humble beginnings to become great warriors and even rulers through cunning and sheer force of will. The greatest role model of this type is Gadjah Mada, the powerful Prime Minister of the Majapahit Empire, who conquered Bali in 1343.

Fifteen years have passed since I first met Kun as a young painter in 2011. At the time, I was curator of the Ganesha Gallery in Jimbaran, where he presented *Body Art*, a stunning series of figurative paintings. Along with Anglo-American artist Ashley Bickerton, who attended the opening, we both recognized Kun's tremendous originality and his potential to go on to bigger and better things. I was so impressed that I immediately bought two large canvases, which I still cherish. In the years that have followed, I continued to watch Kun's career with keen interest. During that time, I also learned that he was not only a painter but also a curator, scholar, art teacher, and academic.

This culminated in 2015 when he earned a PhD in 2015 with a dissertation on Pita Maha painters, Bali's famed pre-World War II artists' union. As if that were not enough, he was appointed head of Bali's Cultural Agency (Dinas Kebudayaan Bali) in 2019 and, two years later, director of the Balinese campus of ISI Bali, Indonesia's prestigious Institute of the Arts. Despite my apprehension that his art career would fall victim to the weight of his bureaucratic duties, Kun continued to work in the studio and participate in exhibitions against all odds. While understanding his need to explore the abstract, I am especially ecstatic about his return to figurative art and pray that he stays there. This is where you started, my friend, and this is where you belong. Welcome home Bli!

Sanur, Bali  
September 9, 2026

KILAS LENSEA  
**MERAYA WAKTU**





## PANGGUNG PUNGGUNG



**Holla**

ink & acrylic on canvas,  
120x100 Cm, 2024



**War and Peace**  
200x180 Cm, ink & acrylic  
on canvas, 2025



***Own Guard***

Ink & acrylic on canvas  
200 x 180 cm, 2025

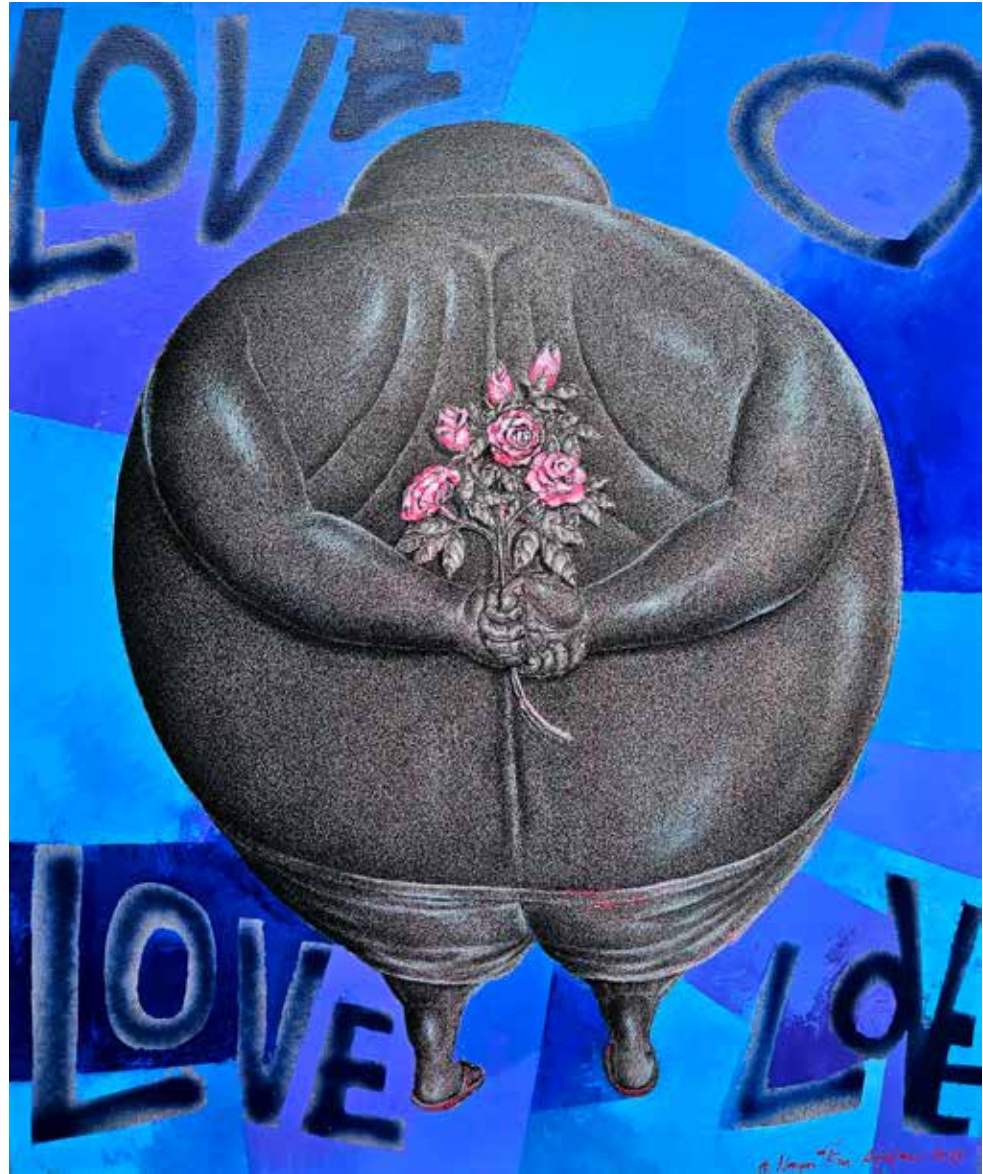


**New**  
Ink & acrylic on canvas  
120X100 cm, 2024

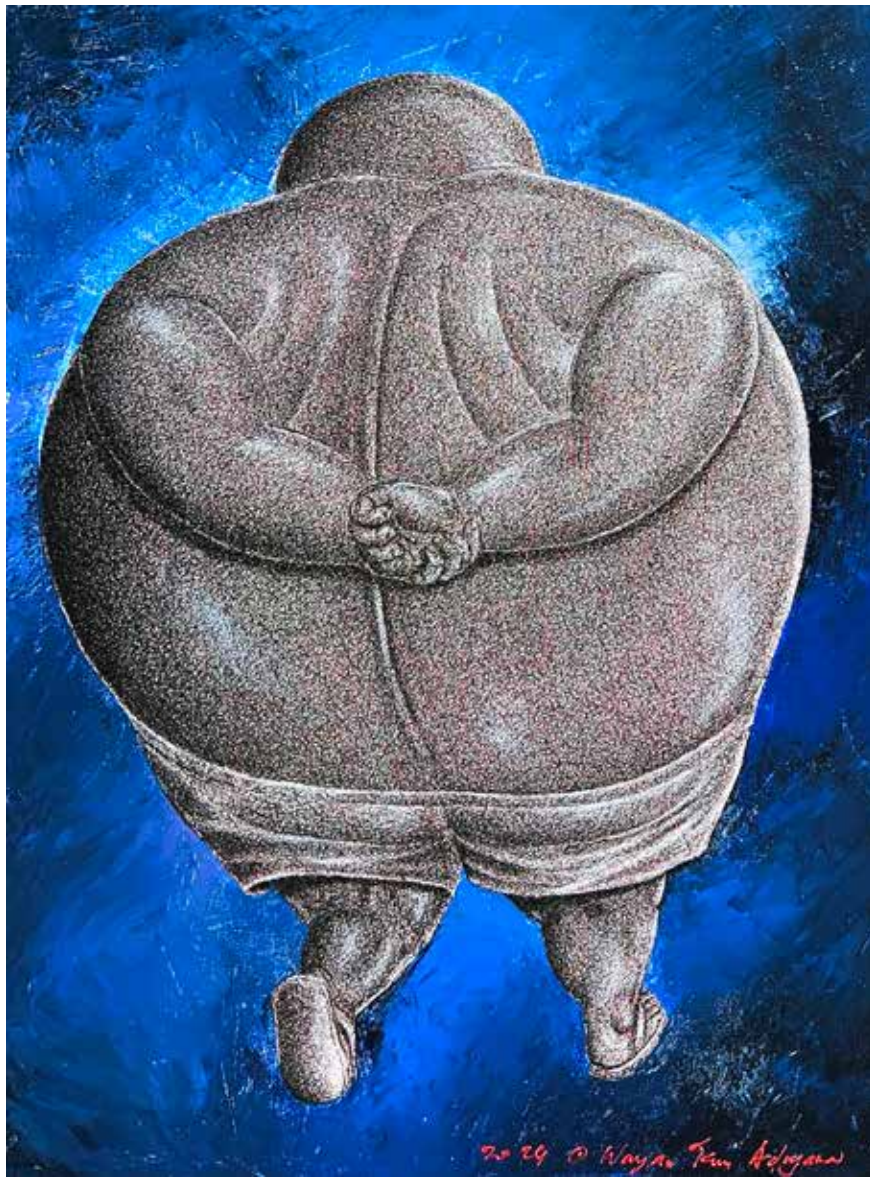


***Peace***

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





***Morning Sport***

Ink & acrylic on canvas  
180 x 180 cm, 2008



***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



***Eastern Thinker***  
Ink & acrylic on canvas  
80X180 cm, 2025



***Happy Birthday***  
Ink & acrylic on canvas  
180X180 cm, 2026



**Baloon Boy**

180x180 Cm, ink & acrylic on canvas,  
2026



***Relax***  
Ink & acrylic on canvas  
80x80 cm, 2026

## JALAN PERUPA

# THE ARTIST'S JOURNEY

**P**rof. Dr. Wayan Kun Adnyana, born in Bangli, Bali, on April 4<sup>th</sup>, 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](mailto:kun_adnyana@yahoo.com) and [santir.jiwa@gmail.com](mailto:santir.jiwa@gmail.com)

### Colective Exhibitions (selected):

**2025:** Painting exhibition “Arung” at Cans Gallery, Jakarta. Visual Art Exhibition “Nyala: 200 Years Diponegoro War” at National Gallery of Indonesia, 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 14<sup>th</sup> 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, 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)culation” 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 SoobinArt Int’l S.BinArtPlus, 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) “Decontruction and Repetition” at The Public Library of Malang City, East Java. Exhibition “Young Arrows” at Yogya Gallery, Yogyakarta. Exhibition “Kompas Short Story Ilustration” 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 33<sup>rd</sup> 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 5<sup>th</sup> Anniversary exhibition at Sahadewa Gallery, Ubud.

**1997:** Watercolor exhibition at Art Center of Bali Province.

#### **Solo Exhibition:**

**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:**
- 2024:** Dharma Kusuma Award category Reputable Artist from The Acting Governor of Bali Province, Sang Nyoman Mahendra Jaya
- 2023:** Anugerah Kebudayaan Indonesia category Pioneer 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 Association, 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.

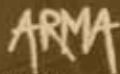
- 2016:** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2016:** Best Lecturer recognition from Rector of Indonesia Institute of the Arts, Denpasar.
- 2014:** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2013:** Visiting Art Scholar Awards from Faculty of Fine 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 Desimation 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



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 Exploitation 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 Bebarisan Sudhamala by Indonesia Institute of Arts of Denpasar, Bali



**Dolina Charlotty**  
Resort & SPA

**Institut Seni Indonesia Denpasar**

Solo Exhibition  
**Wayan Kun Adnyana**

# Charma Dharma

The Enigmatic Sensation of Portrait in Contemporary Painting

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

Hosted by Honorary Consul of Republic of Indonesia in Gdansk, Mr. Mirosław 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  
RUDANA FINE ART GALLERY | RUDANA 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, 25<sup>th</sup> 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



BACCH

UBUD  
WRITERS  
& READERS  
FESTIVAL



Solo Exhibition of Contemporary Painting

WAYAN KUN ADNYANA

# PANGGUNG PUNGGUNG

A Rückenfigure Echoing Samarasā on Multiconsequential Visual Paradigms

Officially Opened by:

**Mr. Daniel Suhardiman**

(Vice President Director of Panasonic Manufacturing Indonesia)

Saturday, 17<sup>th</sup> October 2026, at 04.00 pm (GMT +8)

at Casa Luna, Jl. Raya Ubud, Bali

Art Curator:

**Prof. Em. Adrian Vickers, Ph.D.**

Texts:

**Bruce W. Carpenter**

Host:

**Ketut Suardana | Janet DeNeefe**

The Exhibition will be held until 17 November, 2026; Please join and appreciate the artworks!

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):

Adnyana, I Wayan Kun. (2018), *Multinarasi Relief Yeh Pulu (Tujuh Pendekatan Artistik Seni Lukis Kontemporer)* (A Text Book), buku Arti, Denpasar.

\_\_\_\_\_. (2017), *Ikonografi Kepahlawanan Relief Yeh Pulu* (A Text Book), Buku Arti, Denpasar.

Andrzejewska, Malgorzata. (2023), “About Prof Wayan Kun Adnyana’s Painting” in Charma Dharma: The Enigmatic Sensation of Portrait in Contemporary Painting, Prasasti, Denpasar.

Arcana, Putu Fajar. (2017), “Visual Art Today and Archaic Reflection”, *Citra Yuga: Wayan Kun Adnyana’s Solo Exhibition*, Bentara Budaya, Jakarta.

Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy Soetiryo, etc. (2013), *Selected Works of Ninety-Nine Artists Who Depicted Indonesia*, Koes Art Book, Denpasar.

Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy Soetiryo, etc. (2010), *Modern Indonesian Art (From Raden Saleh to The Present Day)* second revised edition, Koes Art Books, Denpasar.

Couteau, Jean. (2008), *Look! Who is Talking? (The Catalogue of Wayan Kun Adnyana’s Solo Exhibition)*, Tony Raka Art Gallery, Ubud.

Couteau, Jean., Wayan Kun Adnyana, Erick Thohir, I Made Surada, and Warih Wisatsana., (2019), *Sudra Sutra (An Iconographical Interpretation of Yeh Pulu Reliefs)*, Prasasti, Denpasar.

Djatiprambudi, Djuli., Muhammad Rahman Athian. (2016) *Kronotopos (Biennale Jateng’s Catalogue)*, Arts Directorate of Directorate General of Culture, Education and Cultural Ministry of Indonesia, Jakarta.

Dwikora, I Putu. (2008), *New Totem For Mother (The Catalogue of Wayan Kun Adnyana’s Solo Exhibition)*, Gaya Art Space, Ubud.

Effendy, Rifky. (2010), *Tree of the Future (The Catalogue of Wayan Kun Adnyana’s Solo Exhibition)*, MonDecor Art Gallery, Jakarta.

Hardiman. (2009), *Rare (Babies) (The Catalogue of Wayan Kun Adnyana’s Solo Exhibition)*, MD Art Space, Jakarta.

Louise Totton, Mary., Tossin Himawan., et.al (2018), *Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu*, Buku Arti, Denpasar.

Pirotte, Philippe., (2023) “Wayan Kun Adnyana: Paints Astonishing Sights Implicit in the Historical Yeh Pulu Reliefs” on *Wastu Waktu: Fifteen Years on Developing New Paintings of Explotion on*

*Drawings*, Prasasti, Denpasar.

Prasetyo, Arif Bagus., (2025) “Awakening: Pameran Lukisan Wayan Kun Adnyana”, ZEN1 Gallery, Jakarta.

Tunggal, Nawa., Wayan Kun Adnyana, and Wayan Westa.,(2021), *Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs (Solo Exhibition of Wayan Kun Adnyana)*, Prasasti, Denpasar.

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

Vickers, Adrian., Bruce W. Carpenter, and Thienny Lee., (2019), *Santa Rupa (A Revival of Narrative in Contemporary Art)*, Prasasti, Denpasar.

Wisatsana, Warih., et.al. (2017), “*Candra Sangkala: Cross-Period Art*”, *Candra Sangkala: Wayan ‘Kun’ Adnyana’s Solo Exhibition at Neka Art Museum, Ubud*, Buku Arti, Denpasar.

Zaelani, Rizki A., Jim Supangkat, Kuss Indarto, Farah Wardani. (2008), *Manifesto: Pameran Besar Seni Rupa Indonesia*, Galeri Nasional, Jakarta.

KILAS LENSEA  
**PANGGUNG PUNGGUNG**









# ACKNOWLEDGEMENT

**We would like to express our sincere gratitude to:**

- Founder of Ubud Writers and Readers Festival (UWRF), Dr. I Ketut Suardana and Janet DeNeefe.
- Art Lover, Daniel Suhardiman.
- The Curator, Prof. Em. Adrian Vickers, Ph.D.
- Art Writer, Bruce W. Carpenter.
- Chairman of The Senat of ISI BALI, Prof. Dr. I Ketut Muka Pendet.
- Vice Rectors of ISI BALI, Prof. Dr. A. A. Gede Bagus Udayana; Dr. I Made Jodog; and Prof. Dr. Komang Sudirga.
- Management of Casa Luna, Ubud.
- English Translator, Nyoman Dewi Pebryani, Ph.D.
- Gede Bayu Segara Putra, M.Sn., (Editor & Designer)
- Ida Bagus Candrayana, M.Sn., (Photographer)
- Ayu Ketut Putri Rahayuning, M.Sn., Gede Wilwa Wicitra Nusantara, Kade Prabha Wicitra Tranggana, and Ni Wayan Santiari (Family)
- Warih Wisatsana, Alaida Niwaya, I Nyoman Sangra, S.E., Made Irma Novitasari, S.Sn., Liswoyo, Nyoman Sudarsana, Made Agoes Girinatha, Dewa Ayu Putri, dan Ni Wayan Mertasih (Committee)



UBUD  
WRITERS  
READERS  
FESTIVAL

