

Komaneka Fine Arts Gallery is a new generation gallery that features paintings by artists with higher education in the art and experience or study abroad. Through their unique works they show the world with a new and exciting visions of awareness that parallel the lifestyles of contemporary connoisseurs.

KOMANEKA

FINE
ART
GALLERY

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PLUSH-TICK

a solo exhibition by Wayan Suja

Front cover:

Komang Kenyem's Smile oil on canvas diptych (200 x 300 cm) 2007

This catalogue is published as a supplement to the painting exhibition by
Wayan Suja

PLUSH-TICK: Mencemaskan dan Merayakan Perubahan
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PLUSH-TICK

Celebrating and Troubling Over Change

a solo exhibition by Wayan Suja

KOMANEKA

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Pengantar dari Gallery

Di suatu sore yang biasa, dalam sebuah toko buku berpendingin udara di mal, pada rak putih licin yang berlabel SASTRA, saya menemukan buku bertajuk "Ripin: Cerpen Kompas Pilihan 2005-2006". Judul bukunya diambil dari judul cerpen terbaik dalam kumpulan itu, yang merupakan karya Ugoran Prasad. Beberapa tahun yang lalu, saya dan Ugoran sama-sama kuliah di Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Gadjah Mada. Dia duduk dua angkatan di atas saya, pada jurusan yang lain, tetapi kami bergaul di lingkungan yang sama. Di bawah pohon mangga yang sama, nongkrong di kantin yang sama, dengan teman-teman yang sama.

Sampai kemudian saya bergabung untuk mengurus manajemen sebuah band yang aliran musiknya agak sulit dijelaskan, bernama Melancholic Bitch, dimana Ugoran menjadi vokalisnya. Selama sekitar dua tahun itu, hidup kami terjalin dalam sebuah sejarah. Saya menyaksikan bagaimana ia menulis cerpen dan sejumlah artikel, memulai novelnya yang pertama, kemudian naskah teater, berselang-seling dengan proses rekaman album.

Kini, saya menimang buku yang menandai keberhasilannya sebagai penulis. Dan saya tersenyum lebar ketika mendapati karya Wayan Suja yang menjadi ilustrasi untuk cerpen Ugoran itu.

Saat ini bersama Suja, saya juga tengah menjalin benang sejarah. Saya masih bisa menceritakan karya pertama yang saya pilih dari studionya, hampir dua tahun yang lalu, yang kemudian dipaketkan untuk seorang desainer yang bertempat tinggal di Paris. Judulnya "Being A Balinese", berlatar merah jambu pucat nyaris bisa disebut *nude pink* dengan objek laki-laki dalam pakaian adat Bali dalam posisi duduk, dilukis dari depan, tanpa memperlihatkan bagian kepala.

Saya ingat kali pertama saya ke rumahnya bukan karena alasan lukisan, tapi karena diundang ke pernikahannya. Saya pun masih bisa menemukan salinan email yang saya kirimkan pada seorang kolektor di Milan yang pertama kali membeli karya Suja melalui website Komaneka.

Dan kini, pameran tunggalnya yang pertama terwujud sudah. Setelah melewati proses panjang selama lebih dari satu tahun, Suja merasa lebih mantap dengan gaya lukisannya yang terakhir, dengan konsep dan visual yang akan dipaparkan lebih lanjut dalam katalog ini oleh Suwarno Wisetrotomo, kurator pamerannya.

Menghadapi persiapan pameran kali ini, saya seperti mengalami suatu *déjà vu*.

Menemukan bakat-bakat baru seniman muda, kemudian tumbuh bersama untuk mendapatkan apresiasi dari dunia seni rupa Indonesia adalah komitmen Komaneka Gallery yang dilaksanakan terus menerus secara berkesinambungan. Setiap kali mempersiapkan pameran tunggal semacam ini, hati saya gegap oleh haru dan harapan. Karena menjadi bagian dari langkah pertama, dari torehan awal, dari penggal permulaan, adalah sebuah kehormatan sekaligus kebanggaan.

Maka, jika ini merupakan awal, Anda dapat berbangga menjadi salah seorang saksi atas sebuah sejarah yang tengah diterakan dalam dunia seni rupa Indonesia.

Dian Ina

Manager Komaneka Fine Art Gallery

Komaneka Fine Art Gallery berterima kasih kepada:

Wayan Suja, Suwarno Wisetrotomo, Vincent Sung, Yeon-Soo Kim, Quartini Sari, Iman Lubis, Kadek Krishna Adidharma, Henny Rolan, dan semua pihak yang telah membantu terselenggaranya pameran ini.

Notes from The Gallery

On that typical afternoon, in a typical air conditioned bookstore, in a typical mall, on the typical white, clean shelf labeled LITERATURE in a bookstore, I found a book entitled “Ripin: Cerpen Kompas Pilihan 2005 – 2006”. It was taken from the best short story in the book, written by Ugoran Prasad. A few years ago, Ugoran and I were colleagues in the Faculty of Social and Political Science, at Gadjah Mada University. He was a senior while I was a freshman. Although we were studying different majors, we had the same circle of friends and acquaintances. So there we were, under the same mango tree, hanging out in the same canteen, surrounded by the same faces of friends.

Until one day I joined him to manage a band called Melancholic Bitch—whose genre is hard to explain—where Ugoran was the vocalist. For two years, our life had been interwoven in history. I watched as he wrote some short stories, a number of articles, started his first novel, followed by a play, and record an album with his band.

What I had in my hand at that time was a book that signifies his success as a writer, and my smile broadened when I found out the illustration for Ugoran’s short story was from Wayan Suja.

I am with Suja this time, and weaving the threads of our history. I could tell you how I picked the first work from his studio, almost two years ago, and later shipped to a designer in Paris. The title of his painting was ‘Being a Balinese’, with one tone under nude-pink as the background, a Balinese man in traditional outfit in a sitting position, frontal-painted, without showing the head.

I remember the first time I went to his house; It was not because of the painting, but because of his wedding. I could always find, directly, the copy of an email I sent to a collector in Milan who first bought Suja’s work through Komaneka’s website.

And now his first solo exhibition has come true. Going through the process for almost a year, Suja feels more convinced with his last style of painting, with the concept and visual that will be described later on in the catalogue by Suwarno Wisetrotomo, the curator of his exhibition.

With the upcoming exhibition, I have the feeling of déjà vu. Inventing the new talents of young artists and growing together to achieve appreciation from the Indonesian fine arts world is the commitment of Komaneka Gallery that has been continuously established as time passes. Every step taken for this kind of

exhibition has filled my heart full of hope and pride. It has become a first step, of the first stroke, of the piece of beginning, and to become a part of it is an honor and a joy, all at once.

Hence, if this is a beginning, you could be proud of yourself for witnessing history that being etched in the world of Indonesian fine arts.

Dian Ina

Komaneka Fine Art Gallery Manager

Komaneka Fine Art Gallery would like to thank:

Wayan Suja, Suwarno Wisetrotomo, Vincent Sung, Yeon-Soo Kim, Quartini Sari, Iman Lubis, Kadek Krishna Adidharma, Henny Rolan, for their invaluable and generous support for this exhibition.

PLUSH-TICK

Mencemaskan dan Merayakan Perubahan

Pada hari Sabtu, 8 September 2007, menjelang siang saya bersama isteri ditemani Dian Ina (dari Komaneka Fine Art Gallery), sudah berada di rumah Wayan Suja di Banjar Tubuh, Batu Bulan, Gianyar, Bali. Di beranda yang juga digunakan sebagai studio, ia menemui kami. Isteri dan anaknya yang masih balita segera menyapa. Ibunya, dengan bahasa Bali, juga menyapa kami. Suja segera menerjemahkan sapaan ibunya. Suasana sangat cair. Sejurus kemudian, kami terlibat percakapan yang keluar-masuk antara tema ringan dengan persoalan yang serius. Ia masih mengenakan T-shirt dan celana pendek. Santai.

Topik yang kami obrolkan banyak macamnya. Diantara yang kami anggap penting adalah soal proses kreatif, tema-tema lukisannya, termasuk pula komentar-komentar saya, juga tentang bagaimana ia punya waktu untuk melukis. Saya segera paham bahwa untuk melukis – juga untuk menjadi pelukis – bagi Suja adalah mengenai bagaimana ia dapat ‘mencuri’ dan mengelola waktu sebaiknya-baiknya, disela padatnya kegiatan sosial dan adat. Cerita berikut ini adalah buktinya.

Wayan Suja dan Banjar

Menjelang pukul 12.00 siang, Suja ijin ke kamar dalam untuk bersiap-siap dan bergantibusana. Ia mengenakan atasan berwarna putih, udeng (ikat kepala model Bali), dan kain sarung. Hari itu, ia akan terlibat dalam upacara adat “memetik daun beringin” – sebuah ritual yang merupakan rangkaian dari upacara Ngasti yang telah dilakukan dua hari sebelumnya, setelah upacara Ngaben, di Jaba (depan) Pura Dalem Tegehe, Batubulan, Gianyar, beberapa kilometer jaraknya dari rumah Suja. Ketika kami sampai di depan Pura, masyarakat desa sudah berkumpul, meski belum lengkap. Sekitar pukul 13.30, upacara dimulai. Diawali dengan iring-iringan; di barisan terdepan para perempuan menyunggi berbagai sesaji, lalu di belakangnya sekelompok pemusik menabuh gamelan Baleganjur (instrumen perkusi), yang memeriahkan suasana, namun tetap terasa sakral. Nah, dalam barisan pemusik itulah ternyata Suja berada. Ia memegang (dan memainkan, tentu) alat musik reong, sejenis bonang (kalau dalam instrumen gamelan Jawa) ia hanya memegang satu instrumen yang dipukul dengan nada yang tetap, melengkapi bebunyian yang lain. Itulah orkestrasi berjalan, di antara keseluruhan performance yang menggetarkan.

Itulah hari-hari Suja yang penting dan harus. “Kegiatan semacam ini wajib diikuti. Tak ada rasa terpaksa. Karena memang inilah harmoni dalam kehidupan me-banjar” kata Suja. Dia mengaku senang saja, tak ada soal dengan kegiatan semacam ini, meski sungguh menyita waktu bahkan hari-harinya (kegiatan

hari itu misalnya, baru akan berakhir kira-kira pukul 3 sore). Artinya, hampir setengah hari, pada hari itu, ia menggunakan waktunya untuk kegiatan sosial di banjar. Itulah memang, keseimbangan dan keselarasan yang harus dilakukan oleh setiap warga banjar, tak terkecuali Suja. Karena memang, yang pertamanya dan terutama bagi Suja ketika ia memutuskan untuk tetap tinggal di Bali adalah menjadi warga banjar yang normal. Warga yang harus mengabdikan dirinya pada darma dan mempertimbangkan karma, agar kelak di akhir hidupnya mencapai nirwana (surga).

Benar adanya ketika mengikuti Suja di Jaba Pura Dalem Tegehe. Ia serius dengan perannya, tak beda dengan warga banjar lainnya. Suja tengah berupaya maksimal menjadi manusia atau menjadi warga biasa yang tunduk pada aturan main adat, agama, dan budayanya. Suja dengan yakin berada pada poros orbitnya.

Wayan Suja dan Seni Lukis

Ketika upacara atau kegiatan banjar selesai, bukan berarti waktu sisanya jadi milik dirinya sendiri. Ia masih harus berbagai perhatian dengan keluarganya, terutama dengan isteri dan anaknya. Bagi Suja, waktu untuk melukis adalah persoalan bagaimana ia pandai “mencuri dan mengelola” waktu yang pendek itu.

Bekerja melukis dan menjadi pelukis sesungguhnya adalah pekerjaan dan cita-cita yang berat. “Ya, berat, karena harus bisa membagi dengan urusan mekrama (berinteraksi dalam adat dan banjar)” kata Suja tanpa bermaksud mengeluh. Apalagi, untuk upacara kematian berupa Ngaben dan seluruh rangkaianannya, ia harus terlibat. “Karena mati adalah kepastian bagi setiap orang. Maka terlibat pada upacara kematian itu wajib. Nanti kalau saya mati, atau keluarga saya ada yang mati, kan nggak bisa ngurus diri sendiri. Warga banjar juga yang akan mengurus. Jadi sebenarnya akan saling menggunakan, akan saling mengurus” ungkap Suja dengan datar namun penuh keyakinan. Saya menyimak, kemudian tertegun. Itulah kesadaran spiritual yang berpadu dengan kesalehan sosial sekaligus, pikirku. Atau mungkin juga apa yang sering disebut orang sebagai kearifan itu. Apapun namanya, itulah harmoni yang dengan ikhlas diupayakan dan diraih bersama-sama.

Maka, melukis dan menjadi pelukis di tengah kebersamaan dan loyalitas banjar, adalah sepenggal kemewahan personal. Ketenaran dan kesuksesan menjadi pelukis, bisa tak ada artinya, jika ia memiliki cacat sosial, yang antara lain adalah tak terlibat dengan kegiatan banjar. Sebaliknya, ketenaran itu akan semakin bermakna, ketika ia, atau siapapun, mampu berbagi dengan semua kegiatan adat dan banjar.

Di studionya Suja bergumul dengan ‘dunia dan realitas’ yang diimpikan, digelisahkan, atau mungkin dirayakan. Ia, di studionya itu, menciptakan dunia yang sebaliknya dari realitas banjar. Bersama dengan banjar dan kegiatan adat adalah dunia harmoni. Sementara di ruang studionya, Suja justru tengah bergolak dengan sejumlah gagasan dan gelisah. Bahkan, studio itu justru menjadi dunia yang sunyi namun penuh tegangan. Kontradiksi, paradoks, mungkin juga disharmoni yang menyangkut dirinya, lingkungannya, keluarganya, atau masyarakat Bali pada umumnya, merupakan persoalan serius yang mengganggu dan dia “olah” di studionya itu. Ia bisa menggugat, mungkin protes, mungkin menyalahkan, atau bahkan sangat mungkin ia merayakannya dengan suka dan pedih sekaligus. Kanvas-kanvas dan bertube-tube cat yang berceceran itu, menjadi karib dan solusi atas semua gagasan dan rasa gelisahnya.

Wayan Suja, “Plush-Tick”, dan Kegelisahan Kritis

Bagi seorang yang berpikir, perubahan sosial yang berdampak pada perubahan masyarakat – menyangkut gaya hidup individu; selera, cara mengkonsumsi, perilaku, pandangan dan sikap terhadap nilai-nilai, dan sebagainya – berpotensi menjadi daya ganggu yang serius. Seberapa serius daya ganggu tersebut, tentu juga tergantung pada posisi yang bersangkutan. Bagi Wayan Suja – yang adalah lulusan Jurusan Seni Rupa STSI (kini ISI Denpasar) dan pernah aktif dalam komunitas Klinik Seni Taxu (KST) - sebuah kelompok diskusi anak muda yang terdiri atas beberapa mahasiswa seni rupa dan alumni STSI Denpasar yang berpandangan kritis, khususnya terhadap kehidupan seni rupa di Bali, semua pergeseran yang terjadi cukup menggelisahkan. Suja menyebut Klinik Seni Taxu ini sebagai “gerakan anak-anak muda yang memiliki kegelisahan dan gagasan yang sama”.

Klinik Seni Taxu dapat disebut sebagai gerakan yang dipicu oleh semangat perlawanan terhadap Kelompok Sanggar Dewata Indonesia (SDI), yakni sebuah kelompok para perupa asal Bali yang pernah belajar di STSRI “ASRI” Yogyakarta (kini Fakultas Seni Rupa ISI Yogyakarta), dan yang sampai saat ini masih tercatat sebagai mahasiswa pada fakultas tersebut. SDI didirikan oleh Nyoman Gunarsa, Pande Gde Supada, dan Wayan Sika, pada tahun 1971 di Yogyakarta.

Pada akhirnya, SDI menjadi komunitas yang terus membesar, melahirkan para perupa seperti Nyoman Gunarsa, Pande Gde Supada, Wayan Sika, Nyoman Erawan, Made Djirna, Made Budhiana, Pande Ketut Taman, Putu Sutawijaya, Made Sumadiyasa, Nyoman Sukari, Mahendra Mangku, Nyoman Masriadi, dan sederet nama lainnya, yang dianggap oleh anak-anak muda –notabene para mahasiswa Seni Rupa STSI Denpasar,– sudah “menghegemoni” perkembangan seni rupa Bali. Maka, mereka yang tergabung dalam Keluarga Mahasiswa Seni

Rupa (Kamasra) pada awal tahun 2001 membuat gerakan yang menghebohkan berupa pameran seni rupa bertajuk “Mendobrak Hegemoni”. Kegiatan ini dalam pandangan banyak orang, cenderung menggunakan cara dan bahasa yang banal, bahkan anarkis. Akibatnya suasana menjadi gerah dan penuh polemik. Setelah kegiatan berikut polemiknya reda, pada akhir tahun 2001 lahir Klinik Seni Taxu, yang mengedepankan iklim berdiskusi, di mana Suja tergabung di dalamnya.

Dengan demikian, Klinik Seni Taxu adalah pengerucutan dari peristiwa “Mendobrak Hegemoni”, dan dalam pandangan Suja, “mengarah pada perlawanan terhadap mainstream SDI”. Suja menjelaskan bahwa pada awal berdirinya, Taxu berupaya membangun kondisi yang lebih dinamis. Karena itulah, selama beberapa tahun Taxu sempat mengelola artist initiative art space, memiliki perpustakaan, menerbitkan bulletin dan newsletter, juga berupaya membangun network dengan seniman atau kelompok seniman dan lembaga



Atas Nama Kebenaran Apa? mixed media on canvas 145 x 120 cm 2001

lainnya di daerah maupun negara lain. Namun kini semuanya tinggal kenangan, akibat ketiadaan ruang dan kesibukan para eksponen Taxu di studio masing-masing. Namun pergulatannya di Taxu, sungguh bukan sia-sia. Ia jadi memiliki perspektif yang lebih kaya dalam melihat persoalan.

Dinamika peristiwa semacam itu, berikut persoalan sosial masyarakat disekitarnya, merupakan kondisi obyektif yang mempengaruhi 'proses pembentukan dan proses kreatifnya'. Secara spesifik, ikhwal yang terkait dengan persoalan sosial masyarakat adalah, terjadinya pergeseran atau perubahan sosial yang seolah tak terelakkan. Hal ini, bukan tak mungkin juga mengakibatkan terjadinya pergeseran nilai-nilai. Sementara, tidak setiap individu, memiliki kemampuan dan kelenturan untuk berubah. Bagi yang tak siap, perubahan akan menjelma menjadi sebetuk represi, yang pada gilirannya menyudutkan posisi individu, atau yang lazim dikatakan sebagai termarginalisasi, baik secara sosial, ekonomi, politik, atau kultural.

Suja bukan ingin menafikan atau menolak perubahan. Ia hanya gelisah dengan dampak yang diakibatkan perubahan, yang tidak jarang menciptakan disharmoni yang ekstrim. Situasi yang terjadi antara tahun 1999-2001 ini dapat ditengarai sebagai titik awal Suja terpicu oleh kegelisahan kritis, dan kemudian merespon kompleksitas persoalan sosial-masyarakat yang demikian luas. Karya-karya pada fase ini memiliki ciri-ciri visual (antara lain) heboh dan riuh; figur-figur terpiuh, meregang, berteriak, dengan warna-warna yang cenderung kusam dan gelap, lelehan cat di sana-sini, juga teks (menyerupai grafiti) berhamburan di bidang-bidang. Pada karya-karya itu dengan jelas dapat dibaca tulisan-tulisan seperti; war!!!, and peace brutal truth, justice and freedom, 1999-2004 Awas!! Eks ORBA, demo-crazy Indonesia, wanted dead or alive, dan lain-lain. Teks-teks itu secara eksplisit menunjukkan kompleksitas dan luasnya area yang ingin direspon Suja.

Secara umum, karya-karya tersebut memang terlalu bersemangat untuk mengatakan dan mengungkapkan semuanya. Maka, seperti layaknya 'darah muda' pada umumnya, ia juga gemar mengobral kata-kata protes, seperti sudah disebutkan di muka, dan menghadirkan tata rupa yang juga riuh; dengan banyak figure, banyak sosok, dan banyak ruang.

Pada perkembangan berikutnya (antara 2001-2003), Wayan Suja mulai mengendapkan gagasan-gagasannya. Ia mulai mengerucutkan perhatian, membidik angle yang menurutnya paling spesifik dan tajam, yakni ikhwal "identitas Bali". Kecenderungan yang ia lihat adalah, bahwa terjadi stereotype tentang "identitas kebalian" dalam karya-karya seni rupa (terutama lukisan), dengan cara menghadirkan ikon-ikon seni tradisional Bali sebagai elemen

visual dalam karya-karya banyak perupa Bali, termasuk para eksponen SDI. Sementara itu, apa yang terjadi dalam kehidupan sosial-masyarakat juga tengah mempertanyakan “identitas Bali”, seiring dengan semakin kuatnya penetrasi ‘gaya hidup konsumtif’ (dan tergerusnya sifat-sifat mandiri dan produktif). Suja gelisah.

Pada fase ini, Suja mulai mengolah dan mengubah karya-karya berdasarkan tema tersebut (“identitas”). Salah satu karya awal yang mewakili situasi tersebut yakni, “Identitas Bali?” (2002-2003); sebuah lukisan monokrom, cenderung realistik, menghadirkan figure sosok pria berotot dalam pose siap dan tegang, berpakaian adat Bali, berkacamata hitam dan berkalung kartu identitas bertuliskan BALI ASLI. Di samping sosok itu, dalam pose yang lebih santai, seekor anjing Kintamani, merupakan ras campuran antara anjing Bali dan China (dan sekarang dianggap sebagai anjing ras asli Bali), berkalung kartu identitas bertuliskan BALI CAMPURAN. Latar belakang lukisan ini hanya bidang-bidang hitam putih, yang mengisyaratkan sebagai kain poleng, dan tertera sebuah poster bertuliskan DICARI ...BERIDENTITAS BALI. Karya ini dengan cara dan gaya yang verbal, menunjukkan semangat dan pandangan kritisnya. Bahkan cenderung sinis. Fase ini dilalui Suja hingga sekitar tahun 2003.

Fase berikutnya, sejak 2004 hingga sekarang, kecenderungan mengendap dan mengerucut ini semakin menemukan ‘bentuk dan bahasa pengucapan’ yang pas. Dapat dikatakan, perkembangan Suja pada tahap ini, dan hingga kini, menunjukkan kematangan dan kekayaan cara pandang (juga pemecahan dan penguasaan teknik yang semakin matang) Beberapa eksponen Klinik Seni Taxu – antara lain Wayan Suja, Ngk Ardana, Hendra, Gede Puja, Ketut Moniarta, Dodit Artawan, dan Agus Sumiantara (selain beberapa orang yang memiliki kecendrungan berbeda seperti Made Bayak Muliana yang karyanya bergaya non realis, Asok Purnama Santhi yang lebih serius menekuni video serta Sriyoga Parta dan Ngurah Suryawan yang aktif dalam penulisan dan penelitian) mengembangkan teknik realistik dalam berkarya. Bagi saya, inilah fenomena menarik yang muncul dari para perupa yang lahir, tumbuh, dan berkembang di Bali. Dengan bahasa ini, tampak Suja semakin mengerucutkan persoalan, menjadi lebih fokus dengan titik bidik (angle) yang lebih menarik. Ide-ide kritisnya diungkapkan dengan lebih tenang.

Karya-karya Suja yang sekarang membidik persoalan yang lebih dekat dengan dirinya, namun memiliki kekuatan yang meluas. Suja mengatakan bahwa bagaimana ‘menjadi orang Bali yang benar’ adalah persoalan yang paling mengganggu dirinya. Mengganggu dalam pengertian memikirkan dan berusaha memecahkan persoalan tersebut. Bali tengah dan akan terus berubah. Demikian pula masyarakatnya. Hal yang paling tampak adalah perubahan

gaya dan pola hidup, yang berdampak sangat kompleks; yakni dalam sikap konsumtif, perubahan perilaku, dan lingkungan. Orang Bali yang kreatif dan produktif, bergeser menjadi para pemakai. “Material upacara misalnya, banyak yang menggunakan buah impor, asesoris atau pelengkap produk massal” kata Suja. Padahal, kata Suja lagi, bisa saja masyarakat Bali tetap mempertahankan semuanya seperti dulu, jika mau. Mal yang bertebaran di pelosok Bali juga menjadi penyumbang semua perubahan itu. Plastik menjadi tanda penting dalam segala perubahan yang melesat begitu cepat.

Ya, plastik ! Anda, saya, atau kita ke mal, lalu berbelanja, atau sekadar membeli sesuatu, dengan merek (tentang produk, di sebuah kios atau counter, atau toko) tertentu, dengan brand yang tercetak menyolok di plastik kemasannya. Bentuknya macam-macam; ada yang hanya kantong plastik tipis, berbunyi kresek-kresek (maka banyak orang menyebutnya dengan tas kresek). Atau ada yang lebih mewah, dengan kertas tebal, kaku, merek (brand) dicetak gemerlap,



Identitas Bali? charcoal, acrylic on canvas 180 x 140 cm 2002-2003

dilaminating (dilapis), dan dipasang tali yang kokoh. Lalu kita, juga siapapun, menentengnya dengan bangga, lengkap dengan print rincian belanja (struk belanja) yang masih menempel di ujungnya. Pada peristiwa itulah, terdapat eksistensi – meski sekejap – yang unik; rasa menjadi konsumen, rasa mampu, rasa selera, juga rasa sosial yang berbeda. Tas (entah plastik, entah kertas) menjadi penanda (tick), tentang kemewahan, tentang sesuatu yang mahal (plush) yang sanggup kita beli. Wow! Plush-tick adalah tentengan plastik kemasan, yang menjadi tanda bahwa tengah terjadi kemewahan yang sanggup terbayar oleh seseorang. Dampak dari benda tersebut sesungguhnya amat kompleks; sampah, polusi, dan gaya hidup yang mahal ongkosnya.

Itulah yang dilihat, sesekali juga dirayakan oleh Suja (meski ia bilang, “aku tak pernah ke mal yang besar”). Ia mungkin khawatir, mungkin gelisah, tetapi tak sanggup melakukan sesuatu yang cukup signifikan. Maka, ia mencatat, merekam, dan kemudian mengungkapkannya dengan bahasa lukisan. Mari kita perhatikan karya-karya lukisannya; wajah-wajah yang kusut (bukan wajah yang klimis dan mengkilat), wajah-wajah yang terpiuh, tersapu, tertutup oleh plastik, anak-anak yang sederhana, juga merek-merek yang populer, yang oleh lapisan masyarakat tertentu sering menjadi impian untuk (suatu ketika) bisa mencicipi dan menjangkau. Jika benar kesampaian – dan, untuk sejumlah produk/benda tertentu, memang cenderung bisa dijangkau harganya – maka secara sosial, seseorang itu, atau keluarga itu, terasa berbeda eksistensinya. Setidaknya merasa lebih maju, (mungkin merasa) lebih modern, dan ya, sedikit lebih kaya (sekali lagi mungkin).

Suja merekam dan mengungkapkan tema-tema semacam itu dengan ringan, dan mencoba menepis pretensi. Mengapa? “Ya, jangan-jangan saya juga sedang merayakannya” kata Suja sembari tertawa. Bahkan, “saya khawatir, kalau saya dilihat menjadi heroik, kritis, dan sejenisnya” kata Suja menambahkan dengan nada khawatir. Memang, ia tak berpretensi mengungkapkan kritik, atau komentar sosial. Ia hanya merekam, dan kemudian mengolahnya kembali. Jika kemudian tampak memuat komentar kritis, karena memang ia juga mengoptimalkan daya kritisnya, menggunakan perspektif yang lain, dalam memandang sejumlah peristiwa sehari-hari tersebut.

Wajah-wajah yang tersamar oleh plastik-plastik kemasan itu adalah wajah-wajah yang dalam posisi “tak terhindarkan”, atau “apa boleh buat” (lihat karyanya seperti “Plastic Bag Exotica 3: Silent Face 01” (2007), Camouflage#1 (2007), Silent Face 02 (2007)). Atau karya objek tiga dimensional yang menghentak; manekin dari bambu yang dianyam, bentuknya mengisyaratkan laki-laki dan perempuan, mengenakan busana berbahan plastik kemasan. Kita seperti menyaksikan parade manusia yang tertikam oleh merek, oleh produk, oleh

citra, yang (mungkin) merasa “ada karena belanja, ada karena merek, ada karena mengkonsumsi”. Juga eksperimennya melukis di atas plat yang ringsek, seperti mengisyaratkan iklan-iklan yang meringsekan identitas manusia pada umumnya. Iklan yang merepresi secara laten terhadap selera dan keyakinan siapapun.

Pameran Wayan Suja kali ini bagi saya menjadi salah satu tanda yang penting, bahwa perubahan sungguh tak terelakkan. Siapapun bisa terperangkap untuk merayakannya secara membabi-butu. Hanya dengan cara mencemaskannya, dan melihatnya secara kritis, saya kira seseorang dapat terhindar dari perangkap yang memabukkan itu. “Plush-Tick” sebagai tajuk presentasi Wayan Suja hanyalah sepenggal cara mengungkap kecemasan dan cara pandang kritis bagi siapapun yang merayakannya hingga terlelap. Suja mestinya akan terus mencatat dan merekam segala perubahan itu, dengan cara yang kelak, entah seperti apa!

Yogyakarta-Ubud, 21 November 2007

Suwarno Wisetrotomo

Kritikus Seni Rupa, Dosen di Fakultas Seni Rupa & Pascasarjana
ISI Yogyakarta.

Catatan:

*Semua pernyataan Wayan Suja dalam tulisan ini berdasarkan percakapan dengan penulis di Ubud, Bali, pada tanggal 8 September 2007 dan 6 Nopember 2007, percakapan melalui telepon, dan sms yang dikirimkan pada tanggal 20 November 2007.



Portrait of The Past oil on canvas 185 x 140 cm 2007



Camouflage #1

oil on canvas
140 x 185 cm
2007



Camouflage #2: Zebra

oil on canvas

150 x 120 cm

2007



Plastic Bag Exotica #3: Silent Face 01

oil on canvas
141 x 200 cm
2007



Silent Face 02
oil on canvas
140 x 185 cm
2007



Silent Face 03

oil on canvas

60 x 150 cm

2007



Grayscale on Turquoise Blue

oil on canvas
200 x 150 cm
2007



Komang Kenyem's Smile

oil on canvas
diptych (200 x 300 cm)
2007



Glow Above Greenish Hue

oil on canvas
150 x 120 cm
2007





Celebration of Change
bamboo, plastic (installation)
2007



Reflection

oil and clear gloss car paint on iron plates

90 x 155 x 25 cm

2007

PLUSH-TICK

Celebrating and Troubling Over Change

It was Saturday, 8 September 2007, and the sun was about to reach its zenith. My wife and I, along with Dian Ina from Komaneka Fine Art Gallery, were meeting Wayan Suja at his home at Banjar Tabuh, Batu Bulan, Gianyar, Bali. He welcomed us in a veranda that functioned as a studio as well. His wife, their child, and his mother were also present. The latter greeted us in Balinese, and by reflex Suja translated it for us. The atmosphere was relaxing, and soon we were babbling about various light and serious topics. He looked at ease, wearing a T-shirt and shorts.

We talked about many things, notably the creative process, the themes of his paintings—including my comments—and about how he finds time to create his art amongst his time-consuming routines of social and ritualistic obligations. I soon understood that to paint—or to be a painter—for Suja is about stealing and managing time the best he can. Below is some corroborating evidence.

Wayan Suja and his Banjar

Before the clock struck 12.00 that day, Suja asked us to excuse him and went into his room to prepare himself and change. He wore a white shirt, the udeng (Balinese headdress), and sarong. He was going to be involved in a traditional ceremony of 'picking Banyan leaves'—one of the rites in a series of ceremonies called Ngasti that had begun two days prior, after the Ngaben cremation ceremony was completed. The leaves were to be sought from a tree growing in the outer courtyard of Pura Dalem Tegehe, a temple in Batubulan, Gianyar, a few kilometers from Suja's house. When we arrived at the temple, people from the local village were already gathering, though not all were there yet. At 13.30 the ceremony began. It started with a procession: women carrying numerous offerings on their heads walked ahead; followed by a group of traditional musicians carrying their instruments playing Beleganjur percussions adding to the merriment, yet, still in a nuance of sanctity. There, amidst the percussion instruments, was Suja. He played the Reong. The single steady tune he repeatedly produced complemented other sounds. The walking orchestra was a thrilling performance.

For Suja, days like this are an important obligation. "I have to participate wholeheartedly in this kind of activity. This is the source of harmony in Banjar life," said Suja. He admitted that he enjoyed the rite and ceremony and has

nothing to complain about, despite it taking almost all of his time (and that day, the ritual would end at 3 o'clock in the afternoon). Thus, almost half of his day was spent with his community group. In fact, it is somewhat necessary for the equilibrium and harmony, something that has to be obeyed by all the Banjar's inhabitants, and Suja is not an exception.

In truth, following Suja in Jaba Pura Dalem Tegehe, one can see that he was serious about his role, no different to any other members of the Banjar. Suja was putting in his best efforts in becoming an accepted ordinary person, a Banjar member who obeyed the rules of tradition, religion, and culture. Suja is definitely sure not to stray from the axis of its orbit.

Wayan Suja and Painting

When the rituals or community activities are finished, it doesn't mean that he has all his time for himself. He still has to give attention to his family, especially his wife and child. To Suja, having the time to paint is a matter of 'stealing and managing' his considerably short time—cleverly.

To work on a painting and become a true artist, he believes, is hard work. "Yes, it is hard since I have to share it with mekrama (interaction in traditional rites and banjar)," said Suja without any intention of protest. He paid special attention and actively participated in the myriad final rites of passage. "Death is a sure thing for every one of us. Thus, to be engaged in a death ritual is a must. When I die, or when one of the members in my family pass away, we can't take care of ourselves. Thus, the other members of Banjar will take care of us. This is how we take care of each other, giving and taking as well," said Suja plainly, with a dash of confidence. I took note solemnly, stunned by such understanding. A spiritual awareness combined with social virtue, I mused. Or, perhaps this is what others have called wisdom. Whatever you call it, this is a harmony that springs from sincere communal endeavors.

Then, to paint and become an artist within the communal context of Banjar loyalty is a piece of personal luxury. Popularity and success as a painter could be meaningless if one were a social invalid, excluded from the Banjar. On the contrary, success gains meaning when one can share it with one's community.

In his studio, Suja struggles with a 'world and reality' he idealizes, troubles over, and perhaps also celebrates. In this studio, he creates a world opposite from his Banjar reality. While his community and traditional rituals are enveloped

in a semblance of harmony, in his studio Suja struggles with the upheaval of agitated ideas. The studio in fact becomes a silent world, full of tension. There are contradictions, paradoxes, and even disharmony around matters of self, his surroundings, family, or even Balinese society in general. These are serious and worrisome matters that he ‘processes’ in the studio. At times he interrogates in protest, sometimes laying blame, or even celebrating with joy and sorrow simultaneously. Strewn canvases and tubes of paints have become his closest friends and the outlet for his ideas and restlessness.

Wayan Suja, “Plush-Tick”, and Critical Restlessness

For those with a predilection for pondering upon the changes of society—whether individual lifestyle and taste; consumer behavior; points of view, and attitudes towards values, and so forth—it’s hard not to be distracted. How serious the distraction depends on the person’s position. For Wayan Suja—who graduated from the Fine Arts Department of STSI (now ISI Denpasar) and who was once an active member of Taxu Art Clinic (Klinik Seni Taxu, KST), a discussion group that consisted of youngsters from Fine Arts students and alumni of STSI Denpasar with curious insight, especially to the life of Balinese Fine Arts—the pervasive shift of values is quite worrying. Suja called this Taxu Art Clinic as a ‘movement of youth with the same restlessness and ideas’.

Taxu Art Clinic might be referred to as a movement triggered by the spirit of rebellion towards Sanggar Dewata Indonesia (SDI), a group of Bali-based artists who once studied in STSRI “ASRI” Yogyakarta (Fine Arts Faculty of ISI Yogyakarta now) and up to now are still recorded as students in the faculty. Nyoman Gunarsa, Pande Gde Supanda, and Wayan Sika established SDI in Yogyakarta, 1971.

SDI became an expanding community, giving birth to artists like Nyoman Gunarsa, Pande Gde Supada, Wayan Sika, Nyoman Erawan, Made Djirna, Made Budhiana, Pande Ketut Taman, Putu Sutawijaya, Made Sumadiyasa, Nyoman Sukari, Mahendra Mangku, Nyoman Masriadi, and scores of other names, whom the youth—especially students of Fine Arts department from STSI Denpasar—considered to be “hegemonizing” the development of Balinese fine arts. Therefore, those who united in the Family of Fine Arts Students (Keluarga Mahasiswa Seni Rupa, Kamasra) made a sensational breakthrough early in 2001 by having a fine arts exhibition entitled “Breaking the Hegemony” (Mendobrak Hegemoni). Observers found the language and schemes used to be banal, even anarchic. The resulting atmosphere was full of friction and polemics. After all the

heat simmered down, in the end of 2001, Taxu Arts Clinic—a group Suja joined for putting discussions to the fore—was born.

Suja considers the Taxu Arts Clinic the culminating result of the “Breaking Hegemony” events that “resists the SDI mainstream”. In the beginning, Suja explained, Taxu attempted to establish more dynamic conditions. To do so, Taxu managed initiatives such as an art space, a library, publishing bulletins and newsletters, and tried to build networks with artists or art groups or arts bodies from different regions and countries. Now the initiative rests in memory due to the absence of a space and the artists being occupied in their own studios. However, the group has helped him gain a richer perspective in contemplating contemporary issues.

The dynamism of such events, including all the social-society problems surrounding it, is an objective condition which influenced his “formative and creative process”. Specifically, those social-society problems include the unavoidable shift or change in the social structure. And such changes may very well cause the shift of values within this society. Meanwhile, not everyone has the ability and flexibility to change. For those who are deemed unready, change will become repressive. They may find themselves swept aside or become marginalised, be it socially, economically, politically, or culturally.

Suja does not attempt to refute or refuse change; neither does he take it for granted. He is restless with the impact caused by changes that are more frequently creating extreme disharmony. The situation between 1999-2001, for instance, indicated a starting point during which this crucial restlessness triggered something in Suja, resulting in his response toward the complexity of the expanding problems of a social-society. In this phase, his works have visual characteristics (among others) of being sensational and noisy; shrinking, stretching, and screaming figures, with colors that tend to be dark and matte, with splashes of paint here and there, and also text (like graffiti), dispersed in empty spaces. In those works, there are scribbles clearly read as: war!!!, and peace brutal truth, justice and freedom, 1999-2004 Awas!! Eks ORBA, democracy Indonesia, wanted dead or alive, and so forth. Those texts explicitly voice the complexities and vastness of the areas that Suja wishes to respond to.

Generally, those works are indeed too enthusiastic to say and uncover everything. Thus, just like any other youth driven by rebellious nature, he is also fond of brandishing fiery words of protest—as I said previously—and presenting

his picture compositions boisterously; with so many figures, numerous shapes and copious spaces.

In his next phase (between 2001-2003), Wayan Suja's ideas began to settle. He started to focus his attention, aiming at angles he considered more specific and sharp, especially pertaining to 'Balinese identity'. He saw the tendency to stereotype 'Balinese identity' in the works of fine arts (especially in paintings), by representing Balinese traditional icons as visual elements, as can be seen in most work by Balinese artists, including SDI exponents. Meanwhile, the contemporary society out there has been questioning this 'Balinese identity', along with the strengthening penetration of 'consumptive lifestyles' (and the whittling down of productive and independent values). Suja was definitely agitated.



Superman is Dead mixed media on canvas 130 x 110 cm 2000

In this phase, Suja began to process and compose his works based on that theme of identity. One of the early works representing such situation is “Identitas Bali? (Bali Identity?)” (2002/2003); monochromatic paintings that tend to be realistic, presenting muscled male figures in ready and tense poses with Balinese traditional outfit, wearing a pair of sunglasses and having his neck surrounded by ID card emblazoned with BALI ASLI (Originally Bali). Next to the figure, in more relaxed pose, is a Kintamani dog, which is known to be a cross between Balinese and Chinese dog (and now acknowledged as a truly Balinese breed), with an ID card entitled BALI CAMPURAN (Mixed Balinese) clinging around its neck. The background of this painting is plain black and white spaces, a reference to the poleng checkered cloth, and attached to it is a poster with scribbles: DICARI... BERIDENTITAS BALI (Wanted: Balinese Identity). With verbal style and scheme, this work revealed his enthusiasm as well as his analytic mind, with the tendency to being cynical. Suja has been through this phase around 2003.



Monolog mixed media on canvas 145 x 120 cm 2000

The next phase, from 2004 up to now, reveals the tendency of settling, calming and spiraling down, finding its 'fitting form and pronunciation'. Perhaps Suja's development in this phase, and up to now, has shown his maturing and enriched viewpoint (also the maturity of his problem-solving skills and technical mastery). Some Taxu Arts Clinics exponents—such as Wayan Suja, Ngk Ardana, Hendra, Gede Puja, Ketut Moniarta, Dodit Artawan, and Agus Sumiantara (except for some people with different tendencies, for example Made Bayak Muliana with his non-realist works; Asok Purnama Santhi who gets more serious in video art; and Sriyoga Parta and also Ngurah Suryawan whose actively writing and researching) develop realist techniques in their works. I find this phenomenon an interesting development in Bali. With this vocabulary, Suja is evidently winding down his issues, focusing down to an interesting angle, his ideas expressed with more calm.

The recent artworks from Suja are aimed with greater affinity, yet they have expanding power. Suja stated that being a 'correct Balinese' is a most troubling matter. Troubling, in the sense of accepting the concept and trying to solve it. Bali is, and will always change; and so does her people. The most obvious aspect lays in the change of lifestyle and patterns, with more complex impacts: in consumptive attitudes, in habitual and environmental changes. Creative and productive Balinese have become consumers. "Ceremony materials, for instance, use imported fruits; and accessories for these ceremonies are more and more the products of mass production," said Suja. Whereas, according to Suja, Balinese people could still sustain all of the elements that they used previously, if they want to. Malls, which are now spreading all over Bali, have also contributed to change. Plastic, too, is an important tick in the box of becoming modern.

Yes, plastic! You, I, we go to a mall, and shop, or simply buy something of a particular brand (a product, at a counter or a store)—its brand printed boldly on its plastic wrapper. The shapes vary; there are thin plastic bags, rustling away. People here call it a rustling bag (tas kresek). There are also fancier versions, with stiff, thick paper, on which the brand is glitteringly printed and laminated, finished off with strong ropes. Then we would carry it proudly, shopping receipt stapled to it. Along the way, we discover a unique sensation, however brief; the feeling of being a consumer, of being affluent, of having taste, and enjoying a different social status. The bag (whether it is plastic or paper) is a tick in the box of luxury, of something lavish (plush) that we can afford. Wow! Plush-tick is a plastic wrapper that we carry around, a sign of luxury afforded. The impact of this thing is actually very complex: rubbish, pollution and a lifestyle of disorder.

This is what Suja observes, and also celebrates once in a while (though he said “I’ve never been to a big mall”). He may fret, or is perhaps made restless; yet he could never do something significant about it. Thus, he documents, records, and then uncovers those things through the language of paintings. Take a closer look at his paintings; creased faces (not the smooth, shiny ones), faces that are mixed, brushed, and covered by plastic, modest and ordinary children—also the popular desirable brands that feature in the dreams of a particular class; to take part in, have a taste of, and afford it one of these days. When the day comes, for in fact some of those brands are indeed affordable, such people or families would perhaps feel a different existence. At the very least there is a feeling of advancement, probably more modern, and, of course, richer (perhaps).

Suja documents and uncovers such themes lightheartedly, throwing away pretence. Why? “I’m afraid that I celebrate it too,” said Suja, followed by laughter. “I’m worried people would take me as being too analytical, questioning, or trying to be a hero,” added Suja, concerned. It is true that there is no expressed



Rekonstruksi mixed media on canvas 120 x 145 cm 2000

criticism or social commentary. He was merely recording and reprocessing it. If it seemed to contain critical comments, it was because he was optimizing his ability to always question and use other perspectives in viewing those daily routines.

Faces disguised by plastic packaging are the faces in those in 'inevitable' or 'what else can I do?' positions (see his works entitled Plastic Bag Exotica 3: Silent Face 01" (2007), Camouflage #1 (2007), Silent Face 02 (2007)). Or, you could take a look at his gut-wrenching tri-dimensional object; a woven bamboo mannequin, with the shape that indicates male and female, wearing outfits of plastics packaging. It feels like watching a human parade stabbed by brands, products, images, and (perhaps) they feel "I shop therefore I am; I wear branded items therefore I am, I consume therefore I am". He also experiments on severely damaged iron plates, as if indicating how advertisements severely damage human identity—how advertising latently represses anyone's tastes and beliefs.

For me, Wayan Suja's exhibition is an important sign of our times, a reminder of the inevitability of change. Whoever we are, we can easily be trapped into celebrating it blindly. It is only by fretting, worrying, and viewing it in analytical ways that one could avoid such maddening entrapment. "Plush-Tick" as Suja's heading in this exhibition attests, is only a small part of how one can express one's anxiety and inquisitive mind to those easily lulled to celebrate it to slumber. Suja must continue recording and documenting—continuously—with his inimitable way, however it may develop in the future!

Yogyakarta-Ubud, 21 November 2007

Suwarno Wisetrotomo

Fine Arts Critic, Lecturer for Fine Arts Faculty and Post-Graduate program ISI Yogyakarta.

Notes:

- All the statements by Wayan Suja in this essay are based on the writer's interview in Ubud, Bali, on 8 September 2007 and 6 November 2007. Interview by telephone and text message were also done on 20 November 2007*

I Wayan Suja

Born in Batubulan, 8 December 1975

Trained as an artist in The Indonesian Art College/Indonesian Art Institute, Denpasar, Bali, Indonesia (1995-2001)

Solo Exhibition

2007 PLUSH-TICK: Mencemaskan dan Merayakan Perubahan, Komaneka Fine Art Gallery, Ubud, Bali

Selected Group Exhibitions

- 2007
- Common Grounds: A Glimpse of Indonesian Contemporary Art, National Gallery, Jakarta
 - Pameran Seni Rupa Nusantara 2007 “Demi Mas[s]a”, National Gallery, Jakarta
 - LOVE LETTER, TonyRaka Gallery, Ubud, Bali
- 2006
- Klinik Seni Taxu 2006, CP Art Space, Jakarta
 - Migrasi Tradisi, GOR Saburai, Bandar Lampung.
 - Illustrations of Short Stories in KOMPAS, a national daily newspaper 2005, Bentara Budaya - Jakarta, Bentara Budaya - Yogyakarta, Gracia Gallery - Surabaya, Kantor Perpustakaan Umum dan Arsip Kota - Malang, Darga Gallery - Bali, Gallery Semarang - Semarang, Gallery Kita - Bandung
 - Paramitra: Indonesian Traffic 2006, Mon Decor Gallery, Jakarta
- 2005
- ...Membaca Realisme [...Reading Realism], Nava Gallery, Denpasar, Bali
 - cARTe blanche # 4 Alerte! [Waspada!], CCF (Centre Culturel Français), Jakarta
 - Exhibition of Top 30 Finalist of The 2005, Sovereign Asian Art Prize, Oval Atrium, International Finance Centre Mall, Hong Kong
 - Kalimantan Art Exhibition, Hotel Dusit, Balikpapan, East Kalimantan
 - CP Biennale 2005 “Urban/Culture”, Museum Bank Indonesia, Jakarta
 - TRANS-it, Biasa Art Space, Bali.
 - Biennale Jogja VIII 2005 “Consciousness of the Here and Now / Di Sini dan Kini”, Yogyakarta
- 2004
- Rememoration, Klinik Seni Taxu Art Space Denpasar, Bali
 - Cooking & History, Cemeti Art House, Yogyakarta
 - Tamarind... in Pursuit of Identity, Nava Gallery, Denpasar Bali
 - Membaca: Tri Hita Karana [Reading: Tri Hita Karana], Milenium Gallery, Jakarta
- 2003
- HATI-HATI!!! ADA UPACARA TAXU! [“Caution!!! There Is A Taxu Ceremony!], Klinik Seni Taxu Art Space, Denpasar, Bali
- 2002
- Bersatu dalam Rasa [United in a Sense], Edwin Gallery, Jakarta
 - The 24th Bali Art Festival, Taman Budaya Denpasar, Bali
 - Pameran Seni Rupa Nusantara II, National Gallery, Jakarta
 - Small, Paros Gallery, Gianyar, Bali

- 2001 • Pameran Seni Rupa Modern Nusantara, National Gallery, Jakarta
• BIAS BATAS [Obscure Boundary], Edwin Gallery, Jakarta
- 2000 • 33rd Anniversary of Indonesian Art College, Denpasar, Bali
• Democracy in Visual Expression, in commemoration of the 8th Anniversary of Denpasar City, Bali
• The 21st Bali Art Festival, Taman Budaya, Denpasar, Bali
• Reality and Identity, with Catur Muka, Taman Budaya, Denpasar, Bali
• Exhibition of the Finalists of the 7th Phillip Morris Art Award, National Gallery, Jakarta
• ART REFLECTION II, Darga Gallery, Sanur, Bali
• Group Exhibition at Kiridesa Gallery, Singapore
• "Students' Final Assignments Exhibition" Indonesian Art Institute, Denpasar, Bali
- 1999 • Tradition in Modernity, the 1st Indonesian Art Festival, Vredeborg Fort, Yogyakarta
• Harmony, Group Exhibition of Catur Muka Group, Bali Museum
• The Kangin-Kauh, Taman Budaya, Denpasar, Bali
• The 5th National Arts Students Week, Surabaya, East Java
• Millennium Art Exhibition in Collaboration with Sanggar Dewata Indonesia, Rudana Museum
- 1998 • Bali Artists Parade, Bali Hyatt Hotel, Sanur, Bali
• PRA-KS, Indonesian Art College, Denpasar, Bali, In commemoration of the 5th Anniversary KAMASRA (the Association of Visual Art Students), Bali
• '98 Art Reflection, Darga Gallery, Sanur, Bali
- 1997 The 30th Anniversary of The Indonesian Art College, Denpasar, Bali
- 1996 • 3rd Anniversary of KAMASRA (the Association of Visual Art Students), Bali
• Exhibition with KAMASRA at Bali Cliff Resort, Bali
- 1995 • Exhibition with the alumni of Secondary Visual Art School, in Vocational Schools Festival, Batubulan Vocational School, Bali
• In commemoration of the 2nd Anniversary KAMASRA (the Association of Visual Art Students), Bali
- 1994 • Exhibition with Secondary Visual Art School, Taman Budaya Denpasar, Bali

Awards

- 2005 Top 30 Finalist The 2005 Sovereign Asian Art Prize, awarded by The Sovereign Art Foundation, Hong Kong
- 2000 Finalist of the 7th Phillip Morris Art Award, awarded by The Indonesian Visual Art Foundation, Jakarta, Indonesia
- 1997 Best Sketch, awarded by The Indonesian Art Institute, Denpasar, Indonesia
- 1996: Best Work, awarded by the Head of Regional Office of the Department of Tourism, Post, and Telecommunication Bali, Indonesia