



Bali Nusa Dua
CONVENTION CENTER

BALI ART LOUNGE

PRADNYANA PURUSOTTAMA

Tracending the Past, Present, and the Future

I GEDE ARYA SUCITRA, I MADE BENDI YUDHA, I MADE SUBRATA, I MADE SURITA, I
MADE WIRADANA, I MADE WIRATA, I NYOMAN LOKA SUARA, I NYOMAN SUKARI, I
NYOMAN SUMA ARGAWA, I NYOMAN SUPARTA, I WAYAN ARTANA,
I WAYAN GEDE BUDAYANA, I WAYAN SUNADI, I KETUT SUWIDIARTA, MADE DJIRNA,
MADE GUNAWAN, MADE SUMADIYASA, MADE WIANITA, NYOMAN GUNARSA,
NYOMAN MARSA, NYOMAN SUJANA KENYEM, PUTU SUDIANA BONUZ

BALI NUSA DUA HOTEL
26 SEPTEMBER-10 OKTOBER 2025





BALI ART LOUNGE

PRADNYANA PURUSOTTAMA

Transcending the Past, Present and the Future

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ILHAM KHOIRI

General Manager Bentara Budaya & Communication Management,
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JEJAK SEJARAH DALAM BALI ART LOUNGE #2

Bali memiliki sejarah panjang seni rupa. Bermula dari tradisi, menyerap pengaruh seniman Eropa, masuk seni rupa modern, hingga melaju dengan ekspresi seni kontemporer zaman sekarang. Semua itu membentuk wajah seni rupa Bali zaman yang unik.

Tradisi mengakar kuat dalam seni rupa Bali. Sejak dulu, masyarakat Pulau Dewata memiliki kebiasaan melukis, yang dikerjakan di sela kegiatan Bertani, berdagang, atau ritual keagamaan. Lukisan gaya Kamasan, Ubud, dan Batuan mewakili kecenderungan ini. Tak hanya menggambarkan kehidupan sehari-hari masyarakat, lukisan tradisional ini juga berusaha menyajikan kisah pewayangan, cerita rakyat, atau kisah-kisah keagamaan yang sarat warisan nilai.

Pada lukisan bergaya tradisional, para seniman memperlihatkan keterampilan dan untuk menggambarkan obyek secara dekoratif, detail, dan berlapis-lapis. Mereka tekun untuk mengikuti proses dan prosedur melukis yang dijaga kelestariannya turun-temurun.

Kehadiran beberapa seniman dari Eropa memberikan sentuhan yang menarik. Sejak zaman kolonial, terutama tahun 1930-an, para seniman ekspatriat tiba, kepincut, dengan keindahan alam dan budaya di Pulau Dewata,

HISTORICAL TRACES IN BALI ART LOUNGE #2

Bali possesses a long and layered history of the visual arts. It began with tradition, absorbed the influence of European artists, moved into the realm of modern art, and continues today with contemporary expressions. Together, these elements have shaped the unique face of Balinese art across time.

Tradition is deeply rooted in Balinese art. For centuries, the people of the Island of the Gods have engaged in painting, often carried out alongside farming, trading, or religious ritual. The painting styles of Kamasan, Ubud, and Batuan exemplify this tendency. These traditional works not only depict scenes of daily life but also narrate stories from the wayang epics, folklore, and religious texts imbued with moral and cultural values.

In traditional painting, artists demonstrate mastery in rendering decorative, detailed, and layered imagery. They work diligently, adhering to processes and techniques carefully preserved and passed down through generations.

The arrival of several European artists introduced fascinating new dimensions. From the colonial era, particularly the 1930s, expatriate artists were drawn to Bali's natural beauty and vibrant culture, settling, producing artworks, and introducing modernist approaches.

menetap, berkarya seni, dan mengenalkan gaya modern. Mereka antara lain, Walter Spies (Jerman), Johan Rudolf Bonnet (Belanda), Arie Smit (Belanda), Le Mayeur (Belgia), dan belakangan Antonio Blanco (Spanyol).

Bersetujuan dengan para ekspatriat itu, para seniman lokal Bali mengenal perspektif, tata warna lebih natural, dan tata komposisi dengan adegan visual lebih dramatis. Dengan support para seniman ekspatriat, para seniman lokal lebih mudah terhubung dengan kancah seni rupa global.

Seni rupa Bali semakin kuat dengan sokongan para seniman lokal yang kemudian belajar seni rupa secara akademik di kampus seni di kota lain. Contohnya, Akademi Seni Rupa Indonesia (ASRI), kemudian jadi Institut Seni Indonesia (ISI), Yogyakarta, atau Fakultas Seni Rupa dan Desain Institut Teknologi Bandung (ITB). Usai studi, sebagian seniman Bali bahkan berlanjut menetap di Yogyakarta.

Untunglah, sebagian seniman akademik itu kemudian pulang ke kampung halaman. Bekal akademik dikembangkan sesuai potensi lokal di Bali. Persahabatan para alumni dan dosen kampus seni menambah kekuatan jejaring nasional.

Kecenderungan ini semakin kuat dengan pengembangan Institut Seni Indonesia (ISI) Denpasar pada 2003, yang merupakan gabungan dari Sekolah Tinggi Seni Indonesia (STSI) Denpasar dan Program Studi Seni Rupa dan Desain (PSSRD) Universitas Udayana. Para seniman lokal memiliki opsi belajar di kampung sendiri, selain pergi studi ke kampus seni di luar. Sekarang, bahkan sejumlah seniman dari kota lain menuntaskan kuliah di Bali, termasuk di jenjang pasca sarjana.

Among them were Walter Spies (Germany), Johan Rudolf Bonnet (the Netherlands), Arie Smit (the Netherlands), Adrien-Jean Le Mayeur (Belgium), and later Antonio Blanco (Spain).

Through their encounters with expatriates, Balinese artists became acquainted with perspective, more naturalistic use of color, and compositional strategies with heightened dramatic effect. With the support of these expatriates, local artists found pathways into the global art scene.

Balinese art grew stronger through local artists who later pursued academic training at art academies in other Indonesian cities—such as the Indonesian Academy of Fine Arts (ASRI), now the Indonesian Institute of the Arts (ISI) Yogyakarta, or the Faculty of Art and Design, Bandung Institute of Technology (ITB). After completing their studies, some Balinese artists even chose to remain in Yogyakarta.

Fortunately, many returned home. Equipped with academic training, they developed their practices in line with Bali's local potentials. Friendships among alumni and faculty of these art institutions further strengthened a national network.

This tendency was reinforced by the establishment of ISI Denpasar in 2003, a merger of STSI Denpasar and the Visual Arts and Design Program (PSSRD) of Udayana University. Local artists could now pursue higher education in their own homeland, alongside opportunities to study elsewhere. Today, students from other Indonesian cities even come to Bali to complete their undergraduate and postgraduate studies.

Memasuki era kekinian, spirit "kontemporerisme" menggeliat di kalangan seniman muda. Mereka hidup di lingkungan yang lebih terbuka, menerima arus seni dari Yogyakarta, Bandung, Jakarta. Akses internet juga memungkinkan mereka mengakses karya-karya seni rupa terkini dari berbagai belahan dunia.

Para seniman muda itu menunjukkan gejala globalisme seni rupa. Mereka menerabas lintas batas, menggamit fenomena teknologi digital, dan memanfaatkan jejaring media sosial sebagai etalase virtual. Karya-karyanya lebih cair, lebih "colourfull", dan relevan dengan isu-isu kekinian.

Jejak-jejak dari sejarah Panjang seni rupa Bali itu dapat ditemukan dalam Pameran Bali Art Lounge #2: "Pradnyana Purusottama – Transcending the Past, Present, and the Future" di Bali Nusa Dua Hotel, 26 September–10 Oktober 2025. Pameran diikuti oleh 22 seniman. Sebagian karya seniman merupakan koleksi kolektor Prof Yudha Triguna, sebagian lagi diundang langsung oleh Bentara. Mereka, antara lain, Nyoman Gunarsa, Made Wianta, Made Djirna, I Made Bendi Yudha, Made Sumadiyasa, Made Gunawan, Putu Suidiana Bonuz, Nyoman Sujana Kenyem. Kurasi pameran dirancang Warih Wisatsana dan Dewa Putu Sahadewa.

Pameran ini merupakan tahun kedua dari Bali Art Lounge, yang dimulai tahun 2024. Melalui program ini, Bentara Budaya menggandeng hotel dalam jaringan Kompas Gramedia untuk menyediakan ruang pameran bagi para seniman Bali. Penyajian karya dirancang lebih inklusif dan disesuaikan dengan tata ruang interior hotel. Karya-karya seni tak hanya ditujukan oleh komunitas seni, tetapi juga menjangkau khalayak luas, termasuk para tamu hotel. Pendekatan ini ditujukan memperluas medan pameran seni.

In recent years, the spirit of "contemporaneity" has flourished among younger artists. They live in a more open environment, attuned to artistic currents from Yogyakarta, Bandung, and Jakarta. The internet further enables access to global developments in the visual arts.

This younger generation embodies symptoms of artistic globalism. They cross boundaries, embrace the phenomena of digital technology, and use social media networks as virtual showcases. Their works are fluid, colorful, and engaged with contemporary issues.

Traces of Bali's long art history can be found in the exhibition Bali Art Lounge #2: Pradnyana Purusottama – Transcending the Past, Present, and the Future at the Bali Nusa Dua Hotel, 26 September–10 October 2025. The exhibition features 22 artists. The exhibition features 23 artists. Some works are drawn from the collection of Prof. Yudha Triguna, while others are directly invited by Bentara Budaya. They include Nyoman Gunarsa, Made Wianta, Made Djirna, I Made Bendi Yudha, Made Sumadiyasa, Made Gunawan, Putu Suidiana Bonuz, and Nyoman Sujana Kenyem. The exhibition is curated by Warih Wisatsana and Dewa Putu Sahadewa.

This is the second year of Bali Art Lounge, which began in 2024. Through this program, Bentara Budaya collaborates with hotels within the Kompas Gramedia network to provide exhibition spaces for Balinese artists. The presentation of works is designed to be more inclusive, adapted to the spatial interiors of hotels. The artworks are thus intended not only for the art community but also for the wider public, including hotel guests. This approach aims to broaden the field of art exhibition.

Pameran ini sekaligus menjadi momen bagi Bentara Budaya untuk mensyukuri ulang tahun ke-43. Didirikan di Yogyakarta tahun 1982, disusul di Jakarta pada 1986, dan kemudian di Bali pada 2009, Bentara Budaya berusaha untuk memanggungkan karya seni hasil kreasi para seniman lintas bidang di Nusantara.

Lembaga kebudayaan di bawah korporasi Kompas Gramedia ini berkomitmen untuk memajukan kebudayaan Indonesia melalui beragam program, seperti pameran, pertunjukan, diskusi, penghargaan, pelatihan, pemutaran film, atau bedah buku.

Dalam satu rangkaian ulang tahun, digelar tiga pameran di ruang berbeda. Pameran "Nada Merupa" di Jakarta (18-28 September 2025). Pameran Bali Art Lounge #2: "Pradnyana Purusottama" di Bali Nusa Dua Hotel (26 September-10 Oktober 2025). Pameran "Jinguk'i" di Bentara Budaya Yogyakarta, 26 September-4 Oktober 2025. Terima kasih untuk para seniman peserta pameran, para kurator, seluruh tim Bentara (di Jakarta, Yogyakarta, dan Bali), serta semua pihak yang menyokong rangkaian tiga kegiatan tersebut.

Palmerah, 24 September 2025

Ilham Khoiri

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

The exhibition also marks a celebratory moment for Bentara Budaya, which commemorates its 43rd anniversary this year. Founded in Yogyakarta in 1982, followed by Jakarta in 1986 and Bali in 2009, Bentara Budaya has consistently sought to present artistic creations across disciplines from throughout the Indonesian archipelago.

As a cultural institution under Kompas Gramedia, Bentara Budaya remains committed to advancing Indonesian culture through diverse programs, including exhibitions, performances, discussions, awards, workshops, film screenings, and book launches.

As part of this anniversary, three exhibitions are presented across different venues: Nada Merupa in Jakarta (18–28 September 2025); Bali Art Lounge #2: Pradnyana Purusottama at the Bali Nusa Dua Hotel (26 September–10 October 2025); and Jinguk'i at Bentara Budaya Yogyakarta (26 September–4 October 2025). We extend our gratitude to the participating artists, curators, the entire Bentara Budaya team (in Jakarta, Yogyakarta, and Bali), and all parties who have supported this series of three exhibitions.

Palmerah, 24 September 2025

Ilham Khoiri

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

**)sejak 12 Februari 2025, ISI Denpasar resmi bertransformasi menjadi Institut Seni Indonesia (ISI) Bali*



WARIH WISATSANA



DEWA PUTU SAHADEWA

Kurator Pameran

PRADNYANA PURUSOTTAMA

Transcending the Past, Present and the Future

Pameran Bali Art Lounge 2025 kali ini, bertajuk Pradnyana Purusottama, dihadirkan sebagai sebuah perenungan lintas masa: bagaimana capaian seni rupa yang mumpuni kuasa menyeberangi batas waktu. Karya-karya cemerlang yang secara stilistika-estetika telah mempribadi, bahkan meski perupanya tiada, terbukti tetap hidup mewarnai dinamika penciptaan lintas generasi.

Kata Pradnyana merujuk pada kebijaksanaan, sementara Purusottama menunjuk pada manusia unggul yang meraih tataran luhur spiritual. Maka, Pradnyana Purusottama, berasal dari bahasa Sansekerta, dapat dimaknai sebagai “Kebijaksanaan yang Unggul”—sebuah pengingat bahwa seni bukan hanya soal capaian keindahan rupa visual semata, tetapi perwujudan pengetahuan dan kebijaksanaan manusia dalam mengarungi perjalanan kulturalnya.

Perupa tersebut di atas menemukan energi kolektifnya melalui Sanggar Dewata Indonesia (SDI)—komunitas seni rupa yang didirikan sejumlah mahasiswa Sekolah Tinggi Seni Rupa Indonesia (ASRI) di Yogyakarta, antara lain Nyoman Gunarsa (1944–2017), Made Wianta (1949–2020), Pande Gde Supada (1949–2018), Nyoman Arsana, dan Wayan Sika (1949–2020). Kelompok ini dikumandangkan kali pertama pada 15 Desember 1970 di Balai Banjar “Saraswati” di kampung Baciro, Yogyakarta.

This edition of Bali Art Lounge 2025, titled Pradnyana Purusottama, is presented as a meditation across time—on how accomplishments in the visual arts cross temporal boundaries. Masterful works that have attained a distinctive artistic voice continue to live on—even in the absence of their makers—shaping cross-generational creative dialogues.

The term Pradnyana refers to wisdom, while Purusottama denotes the exemplary human who attains a sublime spiritual plane. Originating from Sanskrit, Pradnyana Purusottama may be understood as “Exalted Wisdom”—a reminder that art is not merely visual beauty but the embodiment of human knowledge and wisdom across its cultural journey.

These artists discovered their collective energy through SDI—an art community founded by students of the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta, including Gunarsa (1944–2017), Wianta (1949–2020), Pande Gde Supada (1949–2018), Nyoman Arsana, and Wayan Sika (1949–2020). The group was first proclaimed on 15 December 1970 at Balai Banjar Saraswati in the Baciro neighborhood of Yogyakarta.

Kita menyaksikan energi cipta dan kebersamaan ala SDI berlanjut hingga kini, dengan hadirnya perupa lintas generasi, termasuk sekian nama yang mengemuka seperti Putu Sutawijaya, Nyoman Erawan, Made Budhiana, Nyoman Sukari, Wayan Sunadi, Gede Arya Palguna, Ketut Suwidiarta, Made Wiradana, Made Sumadiyasa, Gede Arya Sucitra, Wayan Kun Adnyana, Made Kaek, hingga Putu Wirantawan yang belum lama ini pameran tunggal di Bentara Budaya Jakarta. Mereka, berikut puluhan nama perupa lainnya, membawa visi masa depan seni rupa Bali ke medan apresiasi yang lebih luas, nasional dan Internasional.

Bali Art Lounge sendiri sejak penyelenggaraan pertama (Pesona Rupa Puitika, 2024) berupaya menjadi ruang temu kreatif, bukan hanya antara karya dan publik pencinta seni, tetapi juga antara dinamika cipta masa lalu, masa kini, dan masa depan. Dari lukisan klasik-tradisional Batuan dan Keliki hingga presentasi kini berupa abstraksi dan konseptualisasi rupa ala SDI; menghamparkan mosaik transformasi—sebuah medan kreativitas lintas batas yang memperlihatkan betapa seni Bali senantiasa menemukan hakikat keberadaannya di titik silang antara tradisi dan modernitas, lokalitas, dan globalitas.

Namun, sebuah ekosistem seni rupa tidak mungkin hidup sehat hanya dengan kehadiran seniman. Ada simpul-simpul lain yang harus bekerja bersama: institusi seni, ruang apresiasi, pialang seni, kritikus, kurator, komunitas, dan terlebih kolektor. Kolektor bukanlah sekadar pemilik karya; mereka adalah turut sebagai penjaga nilai dan capaian cipta, mediator, dan motor penggerak keberlangsungan kreativitas (dinamisator).

We witness the creative energy and camaraderie of SDI continuing to this day, with intergenerational artists emerging, among them notable names such as Putu Sutawijaya, Nyoman Erawan, Made Budhiana, Nyoman Sukari, Wayan Sunadi, Gede Arya Palguna, Ketut Suwidiarta, Made Wiradana, Made Sumadiyasa, Gede Arya Sucitra, Wayan Kun Adnyana, Made Kaek, and Putu Wirantawan, who recently held a solo exhibition at Bentara Budaya Jakarta. Together with dozens of other artists, they carry the future of Balinese art into broader arenas of appreciation, nationally and internationally.

*Since its inaugural edition (Pesona Rupa Puitika, 2024), the Bali Art Lounge has sought to be a creative meeting ground—not only between artworks and audiences, but also among the dynamics of creation across past, present, and future. From the classical traditions of Batuan and Keliki to the abstract-conceptual explorations championed by SDI, the exhibition unfurls a mosaic of transformation—a borderless field of creativity that shows how Balinese art continually finds its *raison d'être* at the crossings of tradition and modernity, and within both local and global contexts.*

Yet a healthy art ecosystem cannot thrive on artists alone. Other nodes must work in concert: institutions, venues of exhibition, gallerists and dealers, critics, curators, communities, and—above all—collectors. Collectors are not merely owners of artworks; they are custodians of cultural value, mediators, and drivers of creative sustainability.

Sejarah seni dunia telah mencatat bagaimana kolektor Peggy Guggenheim (1898–1979), Charles Saatchi (lahir 1943), hingga Uli Sigg (lahir 1946) memainkan peran strategis dalam membentuk lanskap seni modern dan kontemporer global. Dalam konteks Indonesia, sebut saja Alex Papadimitriou, Alex Tedja, Deddy Kusuma, Melani Setiawan, Rudy Akili, Tom Tandio, khususnya Bali antara lain Pande Wayan Sutedja Neka, Nyoman Rudana, Anak Agung Gde Rai, dan nama Prof. Dr. IB Yudha Triguna menempati posisi tersendiri.

Sebagai seorang akademisi, budayawan, sekaligus kolektor, ia bukan hanya mengoleksi karya, namun juga memfasilitasi dialog antara seniman dan publik dalam berbagai kesempatan apresiasi. Termasuk bagaimana karya seni rupa beragam stilistika-estetika dan tematika dikaji sebagai medan wacana di berbagai Kampus. Selain menjadi Dirjen Bimbingan Masyarakat Hindu Kementerian Agama Republik Indonesia (2006–2014), dia adalah Rektor Universitas Hindu Indonesia (UNHI) Denpasar, 2006–2014.

Koleksinya sedikit banyak mencerminkan jejak transformasi seni rupa Bali lintas dekade: dari dinamika Gunarsa (1944–2017), Wianta (1949–2020), Djirna (lahir 1957), hingga seniman mutakhir seperti Made Wiradana (lahir 1968), Wayan Sunadi (lahir 1969), Ketut Suwidiarta (lahir 1976), Arya Sucitra (lahir 1980), termasuk yang tak tergabung pada SDI semisal Lun Subrata (lahir 1965), Made Surita (lahir 1951), dll.

Peran kolektor semacam inilah yang memungkinkan sebuah ekosistem seni rupa tumbuh sehat-produktif: memberi ruang bagi keberanian seniman untuk bereksperimen, mendokumentasikan karya sebagai arsip budaya, sekaligus menjaga agar seni tidak terhenti pada

Art history records how collectors such as Peggy Guggenheim (1898–1979), Charles Saatchi (b. 1943), and Uli Sigg (b. 1946) played strategic roles in shaping the global landscape of modern and contemporary art. In Indonesia, names such as Alex Papadimitriou, Alex Tedja, Deddy Kusuma, Melani Setiawan, Rudy Akili, and Tom Tandio are well recognized. In Bali, figures such as Pande Wayan Sutedja Neka, Nyoman Rudana, Anak Agung Gde Rai, and Prof. Dr. I.B. Yudha Triguna occupy distinctive positions.

As an academic, cultural thinker, and collector, Prof. Yudha Triguna not only collects works; he also facilitates dialogue between artists and the public in various forums of appreciation. He has encouraged the study of artworks of diverse stylistic and thematic orientations as discursive fields within universities. In addition to serving as Director General for Hindu Community Guidance at the Ministry of Religious Affairs (2006–2014), he was Rector of Universitas Hindu Indonesia (UNHI) Denpasar from 2006 to 2014.

His collection reflects the trajectory of Balinese art across decades: from the dynamism of Gunarsa (1944–2017), Wianta (1949–2020), and Djirna (b. 1957) to more recent artists such as Made Wiradana (b. 1968), Wayan Sunadi (b. 1969), Ketut Suwidiarta (b. 1976), and Arya Sucitra (b. 1980), as well as artists beyond SDI such as Made “Lun” Subrata (b. 1965) and Made Surita (b. 1951).

It is precisely such roles of collectors that enable an art ecosystem to grow healthily and productively: affording artists the confidence and latitude to experiment, documenting works as cultural archives, and ensuring that art does not remain confined to the studio but enters public space for appreciation—thus entering the historical record.

ruang studio, melainkan berlanjut ke ruang publik untuk diapresiasi; terangkum kemudian dalam catatan sejarah.

Dengan demikian, pameran Pradnyana Purusottama bukan hanya sebuah perayaan karya seni lintas generasi. Melainkan adalah sebuah penegasan bahwa seni rupa Bali, dengan segala dinamika dan kompleksitasnya, selalu terbuka untuk bertumbuh. Masa lalu menjadi sumber kearifan, masa kini sebagai ruang transformasi, dan masa depan terbuka sebagai cakrawala kemungkinan—sebuah horizon di mana Bali berkontribusi dalam percakapan seni global tanpa kehilangan akarnya.

Karena itu selain menampilkan karya koleksi, secara khusus Bali Art Lounge 2025 kali ini mengundang juga perupa pilihan, antara lain Made Sumadiyasa (lahir 1971), Made Gunawan (lahir 1973), Nyoman Sujana Kenyem (lahir 1972), Putu Sudiana Bonuz (lahir 1972), dan karya Made Wianta.

Tinjauan Karya

Seni rupa Bali tidak pernah lahir dari ruang hampa. Ia senantiasa berakar pada pandangan hidup atau filosofi yang melihat dunia sebagai keseimbangan *Rwabineda* (dualitas yang saling melengkapi) serta keyakinan akan *Sekala–Niskala* (Nyata dan tak kasat mata). Dalam perjalanan transformasinya, nilai-nilai ini terus hadir sebagai latar pengumpulan cipta, mengemuka dalam ragam gaya: dari impresionistik, ekspresionistik, abstraksi, surealistik hingga ragam kontemporer dengan segala kemungkinan kreativitasnya.

Pameran Pradnyana Purusottama merekam perjalanan lintas generasi, memperlihatkan bagaimana bahasa rupa

Accordingly, the exhibition Pradnyana Purusottama is not only a celebration of intergenerational art. It is an assertion that Balinese art—with all its dynamics and complexities—remains open to growth. The past becomes a source of wisdom; the present, a space of transformation; and the future opens as a horizon of possibility—a vista where Bali contributes to global art discourse without losing its roots.

For this reason, in addition to presenting works from collections, Bali Art Lounge 2025 also features selected artists, including Made Sumadiyasa (b. 1971), Made Gunawan (b. 1973), Nyoman Sujana “Kenyem” (b. 1972), Putu Sudiana Bonuz (b. 1972), and works by Made Wianta.

Work Overview

*Balinese art has never emerged from a vacuum. It has always been rooted in a worldview that perceives the world as the balance of *Rwabineda* (complementary dualities) and in the belief in *Sekala–Niskala* (the seen and the unseen). Throughout its transformations, these values remain the backdrop of artistic struggle, surfacing in diverse styles: from impressionistic and expressionistic modes to abstraction, surrealism, and various contemporary approaches with their manifold possibilities.*

The exhibition Pradnyana Purusottama traces an intergenerational journey, showing how each artist’s personal visual language remains in dialogue with Balinese cosmology, even when articulated through global idioms.

masing-masing seniman yang personal atau mempribadi tetap berpaut dengan kosmologi Bali, meski tak jarang diekspresikan dalam aneka idiom global.

Sebagaimana disinggung di atas, Sanggar Dewata Indonesia (SDI), sedini kelahirannya pada 1970-an, menjadi medan penting bagi transformasi seni rupa Bali modern. SDI mempertemukan perupa dengan latar disiplin dan pandangan beragam, memberi ruang perdebatan antara tradisi dan modernitas. Dinamika ini melahirkan kelompok demi kelompok seturut angkatan masa pendidikan atau intensitas pergaulan perupa, sebagian besar berasal dari Bali. Karya-karya perupa lintas generasi ini menjadi tonggak dalam mengartikulasikan identitas Bali baru di tengah guncangan perubahan sosial-kultural sebagai dampak globalisasi melalui pariwisata.

Di antara sekian banyak komunitas seni dan sanggar-sanggar seni yang bermunculan dan berkembang di Indonesia, khususnya Yogyakarta sejak 1960-an, kehadiran Sanggar Dewata Indonesia telah memiliki posisi dan pondasi yang kuat dalam mengarahi bahtera seni Indonesia dan dunia.

Sejak diikrarkan, dan kini berusia 55 tahun atau lima dekade, SDI telah melahirkan ratusan perupa dengan berbagai capaian estetika dan artistik kekaryaannya yang beragam. Bila mula cenderung mengeksplorasi ikon-ikon budaya Bali hingga kemudian menggeluti abstrasi, dengan spirit Ke-Bali-an yang diluapkan secara nir-figur. Sebentuk refleksi keyakinan akan alam *Sekala-Niskala*.

As noted earlier, Sanggar Dewata Indonesia (SDI), since its founding in the 1970s, has been a crucial arena for the transformation of modern Balinese art. SDI brought together artists of varied disciplines and viewpoints, providing space for debate between tradition and modernity. This dynamism gave rise to successive groupings defined by academic cohorts or artistic camaraderie, many of whose members hailed from Bali. The works of these intergenerational artists became milestones in articulating a renewed Balinese identity amid the socio-cultural upheavals brought by globalization through tourism.

Among the many art communities and studios that emerged and flourished in Indonesia—particularly in Yogyakarta since the 1960s—SDI has held a strong position and firm foundation in navigating Indonesian and international art.

Now in its 55th year, SDI has fostered hundreds of artists with a wide spectrum of achievements. Early tendencies often explored Balinese cultural iconography; later developments embraced abstraction, expressing a Balinese spirit in non-figurative form—a reflection of the belief in the Sekala–Niskala cosmos.

*As one of SDI's pioneers, **Nyoman Gunarsa** (1944–2017) stands out as a dynamic catalyst. With his peers, he positioned Balinese art within the modern field while remaining grounded in tradition. Wayang figures, dancers, and Balinese cultural icons were transformed into modernist visualities through his signature brushwork—dynamic and rhythmic—interplaying with flickers of color across the canvas: a kind of figurative action painting. This is evident in his work presented at Bali Art Lounge 2025.*

Sebagai salah satu pelopor SDI, sosok **Nyoman Gunarsa** (1944–2017) terbilang dinamisator cipta. Bersama rekan-rekannya, ia memosisikan seni rupa Bali dalam ranah modern, dengan tetap berpijak pada akar tradisi. Figur pewayangan, penari, dan ikon kebudayaan Bali, Gunarsa olah menjadi ragam rupa modernis. Semua dicapai melalui teknik sampuan kuas khas dirinya; dinamis dan ritmis serta berpadu dengan percikan warna yang melenting di kanvas—sebuah *action painting figuratif*. Tecermin pada karyanya yang disajikan pada *Bali Art Lounge 2025*.

Gaya yang ditemukan Gunarsa ini adalah sesuatu segar bagi masanya. Sosok “Bali” tampil dalam bauran unik tradisional sekaligus berciri rupa modern, selaras dengan semangat pariwisata budaya yang digaungkan era itu. Gunarsa bukan hanya pelukis, tapi juga pendidik, membimbing banyak generasi seniman agar berani mengolah ikon lokal ke dalam bahasa rupa global.

Namun, jalan lain ditempuh oleh **Made Wianta** (1949–2020), muncul sebagai penyeimbang sekaligus penantang. Jika Gunarsa menegaskan identitas Bali dalam bingkai modernisme, Wianta justru melarutkannya dalam kerangka nasional, bahkan universal. Unsur Bali hadir dalam karyanya lebih sebagai “memori bawah sadar”, sementara wujud formalnya mengeksplorasi spektrum luas: dari surealisme, abstraksi geometris, *optical art*, hingga instalasi, dan *performans*. Karya yang dipamerkan kali ini terbilang *abstraksi geometris* nan liris.

Keduanya—Gunarsa dan Wianta—memperlihatkan dua jalan besar seni rupa Bali paska 1965. Pada lapis berikutnya dalam naungan SDI, lahirlah Kelompok 7, yang pada penghujung 2024 kembali mengadakan pameran bertajuk *Pinara Pitu*.

Gunarsa’s style was strikingly fresh in its time. “Bali” appeared in a hybrid form—traditional yet modern—resonant with the cultural tourism ethos of the era. He was not only a painter but also an educator, mentoring generations of artists to rework local icons into a global visual language.

By contrast, Made Wianta (1949–2020) charted another path, serving both as counterbalance and challenger. If Gunarsa affirmed Balinese identity within a modernist frame, Wianta dissolved it within national—even universal—parameters. Elements of Bali persisted in his work as a kind of subconscious memory, while his formal language explored a wide spectrum: from surrealism and geometric abstraction to optical art, installation, and performance. The work presented here belongs to his lyrical geometric abstraction.

Together, Gunarsa and Wianta reveal two major trajectories in post-1965 Balinese art. Under SDI’s aegis, a subsequent cohort emerged as Kelompok Tujuh, which at the end of 2024 held an exhibition titled Pinara Pitu, celebrating nearly four decades (1990–2024) of creative achievement. The artists include Made Djirna (b. 1957), Nyoman Erawan (b. 1958), Made Budhiana (b. 1959), Made Sudibia (b. 1959), Nyoman Wibawa (b. 1960), I Made Bendi Yudha (b. 1961), and Made Ruta (b. 1962).

In Pradnyana Purusottama 2025 we encounter works by Djirna and Bendi Yudha. Both have traversed long creative arcs with varied transformations, reflecting their quest for novelty as an authentic signature. For decades their practices have been shadowed by surrealistic and abstract currents, revealing stylistic and aesthetic dynamics that are increasingly personal.

Merayakan capaian dan kebersamaan cipta yang hampir empat dasa warsa (1990-2024). Mengedepankan arsip, selain karya terkini, para perupa tersebut adalah Made Djirna (1957), Nyoman Erawan (1958), Made Budhiana (1959), Made Sudibia (1959), Nyoman Wibawa (1960), I Made Bendi Yudha (1961), dan Made Ruta (1962).

Melalui pameran Pradnyana Purusottama 2025 ini, kita dapat menyaksikan karya Made Djirna dan Made Bendi Yudha. Keduanya telah mengalami dinamika cipta lintas masa dan mengalami ragam transformasi rupa, yang mencerminkan pergulatan mereka untuk menemu-kebaruan sebagai ciri autentik. Ragam surealistik dan abstraksi yang membayangi berpuluh tahun berkreasi ini, menunjukkan dinamika stilistik-estetik mereka yang makin mempribadi.

Karya-karya Made Djirna, terlebih tiga dimensi, secara stilistik estetis digenangi naluri purbani. Sekilas figur-figur seni tiga dimensinya ini mempresentasikan sosok-sosok purba ala art brut. Meski harus disampaikan bahwa pencarian dan penemuan ragam bentuk purbani itu bukan galian naluri semata, melainkan laku penghayatan mendalam pada lapis realita lingkungan sekitar (sekala-niskala). Sosok-sosok purbani tersebut juga berproses dalam kanvas dua dimensi, jejak mulanya dapat disimak pada karya *Seri Perempuan* yang dipamerkan kali ini.

I Made Bendi Yudha, banyak mengolah figur dan simbol-simbol budaya Bali dalam jelajah stilistik yang melahirkan figur rupa yang asosiatif sekaligus imajinatif. Ada usaha menghadirkan modernitas melalui deformasi bentuk berikut

Djirna's three-dimensional works are imbued with primal instincts in their stylistic-aesthetic expression. At first glance, his sculptural figures suggest archaic forms reminiscent of art brut. Yet these primeval vocabularies are not born solely of instinct but from deep contemplation of layered realities in his surroundings (sekala–niskala). Such vocabularies also surface on his canvases; their early traces can be seen in the Perempuan (Women) series presented here.

I Made Bendi Yudha engages Balinese figures and cultural symbols through a stylistic exploration that yields associative yet imaginative imagery. He pursues modernity through deformation of form and dense, layered color–texture structures. Beginning with sketch experiments and improvisations in ink and pencil, he reconstructs these into compositions that are detailed, tight, and stratified. In his hands, Balinese mythology does not unfold as linear narrative. Human figures and mythic personae are fused within vortices of cloud and fire, transforming the canvas into layered color fields that compel the gaze.

The contemporaneity experienced by intergenerational Balinese artists—particularly those in dialogue with academia—also maps a transcultural or cross-cultural process: a friction and coupling between ancestral cultural values (tradition) and other cultural currents, encounters that Bali has known since long before the colonial era.

struktur tekstur komposisi yang padat berlapis warna. Bendi Yudha berangkat dari eksperimen sketsa, improvisasi tinta dan pensil, lalu merekonstruksinya menjadi komposisi yang detail, rapat, dan berlapis. Melalui teknik ini, mitologi Bali tidak tampil sebagai narasi linear. Figur manusia, serta berbagai sosok mitologi, dipadukan dalam pusaran awan dan api, sehingga kanvas berubah penuh lapis warna yang mengundang pandang.

Bila ditelisik, kekontemporeran yang dialami perupa Bali lintas generasi, terutama yang bersentuhan dengan dunia akademis, tahapan cipta mereka menggambarkan pula pengalaman lintas budaya (trans-culture) atau silang budaya (cross-culture). Berupa benturan sekaligus pertautan antara nilai-nilai warisan budaya leluhur (tradisi) dengan nilai-nilai budaya lain—dialami Bali bahkan jauh sebelum masa kolonial.

Generasi mutakhir SDI, berada pada kecenderungan yang tidak lagi mempersoalkan ikonografi Bali sebagai tema besar pada karya-karya mereka. Para perupa tersebut tumbuh dalam lanskap seni rupa Indonesia yang makin plural, dengan keterhubungan pada seni global yang kian terbuka sejalan dengan kemudahan komunikasi dan informasi di era digital ini.

Namun apa itu “Bali”, yang masa dulu dipertegas sebagian pernyataan identitas, kini lebih mengemuka sebagai spirit, meluap secara sublim dalam tata warna, tarian garis, berikut acuan filosofi dalam wujud rupa kontemplatif; mengelak dari ikonik simbolik Bali yang klise atau artifisial. Terdepankan sebagai penghayatan personal.

Made Sumadiyasa misalnya, mengeksplorasi abstraksi kontemporer dengan lapisan warna vibran, transparansi, dan kedalaman yang memikat. Kanvasnya sering

Among younger generations of SDI, there is a tendency not to foreground Balinese iconography as the central theme of their works. They have grown within an increasingly plural Indonesian art landscape, ever more connected to global art as communication and information flow freely in the digital age.

Thus, what “Bali” signifies—once asserted as an identity statement—now emerges more as spirit: sublimated in color harmonies, in the dance of line, and in philosophical references within contemplative visual forms, steering away from clichéd or artificial Balinese iconics, privileging instead personal apprehension.

Made Sumadiyasa explores contemporary abstraction with vibrant layers, transparency, and beguiling depths. His canvases often reveal a cosmic thrum—a visual meditation on space and time. His experiments produce labyrinths of color with rhythmic-mystical strata. Working on mostly large, expansive surfaces, Sumadiyasa invites us into abstraction as a meaningful voyage of imagination.

Putu Suidiana Bonuz, meanwhile, arrives at his works through a prolonged engagement with non-figuration. He does not seek literal form; rather, abstraction becomes a pathway to apprehend the *niskala* (the unseen). Swathes, sprays, and spatters of pigment gather like currents of energy: tension and harmony intertwined, a productive chaos that yields rhythm. Earth browns, blue-greens, black, white, and violet become an inner language that intimates the beyond. For Bonuz, abstraction is not an aesthetic end in itself, but a medium to sense cosmic vibration.

The work of I Nyoman Sujana “Kenyum” on view signals an aesthetic shift toward the threshold of abstraction,

menyingkap getar kosmik, seolah meditasi visual tentang ruang dan waktu. Eksperimennya menghadirkan labirin warna dengan lapisan-lapisan kedalaman yang ritmis-mistis. Dengan sebagian besar medan kanvas yang besar dan luas, Sumadiyasa memukau kita untuk memasuki abstraksi sebagai kelana imaji yang penuh arti.

Sedangkan **Putu Sudiana Bonuz**, melahirkan karya-karya dari pergulatan panjang dalam jalur non figurasi. Ia tidak mencari bentuk yang nyata, melainkan membuka ruang bagi abstraksi sebagai jalan penghayatan pada dimensi niskala. Sapuan, semburan, dan percikan warna disusun seperti aliran energi: ada ketegangan sekaligus harmoni, ada chaos yang justru melahirkan ritme. Warna cokelat, biru kehijauan, hitam, putih, hingga ungu menjadi bahasa batin yang menyingkap sesuatu di balik dunia tak kasat mata. Bagi Bonuz, abstraksi bukan sekadar bentuk estetis, tetapi medium untuk meraba getaran kosmik.

Karya **I Nyoman Sujana “Kenyem”** pada pameran kali ini memperlihatkan peralihan estetikanya menuju ambang abstraksi, lebih mendekati ragam surealistik. Namun tetap berpijak pada renungan tentang posisi manusia dalam alam. Pohon besar dengan detail rumit menghadirkan kesan monumental, sementara sosok kecil di bawahnya memberi penekanan pada keterhubungan manusia dengan semesta. Warna-warna meluap di latar, ditata dengan gestur spontan. Detail tekstural pada batang dan akar memperlihatkan kecermatan khas Kenyem, yang sering menampilkan figur mungil seakan menari di tengah lanskap simbolis. Seperti pada karya-karyanya terdahulu, motif pepohonan menjadi medium refleksi tentang keseimbangan dan keberadaan manusia di jagat raya.

approaching a surrealistic register, yet remaining grounded in reflections on humanity’s place in nature. Monumental trees rendered in intricate detail evoke grandeur, while a small figure beneath underscores the interconnectedness of human and cosmos. Expansive color surges in the background are arranged with spontaneous gesture. Textural details in trunk and root reveal Kenyem’s meticulousness, often accompanied by tiny figures seemingly dancing within symbolic landscapes. As in his earlier works, the tree motif becomes a vehicle for reflecting on balance and human existence in the universe.

***Made Gunawan** presents fish personae of mythic tenor, at once playful and magical. He consistently melds tradition and contemporaneity—combining nyawi and sigar-mangsi techniques with figure deformation, bright chroma, and modern textures. From dense patterning and chromatic rhythms emerges a fresh imaginary world in which fish become mythic symbols, moving between tradition and novelty. With oversized teeth, bulging eyes, and whimsical—magical expressions, these fish populate canvases rich in color and detail, creating compact yet rhythmic visual layers, while still allowing the eye to plunge into visual depth—a symbolic world that is playful, dynamic, and harmonious.*

***I Made Wiradana’s Two Sisters** (2009) depicts two modest female figures seated side by side, plucking stringed instruments. Contrasting skin tones—red and yellow—generate a magical, even exotic aura. These naïf-leaning figures are quintessential Wiradana: outwardly simple and ingenuous, yet possessing an original, compelling force. For him, the canvas is not simply a flat field but a space where worlds are rendered instantaneously and simultaneously.*

Made Gunawan menampilkan sosok-sosok ikan yang terkesan mitologis, hadir dengan ekspresi jenaka sekaligus magis. Ia konsisten meramu tradisi dan kontemporer—teknik nyawi dan sigar-mangsi dipadukan dengan deformasi figur, warna-warna cerah, dan tekstur modern. Dari kepadatan pola dan ritme warna, lahirlah dunia imajinasi yang segar, di mana ikan-ikan menjelma simbol mitis, bergerak antara tradisi dan kebaruan. Figur-figur Ikan dengan gigi besar, mata melotot, dan ekspresi jenaka-magis, tampil penuh warna dan detail. Menciptakan lapisan visual yang rapat namun ritmis. Namun tetap memberi ruang bagi mata untuk menyelami kedalaman visual. Sebuah dunia simbolik yang jenaka, dinamis, dan harmonis.

Karya **I Made Wiradana** berjudul *Two Sister* (2009) memperlihatkan dua sosok perempuan sederhana, duduk bersebelahan sambil memetik alat musik berdawai. Warna kulit yang kontras—merah dan kuning—menciptakan kesan magis sekaligus eksotis. Figur-figur yang mengesankan naif ini memang khas Wiradana: tampak polos, lugu, namun menyimpan kekuatan orisinal yang memikat. Baginya, kanvas bukan sekadar bidang datar, tetapi ruang di mana dunia tergambar secara seketika dan serentak. Karena itu, figur-figurnya sering terpilah memenuhi kanvasnya, namun justru kesederhanaan rupa kreasi naifnya menciptakan keutuhan secara menyeluruh. Dalam *Two Sister*, manusia dan alam dipertemukan. Latar pepohonan, tubuh yang dilabur warna berani, serta gestur musik yang hening seakan menyingkap lapisan spiritual dan primitif: pengingat akan hubungan manusia dengan akar, dengan masa lalu, sekaligus dengan alam bawah sadar.

Nyoman Sukari, salah satu perupa Bali yang kuasa mengolah figur manusia dalam bahasa visual ekspresif,

*Hence his figures often segment and fill the surface; yet the naïve simplicity yields a holistic unity. In *Two Sisters*, humanity and nature meet: a treed backdrop, boldly colored bodies, and a hush of musical gesture reveal spiritual and primal layers—reminders of human ties to roots, to the past, and to the subconscious.*

Nyoman Sukari—one of Bali’s artists most adept at articulating the human figure in an expressive visual language—often touches on social and existential concerns. His painting features strong gesture, formal deformation, and carefully maintained composition. With layered, somber tonalities, Sukari’s works treat the human body as a site where Sekala–Niskala converge: the real and the symbolic, the material and the spiritual.

Ketut Suwidiarta, by contrast, renders grotesque figures with theatrical expression: a dark-skinned man with flame-like hair smiles broadly while holding a small guitar, paired with a woman in a green dress. Through a chiaroscuro play of light and darkness, Suwidiarta conjoins Baroque Caravaggism with the mystical-magical tenor of Batuan’s traditional style. Yet he reworks these aesthetics into satire: the frightening becomes humorous, as if to lampoon an irony and parody of Bali as both paradise and a realm of leak (witches) and specters. The painting reflects Suwidiarta’s hallmark—fusing Western references, colonial imaginaries of Bali, and a contemporary language that is at once critical and ironic.

Likewise, the practices of Wayan Sunadi, I Wayan Artana, Wayan Gede Budayana, and Arya Sucitra have grown increasingly personal, each with distinctive stylistic-aesthetic signatures. They mirror SDI’s intergenerational dynamism and its enduring influence

seringkali menyentuh isu sosial maupun eksistensial. Gaya lukisnya menampilkan gestur kuat, deformasi bentuk, dan tata komposisi yang terjaga. Dalam kecenderungan warna pilihan yang berlapis muram dan kelam, karya-karya Sukari menyoal tubuh manusia seolah arena pertemuan Sekala–Niskala: nyata sekaligus simbolik, material sekaligus spiritual.

Di sisi lain, karya **Ketut Suwidiarta** menampilkan figur grotesk dengan ekspresi teatrikal: sosok laki-laki berkulit gelap, rambut menyala api, tersenyum lebar sambil memegang gitar kecil, berdampingan dengan perempuan bergaun hijau. Dengan permainan cahaya-gelap ala chiaroscuro, Suwidiarta menggabungkan idiom Barok Caravaggio dengan citra Bali yang mistis-magis ala lukisan-lukisan langgam tradisional Batuan. Namun, latar estetik-stilistik itu ia olah untuk hadirkan nada satir: sosok menyeramkan tampil jenaka, seakan menertawakan sebuah ironi sekaligus parodi tentang Bali yang Firdausi sekaligus dunia gelap para leak atau hantu. Lukisan ini merefleksikan ciri khas Suwidiarta—memadukan rujukan Barat, imaji kolonial Bali, dan bahasa kontemporer yang kritis sekaligus ironis.

Demikian juga Wayan Sunadi, I Wayan Artana, Wayan Gede Budayana, serta Arya Sucitra, karya-karya mereka kian mempribadi dengan segala keunikan stilistika-estetik masing-masing. Mencerminkan dinamika SDI dan pengaruhnya yang lintas masa, di mana kenyataan cipta kini yang kian plural.

Karya dan proses kreatif Arya Sucitra, Wayan Sunadi, serta Gede Budayana, kayak disimak tersendiri. Menggambarkan transformasi yang mewarnai perjalanan generasi Sanggar Dewata Indonesia menyingkap sebuah dinamika estetik

amid an ever more plural present. The works and creative processes of Arya Sucitra, Wayan Sunadi, and Gede Budayana map transformations that color the journey of SDI's generations and reveal a distinctive aesthetic dynamism.

*The same may be said of **Made “Lun” Subrata** and **Made Surita**, among others, who are not directly affiliated with SDI. Their practices are colored by Bali's creative dynamism, with iconographies of predecessors resonating through their work. Color and composition—together with torrents of liberated line—strive to assert the presence of the self (bhuana alit, microcosm) within the vast universe (Bhuana agung, macrocosm).*

Styles–Aesthetic

The surrealist tendencies and abstract expressions embraced by many artists—including Kelompok Tujuh, Kelompok Sebelas, and other collectives under the SDI banner—deserve scrutiny as part of Balinese art's transformation. It should be acknowledged that their departure from figuration cannot be fully subsumed under the genealogies of Western abstraction or surrealism.

At a glance, stylistically and technically, affinities with abstraction and surrealism are undeniable. Yet one can argue here that the content embedded in these works often stems from different loci of contemplation and different points of departure in creation.

yang khas. Dari awal pendiriannya hingga kehadiran para penerus hari ini, SDI senantiasa memelihara keberanian bereksperimen, melintasi batas lokal, nasional, hingga global. Benang merah itu bukan sekadar jejak kontinuitas, melainkan medan kreatif yang memungkinkan pertemuan gagasan lintas waktu dan ruang.

Demikian juga karya **Made ‘Lun’ Subrata** dan **Made Surita**, dkk, yang tidak tergabung secara langsung dengan SDI. Dinamika cipta khas Bali, dengan segala ikonografi para pendahulu, mewarnai kancah kreativitas mereka. Warna dan komposisi, serta luapan garis yang melepas bebas, senantiasa berupaya menegaskan keberadaan sang diri (bhuana alit) di tengah semesta raya (Bhuana agung).

Stilistik-Estetik

Perihal langgam surealistik dan ekspresi abstraksi yang dianut sebagian besar perupa, termasuk juga Kelompok Tujuh, Kelompok Sebelas, dan kelompok lainnya dalam naungan SDI, layak ditelisik sebagai bagian dari transformasi seni rupa Bali. Patut diungkapkan bahwa pergulatan mereka melampaui figurasi tersebut tidak sepenuhnya dapat dirujuk pada alur abstrakisme atau surealisme Barat.

Memang selintas pandang secara stilistik atau teknik, tak dipungkiri adalah bagian dari keberadaan abstrakisme dan surealisme. Namun setaut itu, dapat diuji di sini bahwa muatan yang terkandung di dalam karya, bisa saja berangkat dari latar penghayatan atau titik mula penciptaan yang berbeda.

Kalau para pelukis abstrak Barat berproses melalui sejumlah pemertanyaan tentang Realita terutama secara

Where Western abstract painters have typically proceeded through rational and systematic interrogations of Reality, the artists of SDI appear to be more powerfully impelled by inward reflection—forms of abstraction rooted in the lived spirituality of Balinese society, which holds that beyond the world of sekala (the tangible/visible) lies the realm of niskala (the intangible/unseen). This is an apprehension of transcendence—of that which exceeds reason—a reflection of personalized stages of spirituality.

Their works are thus not merely abstract constellations of personal color, but a poetics of self and cosmos (mikrokosmos–makrokosmos), presenting what cultural thinker Dick Hartoko once called the “unseen feeling,” together with an enduring “creative power.” These works unfold as a dance without figure—sometimes a surrealist visuality—manifesting layer by layer through liberated chromatic fields and two-dimensional compositions, or through three-dimensional vocabularies that traverse spatial and imaginative bounds.

Surveying the works on view, Pradnyana Purusottama reveals bridges across generations: from Gunarsa and Wianta, who forged the path; to Kelompok Tujuh, who consolidated it; to the younger generation, who now open new horizons. Together, they shape a plural aesthetic ecosystem, bound by a creative awareness that artistic achievements continually traverse the boundaries of past, present, and future.

The transformations that mark the journey of SDI’s generations disclose a distinctive aesthetic dynamism. From its founding to the present heirs, SDI has consistently preserved the courage to experiment—crossing local,

rasional dan sistematis, sedangkan pelukis SDI ini barangkali lebih dipicu oleh permenungan batin atau ragam abstraksi yang bermula dari penghayatan keseharian masyarakat Bali—meyakini bahwa selain dunia sekala (nyata/kasat mata) terdapat pula dunia niskala (nir-wujud). Sebentuk penghayatan akan ketransedenan atau sesuatu yang melampaui nalar; cerminan tahapan spritualitas yang mempribadi.

Karya-karya mereka itu bukan sekadar abstrak atau semata habluran warna personal, melainkan sebentuk puitisasi semesta diri (mikrokosmos-makrokosmos) sekaligus mempresentasikan, apa yang disebut budayawan Dick Hartoko, sebagai “Rasa yang tak terlihat” (unseen feeling) berikut daya kreatif (creative power) yang tak kunjung surut. Karya-karya tersebut sesungguhnya adalah sebuah tarian yang nir-sosok— atau bentuk rupa surealistik - yang lapis demi lapis hadir melalui sapuan warna dan komposisi dua dimensi yang melepas bebas; atau ragam visual tiga dimensi yang lintas batas ruang dan imajinasi.

Dengan tinjauan cipta atas karya-karya yang dipamerkan, Pradnyana Purusottama memperlihatkan jembatan antar generasi: dari Gunarsa dan Wianta yang merintis jalan, kelompok tujuh yang mengokohkan, hingga generasi mutakhir yang membuka horizon baru. Semua membentuk ekosistem estetik yang plural, diikat oleh kesadaran cipta bagaimana capaian karya senantiasa menyeberangi batas masa lalu, sekarang, dan mendatang.

Transformasi yang mewarnai perjalanan generasi Sanggar Dewata Indonesia menyingkap sebuah dinamika estetik yang khas. Dari awal pendiriannya hingga kehadiran para penerus hari ini, SDI senantiasa memelihara keberanian bereksperimen, melintasi batas lokal, nasional, hingga

national, and global thresholds. This connective thread is more than continuity; it is a creative field enabling encounters of ideas across time and space.

This vision resonates with the spirit of Bali Art Lounge (BAL), which articulates the importance of a melting pot: where the lounge, hotel, or resort is not merely a Place but also becomes a Space—a field of creative encounter that can galvanize creation across time.

In this context, Bali is no longer seen merely as a cultural destination, but as an ever-evolving site of aesthetic interpretation. Through their works, discourses, and artistic experiments, SDI and other Balinese artists articulate how cultural identity can continually be negotiated, expanded, and renewed.

Thus, after more than five decades, SDI may be read as a stylistic—aesthetic “laboratory,” demonstrating that creation is an ongoing dialogue between tradition and modernity, between locality and cosmopolitan phenomena amid the currents of globalization.

Notes

The exhibition Pradnyana Purusottama affirms that Balinese art is a current in continuous flow, accommodating layers of tradition, modernity, and contemporaneity. It unfolds as a journey in search of exalted wisdom— Pradnyana Purusottama—through a visual language that remains alive, mobile, and capable of traversing spatial and generational boundaries.

The presence of Bali Art Lounge (BAL) as a regular exhibition program reveals a distinctive feature: the building

global. Benang merah itu bukan sekadar jejak kontinuitas, melainkan medan kreatif yang memungkinkan pertemuan gagasan lintas waktu dan ruang.

Hal mana ini selaras pula semangat Bali Art Lounge (BAL), yang menarasikan pentingnya melting pot; di mana bagian dari lounge, hotel, atau resort tersebut bukanlah semata **Tempat** (Place), melainkan juga menjelma **Ruang** (Space); sebetuk medan pertemuan kreatif (melting pot) yang dapat mendorong gelora penciptaan lintas masa

Dalam konteks ini, Bali tidak berhenti dilihat sebagai destinasi budaya semata, tetapi hadir sebagai ruang tafsir estetik yang terus berkembang. Melalui karya, diskursus, dan eksperimen artistik para anggotanya, SDI berikut perupa-perupa Bali lainnya, mengartikulasikan bagaimana identitas budaya dapat senantiasa dinegosiasikan, diperluas, dan diperbarui.

Dengan demikian, lima dekade lebih kiprah SDI, bolehlah dibaca laiknya “laboratorium” estetik-stilistik yang memperlihatkan bahwa proses Penciptaan adalah dialog yang tak pernah selesai antara tradisi dan modernitas, antara lokalitas dan fenomena kosmopolitas dalam arus globalisasi.

Catatan

Pameran Pradnyana Purusottama menegaskan bahwa seni rupa Bali adalah arus yang terus mengalir, menampung lapisan tradisi, modernitas, dan kontemporer. Ia hadir sebagai perjalanan mencari kebijaksanaan unggul—Pradnyana Purusottama—melalui bahasa rupa yang senantiasa hidup, bergerak, dan melintasi batas ruang maupun generasi.

of a healthy and productive art ecosystem by placing cross-institutional collaboration, dedicated art communities, and reputable creative individuals as its foundation. This exhibition is designed not only for aesthetic appreciation but also to broaden its audience reach—from general enthusiasts to collectors—through carefully curated presentations.

The Art Lounge, rooted in hotels, resorts, or dedicated galleries, is presented not merely as place, but transforms into space: a site for the meeting of ideas, for dialogues across time, and a melting pot that sparks creative energy. Here, art is not confined to gallery walls but discovers new possibilities within lived spaces, offering wider publics direct encounters with the pulse of artists’ aesthetics and ideas.

The role of the curator is not only to construct discourse, but also to mediate with an understanding of the dynamics of the art world—local, national, and global—so that the works presented remain engaged with broader conversations. A curatorial approach focused on creativity, novelty, and the personal quests of artists encourages the emergence of works with universal resonance while remaining rooted in each artist’s unique sensibility.

*Thus, **Bali Art Lounge** emerges not only as an exhibition program but also as a sustained effort to cultivate the continuity of the Balinese and Indonesian art ecosystem. It is a shared space that tends tradition, embraces modernity, and builds dialogue with global contemporary art discourse. Within this ever-flowing current, Pradnyana Purusottama finds its meaning: exalted wisdom born of awareness, creativity, and intergenerational encounter.*

Curators: Warih Wisatsana, Dewa Putu Sahadewa

Kehadiran Bali Art Lounge (BAL) sebagai program pameran rutin memperlihatkan satu kekhasan: membangun ekosistem seni rupa yang sehat dan produktif, dengan menempatkan kolaborasi lintas institusi, komunitas seni berdedikasi, dan pribadi kreator bereputasi sebagai pondasi. Pameran ini bukan hanya dirancang untuk apresiasi estetika semata, melainkan juga memperluas jangkauan audiens—dari penikmat umum hingga kolektor—melalui presentasi karya yang terkurasi dengan cermat.

Ruang Art Lounge, yang bersemi di hotel, resort, maupun galeri khusus, dihadirkan bukan sekadar sebagai place (tempat), melainkan menjelma menjadi space (ruang): ruang pertemuan gagasan, dialog lintas masa, serta melting pot yang memicu energi kreatif. Di sini seni tidak terikat pada tembok galeri semata, tetapi menemukan kemungkinan baru dalam ruang hidup sehari-hari, memberi kesempatan khalayak luas untuk bertemu langsung dengan denyut estetika dan gagasan seniman.

Peran kurator, bukan saja sebagai penyusun wacana, tetapi juga sebagai mediator yang memahami dinamika dunia seni—lokal, nasional, hingga global—sehingga karya-karya yang dipresentasikan tidak terlepas dari percakapan yang lebih luas. Kurasi yang berfokus pada kreativitas, kebaruan, serta pencarian personal seniman, memberi dorongan bagi lahirnya karya yang berdaya pesona universal namun tetap berakar pada keunikan masing-masing perupa.

Dengan demikian, Bali Art Lounge hadir bukan hanya sebagai program ekshibisi, tetapi juga sebagai upaya konsisten membangun keberlanjutan ekosistem seni rupa Bali dan Indonesia. Ia adalah ruang bersama yang merawat tradisi, membuka diri pada modernitas, sekaligus membangun dialog dengan wacana seni rupa kontemporer global. Dalam arus yang terus mengalir inilah, Pradnyana Purusottama menemukan makna: kebijaksanaan unggul yang lahir dari kesadaran, kreativitas, dan perjumpaan lintas generasi.

Kurator: Warih Wisatsana, Dewa Putu Sahadewa

ARTISTS:

I GEDE ARYA SUCITRA
I MADE BENDI YUDHA
I MADE SUBRATA
I MADE SURITA
I MADE WIRADANA
I MADE WIRATA
I NYOMAN LOKA SUARA
I NYOMAN SUKARI
I NYOMAN SUMA ARGAWA
I NYOMAN SUPARTA
I WAYAN ARTANA

I WAYAN GEDE BUDAYANA
I WAYAN SUNADI
I KETUT SUWIDIARTA
MADE DJIRNA
MADE GUNAWAN
MADE SUMADIYASA
MADE WIANTA
NYOMAN GUNARSA
NYOMAN MARSA
NYOMAN SUJANA KENYEM
PUTU SUDIANA BONUZ



I GEDE ARYA SUCITRA
In the Blue Box, 2009
Acrylic on canvas, 150 x 150 cm



I MADE BENDI YUDHA
Energi Kosmik, 2015
Acrylic on canvas, 95 x 145 cm



I MADE SUBRATA
Harmoni Kehidupan, 2015
Acrylic on canvas, 70 x 67 cm



I MADE SURITA
Kehidupan di Bali, 2008
Acrylic on canvas, 85 x 150 cm



I MADE SURITA

Upacara, 2007

Acrylic on canvas, 95 x 100 cm



I MADE WIRADANA
Two Sisters, 2009
Mixed media on canvas, 120 x 100 cm



I MADE WIRADANA
Binatang Primitive, 2000
Mixed media on canvas, 30 x 50 cm



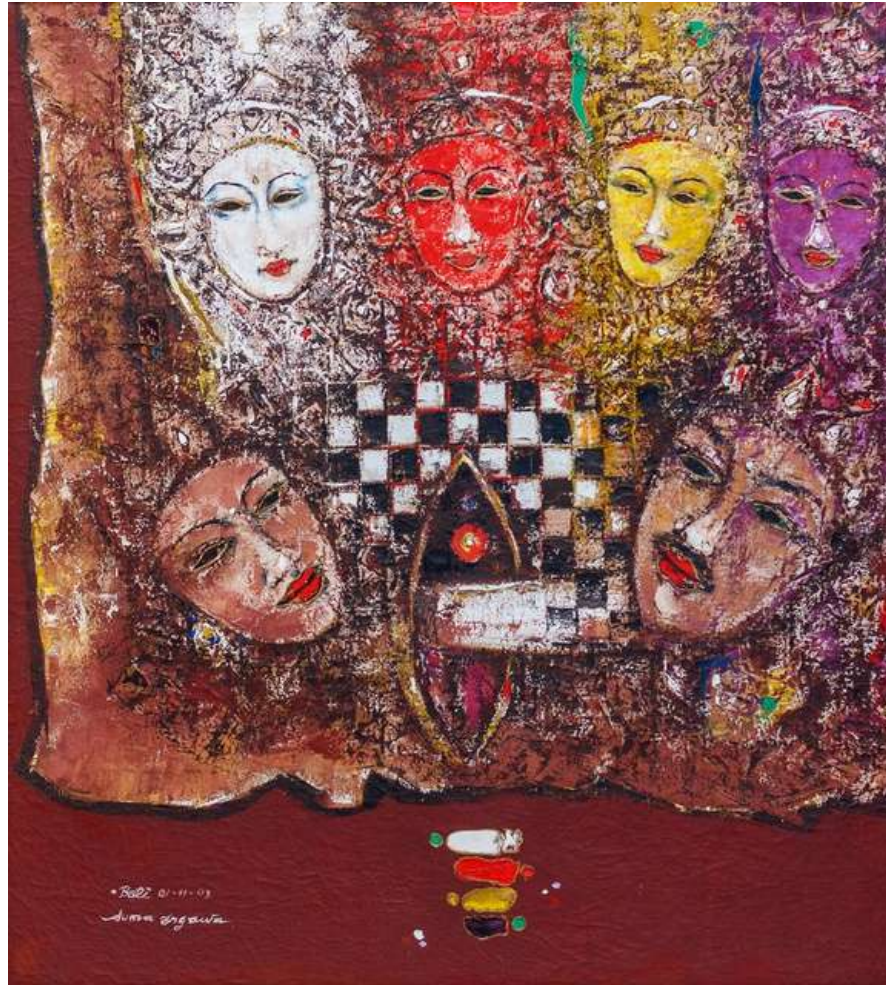
I MADE WIRATA
Ekstotika Alam Pagi, 2009
Acrylic on Canvas, 70 x 140 cm



I NYOMAN LOKA SUARA
Pertunjukan Tari Bali, undated
Acrylic on Canvas, 200 x 145 cm



I NYOMAN SUKARI
Binatang Mitologi, 2000
Oil on Canvas, 200 x 145 cm



I NYOMAN SUMA ARGAWA
Wajah-Wajah, 2003
Acrylic on Canvas, 70 x 77 cm



I NYOMAN SUPARTA
Pesona Merah, 2001
Acrylic on Canvas, 80 x 95 cm



I WAYAN ARTANA
Binatang, 2013
Acrylic on Canvas, 70 x 50 cm



I WAYAN GEDE BUDAYANA
Dalang-Dalang Bertopeng, 2015
Watercolor and Ink on Canvas, 100 x 88 cm



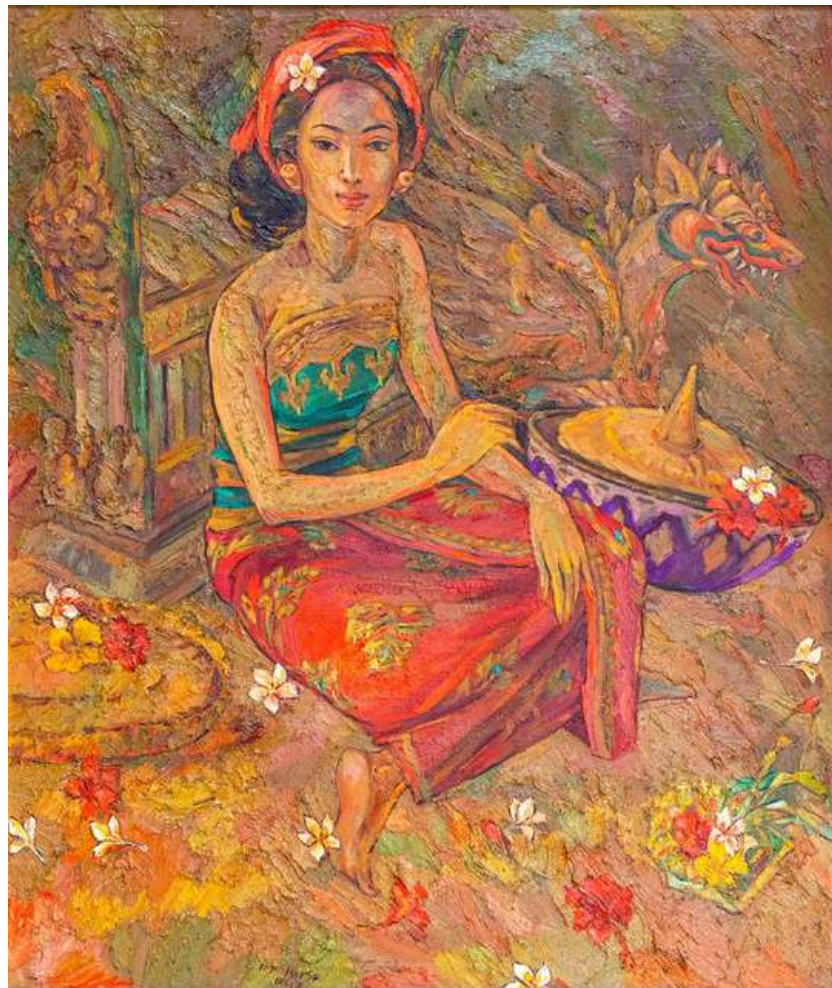
I WAYAN SUNADI
Bebotoh Ayam, 2019
Acrylic on Canvas, 60,5 x 50 cm



KETUT SUWIDIARTA
Geng Yasa, Geng Goda, 2011
Acrylic on Canvas, 200 x 145 cm



NYOMAN GUNARSA
Penari Bali, 1993
Oil on Canvas, 145 x 150 cm



NYOMAN MARSA
Gadis Bali, undated
Oil on Canvas, 82 x 100 cm



PUTU SUDIANA BONUZ
Fatamorgana, 2015
Acrylic on Canvas, 100 x 100 cm



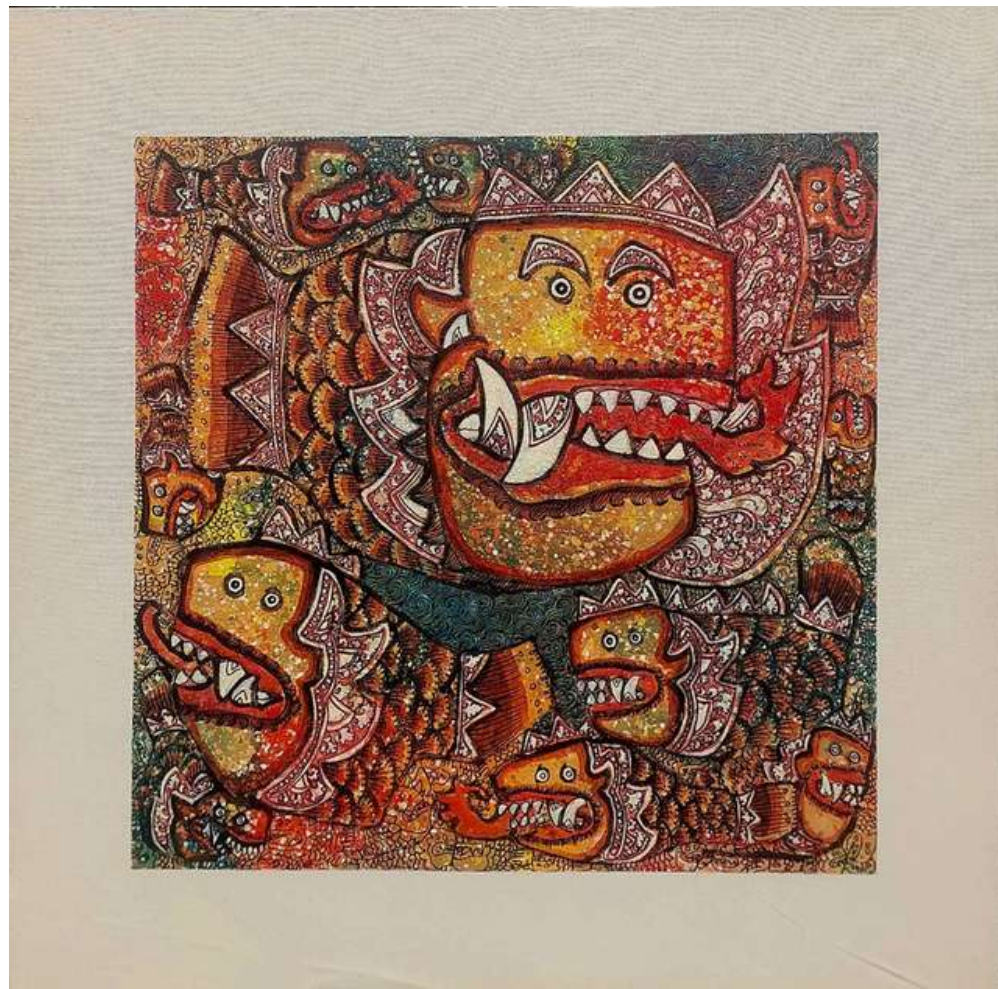
NYOMAN SUJANA KENYEM

Roots of Life #1, 2025

Acrylic on Canvas, 100 x 90 cm



MADE SUMADIYASA
Energy of the Blue Planet, 2024
Acrylic on Canvas, diameter 60 cm



MADE GUNAWAN
Fish Series, 2025
Acrylic on Canvas, 80 x 80 cm



MADE WIAN TA
Yellow Galaxy, 2005
Oil, acrylic on canvas, 90 x 120 cm



MADE DJIRNA
Seri Perempuan, 2000
Mixed media on canvas, 100 x 100 cm



ARTISTS PROFILE

I GEDE ARYA SUCITRA (1980)



Born in Denpasar, Bali, on July 8, 1980, I Gede Arya Sucitra is currently a full-time lecturer at the Indonesian Institute of the Arts (ISI) Yogyakarta. He presently serves as Vice Dean I of the Faculty of Fine Arts and Design for the 2024–2028 term, and holds the academic rank of Lektor Kepala (Associate Professor) in the Fine Arts Study Program. As an artist, Arya has actively participated in more than 100 exhibitions since the beginning of his career, both solo and group shows, at national and international levels. He has been involved in several significant exhibitions, including Solidaritas Perupa Indonesia Lawan Corona (2020), Sesuluh Andang at Fadjr Sidik Gallery (2022), Mindscape Gravity at LAV Gallery (2023), as well as transnational exhibitions in Thailand, Malaysia, Vietnam, the United States, Hong Kong, China, and Hungary. Beyond his artistic practice, Arya is also active as a curator, leading numerous projects ranging from solo artist exhibitions to collective community-based shows.

I MADE BENDI YUDHA (1961)



He was born in Denpasar, December 25, 1961, and is a lecturer in fine arts at the Indonesian Institute of the Arts (ISI) Bali as well as an active artist who has exhibited extensively across major Indonesian cities such as Jakarta, Bandung, Yogyakarta, Surakarta, Malang, Surabaya, and Denpasar. His international participation includes exhibitions in Malaysia, Singapore, Thailand, the Philippines, Japan (Setagaya and Okinawa), Australia, France (Montecarlo), China, and the United States. His works are held in notable collections, including Taman Budaya of Bali Province, Neka Museum Ubud, Rudana Museum, and the Cultural Center of the Philippines. Recognized for his significant contributions to the arts, he has received prestigious honors such as Dharma Kusuma from the Provincial Government of Bali, Kerti Budaya from the Municipality of Denpasar, as well as the national Satyalancana Karya Satya awards (10 Years from President Susilo Bambang Yudhoyono and 20 Years from President Joko Widodo).

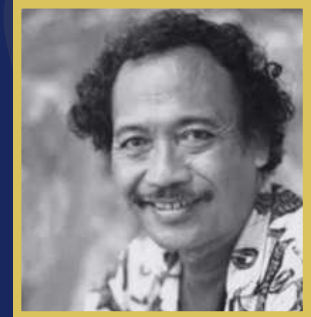
I MADE SUBRATA (1965)



He was born in Desa Apuan, Baturiti, Tabanan, on December 31, 1965. He worked as a journalist and editor at Bali Post from 1992 to 2025, and currently serves as Editor-in-Chief of baliprawara.com. In addition to producing a wide range of journalistic works, he has frequently been invited as a speaker, jury member, and book editor. Alongside his career in journalism, he is also an active painter and has participated in numerous group exhibitions since 1993. Notable recent shows include the Ragam Matra Group Exhibition at Bali Cliff Hotel Nusa Dua (1997), Berawa Beach Art Festival (2019), Water Holi (c) at Lv8 Resort Hotel Berawa, Canggu, Badung (2019), Maha Rupa Batukaru Group Exhibitions (2019, 2020, 2023), the Indonesia Art Community Virtual Exhibition in the United States (2020), the Bahagia Art Movement Exhibition at The Kayon Jungle Resort, Payangan (2024), and Voice of Beauty at ISI Bali (2024). He has also authored and edited several books, including Prof. IBG Yudha Triguna di Mata Sahabat, the biography Nyoman Winata, Sebuah Catatan Kecil (2022), and served as editor for Macepat, Malaikat Bantu Anak by Ns. I Nengah Suarmaya, S.Kep. (2022).

I MADE SURITA (1951)

He was born on July 27, 1951, in Payangan, Gianyar. From his teenage years, he devoted himself to drawing with a focus on visualizing nature and human figures in their ritual functions. In 1968, he pursued his studies at the Indonesian School of Fine Arts (SMSR) in Denpasar. Under the guidance of fellow Payangan artist Nyoman Darsana, he began exploring batik techniques. While working as a journalist at Bali Post, Surita continued his artistic journey, eventually developing a distinctive style that fuses wayang figures, the Young Artist compositional approach, and Ubud's traditional techniques. His works primarily depict the daily life of Balinese society framed within ritual and religious contexts. Since the 1970s, Surita's paintings have been widely exhibited across Indonesia, as well as internationally, including exhibitions in Singapore (1993, 1994, 1996, 1998, 1999), the Darwin Museum in Australia (1996), and the Darwin Parliament House (1997).



I MADE WIRADANA (1968)

He was born in Denpasar, Bali, in 1968, and graduated from the Fine Arts Program at the Indonesian Institute of the Arts (ISI) Yogyakarta. Since 1989, he has actively exhibited in major Indonesian cities such as Bali, Yogyakarta, and Jakarta, as well as internationally in Hong Kong, Korea, China, India, and Belgium. He served as Chair of Sanggar Dewata Indonesia from 2000 to 2002. His notable solo exhibitions include Imajinasi Purba (Purna Budaya Yogyakarta, 1999), Bentuk-bentuk Purba (The Chedi Ubud, 2000), and Deklarasi Seni Akhir 2001 (ARMA Museum, Ubud). He has also participated in international exhibitions such as the Beijing International Art Biennale and Art Asia Hong Kong. His accolades include a Gold Medal at the Art Asia Biennale Hong Kong (2017), awards from the Indonesian Ambassador to Belgium (2006) and the Indonesian Consulate General in Qingdao, China. He was also a three-time finalist of the Philip Morris Art Award in 1996, 1998, and 2000.



I NYOMAN LOKA SUARA (1970)

A Balinese painter born on February 13, 1970, he studied fine arts at the Indonesian Institute of the Arts (ISI) Denpasar. Since 1993, he has actively participated in numerous group exhibitions, including the Palet Group Exhibition at the Come Out Festival in Australia (1998), the Beijing International Art Biennale, China (2015), and the Asian Art Biennale II, Hong Kong (2017). He is also a member of the Militant Arts visual art community. Loka's works often depict somber-faced figures rendered through a distinctively distortive technique.



I NYOMAN SUMA ARGAWA (1956-2021)



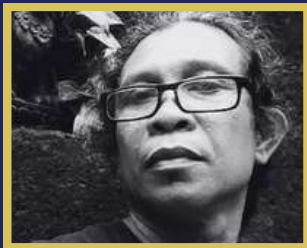
Born in Buleleng on November 15, 1956, and passed away on May 21, 2021, he devoted his life to dance, painting, woodcarving, and mask-making from an early age. He performed widely across Indonesia, including in Jakarta, Semarang, and Yogyakarta, as well as internationally in Jeju, South Korea. Since 1981, he had exhibited in numerous venues both at home and abroad. His accolades include the Best Performance Award for the Topeng Tua dance at the Bali-wide Panca Mask Festival (1991), the Wija Kusuma Art Award from the Regency of Buleleng (2014), and the Dharma Kusuma Art Award from the Province of Bali (2017). Notably, three Wayang Wong-style masks from Tejakula of his creation have been acquired by an overseas museum.

I NYOMAN SUPARTA (1971-2024)



Born on November 11, 1971, he is an artist from Tabanan who pursues both visual art and music. He began painting in 1988, exploring themes of flora, abstraction, and the beauty of the underwater world, while his musical journey started in 1998 with PARTA SS Band. His formal foundation in the arts was established at SMSR Negeri Denpasar (1987–1990), which became the basis of his creative path. Since January 18, 2018, Suparta has been actively working at his own fine art painting studio.

I WAYAN ARTANA (1966)



Born in Tabanan on June 13, 1966, he is a graduate of the Indonesian Institute of the Arts (ISI) Yogyakarta who has consistently pursued his artistic practice since the late 1980s. He began exhibiting in 1987 and has actively showcased his works in major Indonesian cities such as Yogyakarta, Jakarta, and Bali, extending to international platforms in Malaysia and Switzerland. His explorations have contributed to the development of contemporary visual art. In 2024, he participated in the group exhibition Echo Energy with Kelompok Bening at Dewangga, Ubud, demonstrating the continuity of his artistic journey spanning more than three decades.

I WAYAN GEDE BUDAYANA (1968)

He was born in Denpasar, Bali, in 1968, and graduated from the Fine Arts Program at the Indonesian Institute of the Arts (ISI) Yogyakarta. Since 1989, he has actively exhibited in major Indonesian cities such as Bali, Yogyakarta, and Jakarta, as well as internationally in Hong Kong, Korea, China, India, and Belgium. He served as Chair of Sanggar Dewata Indonesia from 2000 to 2002. His notable solo exhibitions include *Imajinasi Purba* (Purna Budaya Yogyakarta, 1999), *Bentuk-bentuk Purba* (The Chedi Ubud, 2000), and *Deklarasi Seni Akhir 2001* (ARMA Museum, Ubud). He has also participated in international exhibitions such as the Beijing International Art Biennale and Art Asia Hong Kong. His accolades include a Gold Medal at the Art Asia Biennale Hong Kong (2017), awards from the Indonesian Ambassador to Belgium (2006) and the Indonesian Consulate General in Qingdao, China. He was also a three-time finalist of the Philip Morris Art Award in 1996, 1998, and 2000.



I WAYAN SUNADI (1969)

Born in Tabanan on January 28, 1969, he has been active in painting since 1990, with an extensive record of exhibitions across Indonesia and abroad. A member of Sanggar Dewata Indonesia (SDI), he served as Chair of SDI from 2011 to 2021 and has led the Bantas Art Community (BAC) since 2021. His works have been featured in exhibitions at Museum Rudana, Bentara Budaya Bali and Jakarta, Museum Puri Lukisan Ubud, as well as in various galleries in Jakarta, Surabaya, and Yogyakarta. He continues to participate in both solo and group exhibitions, including Bali Megarupa and several art festivals in Bali. His accolades include being among the Top 10 of the Philip Morris Indonesia Art Award (1995), a painting award from ISI Yogyakarta, and recognition from Minister of Youth and Sports Akbar Tanjung and First Lady Tien Suharto at the ASEAN-level painting competition.



MADE GUNAWAN (1973)

He has held solo exhibitions at Hadiprana Gallery Jakarta, Jenggala Keramik Jimbaran, Art Village Gallery Malaysia, Komaneka Gallery (Gajah Mina, 2021), The Villa Gallery Surabaya (Living Harmony, 2021), and Harvest at Hadiprana Gallery Jakarta (2024). Gunawan has also participated in numerous group exhibitions, including Bali Mega Rupa 2021 at Neka Museum, Argha Tirtha Sidhi (2023), and the Maharupa Batukaru Group Exhibition at Batuan Art Space (2024). Beyond Bali, Jakarta, Yogyakarta, and Surakarta, his works have been showcased internationally at the Beijing Biennale, as well as in Singapore, Malaysia, the Netherlands, and Australia. In the field of performance art, he has collaborated on visual art-based wayang projects in Bali and Semarang. His recognitions include a MURI Record Award (2003) and the Best Sketch Award from STSI Denpasar (1997).



MADE SUMADIYASA (1971)



Born in Bali on February 8, 1971, he is a Balinese contemporary artist known for his expressive and dynamic paintings that embody a universal spirit. A graduate of the Indonesian Institute of the Arts (ISI) Yogyakarta in 1997, his visual language transcends form and illusion, channeling movement and color to evoke profound spiritual and emotional resonance. His works draw inspiration from nature, spirituality, culture, and the impact of technology on humanity. In 1995, he became the first Indonesian artist invited to the prestigious ART ASIA International Fine Arts Exhibition at the Hong Kong Convention and Exhibition Centre. The following year, his painting *The Way to Eternity* was featured on the cover of *Asian Art News* (Mar–Apr 1996). To this day, Made remains active in creating and exhibiting internationally.

MADE WIANTA (1949-2020)



Born in Apuan, Tabanan, Bali, on December 20, 1949, Made Wianta is recognized as one of the foremost Balinese artists who gained international acclaim. After completing his studies at the Indonesian Institute of the Arts (ISI) Yogyakarta, he broadened his artistic horizons in 1976 by pursuing European art studies in Brussels, Belgium, while actively visiting renowned museums and galleries. Over the course of his career, he produced thousands of works—spanning sketches, graphics, paintings, sculptures, and visual poetry—that have been exhibited in countries including the United States, France, the Netherlands, Italy, and Singapore. His creative legacy is documented in several key publications, such as *Made Wianta* (1990), *Made Wianta: Universal Balinese Artist* (1999), *Made Wianta: Art and Peace* (2000), and *Wild Dogs in Bali: The Art of Made Wianta* (2005). Until his passing on November 13, 2020, Wianta remained celebrated as an artist who transcended boundaries of medium, space, and generation.

NYOMAN GUNARSA (1944-2017)



Born in Klungkung on April 15, 1944, Gunarsa was an alumnus of ASRI Yogyakarta and widely recognized as a co-founder and leading figure of Sanggar Dewata Indonesia. Beyond his prolific artistic practice, he made significant contributions to the development of art institutions by establishing the Museum of Modern Indonesian Painting in Yogyakarta (1989) and the Museum of Classical Balinese Painting in Klungkung (1994). His works, exhibited on national and international stages, often feature Legong dancers expressed through dynamic and energetic brushstrokes. In recognition of his dedication to the arts, he received the Dharma Kusuma Award from the Provincial Government of Bali in 1994. Gunarsa passed away in 2017, leaving behind an artistic legacy that reinforced the identity of Balinese art within the broader discourse of modern Indonesian painting.

I KETUT SUWIDIARTA (1976)

Born in Bongkasa, Badung, on November 24, 1976, he earned his Bachelor of Fine Arts from ISI Yogyakarta and his Master of Fine Arts from Rabindra Bharati University, Kolkata, India. Since the late 1990s, he has been actively exhibiting in various cities across Indonesia and internationally, including India, Singapore, Australia, and Turkey. His solo exhibitions include *Poisonous Fragrance* at Komaneka Gallery (2005), *Sojourn* at ICCR Kolkata (2010), *Ziarah Rupa* at Danes Art Veranda (2012), and *Alchemy of Shadow* at Komaneka Gallery (2024). His works have also been featured in international exhibitions such as *Artifactual* in New Delhi (2019), *Yantra* at Museum Puri Lukisan (2019), and *Fraternity and Aesthetics* in World Art in Istanbul, Turkey (2016). He has received numerous honors, including the Titian Art Prize (2018), the Lempad Prize from Sanggar Dewata Indonesia (2016), and a scholarship from ICCR India.



I NYOMAN SUKARI (1968-2010)

Born in Ngis, Karangasem, on July 6, 1968, Sukari is recognized as a painter who brings forth Bali's figurative-mystical world through depictions of barong, leak, and rangda—imbued with haunting auras yet rich in symbolism. An alumnus of the Indonesian Institute of the Arts (ISI) Yogyakarta, he has marked significant milestones in his career, including a solo exhibition at Gajah Gallery, Singapore (2002), as well as group shows such as *Icon Retrospective* at Jogja Gallery (2006), *Environmental Art BendegArt* at Amed Beach, Karangasem (2007), and *Barak* at Taman Budaya Yogyakarta (2008). Since his student years, Sukari has received numerous awards, from Best Sketch at SMSR Negeri Denpasar (1989), Best Painting and Sketch at ISI Yogyakarta (1990), Best Oil Painting at ISI Yogyakarta's Faculty of Fine Arts and Design and a Ministry of Youth and Sports Award (1992), to the Pratisara Affandi Adi Karya (1994). In 2000, he was honored with the prestigious Lempad Prize by Sanggar Dewata Indonesia.



NYOMAN MARSA (1952)

Born in 1952, he was a pupil of Belgian painter Adrien-Jean Le Mayeur de Merprès. In addition to being a painter, he also served as a lecturer at the Indonesian Institute of the Arts (ISI) Denpasar until his recent retirement. His creative process is strongly marked by the cultural milieu of the 1970s, a characteristic that continues to define his artistic expression. His works are represented in various prominent galleries and private collections. Since 2011, his auction record stands at USD 2,453 for *Pertunjukan Tari Bali* (Balinese Dance Performance), sold at Sidharta Auctioneers in 2025.



NYOMAN SUJANA KENYEM (1972)



Born in Sayan, Ubud, on September 9, 1972, Kenyem completed his studies at STSI Denpasar (1992–1998). His solo exhibitions include *I Am A Tree* at Zen 1 Gallery Jakarta (2025), *Magnificence of Colours* at Yulindra Gallery Jakarta (2023), and *Finding Balance* at The Villa Gallery Surabaya (2022). His recent works have been featured in *Luxury Painting Exhibition* at Home Style Sunset Road Bali (2025), *5Dimensions* at Labyrinth Art Gallery Nuanu Tabanan (2025), *Widya Segara* at Locca Sea House Jimbaran Bali (2024), and *Bali Bhuwana Bindu* at ISI Bali (2025). He has also participated in international showcases such as the *Special Preview of Gallery Benefit* at the National Gallery Singapore (2023) and *Re:Set* at Gallery Sansu, Seoul, Korea (2023). Since 1995, Kenyem has been actively involved in numerous group exhibitions across Indonesia, Asia, Australia, and Europe.

PUTU SUDIANA BONUZ (1972)



Born in Nusa Penida on December 30, 1972, he studied at SMSR Bali before continuing his painting studies at STSI (now ISI) Denpasar. Since the early 2000s, he has actively presented both solo and group exhibitions across Indonesia and abroad. His recent solo shows include *Wave Dance* at Sudakara Art Space Bali (2025), *Veils of Color* at Kayon Jungle Resort Bali (2024), *Fatamorgana* at Sangkring Art Project Yogyakarta (2024), and *Kidung Tanah Pusaka* at Hadiprana Gallery Jakarta (2023). His works have also been featured in *Play Fulness* at Biji Art Space Bali (2025), *Garis Bertutur* at Batu 8 Studio Bali (2023), and *Luar Ruang* at Revoluta Art Space Jakarta (2023). He received The Best Artwork awards from Kamasra STSI Denpasar (1995, 1997, 1998) and was named Semi-Finalist of the Philip Morris Art Award (1999).

UCAPAN TERIMA KASIH

Prof. Dr. Ida Bagus Yudha Triguna

Ibu Sanny

Operations Director Bali Nusa Dua Convention Center & Bali Nusa Dua Hotel

Bapak Warih Wisatsana

Bapak Dewa Putu Sahadewa

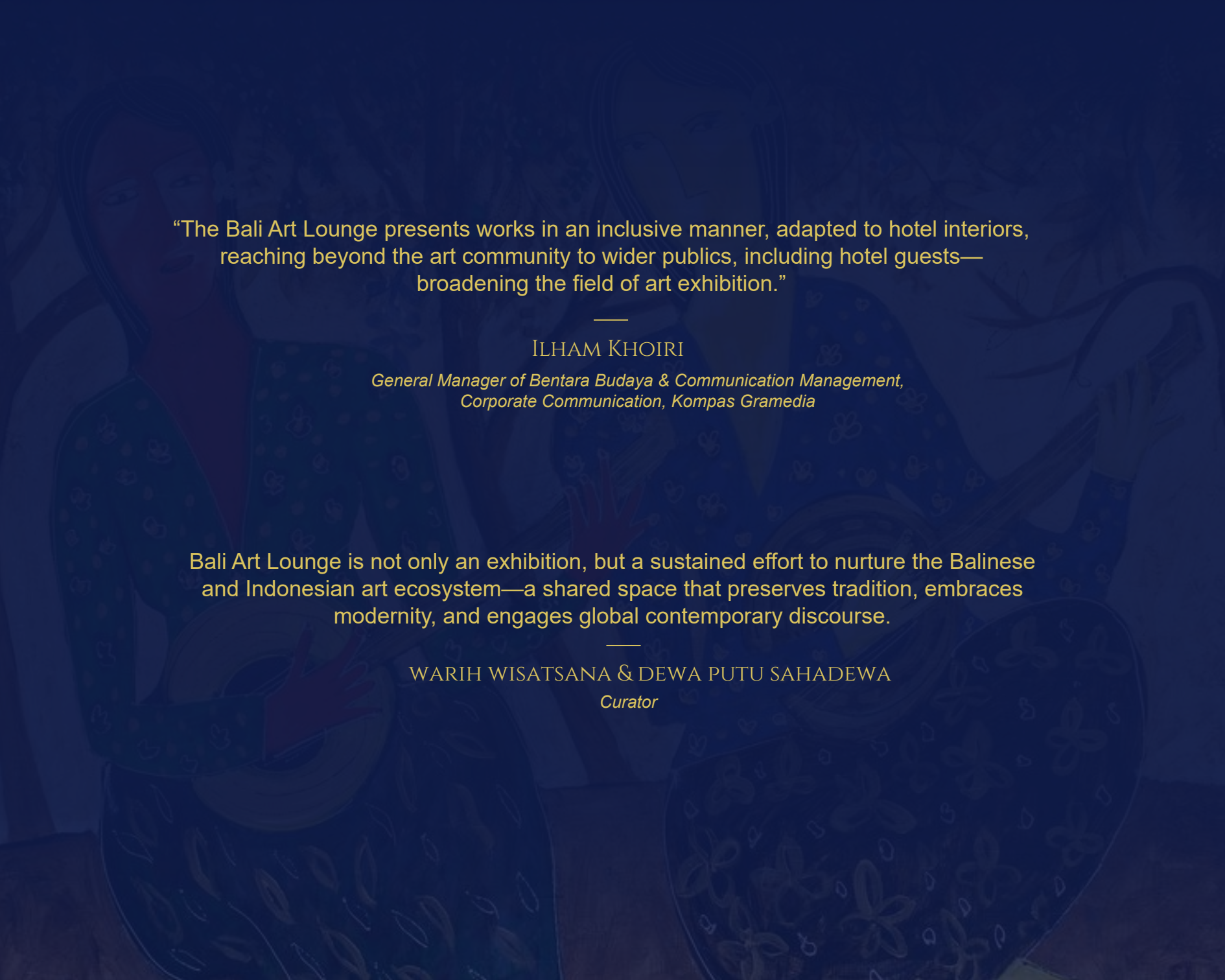
Bapak Phalayasa Sukmakarsa

Bali Nusa Dua Hotel

Dedari Art Institute

Seluruh Peserta Pameran

Rekan Jurnalis dan Media



“The Bali Art Lounge presents works in an inclusive manner, adapted to hotel interiors, reaching beyond the art community to wider publics, including hotel guests—broadening the field of art exhibition.”

ILHAM KHOIRI

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

Bali Art Lounge is not only an exhibition, but a sustained effort to nurture the Balinese and Indonesian art ecosystem—a shared space that preserves tradition, embraces modernity, and engages global contemporary discourse.

WARIH WISATSANA & DEWA PUTU SAHADEWA

Curator