



PRESS RELEASE

Coming Home

SOUNDSIBILITY

Putu Bonuz Sudiana

Opening Exhibition:

Saturday, 28 December 2019 / 6 pm

The Exhibition opens daily until 28 January 2020

The Gallery opens everyday 8 am - 9 pm

Komaneka Fine Art Gallery

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It is Wednesday, 20 May 1964. Microwave antennas in the Bell Telephone Laboratories (now Bell Labs), New Jersey, in the United States, catch a strange buzz. The sound is coming from all parts of the sky, constantly. Two Bell Labs astronomers, Robert Wilson and Arno Penzias, are confused. At first they think the unknown sound is only noisy interference. They think it's because of a dove nesting in the antenna.

But in fact not. It turned out that the murmur they heard was Cosmic Microwave Background radiation (commonly abbreviated as CMB). CMB is the remnants of energy waves from the beginning of the creation of the universe, more than 13 billion years ago. Wilson and Penzias actually heard the "echo of creation" (a term given by Time magazine): the faint sound that has filled space and time since the universe was born.

The universe is not mute. It has a voice. It lives and speaks. It speaks to whomever has the wish and the ability to hear it.

Soundsibility, the title of a painting exhibition by Putu Suidiana Bonuz, is a term arising from "sound" and "sensitivity". Sound, of course, is that which is perceived through listening. Sensibility means keenness, the ability to appreciate and respond to complex emotional or aesthetic influences. Soundsibility displays aesthetic vision based on awareness and sensitivity to sound or noise along with all its layers of deep meaning.

The aesthetic of Bonuz is rooted in the artist's views, experiences, and appreciation of life. And life, for Bonuz, is synonymous with sound. "The basis of my thinking, this life, is sound. Life happens because of sound, including words. We can change, for example, become good or bad, because of sound," says Bonuz, speaking in his frank and energetic manner.

Bonuz believes in the power of sound. Sound can have a powerful mental and psychological influence on the person who hears it. Bonuz explains: "When listening to music, reciting poetry or chanting prayers, people can feel thrilled, moved or frightened, even though they do not understand the words. In myths, people can be harmed if someone pronounces a curse on them. That is the effect of sound. Even today, the fate of people can change because of sound. That's how powerful sound is."

Bonuz's painting is an artistic effort to express a deep appreciation of sound as a life force, a fundamental energy that underlies the existence of the universe. The sound Bonuz refers to is certainly not limited to aural signals that can be captured by the sense of hearing. With the power of his intuition and imagination, Bonuz reaches out to sounds that cover the entire spectrum of energy waves that drive and activate the universe.

In his paintings, Bonuz creatively gives a structure to the waves of macrocosm and microcosm that he captures. He hears the "echo of the universe", the pulsating life force everywhere, then paints it like a composer writing notation to create music from a sea of sounds. If Wilson and Penzias hear "echoes of creation" through microwaves, Bonuz hears "echoes of the universe" through antennae of intuition and imagination. Like radio astronomy technology that translates "echoes of creation" into audio signals at Bell Labs, Bonuz's sensitivity and artistic skills translate "echoes of the universe" into visual images in the field of painting.

Bonuz's paintings are abstract expressionism, featuring exciting visual drama played by lines, shapes, and colors with high intensity. Fast, powerful brush strokes, splattering paint splashes, and sharp color contrast, synergize to create a tempestuous and turbulent imaginary universe. It is the image of a very dynamic universe, where matter cannot be distinguished from energy. Everything seems to flash, meet, touch, collide, separate, break or melt.

There is an acute sensation of speed in Bonuz's works. Especially in large paintings, there is often a strong impression of something exploding—an image of splendor with the dance of colors and shapes on the canvas that seems to emerge from a terrible explosion, like the universe that was freshly created after the Big Bang. The field of the canvas looks as if the sky is staging a cosmic drama.

Bonuz acknowledges that when he paints, he tends to rely on spontaneity. He almost never thinks beforehand about what he will paint. Everything happens at the moment of painting, without preconceptions. Artistic considerations remain, but are not decisive. Indeed he avoids intervention or mental calculation in the process of painting. This is why he likes to paint while chatting or listening to chat. "The aim is to divert the mind from the painting process. The mind is in the chat. Feelings and hands are focused in the painting. If the mind is busy with considerations about color or composition, for example, the painting becomes rigid. Because I paint abstract, starting and ending the process of painting is more determined by a decision of the heart," he says.

Although the paintings feel explosive, like the character of this expressive artist, they do not speak about mere chaos. On the contrary, Bonuz's work implies an aspiration to give chaos a structure, a harmony. In Bonuz's paintings, there is almost always an element of order in the midst of disorder. There are regular elements in the midst of an irregular landscape. The element of order is often in the form of parallel lines or dashes that can be very neat, right angles that enclose space, checkerboard patterns and other repeating structures. These regular elements provide rhythm, as well as inserting pauses into the uproar of the atmosphere. Thus, the wildness and spontaneity of abstract expressions that dominate the painting field do not end up as mere noise, but are transformed into music. Reminiscent of the crowds in traditional Balinese celebrations, the abstract image in Bonuz's painting suggests a harmony that arises from disharmony.

Like the paintings of Paul Klee and Jackson Pollock, two master painters greatly interested in music, Bonuz's paintings show layers of images that can be read as reflecting layers of musical structure. The areas of color in Bonuz's paintings are like the chords of a musical composition. On the surface of the painting, areas of color overlap to form the background, lines glide in curves like a melody. In Bonuz's paintings, a musical effect spreads from the combination of dynamic background plane structure and imaginative linear components.

It is not surprising that music permeates Bonuz's paintings. Many activities that involve sounds or sounds, including music, are indeed an important part of Bonuz's life. Besides being a painter, Bonuz is also a pamangku, a traditional Hindu-Balinese priest, who of course often recites prayers or mantras. He likes to write poetry and to recite poems on the stage accompanied by music. He is a music lover, is friends with many musicians and is often involved in their music projects. So it is entirely natural that Bonuz, consciously or unconsciously, bases his painting practice on the search for and exploration of the essential relationship between sound and form, between aural and visual.

Translated by Diana Darling

Untuk info lebih lanjut silahkan menghubungi :

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