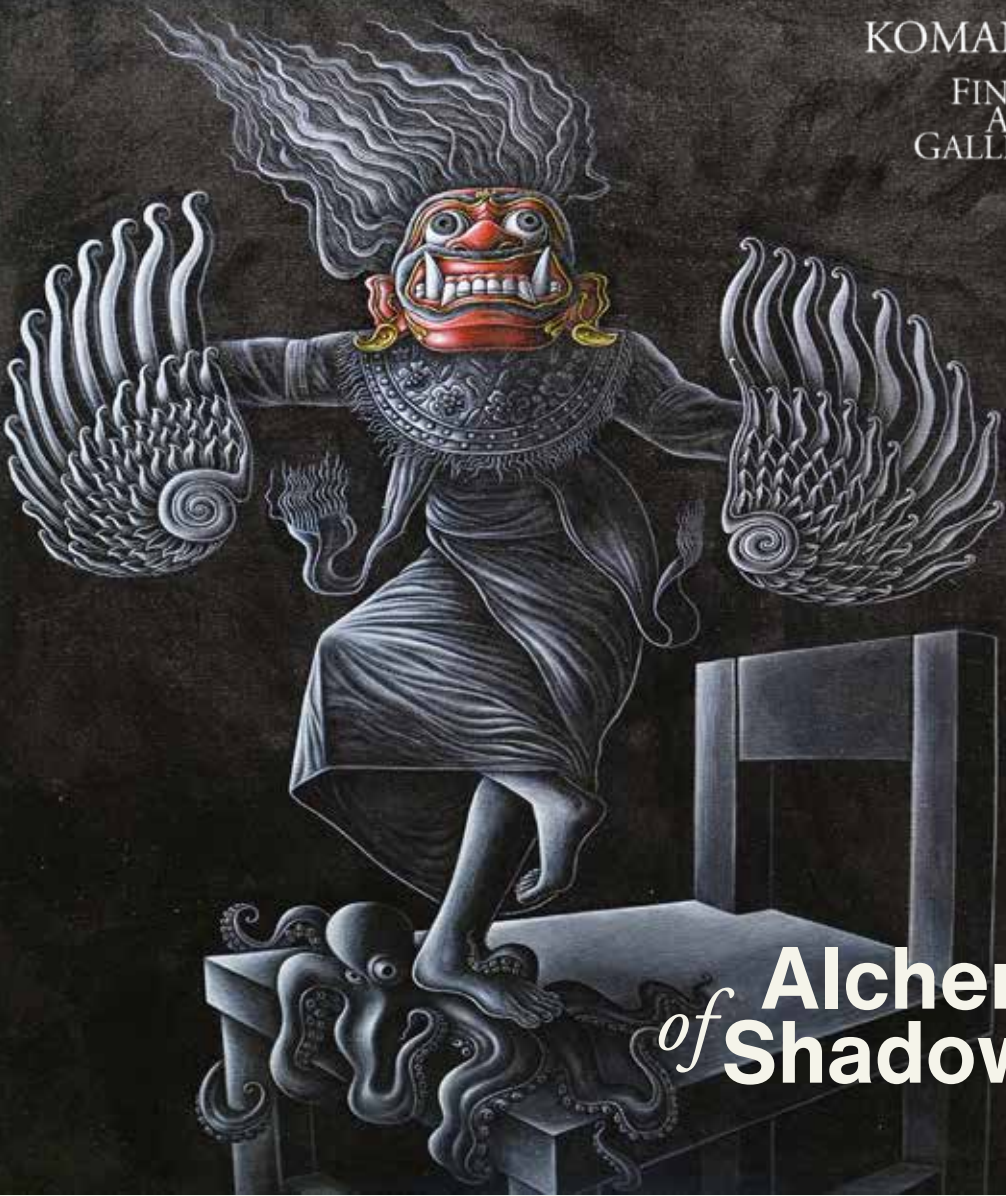


KOMANEKA

FINE
ART
GALLERY



of **Alchemy
Shadows**

A Solo Exhibition

by **Ketut Suwidiarta**

29 December 2024 -29 January 2025

JALAN MONKEY FOREST, UBUD
GIANYAR 80571, BALI - INDONESIA

GALLERY.KOMANEKA.COM

*"I realized that the existence of objects is not visible without light.
When the light come, the objects begin to appear.
Where there is the light, the darkness will disappear."*





Alkimia Bayang-Bayang

of Alchemy Shadows

A Solo Exhibition by **Ketut Suwidiarta**

Sebuah Catatan Pameran Tunggal Ketut Suwidiarta

Desa Bongkasa, Bali, September 2024. Sebuah bangunan kecil sederhana di bagian belakang kompon rumah keluarga Bali. Ada teras tempat melukis dan satu kamar tempat menyimpan lukisan. Studio lukis itu seperti terasing, menyendiri di tepi kebun dengan berbagai tanaman yang terkesan dibiarkan tumbuh alami.

Jajaran pohon kelapa menjulang, pohon nangka, pisang, palem, talas, dan lain-lain. Sebuah kolam kering diduduki tumbuhan liar. Di ujung kebun yang mirip hutan kecil itu terbentang sungai dan sawah, saksi terakhir budaya agraris di tengah keramaian industri pariwisata yang merambah desa-desa Bali masa kini.

Pada senjakala itu, suasana terasa hening di studio lukis Ketut Suwidiarta. Cahaya matahari perlahan-lahan undur diri, meninggalkan kegelapan alam. Warna-warni menghilang ditelan hitam. Siluet-siluet bangkit. Dunia menghamparkan panorama ada dan tiada, nyata dan maya. Teater bayang-bayang. Seakan jam berputar mundur, kembali ke masa lalu yang jauh, sebelum cahaya listrik dan modernitas menguasai Bali.

Suasana kegelapan malam di studio Suwidiarta bagaikan kapsul waktu yang mengantarkan imajinasi ke masa silam mitologis dan historis Desa Bongkasa. Konon, Desa Bongkasa di Kecamatan Abiansemal, Kabupaten Badung, Bali, semula merupakan hutan

angker yang tanahnya berpaling-palung dan dipenuhi binatang buas. Mitos mengatakan kawasan hutan itu dibuka menjadi permukiman oleh dalang sakti bernama Ki Dalang Tangsub.

Keterkaitan asal-usul mitologis Desa Bongkasa dengan seni wayang kulit ditegaskan oleh sejarah. Sejarah kesenian Bali mencatat dua dalang legendaris dari Desa Bongkasa. Pada akhir abad ke-19, Ida Pedanda Gede Singarsa alias Dalang Bongkasa meraih ketenaran setelah menciptakan seni wayang kulit gaya Bongkasa. Cerita Ramayana dan teknik vokal menirukan suara kera adalah ciri khas gaya tersebut. Pada abad ke-20, nama besar Dalang Bongkasa dilanjutkan oleh cucunya yang juga masyhur, Ida Bagus Gede Sarga alias Dalang Sarga. Ki Dalang Tangsub, Dalang Bongkasa, dan Dalang Sarga seolah menyegel seni wayang kulit sebagai identitas Desa Bongkasa.

Pameran “Alchemy of Shadows” menampilkan seri lukisan mutakhir Ketut Suwidiarta, perupa yang lahir dan tinggal di Desa Bongkasa. Kata shadows (bayang-bayang) pada judul pameran menunjuk ciri lukisan-lukisan Suwidiarta yang menonjolkan unsur gelap-terang. Alchemy (alkimia) adalah cikal bakal ilmu kimia pada Abad Pertengahan yang berusaha mengubah logam dasar menjadi emas. Kata alchemy pada judul pameran dimaknai secara kiasan sebagai transformasi kreatif yang meliputi eksperimen, penyatuan elemen-elemen yang berlawanan, dan pencarian makna. Judul “Alchemy of Shadows” mewakili transformasi bayang-bayang menjadi wujud kreativitas artistik baru dalam khazanah seni lukis Suwidiarta.

Suasana kegelapan malam di lingkungan studio Suwidiarta dan latar mitologis-historis Desa Bongkasa yang terkait erat dengan seni wayang kulit tampak meresapi karya-karya yang dipamerkan. Berbeda dengan karya-karya lamanya, lukisan-

lukisan baru Suwidiarta menengahkan figur-figur tunggal dengan latar belakang hitam pekat. Sosok manusia seolah muncul dari kegelapan, kebanyakan berwarna abu-abu dan hitam. Terbentuk dari konfigurasi kegelapan dan cahaya, figur-figur Suwidiarta menyiratkan kualitas bayang-bayang.

Dalam pementasan wayang kulit, dalang memainkan wayang di balik layar sehingga penonton hanya menyaksikan bayang-bayang wayang. Yang dihadapi penonton adalah citra gelap (bayang-bayang hitam wayang) pada latar terang (layar putih). Suwidiarta seperti membalik sistem visual pementasan wayang kulit itu. Di hadapan lukisan-lukisannya, penonton melihat citra terang (figur manusia) pada latar gelap (ruang kosong hitam). Figur terang berlatar belakang gelap pada lukisan Suwidiarta dapat dibaca sebagai inversi dari bayang-bayang wayang pada kelir.

Asosiasi dengan wayang juga terlihat pada kuatnya aspek teatrikal dalam lukisan Suwidiarta. Figur-figur Suwidiarta terkesan seperti pemeran tokoh cerita yang berakting di panggung sandiwara. Mereka seperti memainkan adegan dramatis di set panggung teater yang dilengkapi dengan properti, aksesoris, tata cahaya dsb. Paralel dengan pementasan wayang kulit, lukisan Suwidiarta mementaskan teater bayang-bayang.

Kehadiran mencolok topeng Bali berwarna jingga pada banyak lukisan menggarisbawahi koneksi antara karya Suwidiarta dan tradisi seni pertunjukan di pulau kelahiran sang pelukis. Suwidiarta mengaku terinspirasi topeng Bali karya mendiang Wayan Tanguh, empunya pembuat topeng Bali dari Singapadu.

Tangguh terkenal dengan karya topengnya yang memancarkan kharisma dan banyak diminati para penari topeng Bali. Bagi Suwidiarta, topeng karya Tangguh menyimpan energi mistis. Suwidiarta menafsirkan ulang topeng Bali yang dikaguminya untuk membangun suasana misterius dan enigmatis dalam lukisan.

Tentu saja, aura misterius dan enigmatis dalam lukisan Suwidiarta bukan hanya efek dari kehadiran citra topeng Bali yang berselubung nuansa mistis, mitologis, dan spiritual. Aura surreal juga bangkit dari absurditas berbagai adegan yang sulit dicerna nalar, dan terutama dari intensitas permainan gelap-terang dalam lukisan.

Menurut Suwidiarta, seri lukisan terbarunya diinspirasi oleh teknik klasik seni lukis yang dikenal sebagai chiaroscuro. Chiaroscuro dalam seni lukis adalah teknik penggunaan kontras yang kuat antara terang dan gelap atau cahaya dan bayangan. Teknik ini sangat populer dalam seni lukis era Barok di Eropa abad XVII-XVIII, terutama melalui karya-karya Caravaggio. Sebagaimana Caravaggio, Suwidiarta menggunakan pencahayaan dramatis dan latar belakang gelap untuk menghadirkan figur dan meningkatkan tegangan emosional figur. Karya Suwidiarta berjudul "Guest of Unknown" bahkan terasa seperti dialog kreatif dengan karya Caravaggio, "David with the Head of Goliath" (1605-10). Dalam lukisannya, Suwidiarta menggambarkan sosok manusia dengan kepala berselubung kain dan tangan menyodorkan topeng Bali. Karya itu mengingatkan pada lukisan Caravaggio yang menampilkan David sedang menyodorkan kepala Goliath di tangannya. Penekanan pada atmosfer teatral dalam lukisan-lukisan Suwidiarta juga mengisyaratkan pengaruh seni lukis Eropa era Barok yang mengedepankan drama, emosi, dan gerak.

Meskipun demikian, chiaroscuro dalam lukisan Suwidiarta tidak hanya menyiratkan rujukan Barat. Kontras antara gelap dan terang itu dapat pula dipandang memantulkan bayangan Bali tempo dulu yang kerap dicitrakan sebagai lanskap eksotis, magis, dan mistis oleh orang asing. Chiaroscuro Suwidiarta beresonansi dengan chiaroscuro halus lukisan-lukisan Walter Spies yang menampilkan lanskap magis Bali era 1920-an dan 1930-an. Lukisan-lukisan Suwidiarta bahkan terasa seperti pengembangan lukisan Spies berjudul “Calonarang” (1927) yang menampilkan secara dramatis figur manusia dan topeng Bali dengan latar belakang gelap gulita. Adnyana dalam Pita Maha (2018) mendeskripsikan karya Spies itu: “Membaca pola penstiliran penggambaran topeng leak (Calonarang) sangat kentara dipengaruhi oleh topeng-topeng Bali yang seram dan bertaring. Sekali lagi, Spies dapat merekam suasana mistis dari kisah Calonarang ini. Kanvas dipoles warna hitam pekat. Hanya sinar temaram yang secara kontras menggambarkan hadirnya sosok seram di sudut atas dengan drama ketakutan empat orang desa yang duduk di tanah.”

Lukisan-lukisan Suwidiarta seperti mengisyaratkan kegelapan Bali tempo dulu yang sering dikaitkan dengan sihir, keseraman, dan ketakutan. Palet hitam dan abu-abu, topeng Bali yang seram, dan figur manusia semi-demon dalam lukisan Suwidiarta menggemakan citra Bali masa silam sebagai “Pulau Setan” (Island of Demons), seperti judul film hitam-putih tentang Bali yang diproduksi pada 1933 oleh Victor von Plessen, Friedrich Dalsheim, dan Walter Spies. Suasana kelam dalam karya Suwidiarta juga terasa mewakili pendapat Bateson dan Mead dalam *Balinese Character* (1942) bahwa karakter orang Bali adalah “karakter berbasis rasa takut”. Korelasi antara karya-karya Suwidiarta dan citra Bali tempo dulu tampak paling eksplisit dalam lukisan “Messenger”. Karya ini mengapropriasi foto sebuah

artikel di Majalah Time tentang pertunjukan tari oleh rombongan kesenian Bali di Broadway pada 1952.

Suwidiarta menciptakan komposisi bergaya chiaroscuro yang terkesan sederhana, tetapi sesungguhnya kompleks. Gaya lukisnya menyiratkan lapis-lapis endapan pengalaman dan pengetahuan personal maupun kolektif tentang lanskap budaya yang heterogen dan terbentang luas. Tradisi artistik desa kelahiran, sejarah kultural Bali, dan wawasan seni rupa Barat meresapi gaya lukis baru Suwidiarta.

Dengan gaya lukis berbasis bayang-bayang, Suwidiarta menjelajahi berbagai tema. Ungkapan artistiknya bernada puitis. Kadang-kadang sang pelukis merumuskan visinya dalam bahasa simbolisme esoterik dan fantasi privat. Ada kalanya ia menyampaikan renungan filosofis dengan bahasa relatif lugas, misalnya tentang posisi dan peran perempuan dalam kebudayaan. Bagaikan alkimiawan, Suwidiarta mentransformasi bayang-bayang menjadi temuan estetis yang bermakna mendalam.

Arif Bagus Prasetyo

of Alchemy Shadows

A Solo Exhibition by **Ketut Suwidiarta**

A Note on Ketut Suwidiarta Solo Exhibition

Bongkasa Village, Bali, September 2024. A secluded studio sits nestled within a Balinese family compound. It's a simple structure, featuring a terrace for painting and an adjoining room for storing artwork. The studio feels isolated, perched on the edge of a lush garden where plants flourish untamed. Towering coconut trees, jackfruit, banana, and palm trees create a verdant canopy. Taro plants thrive alongside a dry pond teeming with wild life. At the garden's edge, resembling a miniature forest, a river meanders through rice fields, a poignant reminder of the agrarian past amidst the encroaching tide of tourism in modern-day Balinese villages.

At dusk that day, a hush fell over Ketut Suwidiarta's painting studio. The sunlight gradually receded, surrendering to the encroaching darkness of the natural world. Colors faded, swallowed by the deepening black. Silhouettes emerged. The world outside transformed into a mesmerizing panorama of existence and nonexistence, real and surreal. It felt like a theater of shadows, a fleeting glimpse into a bygone era before electric light and modernity reshaped the face of Bali.

The darkness of the night that envelops Suwidiarta's studio acts as a time capsule, transporting the imagination to the mythological and historical past of Bongkasa Village. Legend has it that Bongkasa

Village, nestled within Abiansema District in Badung Regency, Bali, was once a dense, haunted forest teeming with wildlife. Mythical tales whisper that the forest was first cleared and settled by a powerful puppeteer named Ki Dalang Tangsub.

The profound connection between the mythological origins of Bongkasa Village and the art of shadow puppetry is deeply rooted in history. Balinese art history records two legendary puppeteers hailing from this very village. In the late 19th century, Ida Pedanda Gede Singarsa, renowned as Dalang Bongkasa, achieved widespread acclaim for his innovative style of shadow puppetry. The Ramayana epic, masterfully interwoven with his unique vocal technique of imitating monkey sounds, became the hallmark of his artistic expression. In the 20th century, the illustrious legacy of Dalang Bongkasa was carried forward by his esteemed grandson, Ida Bagus Gede Sarga, known as Dalang Sarga. The contributions of Ki Dalang Tangsub, Dalang Bongkasa, and Dalang Sarga have indelibly linked the art of shadow puppetry to the very identity of Bongkasa Village.

The painting exhibition “Alchemy of Shadows” showcases a collection of works by Ketut Suwidiarta, an artist deeply rooted in Bongkasa Village. The title itself offers a profound insight into Suwidiarta’s artistic vision. “Shadows” evokes the interplay of light and darkness, the subtle nuances and dramatic contrasts that define his paintings. “Alchemy”, a term rooted in medieval science, refers to the transformative process of turning base metals into gold. In the context of this exhibition, “alchemy” symbolizes the artist’s creative journey – a dynamic process of experimentation, a unification of contrasting elements, and an ongoing search for deeper meaning. Ultimately, “alchemy of shadows” encapsulates Suwidiarta’s unique ability to transform the very essence of shadows into a new form of artistic expression.

The darkness that pervades Suwidiarta's studio and the rich mythological-historical backdrop of Bongkasa Village, deeply intertwined with the art of shadow puppetry, profoundly influence his latest works. Unlike his previous paintings, these new pieces feature solitary figures against a stark black background. Rendered primarily in shades of gray and black, these human forms appear to emerge from the very depths of darkness. Through the masterful interplay of light and darkness, Suwidiarta's figures become an analog of shadows.

In traditional shadow puppetry, the puppeteer manipulates the puppets behind a screen, presenting the audience with a mesmerizing play of dark shadows projected onto a bright white surface. This creates a stark contrast: dark images (the puppet shadows) against a luminous background. Suwidiarta seems to invert this visual paradigm. His paintings present viewers with a contrasting spectacle: luminous figures (the human forms) emerging from a dark, void-like background. They are an inversion of the shadow puppetry aesthetic.

The association with shadow puppetry encompasses a strong theatrical element in Suwidiarta's paintings. His figures transcend mere depictions, transforming into compelling characters engaged in a dramatic performance. They appear to be actors on a stage, immersed in a scene replete with carefully orchestrated elements – implied props, accessories, and dramatic lighting. Just as shadow puppetry unfolds on a stage, Suwidiarta's paintings create a captivating "theater of shadows", where the figures themselves become the protagonists, their forms sculpted by the interplay of light and darkness.

The striking presence of vibrant reddish Balinese masks in many of his paintings underscores the profound connection between Suwidiarta's work and the rich performing arts traditions of his native island. Suwidiarta openly acknowledges the profound influence of

the late Wayan Tanguh, a renowned mask maker from Singapadu, on his artistic vision. Tanguh's masks, renowned for their captivating charisma and highly sought after by Balinese dancers, deeply resonated with Suwidiarta. He perceives a potent mystical energy emanating from these masks. By reimagining and reinterpreting the essence of Tanguh's creations, Suwidiarta imbues his paintings with a captivating aura of mystery and enigma.

The mysterious and enigmatic aura pervading Suwidiarta's paintings stems from a confluence of influences. Beyond the immediate presence of Balinese masks, imbued with layers of mystical, mythological, and spiritual significance, the artist's work evokes a sense of surreal. This arises from the presentation of scenes that defy easy rational comprehension, often bordering on the absurd. Furthermore, the dramatic interplay of light and darkness within the paintings intensifies this enigmatic quality, casting a spell of intrigue and wonder upon the viewer.

Suwidiarta reveals that his latest series of paintings draws inspiration from chiaroscuro, a classic painting technique renowned for its dramatic interplay of light and shadow. This technique, prevalent during the Baroque period in 17th- and 18th-century Europe, was masterfully employed by artists like Caravaggio, who utilized stark contrasts between light and darkness to create captivating and dramatic effects.

Following in the footsteps of Caravaggio, Suwidiarta masterfully employs dramatic lighting and inky black backgrounds to isolate his figures and heighten the emotional intensity of their presence. His work, "Guest of Unknown", evokes a fascinating dialogue with Caravaggio's iconic "David with the Head of Goliath" (1605-10). In Suwidiarta's composition, a shrouded figure emerges from the

darkness, its hand outstretched, cradling a Balinese mask. This evocative image bears a striking resemblance to Caravaggio's depiction of David triumphantly displaying Goliath's severed head. Furthermore, the pronounced theatrical atmosphere that permeates Suwidiarta's paintings echoes the dramatic spirit of European Baroque art, with its emphasis on bold emotions, dynamic movement, and a theatrical flair.

However, the chiaroscuro employed by Suwidiarta transcends mere Western influences. This dramatic interplay of light and shadow can also be interpreted as a visual reflection of Bali's past, an island often portrayed by foreigners as an exotic, magical, and mystical land. Suwidiarta's use of chiaroscuro resonates with the ethereal light and shadow effects found in the paintings of Walter Spies, a renowned artist who captured the magical essence of Bali in the 1920s and 1930s. In fact, Suwidiarta's works seem to build upon the powerful impact of Spies' "Calonarang" (1927), a painting that dramatically presents human figures and a Balinese mask against a stark, pitch-black background. As Adnyana in Pita Maha (2018) observes: "The stylization pattern of the leak mask (Calonarang) is clearly influenced by the fearsome fanged Balinese masks. Spies masterfully captures the mystical atmosphere of the Calonarang story. The canvas is shrouded in an almost impenetrable black, with only the dim light illuminating the ominous figure in the upper corner, heightening the dramatic sense of fear experienced by the four villagers huddled on the ground."

Suwidiarta's paintings subtly allude to a darker side of Bali's past, a period often associated with magic, horror, and fear. The prevailing palette of black and gray, the presence of fearsome Balinese masks, and the imagery of semi-demon figures all evoke a sense of the island's past, echoing the moniker "Island of Demons" – the title of a 1933 black-and-white film about Bali produced by Victor von Plessen,

Friedrich Dalsheim, and Walter Spies. The pervasive sense of darkness in Suwidiarta's work also seems to subtly reflect the observations of Bateson and Mead in *Balinese Character* (1942), which posits that the Balinese character is "a character based upon fear". The correlation between Suwidiarta's work and the historical perceptions of Bali becomes most explicit in his painting "Messenger". This work draws inspiration from a photograph featured in a *Time Magazine* article reporting a Balinese arts troupe's performance on Broadway in 1952.

Suwidiarta masterfully crafts chiaroscuro-inspired compositions that, while seemingly simple, reveal intricate layers of meaning. His painting style reflects a profound engagement with personal and collective experiences, drawing upon a rich tapestry of knowledge gleaned from a diverse and expansive cultural landscape. The artistic traditions of his birthplace, the vibrant tapestry of Balinese cultural history, and the profound insights of Western art seamlessly intertwine to shape his new painting style.

Through his shadow-based painting style, Suwidiarta delves into a rich tapestry of themes. His artistic expressions possess a poetic quality, often veiled in esoteric symbolism and private fantasy. At other times, his work conveys profound philosophical reflections, such as the nuanced position and role of women within cultural contexts, with a more direct and accessible language. Much like an alchemist, Suwidiarta masterfully transmutes the essence of shadows into captivating aesthetic discoveries imbued with profound meaning.

Arif Bagus Prasetyo



Object of Meditation

Acrylic on canvas

200X200 cm

2024



The Last Battle

Acrylic on canvas

200X200 cm

2024



Blank

Acrylic on canvas

120X100 cm

2024



Turn Left

Acrylic on canvas

110X110 cm

2024



Soft Power

Acrylic on canvas

110X110 cm

2024



Savior

Acrylic on canvas

120X100 cm

2024



Knight

Acrylic on canvas

110X110 cm

2024



Enigma

Acrylic on canvas

110X110 cm

2024



Ultimate Power (Sovereignty)

Acrylic on canvas

110X110 cm

2024



Messenger

Acrylic on canvas

140X120 cm

2024



Protector

Acrylic on canvas

140X120 cm

2024



Guest of Unknown

Acrylic on canvas

140X120 cm

2024



Lone Wolf

Acrylic on canvas

140X120 cm

2024



One Hundred Comedies

Acrylic on canvas

110X110 cm

2024



Journey Inside

Acrylic on canvas

100X80 cm

2024



KETUT SUWIDIARTA *24 November 1976*

Born in **Bongkasa, Badung**

EDUCATION

Faculty of Fine Art- Indonesia Institute of Art (ISI) Yogyakarta. BFA
Faculty of Fine Art- Rabindra Bharati University (Kolkata, India). MFA

SOLO EXHIBITION

- 2023** Crossing the red line, Komaneka Fine Art Gallery, Ubud, Bali
- 2015** Rhythm offline, Oberoi Hotel, Kuta, Bali
- 2013** Woman Under Siege, Delhi University, India
- 2012** Ziarah Rupa, Danes Art Veranda, Bali
- 2011** Passage, Sangam House, Yogyakarta
- 2010** Sojourn, Rabindranath Tagore Centre, ICCR Kolkata, India
- 2005** Poisonous Fragrance, Komaneka Gallery, Ubud, Bali

SELECTED GROUP EXHIBITIONS

- 2024**
 - Longing for Peaceful Life on Earth, Taman Budaya Jawa Tengah
 - Voice of beauty (international exhibition), Nata Citta Art Space, ISI Denpasar
 - 7879 Gallery Clayworks, Singapura
- 2023**
 - “20X20”, Gosford Regional Gallery Australia
 - “SDI vs SDI”, Sangkring Art Space Yogyakarta
 - Wara Wastu Waruna, Nata Citta Art Space, Isi Denpasar
 - Nawaksara, Wartam Denpasar
 - 12 Sdi, Sika Gallery, Sanggingan Ubud
- 2022**
 - Pretiwimba Tony Raka Gallery, Mas Ubud
 - Purpose For Prasad Art Exhibition, Hotel Tugu Cangu Bali
 - Me Drawing, Sdi Di Purga Gallery, Ubud Bali
 - Warna Bali, Balinesia Art Space Kuta
- 2021**
 - Move On, di Bidadari Gallery, Mas Ubud
 - 1st (Art) Group Exhibition Di Seminyak Village
- 2020**
 - Group Inferno “Nirkata” Di Seminyak Village
 - Artist Luncheon Di Komaneka Tanggayuda, Ubud Bali Denpasar
 - YAA#5 “Hybridity”, Sangkring Art Space Yogyakarta

- 2019**
 - Bali Megarupa “ Arus”, Neka Museum, Ubud Bali
 - Mahardika Di Titian Art Space
 - Connectedness Di Santrian Gallery
 - Artifactual, Indira Gandhi National centre Of The Art, New Delhi, India
 - Yantra, Museum Puri Lukisan, Ubud

- 2018**
 - Nirmaya Rupa, Lv8, Canggu, Badung, Bali

- 2017**
 - Exhibition Bersama di Sangkring Art Space, Yogyakarta

- 2016**
 - Glorifying Colour, Nyoman Gunarsa Museum, Klungkung, Bali
 - Contemporary Art from Bali, Langgeng Art Foundation, Yogyakarta
 - Fraternity and Aesthetics in World Art, Istanbul, Turkey

- 2015**
 - Exhibition Duo inferno, The Enigma of the mask
 - Exhibition Art as Perspective, CLC Education, Denpasar
 - Exhibition Violent Bali, Tony Raka Art Gallery, Bali
 - Untaian Solis Exhibition, NTT Cultural Park

- 2014**
 - Exhibition Drawing duo Inferno dengan tajuk “INFERNO” at Danes Art Veranda, Denpasar.
 - Exhibition Next Picture: Series, Albert Gallery Serpong, Tangerang
 - Exhibition Ethnicpower, Taman Budaya Bali
 - Exhibition Seni Rupa Mengenang Romo Mangun Wijaya,Taman Budaya Yogyakarta

- 2013**
 - Baligrafi, Nyoman Gunarsa Museum, Klungkung-Bali
 - Ilustrasi Cerpen Kompas 2013,Bentara budaya Jakarta, Yogyakarta, solo, Bali
 - Irony In Paradise, ARMA, Ubud, Bali.
 - Exhibition Seni Rupa Mengenang Romo Mangun Wijaya,Taman Budaya Yogyakarta

- 2012**
 - Tas, At Jatis Warung, Sangeh Badung Bali

- 2011**
 - Tanda Hati, Tony Raka Gallery, Mas, Ubud Bali
 - Transposisi, jatim Biennale, Surabaya
 - Aduk Sera Aji Keteng,.. Ajbs Gallery, Surabaya

- 2010** • Award Winning and Selected Artworks of The Students of The Faculty of Visual Arts Rabindra Bharati University at Victoria Memorial Hall, Kolkata India

- 2009** • Group Exhibition, College Street, Kolkata India
 • Exposign, Jogja Expo Center, Yogyakarta
 • Confluence of Culture in one world, Russian Center of Science and Culture, Kolkata India

- 2008** • International Art Exhibition, Rabindranath Tagore Centre, Kolkata India
 • Survey, Edwin's Gallery, Jakarta
 • Super Ego, Ego Gallery, Jakarta

- 2007** • Common Grounds: A Glimpse of Indonesian Contemporary Art, National Gallery, Jakarta.
 • Celebrate Fire Boar, CSIS Building, Jakarta, Griya Santrian, Bali.
 • Boeng Ajo Boeng, Jogja Gallery, Yogyakarta
 • Group exhibition, Millennium Gallery, Jakarta

- 2006** • Transition, Bika Gallery, Jakarta
 • Behind The Realism. V-Art Gallery Café, Yogyakarta

- 2005** • Fragment , Edwin's Gallery, Jakarta
 • Bali Pre Biennial, Komaneka Gallery, Ubud, Bali
 • Group Exhibition, Gallery YDBA Kemang, Jakarta
 • Kotakatikotakita, Sositet Militer, Yogyakarta
 • Group Exhibition, The Peak, Jakarta
 • Bazart, FKY, Benteng Vredeburg, Yogyakarta

- 2004** • Realisme Banal, Gracia Gallery, Surabaya
 • Semarak One, One Gallery, Jakarta
 • Group exhibition, Warisan Café, Kuta Bali
 • Gedebook, Kedai Kebon Gallery, Yogyakarta
 • Having Fun, Langgeng Gallery, Magelang
 • Art Exhibition, Desa Nitiprayan, Yogyakarta

- 2003** • Thermogram with Sanggar Dewata Indonesia, Neka Museum, Bali
 • Drawing exhibition, Balai Rupa Sanggar Dewata Indonesia, Yogyakarta.
 • Exhibition with Sanggar Dewata Indonesia, Military Society, Yogyakarta

- 2002**
 - Humberger, Mien Gallery, Yogyakarta
 - Gincu Rupa with Kelompok Tempera, Puma Budaya Yogyakarta
 - Group Exhibition, Rumah Seni AIR, Jakarta

- 2001**
 - Untuk Semua Umur, Rumah Seni Air, Jakarta
 - Finalist of Nokia Art Award, Taman Ismail Marzuki, Jakarta
 - Group Exhibition, Bizette Gallery. Jakarta
 - Dies Natalis ISI, Yogyakarta
 - Exhibition with SDI, National Gallery, Jakarta
 - Yogyakarta Art Festival, Benteng Vredeburg, Yogyakarta
 - Exhibition with Kelompok Blobor'98, Benteng Vredeburg, Yogyakarta

- 1999**
 - Watercolor exhibition, ISI Yogyakarta
 - Oil Painting Exhibition, ISI, Yogyakarta

- 1998**
 - Yogyakarta Art Festival, Benteng Vredeburg, Yogyakarta
 - Exhibition with Kelompok Blobor, ISI, Yogyakarta
 - Sketch exhibition, ISI, Yogyakarta

AWARDS

- Titian Art Prize, 2018
- Lempad prize from Sanggar Dewata Indonesia, 2016
- Two Years Scholarship from ICCR (Indian Council Of Culture Relationship)
- Finalist of Nokia Art Award, Jakarta
- Best Sketch, ISI, Yogyakarta
- Best watercolour, ISI, Yogyakarta
- Best oil painting, ISI, Yogyakarta
- Best Drawing, ISI, Yogyakarta



Apa Api Apa

I Gusti Putu Bawa Samar Gantang

Apa apa apa apa apa apa apa apa api

Api api api api apa

Apa apa apa api apa apa apaku

Apa apa apa kupa

Apa apa apa apaku

Apa apa apa kuda

Apa apa apaku

Apa apa apa duka

Apa apa apaku

Apa apa apa dupa

Apa apa apa apaku

Apa apa apa padu

Apa apa apa apaku

Apa apa apa dua

Apa apa apa apaku

Apa apa apa dada

Apa apa apa apaku

Apa apa apa dadu

Apa apa apa apaku

Apa apa apa dudu

Apa apa apa apaku

Apa apa apa duda

Apa apa apa apaku

Apa apa apa janda

Apa apa apa api apa api apa

Apa apa api birahi Apa apa api benci

Apa apa api banci

Apa api apa

Api buru biru bara nafsu susu madu
api

Apa api apa

Api duda janda dadu dada

Apa api apa

Api dadah haram jadah

Apa api apa

Api bara baru rupa paru pura cinta api

Apa api apa

Api

Apa api apa

Apa apa apa apa

Apa apa apa apa

Apa api api apa

Api

Apa api apa

Apa Api Apa

I Gusti Putu Bawa Samar Gantang

what what what what what what fire
fire fire fire fire what what what what
is fire what what mywhat what what
what kupa what what what mywhat
what what what a horse what what
mywhat what what what sorrow what
what mywhat what what what incense
what what what mywhat what what
what fusion what what what mywhat
what what what two what what what
mywhat what what what a chest what
what what mywhat what what what
dice what what what mywhat what
what what moving on what what what
mywhat what what what a widower
what what what mywhat what what
what a widow what what whatever

fire what what what is the fire lust
what what what hatred what what
what being a sissy what fire what
fire chasing the blue embers of lust
milk honey fire what fire what
fire widower widow dice chest
what fire what
fire medicine forbidden illegitimate
what fire what
fire new embers like lungs temple of
fiery love what fire what fire
what fire what what what what what
what what what what what fire what
fire
what fire what

KOMANEKA

FINE
ART
GALLERY

Jalan Monkey Forest, Ubud,
Gianyar 80571, Bali - Indonesia
Tel. +62 361 4012217
gallery@komaneka.com
gallery.komaneka.com