



Journey to The Unknown

WORTHINGTON
26.03.2015 - 15.03.2015

Contents

ARTIST STATEMENT Wayan Karja	03
JOURNEY TO THE UNKNOWN Wayan Sanyaga Pata	05
ARTWORKS Wayan Karja	17
ARTIST PROFILE Wayan Karja	37

A CSIS Book
This catalog was published as a supplement to:

JOURNEY TO THE UNKNOWN
A Solo Exhibition by Wayan Karja

CSIS
05.03.2015 - 15.03.2015

Writer
Wayan Sanyaga Pata

Published and distributed by CSIS

CSIS
Pakar Centre
Jl. Tanah Abang III No 23, 25, 27
Jakarta Pusat
Indonesia

art.do.infy@gmail.com

All rights reserved. No part of this catalogue may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.



CENTRE FOR
STRATEGIC AND
INTERNATIONAL
STUDIES

Official Media Partner:

Jakarta Post

*I am correlating with nature,
with energies, and I am part of
a cosmic chain.*

- J. Wajon Karja, 2015



Journey to The Unknown

I Wayan Karja adalah seniman yang memiliki posisi unik dalam perkembangan seni rupa modern Bali yang tumbuh dari generasi akademis. Awal perkenaltangan generasi akademis ini dapat dilihat dalam sosok dan karya-karya almarhum I Nyoman Tusan yang mencapai pendirian seni rupa di ITB Bandung, 1954-1960. Masih dalam garis generasi yang sama, ada Wayan Kaye dan Ni Made Kajeng yang mengenyam pendidikan di ASRI (ISI) Yogyakarta. Kedua nama ini disusul hadirnya lebih banyak lagi seniman Bali yang mengenyam pendidikan seni rupa di (ISI) Yogyakarta, di antaranya: I Nyoman Gunarsa, Pande Gede Supada, I Wayan Siva, I Made Wianta, Made Budiana, I Nyoman Erahan turgda Putu Sutawijaya dan generasi selanjutnya.¹ Kemudian di generasi berikutnya, dari ITB Bandung, lahir seniliman patung asal Tabanan I Nyoman Nuarta.

Mereka tumbuh dari dunia akademis, dan mulai berkenalan dengan kaidah-kaidah seni rupa modern dan Barat, serta mempelajari dasar-dasar formal seni rupa dan wawasan seni Barat. Ada generasi akademis membawa perubahan dalam cara ungkap karya-karya seniman Bali. Abstraksi I Nyoman Tusan tumbuh dari formalisme Bandung asuhan Ries Mulder, Sementara generasi dari (ISI) Yogyakarta tumbuh dari atmosfer seni rupa berteknis spirt nasionalisme, yang cenderung merampungkan pencarian pada konteks tradisi dan idiom-idiom identitas lokal (Bali).

Wayan Karja tumbuh dalam suasana perkembangan ini. Perkenalannya dengan seni rupa modern dimulai tahun 1961, saat melanjutkan pendidikan ke Sekolah Seni Rupa Indonesia (SSRI) di Denpasar. guru mengpelcius pengetahuan tentang wawasan seni rupa, dan mengasah kemampuan teknisnya. Dari para guru seni rupa di sekolah itulah ia yang memiliki dasar seni lukis tradisional dan Young Artists, mulai berkenalan dengan seni rupa modern.

Journey to The Unknown

I Wayan Karja is an artist that stands on a unique spot in the development of Bali's modern art scene: one that springs from a generation strongly associated with academic backgrounds. The birth of this generation can be traced back to the works of the late I Nyoman Tusan, who studied fine arts in the Bandung Institute of Technology (ITB), from 1954 to 1960. Within the same line of generation are Wayan Kaye and Ni Made Kajeng, who both attended the Yogyakarta Academy of the Arts, currently known as the Indonesian Institute of the Arts, or ISI. In their footsteps are numerous Balinese artists who also studied at ISI, including I Nyoman Gunarsa, Pande Gede Supada, I Wayan Siva, I Made Wianta, Made Budiana, I Nyoman Erahan and Puti Sutawijaya.¹ The generation that came after them includes sculptor I Nyoman Nuarta, who hails from Tabanan and pursued his formal education at ISI.

They all have been nurtured in the academic world, where they learned formally about the fundamentals, methods, and references of modern Western arts. The emergence of the Balinese artists' express themselves in their work. I Nyoman Tusan's abstraction is rooted in the Bandung formation movement, under the watch of Remy Mukher, Marwinick, the ISI generation from Yogyakarta grows from the nationalistic idiom atmosphere, whose works coincide with inspirations using the local Balinese traditional contexts and idoms.

Wayan Karja was groomed at the order of this development. His first brush with modern art started in 1961, when he decided to pursue higher education at the Indonesian School of Fine Arts (ISFI) in Denpasar. In order to enrich his knowledge and know his technical craft, Learning from the masters at the school, he developed his traditional painting skills and "Young Artists" style, and began his love affair with modern art.

He continued his education at Utrecht University's School of Fine Art and Design (ISSD), where he developed a fascination for the work of Western artists. He absorbed various visual references from the West, particularly impressionism and post-impressionism, with special attention to the works of artists like Monet, Van Gogh and Manet. His attraction to the Western visual palette was reflected in his early work, circa the 1960s.

Karja's fascination - one that started from the pages of art books, through images of reproduced paintings - found a vehicle when he got the opportunity to go to Switzerland in 1964. He had the chance to directly scrutinize modernist works in Swiss art museums, and this became a major influence in his creative process and taste on art. During his observation, he was especially intrigued by the simplicity and minimalism (lay out colors) in the works of American artist Mark Rothko. The Surrealist painter Salvador and his friend also at the same time.

Growing up in an environment rich in Hindu and traditional paintings and the "Young Artists" style at a very young age, under the guidance of his father, painter I Made Sanjaya, Karja was born in Desa Penestaran Ajja Luid, a village known for being the home of "Young Artists" painters, a title inherited by a group of young Penestaran painters trained and nurtured by Dutch artist Arie Smit.

Upon opening his eyes to the new phenomenon he witnessed in Switzerland, his imagination brought him back to his cultural moorings: the Balinese culture being with colorful artists of Hinduistic tradition.

A year later, Karja had the chance to attend Mark Rothko's retrospective exhibition in the United States. After seeing the work of the artist he admired so much, he became obsessed with further exploring the American modern

informasi itu pun bertambah. Setahun kemudian, ia mendapat kesempatan mengunjungi pameran retrospektif Mark Rothko di Amerika. Pengalamannya melihat secara langsung karya-karya seniman Amerika ini membuat Karja terobosan untuk menggaris lebih jauh tentang media seni rupa modern Amerika. Sehingga, setelah menyelesaikan kuliah strata satu dan kemudian diangkat menjadi staf pengajar di STSI (ISI) Denpasar, ia mencanangkan sebuah tesis untuk melanjutkan studi S2 ke Amerika.

Bertahun-tahun yang silam, jejak kuatnya pun berubah-ubah. Apabila studi pasca sarjananya akhirnya diterima di Amerika. Tahun 1967-1969, Wayne Karja pun melanjutkan studinya di Amerika. Namun, sebaliknya di sana, bukan hanya Robko yang menginspirasi, tetapi juga sosok seniman modern lain, di antaranya Richard Diebenkorn. Karyanya memberikan gambaran tentang proses transformasi menuju abstraksi, terutama pada masa studinya di University of South Florida.

Pengalaman mempelajari secara langsung seni rupa modern di pusat percontohan, yaitu Amerika, membuatnya semakin memantapkan sebat untuk melakukan senilukis abstrak lengkap dengan referensi visual dan teorinya. Belajar berbagai teori seni rupa modern, terutama teori-teori estetika, Karja pun siap-siap adanya dialektika di dalam lingkup keilmuan tersebut. Hal itu membawa implikasi signifikan terhadap metode penciptaan yang terinspirasi dialektika. Teori estetika dalam perkembangannya menjadi dua arus besar: yang pertama lebih mencondokkan pada kajian bentuk (form), yang kedua lebih pada isi (content).

Kajian estetika tentang bentuk terarahkan dalam estetika formalisme telah mendefinisikan asal-usul pembauran, di antaranya Clive Bell dan Roger Fry, dua pemikir penting pada aliran ini. "Mereka meyakini bahwa ada yang secara estetis penting bukanlah isi dari suatu karya seni rupa karena

di dalam karya seni dengan ter yang sama dapat secara estetis berbeda". Karya dengan kandungan isi yang sama, misalnya tentang kemanusiaan, bisa terdapat dalam dua karya atau bahkan lebih, tapi pada aliran berbeda dalam representasi.

Clive Bell mengembangkan teori "Significant Form" (bentuk bermakna). Menurut Bell, cara seniman menghadirkan suatu ekspresi perasaan dalam lukisan adalah dengan mengorganisasi atau mengkomposisi elemen-elemen formal, melalui garis dan relasinya dengan warna ("relations and combinations of lines and colours"). dan bentuk serta relasinya dengan bentuk-bentuk lainnya ("forms and relations of forms").³ Relasi dan kombinasi elemen formal secara estetis menggerakkan bentuk-bentuk secara signifikan. Kaum formalis tidak menampilkan kandungan isi dalam karya seni rupa. Se-

art techniques, having attained no teacher's degree and secured a teaching position at the Polytechnic Institute of the Arts in Denpasar, he planned to pursue a master's degree in the United States.

His hard work paid off, and he was accepted at the University of South Florida, where he continued his studies from 1967 to 1969. In the US, his association expanded beyond Robko. Other modern artists inspired him, such as Richard Diebenkorn, as reflected in his works during his study period, showcasing a transformation process toward abstraction.

The experience of studying in the US, the context of modern art development, has convinced him to focus on abstraction, embracing its comprehensive insights and visual references while studying various theories on modern art, especially the aesthetics theories. He discovered dialectics within the sciences. His insight about a significant application to his method of creation. In this development, the aesthetics theories are divided into two schools, one focuses more on form, and the other on content.

The aesthetic theory on form is summed up in the synthesis of formalism, which gave birth to Roger Fry, one of the most important minds in the genre. "They believe that it aesthetically important is not the content of a work, because the work of art with the same content can be aesthetically different". For example, two of more pieces of art about poverty will definitely be different in the way they represent the subject.

Clive Bell developed the "Significant Form" theory, which says that an artist conveys

emotional expressions in a painting by organizing or composing formal elements through "relations and combinations of lines and colours" and "forms and relations of forms".³ The relations and combinations of formal elements aesthetically move forms significantly. This does not mean that formalists dismiss content. As Bell explains, the content in a work of art has to be signified through its representation.

Meanwhile, theories of aesthetics that focus on content also underwent a dialectic development. The debate between form and content evolved into a debate of form, content, and context. This shifting discourse implies that art does not only revolve around form and content. The content in a work of art is presented with a series of signs that differ from the contexts of its background. It invites a series of questions about the objects: What objects do they share? What context? What causes them to be like this and that?

The content of a work cannot possibly be detached from the contexts surrounding it. Even the most personal and non-representational

hanya bergulat pada nilai permukaan tanpa penghayatan personal.

Mana dari itu, ia sendiri memantapkan diri memperjuangkan makna yang bertentangan kontak pada eksplorasi karya yang secara luas sangat formalistik. Makna tersebut digali dari latar belakang estetikanya, yaitu nilai-nilai filosofis Hindu Bali yang terasat dalam rangkaian ritual yang sarat komposisi visual, termasuk nilai simbolisasi warna yang bermakna filosofis Hindu, yaitu "Pengidat Bhuwana", rangkaian komposisi warna yang memuat simbol perwujudan mata angin yang disimbolkan dengan Mandala. Makna yang bermakna koreksi etnografis inilah yang ia pergunakan menjadi tesis masterinya pada kampus tempat studinya di Amerika.

Simbolisasi warna dalam Mandala bagi Karja merupakan ruang perhubungan antara kesadaran mikir dan makro kosmos. Rangkaian warna Mandala dalam penghayatan spiritual, bukan hanya sebagai gubahan warna simbolik di peluru arah mata angin. Sebagai contoh, warna merah tidak hanya melambangkan garis atau kehormatan, sebagaimana halnya warna warna yang dipaham secara umum. Dalam filosofi Mandala, pemahaman terhadap warna melampaui serasi-sosiasi, menuju pada tahap penyerapan energi-energi.

Warna tidak hanya menciptakan sensasi, tetapi juga menghadirkan energi. Warna pada Mandala masing-masing memiliki dimensi mikrokosmos, yaitu keterkaitan

subject matter involves the phenomenological content that drives the artist in producing the work.

Karya reviews that the aesthetics of interest in modern art give rise from a more spiritual expression; a space that grants rise the change to fight for a field of creation based on the formalist aesthetics and sociographic context. In relation to that, his creative endeavours at the university also involved interlink with artists from various countries and ethnic backgrounds. Formalist aesthetics phenomenon might lead him to a reality that only plays in the surface, like a period, emotional involvement.

Therefore, he became more inclined to solve for something with contextual dimensions in works that are very formalistic at the surface. From his ethnic background, he dug out Balinese Hindu philosophical values in ritual relation with visual compositions. Specifically, he concentrated on the colour symbolism in "Mandala Bhuwana", the philosophy of cosmology in Hinduism, where a Mandala like Hindu symbol for the Universe symbolizes the nine cardinal directions, each represented by a different colour. Meaningful induced by such an ethnographic context became the subject of his thesis to win his master's degree.

In 2009, Karja returned to Bali and resumed his life as a local artist and lecturer at ISI in Denpasar having experienced the Western (SD) academic life, armed with the knowledge on the constitution and conception of the modern and contemporary art development, he realized that personal engagement would render his works more powerful aesthetically and this sets him into focus. He strongly believes that the Hindu philosophical values he shares with his fellow Balinese carry a spiritual significance that is universally recognized.

The Balinese Hindu philosophy of five elements, for example, is as core more other than the universal cosmic law of cause and effect. It is the evolution of natural events and ideas that makes it different in Western thinking, even as a similar contradiction, resulting in a strong one that

subject matter involves the phenomenological content that drives the artist in producing the work.

Karya reviews that the aesthetics of interest in modern art give rise from a more spiritual expression; a space that grants rise the change to fight for a field of creation based on the formalist aesthetics and sociographic context. In relation to that, his creative endeavours at the university also involved interlink with artists from various countries and ethnic backgrounds. Formalist aesthetics phenomenon might lead him to a reality that only plays in the surface, like a period, emotional involvement.

Therefore, he became more inclined to solve for something with contextual dimensions in works that are very formalistic at the surface. From his ethnic background, he dug out Balinese Hindu philosophical values in ritual relation with visual compositions. Specifically, he concentrated on the colour symbolism in "Mandala Bhuwana", the philosophy of cosmology in Hinduism, where a Mandala like Hindu symbol for the Universe symbolizes the nine cardinal directions, each represented by a different colour. Meaningful induced by such an ethnographic context became the subject of his thesis to win his master's degree.

In 2009, Karja returned to Bali and resumed his life as a local artist and lecturer at ISI in Denpasar having experienced the Western (SD) academic life, armed with the knowledge on the constitution and conception of the modern and contemporary art development, he realized that personal engagement would render his works more powerful aesthetically and this sets him into focus. He strongly believes that the Hindu philosophical values he shares with his fellow Balinese carry a spiritual significance that is universally recognized.

The Balinese Hindu philosophy of five elements, for example, is as core more other than the universal cosmic law of cause and effect. It is the evolution of natural events and ideas that makes it different in Western thinking, even as a similar contradiction, resulting in a strong one that

Colours not only create sensations, but also conjure up

perti dijelaskan Bell, kandungan isi dalam sebuah karya haruslah dimaknai melalui cara representasinya.

Sementara itu, teori estetika yang membidungkan pada isi (konten) juga mengasimilasi perkembangan yang dielaborasi. Perdebatan antara bentuk dan isi kemudian bergerak menjadi perdebatan bentuk, isi dan konteks (konteks). Pergeseran ini menyiratkan kandungan dalam karya seni tidak hanya berpusat pada bentuk dan isi saja. Kandungan isi di dalam karya seni tupa tentunya direpresentasikan dengan rangkaian obyek-obyek yang diambil dari konteks-konteks yang melatarbelakangi. Terdapat pertanyaan: berantai mengenai obyek yang representasikan: obyek apakah itu? Dari mana asalnya? Dari etnik apa? Kebudayaan apa? Apa yang menyebabkannya bisa seperti itu? dan terdapat berbagai pertanyaan lainnya.

Kandungan isi dalam sebuah karya tidak dapat dipisahkan dari konteks-konteks yang melingkupi obyek karya tersebut. Dalam subject matter yang paling personal dan non-representasional sekalipun tetap ada konteks-konteks psikologis yang melatarbelakangi yang berperan dalam berkarya.

Wayan Karja pun menyadari bahwa dialektika teori di seputar seni tupa modern memberi ruang pada eksplorasi yang tengah dilakukannya. Ruang yang memberi peluang baginya untuk memperjuangkan sebuah tesis penciptaan yang berbasis pada estetika-formata dan berbentuknya konteks-estetika. Berkaitan dengan hal itu, pergeseran kreativitasnya di kampus juga berbenturan dengan semangat dan berbagai gagasan, dengan berbagai etnisitas, ia menyadari, lanjut dalam firmamnya estetika formalistik dapat membawanya pada kreativitas yang

dengan bagian tubuh. Misalnya, paru-paru seseorang beresonansi dengan warna merah muda, dan hati seseorang dengan warna putih. Oleh karena itu warna memberikan efek tertentu pada tubuh. Dalam penghayatan kosmologi Hindu, warna bahkan diyakini memiliki dampak pada penyembuhan dan pemeliharaan kesehatan jantung tubuh.

Tahun 1999, ia kembali ke Bali dan menjalani aktivitasnya sebagai seniman dan pengajar di STS IBS Denpasar. Sebagai seorang seniman yang pernah menaruh iklim akademik di Barat (Amerika), dan memahami kosmologi dan konsep perkembangan seni rupa modern dan kontemporer, Karyo semakin menyadari kekuatan kontekstual dari penghayatan personalnya. Ini membuatnya semakin menyukai ia membuat kandungan nilai filosofis Hindu, sebagaimana halnya yang dijabarkannya dan masyarakat Bali, memiliki kandungan nilai-nilai spiritual yang sejatinya berdimensi universal.

Filosofi Hindu Bali seperti Rwa Bhineda, tak lain adalah penggambaran hukum universal tentang alam dalam lingkaran kosmos. Perkembangan ide dan pemikiran manusiawiah yang membuat terjadinya perbertepatan. Dalam sejarah pemikiran di Barat, terdapat pertautan secara bipolar, hingga menghasilkan pemisahan yang

lajam. Ini bisa dilihat dalam pemisahan tubuh dan jiwa oleh para filsuf sejak Plato, yang berujung pada penggabungan natur-rasionalitas dan rasionalitas oleh filsuf Decartes. Sedangkan berkembang dirumahnya ide di Timur justru sebaliknya. Dua unsur paradoksial itu tidak dipisahkan. Aliran-aliran kebaruannya justru dihayati sebagai sirihadi dari derap ingkaran kosmos. Hal ini tercemrin dalam ajaran Butusama, Zar, dan Hinduisme.

Serdasakean pemahaman tersebut, Karyo yakin bahwa nilai-nilai universal itu dapat diwujudkan dalam penghayatan personal melalui eksplorasi seni rupa, yaitu melalui penggabungan elemen-elemen seperti garis, bidang, warna, bahkan tekstur. Penghayatan yang lahir dan kesesuaian dan keyakinan niscaya akan melahirkan "rasa-rasa", rasa yang memiliki karnbangun nilai personal dan bahkan konteks (tatar belakang kultural).

Kiyakinan riilan yang menjadikannya begitu menyukai dalam eksplorasi yang tiada batas pada eksprosi formatistik (abstraksi) atau non-representasional. Bahkan ketika terjadi ada perkembangan yang mengarah kepada tren representasional di awal dekade millennium kedua '90, Karyo tetap bergeming dalam ketidapujukannya. Ia mengabdikan proses kreatif yang tengah dijalannya berawal pada jalur yang sunyi. Sebuah perjalanan yang dia sendiri tetap perjuang mengetahui akan bermuara ke mana dan seperti apa nantinya (Journey to the unknown).

Berkarya baginya juga sebuah terapi. Aktivitas melukis dapat menjadi sarana penyembuhan (healing). Hal ini diadardi setelah ia mengalami masalah, yaitu ketika anak sulungnya menderita sakit kritis, hingga harus berobat ke Amerika pada tahun 2004. Selama enam bulan ia menemani anaknya yang tengah menjalani perawatan di rumah sakit, tak ada hal yang dapat dilakukannya selain menunggu dan berdoa. Dengan sabar ia menunggu proses dan segala

kegiatan itu dua konsep. It is similar to the evolution of the body and the mind by accident producers starting from cells, which led to the proliferation of rationality over irrationality by Descartes. Eastern thinking, however, works differently. The two paradoxical things do not fight each other. Instead, they are both acknowledged as inseparable elements within the cosmic circle. This is reflected in Butusama, Zar and Hinduism.

based on this understanding, Karyo believes that the universal values can be incorporated in a personal engagement through his art, by exploring elements like lines, forms, colors, even textures. An engagement that comes from focus and confidence will result in a "visual feeling", a feeling that carries personal values and even contexts (cultural backgrounds).

The confidence keeps him focused on an unbridled exploration in formalistic abstractions or non-representational expressions. Even when the trend was shifting toward the representational at the turn of the millennium, Karyo remained unwavering and focused. He remained in his creative process. He was undisturbed by a contrary one. A journey he did not know where it would lead to. A journey to the unknown.

In fact, creating art is also a therapist painting is a healing process. He came to this realization when his eldest child was diagnosed with a critical illness, and had to go to the United States for treatment in 2004. During the six months he spent at a hospital, there was just one he could do other than waiting and praying. His mind was not at a great pace, as he had to endure several medical procedures.

In fact, he turned to a piece of paper and some simple instruments: pensils, ballpoints, coloring pencils and pastel crayons. Around his Android table of mind, he let his hand and a life of his own as it breathed a soul into lines and

forms. As he got more intensely involved in the drawing, he slowly gained a peace of mind. As his face, senses, and negative feelings dissolved into a newfound clarity and energy.

This accidental blessing made him see that the creative process he had been doing, using his extraordinary art material, can lead to some kind of a therapy for the soul. He has since then strongly believe that making art is also a "visual therapist". He noticed that the therapeutic results (making things) have been rising as solemnly and repetitively for centuries in essentially a pure form of spiritual engagement. The stress of trouble are only the vehicle, personal engagement is the key.

Every single experience that Karyo has undergone in his personal journey as an artist, a parent and a head of the family, as well as a member of a culture-based society, is intertwined with one another. These experiences are continually embraced in his creative endeavours, resulting in evolutionary explorations that go hand in hand with his awareness and engagement in giving through life. His best works are an accumulation of self engagement. In them, he combines repetitive elements (often with tonalistic-spiritual elements), organic elements from his interaction with nature, and intuitive elements born out of a limitless exploration of the imagination.

His latest works in the exhibition entitled "Journey to the Unknown" can be classified into two big themes: the first is personal engagement with nature, and the second, with cosmic energy.

bertukar prosedur pengabdian untuk anaknya. dalam kondisi jiwa dan pikiran yang tak karuan.

Untuk mengisi kekosongan aktivitas kala itu, ia pun mengabdikan kerjas dan alat tulis yang mudah diakses, yaitu pensil, bolpoin, pensil warna, serta pastel. Dalam pikiran yang tak menentu, tangannya dibarengi bergarak sendiri menggariskan rangkaian garis yang saling bersambung. Semakin intens aktivitas ini dilakukan, perlahan ada kesenangan yang dirasakan. Kesulitan, ketakutan dan berbagai perasaan dan pikiran negatif perlahan luntur. Jiwanya menjadi lebih tenang dan dapat berpikir lebih jernih.

Dari aktivitas yang tak disengaja itu, ia kemudian menyadari proses kreatif yang sedang *ruka elementer, ternyata dapat mengarah pada sebetulnya terjadi jiwa. Karena itu, ia kemudian meyakini aktivitas berkarya juga merupakan sebuah upaya "perluasan jiwa". Ia bahkan membayangkan aktivitas umat Hindu. Bali yang begitu banyak membuat rangkaian upacara dan dilakukan secara berurutan-urutan (repetitif), sejalarnya adalah sebetulnya pengabdian spiritual murni. Rangkaian upacara tanyazah sarana, khususnya adalah pada pengabdian personal.

Pengalaman dari pengalaman yang dilakukannya dalam kehidupan pribadi sebagai seniman, sebagai orang tua dan kepala keluarga, serta anggota masyarakat yang terikat adat, kemunya beringkah, dan terus menerus teralabres dalam gerak lalu kreativitasnya. Hal ini melahirkan ekspresi yang bersifat spontan, seiring dengan kesadaran dan pengabdian yang gerak ritme mengabdikan kehidupan. Perkembangan karya-karyanya terakhir merupakan akumulasi dari pengabdian tersebut. Di dalamnya ia menggabungkan elemen repetitif yang berdimensi tempuslik spiritual, elemen-elemen organik yang terlihat

dari merasakan alam, dan elemen-elemen bersifat intuitif yang lahir dari penjelajahan imajinasinya tanpa batas.

Karya-karya terbarunya dalam pameran yang bertajuk "Journey to the Unknown" ini dapat diklasifikasikan menjadi dua kecenderungan besar, yaitu tema yang berhubungan dengan penghayatan diri terhadap alam (nature) dan penghayatan pada derap kosmos (cosmic energy).

Kepuasan karya dalam menghayati nilai-nilai filosofis Hindu, yang digawandarkan dalam etablisasi modern, adalah buah dari perjalanan hidupnya, terutama ketika berada di luar negeri. Mendewa nilai-nilai lokal ke luar dan menghayati makna-makna filosofis. Dari jernih, perlahan-lahan lupa demi lapis dimensi yang menyelimuti nilai lebih ini dapat disadari dan dirasakan.

Rangkaian perjalanan panjang olah rasa melalui rupa yang lebih dialektis, membawanya pada kesadaran bahwa berproses dalam, bahkan kreativitas adalah juga pernah merasakan nilai kehidupan, hal itu termasuk dalam konsep penciptaan yang terdiri atas tiga aspek, yaitu:

1. "to be free", 2. "to play", 3. "pure expression".

Yaitu bagaimana membebaskan diri, agar dapat

Karya's sensitivity in living out the Hindu philosophical values and manifesting them in modern expressions is the fruit of his journey, especially during his stay overseas. Satisfying with new social values out of his homeland enabled him to delve into their philosophical meanings more profoundly. From outside, he can feel the philosophical values with more clarity, slowly perceiving the dimensions encompassing the core, layer after layer, for a more heartfelt experience.

The long journey of self-searching through visual elements has led him to an awareness that undergoing a creative process also means experiencing the values of life. This is further elaborated with the three aspects of his concept of creation: 1. "to be free", 2. "to play", 3. "pure expression". It is about how to liberate oneself in order to have more space to play with visual elements and materials, so that one can express oneself clearly in relation to this. While said, it disappeared into the creative exploration.

This study is a reflection of his hard work in understanding the connection between the self and the cosmic surroundings. It is a personal and subjective engagement conveyed in his works, which he tries to unearth through visual applications, including color compositions, textures, layers of colors on top of each other, image-including textures, vertical and horizontal lines working together to evoke images of space. The works are reflecting a subjective awareness that "I am connecting with nature, with energies, and I am part of a cosmic chain."

Wayan Saryoga Perta
Surigadana Sabanan, February 2015

1. Wayan Saryoga Perta, 2012, *Jajad Nusantara: Elemen dan Seni Rupa (Art and the Universe of Nusantara Elements in Salvation of The Soul*, published by Art Daringkara

2. Maria Mueller-Loren, 2010, *Fenomenologi Perilaku Dan Estetika Rabbic spaces in Architectural*, published by Salemba Humanika Jakarta (translated by Embun Karyawati Dorian), p.101

3. Davies, etc.2009, *A Comparison to Aesthetics*, White-Bookwell,UK, p.172

4. An interview with Wayan Raga in his studio in Denpasar, transcribed by Made Susana Diantara

5. Wayan Saryoga Perta, 2014, *Kesemangit Keturindiana (The Cosmology of Keturindiana)*, foreword to the "Cosmos" exhibition by Ratu Suliana in free brochures of Bandara Baliyara Bali, Jakarta and Yogyakarta, p.34

lebih luas memajukan elemen-elemen dan material rupa, sehingga melahirkan keunikan ekspresi. Pada tahapan ini menurut Karja, segala bentuk konsep, pemikutan, bentuk sudah luluh dalam gerak ekspresi kreatifitasnya.⁴

Penghayatan itu merupakan cerminan usahanya dalam mematuhi hubungan diri dengan alam lingkungan, hubungan diri dengan alam. Penghayatan personal ini subjektif yang terpendam dalam karya-karyanya, yang coba diolah dan meluap dari rupa, kontoposisi warna yang menghampar, lelehan warna yang bercampur air, susunan warna-warna yang berlipis-lapis, bentuk-bentuk tektur yang mengundangi imaji, gresan dan tarikan garis horizontal dan vertikal menaggung maji ruang. Karya-karya itu menjadi cerminan sebuah daya kesadaran subjektif, bahwa "aku memiliki wafelasi dengan alam, dengan energi-energi, dan menyadari diri sebagai bagian dari sebuah rangkaian kosmik".⁵

Wayan Sanyoga Paria
Senggolan Tabanan, Februari 2015

Catatan:

- ¹ Wayan Sanyoga Paria, 2012, *Jalad Nyoman Erawan dan Seni Rupa dalam Salvation of The Soul*, Penerbit Ari Denpasar
- ² Marco Muecke-Erdon, 2010, *Persepsi-Persepsi Dasar Estetika*, Penerbit Galileo Humanika Jember
- ³ Jemberjurnal: Etnon Kanyawo Exodus 1, 101
- ⁴ Davies, etc.2009, *A Companion to Arttheory*, Wiley-Blackwell UK, h.172
- ⁵ Wawancara dengan Wayan Karja di Stullongnya di Desa Prastaran, ditranskrip oleh Made Susana Dewanegara.
- ⁶ Wayan Sanyoga Paria, 2014, *Kanyawig: Perut Budhnik, Pengantar Panceran Tunjigel "Ciemnik" Kerut Budhnik di tpa Benteng Budaya, Bat, Jakarta dan Yogyakarta*, h.34



*The balance of the light and
dark are exemplified in the
holy coupling of the Gods
and devils. They cannot ex-
ist alone but rather rely on
each other to make a whole.*

— J Wayan Karja, 2015



Spirit of Nature, 2012, 120 x 150 cm, Acrylic on canvas.



Horizahn, 2012, 120 x 150 cm, Acrylic on canvas.



Landscape 33. 2010. 80 x 110 cm. Acrylic on canvas.



Ricefield 2010. 110 x 110 cm. Acrylic on canvas.



Landscape 33 -2010, 80 x 110 cm, Acrylic on canvas.



Ricefield 2010, 110 x 110 cm, Acrylic on canvas.



Horizon, 2012, 60 x 120 cm, Acrylic on canvas.



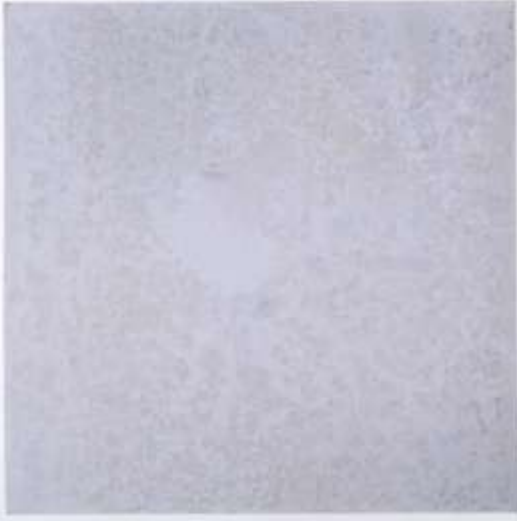
Horizon / Nature, 2012, 100 x 250 cm, Acrylic on canvas.



Golden Spring, 2012, 120 x 150 cm, Acrylic on canvas.



Landscape, 2013, 3 panels, 200 x 100 cm (each), 200 x 300 cm (whole), Acrylic on canvas.



Above:
Cosmic Energy, 2013, 110 x 110 cm, Acrylic on canvas.

Right page, top:
Cosmic Energy, 2013, 110 x 110 cm, Acrylic on canvas.

Right page, bottom:
Cosmic Energy, 2013, 110 x 110 cm, Acrylic on canvas.



Cosmic Energy 2012. 138 x 245 cm. Acrylic on canvas.



Above:
Cosmic Energy 2014, 3 panels, 135 x 100 cm (each), 135 x 300 cm (whole), Acrylic on canvas

Right page, top:
Cosmic Energy 2012, 3 panels, 200 x 100 cm (each), 200 x 300 cm (whole), Acrylic on canvas

Right page, bottom:
Cosmic Energy 2013, 3 panels, 200 x 100 cm (each), 200 x 300 cm (whole), Acrylic on canvas



Cosmic Energy, 2012, 100 x 200 cm, Acrylic on canvas.



Cosmic Energy, 2013, 90 x 210 cm, Acrylic on canvas.



Cosmic Energy - 2010, 100 x 230 cm, Acrylic on canvas.



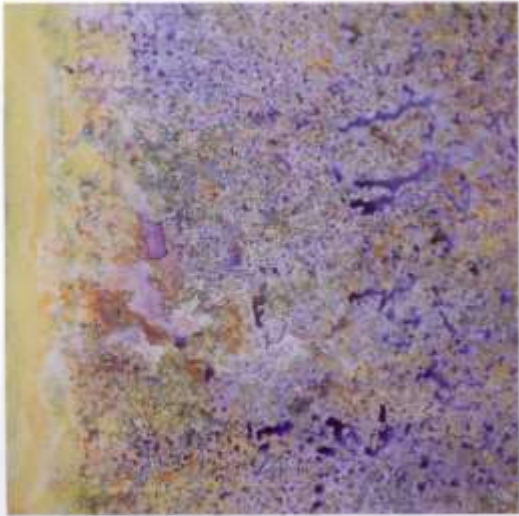
Cosmic Energy - 2012, 90 x 210 cm, Acrylic on canvas.

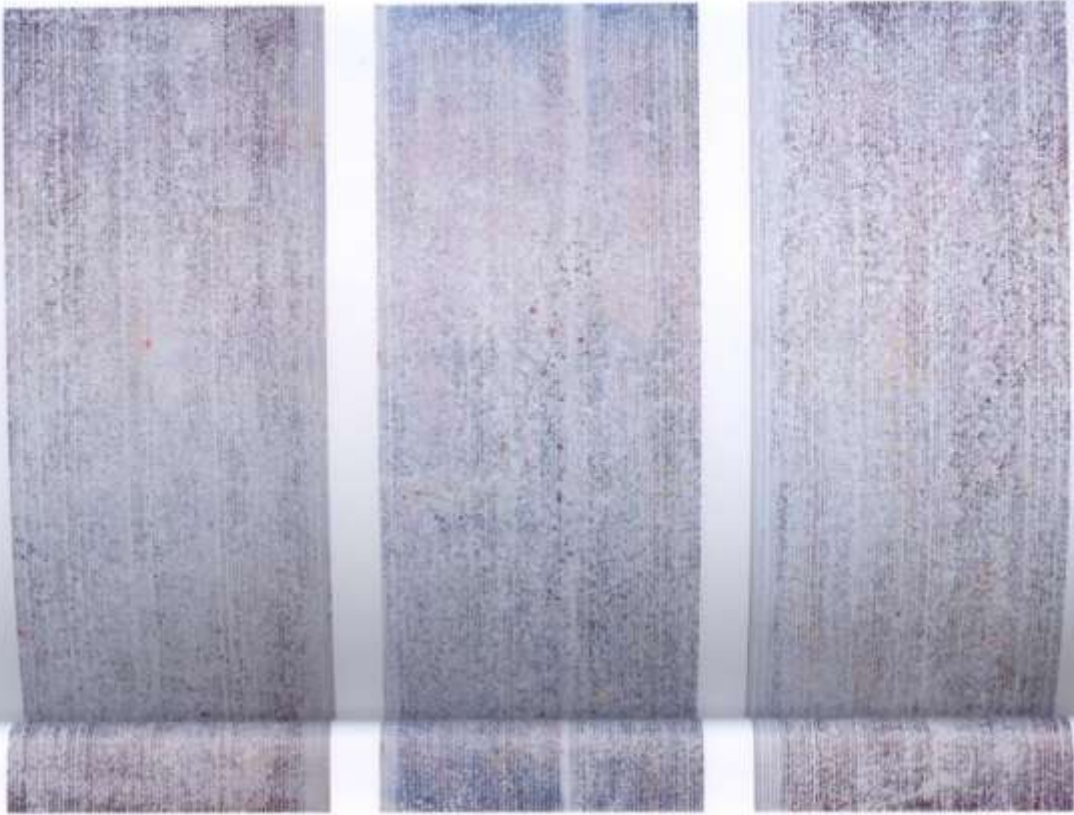


Left:
Cosmic Energy 2012, 2 panels, 150 x 30 cm (each), 150 x 50 cm (whole), Acrylic on canvas.

Above:
Cosmic Energy 33, 2013, 180 x 210 cm, Acrylic on canvas.







Top:
Light on The Water 1, 2011, 100 x 300 cm, Acrylic on canvas.

Middle:
Light on The Water 2, 2011, 100 x 300 cm, Acrylic on canvas.

Bottom:
Light on The Water 3, 2011, 100 x 300 cm, Acrylic on canvas.

Next page:

Left page, top:
Spirit of Nature 2013, 100 x 100 cm, Acrylic on canvas.

Left page, bottom:
Spirit of Nature 2013, 100 x 100 cm, Acrylic on canvas.

Right page, top:
Spirit of Nature 2013, 100 x 100 cm, Acrylic on canvas.

Right page, bottom:
Spirit of Nature 2013, 100 x 100 cm, Acrylic on canvas.



Spirit of Nature 2013, 120 x 150 cm, Acrylic on canvas.



Spirit of Nature 2013, 120 x 150 cm, Acrylic on canvas.



Spirit of Nature 2013, 120 x 150 cm. Acrylic on canvas.



Spirit of Nature 2014, 100 x 120 cm. Acrylic on canvas.



Power of Nature. 2011. 3 panels. 100 x 60 cm (each), 100 x 180 cm (whole). Acrylic on canvas.



Cosmic Energy 111. 2012. 3 panels. 80 x 50 cm (each), 80 x 150 cm (whole). Acrylic on canvas.



Golden Spring, 2015. 100 x 180 cm. Acrylic on canvas.



Panca Warna, 2011. 5 panels, 228 x 68 cm (each); 228 x 340 cm (whole). Acrylic on canvas.



Water, 2011, 135 x 205 cm, Acrylic on canvas.



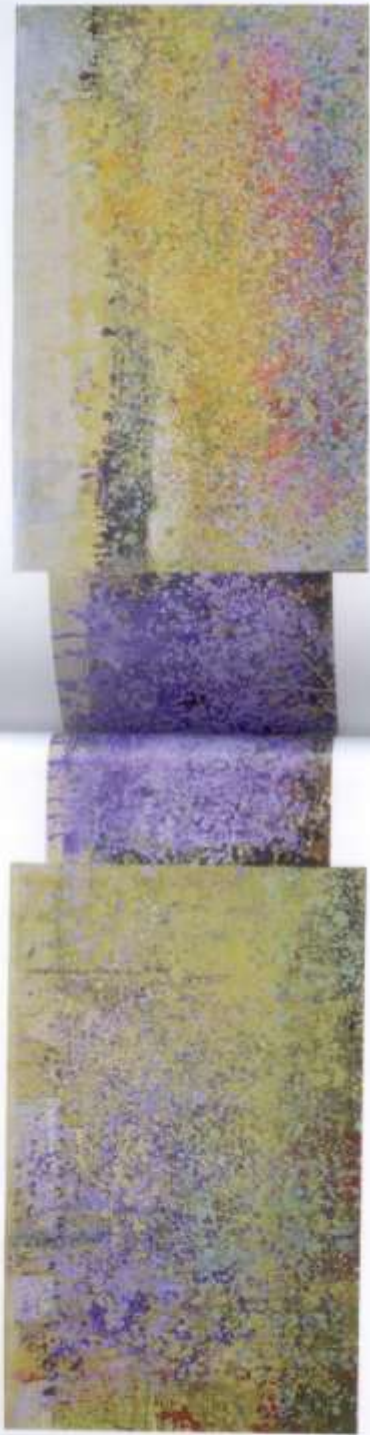
Under Water, 2012, 2 panels, 210 x 90 cm (each), 210 x 180 cm (whole), Acrylic on canvas.



Explosion, 2012, 120 x 150 cm. Acrylic on canvas.



Gress, 2010, 3 panels, 100 x 60 cm (each), 100 x 180 cm (whole). Acrylic on canvas.



Spirit of Nature 3, 2014, 3 panels, 50 x 80 cm (left), 40 x 60 cm (middle), 30 x 60 cm (right);
50 x 220 cm (whole). Acrylic on canvas.



The Color of Life. 2014. 9 panels. 150 x 30 cm (each), 150 x 270 cm (whole). Acrylic on canvas.

I Wayan Karja

1965 Born in Ubud, Gianyar, Bali

ART EDUCATION

- 2008 - 2011 Expressive Arts, European Graduate School, Switzerland
- 1997 - 1999 Painting and printmaking, University of South Florida, USA
- 1985 - 1990 Painting, Udayana University, Denpasar, Bali
- 1983 - 1985 Painting School of Fine Arts, Denpasar, Bali
- 1978 - 1981 Painting of traditional Jipijene style, Instructor I Ketut Sujana, Penestarian, Bali
- 1973 - 1978 painting "Young artist" style, Instructor I Ketut Santra (father), Penestarian, Bali

SOLD EXHIBITIONS

- 2015 Wayan Karja, Recent Paintings: Journey to the Unknown, CSIS Jakarta
- 2013 Gallesing Gallery, Jimbaran, Bali
- 2008 "Aesthetic and Sublime," CSIS Jakarta
- 2006 "Silence," West Australian School of Yoga, Perth, Australia
- Ganesha Gallery, Four Seasons Resort Bali, Jimbaran, Bali
- "Spiritual Colours," Trotter Museum, Arlesheim, Switzerland
- Choumeid Gallery, Chicago, USA
- "Blue of Karja," Gaya Gallery, Ubud, Bali
- "Karja," CSIS, Jakarta
- Choumeid Gallery, Hong Kong
- "The Colours of Life," West Australian School of Yoga, Perth, Australia
- "Panca Warna," Scala, Basel, Switzerland
- "Perigider Bhuwana: The Colours of Life," Stadtmuseum Crailsheim, Germany
- Choumeid Gallery, Hong Kong
- Santra Putra Gallery, Penestarian Kaja, Ubud, Bali
- Santra Putra Gallery, Penestarian Kaja, Ubud, Bali
- "Emptiness," Gallery Semollin, Ubud, Bali
- "Perigider Bhuwana: The Colours of Life," Kloster Domach, Switzerland
- Djaja vu Gallery, Ubud, Bali
- Teaching Gallery, Tampa, Florida, USA
- Christopher C. Bronigan Gallery, Grafton School, Massachusetts, USA
- Syzygy Gallery, Fort Myers, Florida, USA

- 1998 "Past and Present," Centre Gallery, Tampa, Florida, USA
- Syzygy Gallery, Fort Myers, Florida, USA
- 1996 Knot Gallery, Basel, Switzerland
- 1992 The Gallery Jampuhan, Ubud Bali

SELECTED GROUP EXHIBITIONS

- 2014 Etnopower, Art Center Denpasar Bali
- Santra Putra Gallery, Ubud, Bali
- 2013 University of Western Australia, Perth
- Puri Menggan Gallery, Gianyar Bali
- Bali Art Festival (annual exhibition)
- 2009 Peca Galeria, Pecs City, Hungary, Europe
- "Two Artists," Paia Contemporary Gallery, Maui, Hawaii
- 2008 Neka Museum, Ubud, Bali
- "Three Artists," Paia Contemporary Gallery, Maui, Hawaii
- 2007 Taman Budaya Mataram, Lombok
- The National Gallery, Jakarta
- 2006 "Nyakala: Indonesian Abstract painters," Sika Gallery, Ubud, Bali
- Museum Neka, Ubud, Bali
- 2005 "Semi Lulus Gianyar," Gallery YDBA, Jakarta
- "Our Spirit, Our Mother, Our Country," Laurence Wilson Gallery, University of Western Australia, Perth, Australia
- "The 10th Anniversary of Museum Rudana," Ubud, Bali
- "Art for Compassion," Grand Hyatt Hotel, Jakarta
- 2004 ISI Denpasar, Bali
- Gaya Gallery, Ubud, Bali
- "Jajak Tradisi dalam Ekspresi Modern II," Museum H. Widayat, Magelang
- "Jajak Tradisi dalam Ekspresi Modern III," Puri Art Gallery, Mealang
- 2003 "Bali-Babal," Sika Gallery, Bali
- "Indonesian Art Festival (FKI) II," Surabaya
- "Jajak Tradisi dalam Ekspresi Modern I," Gedung Satek, Yogyakarta
- 2002 "Swiss Cow in Bali," GWW, Ambaran, Bali
- Gaya Gallery, Ubud, Bali
- Rudana Museum, Ubud, Bali

2005 Directorate General of Higher Education, Indonesia
 2002 Minsteriums for Kultur, Jugend, und Sport, Germany
 1999 Mugde Fellowship, artist in residence, Grotton School, Massachusetts, USA
 1998 Diversity Awards, Great Mother and the New Father, Maine, USA
 1997 Excellence Faculty Awards, International College of Art, Denpasar, Bali
 Grant for Master of Fine Arts degree, University of South Florida, Florida, USA
 1996 Excellence Faculty Awards, International College of Art, Denpasar, Bali
 1991 - 2005 Bali Art Festival Artist, Governor of Bali

REVIEWS

Koes Karmadi, Executive Art Editor, Modern Indonesian Art, 2nd revised edition, Dempasar, Koes Artbooks, 2010.
 I Wayan Jansartha, "Farming Point," *Wawasan* magazine, The Jakarta Post, March, 2008.
 Koes Karmadi, Executive Art Editor, Modern Indonesian Art, 1st edition, Dempasar, Koes Artbooks, 2006.
 Agus Dermawan T., "Lukisan-Lukisan I Wayan Karja: Spiritualitas Bali dalam Eponasi," exhibition catalog, CSIS, Jakarta, December 2004.
 Jean Coutreau, "Wayan Karja's Minimalist Symbolism," The Jakarta Post, November 30, 2004.
 Bali Rebound, "Blue of Karja Represents Contemplative Works, Art & Culture," April 17 - May 01, 2004.
 Fred Campin, "Out of This World," Section One, Chicago Reader, Chicago, March 19, 2004.
 Joseph Foley, "Bridging, Blurring, Unifying I Wayan Karja," Washington D.C., February 6, 2004.
 Hock, "I Wayan Karja im Scala: Die Farben des Lebens," Basler Zeitung, Samstag/Sonntag, Switzerland, November 8-9, 2003, Nr. 2611.
 Rita A. Widiadana, "Artist Incorporates Universality in Balinese Roots," The Jakarta Post, January 18, 2003.
 Urs Ramseyer, "The Power Beyond the Pictures," Scala, Basel, Switzerland, 2003.
 Socksteder, "Ziel ist Harmonie: Balinesischer Künstler befasst sich mit Farbe," Kultur, (Drahtseil Germany), July 27, 2002.
 Kristi Sulika, "Wayan Karja Gelar Pameran Di Jerman," Antara, June 8, 2002.
 Marnet Larsen, "Wayan Karja" catalogue, Tampa, Florida, 2002.
 Jean Coulereu, "Shuji In's Experiment in Installation and Performance Art," The Jakarta Post, May 13, 2001.

Daniel Bollari, "Ausstellung 'Pengider Bhuanir' von I Wayan Karja," *Knostr* Dornach, Switzerland, September 5, 2000.
 Duplang, "I Wayan Karja Pengider Bhuanir: The Color of Life," *Bali Travel News*, April 28 - May 11, 2000.
 KMB, "I Wayan Karja Membudayakan Kritik," *Bali Post*, Jimat Post, April 7, 2000.
 Katherine Collier, "The Mudgo Fellner: A Balinese Outlook in a Massachusetts Setting," *The Circle Voice ARTS*, Massachusetts, April 30, 1999.
 Suyahyana, "Perpindahan Seni Karja Dimulai di Luar Negeri," *Bali Post Minggu Kallian*, September 22, 1998.
 Urs Ramseyer, "I Wayan Karja Loud/Bali," *Galeri Nekuus Knoll*, Switzerland, September 14, 1996.

I enjoy the process of
the internal journey, the mystery,
the unknown, the void.
Both the process and the artwork help me to
understand life at a deeper level.
It provides answers to my questions
about life itself.

| Wayan Karja's statement, 2015



Center for
STRATEGIC AND
INTERNATIONAL
STUDIES

CSIS
Pusat Studi
Strategis dan
Internasional
Jakarta Post
Indonesia

Official Media Partner

Jakarta Post