



BALI ART LOUNGE PESONA RUPA PUITIKA

I Gede Widyantara | I Gusti Putu Diatmika | I Kadek Heriawan | I Ketut Sadia | I Made Dwi Fandika |
I Made Karyana | I Made Mega Dwijanata | I Made Sujendra | I Nyoman Dapet | I Nyoman Sudirga |
I Wayan Dana Wirawan | I Wayan Diana | I Wayan Eka Mahardika Suamba | I Wayan Warsika |
I Wayan Win | Ida Ayu Kirna Cicilia Putri | Ida Bagus Putu Padma | Ida Bagus Surya Pramana Putra |
Luh Pratiwi | Made Dwi Bakti | Made Sedana | Ni Made Amba Suksma | Niluh Ade Genis Risky Sinta
Dewi | Putu Lingga Adi Wahyu | Wayan Mardika





BALI ART LOUNGE

PESONA RUPA PUITIKA

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BALI ART LOUNGE PESONA RUPA PUITIKA

Bila menyaksikan pameran seni lukis klasik dan tradisional Bali, seketika pandangan pemirsa akan dihadapkan pada hamparan rupa yang khas memenuhi kanvas, berikut kehadiran sosok-sosok ikonik dengan latar flora dan fauna yang bercorak unik. Dikenal lintas masa, seni lukis Bali ini kerap menarasikan kisahan dari wiracarita Ramayana, Mahabharata, juga cerita-cerita legenda dan mitologi setempat yang bermuatan piturut luhur atau local wisdom.

Pameran Bali Art Lounge (BAL) kali pertama ini diadakan oleh Bentara Budaya Bali, berlangsung 25 Oktober – 5 November 2024. Selaras tajuknya Pesona Rupa Puitika, menghadirkan 25 karya lukisan tradisional Bali, bukan hanya mempesona karena galian ragam tematik melainkan pula secara stilistik-estetik menyuguhkan satu capaian visual yang autentik dengan komposisi yang memprabadi; juga sentuhan tata warna puitika yang mengundang pandang. Karya 25 seniman lintas generasi ini, yang tertua adalah Wayan Warsika (67 tahun), sedangkan yang termuda I Made Dwi Fandika (14 tahun) menggambarkan pula dinamika perkembangan gaya seni lukis muasal masing-masing, yakni Batuan dan Keliki-keduanya di Kabupaten Gianyar.

Para pelukis Keliki, wilayah Kawan Desa Kelusa, Gianyar ini, sedini mula mengemuka dengan ciri uniknya, berupa ukuran karyanya yang

BALI ART LOUNGE THE CHARM OF POETIC APPEARANCE

When viewing a classical and traditional Balinese painting exhibition, the viewer is instantly confronted with a distinctive array of forms filling in the canvas, showcasing iconic figures against uniquely patterned flora and fauna. Known across ages, Balinese painting often narrates tales from the epics of Ramayana and Mahabharata, as well as local legends and myths imbued with moral teachings or local wisdom.

This inaugural Bali Art Lounge (BAL) exhibition is organized by Bentara Budaya Bali, taking place from October 25 to November 5, 2024. In line with its title, "The Charm of Poetic Appearance," it features 25 traditional Balinese paintings captivating not only for their thematic diversity but also for their stylistic and aesthetic qualities, presenting an authentic visual achievement with personal compositions and poetic color palettes catching the eye. The works of these 25 artists across generations—from the oldest, Wayan Warsika (67 years old), to the youngest, I Made Dwi Fandika (14 years old)—also reflect the dynamic evolution of their respective artistic styles, namely Batuan and Keliki, both originating from Gianyar Regency.

The Keliki painters from Kawan Desa Kelusa, Gianyar, are known for their unique characteristic of creating relatively small works, typically ranging from 10 to 20 cm. This style was



terbilang kecil sekitar 10 sampai 20 cm. Dirintis oleh pendahulunya I Ketut Sana, sekitar tahun 1970-an, pada tahap awalnya merunut gaya Ubud, kemudian berkembang pula seturut pengaruh gaya Batuan yang diserapnya. Para pelukis Keliki yang berpameran kali ini adalah Gusti Putu Diatmika, I Made Sedana, Wayan Mardika, dan I Nyoman Dapet. Bukan hanya hadir dengan karya-karya yang kuat unsur deskripsi visualnya sebagaimana umumnya seni lukis tradisional Bali, melainkan memperluas galian tematik dengan menyentuh obyek-obyek keseharian dan lingkungan sekitar yang dihayati dan diakrabinya. Tentu saja di antaranya masih terdepankan pula obyek visual merunut wiracerita atau panorama mistis-magis keseharian Bali; bauran antara kehidupan nyata (Sekala) dan alam tak kasat mata (Niskala).

Sentuhan hitam putih yang mempesona dapat diresapi melalui karya Wayan Mardika bertajuk "Tulah" (16 x 39 cm, tinta china di kertas). Hamparan aneka sosok memenuhi kanvasnya dengan kepaduan yang utuh secara keseluruhan, sugestif sekaligus menggugah imajinasi. Hal serupa juga dapat disimak pada karya I Made Sedana dan I Nyoman Dapet, dengan kecenderungan penggambaran flora fauna pada belantara dengan fokus warna pilihan tertentu; menghadirkan keheningan atau suasana meditatif. Sebaliknya Gusti Putu Diatmika menarasikan kisahan wiracarita berikut ritus dalam bahasa rupa yang puitik,

pioneered by I Ketut Sana in the 1970s, initially following the Ubud style before absorbing influences from Batuan. The Keliki artists exhibiting this time include Gusti Putu Diatmika, I Made Sedana, Wayan Mardika, and I Nyoman Dapet. Their works not only showcase strong visual descriptions typical of traditional Balinese art but also expand thematic exploration by touching on everyday objects and their immediate environment. Among these, visual subjects often reference epic tales or the mystical panorama of daily life in Bali, blending the tangible world (Sekala) with the invisible realm (Niskala).

The enchanting interplay of black and white can be perceived in Wayan Mardika's piece titled "Tulah" (16 x 39 cm, ink on paper), where a myriad of figures fills the canvas, creating a cohesive and suggestive whole that sparks the imagination. Similar sentiments can be observed in the works of I Made Sedana and I Nyoman Dapet, focusing on representing flora and fauna in the wilderness with selective color choices, evoking tranquility or a meditative atmosphere. In contrast, Gusti Putu Diatmika narrates tales of epics and rituals through poetic visual language, reminding us of the colorful ceremonies and religious life of Balinese community.

Both Keliki and Batuan styles embody a lengthy creative process, involving stages such as, nyeket or ngorten (preliminary sketching), nyawi (detailing to capture the character of the subject), nyigar or ngucek



mengingatkan kita pada kehidupan masyarakat Bali yang diliputi warna-warni upacara adat dan keagamaan yang semarak.

Baik gaya Keliki maupun Batuan, hakikatnya mempresentasikan proses cipta yang terbilang panjang. Melalui tahapan antara lain nyeket atau ngorten, nyawi, nyigar atau ngucek, dan manyunin.

Paling awal nyeket atau ngorten (sketsa secara global), nyawi (detail untuk menggapai karakter subjek gambar), nyigar atau ngucek (teknik sigarmangsi hitam-putih, menggunakan tinta cina encer), dan manyunin (teknik polesan untuk memeroleh kesan kedalaman/perspektif dekat-jauh).

Karya-karya yang dipresentasikan pada Bali Art Lounge ini, juga menggambarkan tahapan cipta manyunin yang lebih rinci, semisali nyenter (memberi kesan gelap-terang secara kontras pada bagian-bagian tertentu/subjek gambar utama). Demikian terlacak pula kepiawaian dalam teknik ngontur (garis untuk mempertegas figur juga subjek yang lain). Semua tahapan teknik ini menjadikan seni lukis Keliki dan Batuan sangat khas secara visual; ke-autentikannya dipertegas juga dengan hadirnya komposisi subjek gambar yang cenderung berlapis memenuhi bidang kanvas.

(black-and-white sigarmangsi technique using diluted ink), and manyunin (technique for achieving depth and perspective).

The works presented at the Bali Art Lounge also exemplify the manyunin stage in more detail, including nyenter (creating dark-light contrasts on specific parts of the main subject). The skills in ngontur (lines that emphasize figures and other subjects) are evident, making the Keliki and Batuan painting styles visually distinctive. Their authenticity is further highlighted by the layered compositions dominating the canvas.

The Batuan painters showcase selected works reflecting the charm that has long defined their style. These works explore various sub-themes, reflecting the artists' perspectives on chosen visual objects, transformed into icons of their creativity. Each piece presents a unique composition, achieving an art form that can be described as post-traditional art. This is evident in the innovative iconic choices and characteristic color schemes highlighting their detailed compositional skills, grounded in strong technical abilities.

This creative dynamism can be traced throughout the works of Batuan artists participating in this exhibition, such as I Made Karyana, I Gede Widyantara, I Wayan Dana



Pelukis Batuan mempresentasikan karya-karya pilihan dengan pesona yang selama ini menjadi ciri gayanya. Sejumlah karya menggarap aneka subtema, merefleksikan sudut pandang pelukisnya terhadap objek visual yang dipilih dan diolah sebagai ikon temuan kreativitasnya. Karya-karya tersebut hadir dengan komposisi khas masing-masing. Secara stilistik dan estetik dapat dikatakan telah meraih capaian seni yang terbilang pasca-tradisional. Tecermin pada kebaruan ikonik pilihan yang mempribadi, serta tata warna khas masing-masing yang mempertegas kemampuan mengelola komposisi secara rinci; didasari oleh kecakapan teknis yang mumpuni.

Dinamika cipta tersebut, dapat dirunut pada semua karya pelukis Batuan yang mengikuti eksibisi ini. Semisal I Made Karyana, I Gede Widiantara, I Wayan Dana Wirawan, I Ketut Sadia, I Wayan Win, I Wayan Diana; selain memperluas teknik lukis Batuan dengan eksplorasi tematik yang khas penciptanya, mereka juga memilih ikonik-ikonik lampau yang digarap dengan galian wujud yang baru. Maka makhluk-makhluk mitologi, gambaran latar aneka rupa, berhasil mengungkapkan wilayah ambang antara yang profan dan yang sakral; sekaligus wujud sehari-hari yang bertaut juga pada sosok-sosok dalam kisahan wiracerita atau legenda yang hidup dalam memori kultural masyarakat Bali.

Wirawan, I Ketut Sadia, I Wayan Win, and I Wayan Diana. They did not only expand the Batuan painting technique with distinctive thematic explorations but also reinterpret traditional icons with fresh forms. Mythological creatures and diverse backgrounds successfully express the boundary between the profane and the sacred, as well as everyday life intertwined with figures from epic tales or legends embedded in the cultural memory of Balinese people.

Not infrequently, these artists present forms that are no longer strictly descriptive or decorative in the traditional sense. For example, the canvases of Sadia, I Wayan Warsika, I Wayan Eka Mahardika Suamba, I Made Sujendra, Ida Bagus Putu Padma, and I Nyoman Sudirga did not always overcrowd their works with icons or sub-icons. They sometimes leave layered spaces of color possibility, inviting contemplation. In some areas, they adopt a minimalist touch, featuring basic color gradients in the background. It indicates that these artists have not only mastered the visual distinctiveness of their predecessors but also possess the freedom to explore their creative possibilities, creating promising innovations that could lead to masterpiece.

Worth to watch are the works of children or Rare Batuan, most of which depict black-and-white strokes as their chosen medium of



Tidak jarang mereka juga menampilkan wujud rupa yang tidak lagi sepenuhnya deskriptif-dekoratif ala lukisan tradisional Bali. Misalnya kanvas Sadia, I Wayan Warsika, I Wayan Eka Mahardika Suamba, I Made Sujendra, Ida Bagus Putu Padma, dan I Nyoman Sudirga; tidak lagi dipadati ikon atau sub-ikon yang terpatron secara amat ketat. Terkadang menyisakan juga ruang kosong berlapis kemungkinan warna, menyisipkan satu kesan rupa yang mengundang renungan. Pada beberapa bagian cenderung hadir dengan sentuhan rupa minimalis, berikut bias warna-warna dasar yang melatarinya. Hal mana ini menunjukkan para seniman tersebut bukan hanya berhasil mendalami kekhasan visual warisan para pendahulu, akan tetapi juga kuasa menjelajahi kemungkinan kreativitasnya secara leluasa; melahirkan kebaruan yang menjanjikan terciptanya karya-karya masterpiece.

Layak pula disimak karya anak-anak atau Rare Batuan, sebagian besar menorehkan sapuan hitam putih sebagai pilihan ekspresinya. Bukan hanya dunia wiracerita atau tokoh-tokoh pewayangan yang sesekali dihadirkan dalam kanvas mereka, namun tampil pula pengalaman keseharian mereka sebagai remaja tanggung; berkemah, memancing, atau kegiatan lainnya yang menyenangkan. Tak sedikit pula mengangkat kisah mitologi, semisal Lubdaka, atau rupa ritual kremasi, serta upaya mengungkapkan gambaran akan Bhuana Agung.

expression. They did not only portray the world of epics or characters of wayang (puppet shadow) but also reflect their everyday experiences as adolescents—camping, fishing, and enjoying various activities. Many of them also address mythological stories, such as Lubdaka, or portray the cremation ritual, as well as attempts to express visions of Bhuana Agung (the Great World). They appear to express everything freely, intertwining colors, lines, and forms in a natural composition—creating a world of imagination. This fusion of everyday reality and imagination stemmed from their lived environments, including expressions of contemporary readings and entertainment.

The Rare Batuan artists include Putu Lingga Adi Wahyu (16), Ni Luh Ade Genis Risky Sinta Dewi (17), Luh Pratiwi (17), Ide Bagus Surya Pramana Putra (16), Ni Made Amba Suksma (16), I Kadek Heriawan (18), I Made Dwi Fandika (14), I Made Mega Dwijanata (16), Ida Ayu Kirna Cicilia Putri (15), and Made Dwi Bakti (16). Some have achieved recognition on national and international levels, such as Lingga Adi Wahyu, who won the Mitsubishi Asian Children's Enikki Festa (2019–2020) in Japan, and Ni Luh Ade Genis, who was recently selected for the International Children Exhibition in Paris, France.

It can be said that the creative spirit of the Batuan artists has been preserved over more than a millennium, tracing back to inscriptions dated back 944 Caka (1022 AD), which



Mereka, terkesan mengekspresikan segalanya tanpa beban; antara warna, garis, rupa, pilihan ikonik jalin menjalin dalam kesatuan bentuk alami—meniscayakan hadirnya sebuah dunia rekaan. Paduan antara realita keseharian dan imajinasi yang bermula pada lingkungan sekitar yang dihayati, termasuk pula mengekspresikan pengalaman bacaan dan tontontan kekinian.

Para Rare Batuan itu antara lain Putu Lingga Adi Wahyu, Niluh Ade Genis Risky Sinta Dewi (17), Luh Pratiwi (17), Ide Bagus Surya Pramana Putra (16), Ni Made Amba Suksma (16), I Kadek Heriawan (18), I Made Dwi Fandika (14), I Made Mega Dwijanata (16), Ida Ayu Kirna Cicilia Putri (15), dan Made Dwi Bakti (16). Di antaranya bahkan berprestasi skala nasional dan internasional; yakni Pemenang dalam even Mitsubishi Asian Children's Enikki Festa (2019-2020) di Jepang atas nama Lingga Adi Wahyu, serta terkini Ni Luh Ade Genis terpilih dalam International Children Exhibition, Paris, Prancis.

Boleh dikata elan kreatif seniman-seniman Batuan ini terjaga lintas masa, lebih dari 1000 tahun, mengemuka sedini prasasti berangka tahun 944 Caka (1022 M), menorehkan sabda Raja Marakata dari Wangsa Warmadewa. Tersurat istilah 'citrakara', yakni suatu penghormatan pada profesi keempuan yang piawai menggambar-melukis. Bersanding dengan 'sulpika', istilah untuk empu di bidang pahat/patung dan peristilahan u

recorded the words of King Marakata from Warmadewa dynasty. The term 'citrakara' emerges here, honoring the profession of skilled female painters. Alongside 'sulpika,' a term for sculptors, and other professions like undagi, it reflects the king's acknowledgment of special skills of the people of Batuan or Baturan from that early time.

Notes

The Bali Art Lounge (BAL) exhibition was initially conceived to prioritize collaborative efforts among caring institutions, dedicated art communities, and reputable individuals (creators). Through this program, high-quality artworks are celebrated in selected spaces, such as specialized art galleries forming part of lounges, hotels, or resorts. This event aims not only to appreciate the art but also to expand the presence of new art enthusiasts and collectors through curated presentations that captivate the eye with their poetic charm.

This space for exhibiting selected works, through a series of ongoing periodic exhibitions, is expected to become a kind of "gallery" or prestigious public art space. It has been well-received by a broad audience, including the art community. Furthermore, due to its existence and a curatorial policy that prioritizes creativity and innovation, it is expected to inspire artists to persistently create outstanding personal works, where thematic exploration and stylistic-aesthetic



ndagi/profesi lainnya, sebentuk pengakuan Raja akan kecakapan khusus warga Batuan atau Baturan sedini masa itu.

Catatan

Pameran Bali Art Lounge (BAL) sedini awal dihadirkan diniatkan mengedepankan upaya kolaborasi lintas institusi yang peduli, komunitas seni berdedikasi, serta pribadi (kreator) yang bereputasi. Melalui program ini dirayakan karya-karya seni rupa mumpuni di ruang-ruang terpilih, seperti di galeri seni khusus yang keberadaannya bagian dari lounge, hotel, atau sebuah resort. Perhelatan ini bukan semata sepenuhnya untuk apresiasi, namun bertujuan memperluas kemungkinan hadirnya apresiator dan penikmat seni baru, termasuk kolektor baru melalui presentasi karya terkurasi yang mengundang pandang karena pesona puitika rupanya.

Ruang presentasi karya terpilih ini, melalui pameran berkala berkelanjutan diharapkan menjadi semacam "galeri" atau ruang publik seni prestisius. Teruji sejalan rekahnya apresiasi tinggi dari khalayak luas, termasuk masyarakat seni. Di sisi lain karena keberadaannya tersebut serta kebijakan kuratorialnya yang mengedepankan kreativitas melahirkan kebaruan, kiranya dapat memicu para seniman untuk gigih menciptakan karya-karya unggul berciri

achievements engage a diverse public appeal (universal).

In other words, through this Bali Art Lounge (BAL), part of lounge, hotel, or resort, is not merely a Place, but also transforms into a Space; a melting pot of creativity that can drive the spirit of creation across generations.

Warih Wisatsana

Curator



memprabadi (personal); dimana eksplorasi tematik maupun capaian stilistik-estetiknya mengundang pesona publik yang beragam (universal).

Dengan kata lain melalui Bali Art Lounge (BAL) ini, bagian dari lounge, hotel, atau resort tersebut bukanlah semata Tempat (Place), melainkan juga menjelma Ruang (Space); sebentuk melting pot kreativitas yang dapat mendorong gelora penciptaan lintas masa.

Warih Wisatsana

Kurator



Ilham Khori

*General Manager Bentara Budaya &
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MEMPERLUAS MEDAN SENI

Selama ini karya seni rupa—khususnya lukisan—lazim dipamerkan di galeri, museum, taman budaya, atau "art space" lain. Namun, tak jarang ada upaya untuk menampilkan karya seni rupa di ruang-ruang hotel. Langkah ini semakin mendekatkan seni kepada khalayak sekaligus memperlihatkan "penampakan" otentik saat karya seni menjadi bagian dari interior hotel.

Saat dipajang di ruang-ruang hotel, lukisan akan tampil sebagai bagian dari dekorasi yang unik. Estetika dalam setiap karya seni akan menyatu dengan interior ruangan penginapan atau resort. Permainan warna, garis, bidang, atau komposisi dalam lukisan memendarkan pesona tersendiri. Pesona itu akan bertautan dengan desain interior ruangan yang khas di penginapan.

Para tamu hotel atau pengunjung umum akan dapat melihat atau berinteraksi langsung dengan karya seni. Tak sekadar dekorasi, karya seni yang baik juga bisa menarik publik untuk memasuki dunia obyek-obyek yang dilukiskan. Katakanlah lukisan mengangkat obyek pemandangan alam, maka publik akan diajak untuk menelusuri lapisan-lapisan "landscape" yang tergambar. Jika obyeknya tentang cerita manusia, publik digoda untuk memahami seluk-beluk kisah manusia.

Bagi hotel, penginapan, atau resort, kehadiran lukisan dapat memberikan nilai tambah,

EXPANDING THE ART FIELD

Art works—especially paintings—are usually exhibited in galleries, museums, cultural parks, or other "art spaces". However, it's not uncommon for art to be displayed in hotel rooms. This brings art closer to the public and shows the authentic "look" when artworks become part of the hotel's interior.

When displayed in hotel rooms, paintings become a unique piece of décor. The aesthetics of each artwork blend seamlessly with the interior of the lodging or resort. The play of colors, lines, shapes, and compositions in the paintings exudes a distinct charm that complements the room's design. The charm will be intertwined with the interior design of a typical space in the inn.

Hotel guests or general visitors will be able to see or interact directly with the artwork. More than just decoration, a good artwork can also draw the public into the world of the objects depicted. Let's say the painting is about natural scenery, then the public will be invited to explore the layers of the "landscape" depicted. If the object is about human stories, the public is tempted to understand the intricacies of human stories.

For hotels, inns, or resorts, the presence of paintings can add value, especially for guests. A beautiful painting will reinforce the service and help build a positive "mood" for guests. The room feels warmer, friendlier, and fresher.



terutama bagi para tamu. Lukisan yang indah akan memperkuat layanan dan membantu membangun "mood" yang positif bagi tamu. Ruangan terasa lebih hangat, ramah, dan segar. Kesan formal dan kaku berubah menjadi lebih cair dan rileks.

Bagi para tamu yang senang berbagi foto di media sosial, sebut saja Instagram, maka lukisan-lukisan yang dipajang juga bisa jadi spot foto yang asyik. Foto itu mengabadikan momen indah sekaligus dapat di-share kepada khalayak lebih luas di jaringan medsos. Semua itu akan menjadi pengalaman menyenangkan.

Dengan pemilihan gaya atau tajuk lukisan yang tepat, maka karya seni itu juga akan berkontribusi dalam membentuk identitas. Ambil contoh, lukisan khas Bali tentu akan dapat memperkuat identitas ke-Bali-an bagi hotel di kawasan itu. Apalagi kekhasan lukisan itu melingkupi gaya tradisional yang berakar kuat di Pulau Dewata serta obyeknya juga menggambarkan keseharian masyarakat setempat.

Lebih dari itu, citra hotel yang mencintai karya seni bisa menjadi "branding" yang apik di tengah berbagai bentuk promosi hotel masa kini. Kerja sama dengan para seniman lokal dan lembaga kebudayaan setempat akan menambah nilai "corporate social responsibility (CSR)" bagi hotel. Citra positif

The formal and rigid impression turns into a more fluid and relaxed one.

For guests who enjoy sharing photos on social media, such as Instagram, the paintings on display can also be a great photo spot. The photo captures a beautiful moment and can be shared with a wider audience on social media networks. Overall, it will be a pleasant experience.

By choosing the right style or title of painting, the artwork will also contribute to shaping the identity. For example, a typical Balinese painting will certainly be able to strengthen the Balinese identity for hotels in the region. Moreover, the uniqueness of the painting covers the traditional style that is deeply rooted in the Island of the Gods, and the objects also depict the daily life of the local community.

More than that, the image of a hotel that loves art can be a good "branding" in the midst of various forms of hotel promotion today. Collaboration with local artists and cultural institutions will add "corporate social responsibility (CSR)" value to the hotel. This positive and unique image can be managed into commercial benefits in the long-term.

For artists, exhibiting in hotels certainly expands the field of art. Artworks are not limited to galleries, museums, cultural parks,



dan unik ini bisa dikelola menjadi keuntungan komersial dalam jangka panjang.

Bagi para seniman, pameran di hotel tentu memperluas medan seni. Penampilan karya seni tak terbatas di galeri, museum, taman budaya, atau "art space", melainkan juga di ruang-ruang hotel atau resort. Perluasan ini berarti memperpanjang daya jangkau karya seni kepada publik yang lebih luas. Orang-orang umum yang barangkali kurang terpapar pameran seni berkemungkinan tersentuh karya seni saat singgah di hotel.

Dengan mempertimbangkan berbagai nilai positif itu, Bentara Budaya Bali menggelar "Bali Art Lounge" di Hotel Santika Siligita, Benoa, Nusa Dua, Bali, 25 Oktober sampai 4 November 2024. Hotel ini dipilih karena merupakan "saudara" sesama unit dalam satu grup Kompas Gramedia. Tentu, tak tertutup kemungkinan untuk menggelar pameran serupa di hotel lain.

Dengan kurator Warih Wisatsana, pameran menampilkan karya 25 seniman di bawah tajuk "Pesona Rupa Puitika." Karya-karya yang dipajang bergaya Batuan dan Keliki. Dua gaya yang sama-sama memiliki sejarah panjang di Bali dan masih berdenyut hidup hingga kini. Kedua gaya itu masih ditekuni para pelukis, termasuk kaum muda, zaman sekarang.

or "art spaces", but also in hotel or resort spaces. This expansion means extending the reach of the artwork to a wider public. The general public, who may not have been exposed to art exhibitions, are more likely to be touched by artworks during their stay at the hotel.

With these positive values in mind, Bentara Budaya Bali held the "Bali Art Lounge" at Hotel Santika Siligita, Benoa, Nusa Dua, Bali, October 25 to November 4, 2024. The hotel was chosen because it is a "sister" unit within the Kompas Gramedia group. The possibility of holding similar exhibitions in other hotels is not ruled out.

Curated by Warih Wisatsana, the exhibition features the works of 25 artists under the title "The Charm of Poetic Appearance." The works on display are in the Batuan and Keliki styles. Both styles have a long history in Bali and are still alive today. Both styles are still practiced by painters, including young people, nowadays.

Traces of Batuan-style painting in Batuan Village, Sukawati District, Gianyar Regency, Bali, have been traced since the 1930s. At that time, American anthropologist Margaret Mead (1901-1978) and British anthropologist Gregory Bateson (1904-1980) found that children in Batuan were adept at drawing folklore. The



Jejak lukisan gaya Batuan di Desa Batuan, Kecamatan Sukawati, Kabupaten Gianyar, Bali, terlacak sejak tahun 1930-an. Saat itu, antropolog Amerika Serikat, Margaret Mead (1901-1978) dan antropolog Inggris Gregory Bateson (1904-1980), menemukan anak-anak di Batuan itu mahir menggambar cerita rakyat. Cerita itu antara lain, terkait dengan kisah Mahabharata, Ramayana, Rajapala, Tantri, dan Calonarang.

Lukisan dikerjakan dengan teknik ketat, mulai dari nyeket (sketsa awal), nyawi (sketsa lebih jelas), nyigar (memperkuat warna hitam dan putih), membuat motif, ngasir (pengaturan harmoni gambar), sampai pewarnaan obyek-obyek yang hendak ditonjolkan. Hasilnya menunjukkan gaya dekoratif yang rinci. Obyek dibuat berwarna di atas latar belakang diwarnai blok hitam sehingga tampak menonjolkan kesan tiga dimensi.

Gaya Keliki tumbuh di Desa Keliki Tegalalang, Kecamatan Gianyar, Kabupaten Gianyar, Bali. Gaya ini menekankan keterampilan untuk melukiskan obyek secara detail, rinci. Demikian rinci sehingga bahkan dapat menggambarkan obyek-obyek yang kecil. Berbekal cat air, akrilik, atau tinta, para pelukis tekun mengungkapkan kehidupan sehari-hari masyarakat lokal, seperti kegiatan di pasar, sawah, atau ritual keagamaan.

stories include those related to the Mahabharata, Ramayana, Rajapala, Tantri and Calonarang.

The paintings are created using strict techniques, beginning with nyeket (preliminary sketching), nyawi (more detailed sketching), nyigar (strengthening the black and white colors), creating motifs, ngasir (adjusting the harmony of the image), and coloring the objects to be highlighted. The final result showcases a detailed decorative style. Objects are made in color on top of a black block-colored background, giving the impression of three-dimensionality.

The Keliki style grew in Keliki Tegalalang Village, Gianyar District, Gianyar Regency, Bali. This style emphasizes the skill to depict objects in detail, intricately. So detailed that it can even portray small objects. Armed with watercolor, acrylic, or ink, the painters diligently express the daily life of the local community, such as activities in the market, rice fields, or religious rituals.

With such technical complexities, painters who pursue the traditional Keliki style take a long time to complete their works. However, today's Keliki painters have combined the classic style with modern touches to create more concise pieces. The results are equally interesting.



Dengan kerumitan teknis itu, pelukis yang menekuni gaya Keliki tradisional memerlukan waktu panjang untuk menyelesaikan karyanya. Namun, pelukis Keliki masa kini kemudian memadukan gaya klasik dengan sentuhan modern sehingga penggarapan karyanya bisa lebih ringkas. Hasilnya juga tak kalah menarik.

Terima kasih untuk manajemen Hotel Santika Siligita yang mau bekerja sama menyediakan ruang hotelnya sebagai etalase karya seni. Apresiasi untuk para seniman yang berpameran, serta Mas Warih Wisatsana sebagai kurator. Salut untuk tim Bentara Budaya Bali yang mewujudkan agenda ini. Semoga program menarik ini dapat berlanjut pada tahun-tahun berikutnya.

Jakarta, 24 Oktober 2024

Thank you to the management of Santika Siligita Hotel for cooperating in providing their hotel space as a showcase for the artworks. Appreciation for the exhibiting artists, as well as Mas Warih Wisatsana as the curator. Salute to the Bentara Budaya Bali team for realizing this agenda. Hopefully this interesting program can continue in the following years.

Jakarta, October 24, 2024

Ilham Khoiri

General Manager Bentara Budaya &
Communication Management, Corporate
Communication Kompas Gramedia



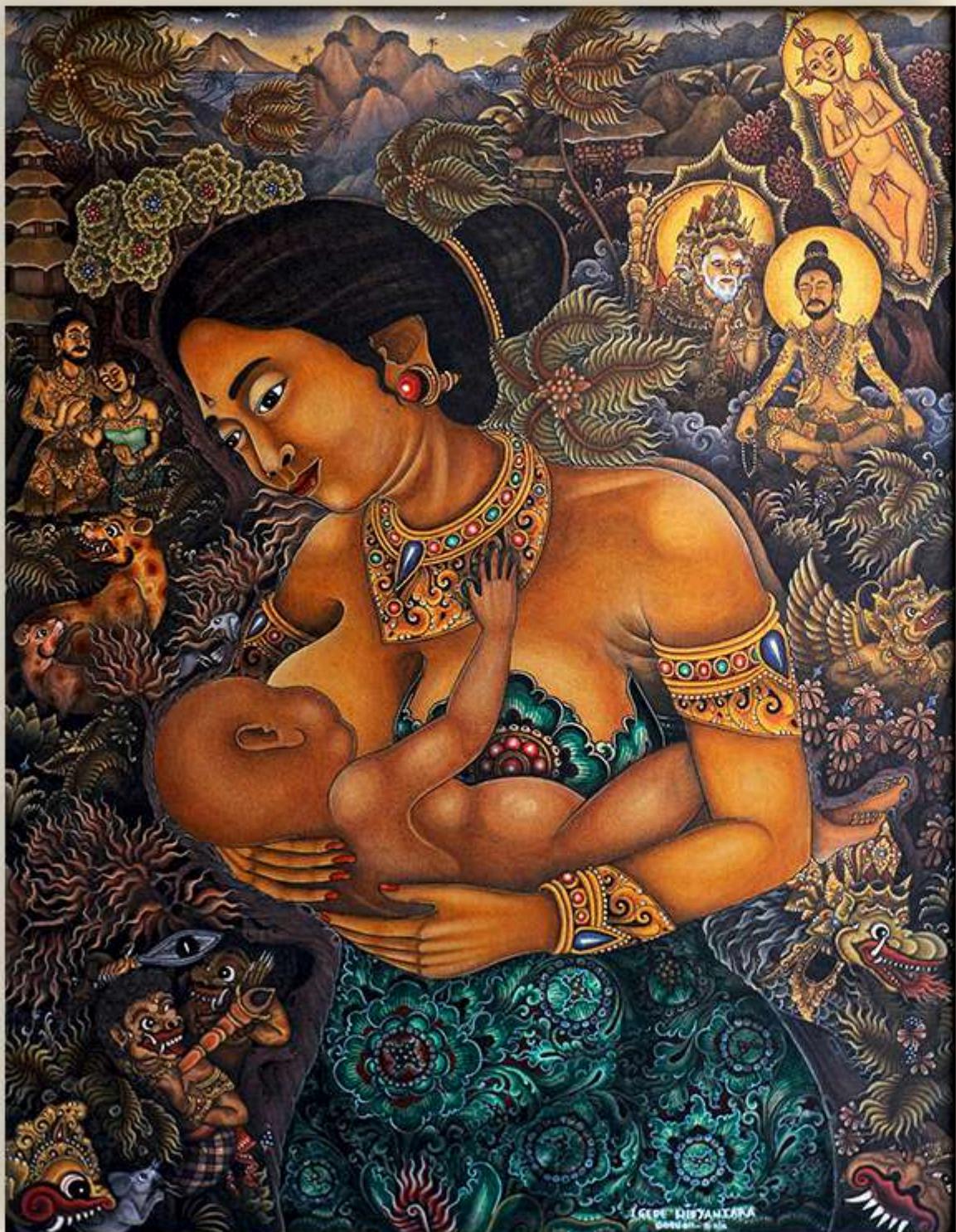


I Made Karyana

IKAN HIAS, 2023

41 cm x 58 cm

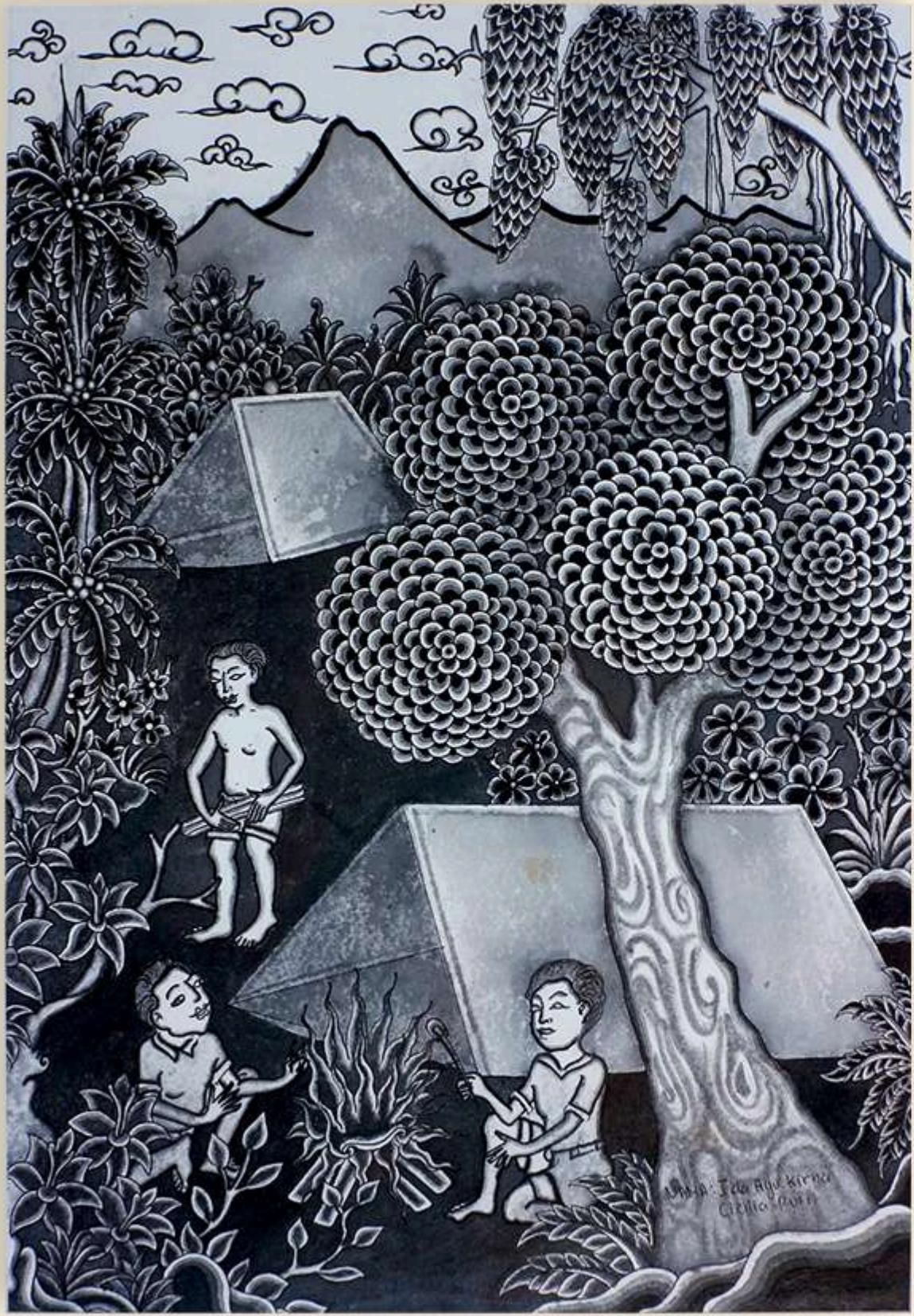
Chinese ink, acrylic on paper



I Gede Widyantara
IBU AWAL MULA KEHIDUPAN, 2019
70 cm x 90 cm
Chinese ink, acrylic on canvas



I Wayan Diana
MITOLOGI LAUT, 2023
64 cm x 84 cm
Chinese ink, acrylic on canvas



**Ida Ayu Kirna Cicilia Putri
BERKEMAH, 2024**

40 cm x 30 cm
Chinese ink, acrylic on canvas



I Made Dwi Fandika

BALI LIFE, 2024

75 cm x 55 cm

Chinese ink, acrylic on paper



I Kadek Heriawan

PETANI, 2017

51 cm x 34 cm

Chinese ink, acrylic on paper



I Wayan Dana Wirawan

LOVINA BEACH, 2023

60 cm x 80 cm

Chinese ink, acrylic on canvas



I Wayan Win
FROG DANCE, 2023

42 cm x 57 cm
Chinese ink, acrylic on canvas



Putu Lingga Adi Wahyu

BUANA AGUNG, 2024

80 cm x 60 cm

Chinese ink, acrylic on canvas



Ida Bagus Putu Padma

CALON ARANG, 2017

60 cm x 40 cm

Chinese ink, acrylic on canvas



Luh Pratiwi
PEDALAMAN, 2023

51 cm x 34 cm
Chinese ink, acrylic on paper

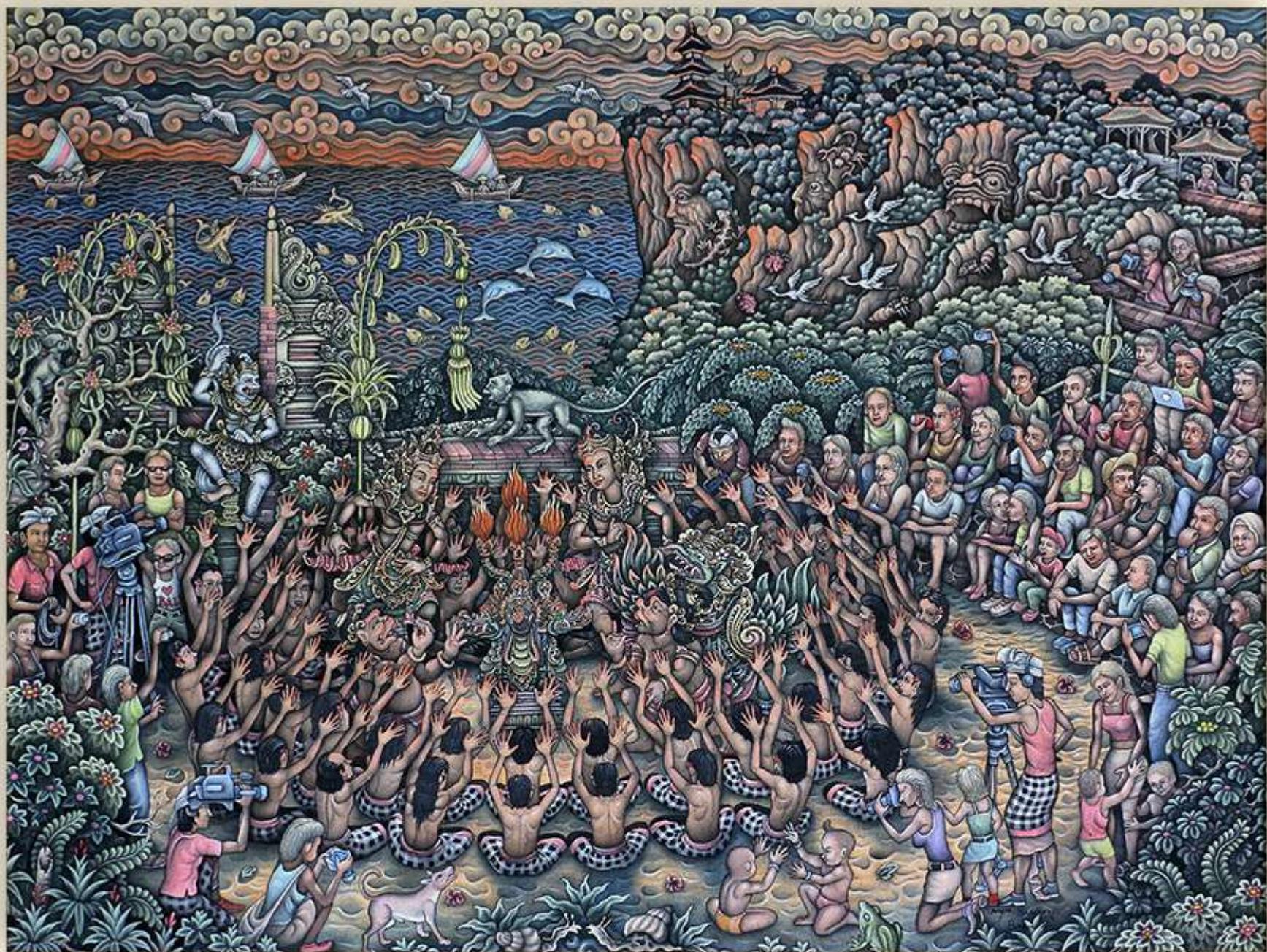


Niluh Ade Genis Risky Sinta Dewi

WAFE OF LIFE, 2023

85 cm x 65 cm

Chinese ink, acrylic on canvas



I Nyoman Sudirga
KECAK DANCE ULUWATU, 2021
80 cm x 60 cm
Chinese ink, acrylic on canvas



I Wayan Eka Mahardika Suamba

SURFING, 2023

60 cm x 80 cm

Chinese ink, acrylic on canvas



Ida Bagus Surya Pramana Putra
THE ROYAL CREMATION, 2024

49 cm x 40 cm
Chinese ink on paper

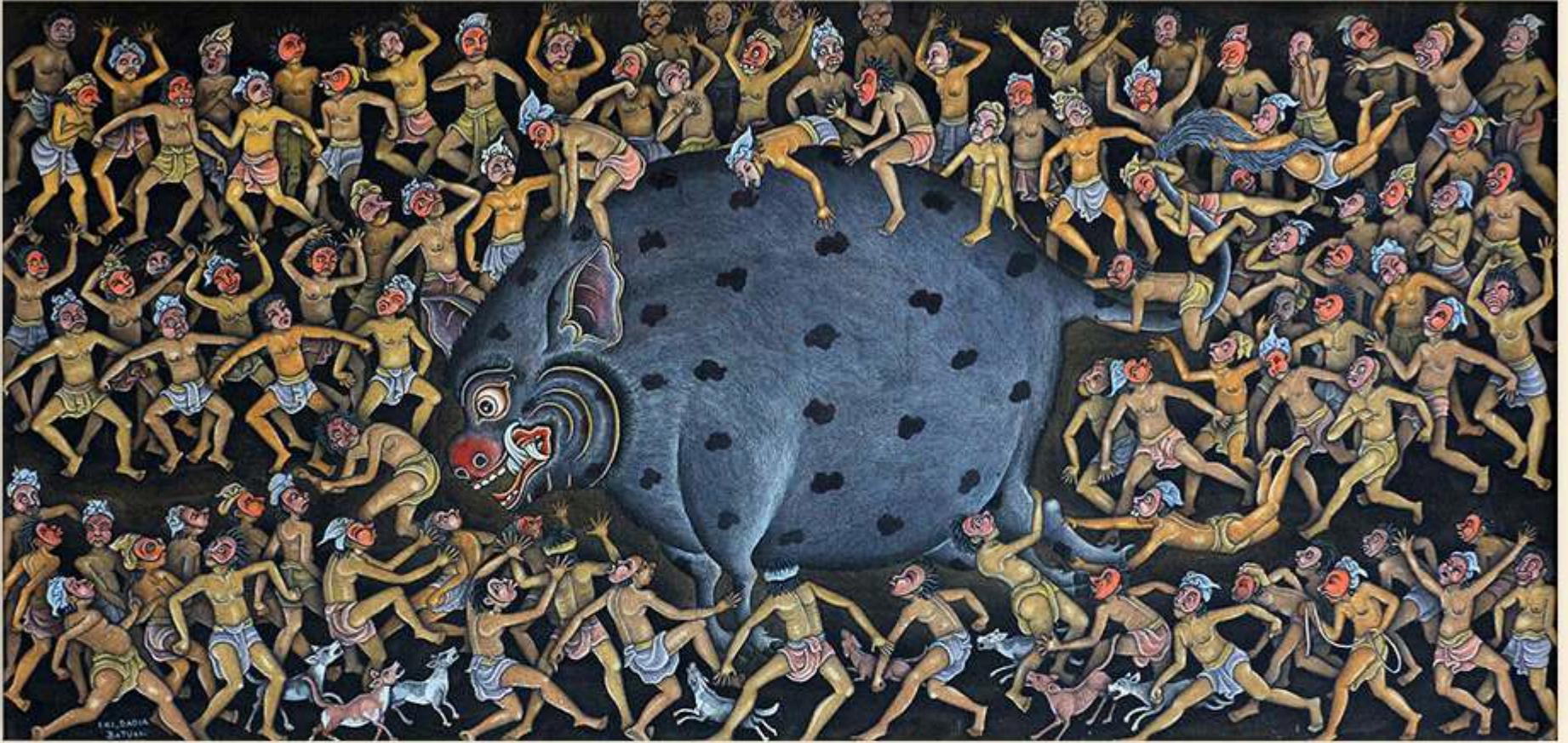


I Wayan Warsika

MEDITASI, 2022

88 cm x 68 cm

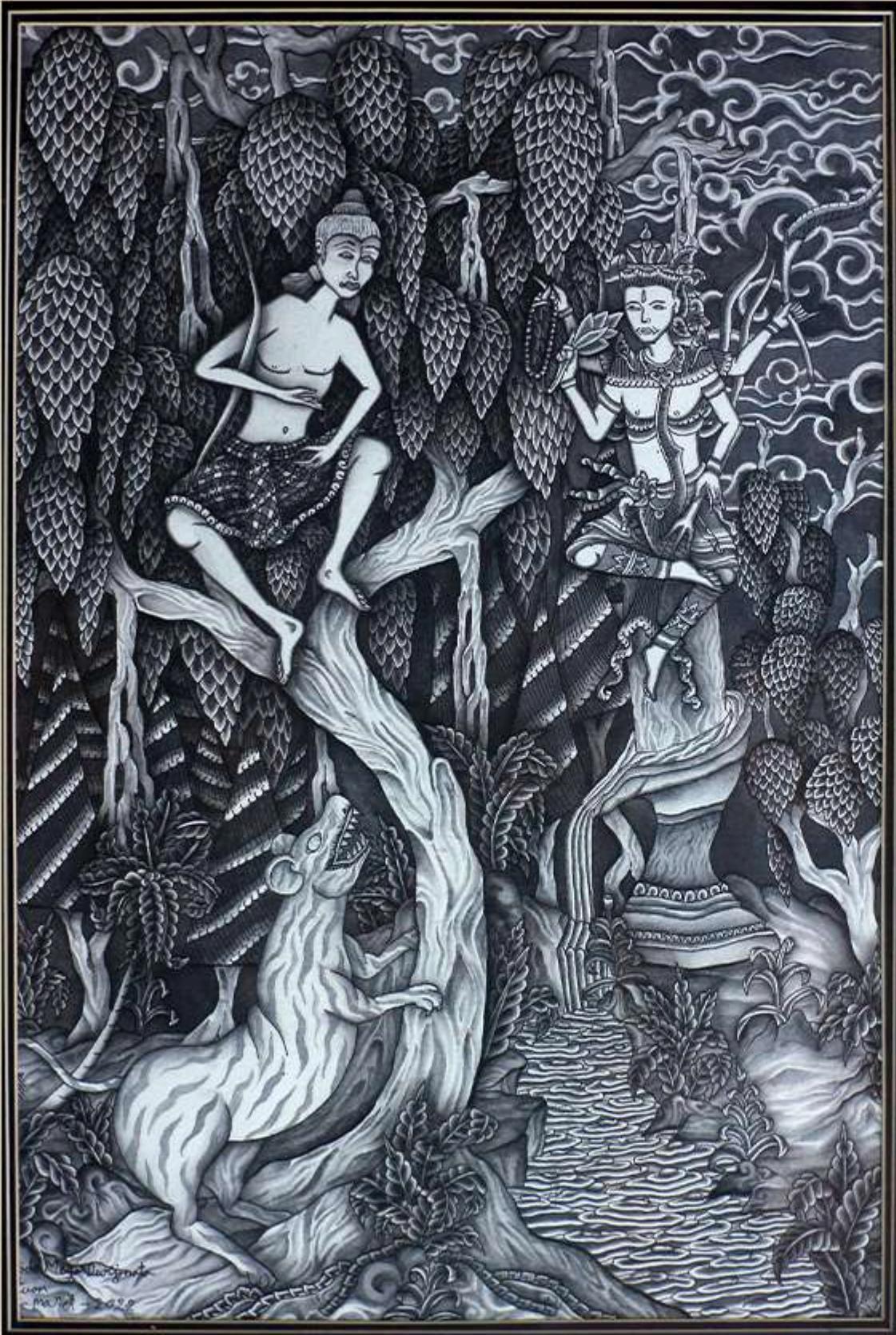
Chinese ink, acrylic on canvas



I Ketut Sadia
BERBURU BABI, 2024
46 cm x 90 cm
Chinese ink, acrylic on canvas



Made Dwi Bakti
TUPAI, 2024
20 cm x 30 cm
Chinese ink on paper



**I Made Mega Dwijanata
LUBDAKA, 2022**

42 cm x 30 cm
Chinese ink, acrylic on paper

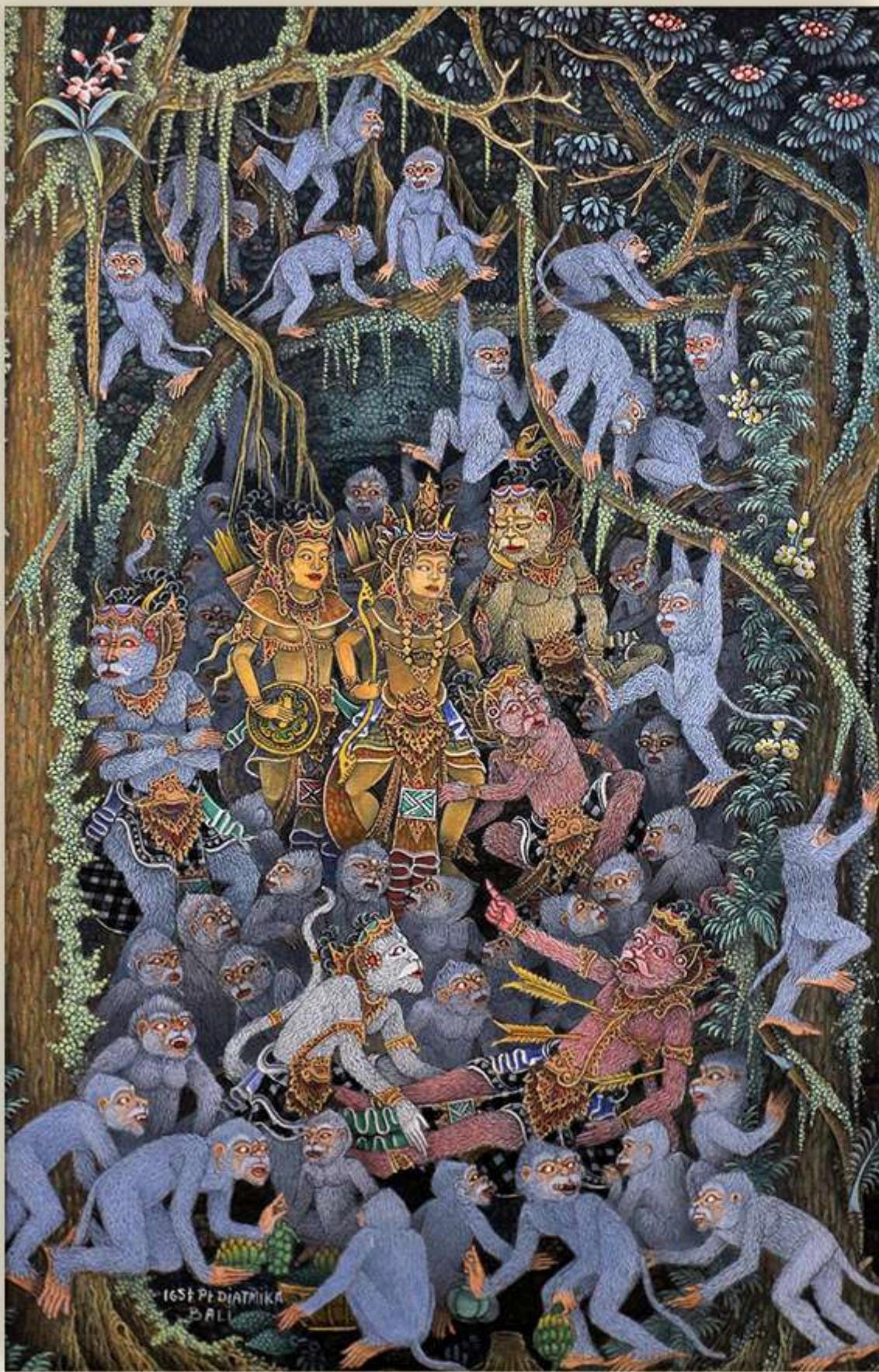


I Made Sujendra

PAK DUG CENG, 2019

40 cm x 50 cm

Chinese ink, acrylic on canvas



Gusti Putu Diatmika
PERANG SUGRIWO N. SUBALI, 2024
40 cm x 60 cm
Acrylic on canvas



Ni Made Amba Suksma

IKAN GEMBIRA, 2023

20 cm x 30 cm

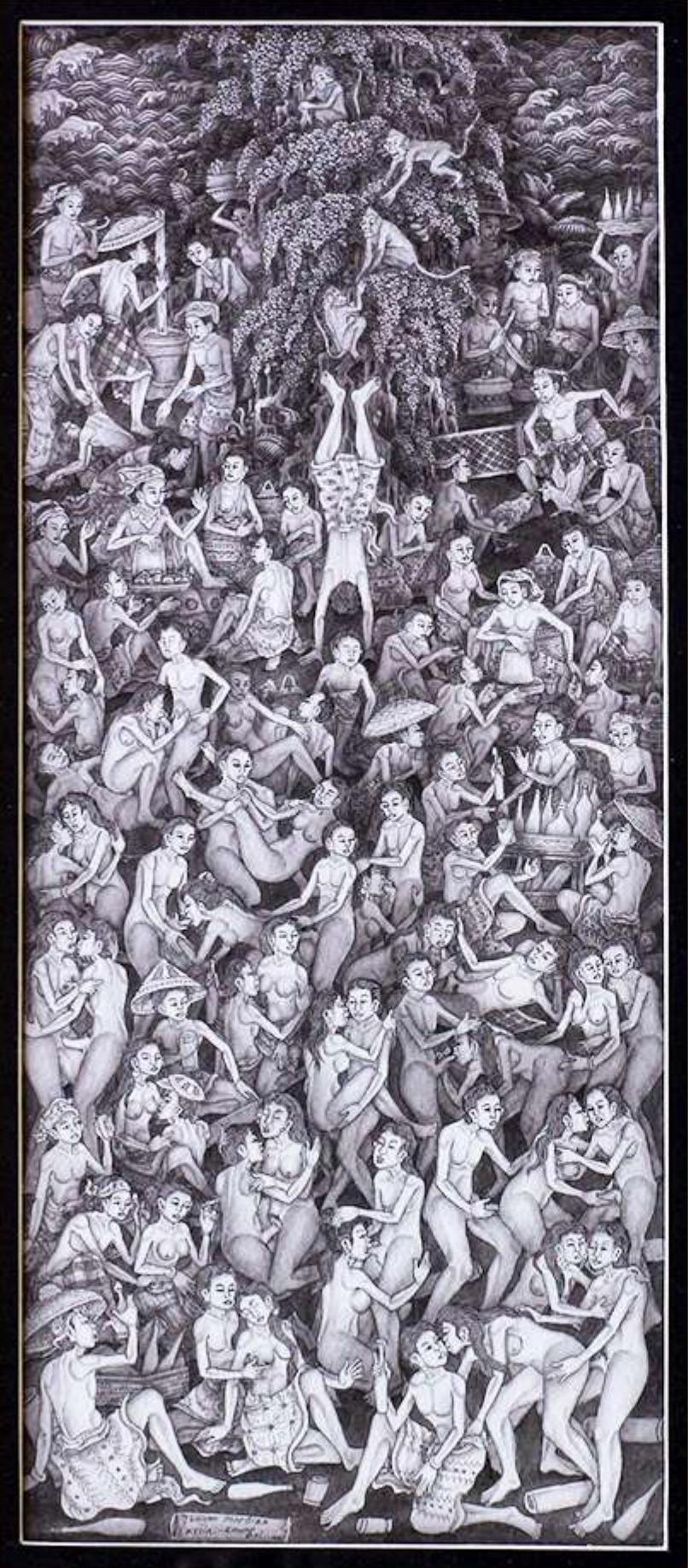
Chinese ink, acrylic on paper



I Made Sedana
PATROLI UDARA, 2024
35 cm x 25 cm
Acrylic on canvas



I Nyoman Dapet
LESTARI ALAMKU, 2024
25 cm x 35 cm
Acrylic on paper



I Wayan Mardika

TULAH, 2024

16 cm x 39 cm

Chinese ink on paper



PROFILE SENIMAN



I Gede Widyantara (Batuan, b. 1984)

Lahir di Gianyar, 18 Mei 1984. Berpameran bersama diantaranya: di Griya Santrian Sanur (2018); Museum ARMA Ubud (2018 & 2012); Royal Pitamaha Ubud (2018); Titian Art Space Ubud (2016); Museum Puri Lukisan Ubud (2015 & 2013); Museum Seni Batuan (2012); Galeri Nasional Indonesia, Jakarta (2011), dll. Berpartisipasi pada Bali Kandarupa "Wana Jnana" (2021), Bali Kandarupa "Danu Hulu Manu" (2022), dan Bali Kandarupa 2023 "Prabangkara Sagara Prasiddha."

Born in Gianyar on May 18, 1984, he has exhibited his work in various group exhibitions, including at Griya Santrian Sanur (2018), Museum ARMA Ubud (2018 & 2012), Royal Pitamaha Ubud (2018), Titian Art Space Ubud (2016), Museum Puri Lukisan Ubud (2015 & 2013), Museum Seni Batuan (2012), and the National Gallery of Indonesia, Jakarta (2011). He also participated in Bali Kandarupa exhibitions, including 'Wana Jnana' (2021), 'Danu Hulu Manu' (2022), and 'Prabangkara Sagara Prasiddha' (2023).



Gusti Putu Diatmika (Keliki, b. 1968)

Lahir pada 6 November 1968. Karya-karyanya telah dihadirkan dalam sejumlah pameran seni rupa, diantaranya di Museum Puri Lukisan (2020); Museum Blanco (2011); Art Centre, Denpasar (2011); Tanah Abang Jakarta (1998); Museum Bali (1995). Berpartisipasi pada Pameran Bali Kandarupa "Wana Jnana" (2021), Bali Kandarupa "Danu Hulu Manu" (2022), dan Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born on November 6, 1968. His works have been presented in a number of art exhibitions, including at Museum Puri Lukisan (2020); Museum Blanco (2011); Art Center, Denpasar (2011); Tanah Abang Jakarta (1998); and Museum Bali (1995). Participated in the Bali Kandarupa Exhibition "Wana Jnana" (2021), Bali Kandarupa "Danu Hulu Manu" (2022), and Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).



I Nyoman Dapet (Keliki, b. 1971)

Lahir di Keliki Kawan, tahun 1971. Aktif mengikuti berbagai pameran, diantaranya: Werdi Jana Kerthi di Museum Puri Lukisan (2014), Om Hara Kaliasha Painter di Museum Puri Lukisan (2017) dan di Museum ARMA (2018), Pameran Grup Kanti Molas di Museum Puri Lukisan (2021), dan lain-lain.

Born in Keliki Kawan in 1971, he has actively participated in various exhibitions, including Werdi Jana Kerthi at the Puri Lukisan Museum (2014), Om Hara Kaliasha Painter at the Puri Lukisan Museum (2017) and the ARMA Museum (2018), Kanti Molas Group Exhibition at the Puri Lukisan Museum (2021), among others.



I Ketut Sadia (Batuan, b. 1966)

Lahir di Gianyar, 1966. Berpameran di berbagai tempat, diantaranya: Museum Puri Lukisan; Neka Museum; Museum Nasional Jakarta; Tampera Art Museum (Finlandia); Fukoka Art Museum, dan lain sebagainya. Penghargaan: Jakarta ART Award 2008; Finalis UOB Painting of The Year 2011. Pada tahun 2021 juga berpartisipasi dalam Pameran Bali Kandarupa "Wana Jnana" (2021), Bali Kandarupa "Danu Hulu Manu" (2022), dan Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Gianyar, 1966. He studied painting with I Wayan Taweng (father) and I Wayan Bendi (brother). Exhibited in various places, including: Puri Lukisan Museum; Neka Museum; National Museum Jakarta; Tampera Art Museum (Finland); Fukoka Art Museum, among others. Has won the 2008 Jakarta Art Award, Jakarta Art Award Finalist (2010, 2012), and UOB Painting Of The Year Finalist (2012, 2013, 2014). In 2021, he also participated in the Bali Kandarupa Exhibition "Wana Jnana" (2021), Bali Kandarupa "Danu Hulu Manu" (2022), and Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).



I Made Karyana (Batuan, b. 1981)

Lahir di Batuan, 28 Januari 1981. Pengalaman pameran: "Ibu Rupa Batuan" di Bentara Budaya Bali (2019); Pameran bersama "Endih Baturan" Art Center Denpasar (2018); Pameran bersama "Dinamyc Heritagge" di Santrian Gallery Sanur (2018); Pameran bersama di Monkey Forest Ubud (2018); Pameran bersama "Amazing Think" di LV 8 Canggu (2016); Pameran bersama Kelompok Baturulangun di Museum Puri Lukisan Ubud (2015) dan di Museum ARMA (2012); Pameran bersama Kelompok PIJAR di Santrian Gallery Sanur (2011); Pameran Bali Kandarupa "Wana Jnana" (2021).

Born in Batuan on January 28, 1981, he has exhibited in various exhibitions, including Ibu Rupa Batuan at Bentara Budaya Bali (2019); a joint exhibition titled Endih Baturan at the Art Center Denpasar (2018); Dynamic Heritage at Santrian Gallery, Sanur (2018); a joint exhibition at Monkey Forest, Ubud (2018); Amazing Think at LV 8, Canggu (2016); a joint exhibition with the Baturulangun Group at Puri Lukisan Museum, Ubud (2015) and at ARMA Museum (2012); a joint exhibition with the PIJAR Group at Santrian Gallery, Sanur (2011); and the Bali Kandarupa Exhibition Wana Jnana (2021).



I Wayan Mardika

(Keliki, b. 1983)

Lahir di Keliki Kawan, 17 September 1983. Belajar melukis sejak usia 8 tahun di bawah asuhan I Nyoman Muliawan dan I Ketut Sana, pendiri Seni Lukis Miniatur Keliki Kawan. Pengalaman pameran: Kantomolas Exhibition di Museum Puri Lukisan (2020, 2024); Kebyar Seni di Museum Puri Lukisan (2019); Werdi Jana Kerti di Museum Puri Lukisan, Ubud (2015 & 2013); Bali Deep di Museum Puri Lukisan, Ubud (2014 & 2012); Bali Kandarupa (2021, 2022); Pameran Om Hara Kailasha Painter, Museum Puri Lukisan (2023); dan Pameran Kolaborasi Jepang x Bali (2024).

Born in Keliki Kawan on September 17, 1983, he began learning to paint at the age of 8 under the guidance of Nyoman Muliawan and I Ketut Sana, founders of Keliki Kawan Miniature Painting. His exhibition experience includes the Kantomolas Exhibition at Museum Puri Lukisan (2020, 2023), Kebyar Seni at Museum Puri Lukisan (2019), Werdi Jana Kerti at Museum Puri Lukisan, Ubud (2015 & 2013), Bali Deep at Museum Puri Lukisan, Ubud (2014 & 2012), Bali Kandarupa (2021, 2022), Exhibition of Om Hara Kailasha Painter, Museum Puri Lukisan (2023), and the Japan x Bali Collaboration Exhibition (2024).



Putu Lingga Adi Wahyu

(Batuan, b. 2008)

Lahir di Mas, 16 April 2008. Pengalaman pameran: Pameran Jiwa Gambuh di Indus Restaurant, Ubud (2021); International Exchange City Festival di Korea (2022); Tribute to Nyoman Ngendon di Museum ARMA, Ubud (2024); Pameran Seni lukis Batuan di Hotel Kartika Plaza yang diselenggarakan Lementrian DJKI, dll. Penghargaan: Pemenang Nasional Sayembara Mitsubishi Asian Children's Enikki Fiesta (2019); Grand Prix Mitsubishi Asian Children's Enikki Fiesta (2020); Juara II Melukis Gaya Batuan, Batuan Temple Cultural and Art Festival (2021); Juara II Mural Competition, INSTIKI (2024); Juara II Lomba Mural di Universitas Warmadewa, dll.

Born in Mas, April 16, 2008. Exhibition experience: Jiwa Gambuh Exhibition at Indus Restaurant, Ubud (2021); International Exchange City Festival in Korea (2022); Tribute to Nyoman Ngendon at ARMA Museum, Ubud (2024); Rock Painting Exhibition at Hotel Kartika Plaza organized by the Ministry of DGKI, etc. Awards: National Winner of Mitsubishi Asian Children's Enikki Fiesta Competition (2019); Grand Prix of Mitsubishi Asian Children's Enikki Fiesta (2020); Second Place in Batuan Style Painting, Batuan Temple Cultural and Art Festival (2021); Second Place in Mural Competition, INSTIKI (2024); Second Place in Mural Competition at Warmadewa University, etc.



I Wayan Eka Mahardika Suamba (Batuan, b. 1985)

Lahir di Batuan, 17 Agustus 1985. Mulai belajar melukis sejak umur 10 tahun pada kakek I Wayan Taweng dan paman I Wayan Bendi, I Ketut Sadia, dan I Wayan Diana. Pengalaman pameran: Pameran bersama Experience Rudolf Bonnet's Home, Campuhan Ubud Bali (2016); Golden Generation Museum Arma Ubud (2018); The Dynamic Heritage, Santryan Gallery, Sanur Bali (2018); Nine Finalist TITIAN PRIZE (2018); Endih Baturan di Taman Budaya Bali (2018); Ibu Rupa Batuan di Bentara Budaya Denpasar Bali (2019) dan Batuan Art Festival (2021), Pameran Bali Kandarupa "Danu Hulu Manu" (2022), Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Batuan on August 17, 1985, he began learning to paint at the age of 10 from his grandfather, I Wayan Taweng, and his uncles, I Wayan Bendi, I Ketut Sadia, and I Wayan Diana. His exhibition experience includes shows such as Experience Rudolf Bonnet's Home at Campuhan, Ubud, Bali (2016); Golden Generation at Museum ARMA, Ubud (2018); The Dynamic Heritage at Santrian Gallery, Sanur, Bali (2018); and Nine Finalists TITIAN PRIZE (2018). Other exhibitions include Endih Baturan at Taman Budaya Bali (2018), Ibu Rupa Batuan at Bentara Budaya, Denpasar (2019), Batuan Art Festival (2021), Bali Kandarupa: Danu Hulu Manu (2022), and Bali Kandarupa: Prabangkara Sagara Prasiddha (2023).



I Wayan Warsika (Batuan, b. 1957)

Lahir di Gianyar, 17 December 1957. Mulai belajar melukis sejak kecil kepada para pendahulunya di Banjar Pekandelan, Batuan, salah satunya, I Made Tubuh. Aktif dalam berbagai pameran, diantaranya: Pameran bersama serangkaian PKB Art Center (1985); Pameran bersama Museum Seni Batuan (2012); Pameran bersama di Puri Lukisan (2013); Pameran bersama di Puri Lukisan (2015); dan Pameran bersama di Taman Budaya Art Center (2018). Mengikuti Pameran Bali Kandarupa "Danu Hulu Manu" (2022), Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Gianyar on December 17, 1957, he began learning to paint from a young age under the guidance of his predecessors in Banjar Pekandelan, Batuan, including I Made Tubuh. He has actively participated in numerous exhibitions, such as the joint exhibition at PKB Art Center (1985), Batuan Art Museum (2012), Puri Lukisan (2013 and 2015), and Taman Budaya Art Center (2018). More recently, he took part in the Bali Kandarupa exhibitions, including Danu Hulu Manu (2022) and Prabangkara Sagara Prasiddha (2023).



Ida Ayu Kirna Cicilia Putri

(Batuan, b. 2009)

Seniman cilik kelahiran Gianyar, 6 Juni 2009. Telah mengikuti berbagai pameran bersama kelompok seniman anak-anak Batuan, antara lain di Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022), juga pameran bersama di Museum ARMA, Ubud, dan Kawitan Masa Depan di Art Centre, Denpasar (2024).

A young artist born in Gianyar on June 6, 2009, she has participated in various exhibitions with the Batuan children's artist group, including at Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022); as well as joint exhibitions at ARMA Museum, Ubud, and Kawitan Masa Depan at Art Center, Denpasar (2024).



I Kadek Heriawan

(Batuan, b. 2006)

Seniman muda dari Batuan ini lahir pada 25 Februari 2006. Aktif mengikuti berbagai pameran seni rupa bersama kelompok seniman Batuan, diantaranya pameran Rare Rupa Batuan (2022) dan pameran bersama di Museum ARMA, Ubud.

This young artist from Batuan was born on February 25, 2006. He has actively participated in various art exhibitions with Batuan artist groups, including the Rare Rupa Batuan exhibition (2022) and a joint exhibition at ARMA Museum, Ubud.



I Nyoman Sudirga

(Batuan, b. 1979)

Lahir di Gianyar, 14 November 1979. Aktif mengikuti berbagai pameran bersama Perkumpulan Pelukis Baturulangun, Batuan. Antara lain pameran bersama di Museum Puri Lukisan, Ubud; Museum ARMA, Ubud; Bentara Budaya Bali; Griya Santriyan Gallery, Sanur; dan lain-lain.

Born in Gianyar, November 14, 1979. Actively participated in various exhibitions with the Association of Baturulangun Painters, Batuan. Among others, joint exhibitions at Puri Lukisan Museum, Ubud; ARMA Museum, Ubud; Bentara Budaya Bali; Griya Santriyan Gallery, Sanur; and others.



Luh Pratiwi **(Batuan, b. 2007)**

Lahir di Gianyar, 5 November 2007. Aktif berpameran bersama kelompok seniman Batuan, antara lain pada pameran Rare Rupa Batuan, pameran di Oka Kartini, Ubud, Museum ARMA, Indus Restaurant, Art Centre, Denpasar, Titian Art Space, dan lain-lain. Meraih penghargaan: Juara III se-Bali melukis Gaya Batuan, Juara III Lukisan Wayang Klasik se-Kabupaten Gianyar, Titian Prize for Children (2017, 2020).

Born in Gianyar, November 5, 2007. Actively exhibiting with the Batuan artist group, including the Rare Rupa Batuan exhibition, exhibitions at Oka Kartini, Ubud, ARMA Museum, Indus Restaurant, Art Center, Denpasar, Titian Art Space, and others. Achieved awards: Third place in Bali for Batuan Style painting; Third place for Classical Wayang Painting in Gianyar Regency; Titian Prize for Children (2017, 2020).



Ni Made Amba Suksma **(Batuan, b. 2008)**

Lahir di Gianyar, 29 Juni 2008. Seniman remaja ini aktif mengikuti berbagai pameran, diantaranya pameran bersama di Indus Restaurant, Ubud (2022), Rare Rupa Batuan (2022), pameran Tribute to Ngendon di Museum ARMA, Ubud, dan Kawitan Masa Depan di Art Centre, Denpasar (2004).

Born in Gianyar, June 29, 2008. This young artist actively participates in various exhibitions, including joint exhibitions at Indus Restaurant, Ubud (2022), Rare Rupa Batuan (2022), Tribute to Ngendon exhibition at ARMA Museum, Ubud, and Kawitan Masa Depan at Art Center, Denpasar (2004).



Niluh Ade Genis Risky Sinta Dewi **(Batuan, b. 2008)**

Lahir di Gianyar, 11 Juni 2008. Aktif mengikuti berbagai pameran, diantaranya: Pameran Internasional Exchange City Festival di Korea (2022); Pameran Jiwa Gambuh di Indus Restaurant (2021); Tribute to Nyoman Ngendon di Museum ARMA, Ubud (2024), dan lain-lain. Penghargaan: Juara II Poster Digital, FISIP Universitas PGRI Mahadewa; Nominasi pada The International Children's Art Competition; Juara I Coloring & Drawing Competition Roadshow with Rotary by Unity in Diversity; Juara I Lomba Melukis Gaya Batuan se-Bali; dan lain-lain.

Born in Gianyar on June 11, 2008, she has actively participated in various exhibitions, including the Exchange City Festival International Exhibition in Korea (2022), Jiwa Gambuh Exhibition at Indus Restaurant (2021), and Tribute to Nyoman Ngendon at ARMA Museum, Ubud (2024). He has received several awards, such as second place in the Digital Poster competition at FISIP PGRI Mahadewa University, a nomination in the International Children's Art Competition, first place in the Coloring & Drawing Competition Roadshow with Rotary by Unity in Diversity, and first place in the Rock Style Painting Competition in Bali.



I Made Sujendra

(Batuan, b. 1964)

Lahir di Gianyar, 1964. Pertama kali belajar melukis di bawah bimbingan sang ayah, I Wayan Kabetan. Aktif berpameran sejak tahun 1985. Beberapa pameran yang diikutinya: Titik Seni Batuan, Galeri Nasional Jakarta (2011); Saraswati, KBRI, Washington DC, USA (2015), Integrity, Batuan Art Museum, Batuan Bali (2018), Pameran Tunggal, Hell Sign, Titian Art Space, Ubud (2018); Gebyar Seni, Museum Puri Lukisan, Ubud (2019); Pameran bersama "Kanti Molas", Museum Puri Lukisan, Ubud (2020); Bali Kandarupa "Wana Jnana" (2021) dan Pameran Bali Kandarupa "Danu Hulu Manu" (2022), Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023), dll.

Born in Gianyar in 1964, he first learned to paint under the guidance of his father, I Wayan Kabetan. He has been actively exhibiting since 1985 and has participated in several exhibitions, including Titik Seni Batuan at the National Gallery Jakarta (2011); Saraswati at the Indonesian Embassy in Washington, D.C., USA (2015); Integrity at the Batuan Art Museum, Batuan, Bali (2018); a solo exhibition titled Hell Sign at Titian Art Space, Ubud (2018); Gebyar Seni at Museum Puri Lukisan, Ubud (2019); a joint exhibition titled Kanti Molas at Museum Puri Lukisan, Ubud (2020); and Bali Kandarupa for Wana Jnana (2021), Danu Hulu Manu (2022), and Prabangkara Sagara Prasiddha (2023), among others.



I Wayan Diana

(Batuan, b. 1977)

Lahir di Gianyar, 12 Desember 1977. Merupakan anggota komunitas Baturulangun Batuan. Telah berpameran di berbagai tempat, di antaranya: ARMA Museum; Museum Puri Lukisan; Neka Museum; Pesta Puri dan Siyu Taksu Jakarta; Biennale Seni Lukis Bali #1 (2009). Meraih penghargaan: Finalis Jakarta Art Award 2008 dan 2009; Finalis UOB Painting of the Year 2011, 2012, 2013, 2014. Turut dalam pameran bersama "Saraswati" di Konsulat Indonesia di New York dan Washington D.C. (2015), Pameran Temporer Museum Basoeki Abdullah "Spirit Potret" (2018), Bali Kandarupa "Wana Jnana" (2021), Pameran "Sahasra Warsa Batuan" (2022), pameran "Tirtha-Agra-Rupa" (2022), Pameran Bali Kandarupa "Danu Hulu Manu" (2022), Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023) dll.

Born in Gianyar on December 12, 1977, he is a member of the Baturulangun Batuan community. He has exhibited in various venues, including the ARMA Museum, Puri Lukisan Museum, Neka Museum, Pesta Puri, and Siyu Taksu Jakarta, as well as the Bali Painting Biennale #1 (2009). He has received several awards, including being a finalist for the Jakarta Art Award in 2008 and 2009, and for the UOB Painting of the Year in 2011, 2012, 2013, and 2014. His notable exhibitions include the joint exhibition "Saraswati" at the Indonesian Consulate in New York and Washington, D.C. (2015), the Museum Basoeki Abdullah's temporary exhibition "Spirit Portrait" (2018), and multiple Bali Kandarupa exhibitions from 2021 to 2023.



I Wayan Dana Wirawan (Batuan, b. 1974)

Lahir di Gianyar, 2 September 1974. Menekuni kesenian dan seni lukis gaya Batuan sedini muda. Berpameran di berbagai tempat, diantaranya pameran bersama di Museum Seni Batuan (2012), di Museum Puri Lukisan (2013 dan 2015), : Pameran bersama di PKB Taman Budaya Art Center dan Royal Pita Maha (2018), Pameran Bali Kandarupa "Wana Jnana" (2021), Pameran Bali Kandarupa "Danu Hulu Manu" (2022), dan Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Gianyar, September 2, 1974. Engaged in art and painting in the Batuan style from a young age. Exhibited in various places, including joint exhibitions at the Batuan Art Museum (2012), at the Puri Lukisan Museum (2013 and 2015), : Joint exhibition at PKB Taman Budaya Art Center and Royal Pita Maha (2018), Bali Kandarupa Exhibition "Wana Jnana" (2021), Bali Kandarupa Exhibition "Danu Hulu Manu" (2022), and Bali Kandarupa Exhibition "Prabangkara Sagara Prasiddha" (2023).



Ida Bagus Putu Padma (Batuan, b. 1972)

Lahir di Gianyar, 26 Maret 1972. Mulai belajar melukis sejak kelas 3 SD kepada sang kakek Ida Bagus Made Widja, salah satu maestro seniman lukis Batuan. Ia juga memperdalam bakat melukisnya, khususnya gaya Batuan di SMSR Negeri Denpasar. Aktif dalam berbagai pameran, diantaranya di Sahadewa Gallery; Museum Puri Lukisan, Museum ARMA, Royal Pitamaha, dan Bentara Budaya Bali. Mengikuti Pameran Bali Kandarupa "Danu Hulu Manu" (2022), Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Gianyar on March 26, 1972, he began learning to paint in the 3rd grade from his grandfather, Ida Bagus Made Widja, a maestro of Batuan painting. He further honed his skills, particularly in the Batuan style, at SMSR Negeri Denpasar. He has been active in various exhibitions, showcasing his works at Sahadewa Gallery, Puri Lukisan Museum, ARMA Museum, Royal Pitamaha, and Bentara Budaya Bali. Recently, he participated in the Bali Kandarupa exhibitions Danu Hulu Manu (2022) and Prabangkara Sagara Prasiddha (2023).



I Made Dwi Bakti (Batuan, b. 2012)

Seniman cilik ini lahir di Gianyar, 26 Maret 2012. Berpartisipasi dalam pameran bersama di Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022); pameran bersama Tribute to Ngendon di Museum ARMA, Ubud; dan Kawitan Masa Depan di Art Centre, Denpasar (2024).

This young artist was born in Gianyar, March 26, 2012. Participated in joint exhibitions at Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022); joint exhibition Tribute to Ngendon at Museum ARMA, Ubud; and Kawitan Masa Depan at Art Center, Denpasar (2024).



Ida Bagus Surya Pramana Putra **(Batuan, b. 2008)**

Seniman cilik kelahiran 21 Juni 2008. Telah mengikuti berbagai pameran bersama kelompok seniman anak-anak Batuan, antara lain di Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022), juga pameran bersama di Museum ARMA, Ubud, dan Kawitan Masa Depan di Art Centre, Denpasar (2024).

A young artist born on June 21, 2008, he has participated in various exhibitions with the Batuan children's artist group, including at Indus Restaurant, Ubud (2022); Rare Rupa Batuan (2022); as well as joint exhibitions at ARMA Museum, Ubud, and Kawitan Masa Depan at Art Center, Denpasar (2024)



I Made Mega Dwijanata **(Batuan, b. 2008)**

Lahir di Denpasar, 3 Maret 2008. Berpartisipasi dalam pameran Kekayaan Intelektual dan pernah meraih penghargaan Juara I Melukis Gaya Batuan tingkat SD se-Bali serangkaian peringatan Sahasra Warsa Batuan (2022).

Born in Denpasar, March 3, 2008. Participated in the Intellectual Property exhibition and won the first place award for Batuan Style Painting at the elementary school level across Bali as part of the Sahasra Warsa Batuan commemorations (2022).



I Wayan Win **(Batuan, b. 1980)**

Lahir di Gianyar, 5 Februari 1980. Wayan Win mulai belajar melukis dari sang ayah, I Ketut Murtika yang juga merupakan pelukis Gaya Batuan. Ia sempat berpameran di Museum Puri Lukisan, ARMA Museum, dan Bentara Budaya Bali. Berpartisipasi pula pada Bali Kandarupa "Wana Jnana" (2021) dan Bali Kandarupa "Danu Hulu Manu" (2022), Pameran Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Gianyar on February 5, 1980, Wayan Win learned to paint from his father, I Ketut Murtika, a Batuan Style painter. He has exhibited his works at Puri Lukisan Museum, ARMA Museum, and Bentara Budaya Bali. He also participated in notable exhibitions such as Bali Kandarupa Wana Jnana (2021), Danu Hulu Manu (2022), and Prabangkara Sagara Prasiddha (2023).



I Made Dwi Fandika

(Batuan, b. 2010)

Lahir di Sukawati, 2 Juni 2010. Aktif berpartisipasi dalam berbagai pameran bersama kelompok seniman Batuan, diantaranya di Indus Restaurant, Ubud (2022), Pameran Rare Rupa Batuan (2022), Pameran bersama di Museum ARMA, Ubud, dan Pameran Kawitan Masa Depan (2024). Meraih Juara III Lomba Melukis Gaya Batuan tingkat SD se-Bali serangkaian peringatan Sahasra Warsa Batuan (2022).

Born in Sukawati on June 2, 2010, he has actively participated in various exhibitions with Batuan artist groups, including at Indus Restaurant, Ubud (2022), the Batuan Rare Art Exhibition (2022), a joint exhibition at ARMA Museum, Ubud, and the Kawitan Masa Depan Exhibition (2024). He won third place in the Batuan Style Painting Competition at the elementary school level across Bali as part of the Sahasra Warsa Batuan commemorations (2022).



I Made Sedana

(Keliki, b. 1968)

Lahir di Keliki Kawan, 10 Maret 1968. Menekuni seni lukis gaya Keliki Kawan. Ikut berpartisipasi dalam berbagai pameran diantaranya Bali Kandarupa I bertempat di Museum Puri Lukisan pada tahun 2021. Bali Kandarupa II di Museum ARMA 2022 dan Tirta Agra Rupa Museum ARMA pada tahun 2022, Bali Kandarupa "Prabangkara Sagara Prasiddha" (2023).

Born in Keliki Kawan on March 10, 1968, he immerses himself in the Keliki Kawan style of painting. He has participated in various exhibitions, including Bali Kandarupa I at Puri Lukisan Museum (2021), Bali Kandarupa II at ARMA Museum (2022), Tirta Agra Rupa at ARMA Museum (2022), and Bali Kandarupa 'Prabangkara Sagara Prasiddha' (2023).

UCAPAN TERIMA KASIH

Bapak Warih Wisatsana

Bapak Agus Artawan

General Manager Hotel Santika Siligita

Perkumpulan Pelukis Baturulangun Batuan

Kelompok Pelukis Keliki Kawan

Seluruh Peserta Pameran

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