

WAYAN KUN ADNYANA

GUWUNG SUWUNG

Enigmated Colors Triumph through Retrospective Journey

Wayan Adnyana, Koh Young Hun, Warih Wisatsana, Alaida Niwaya, Loyce Arthur, K. Azril Ismail

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GUWUNG SUWUNG : Enigmated Colors Triumph through Retrospective Journey

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WACANACITTA

APRESIASI GUWUNG SUWUNG PROF. KUN ADNYANA
VISUAL APPRECIATION OF THE GUWUNG SUWUNG OF PROF. KUN ADNYANA

Putu Supadma Rudana, MBA.

The Chairman of Indonesian Museum Association (AMI)
The President of Rudana Art Museum



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

Merayakan Hari Museum Indonesia ke XI tahun 2026, Asosiasi Museum Indonesia (AMI) bekerja sama dengan Institut Seni Indonesia Bali (ISI BALI), dan Kementerian Kebudayaan Republik Indonesia menyelenggarakan Setanggi Puspa Budaya dengan tema “Kebudayaan Soko Guru Bangsa” selaras dengan gagasan dan cita-cita yang dikumandangkan AMI selama ini bahwa Museum sebagai Rumah Budaya. Selaras itu pula, secara terpilih dihadirkan Pameran Lukisan Kontemporer Wayan Kun Adnyana bertajuk “Guwung Suwung” di Rudana Art Museum.

Museum merupakan institusi yang tidak hanya berfungsi sebagai tempat penyimpanan artefak dan benda

Celebrating the 11th Indonesian Museum Day in 2026, the Indonesian Museum Association (AMI), in collaboration with the Indonesian Institute of the Arts Bali (ISI BALI) and the Ministry of Culture of the Republic of Indonesia, is organizing Setanggi Puspa Budaya with the theme “Culture as the Pillar of the Nation,” in line with the ideas and aspirations that AMI has continuously voiced, namely that the Museum is a Cultural Home. In keeping with this, the Contemporary Painting Exhibition by Wayan Kun Adnyana, entitled “Guwung Suwung,” has been specially selected to be presented at Rudana Art Museum.

A museum is an institution that functions not only as a place for storing artifacts and historical objects, but also

bersejarah, tetapi juga sebagai penjaga peradaban. Dalam sejarahnya, museum menjadi saksi perjalanan bangsa dan medium yang mempertemukan masyarakat dengan warisan budaya dan identitasnya. Melalui koleksi dan narasi yang disajikan, museum menawarkan ruang refleksi atas masa lalu untuk memahami nilai-nilai yang relevan di masa kini dan masa depan.

Di Indonesia, keberadaan museum memiliki posisi yang sangat strategis dalam memperkuat jati diri bangsa yang beragam. Dengan lebih dari 516 museum tersebar di seluruh wilayah, Indonesia memiliki potensi besar untuk menjadikan museum sebagai pusat edukasi, wisata budaya, dan pelestarian nilai-nilai kebangsaan. Sebagai lembaga satu-satunya yang menaungi permuseuman di Indonesia, AMI berkomitmen untuk senantiasa bersinergi dalam program dan agenda terkait komunikasi dan konsolidasi dengan berbagai pihak, baik pemerintah pusat maupun daerah, yayasan ataupun pribadi, serta berbagai institusi yang memiliki kepedulian tinggi terhadap kebudayaan dan permuseuman Indonesia.

Museum juga merupakan institusi pengetahuan, yang dapat memproyeksikan langgam estetika dan kemaestroan masa mendatang. Pada konteks ini, museum tidak semata menjadi pemulia keadiluhungan masa lalu, namun dalam kewaktuan yang sama, memproyeksikan perayaan capaian masa depan. Menimbang hal tersebut, saya melihat seri *Guwung Suwung* Wayan Kun Adnyana bergerak pada dua wilayah yang saling berhadapan sekaligus saling meresapi: *realm of existence—realm of formlessness*, wilayah

as a guardian of civilization. Throughout its history, the museum has served as a witness to the journey of nations and as a medium that brings society together with its cultural heritage and identity. Through the collections and narratives it presents, the museum offers a space for reflection on the past in order to understand values that remain relevant in the present and the future.

In Indonesia, the existence of museums holds a highly strategic position in strengthening the identity of a diverse nation. With more than 516 museums spread throughout the country, Indonesia has great potential to make museums centers of education, cultural tourism, and the preservation of national values. As the sole institution that serves as the umbrella organization for museums in Indonesia, AMI is committed to continuously creating synergies in programs and agendas related to communication and consolidation with various parties, including the central and regional governments, foundations and individuals, as well as various institutions that have a strong concern for Indonesian culture and museums.

Museums are also institutions of knowledge, capable of projecting the aesthetic idioms and artistic mastery of the future. In this context, the museum does not merely honor the nobility of the past, but at the same time projects the celebration of future achievements. In consideration of this, I see Wayan Kun Adnyana's *Guwung Suwung* series as moving within two realms that simultaneously confront and permeate one another: *realm of existence—realm of formlessness*, the realm of existence and the realm of

keberadaan dan wilayah ketakberbentukan. Bentuk seakan muncul hanya untuk kemudian melebur; jejak figuratif terasa hadir, tetapi tidak sepenuhnya menetap sebagai figur. Warna, gestur, lapisan, dan torehan membuka pengalaman melihat yang bergerak antara sesuatu yang dapat dikenali dengan sesuatu yang belum atau tidak perlu diberi nama. *Guwung* menghadirkan bobot keberadaan, sedangkan *Suwung* membuka ruang bagi kekosongan, keheningan, dan kemungkinan. Karya dan sosok perupa Kun Adnyana mewakili orientasi estetika dan kemaestroan masa depan.

Hari Museum Indonesia yang diperingati setiap 12 Oktober karenanya tidak cukup dimaknai sebagai perayaan kelembagaan, tetapi merupakan kesempatan untuk menegaskan kembali kedudukan museum dalam kehidupan bangsa. Tema “Kebudayaan Soko Guru Bangsa” mengingatkan bahwa kebudayaan bukan ornamen pembangunan, melainkan salah satu penyangga utama cara sebuah bangsa mengenali dirinya. Museum berada di antara kerja merawat yang telah ada dan keberanian membuka ruang bagi yang sedang tumbuh. Pameran *Guwung Suwung* memperlihatkan bagaimana perjalanan kreatif seorang perupa yang terus dinamis dengan ketekunan artistik yang terjaga.

Bagi Rudana Art Institution, pameran ini seperti sebuah perjalanan yang kembali menemukan hulunya. Seniman yang dahulu memasuki lingkungan Rudana sebagai pelajar kini kembali dengan pengalaman artistik, akademik, dan pengabdian publik yang telah ditempa selama

formlessness. Form seems to emerge only to subsequently dissolve; figurative traces seem to be present, but do not fully settle as figures. Color, gesture, layers, and incisions open up a visual experience that moves between something recognizable and something that has not yet, or does not need to, be given a name. *Guwung* presents the weight of existence, while *Suwung* opens a space for emptiness, silence, and possibility. The works and artistic persona of Kun Adnyana represent the aesthetic orientation and artistic mastery of the future.

Indonesian Museum Day, commemorated every October 12, therefore should not be understood merely as an institutional celebration, but as an opportunity to reaffirm the position of museums in the life of the nation. The theme “Culture as the Pillar of the Nation” reminds us that culture is not an ornament of development, but one of the main pillars through which a nation recognizes itself. Museums stand between the work of caring for what already exists and the courage to open space for what is still growing. The *Guwung Suwung* exhibition demonstrates how the creative journey of an artist can remain continuously dynamic while maintaining artistic perseverance.

For Rudana Art Institution, this exhibition is like a journey that has once again found its source. The artist who once entered the Rudana environment as a student now returns with artistic and academic experience, as well as decades of public service, forged over the years. Throughout this journey, Kun Adnyana has undertaken various responsibilities in the fields of education and culture, but

puluhan tahun. Dalam rentang perjalanan itu, Kun Adnyana telah mengemban berbagai tanggung jawab di bidang pendidikan dan kebudayaan, tetapi kerja penciptaannya tidak berhenti. Seri demi seri terus lahir, memperlihatkan bahwa penciptaan seni bukan pekerjaan yang selesai ketika seseorang memasuki ruang institusi atau jabatan publik.

Atas nama Asosiasi Museum Indonesia dan The Rudana Art Institution, saya menyambut baik penyelenggaraan Pameran Lukisan Kontemporer “Guwung Suwung” sebagai bagian dari *Setanggi Puspa Budaya—Hari Museum Indonesia XI 2026*. Semoga peristiwa ini tidak hanya menghadirkan pengalaman estetik, tetapi juga membuka percakapan lebih luas mengenai museum sebagai ruang pertemuan antara sejarah dan penciptaan, antara yang telah berwujud dan yang masih mencari bentuknya. Seperti Guwung Suwung, museum berdiri di antara *existence* dan *formlessness*—antara jejak peradaban yang dapat kita kenali dan kemungkinan kebudayaan yang terus menunggu untuk diciptakan.

his creative work has never stopped. Series after series continue to emerge, demonstrating that the creation of art is not work that comes to an end when someone enters an institution or assumes public office.

On behalf of the Indonesian Museum Association and The Rudana Art Institution, I warmly welcome the organization of the Contemporary Painting Exhibition “Guwung Suwung” as part of *Setanggi Puspa Budaya—Indonesian Museum Day XI 2026*. May this event not only provide an aesthetic experience, but also open a broader conversation about museums as spaces of encounter between history and creation, between what has already taken form and what is still searching for its form. Like *Guwung Suwung*, museums stand between *existence* and *formlessness*—between the traces of civilization that we can recognize and the possibilities of culture that continue to await creation.

Om Shanti, Shanti, Shanti, Om
Wassalamu’alaikum Warahmatullahi Wabarakatuh,



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA

DRAF Sambramawacana Menteri Kebudayaan Republik Indonesia

GUWUNG SUWUNG WAYAN KUN ADNYANA

GUWUNG SUWUNG OF WAYAN KUN ADNYANA

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



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

Indonesia adalah negeri dengan *megadiversity* kebudayaan yang luar biasa. Ribuan ekspresi budaya, bahasa, tradisi, pengetahuan lokal, karya seni, hingga berbagai bentuk warisan budaya tumbuh dalam bentang kepulauan yang sangat luas. Kekayaan tersebut bukan semata sesuatu yang diwarisi, melainkan modal kebudayaan yang harus terus dirawat, dikembangkan, dan diberi ruang untuk melahirkan penciptaan baru.

Segala ekspresi adiluhung budaya dan seni masa lalu dan masa kini dapat dinikmati sebagai kebanggaan bangsa, salah satunya karena peran kesejarahan museum. Museum memiliki kedudukan strategis dalam ikhtiar memulia dan meraya segenap keadiluhungan itu. Museum bukan sekadar ruang untuk menyimpan artefak dan memori bangsa, tetapi pada saat yang sama juga

Indonesia is a country endowed with extraordinary cultural **megadiversity**. Thousands of cultural expressions, languages, traditions, systems of local knowledge, works of art, and various forms of cultural heritage have flourished across its vast archipelagic landscape. This richness is not merely something inherited from the past, but a form of cultural capital that must continually be preserved, developed, and given space to inspire new creation.

The noble expressions of culture and art, both past and present, can be appreciated as a source of national pride, in part because of the historical role played by museums. Museums occupy a strategic position in the effort to honor and celebrate this cultural excellence. They are not merely spaces for preserving artifacts and the nation's collective memory, but also places that open the door to contemporary

membuka pintu bagi tafsir dan kreativitas zaman kini.

Dalam kehadiran museum sebagai ruang penciptaan pengetahuan, perjumpaan gagasan, dan pertumbuhan kebudayaan, saya sangat mengapresiasi Asosiasi Museum Indonesia (AMI) menyelenggarakan *Setinggi Puspa Budaya - Hari Museum Indonesia XI 2026* di Rudana Art Museum. Beragam acara tersaji, termasuk menggelar Pameran Tunggal Wayan Kun Adnyana bertajuk “Guwung Suwung”.

Dinamika kreatif Wayan Kun Adnyana, dari jelajah garis dalam memaknai artefak kuno relief Yeh Pulu, hingga beragam figurasi kontemporer berwujud ‘Panggung Pungung’, dan teranyar abstraksi murni. Seri ‘Guwung Suwung’ merupakan refleksi atas Nyepi, yang menjadikan sunyi-sepi sebagai momentum pencerahan diri (*self-enlightenment*).

Saya bersahabat dan mengoleksi karya-karyanya bahkan jauh sebelum mengakrabi sosok akademi yang kemudian dipercaya memimpin Institut Seni Indonesia Bali (ISI BALI). Puluhan karya Kun Adnyana berada dalam koleksi saya, beberapa di antaranya juga saya pajang di kantor Kementerian Kebudayaan di Jakarta. Karya-karya itu menunjukkan satu watak yang konsisten: ketekunan mencari dan keberanian untuk tidak berhenti pada temuan artistik yang telah mapan.

Penyelenggaraan Pameran Wayan Kun Adnyana bertajuk “Guwung Suwung” di Rudana Art Museum memiliki arti yang lebih luas daripada sebuah pameran tunggal. Museum Rudana telah tumbuh sebagai salah satu ruang

interpretation and creativity.

In recognition of the museum’s role as a space for the creation of knowledge, the exchange of ideas, and the growth of culture, I greatly appreciate the Indonesian Museum Association (AMI) for organizing **Setinggi Puspa Budaya – Indonesian Museum Day XI 2026** at the Rudana Art Museum. A wide range of programs is being presented, including Wayan Kun Adnyana’s solo exhibition entitled **Guwung Suwung**.

Wayan Kun Adnyana’s creative journey has been remarkably dynamic, from his exploration of line in interpreting the ancient reliefs of Yeh Pulu, to various forms of contemporary figuration embodied in his **Panggung Pungung** series, and most recently, to pure abstraction. The **Guwung Suwung** series is a reflection on Nyepi, the Balinese Day of Silence, in which stillness and solitude become a moment of self-enlightenment.

I have been a friend of Kun Adnyana and a collector of his works since long before I became closely acquainted with the academic figure who would later be entrusted with leading the Indonesian Institute of the Arts Bali (ISI Bali). Dozens of his works are part of my collection, several of which I also display at the Ministry of Culture’s office in Jakarta. These works reveal a consistent character: perseverance in searching and the courage not to remain confined by artistic discoveries that have already become established.

The presentation of Wayan Kun Adnyana’s **Guwung Suwung**

yang merekam perjalanan seni rupa Bali dan Indonesia, sekaligus menjadi tempat pertemuan seniman, kolektor, akademisi, dan publik.

Pameran ini sekaligus memperlihatkan hubungan penting antara museum, perguruan tinggi seni, seniman, dan masyarakat. Kun Adnyana tumbuh dalam kemultidimensian disiplin, selain sebagai perupa, akademisi, peneliti sejarah seni rupa, juga menyosok sebagai pemimpin publik, teranyar memangku amanah sebagai rektor perguruan tinggi seni. Tetapi seluruh posisi itu menemukan muaranya pada kerja kebudayaan. Seniman yang terus berkarya akan menjaga institusi kebudayaan tetap dekat dengan denyut penciptaan. Sebaliknya, institusi yang sehat harus memberi ruang agar seniman dapat terus bereksperimen, bertumbuh, dan melakukan penjelajahan artistik.

Saya menyampaikan apresiasi kepada Wayan Kun Adnyana atas konsistensi dan keberaniannya meneruskan perjalanan kreatif hingga seri “Guwung Suwung”. Apresiasi yang sama saya sampaikan kepada Putu Supadma Rudana dan Museum Rudana, Institut Seni Indonesia Bali, para kurator, kolektor, seniman, serta seluruh pihak yang memungkinkan pameran ini hadir bertepatan dengan semangat Hari Museum Indonesia.

Selamat merayakan Hari Museum Indonesia 2026.

Selamat atas terselenggaranya Pameran Seni Lukis Kontemporer “Guwung Suwung”.

exhibition at the Rudana Art Museum carries significance far beyond that of a solo exhibition. The Rudana Museum has grown into one of the important spaces documenting the development of Balinese and Indonesian art, while also serving as a meeting place for artists, collectors, academics, and the public.

This exhibition also demonstrates the important relationship between museums, art universities, artists, and society. Kun Adnyana has developed through a multidimensional range of disciplines. In addition to being an artist, he is an academic, a researcher of art history, and a public leader, most recently entrusted with serving as rector of an art university. Yet all of these roles ultimately converge in cultural work. An artist who continues to create helps keep cultural institutions close to the living pulse of artistic creation. Conversely, a healthy institution must provide space for artists to continue experimenting, growing, and undertaking artistic exploration.

I extend my appreciation to Wayan Kun Adnyana for his consistency and courage in continuing his creative journey through the *Guwung Suwung* series. I offer the same appreciation to Putu Supadma Rudana and the Rudana Museum, the Indonesian Institute of the Arts Bali, the curators, collectors, artists, and all those who have made this exhibition possible in conjunction with the spirit of Indonesian Museum Day.

Happy Indonesian Museum Day 2026.

Congratulations on the presentation of the Contemporary Painting Exhibition *Guwung Suwung*.

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



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GUWUNG SUWUNG

Enigmatik Warna dalam Abstrak Baru

Enigmatic Color in the New Abstract

Wayan Kun Adnyana

Menghayati Sunyi

Nyepi 29 Maret 2025 menjadi tonggak penyusuran ke kedalaman sepi, ruang sunyi yang menyapa tanpa kata, hangat dan ramah memanja sanubari. Sunyi—bukan hampa—membebaskan dari panik gelimang purbasangka: politik global penuh teror, produk konsumtif kenes menggoda, pun berserak silang kata menungging dusta.

Sebagai perupa, saya menghayati Nyepi menjadi titik balik dalam penciptaan; bermula perayaan narasi ke sublimasi idea. Sunyi, sepi yang menyapa tanpa kata, memantik spirit untuk membebaskan rupa atas kelindan narasi arkeologis ke penghayatan spektrum warna. Sepi tentu tentang suasana, ikhwal meruang, serta medan uji eksistensi diri. Menghayati sepi, sesungguhnya bukan jalan menjauh dari riuh gaduh dunia kini, sebaliknya berkehendak penuh seluruh memosisikan kehidupan laras pada lintasan orbit. Orbit, laksana transisi spektrum warna, memantulkan vibrasi cahaya, mencipta berlapis suasana. Setipis apapun gradasi antar hue warna, tetap hadir jernih mengada.

Hue warna mengada karena eksis dalam zona terbebaskan—nir prasangka. Hue warna terbebas dari



Embracing Silence

Nyepi on March 29, 2025 became a milestone in the journey into the depths of solitude, a silent space that greets without words, warm and welcoming, indulging the innermost soul. Silence—not emptiness—frees one from the panic of being awash in prejudice: global politics filled with terror, coquettish consumer products that tempt, and scattered words flashing falsehoods.

As a visual artist, I experience Nyepi as a turning point in my creative practice; moving from the celebration of narrative toward the sublimation of ideas. Silence, solitude that greets without words, sparks the spirit to liberate form from the intertwining of archaeological narratives into an appreciation of the spectrum of colors. Solitude is, of course, about atmosphere, about the matter of inhabiting space, as well as a testing ground for the existence of the self. To embrace solitude is, in truth, not a path of withdrawing from the clamour and din of today's world; rather, it is a wholehearted desire to position life in harmony along its orbital trajectory. Orbit, like the transition of the color spectrum, reflects the vibration of light, creating layered atmospheres. No matter how subtle the gradation between color hues, it remains clearly present in its being.

kehendak merepresentasikan tuturan, sosok, atau wujud, memuara entitas murni, hamparan spektrum enigmatik. Warna hadir menggetarkan, membunyah misteri, dan juga teka-teki semesta rupa yang meruang. Warna yang terpoles, tergores, tercoret, bahkan tertoreh menghampar bidang kanvas mengimpresi pandang, seperti memasuki semesta raya tanpa ujung berpendar berjuta refleksi cahaya.

Perlu dua puluh tahun berproses, untuk berketetapan hati dalam melapangkan hue warna terbebas dari tanggung jawab naratif. Bermula eksplorasi garis mewujudkan biomorfik, organik, ganjil, imajinatif, dan tanpa identitas, dalam 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); tarian garis tinta cina tumpah 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); cipta seni lukis kontemporer seri 'Panggung Punggung', secara autentik membangun credo artistika resiprokal garis-rupa punggung gemuk (2024); dan termutakhir eksplorasi abstrak baru 'Guwung Suwung', mulai 2025 (Adnyana, dkk., 2026; 1-14).

Idea = Realitas + Konsep

Gejala abstraksi, sesungguhnya telah muncul sejak 2006,

Color hues come into being because they exist within a liberated zone—free from prejudice. Color hues are freed from the desire to represent narratives, figures, or forms, flowing into pure entities, an expanse of an enigmatic spectrum. Color emerges with a vibrating presence, bursting forth with mystery, and also with the riddles of the universe of forms inhabiting space. Color that is polished, scratched, scribbled, even incised, spreads across the canvas, impressing the eye, like entering an endless universe aglow with millions of reflections of light.

It took twenty years of process to arrive at a firm resolve to open up the color hues, freeing them from the responsibility of narrative. Beginning with an exploration of lines that took on biomorphic, organic, strange, imaginative, and unidentified forms in the series 'Hana Tan Hana' (2008); growing to reveal archaic objects of the goddess Venus from various civilizations around the world, reflecting on humanity's betrayal of Mother Earth (2008); the 'Bayi' series as an analogy of 'waiting for the sun', the bearer of certainty for the future (2009); a series of landscapes rendered as shadows stretching across space (2010); an artistic exploration revealing the performance of the body in the series 'The Bodies Theater' (2011); the dance of Chinese ink lines spilling into the wetness of watercolor paints, the series 'Poem from Lake Michigan' (2013); five years of exploring the archaic Yeh Pulu (2017–2022); an exploration of the theme of 'portraiture', reaching from proletarian subjects to global celebrities (2023); the creation of contemporary paintings in the 'Panggung Punggung' series, authentically constructing a reciprocal artistic credo



Tugu Kemenangan

Ink & acrylic on canvas
160 x 140 cm, 2008

manakala yang hadir dalam eksplorasi garis (drawing), berwujud objek biomorfik murni. Abstraksi warna kemudian mengemuka semakin benderang dalam latar belakang lukisan seri Yeh Pulu (2017). Warna terekspresi bebas, dari cipratan spontan, lelehan alamiah, kibasan pisau palet, hingga dussel kuas kering. Abstraksi warna dimaksud tetap berposisi sebagai latar belakang, bukan subjek rupa utama. Sebelum seri abstrak 'Guwung Suwung' mengorbit, abstraksi hanya menjadi penyeimbang sekaligus penyempurna representasi objek gambar.

Seri abstrak 'Guwung Suwung' telah benar-benar menempatkan warna pada zona terbebaskan, dari posisi latar belakang, kini seutuhnya mengemuka menjadi subjek karya. Setelah dua puluh tahun menapaki undag perenungan dan penghayatan tentang tuturan, sosok, dan beragam peringai bentuk, akhirnya memasuki ruang tanpa batas (*guwung*) yang menghadirkan pesona enigmatik warna tanpa prasangka (*suwung*). Suetsu Yanagi, penganut Zen, menyebutkan bahwa keindahan yang ada dalam zona terbebaskan, laiknya karya seni yang lahir dari seniman yang tercerahkan, terbebas dari pikiran-pikiran yang mengganggu. Sang seniman menyatu dalam proses cipta sekaligus secara total berserah kepada Alam (2018; 47).

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

of lines and forms of fat backs (2024); and most recently, a new abstract exploration, 'Guwung Suwung', beginning in 2025 (Adnyana et al., 2026; 1–14).

Idea = Reality + Concept

The phenomenon of abstraction, in fact, had already emerged since 2006, when what appeared in the exploration of lines (drawing) took the form of pure biomorphic objects. The abstraction of color then emerged increasingly more clearly in the background of the paintings in the Yeh Pulu series (2017). Color was expressed freely, from spontaneous splashes, natural drips, and sweeps of a palette knife, to the dussel technique of a dry brush. This abstraction of color remained positioned as the background, not the main subject of the visual form. Before the abstract series 'Guwung Suwung' came into orbit, abstraction merely served as a counterbalance as well as a completion of the representation of the depicted objects.

The abstract series 'Guwung Suwung' has truly placed color within a liberated zone; from its position as the background, it now fully emerges as the subject of the work. After twenty years of traversing the steps of contemplation and reflection on narratives, figures, and various manifestations of form, it finally enters a boundless space (*guwung*) that presents the enigmatic allure of color without prejudice (*suwung*). Suetsu Yanagi, a follower of Zen, states that beauty existing within a liberated zone is akin to a work of art born from an enlightened artist, freed from disturbing thoughts. The artist merges with

ekspresionisme yang menggelegar, sederas kaleng bocor Jackson Pollock, atau se bebas hamparan warna Mark Rothko (Adnyana dkk., 2026; 12).

Warna yang mengada menjadi idea seri 'Guwung Suwung'. Meraya enigmatik warna menjadi inti sari penghayatan kedalaman sunyi. Artistika 'abstrak baru' sebagai konsepsi, menunjuk pada upaya p e n g h a m p a r a n warna penuh gelora, meruang m e m b u n c a h energi; menguji segenap nalar dan kemungkinan imajinasi. Pada konteks filosofi Hegel, warna mengada menjadi Idea; penghayatan kedalaman sunyi sebagai realitas cipta; dan meraya enigmatik warna sebagai rumusan konsepsi: $\text{idea} = \text{realitas} + \text{konsep}$. G.W.F. Hegel

the creative process while at the same time surrendering completely to Nature (2018; 47).

When the world is in turmoil, discordant voices ring louder

than poetry, meaning that signs of danger are approaching. Visual art cannot possibly remain serene amid the confinement of orderly imagination. Wildness and expressiveness always become the right choice. Take, for example, during World War II, when a group of artists in New York, United States, formed a resounding Abstract Expressionism, as forceful as Jackson Pollock's leaking can of paint, or as free as the expanse of color by Mark Rothko (Adnyana et al., 2026; 12).



Star War

Ink & acrylic on canvas
160X180 cm, 2019

Color that comes into being becomes the idea of the

mengibaratkan, konsep adalah jiwa, tubuh itu realitas, dan seluruh keutuhan manusia adalah idea (1993; xix).

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 menampilkan 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.

Walau realitas dalam konteks ini menunjuk pada sunyi-sepi Nyepi, namun praktik cipta otonom tetap menjadi Idea seri ‘Guwung Suwung’. Sebagai perupa, saya betul-betul bebas menjangkau kemungkinan-kemungkinan enigma warna. Praktik cipta otonom menghadirkan warna dengan begitu bebas terkibas, tergulung, terpapar, dan terpoles pada bidang kanvas, sekejap kemudian ditoreh dan digores sayatan.

Sayatan yang Menggoda

Penemuan artistika abstrak baru, sebagai platform konseptual, merujuk pada konstruksi metode cipta, karakteristik rupa, dan rajutan pemaknaan fungsionalitas karya. Walau terinspirasi rupa hampar lapang warna Mark Rothko; sayatan dan torehan kanvas Lucio Fontana; goresan liar Cy Twombly; serta abstrak ritmis Gerhard Richter, tetapi metode cipta yang melandasi kelahiran seri ‘Guwung Suwung’ terkonstruksi autentik.

color becomes the essence of experiencing the depths of silence. The ‘new abstract’ artistic practice as a conception, points to an effort to spread out color in full turbulence, occupying space and surging with energy; testing the entirety of reason and the possibilities of imagination. In the context of Hegel’s philosophy, color that comes into being becomes Idea; the experience of the depths of silence becomes the reality of creation; and celebrating the enigmatic nature of color becomes the formulation of the conception: $idea = reality + concept$. G.W.F. Hegel likens the concept to the soul, the body to reality, and the complete wholeness of the human being to Idea (1993; xix).

The concept of ‘Guwung Suwung’ reflects on the power of solitude, which is far more turbulent than the clamour that always causes things to disappear. Visual art that speaks loudly when the world is in turmoil is, paradoxically, found in forms that reveal no object whatsoever. This is because the representation of objects always tends toward something, including power. Color becomes an independent choice for expressing inner turmoil. Indeed, the contemporary painting series ‘Guwung Suwung’ began with Nyepi on March 29, 2025, a moment of discovering a new abstraction.

Although reality in this context refers to the silence and solitude of Nyepi, autonomous creative practice remains the Idea of the ‘Guwung Suwung’ series. As a visual artist, I am truly free to explore the possibilities of the enigma of color. Autonomous creative practice brings color in complete freedom, rolling, exposed, and polished across

Sayatan garis jelas berbeda dengan torehan atau sobekan pada kanvas Fontana. Pada Fontana, kanvas sobek juga tertoreh benar-benar menjadikan kanvas itu berlubang. Pada karya seri Guwung Suwung, torehan dan goresan tetap menjaga kanvas sebagai semesta yang memberi hidup semua warna untuk menebar pesona. Pada seri ‘abstrak baru’ ini, torehan menjadi penanda artistika karya.

Seperti karya tryptic ‘Enigmatic Eau de Green-Tosca-Brown’ (2026, 400 x 200 cm, acrylic on canvas), memuncak ketajaman goresan yang memecah sapuan warna lebar nuansa hijau kecoklatan. Goresan, yang pada beberapa bagian kanvas, lebih tepat disebut torehan, karena begitu dalam merobek halus kesombongan warna-warna. Torehan memburat sebagai sayatan tipis, barik berkarakter, dan juga garis lebar yang menyungging warna-warni tak terduga.

Teknik melukis berbasis polesan dan kibasan warna yang meruang, di sana-sini menjejak torehan, sayatan, dan garis spontan yang tidak terduga. Material cat akrilik menjadi fondasi olah kreatif; kualitas cat merupakan entitas yang tidak bisa ditawar, karena berimplikasi pada kejernihan-kemurnian hue dan intensitas warna. Teknik memoles terjaga dinamis dengan kekuatan penuh, memungkinkan hamparan warna mencipta barik, tekstur, transisi hue dan intensitas, serta ketakterdugaan belokan dan patahan sapuan.

Kilau Warna Tersepuh Sayatan

Seluruh sayatan, torehan, dan juga goresan, yang kadang-

the canvas, only to be incised and scratched.

The Alluring Incisions

The discovery of a new abstract artistic practice, as a conceptual platform, refers to the construction of a creative method, visual characteristics, and a woven network of meanings regarding the functionality of the work. Although inspired by the expansive fields of color in the works of Mark Rothko; the incisions and cuts across the canvases of Lucio Fontana; the wild strokes of Cy Twombly; and the rhythmic abstractions of Gerhard Richter, the creative method underlying the birth of the ‘Guwung Suwung’ series is authentically constructed.

The incisions of the lines are clearly different from the cuts or tears in Fontana’s canvases. In Fontana’s works, the canvas is actually torn and incised, creating holes in the canvas. In the works of the Guwung Suwung series, the cuts and strokes continue to preserve the canvas as a universe that gives life to all the colors, allowing them to spread their allure. In this ‘new abstract’ series, the incision becomes a defining marker of the work’s artistic character.

Such as the triptych ‘Enigmatic Eau de Green-Tosca-Brown’ (2026, 400 x 200 cm, acrylic on canvas), which bursts with the sharpness of strokes that fracture broad sweeps of greenish-brown hues. The strokes, in some parts of the canvas, are more aptly called incisions, because they so deeply and delicately tear through the arrogance of the colors. The incisions emerge as thin cuts, textured marks with character, and also broad lines that tease forth

kadang tajam, halus, dan masif itu, tidak sungguh-sungguh merobek, melukai, ataupun merusak warna. Sejati-jatinya, kilau warna benar-benar teruji manakala ia tidak pernah rusak, hilang, ataupun lenyap oleh sayatan, torehan, dan juga goresan acak itu. Sayatan, torehan, dan juga goresan boleh jadi laksana cubitan kecil pada si pelamun.

Bayangkan satu hue warna mengampar datar memenuhi bidang kanvas, dan itu terlukis berulang hingga ratusan jumlahnya, akan cenderung menjenuhkan. Tidak banyak kisah yang bisa dituliskan, karena ia hambar, kurang menggoda. Sayatan, torehan, dan goresan, yang datang tiba-tiba, acak, dan juga tak terduga, mengundang pertanyaan.

Konteks kilau warna yang teruji justru oleh sayatan, torehan, dan juga goresan acak, semakin mendekatkan pada pemahaman bahwa praktik cipta bukan untuk menemukan keindahan yang pasti (ulang-alik beauty-ugliness). Sebagaimana Yanagi menyebutkan, bahwa setiap bentuk, warna, dan pola bebas untuk digunakan, tidak ada aturan tetap. Seniman tidak khawatir akan sifat pasti dari keindahan yang akan dihasilkan; tidak ada kesalahan (Yanagi, 2018; 47).

Ketidakpastian dalam keindahan, seperti mencoba mengurai batas-batas Suwung (ketiadaan) dalam semesta raya. Begitu juga menghadirkan warna dalam beragam nuansa, harmoni-disharmoni, monokromantik-polikromatik, kontras-selaras, atau juga gelap-terang, sesungguhnya-sungguhnya, memasuki keserbamungkinan tanpa akhir. Seri 'Guwung Suwung', mengantarkan konsep

unexpected colors.

A painting technique based on the polishing and sweeping of colors that occupy space, leaving here and there traces of incisions, cuts, and spontaneous, unexpected lines. Acrylic paint serves as the foundation of the creative process; the quality of the paint is an indispensable entity, as it has implications for the clarity and purity of the hues and the intensity of the colors. The polishing technique is maintained dynamically with full force, allowing the expanse of color to create texture, surface quality, transitions of hue and intensity, as well as unexpected turns and breaks in the sweeps.

The Luster of Color Gilded by Incisions

All the incisions, cuts, and strokes, which are sometimes sharp, delicate, and massive, do not truly tear, wound, or damage the colors. In truth, the luster of color is truly tested when it is never damaged, lost, or erased by those random incisions, cuts, and strokes. Incisions, cuts, and strokes may be like a small pinch to a dreamer.

Imagine a single-color hue spread flat across the canvas, and painted repeatedly into the hundreds, it would tend to become monotonous. There is not much of a story that can be written, because it is bland, less enticing. Incisions, cuts, and strokes, which arrive suddenly, randomly, and unexpectedly, invite questions

The context of the luster of color being tested precisely by incisions, cuts, and random strokes brings us closer to an understanding that the creative practice is not about

keindahan bukan sebagai sistem cipta, yang mudah tergantikan algoritma, melainkan menghadirkan lapis-lapis misteri yang menempatkan sang kreator sebagai pencari-penggali abadi.

discovering a definite beauty (the back-and-forth of beauty-ugliness). As Yanagi states, every form, color, and pattern is free to be used; there are no fixed rules. The artist does not worry about the definite nature of the beauty that will be produced; there are no mistakes (Yanagi, 2018; 47).

Uncertainty in beauty is like trying to unravel the boundaries of Suwung (nothingness) within the vast universe. Likewise, bringing color into being in a variety of nuances—harmony-disharmony, monochromatic-polychromatic, contrasting-harmonious, or also dark-light—truly means entering into endless possibilities. The ‘Guwung Suwung’ series conveys a concept of beauty not as a system of creation that can easily be replaced by an algorithm, but rather as the presentation of layers of mystery that place the creator as an eternal seeker

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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





Pamahbah Kurator

G UWUNG SUWUNG KUN ADNYANA

Enigmated Colors Triumph Through Retrospective Journey

Prof. Koh Young Hun | Warih Wisatsana | Alaida Niwaya

Awal April 2025 lalu, selepas pertemuan persiapan seminar internasional dan pameran seni rupa lintas bangsa **Bumi dan Manusia** (*Pram-Bhuwana-Patra*) 100 Tahun Pramoedya Ananta Toer, Kun Adnyana bikin kejutan kecil di ruang Rektorat ISI Bali. Secara spontan, ia tiba-tiba tunjukan karya lukisan terbaru.

Mengundang pandang, bukan semata berukuran relatif besar, melainkan karena stilistika karya terkini itu terasa berbeda sekali dari fase cipta sebelumnya, terutama ketika ia begitu tekun menggarap tema relief Yeh Pulu. Kalau dulu pemirsa diajak masuk ke dunia rupa arkeologis yang berlapis nuansa mistis berikut ikonografis historis yang menggoda tanya, sekarang Kun justru menggugah renungan ke luas kanvas yang Nir-Sosok.

Bentuk figur hilang, berganti bauran warna dalam sapuan, guratan dan torehan yang melepas bebas imajinasi bahkan hingga ke ambang tak terbayang. Tak dinyana ragam seni abstraksi ini malahan menenggelamkan tatap kita pada kedalaman senyap yang sugestif.

Yang menarik, jejak awal Kun di seri *Hana Tan Hana* (Meng-Ada dan Tiada, 2008) seperti mengemuka kembali, tapi kali ini dengan dinamika cipta yang lebih

In early April 2025, after a preparatory meeting for the international seminar and cross-national fine arts exhibition *Bumi dan Manusia* (*Pram-Bhuwana-Patra*) marking 100 Years of Pramoedya Ananta Toer, Kun Adnyana made a small surprise in the Rectorate room of ISI Bali. Spontaneously, he suddenly showed his latest painting.

It invites the gaze, not merely because of its relatively large size, but because the stylistics of this latest work feel very different from his previous creative phase, especially when he was so diligently working on the theme of the Yeh Pulu relief. Whereas before viewers were invited into a visual world of archaeology layered with mystical nuances along with historical iconography that provoked questions, now Kun instead stirs contemplation toward the breadth of a figureless canvas.

The figurative form disappears, replaced by a mixture of colors in strokes, lines, and incisions that freely release the imagination even to the brink of the unimaginable. Unexpectedly, this variety of abstract art instead submerges our gaze into a suggestive silent depth.

What is interesting, traces of Kun's early work in the *Hana*

berdaya. Guratan-guratan rapat padat khasnya tetap hadir membayangi. Hanya saja sekarang ditopang oleh berlapis warna yang saling berkelindan, menghidupkan suasana yang tidak lagi sekadar *biomorfik*.

Kanvas seakan digenangi lapis demi lapis tak terduga; gerak memuncak antara torehan garis dan sapuan warna. Karya seri abstraksi ini lebih imajinatif sekaligus asosiatif—gugusan rupa ini seolah tengah membentuk sesuatu yang liric, tak jarang justru mengalir ritmis “meniadakan” yang *Hana*.

Kalau era karya Yeh Pulu terasa kontemplatif, penuh penghormatan pada apa yang diandaikan sebagai tinggalan arkelogis dan jejak historis, karya-karya terbaru ini lebih ke arah proses pembebasan atau katarsis. Kun Adnyana seperti ingin menegaskan pengalaman penciptaannya yang lintas batas, bahwa seni itu bisa menjelma tanpa sosok, tanpa beban kisah tokoh, cukuplah luapan stilistika-estetika nan bernas.

Bila mengkhidmati seri terkini ini, kita bisa ikut larut hanyut, terbawa gelora rupa yang ia tebarkan melalui intensitas permainan rima warna yang mempesona. Karya itu tampil alami dalam kespontanan yang terjaga, mengesankan bukan sebagai “rekayasa” komposisi.

Semula saya menduga karya abstrak iseng ini sekadar jeda cipta, liburan seniman dari kejenuhan tugas keseharian. Akan tetapi ketika suatu waktu Kun mengajak bertandang langsung ke studio di rumahnya, dan itu baru

Tan Hana series (Being and Non-Being, 2008) seem to re-emerge, but this time with a more powerful creative dynamic. His characteristic dense, compact strokes remain present, looming. Only now they are supported by layers of colors that intertwine with one another, enlivening an atmosphere that is no longer merely biomorphic.

The canvas seems to be flooded with layer upon layer of the unexpected; a movement that peaks between incised lines and sweeps of color. This abstract series is more imaginative as well as associative—the clusters of forms seem to be forming something lyrical, not infrequently flowing rhythmically “negating” that which is *Hana*.

If the era of the Yeh Pulu works felt contemplative, full of reverence for what is assumed as archaeological remains and historical traces, these latest works move more toward a process of release or catharsis. Kun Adnyana seems to want to affirm his cross-boundary creative experience, that art can manifest without figure, without the burden of a character’s story; an outpouring of stylistic-aesthetic richness is enough.

If one attends closely to this latest series, we can be carried away, swept along by the surge of forms he spreads through the intensity of the play of mesmerizing color rhymes. The works appear natural in a maintained spontaneity, giving the impression not as a “contrived” composition.

At first I suspected these playful abstract works were merely a creative pause, an artist’s vacation from the tedium of daily tasks. However, when at one time Kun invited me to

kali pertama saya ke sana, ternyata karya periode abstrak ini memenuhi dinding-dinding ruangan, serta sekian kanvas berjajar menunggu tahapan *finishing*.

Bila dirunut, ragam seni abstrak ini, sebenarnya memang sudah mewarnai proses kreatif Kun sedini meneguhkan pilihan di Sekolah Menengah Seni Rupa Batubulan, Gianyar (1996). Jadi kini dia bukan tengah *memburu* stilistika-estetika baru, namun boleh diungkap sudah *menemu*

visit his studio at his home, and that was my first time there, it turned out that works from this abstract period filled the walls of the rooms, and a number of canvases were lined up waiting for the finishing stage.

If traced back, this variety of abstract art has in fact colored Kun's creative process since as early as affirming his choice at the Batubulan Fine Arts Secondary School, Gianyar (1996). So now he is not in pursuit of a new stylistic-aesthetic, but it can be said he has already found it in accordance with the trajectory of his creation, which is quite long. The stages of his cross-period creative struggle (30 years) are readable especially through a number of solo exhibitions, also emerging in his first Retrospective, which took place March–May 2026.

In the history of Balinese contemporary art, the name I Wayan Kun Adnyana occupies a unique position of its own. He is not only an artist disciplined in achieving capable technical-stylistic-aesthetic skills, but also a researcher and scholar of visual art who diligently treads the path between the excavation of iconography, cultural narratives along with philosophical depth. This also includes an unceasing study of pure abstraction in line



Constant Battle

Acrylic on canvas
140X160 cm, 2017

The Supreme Magenta

acrylic on canvas
180 x 200 cm, 2025



seturut jejak ciptanya yang terbilang panjang. Tahapan demi tahapan pengumpulan kreatifnya yang lintas periode ini (30 tahun), terbaca terutama melalui sejumlah pameran tunggal, mengemuka pula pada gelar Retrospektif pertama, berlangsung Maret-Mei 2026 lalu.

Dalam sejarah seni rupa kontemporer Bali, nama I Wayan Kun Adnyana menempati posisi unik tersendiri. Ia bukan hanya perupa yang berdisiplin pada capaian keterampilan teknik-stlistik-estetik mumpuni, tetapi juga peneliti-pengkaji seni visual yang tekun menapaki jalur antara galian ikonografi, narasi budaya berikut kedalaman filosofi. Termasuk juga telaah tak henti pada abstraksi murni selaras penghayatan keyakinan akan yang *Niskala*.

Perjalanan kreatifnya ibarat lintasan yang terus bergerak memuncak; dari figuratif hingga nir-sosok, dari representasi simbolik-metaforik menuju kebebasan *gestural* yang mempribadi. Meski demikian, karya itu tetap menggaungkan gema keunikan kultural Bali dalam keharmonian rima warna dan ritme garis yang dinamis.

Puncak terbaru hadir dalam ragam abstraksi seri **Guwung Suwung** (*Beneath the Boundless*, 2025). Sebagai bacaan atas penemuan terkini itu, tecermin pada bahasan tiga karya gigantik bertajuk **Anigmatic Ancient** (180×200 cm, akrilik di atas kanvas, 2025), **Ancient Energy** (180×200 cm, akrilik di atas kanvas, 2025), dan **Ancient Soul** (180×200 cm, akrilik di atas kanvas, 2025).

Pada karya-karya ini, berikut seri abstraksi yang lahir

with an appreciation of belief in the Niskala.

His creative journey is like a trajectory that continues to move toward a peak; from figurative to figureless, from symbolic-metaphorical representation toward a personalized gestural freedom. Even so, the works still echo the resonance of Balinese cultural uniqueness in the harmony of color rhymes and the rhythm of dynamic lines.

The latest peak appears in the variety of abstractions in the *Guwung Suwung* series (*Beneath the Boundless*, 2025). As a reading of that latest discovery, it is reflected in the discussion of three gigantic works titled *Anigmatic Ancient* (180×200 cm, acrylic on canvas, 2025), *Ancient Energy* (180×200 cm, acrylic on canvas, 2025), and *Ancient Soul* (180×200 cm, acrylic on canvas, 2025).

In these works, along with the abstract series that emerged later, the figures and ornaments that once became his authentic hallmark have now completely dissolved. The essence of form that comes forward is gesture: brush strokes, palette-knife incisions, layers of color that are processed, altered, and scraped away, forming a primordial landscape of multicolors—*Puspawarna* that expands the field of interpretation according to the background of each viewer's experience.

Guwung Suwung

The term *Guwung Suwung* originates from classical Javanese-Balinese vocabulary: *guwung* means an empty space, cavity, or the shelter of a boundless sky;

belakangan, figur dan ornamen yang pernah menjadi ciri autentiknya kini telah luluh sepenuhnya. Hakekat rupa yang mengemuka adalah gestur: sapuan kuas, guratan pisau palet, lapisan warna yang diolah ubah serta ditepis kikis, membentuk lanskap purbani warna warni – Puspawarna yang memperluas medan tafsir seturut latar pengalaman masing-masing pemirsa.

Guwung Suwung

Istilah *Guwung Suwung* berasal dari kosakata Jawa-Bali 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 capaian penghayatan pada kearifan atau kewaskitaan; kerap dituturkan oleh peraih penghayat hakekat sebagai *lelaku* kebijaksanaan hidup.

Dengan menjadikan *Guwung Suwung* sebagai tajuk sekaligus galian tematik, Kun Adnyana menegaskan bahwa abstraksi bukanlah penolakan terhadap realitas, melainkan cara untuk memasuki kedalaman di balik bentuk. Figur yang lenyap dari kanvas 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.

Pada *Guwung Suwung*, Kun tidak lagi menuturkan figur

meanwhile *suwung* means a stretch of stillness, quiet, silence, formlessness. Yet this emptiness in essence is not a void or a nihil absence, but an Emptiness that is Filled. It is believed as an attainment of inner realization of wisdom or clairvoyance; often narrated by those who attain the essence as a practice of life's wisdom.

By making *Guwung Suwung* both the title and thematic exploration, Kun Adnyana affirms that abstraction is not a rejection of reality, but a way to enter the depth behind form. The figure that disappears from the canvas seems to withdraw naturally so that the public can experience the more sublime essence of form: energy that surpasses memory, primordial traces that exist, and the interweaving of inner resonance. This is beneath the boundless—a meeting place that spans space-time; uniting humans with history and the universe.

In *Guwung Suwung*, Kun no longer narrates figures through characters or their symbolizations. He unfolds history (past, present, and even future) across a range of gestures. Each brushstroke and incision resembles the erosion of rocks, layers of organic fibers, or maps of pooled topography. Layers of acrylic paint are piled up, scraped away, then fully layered again, resembling archaeological stratigraphy*.

That process makes the canvas not merely a surface phenomenon, but like the gradation of an archaeological site: a record of time that stores traces of energy. It extends spatially like stages of the unification of *bhuwana alit* and *bhuwana agung* (microcosm–macrocosm).

The chosen color palette—among them ochre, sienna,



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





melalui tokoh atau simbolisasinya. Ia mendedah sejarah (silam, sekarang pun mendatang) dalam rentangan *gestur*. Setiap sapuan dan torehan kuas menyerupai erosi bebatuan, lapis serat organik, atau peta genangan *topografi*. Lapisan cat akrilik ditumpuk, dikikis tepis, lalu dilapis tuntas kembali, menyerupai *stratigrafi arkeologi**.

Proses itu menjadikan kanvas bukan sebatas fenomena permukaan, melainkan ibarat gradasi sebuah situs arkeologis: rekaman waktu yang menyimpan jejak energi. Meruang membentang laksana tahapan penyatuan *bhuwana alit* dan *bhuwana agung* (mikrokosmos-makrokosmos).

Palet warna yang dipilih antara lain—*ochre*, *sienna*, *umber*, biru, gradasi merah, dan sebagainya—mengasosiasikan wujud tanah dan fosil serta hamparan belantara dalam naungan semesta. Di tengah kesenyapan bumi itu, Kun menyelipkan aksen hijau neon, biru pirus, atau merah menyala, menangkap denyut kehidupan; getar vibrasi di balik kesunyian purbani. Pilihan kontras atau harmonis, ritmis atau liris, menimbulkan sensasi indrawi tersendiri, mengedepankan pengalaman rupa yang serentak arkaik sekaligus kekinian.

*cabang ilmu geologi yang mempelajari lapisan-lapisan batuan(strata) yang diterapkan dalam penggalian tinggalan arkeologis.

Lintasan Periode Cipta

Abstraksi sebagai fenomena cipta Kun Adnyana, sudah

umber, blue, gradations of red, and so on—associates forms of soil and fossils as well as expanses of wilderness under the shelter of the universe. Amid that earthly silence, Kun inserts accents of neon green, turquoise blue, or bright red, capturing the pulse of life; the vibration behind primordial stillness. Choices of contrast or harmony, rhythmic or lyrical, generate their own sensory sensation, foregrounding a visual experience that is at once archaic and contemporary.

*a branch of geology that studies layers of rock (strata) as applied in the excavation of archaeological remains.

Trajectory of Creative Periods

Abstraction as a creative phenomenon of Kun Adnyana began to appear in *Citra Yuga* (2017), and continued to color subsequent series, up to *Wastu Waktu* (2022). At first, abstraction was present as a background, strengthening all imagery; from the figuration of the Yeh Pulu relief, images of urban humans, to various new metaphors. However, it should be stated that the contemplation of the figureless, along with the philosophy of the essence of Being and Non-Being that continuously Becomes (reincarnation or *punarbhawa*), had in fact already been an intensity of Kun's attention as early as the *Hana Tan Hana* series (2008).

As stated in his creative notes, the abstract side within Kun called out and found its momentum during the celebration of Nyepi Day, Saturday (Saniscara, Kliwon Wariga), 29 March 2025. There occurred a peak point of

mulai hadir pada *Citra Yuga* (2017), dan terus mewarnai seri-seri berikutnya, hingga *Wastu Waktu* (2022). Mulanya abstraksi hadir sebagai latar belakang, menguatkan segala imaji; dari figurasi relief Yeh Pulu, citra manusia urban, hingga beragam metafora baru. Namun patut diungkap, bahwa penghayatan akan nir-sosok tersebut berikut filosofi tentang hakekat *Ada* dan *Tiada* yang terus *Meng-Ada* (tumimbal lahir atau punarbhawa) sebenarnya sudah menjadi intensitas atensi Kun sedini seri *Hana Tan Hana* (2008).

Sebagaimana dinyatakan dalam catatan penciptaannya, sisi abstraksi dalam diri Kun memanggil dan menemu momenta pada perayaan Hari Nyepi, Sabtu (*Saniscara, Kliwon Wariga*) 29 Maret 2025. Terjadilah titik puncak ekstase dimana sosok ikonik yang *sekala* meluluh sepenuhnya. Abstraksi, berupa pulasan warna, sebagai latar belakang karya-karya periode sebelumnya, seketika mengemuka pada kanvas secara menyeluruh; menjelma subjek utama rupa. Mengundang pandang dan renungan, menawarkan berlapis penghayatan atas keberadaan *Guwung-Suwung*.

Pada tinjauan karya atau pameran seni rupa beraliran abstrak di Bali maupun di Indonesia, saya mengungkapkan pandangan sekaligus sanding banding karya ragam nir-sosok ini antara fenomena yang bermula di Barat dengan gema pola serupa yang bersahut di Timur. Bila



Ancient Artifact Discovery

Ink & acrylic on canvas

160X200 Cm, 2017

ecstasy where the iconic figure of the *sekala* completely dissolved. Abstraction, in the form of color applications that had been the background of works in previous periods, suddenly came forward across the entire canvas; transforming into the main subject of the visual. It invites the gaze and contemplation, offering layered reflections on the existence of *Guwung-Suwung*.

para pelukis abstrak Barat berproses melalui sejumlah pemertanyaan tentang Realita terutama secara rasional dan sistematis, perupa di Indonesia terkhusus Bali boleh dikata lebih terpicu oleh permenungan batin; atau ragam abstraksi yang bermula dari penghayatan keseharian masyarakat, meyakini bahwa selain dunia *sekala* (nyata - kasat mata) terdapat pula dunia *niskala* (nir-wujud).

Permenungan pada keyakinan akan yang *sekala-niskala* itu tecermin di dalam sejumlah karya abstrak perupa lintas generasi. Satu ragam ekspresi dengan hamburan warna yang mengesankan luapan bebas nan spontan, di mana pengertian tentang bentuk atau wujud lebur melampaui batasan figurasi; melahirkan sesuatu yang “*amorpeaus*” alias tak berbentuk, atau wujud yang tak terdefiniskan.

Karya-karya abstrak di Bali boleh jadi pula menyiratkan pernyataan bahwa *abstrakisme* masih melahirkan aneka kemungkinan penciptaan dengan capaian stilistik - estetik unggul; dan diyakini kuasa mensublimkan batin atau mencerahkan. Sekilas mengingatkan kita pada sebentar musikalisasi rupa sebagaimana *Kandinsky*, maupun sejenis *rayonism Sonia Delunay* yang lebih bebas; atau pilihan minimalis nir-figur selaras ragam *abstrakisme* lainnya.

Bagaimana dengan Kun Adnyana, mengapa melalui *Guwung Suwung* beralih ke abstrak?

Secara pribadi saya menimbang bahwa proses cipta Kun yang ditempuh puluh tahun hingga lahir momentum ragam abstrak ini, tidak semata didorong oleh penghayatan *Rasa*

In reviewing works or exhibitions of abstract art in Bali as well as in Indonesia, I express a view while at the same time juxtaposing this variety of figureless works between a phenomenon that began in the West and the echo of a similar pattern that resonates in the East. If Western abstract painters proceed through a number of questions about Reality, especially in a rational and systematic manner, artists in Indonesia, particularly Bali, can be said to be more driven by inner contemplation; or varieties of abstraction that originate from the lived experience of daily life, believing that besides the *sekala* world (real—visible), there is also the *niskala* world (formless).

Contemplation on the belief in the *sekala-niskala* is reflected in a number of abstract works by artists across generations. One variety of expression with a dispersion of colors that suggests a free and spontaneous outpouring, in which the understanding of form or shape dissolves beyond the limits of figuration; giving birth to something “amorphous,” alias without form, or a shape that is undefined.

Abstract works in Bali may also imply a statement that abstractionism still gives rise to various possibilities of creation with superior stylistic-aesthetic achievements; and is believed to have the power to sublimate the inner being or to enlighten. It briefly reminds us of a kind of visual musicalization as in *Kandinsky*, as well as a kind of freer *rayonism* of *Sonia Delaunay*; or a non-figurative minimalist choice in line with other varieties of abstractionism.



Charm Ancient Gold

Acrylic on canvas
180x180 cm, 2025



Green Vigor (dyptic)

Acrylic on canvas
200x80 cm, 2025

(*Roso*), yang kemudian meluap sebagai bauran warna cerminan penghayatan *sekala-niskala*. Namun adalah buah *studi* mendalam yang didasari **pemahaman** akan pentingnya referensi seturut kajian/galian akan **pengalaman** keseharian kehidupan.

Dengan kata lain proses penciptaannya adalah sintesa berkelanjutan antara daya Nalar tinggi dan olahan Rasa terlatih berbagi-berempati (akal budi). Bila mencermati tahapan ciptanya yang sekian periode, jelaslah Kun adalah seorang intelektual, pengkaji pengetahuan yang tekun dan cemerlang; terbukti oleh capaian puncak prestasi akademisnya yang teruji.

Bagi Kun, abstraksi bukan jalan pintas, melainkan hasil *distilasi* berbasis riset komprehensif. Ia menyadari bahwa ikonografi Bali betapapun indahnya, sering terjebak pada reproduksi simbol atau tiruan rupa yang cenderung artifisial. Untuk keluar dari jebakan **mannerisme**, pengulangan berkepanjangan, ia menempuh jalan *peluluhan sepenuh*: simbol diluruhkan, narasi diurai – hingga dalam proses sublimasi itu yang *mengada* adalah luapan energi berikut *passion* atau kegairahan kreasi. Suatu etos cipta ala Kun Adnyana yang mempribadi, di mana **kepresisian** dan **kespontanan** menyatu organis dalam diri (*elan kreatif*); terefleksikan pada bauran aneka warna yang melepas bebas, namun luluh padu dalam keseluruhan.

Salah satu hal terdepankan dalam perjalanan Kun adalah kemampuannya mengelak dari jebakan *mannerisme*–

What about Kun Adnyana—why, through *Guwung Suwung*, does he shift to abstraction?

Personally, I consider that Kun’s creative process, undertaken over decades until the emergence of this abstract momentum, is not merely driven by the cultivation of *Rasa* (*Roso*), which then overflows as a mixture of colors reflecting the appreciation of *sekala-niskala*. Rather, it is the result of deep study based on an understanding of the importance of references in accordance with inquiry/ exploration of everyday life experience.

In other words, his creative process is a continuous synthesis between high intellectual reasoning and the processing of a cultivated, empathetic *Rasa* (intellect and sensibility). If one observes the stages of his creation across periods, it is clear that Kun is an intellectual, a diligent and brilliant scholar; proven by the peak achievements of his tested academic career.

For Kun, abstraction is not a shortcut, but the result of distillation based on comprehensive research. He realizes that Balinese iconography, however beautiful, is often trapped in the reproduction of symbols or imitation of forms that tend to be artificial. To escape the trap of mannerism, prolonged repetition, he takes the path of complete dissolution: symbols are dissolved, narratives unraveled—until in that process of sublimation what remains is an outpouring of energy along with passion or creative fervor. This is a creative ethos in the manner of Kun Adnyana that is personal, where precision and spontaneity unite

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 nyaman (tirani estetika) bagi seorang perupa. Banyak seniman berhenti melakukan penjelajahan cipta meraih kebaruan justru ketika publik mulai mengenali “ciri khas” karya mereka.

Bagi Kun, peralihan ke abstrak adalah juga pilihan konseptual; agar eksplorasi seni tidak dirundung pengulangan *representasi*; agar Bali tidak berhenti melulu dikenali sebagai wujud rupa eksotik nan ornamentik. Kanvas bukan semata dihayati sebagai layar gambar yang menyuguhkan sensasi, melainkan bentangan ruang batin bagi siapapun untuk bebas bercermin – menemu sisi hakiki diri.

Proses cipta Kun yang berbasis ketekunan riset ini, sebagaimana disebut di atas, mencerminkan adanya sintesa antara daya Nalar tinggi dan olahan Rasa terlatih. Tergambarkan tahapannya antara lain melalui tujuh pendekatan artistik yang ia rumuskan pada periode *Citra Yoga* (2010-an). Tujuh pendekatan artistik itu ialah *cutting*, *coloring*, *highlighting*, *drawing*, *smashing*, *layering*, dan *deconstructing*; menjadi perangkat untuk menghubungkan warisan visual masa lalu dengan sensibilitas estetika masa kini. Hasilnya adalah medan rupa yang kaya akan

organically within (creative *élan*); reflected in the mixture of various colors that are freely released, yet fused as a whole.

One of the foremost aspects in Kun’s journey is his ability to avoid the trap of mannerism—the repetition of stylistics or a fixed (read: frozen) style—even in works that have captivated the public or received wide appreciation. Kun seems to realize that a well-established visual formula full of praise often turns into a comfortable prison (a tyranny of

Corn Car

Ink & Water color on paper
90x60 cm, 2022





kemungkinan kreativitas lintas batas, mengundang kebebasan tafsir bagi *apresian*; kadang seperti denah candi yang dilihat dari udara, kadang seperti gaung ruang dalam meditasi.

Tulisan reflektif Kun Adnyana tentang pameran tunggal **Wastu Waktu** menghadirkan kunci penting untuk membaca evolusi penciptaannya. Di sana, Kun menempatkan *Ruang* dan *Waktu* bukan sekadar kategori fisik, melainkan horizon imajinasi; wadah yang terus-menerus ia isi dengan garis, lapisan warna, dan energi batin. Ia mengelaborasi pandangan Romo Mangunwijaya—dengan istilah **Wastu Citra**—sebagai pijakan konseptual, lalu memperluasnya ke dimensi artistik dan spiritual: **Wastu** bukan hanya bangunan fisik, melainkan bangunan kesadaran yang berisi perjalanan waktu; lintasan kehidupan dimana lelaku pengalaman-pemahaman-penghayatan saling silang bersisian.

Patut pemirsa diingatkan juga perihal temuan teknis yang Kun Adnyana nyatakan sebagai “bahasa *drawing*” sedini 2006. Merupakan titik puncak yang menentukan, dimana ribuan garis dikreasi secara rapat dan padat, berlapis, tanpa pangkal-ujung, membentuk objek *biomorfik* yang nir-identitas. Dari situlah lahir seri *Hana Tan Hana* (2008), *Venus, Bayi*, hingga *The Bodies Theater*. Teknik ini tidak hanya menyediakan perangkat formal, tetapi juga menautkan dua potensi diri Kun dalam praktik ganda: riset dan penciptaan.

Telaah Karya

Sebagaimana disinggung di atas, tiga karya periode *Guwung Suwung* ini, ditelaah sebagai gambaran bahasan proses cipta Kun Adnyana yang lintas masa itu. Tiga lukisan itu adalah *Anigmatic Ancient*, *Ancient Energy*, dan *Ancient Soul*

aesthetics) for an artist. Many artists stop undertaking creative exploration to attain novelty precisely when the public begins to recognize the “distinctive characteristics” of their works.

For Kun, the shift to abstraction is also a conceptual choice; so that artistic exploration is not haunted by repeated representation; so that Bali is not continually recognized merely as an exotic and ornamented visual form. The canvas is not merely appreciated as a pictorial surface that presents sensation, but as an expanse of inner space for anyone to freely reflect—encountering the essential side of the self.

Kun’s creative process, which is based on diligent research, as mentioned above, reflects a synthesis between high intellectual reasoning and cultivated *Rasa*. Its stages are illustrated, among others, through seven artistic approaches that he formulated during the *Citra Yoga* period (2010s). These seven artistic approaches are cutting, coloring, highlighting, drawing, smashing, layering, and deconstructing; becoming tools to connect the visual heritage of the past with contemporary aesthetic sensibility. The result is a visual field rich with possibilities of cross-boundary creativity, inviting freedom of interpretation for the appreciator; at times like a temple plan seen from the air, at times like the echo of space in meditation.

Kun Adnyana’s reflective writing on the solo exhibition *Wastu Waktu* presents an important key to

(masing-masing berukuran 180×200 cm, akrilik di atas kanvas, 2025) memperlihatkan kecenderungan terkini Kun Adnyana dalam ranah *abstraksi gestural* - proses



Corn Car

Ink & Water color on paper
90x60 cm, 2022

reading the evolution of his creation. There, Kun places Space and Time not merely as physical categories, but as horizons of imagination; vessels that he continuously fills with lines, layers of color, and inner energy. He elaborates the view of Romo Mangunwijaya—with the term *Wastu Citra*—as a conceptual foundation, then expands it into artistic and spiritual dimensions: *Wastu* is not only a physical building, but a structure of consciousness that contains the journey of time; a trajectory of life where the practices of experience–understanding–internalization intersect alongside one another.

Viewers should also be reminded of the technical discovery that Kun Adnyana referred to as the “language of drawing” as early as 2006. It is a decisive peak point, where thousands of lines are created densely and compactly, layered, without beginning or end, forming biomorphic objects without identity. From there emerged the series *Hana Tan Hana* (2008), *Venus, Bayi*, to *The Bodies Theater*. This technique not only provides a formal apparatus, but also connects the two potentials within Kun in a dual practice: research and creation.

Work Analysis

As mentioned above, the three works from the *Guwung Suwung* period are examined as representations of Kun Adnyana’s cross-temporal creative process. The three paintings—*Anigmatic Ancient*, *Ancient Energy*, and *Ancient Soul* (each measuring 180×200 cm, acrylic on canvas, 2025)—show Kun Adnyana’s latest tendency in the realm of gestural abstraction—a creative process that emphasizes an

cipta yang menegaskan dialog intens antara luapan energi spontan dan kematangan kendali komposisi atas tata rupa dan rima warna.

Setaut tinjauan stilistika-estetika, ketiga karya dibangun melalui lapisan-lapisan akrilik yang tebal dan saling tumpang tindih, dengan jejak sapuan dan torehan yang sugestif. Mengindikasikan penggunaan alat non-konvensional seperti *spatula* (serupa alat dapur) lebar atau bahkan benda buatan sendiri; diarahkan untuk mengekspresikan kompleksitas tekstur yang mendekati lanskap mikroskopis atau relief purbakala.

Pada karya *Anigmatic Ancient*, dapat dijumpai ritme sapuan diagonal yang saling silang, berikut palet kontras hijau-lime dengan merah-pink; menciptakan aksentuasi tetumbuhan liar yang kaya nuansa mistis. Sedangkan pada *Ancient Energy* didominasi warna-warna yang mengingatkan rekah tanah berbau sentuhan bias biru-menghadirkan asosiasi sensasi percikan energi kosmik. Adapun pada karya *Ancient Soul*, komposisi dominan mengesankan kehadiran yang vertikal; padat dan rapat berbau warna-warna tanah putih abu, coklat pudar, dsb-mengingatkan tinggalan arkeologis berupa kepingan fosil atau serat-serat organik purba.

Ketiga karya tersebut dipenuhi oleh kepadatan bidang yang diisi jaringan garis dan sapuan warna yang saling menyilang, seakan mengabaikan adanya pusat perhatian atau *subject matter* berupa gugusan warna tertentu atau bidang terpilih. Menggoda mata untuk menjelajahi permukaan kanvas secara bebas leluasa.

intense dialogue between the outpouring of spontaneous energy and the maturity of compositional control over visual arrangement and color rhyme.

From a stylistic–aesthetic perspective, the three works are constructed through thick, overlapping layers of acrylic, with traces of strokes and incisions that are suggestive. They indicate the use of non-conventional tools such as wide spatulas (similar to kitchen tools) or even self-made objects; directed to express a complexity of textures approaching microscopic landscapes or ancient reliefs.

In *Anigmatic Ancient*, one can find a rhythm of intersecting diagonal strokes, along with a contrasting palette of lime green and red-pink; creating the accentuation of wild vegetation rich in mystical nuance. Meanwhile, *Ancient Energy* is dominated by colors that recall cracked earth mixed with touches of bluish hues—bringing forth associations of bursts of cosmic energy. As for *Ancient Soul*, the dominant composition suggests a vertical presence; dense and compact with a blend of earthy white-gray, faded brown, and so on—recalling archaeological remains in the form of fossil fragments or ancient organic fibers.

These three works are filled with the density of fields occupied by networks of lines and strokes of color that intersect, as if ignoring the presence of a focal point or subject matter in the form of a particular cluster of colors or a selected field. They tempt the eye to explore the surface of the canvas freely.

Judul ketiga karya merujuk kata *Ancient* (purba) sebagai pintu masuk pemaknaan. Ini mengarahkan kita untuk menafsirkan abstraksi bukan sekadar permainan formal atau formalis barat, tetapi sebagai upaya menggali resonansi masa lampau—baik dalam arti sejarah budaya maupun ingatan kolektif yang telah terfragmentasi.

Sejurus telaah tersebut, kita dapat menyelami pula karya terkini tryptik gigantik lainnya, yakni *Enigmatic Eau De Brown* (400x200 cm, *acrylic on canvas*, 2026); *Enigmatic Eau De Tosca* (400x200 cm, *acrylic on canvas*, 2026) dan (400x200 cm, *acrylic on canvas*, 2026).

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

Pendalaman konseptual ini tidak dapat dilepaskan dari jelajah akademiknya yang teguh. Kun menyelesaikan

The titles of the three works refer to the word *Ancient* as an entry point for meaning. This directs us to interpret abstraction not merely as a formal or Western formalist play, but as an effort to excavate the resonance of the past—both in terms of cultural history and fragmented collective memory.

The titles of the three works refer to the word *Ancient* as an entry point for meaning. This directs us to interpret abstraction not merely as a formal or Western formalist play, but as an effort to excavate the resonance of the past—both in terms of cultural history and fragmented collective memory.

Layers of color that are piled, incised, and scraped create an impression of stratigraphy—as if the canvas stores various layers of experience. The painting is no longer merely an image, but a chronometric record of time; where everything past along with hopes or the future reincarnates into something or a form that becomes present.

Here, a close relationship can be seen between Kun's creative practice and his intellectual reflection as an academic in the arts. He not only paints, but also thinks about how space, time, and memory work within the *élan* of his creation.

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

pendidikan doktoral dalam kajian sejarah seni, memperoleh berbagai hibah penelitian, serta aktif menulis tentang seni rupa di media nasional seperti Kompas, Tempo, dan Media Indonesia berikut jurnal internasional. Seluruh aktivitas tersebut memberi fondasi pengetahuan yang memperkaya praktik penciptaannya.

Telisik Abstrak Ekspresionistik

Wayan Kun Adnyana meraih bahasa abstraknya dalam sebuah lintasan sejarah besar seni rupa modern—khususnya jejak *Abstract Expressionisme*, digerakkan oleh nama-nama seperti Jackson Pollock, Willem de Kooning, Mark Rothko, hingga Franz Kline. Sebagaimana diterakan dalam *Pengantar Proses Cipta Seri Guwung Suwung*, Kun menyerap semangat bahwa lukisan bukan lagi hanya *representasi* permukaan, melainkan medan kejadian—tempat tubuh, ingatan (pengalaman-pengetahuan) dan luapan batin berbaur bertemu dalam berbagai kontradiksi, ironi pun harmoni.

Aliran ini sendiri lahir sebagai respons atas trauma Perang Dunia II, ketika masyarakat lintas bangsa terpilah dan terbelah oleh pertarungan ideologi berkepanjangan, di mana realita tak lagi bisa sepenuhnya dijelaskan secara figuratif. Dalam konteks itu, abstraksi menjadi semacam “suaka jiwa” manusia yang diliputi *Angst* atau kehampaan eksistensial; dirundung sekian tanya dan mula sebab yang tak berjawab.

Pada Kun, warisan stilistika itu tidak dijalani sebagai upaya mengikuti atau merunut jalan *Abstract Expressionisme*.

Exploring Abstract Expressionism

Wayan Kun Adnyana arrives at his abstract language within a major historical trajectory of modern art—particularly the legacy of Abstract Expressionism, driven by names such as Jackson Pollock, Willem de Kooning, Mark Rothko, and Franz Kline. As stated in the Introduction to the Creative Process of the *Guwung Suwung* Series, Kun absorbs the spirit that painting is no longer merely a surface representation, but a field of events—a place where the body, memory (experience–knowledge), and inner outpouring blend together in various contradictions, ironies, and harmonies.

This movement itself emerged as a response to the trauma of World War II, when societies across nations were divided and fragmented by prolonged ideological struggles, where reality could no longer be fully explained in a figurative manner. In that context, abstraction became a kind of “refuge of the soul” for humanity enveloped in angst or existential emptiness; burdened by many questions and origins without answers.

In Kun’s case, this stylistic legacy is not pursued as an effort to follow or trace Abstract Expressionism. He is not walking in anyone’s footsteps, but discovering a personal visual stylistic–aesthetic based on lived experience: body, nature, and Balinese cosmology. His abstraction is born from the determination of creation across periods of works through time, as well as layered processes of inner sedimentation. Once again, his canvas is a reflection of an intense dialogue between the outpouring of spontaneous

Ia tidak sedang menapaki jejak siapa pun, melainkan menemukan stilistika-estetika rupa yang mempribadi berdasar pada pengalaman yang dihayatinya: tubuh, alam, dan kosmologi Bali. Abstraksinya lahir dari *determinasi* cipta sekian periode karya lintas masa, juga proses pengendapan batin berlapis. Sekali lagi, kanvasnya cerminan dialog intens antara luapan energi spontan serta kematangan kendali komposisi atas tata rupa dan rima warna.

Menariknya, *Guwung Suwung* juga lahir dalam lanskap dunia yang kembali diliputi krisis. Perang berkepanjangan antara Rusia-Ukraina, berlanjut eskalasi konflik Perang Iran 2026—yang dipicu serangan militer Amerika Serikat dan Israel terhadap Iran pada Februari 2026 — menandai babak baru ketidakstabilan dunia. Bahkan krisis ini berdampak luas, dari ancaman keamanan hingga gangguan energi global.

Dalam bayang-bayang kekacauan itu, abstraksi Kun menemukan relevansinya. *Guwung Suwung* pun tidak sekadar hadir sebagai karya, tetapi *meraya samasta* rupa; resonansi penegasan sikap pada hidup, karunia kebebasan, juga pada keunikan pengalaman batin.

Gagas Bernas

Seri *Guwung Suwung* ini mengukuhkan Kun sebagai perupa yang memadukan kedalaman riset visual artefak budaya Bali dan Nusantara dengan eksplorasi abstraksi yang tidak terikat narasi literal. Ia menghindari representasi langsung, tetapi memelihara *sense of place* dan *sense of time*. Kun seakan masuk lebih dalam dari sekadar memandang

energy and the maturity of compositional control over visual arrangement and color rhyme.

Interestingly, *Guwung Suwung* also emerges within a global landscape once again marked by crisis. The prolonged war between Russia and Ukraine, followed by the escalation of the Iran War 2026—triggered by military attacks by the United States and Israel on Iran in February 2026—marks a new chapter of global instability. This crisis has even had wide-ranging impacts, from security threats to disruptions in global energy.

In the shadow of that turmoil, Kun’s abstraction finds its relevance. *Guwung Suwung* thus does not merely appear as a body of work, but celebrates the totality of form; a resonant affirmation of a stance toward life, the gift of freedom, and the uniqueness of inner experience.

A Substantive Idea

The *Guwung Suwung* series establishes Kun as an artist who combines deep research into the visual artifacts of Balinese and Nusantara culture with an exploration of abstraction that is not bound to literal narrative. He avoids direct representation, yet maintains a sense of place and a sense of time.

Kun seems to enter deeper than merely observing the Yeh Pulu relief or Gunung Kawi. He “excavates” the expanse of stone while unveiling its inner archaeology: manifesting a living emptiness, a silent space that stores cosmic energy. Thus, the evolution of Kun Adnyana can be understood as a journey from image (*Citra Yuga*) to the sense of space-

relief Yeh Pulu atau Gunung Kawi. Ia “menggali” hamparan batu itu seraya menyingkap arkeologi batinnya: mewujudkan kekosongan yang hidup, ruang hening yang menyimpan energi kosmik. Dengan demikian, evolusi Kun Adnyana dapat dipahami sebagai perjalanan dari citra (*Citra Yuga*) ke rasa ruang-waktu (*Wastu Waktu*), dan akhirnya ke energi murni (*Guwung Suwung*).

Guwung Suwung menaut Kun dengan warisan *abstraksi gestural** lintas masa—from *action painting* hingga *lyrical abstraction*. Namun ia tidak hanyut dalam formalisme Barat. Dari menyalin bentuk pahatan lalu menemu Panggung Punggung, ia beranjak ke tafsir atmosfer atas Ruang dan Waktu, kemudian ke abstraksi yang menyerap inti spiritualitas situs purba. **Kanvas**, dalam pergulatan cipta Kun, menjelma **Situs** arkeologis -historis, bahkan pra-historis.

Estetikanya bergerak menuju abstraksi total, namun justru dari situlah lahir pengalaman spiritual yang lebih murni—bahwa dalam **suwung** terdapat resonansi diri, dan dalam **guwung** tersimpan semesta rupa segala warna.

**gerakan tubuh, energi, dan ekspresi spontan seniman sebagai bagian utama dari proses berkarya.*

time (*Wastu Waktu*), and finally to pure energy (*Guwung Suwung*).

Guwung Suwung connects Kun with the legacy of gestural abstraction* across time—from action painting to lyrical abstraction. Yet he does not drift into Western formalism. From copying sculptural forms and arriving at *Panggung Punggung*, he moves toward an atmospheric interpretation of Space and Time, then toward abstraction that absorbs the spiritual essence of ancient sites. The canvas, in Kun’s creative struggle, transforms into an archaeological–historical site, even prehistorical.

His aesthetics move toward total abstraction, yet precisely from there emerges a purer spiritual experience—that within *suwung* there is resonance of the self, and within *guwung* is stored the universe of all colors.

*the movement of the body, energy, and the artist’s spontaneous expression as the main part of the creative process.

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Inner Wave

acrylic on
canvas
180X200 cm,
2025



Cosmic Wave 2
acrylic on canvas
180X200 cm, 2025



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



Poem 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



MATRACITTA

Entering The Paintings of Wayan Kun Adnyana

Loyce Arthur, MFA

Lorenipsummmmmmmmmmm

I was recently in residence as a Fulbright Award Teaching Scholar at ISI Bali, and over the course of eight months, Wayan Kun Adnyana graciously shared his work with me. One visit to his studio was especially memorable: a series of tall canvases awed me with their spectacular beauty. His paintings are most often large in scale, placing you—the viewer—eye-to-eye and in conversation with these dynamic pieces. You are drawn into them, compelled to stand before them in relationship, as if you are on the edge of discovery or at the beginning of a path leading into the wilderness. It is a thrilling, interactive, and living experience to be sought and treasured in a digital world. His paintings are a recipe for life—an invitation to spend time looking and allowing yourself to be pulled into their world. Kun invites you to commune with beauty composed of bold and subtle colors, lines, shapes, and textures. The act of looking becomes both visceral and contemplative.

As a theatre designer, I am often struck by the parallels between my work and that of abstract painters. Both of us engage with space, texture, and atmosphere as tools for expressing what cannot easily be spoken—emotions, tensions, and states of being. We both translate feelings into color fields and gestures that invite spectators to

inhabit a space, whether it lies within the boundaries of a stage or within a canvas.

Abstract landscape painters rarely aim to depict a literal place. Instead, they construct an emotional terrain. A stormy sky might appear as jagged streaks of paint, while a horizon might dissolve into blurred tones that suggest memory or longing. These visual choices invite viewers to feel their way into the work, discovering emotional resonance rather than geographic accuracy.

Similarly, in theatre design, a set does not always need to resemble a realistic room or street; a costume is not something you could buy in a store; and lighting often delivers a powerful emotional punch. Swaths of fabric, a bare platform, a wall of shifting light, or fragments of suspended architecture can evoke inner states more powerfully than naturalism. Like painters, designers use abstraction—through scale, distortion, rhythm, or texture—to externalize what human beings or human narratives carry within. All of these visual statements create sensory experiences that invite cultural reflection, past and present.

In both practices, the visual world is not mere backdrop

but a vessel for human feeling. What matters is not only what is seen, but also what is felt. The painter's canvas and the designer's stage share a common goal: to translate invisible emotions into visible form, guiding audiences toward empathy, reflection, and wonder.

When I was invited to view and discuss some of the paintings that will be part of this exhibition, these parallels stayed in my mind, and I was again drawn into the human emotional narratives they evoke.

In *Peach Melody*, a riot of color shimmers behind gossamer swaths of peach. Is it Balinese dancers seen from a distance, moving in unison in glittering costumes and with riots of flowers in their hair? Or is it a market, with vendors selling temple offerings of fruit, lotus blossoms, and foods on ornate trays? Or both together, as one experiences temple rituals—multiple activities woven into a rich tapestry of sensory impressions? Why are we only given glimpses of the spaces beyond, revealed here and there through the peach veil? Are our eyes blurred by tears at the beauty before us?

The painting at once invites us in, but only by corners, with areas shielded from the casual observer. In earlier works, Master Kun sometimes filled his canvases with small or large gatherings of human figures. In this painting and this series of paintings, we become the human presence, stepping inside to play and explore. We are welcome to look, yet also cautioned to tread carefully, to take our time, to embrace not-knowing as much as a slow dawning of understanding.

There is a sense that we need permission to enter the world of these paintings, to see beneath their surface. And yet, we are simultaneously invited to hunt and explore—to realize that the energy shimmering on the surface conceals something deeper within. Even the colors encourage us to wonder. In *Peach Melody*, how did he achieve that green—that strange tint between green and gold? It seems a reflection, something glimpsed across a landscape if the angle of light is just so, with enough moisture in the air—from mist rising at dawn on Lake Batur, or from the ocean at dusk.

The experience of the painting *Blue Surge* is even more tantalizing and mysterious. Are we moving through a forest at deep dusk, under a rising moon, on our way to a ceremony? Do flashes of firelight flicker ahead? This is no easy, leisurely passage. We push aside branches and whip-like twigs, while we brush against broad, moonlit leaves. They swing back quickly, obscuring the path ahead and behind. Should we not be here? Are we intruders? Are we unwelcome guests at the festivities?

Perhaps in response to the changes in Bali—the increase in tourism, commerce, and development—I perceive in Kun's paintings an effort to capture fleeting glimpses of the island's natural beauty before it vanishes. The painting *Peach Blossom* explodes with vigorous lines and fiery colors, bursting upward in every direction. This is no delicate "blossom," but one alive with power, vitality, and even blood. Is this blossom the heart itself, beating with energy and joy? Kun may be reminding us that Bali was

formed by volcanoes, its hidden depths dormant but full of potential. The emotional topography is made up of the joy of its people pulsing above and below the surface, flowing outward from person to person, defying constriction.

The energy of the painting *Earth Vibration* surges through spirals and loops that lock us into rhythms like the gamelan's beat thudding in the chest. You feel the vibration in your body, urging your feet and hands to move, to dance. Here, our interconnectedness and need for mutual cooperation are clear. At the same time, perhaps the somber cool tones, which obscure the warmth just beneath them, are a warning. They suggest worn, endless Möbius paths that can trap us in modern life, preventing us from reaching the

light just out of reach. The painting embodies a delicate balance between human beings and nature, and hints at the consequences of carelessness and climate-driven disruption. These vibrations may nourish, but they can also overwhelm, causing damage to the earth and to us. While Kun does not paint climate change directly, his abstractions carry its echoes—textures that suggest natural upheaval, transformation, and unease. He invites us to ask whether the paths we travel lead toward renewal or destruction.

Wayan Kun Adnyana's work is deeply evocative and thrilling, and I feel privileged to have experienced it.

MATRACITTA

Peach Melody, Cosmic Wave, Earth Vibration A Reflection on the Paintings of Wayan Kun Adnyana

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The three canvases I have recently observed, *Peach Melody* (acrylic on canvas), *Cosmic Wave* (acrylic on canvas) and *Earth Vibration* (acrylic on canvas), were painted in quick succession in 2025; yet, considered in retrospect, they constitute a single, extended meditation on impermanence, transition and the quietly insistent pull of the unseen. In ordering my reflections I have consciously resisted the temptation to compartmentalise Balinese aesthetic thinking into tidy categories; in that tradition, ritual, labour, reverie and performance interpenetrate with a seamlessness that renders taxonomic separation artificial (Davies, 2007). I wish this prose to move in a comparable manner, allowing analysis and affect to cohabit rather than alternate.

The point of departure, inevitably, is *taksu*: that compound of charisma, spiritual voltage and performative conviction which distinguishes merely capable technique from genuine artistic embodiment. Davies (2007) reminds us that Balinese artists pray for *taksu* before assuming the stage, and that the term now ranges far beyond the performing arts to encompass painting, sculpture and even the preparation of food. Geertz (1973) observed something analogous in his studies of Balinese cockfighting, noting that the act of artistic performance

in Bali is never reducible to spectacle alone but always implicates a deeper metaphysical wager.

When Wayan Kun Adnyana's brush first dipped into the dusty peach-ochres that anchor *Peach Melody*, I sensed an almost sonic thrum in his wrist, a sign, I hoped, of *taksu*'s indwelling presence. That sense of resonance quickly morphed into a choreographic struggle: sweeping arcs of loaded paint collided with scalpel-sharp scrapes; broad sails of opaque colour were slashed open to reveal latent chromatic strata; and filaments of unmixed turquoise or cadmium flared like sudden birds across the field. The canvas began to resemble a topography of thresholds, edges and tearings-through. Turner's (1969) notion of liminality, the "betwixt-and-between" condition in which forms shed habitual attributes and submit to communal re-fashioning, felt palpably at work.

Such passages of painterly risk fulfil what Stenner (2018) calls the *liminoid*: a devised cultural field that functions like ritual yet remains open to play, critique and aesthetic experiment. Whereas traditional rites reintegrate their initiates into a reaffirmed social order, the *liminoid* suspends closure; it invites viewers to linger inside process rather than be delivered from it.

Peach Melody keeps its structural tensions deliberately exposed: the diagonal thrusts never wholly resolve; the sandy blocks of negative space hover, ambiguous, like patches of unfinished plaster on a temple wall awaiting consecration.

The painting's tonal palette leans on the earth-coloured triad that Balinese cosmology associates with the lower, material realm, the ochre, raw umber and muted pink, yet flickers of acid yellow and phthalo green intrude, citing in their own chromatic register the vegetal offerings that daily link *sekala* (the seen) and *niskala* (the unseen; Light, 2019).

This chromatic porosity functions as a statement about permeability: no boundary, whether social or pictorial, remains impermeable under the pressure of ritual labour. Vickers (2012) has argued that Balinese visual culture resists the binary opposition of abstraction and figuration; *Peach Melody* bears this out, occupying a territory in which the gestural mark retains a residual iconographic charge precisely because it emerges from a ritually inflected studio practice.

If *Peach Melody* proposes liminality as a site of tectonic friction, Cosmic Wave turns attention to the viscous, oceanic after-image that often follows seismic upheaval. Here the compositional axis shifts to the horizontal, almost calligraphic. Loops of viscous grey-blue cascade across a field of ultramarine, celadon and isolated flashes of *aureolin*; the gesture repeats, layer upon layer, until a slow-motion waveform occupies the entire surface.

The rhythm recalls the cyclical sway of a dancer's upper body, or the tidal breathing of the gamelan gong cycle; forms in which repetition is neither redundant nor decorative but generative of trance. Becker (2004) has demonstrated that in Southeast Asian musical aesthetics, cyclical temporality operates as a cognitive frame distinct from the teleological narratives of Western sonata form; something structurally equivalent governs Cosmic Wave, where the viewer is drawn not toward a climax but into a sustained oscillation.

Balinese colour cosmology embeds such oscillations within a mandalic compass: blue to the west, black to the north, white to the east, red to the south, yellow at the centre, each hue standing for a deity, an element and an ethical orientation (Ardana, 2021). Cosmic Wave inverts this schema, allowing the cool gamut to dominate; yellow and red emerge only as submerged sparks, hinting at latent warmth beneath the prevailing chill.

From a curatorial standpoint, the work invites installation in a dimly lit, elongated gallery where viewers may walk parallel to its tidal script; each step would propel the optic tide, reiterating Turner's (1969) observation that liminal phenomena are both "moment in and out of time" and invitations to embodied participation. Crucially, the painting rejects the iconographic cues that often reassure international audiences of Balinese provenance: no *Rangda* mask, no rice terraces, no celestial nymphs. Instead, the canvas positions abstraction itself as a rite of passage: pigment is stripped of narrative status, colour fields stripped of spatial coordinates, until the

viewer must navigate by resonance alone. *Communitas*, to borrow Turner's term, is here re-imagined as a shared vulnerability before non-representational matter.

In *Earth Vibration*, the palette cools further still. Contiguous ribbons of mauve, pewter and bone-white loop downward like the aerial roots of a banyan; each strand deposits rivulets of paint that thicken into stalactite-like formations across the lower register of the canvas. The motif derives, Wayan Kun Adnyana has shared, from an experience of watching *melaspas* purification water trickle down temple stone at *Pura Taman Ayun*. At that moment the viscosity of the water, tinged with ash and frangipani pollen, seemed to slow time, coaxing the mind into what Stenner (2018) calls "suspension from ordinary spatio-temporal reality".

Earth Vibration achieves a parallel deceleration: every drizzle of medium marks gravity's relentless pull, yet the overall tempo is meditative, almost respiratory. The tactile ridges of impasto generate shadows that shift with gallery lighting, situating the canvas as what Balinese aesthetics terms art as useful, not in a utilitarian sense but insofar as the work performs ritual labour, modulating the psychic ambience of its setting (Davies, 2007). Krauss (1979) might recognise here a logic of the index: each drip is a physical trace of gravitational force, an indexical registration of natural law that lends the mark a documentary credibility beyond its aesthetic function.

Were I to curate the triptych as an installation, I would pair *Earth Vibration* with a low audio of deep-pitched

drum strokes recorded during a *peleburan* cremation rite, not loud enough to dominate but sufficient to summon the infrasonic register implied by the painting's vertical drapes.

The installation would underscore the Balinese conviction that art and ritual co-constitute social being (Light, 2019) and would gesture toward Turner's (1969) insight that liminal states, though temporary, can harden into lifelong vocations for shamans and artists alike. Such a pairing would also invoke what Feld (1996) describes as *acoustemology*, a way of knowing through sonic immersion, extending the painting's haptic invitation into the auditory register.

Across the triptych a secondary motif asserts itself with quiet insistence: the loop. Whether manifested as the whipping arcs of *Peach Melody*, the cursive coils of Cosmic Wave, or the hanging chains of *Earth Vibration*, looping testifies to the circularity of offering, blessing and creative return that undergirds Balinese devotional life.

In daily practice, the floral *canang sari* is prepared, offered, dismantled and replaced in endless cycles: a discipline that prevents form from fossilising into monument. Light (2019) remarks that such offerings expand the notion of community to embrace both mundane and transcendental registers of existence. Wayan Kun Adnyana's painted loops similarly court a readership that includes the non-human: pigment is staged as an oblation to unseen listeners, and the act of painting becomes indistinguishable from the act of prayer.

For viewers schooled in Euro-American modernism, the works may evoke Abstract Expressionism; yet I would resist that genealogy. The driving logic here is not heroic individualism but *gotong-royong*, the ethic of mutual labour that Bourdieu (1977) might term a practical logic embedded in habitus rather than articulated as doctrine.

The scraped passages in *Peach Melody* echo the collective clearing of rice-field channels; the overlapping skeins in *Cosmic Wave* imitate the braided cords of a communal penjor pole; the downward ropes in *Earth Vibration* remember the cooperative lifting of a cremation tower. Such analogies emerge not from manifesto but from what Davies (2007) calls the “intimacy between the arts and the lifeblood of community existence”. To read these canvases through the lens of New York School gestural painting would be to mistake the symptom for the cause; the gesture here is communal before it is personal, devotional before it is expressive.

The colour choices across the three canvases further subvert expectations conditioned by Western abstraction. *Peach Melody* blends warm earths with lemon shocks; *Cosmic Wave* drowns the retina in twilight blues; *Earth Vibration* suspends hues at the threshold of desaturation. Yet each palette corresponds to quadrants of the Balinese colour-cosmogram, whereby chroma calibrates ethical and metaphysical alignment (Ardana, 2021).

When installed as a sequence from left to right, *Peach Melody* through *Cosmic Wave* to *Earth Vibration*, the progression traverses south, east, north in the chromatic

compass, metaphorically enacting a pilgrimage from incendiary growth through watery purification to ethereal reintegration. This directional logic provides an organising principle for museological display that cataloguing should acknowledge. Wall labels ought to avoid the bland descriptor “abstract acrylics” and instead position the series within a framework of ritual abstraction, citing Turner on *communitas*, noting Stenner’s liminoid amplification and briefly summarising Davies on *taksu*. Articulating the *sekala/niskala* binary would enable non-Balinese audiences to glimpse the epistemic scaffolding beneath the gestural surface.

One might anticipate the objection that invoking liminality risks romanticising a concept already stretched thin across contemporary art discourse. I would answer that these paintings do not simply reference liminality; they perform it. The studio process instituted conditions analogous to an initiation margin: habitual hierarchies of figure-ground, line and mass, even author and medium were temporarily suspended.

The drying time of thick acrylics introduced slower tempos against which the painter had to negotiate agency; accidental puddling produced marks beyond deliberate control; scraping back revealed colours deposited days earlier, enacting a dialogue across temporal strata (Turner, 1969). Ingold (2013) would recognise here a practice of “correspondence” in which the maker does not impose form upon inert matter but rather moves alongside materials, responding to their inclinations. The canvases are records of such negotiation, not declarations of mastery.

Moreover, in refusing figurative anchors, the works invite an egalitarian encounter: viewers bring their own symbolic lexicons rather than decoding predetermined iconography. This openness carries ethical stakes.

Stenner (2018) notes that liminal experiences can cultivate a “sentiment of human kindness”; an abstract field devoid of prescriptive narratives permits cross-cultural participation without the gatekeeping of specialist knowledge. A visitor versed in Islamic geometry, the *Māori kōwhaiwhai*, or Rothko’s colour-fields may each find resonant entry points, and the encounter is enriched rather than diluted by the multiplicity of interpretative frames.

Inevitably, questions arise about market reception. The global art economy often seeks exorcising markers: a Balinese artist painting non-figurative swathes may be scrutinised for insufficient “local colour”. Yet Davies (2007) reminds us that Bali has long embraced innovation, appropriation, adaptation and fusion as thoroughly Balinese ways of approaching the arts. Picard (1996) has similarly argued that the discourse of Balinese cultural authenticity is itself a modern construction, shaped as much by colonial tourism policy as by indigenous practice.

In that lineage, Wayan Kun Adnyana’s abstract looping fields continue local aesthetics rather than depart from them. Indeed, the superficial absence of iconography may restore a deeper consonance with Balinese metaphysics, which locates value not in the visible sign but in the energetic interstice between matter and intention.

Finally, I return to *taksu*. I imagine that Wayan Kun Adnyana offered his own daily *canang sari* at the studio threshold, that each evening brought its own burned sandalwood to thank the presences that had tolerated his gestural lunges. On completing the triptych, I sensed in his demeanour an exhaustion softened by an after-glow akin to the hush following a *topeng sidakarya* mask’s blessing. Whether that sensation constitutes true *taksu* is not for me to assert; it will become evident only if the canvases, when encountered, grant viewers a fleeting enlargement of consciousness. Should such enlargement occur, perhaps the works will have fulfilled Turner’s (1969) conviction that liminality “refashions the very being of the neophyte”. Only here, the neophytes are those who stand before painted fields and allow colour, texture and rhythm to rearrange their sensorium, discovering in the process that abstraction, far from evacuating meaning, may be its most potent vessel.

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.

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Colective Exhibitions (selected):

2026: The Internasional Art Exhibition Bali-Bhuwana Rupa “Adhi-Jnana-Astam” at Agung Rai Museum of Arts (ARMA), Ubud-Bali. Art Exhibition “Prasangsa” at Jogja Gallery, Yogyakarta. Exhibition in ArtMoments “Raya-Citta-Rupa” presented by Nata-Citta Art Space (N-CAS) in Jakarta. Art Exhibition Yogya Annual Art (YAA) “Direction” at Sangkring Art Space, Yogyakarta.

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



Freedom

Ink & acrylic on canvas
160X200 cm, 2014

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 Association’s Booth, in Art Moment Bali, Jimbaran, Bali. Exhibition “Indonesia The Land of Art” (Art Studio Exhibition) organized by Kita Art Friends at The Apurva Kempinski Bali. 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 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) “Decontruction 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:

- | | |
|--|---|
| | Institute of the Arts, Denpasar. |
| 2025: Satyalancana Karya Satya 20 Years from President of Republic of Indonesia Prabowo Subianto | 2014: Finalist of UOB Painting of The Year Competition Awards, Jakarta. |
| 2024: Dharma Kusuma Award category Reputable Artist from The Acting Governor of Bali Province, Sang Nyoman Mahendra Jaya | 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. |
| 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. | 2010: Jakarta Art Awards Nominee. |
| | 2008: Best Graduate with cumlaude recognition from Magister Programm of ISI Yogyakarta. |
| 2023: Honorary of PFB (Hon. PFB) from Chief of Bali Photography Assotiation, Kadek Wigunantara Eka Putra M.Ars. | 2008: Jakarta Art Awards Nominee. |
| | 2007: Widya Pataka Award (in the field of fine art critique) from Bali Province Government. |
| 2023: World Peace Artist Award from Arts and Culture Publisher, Korea, Mr. Jeon Dongsu. | 2002: Best Graduate with cum laude recognition from STSI Denpasar. |
| 2023: Kerthi Bali Sewaka Nugraha from Governor of Bali Province, Dr. Wayan Koster. | 1999: Philip Morris Indonesian Art Awards Nominee. |
| 2018: Satyalancana Karya Satya 10 Years from President of Republic of Indonesia Ir. H. Joko Widodo. | 1998: Kamasra Price for Best Painting. |
| 2016: Finalist of UOB Painting of The Year Competition Awards, Jakarta. | 1996: First Prize Teenage Painting Competition by Parpostel IX Denpasar. |
| 2016: Best Lecturer recognition from Rector of Indonesia | 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 Dissemination 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):

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

_____. (2017), *Ikonomografi 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 Soetrisyono, etc. (2013), *Selected Works of Ninety-Nine Artists Who Depicted Indonesia*, Koes Art Book, Denpasar.

Burhan, Agus., Jean Couteau, Agus Dermawan T, Eddy Soetrisyono, 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)*, TonyRaka Art Gallery, Ubud.

Couteau, Jean., Wayan Kun Adnyana, Erick Thohir, I Made



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 2022Opening 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 DenpasarSolo 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. Małgorzata Andrzejewska
Professor of Painting and Drawing, Faculty of Design, Bydgoszcz University of Science and Technology17th of July - 17th of August 2023
at Dolina Charlotty Resort, Charlotta Valley, Słupsk, Poland



MUSEUM  RUDANA
RUWAGA PALE ART GALLERY AND RUWAGA 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!



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ISI BALI



BACCH



MUSEUM RUDANA
RUDANA ART GALLERY RUDANA ART FOUNDATION

CONTEMPORARY PAINTING EXHIBITION

WAYAN KUN ADNYANA GUWUNG SUWUNG

Enigmated Colors Triumph through Retrospective Journey

Officially opened by
Mr. Prof. (Hon.), Dr. Fadli Zon, M.Si.
(Minister of Culture, The Republic of Indonesia)

Wednesday, 1st July 2026, at 04.00 pm (GMT +8)
at The Rudana Art Museum, Ubud, Bali

Art Curators:
Jeon Dongsu | Warih Wisatsana | Alaida Niwaya

Concepted & Promoted by
Putu Supadma Rudana
The President of The Rudana Art Institution

The Exhibition will be held until 31th August, 2026; Please join and appreciate the artworks!

- 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 GUWUNG SUWUNG









ACKNOWLEDGEMENT

We would like to express our sincere gratitude to:

Minister of Culture of The Republic of Indonesia, Prof. (Hon), Dr. Fadli Zon, M.Sn.

Governor of Bali Province, Dr. Wayan Koster, M.M.

The Founder of Rudana Art Museum, I Nyoman Rudana-Ni Wayan Olastini Rudana.

The President of The Rudana Art Museum, Putu Supadma Rudana, MBA.

Management of Rudana Art Museum, Friska Rudana, Bundhowi, Nyoman Sukada.

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.

English Translator and Editor, Nyoman Dewi Pebryani, Ph.D.

Curators of Guwung Suwung, Prof. Koh Young Hun, Warih Wisatsana, Alaida Niwaya, M.Sn.

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