

JEJU

BALI

Art Archive
Center

Bali Jeju

**Berkarya dengan Alam:
Pemikiran tradisional dalam Seni kontemporer**

**D. Tjandra Kirana
Mangu Putra
Sen Pao
Wayan Redika
I Wayan Sujana (Suklu)**

**Kim Tek Hwa
Ko Bo Hyung
Kang Yo Bae
Kang Tae Bong
Jung Yong Sung**

A Cultural Dialogue in the Global Era

By Arif Bagus Prasetyo

Today we live in a global era; a globalization, which refers to a transparent world where our realities are intertwined with other realities from around the globe. Living in a global era, we are like yarn intricately woven into an expanse of tapestry of time and space called the "world".

In a global world where processes advancing without recognizing any territorial boundaries, no single party can effectively and permanently claim of being the "center". The center's superiority over the fringes remains only an illusion. Realistically, the relationship between the center and the peripheries is impossible to determine, let alone to standardize. The center and the fringes grow increasingly relative. The center's claim of superiority and dominance can topple easily as every spot is now a crossing point in the global chain of processes; and every spot has the potential to become the center. In a global era, the center is no longer singular but plural.

In the field of fine arts, there was once a time when the West's "modern" paradigm claimed itself to be the sole center that controlled and legitimized the world's diverse artistic realities. With its universalism, this paradigm that had its base on the history of modernism of European and American arts rejected systematically any context behind the creation of an artwork. Artworks which carried certain context (like for example nationality, race, class, gender, or sexuality) were not considered as modern, not part of "modern art", alias marginal. And even if those artworks followed the universal paradigm of "modern art", but yet located outside the Euro-American boundaries, they were still marginalized: dubbed as inferior derivatives of the West, unfitting the modernism's praise for originality.

Dialog Budaya di Era Global

Oleh Arif Bagus Prasetyo

Dewasa ini kita hidup di era global. Globalisasi merujuk pada sebuah dunia transparan, di mana realitas kita menjalin dengan berbagai realitas lain di luar kita dari seantero bumi. Hidup di era global, kita semua ibarat serat yang teranyam secara kompleks pada sehampar permadani ruang-waktu bernama "dunia".

Di sebuah dunia yang terglobalisasi, dengan prosesnya yang bergerak tanpa mengenal batas-batas teritorial, tak ada lagi satu pihak pun yang dapat secara efektif dan permanen mengklaim dirinya sebagai "pusat". Superioritas pusat terhadap pinggiran tinggal ilusi belaka. Pada kenyataannya, hubungan antara pusat dan pinggiran kini mustahil dipastikan, apalagi dibakukan. Yang pusat dan yang pinggiran kian relatif. Klaim tentang sebuah pusat yang unggul dan berkuasa semakin gampang gugur, karena kini setiap titik adalah persilangan dari mata-rantai proses sedunia, sehingga semua titik sama-sama potensial menjadi pusat. Di era global, pusat tidak lagi tunggal, melainkan plural.

Di lapangan seni rupa, ada masanya ketika paradigma "modern" Barat diklaim sebagai pusat tunggal yang berhak mengontrol dan mengabsahkan berbagai realitas artistik di seluruh penjuru dunia. Dengan paham universalisme, paradigma yang berbasis pada sejarah modernisme seni di Eropa dan Amerika ini secara sistematis menafikan konteks di balik penciptaan karya seni. Karya seni rupa yang mengusung konteks tertentu (misalnya nasionalitas, ras, kelas, gender atau seksualitas) dianggap tidak modern, bukan bagian dari "seni rupa modern", alias pinggiran. Namun kalau pun menganut paradigma universal "seni rupa modern", karya seni dari luar khazanah Eropa-Amerika juga tetap terpinggirkan: dipandang sebagai turunan inferior Barat, tidak cocok dengan kriteria modernisme yang menjunjung orisinalitas.

The postmodern paradigm with its pluralism ascended to criticize the modern one. Postmodern places issue of identity long silenced by modernism in the center stage. In the postmodern cultural realities there are at least four defining identities: national (especially that which emerges as a response to imperialism), sexual, environmental and ethnic. Postmodern paradigm challenges the formalist belief of arts being transcendental or universal, and welcomes the emergence of various expressions of identities in the shape of "contemporary art" - replacing the term "modern art" that is seen as oppressive and decadence.

With its appreciation toward diverse identities, postmodern paradigm of the global era allows the possibility for arts to grow anywhere as the "center". Bali, Jeju or anywhere else can be the center of excellence - a place where new values are created, fostered and developed. Nevertheless, the acceptance of the heterogeneous realities of arts also creates a complicated problem of lack of common reference point for evaluation. Therefore, a forum is needed to not only accommodate but also to bridge differences amongst the unique traditions and backgrounds of arts.

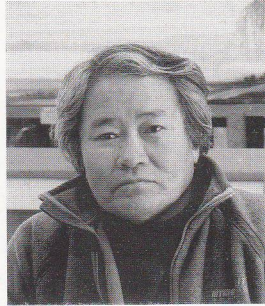
The "Bali-Jeju" exhibition presenting the works of Indonesian and Korean painters is a forum to celebrate diversities as well as to explore the possibility of a meeting point. The exhibition - putting aside differences from historical to individual expressions within a framework of a shared game - tries to create a warm and intimate cultural dialogue through arts. It is a momentum that allows the realities of the Balinese (Indonesian) fine arts to meet the Jeju's (Korean) as two distinct cultural forces but with equal opportunities to flourish or vanish in the face of the challenging global era.

English Translation by I Gusti Raka Panji Tisna

Paradigma postmodern, dengan paham pluralismenya, muncul mengkritik paradigma modern itu. Postmodernisme meletakkan isu identitas, yang dibungkam oleh modernisme, pada posisi sentral. Setidaknya ada empat identitas yang dipandang menentukan dalam realitas budaya postmodern: identitas nasional (terutama yang terbentuk sebagai respon atas imperialisme), identitas seksual, identitas pecinta lingkungan (environmentalist) dan identitas etnik. Paradigma postmodern menantang kepercayaan formalis akan seni yang transenden atau universal, dan menyambut bangkitnya berbagai ekspresi identitas dalam "seni rupa kontemporer" - sebagai pengganti istilah "seni rupa modern" yang dirasakan dekaden dan menindas.

Dengan apresiasinya terhadap keragaman identitas, paradigma postmodern di era global memungkinkan kehidupan seni rupa di mana saja untuk tumbuh menjadi "pusat". Bali atau Jeju atau mana pun dapat menjadi center of excellence, tempat nilai-nilai baru diciptakan, dipelihara dan dikembangkan. Namun demikian, pengakuan akan heterogenitas realitas seni rupa juga memunculkan problem pelik berupa ketiadaan acuan untuk dasar penilaian bersama. Karena itu diperlukan suatu forum yang bukan saja mengakomodasi, tapi juga berupaya menjembatani perbedaan di antara berbagai tradisi dan latar-belakang seni rupa yang khas.

Pameran "Bali-Jeju" yang menampilkan karya sejumlah perupa Indonesia dan Korea ini adalah forum untuk merayakan keragaman, sekaligus menelusuri kemungkinan titik-temunya. Dengan menaruh segenap perbedaan histories hingga ekspresi individual dalam kerangka permainan bersama, pameran ini mengupayakan terjalinnya suatu dialog budaya yang hangat dan intim melalui seni. Inilah momentum yang mempertemukan realitas seni rupa di Bali (Indonesia) dan di Jeju (Korea) sebagai dua kekuatan budaya yang berbeda, tapi berpeluang sama untuk lestari atau punah di era global yang penuh tantangan.



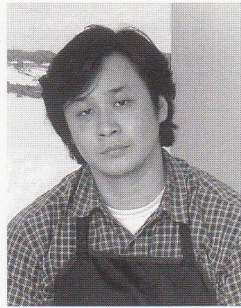
Kim Tek Hwa (born 1940)

Address: 1475 Wolpyunglee, Ewoleup, Bookjejugoon, Jeju
Tel: 82 64 746 1815 / HP 82 16 9898 1815

Exhibits regularly.
Chairman of the committee of the forthcoming Jeju Art Gallery.



Kim Tek Hwa
Choga I. 2005
Rumah tradisional I. 2005
Oil on canvas
73 x 73 cm



Ko Bo Hyung (born 1970)

Address: 4330 Hwa book Idong, Jejushi, Jeju
Tel: 82 64 721 3222 / HP 82 10 4699 0038

Graduated from the Department of Art, Jeju National University
Study at the Russian Academy of Arts, St. Petersburg

Solo exhibition at the Jeju Culture and Art Hall in Jeju in 2001 (together with Dansung Gallery in Seoul)

Participated in The Jeju Youth Painters' exhibition

Participated in The 300rd Sammoo Dongin Exhibition

Participated in the Jeju Art Festival

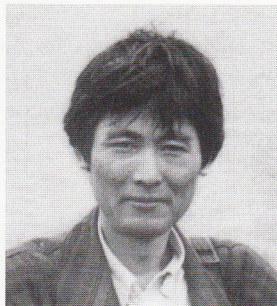
Participated in the Jeju Art Exhibition of the Korea Art Association

Membership: Member of the Korea Art Association, Member of the Sammoo Dongin, Recommended artist of The Jeju Art contest, Executive member of the Korea - Jeju Art Association

Awards: Teuk Sun Award and Eep Sun Award from the Jeju Art Contest (three times)



Ko Bo Hyung
A winter story III. 2005
Cerita musim dingin III. 2005
Oil on canvas
71 x 100 cm



Kang Yo Bae (born 1952)

Address: 693-1 Gwiduk 1 Lee, Hanlim-eup, Bookjejugoon, Jejudo
Tel: 82 64 796 4822

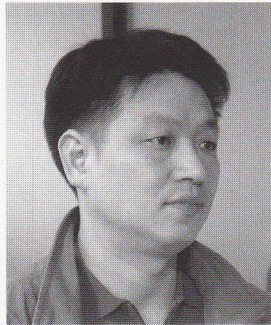
Graduated from the Department of Drawing at the University of Seoul
Graduated from the School of Arts at the University of Seoul

Five Solo exhibitions

- 1993 Korea Unification Art Exhibition at the Tokyo Central Art Gallery
- 1994 (until 2003) Participated at The April 3rd Art Festival
- The 15th Popular Art Anniversary Exhibition at Korea National Modern Art Gallery
- 1999 The Silk Voyage Art Exhibition at DongA Gallery
- 2000 Art and Human Right Exhibition - Kwangjoo Biennale at Kwangjoo City Art Gallery
- 2001 Seoul Art Fair at the Hangaram Art Gallery
- 2002 The 20th Popular Art anniversary at Chungjoo Art Hall
- 2004 The Peace Declaration - 100 world artists exhibition in The National Hyundai Art Hall



Kang Yo Bae
Sea breeze. 2005
Angin Laut. 2005
Acrylic on canvas
80 x 117 cm



Kang Tae Bong (born 1965)

Address: Samjoo Apartment # 101-503, 47 Ido 2dong, Jeju, Jejudo
Tel: 82 64 722 1473 / HP 82 11 697 7735

Graduated from Jeju University

Two Solo exhibitions

Participated in The April 3rd Art Festival from 1994 to 2005

Participated in the JALLA exhibition in Tokyo

Participated in The Nation exhibition

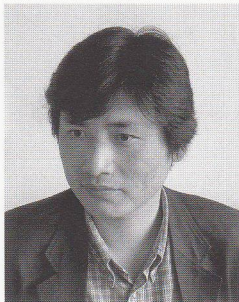
Participated in The 50th Independence anniversary exhibition

Participated in The Gwangjoo Unification Art Festival

Member of Tamra Artists Association



Kang Tae Bong
Untitled I. 2005
Tanpa judul I. 2005
Acrylic on Korean paper
43 x 105 cm



Jung Yong Sung (born 1968)

Address: 357-10 Ido 2dong, Jeju, Jejudo
Tel: 82 64 723 5529 / HP 82 692 1930

Graduated from the Department of Art, Jeju University

Three Solo exhibitions

1994 (until 2005) Participated at the Jeju April 3rd Art Festival at the Jeju Culture and Art Hall, Jeju Sejong Art Gallery;

The 100th Donghak Revolution anniversary exhibition at Jeju Sejong Art Gallery

1995 Gwangjoo Unification Art Festival in Mang-wuldong, Gwangjoo;

The 50th Independence anniversary exhibition at Hangaram Art Gallery, Seoul

1998 Korean paintings in Transition: Reflections and Self-awakening at the Gongpyung Art Center, Seoul

1999 North East Asia and The 3rd world Art exhibition at the City Art Hall, Seoul

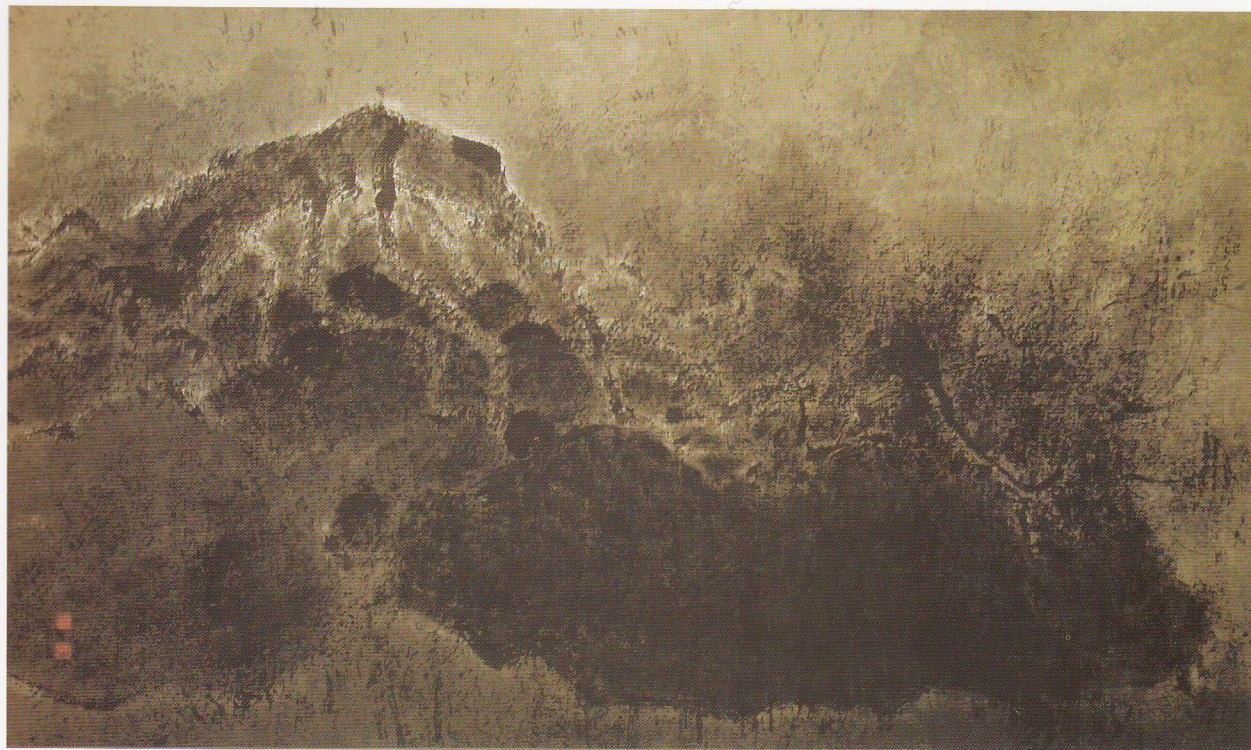
2000 New millenium Korean paintings - Discernment and Future prospect at the Gongpyung Art Center, Seoul

2001 "Story picture", Exhibition at the 2001 Korea Modern Art exhibition at The Art Hall of Culture and Art promotion Institute, Seoul

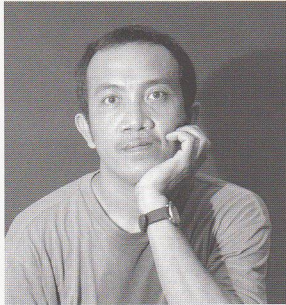
2004 "JALLA", Exhibition at the Tokyo Art Hall, Tokyo

The South-North Art exhibition at the Korean National Festival in Incheon

Member of Tamra Artists Association



Jung Yong Sung
Lay Pine Tree. 2005
Pohon Pinus. 2005
Soomook on Korean paper
60 x 100 cm



I Gusti Agung Gede Mangu Putra (born 1963)

Address: Jl Tohjaya 27, Binoh Kaja, Denpasar 80116, Bali – Indonesia
Tel: 0361 424558

Education: Design and Visual Communication at the Art Academy of Yogyakarta, Java

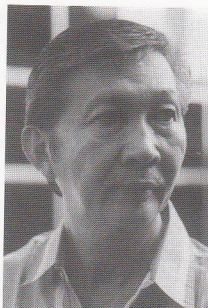
2003 "Di Tepi Cahaya Bali", Bentara Budaya Jakarta
2002: "Gerutu Air, Tanah dan Batu", Galeri Santi, Jakarta
2000 "Nature, Culture, Tension", Jezz Gallery, Denpasar - Bali
1999 Solo Exhibition: Gallery Chedi, Ubud - Bali

Selected Joined Exhibitions

2004: "Reading Multi Culture", Haus der Weltkulturen, Berlin - Germany ; "Singapore Art Fair", Singapore
2003 "Grand Opening Exhibition", Gallery Tama, Ubud - Bali; "Penjelajahan Diri", Gallery Raka, Mas - Bali
2002: "Ilustrasi Cerpen Kompas 2002", at several cities around Indonesia; "Indofood Art Award", Museum ARMA, Ubud - Bali; "Membaca Raden Saleh", Gallery Semarang, Semarang - Java
2001: "Selamatkan Laut Kita", National Museum, Jakarta
2000 'Aspects of a Mountain", Museum Sidik Jari, Denpasar
1999 "Sanggar Dewata", Art Center, Denpasar; Gallery Ganesha, Jimbaran - Bali; ASEAN Building, Jakarta
1996 Hotel Bali Cliff, Ungasan - Bali
1995 "Sanggar Dewata", Art Center Denpasar - Bali
1994 "Art for AIDS", Gallery Rudana, Ubud - Bali; "ASEAN Art", Singapore; "Indonesian Art Awards", Hotel Shangri-La, Jakarta; "Sanggar Dewata", Museum Gunarsa, Klungkung - Bali
1993 Sekolah Tinggi Seni Indonesia, Denpasar – Bali
1992 Gallery Bintang Palapa, Surabaya - Java
1987 and 1990 "Sanggar Dewata", Art Center, Denpasar - Bali



I Gusti Agung Gede Mangu Putra
Kintamani. 2005
Work on Progress
Acrylic on canvas
140 x 300 cm



Sen Pao (Limanhadi Kuswarno) born 1949

Address: Jl Batuyang 28, Batubulan, Gianyar, Bali
Tel: 0361 298529 / HP 0812 362 3819

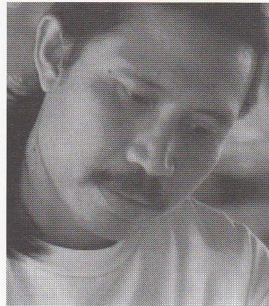
Solo exhibition at the Museum Bali, Denpasar in 1974

Solo exhibition at the Balai Budaya, Jakarta in 1979

- 1991 Exhibition at Rudana Art Gallery, Bali
- 1992 Exhibition "Sembilan Pelukis" at the Bintang Palapa, Jakarta
- 1993 Exhibition "Empat Nada" at the Balai Budaya, Jakarta
- Exhibition "Refleksi Tujuh Pelukis" at the Balai Budaya, Jakarta
- 1994 Exhibition "Nuansa Indah" at the Balai Budaya, Jakarta
- Exhibition "Simponi Nusantara" at the Galeri Nusantara, Jakarta
- 1995 Exhibition "Contemporary Art of The Non Alignment Countries" in Jakarta
- Exhibition "Untaian Warna", Balai Budaya, Jakarta
- 1996 Exhibition "Nuansa 96" at the Balai Budaya, Jakarta
- 1997 Exhibition "Simponi Sejuta Warna" at the Balai Budaya Jakarta
- 1998 Exhibition "Genta Seni Indonesia", Rudana Gallery, Ubud
- 1999 Exhibition "Legong, Barong, Potret Diri" at the Danlin Gallery, Ubud
- 2000 Exhibition "Kepedulian Sesama Pelukis" at the Galeri 678, Jakarta
- 2001 Exhibition "Peduli III", Galeri 678, Jakarta
- 2002 Exhibition "Small is Beautiful" at the Puri Art Gallery, Malang
- 2003 Exhibition "Pelangi Nusantara III" at the Pelangi Nusantara Gallery, Surabaya
- 2004 Exhibition "The Everlasting Stream" at V-Gallery, Jakarta
- 2005 Exhibition "Warna Nusantara" at the Nikko Hotel, Jakarta



Sen Pao
Pendet. 2005
Ritual Dance. 2005
Acrylic on canvas
75 x 75 cm



I Wayan Sujana (Suklu) born 1967

Address: Jl Dewi Sri No 16X, Batubulan, Gianyar - Bali
Tel: 0361 7425106 HP 0812 3987465

Education: Department of Fine Art at the Indonesia Arts College STSI Denpasar

Solo Exhibition "My Woman", Vanessa Gallery, Ubud, Bali in 2000

Solo Exhibition at the Chedi Art Gallery, Ubud, Bali in 2001

Solo Exhibition "Dialog of The Heart" at the Ganesha Gallery, Jimbaran, Bali in 2002

Solo Exhibition "Matahari di Nepal" at Komaneka Gallery, Ubud, Bali in 2004

Solo Exhibition "Towards Light" at The Arya Seni Gallery, Singapore in 2004

1995 The International Exhibition of The Art Colleges in Hiroshima, Japan

1996 Group Exhibition "The Mandala of Life" at the Sika Contemporary Art Gallery, Ubud, Bali

1997 Group Exhibition The Philip Morris Art Award Nominee, Galeri Nasional, Jakarta

1998 Group Exhibition in Canberra, Australia

1999 Group Exhibition "18 Painter" at the Tiga Nam Art Gallery, Ubud, Bali

2000 Group Exhibition "What" at the Plawa Bali Resto, Sanur, Bali

2001 Group Exhibition "Reflection II" at the Darga Art Gallery, Sanur, Bali; Group Exhibition "Taksu Papat" at the 678 Art Gallery, Jakarta; Group Exhibition at the Bentara Budaya, Jakarta; Group Exhibition at the Edwin Art Gallery,

Jakarta; Group Exhibition "Melampui Rupa" at the Jezz Art Gallery, Denpasar, Bali

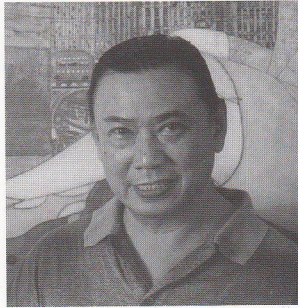
2002 Group Exhibition "Seni Rupa Nusantara II" at the Nasional Museum, Jakarta

2003 Group Exhibition "Emerging out of the Tradition" at Canna Gallery, Jakarta; Group Exhibition, "CP Open Biennale" at Galeri Nasional, Jakarta; Group Exhibition "Kil 2003" at the Edwin Gallery, Jakarta

2004 Bangladesh Biennale XI, Bangladesh; Group Exhibition "Merahnya Merah" at Nadi Gallery, Jakarta



I Wayan Sujana (Suklu)
Kesegaran Hutan. 2005
The Freshness of the Woods. 2005
Acrylic on canvas



D. Tjandra Kirana (born 1944)

Address: Jalan Teuku Umar No 121, Denpasar 80114, Bali

Tel: 0361 221454 Fax: 0361 221492

Solo exhibition at the Hotel The Chedi, Ubud in 1999

1986 - 2000 together with Sanggar Kamboja

1988 Trinale, Art Center, Denpasar

1989 Group Corak Seni Lukis Non Traditional at Art Center, Denpasar

1990 "Lukisan Bunga" at Jakarta

1991 Participation Asia Cultural Exchange in Singapore together with ASEAN Painters

1994 Yayasan Seni Rupa Indonesia" di Jakarta

1996 "Pesta Kesenian Bali"; "11 years of International Watercolor Asia"; "Persatuan Cat Air Indonesia", Jakarta

1997 "Figurative Paintings II" at Andi Gallery, Jakarta

1998 Exhibition at the Sheraton Hotel, Nusa Dua, Bali

1999 "Figure Painting Exhibition" together with Sanggar Senin Kamis at Pranoto Art Gallery, Ubud

"Asia Pacific Watercolor" in Taiwan

2000 "Kepedulian Sesama Pelukis", Galeri 678, Jakarta

2001 "Pesta Kesenian Bali (PKB)" at the Art Center, Denpasar

"Indonesia - Jepang" at Kota Koji, Hiroshima and Kobe, Jepang

2002 "100 tahun Bung Karno" at the Hotel Indonesia, Jakarta; "Tumbuh Karang untuk Lingkungan Hidup" in

Jakarta; "Indonesia - Jepang" at the Museum Rudana, Ubud, Penagraha Surabaya and WTC Jakarta

Kelompok Poleng at Puri Kesiman, Denpasar; "International Watercolor" at the Galeri Nasional, Jakarta

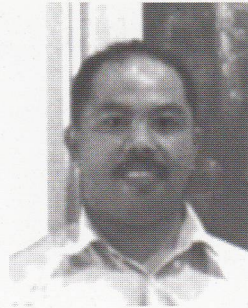
"3 Generasi" at the Satria Art Galeri, Denpasar

2003 "Dua Episode" at the Satria Art Galeri, Denpasar and Dharmala Intilan, Surabaya

"25 tahun Pesta Kesenian Bali" at the Art Center, Denpasar



D. Tjandra Kirana
Nude. 2005
Nude. 2005
Oil on canvas
80 x 100 cm



Wayan Redika (born 1962)

Address: Paang Indah Kav-C.2, Jl Trenggana, Penatih, Denpasar
Tel: 0361 7842402 HP 62 812 3846047 E-mail: w_redika@yahoo.com

Solo exhibition at the Ganesha Gallery, Four Seasons Resort, Bali in 2000

1990 Exhibition at the Pesta Kesenian Bali

1991 Group exhibition with Puri Agung Karangasem; Exhibition at the Pesta Kesenian Bali

1992 Group exhibition at the Art Center Denpasar; Exhibition at the Pesta Kesenian Bali

1993 Exhibition at the Pesta Kesenian Bali.

1994 Group exhibition at the Art Center Denpasar; Group exhibition at the Museum Bali;

Group exhibition at the Hotel Puri Bagus, Candi Dasa

1995 Group exhibition at the at the Art Center Denpasar;

Group exhibition at the Matahari Beach Resort Bali

1998 Group exhibition at the Hilton International Hotel, Surabaya

1999 Two times exhibited at the Ganesha Gallery, Four Seasons Resort, Bali;

Group exhibition with Sanggar Dewata Indonesia, at Five Museums in Bali

2000 Group exhibition at the Paros Gallery, Sukawati

2001 Group exhibition at the Bentara Budaya, Jakarta; Group exhibition at the Pranoto Gallery, Ubud

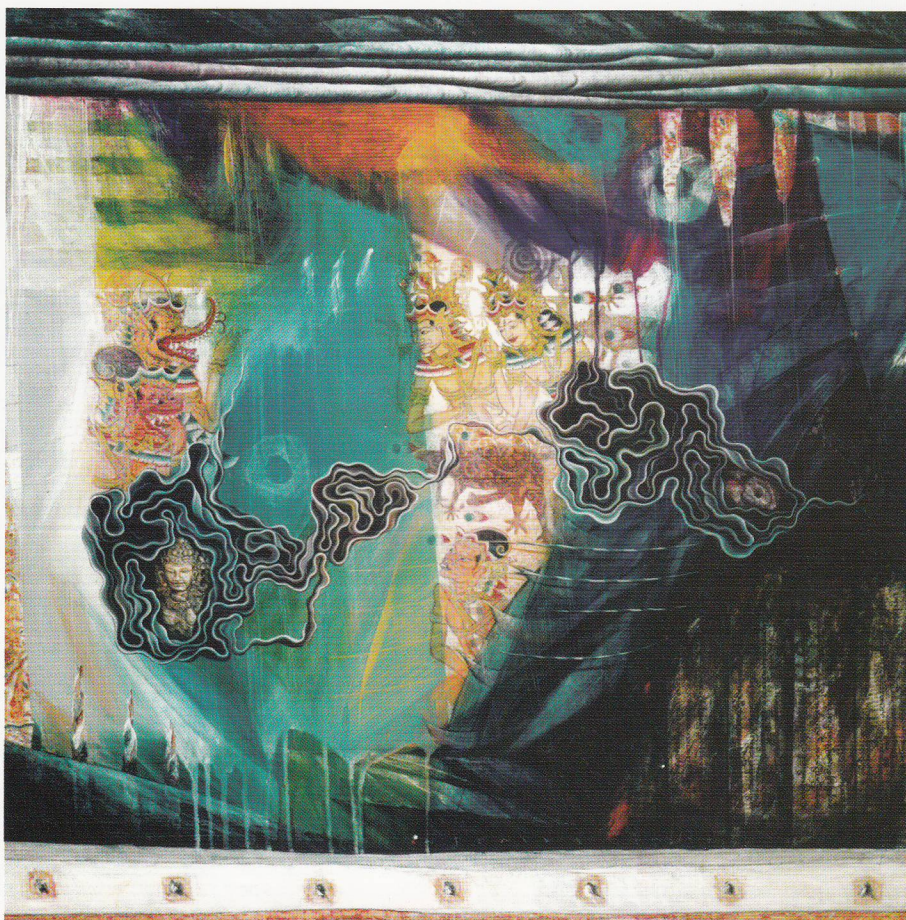
"Modern Magic", Art Forum, Singapore; "Kebayar Jogja-Bali", Suardhana Fine Art Gallery,

Denpasar; "Melampaui Rupa", Jezz Gallery, Denpasar

2002 "Tiga Generasi", Satria Art Gallery, Denpasar; Exhibition at the Hilton Hotel, Jakarta

2003 "Bali Kontemporer", Bentara Budaya, Jakarta; Exhibition at the Gallery Langgeng, Magelang

2004 "Bali Temptation", V-Gallery, Jakarta; "Stillife", Raka Gallery, Ubud; "Drawing", Museum ARMA, Ubud



Wayan Redika
Ciwaratih. 2002
Incarnation of Shiwa. 2002
Acrylic on canvas
75 x 75 cm

Landscape Painting

By I Wayan Sukra

There is a key distinction between 'land' and 'landscape'. In principle, land is a natural phenomenon, although most land, especially in Indonesia, has been subjected to extensive human intervention (creating fields, planting crops, shoring up the coastline, and so on). 'Landscape' is a cultural construct. It dates from seventeenth-century Dutch and Italian painterly practices, but became central to English painting and also became a method for the artist and topographical draughtsman to explore territories elsewhere. Landscape can be defined as vistas, which encompass both nature and the changes, which humans have effected in the natural. Broadly interpreted, this includes lakes, (rice)fields, rivers, gardens, buildings and so on. As it is a cultural construct the landscape (paintings) of two different cultures as it is shown in this exhibition should be significant in regard of its object, nature, and its aesthetic appreciation.

History of Landscape painting

In the Western world there has been since antiquity a tradition of viewing art as the mirror of nature. Even if the aesthetic appreciation of nature dates from the dawn of the Renaissance, its development from that time to the present has been uneven and episodic. Initially, nature's appreciation as well as its philosophical investigation were hampered by religion. The reigning religious tradition could not but deem nature an unworthy object of aesthetic appreciation, for it saw mountains as despised heaps of wreckage left by the flood, wilderness regions as fearful places for punishment and repentance, and all of nature's workings as poor substitutes for the perfect harmony lost in humanity's fall. It took the rise of a secular science and equally secular art forms to free

Seni Lukis Lanskap

Oleh I Wayan Sukra

Ada perbedaan kunci antara 'ranah' dan 'lanskap'. Pada prinsipnya, ranah adalah fenomena alam, meskipun kebanyakan ranah, terutama di Indonesia, telah terjajah campur-tangan manusia dalam skala luas (pembukaan lahan, cocok tanam, reklamasi pantai dan seterusnya). 'Lanskap' adalah konstruksi kultural. Lanskap berawal dari praktik seni lukis Belanda dan Itali abad ke-17, namun menjadi sentral dalam seni lukis Inggris, dan juga menjadi metode bagi seniman dan juru gambar topografis untuk mengeksplorasi wilayah-wilayah di tempat lain. Lanskap dapat didefinisikan sebagai tinjauan, yang meliputi baik alam maupun perubahan-perubahan, yang diberlakukan oleh manusia pada dunia natural. Ditafsirkan secara longgar, lanskap mencakup danau, sawah, sungai, taman, gedung dan sebagainya. Karena merupakan konstruksi kultural, (lukisan) lanskap dari dua budaya yang berbeda, sebagaimana ditampilkan pameran ini, tentunya signifikan dari segi objeknya, sifatnya dan apresiasi estetikanya.

Sejarah Seni Lukis Lanskap

Di dunia Barat, sejak zaman kuno ada tradisi memandangi seni sebagai tiruan pucuk dari alam. Kalau pun apresiasi estetik tentang alam berlangsung semenjak fajar zaman Pencerahan, perkembangannya dari masa itu sampai saat ini tertatih-tatih dan bergulir sepotong-sepotong. Mula-mula, apresiasi alam beserta penyelidikan filosofisnya dilumpuhkan oleh agama. Tradisi religius yang berkuasa tak bisa lain kecuali menganggap alam sebagai objek apresiasi estetik yang tak berharga, karena tradisi ini melihat gunung sebagai onggokan puing nista yang ditinggalkan banjir, kawasan belantara sebagai tempat mengerikan untuk azab dan pertobatan, dan seluruh kinerja alam sebagai pengganti yang payah dari harmoni

nature from such associations and thereby open it for aesthetic appreciation. Thus, in the Western world the evolution of aesthetic appreciation of nature has been intertwined with both the objectification of nature achieved by science and the subjectification of it rendered by art.

Although the scientific objectification of nature had earlier origins, the connection between aesthetic appreciation of nature and scientific objectivity dates from the eighteenth century. At that time, British aestheticians initiated a tradition that gave theoretical expression to this connection. Empiricist thinkers, such as Joseph Addison and Francis Hutcheson, took nature rather than art as the ideal object of aesthetic experience and developed the notion of disinterestedness as the mark of such experience. In the course of the century, this notion was elaborated such as to exclude from aesthetic experience an ever-increasing range of associations and conceptualizations. Thus, the objects of appreciation favored by this tradition, British landscapes, were, by means of disinterested aesthetic appreciation, eventually severed not only from religious associations, but from any appreciators personal, moral, and economic interests. The upshot was a mode of aesthetic appreciation that looked upon the natural world with an eye not unlike the distancing, objectifying eye of science. In this way, the tradition laid the ground-work for the idea of the sublime. By means of the sublime even the most threatening of nature's manifestations, such as mountains and wilderness, could be distanced and appreciated, rather than simply feared and despised.

However, the notion of disinterestedness not only laid the groundwork for the sublime, it also cleared the ground for another, quite different idea, that of the picturesque. This idea secured the connection between aesthetic appreciation of nature and the subjective renderings of nature in art. The term "picturesque"

sempurna yang hilang dalam tragedi kejatuhan manusia. Hal ini memicu bangkitnya ilmu pengetahuan sekuler dan beragam seni sekuler untuk membebaskan alam dari asosiasi semacam itu, dan dengan demikian membukanya bagi apresiasi estetik. Begitulah, di dunia Barat, evolusi apresiasi estetik tentang alam jalin-menjalin baik dengan objektifikasi alam yang dicapai oleh ilmu pengetahuan, maupun dengan subjektivikasi alam yang digarap oleh seni.

Meskipun objektifikasi ilmiah terhadap alam berasal dari masa yang lebih lampau, kaitan antara apresiasi estetik tentang alam dan objektivitas ilmiah berlangsung sejak abad ke-18. Pada waktu itu, para ahli estetika memprakarsai sebuah tradisi yang memberi ekspresi teoritis pada kaitan tersebut. Para pemikir Empiris, seperti Joseph Addison dan Francis Hutcheson, lebih memilih alam ketimbang seni sebagai objek ideal pengalaman estetik, dan mengembangkan paham kebebasanpamrihan sebagai ciri pengalaman semacam itu. Di sepanjang abad itu, paham ini digali sedemikian rupa untuk membersihkan pengalaman estetik dari jangkauan asosiasi dan konseptualisasi yang kian meningkat. Maka objek apresiasi yang disukai tradisi ini, lanskap Inggris, melalui apresiasi estetik yang bebas pamrih, akhirnya bukan saja tersapir dari pelbagai asosiasi religius, tapi juga dari pamrih personal, moral dan ekonomi apapun yang diusung apresiator. Hasilnya adalah mode apresiasi estetik yang meninjau dunia natural dengan mata yang tak berbeda dengan mata ilmu pengetahuan yang merentangkan jarak dan mengobjektifkan. Dengan cara ini, tradisi tersebut meletakkan landasan bagi gagasan tentang kesubliman. Melalui kesubliman, berbagai manifestasi alam yang paling mengancam sekali pun, seperti gunung-gunung dan belantara, dapat diberi jarak dan diapresiasi, ketimbang sekadar ditakuti atau dinistakan.

Namun demikian, paham kebebasanpamrihan bukan saja meletakkan landasan bagi kesubliman, melainkan juga menyiapkan lahan untuk gagasan lain yang sama sekali

literally means "picture-like" and indicates a mode of appreciation by which the natural world is divided into artistic scenes. Such scenes aim in subject matter or in composition at ideals dictated by the arts, especially landscape painting. Thus, while disinterestedness and the sublime stripped and objectified nature, the picturesque dressed it in a new set of subjective and romantic images: a rugged cliff with a ruined castle, a deep valley with an arched bridge, a barren outcropping with a choga, a Korean traditional house.

Like disinterestedness and the sublime, the picturesque had its roots in the theories of the early eighteenth century aestheticians, such as Addison, who thought that what he called the "works of nature" were more appealing when they resembled works of art. However, picturesque appreciation did not culminate until later in the century when at that time, it became the reigning aesthetic ideal of English tourists who pursued picturesque scenery. Indeed, the picturesque remains the mode of aesthetic appreciation associated with the form of tourism that sees and appreciates the natural world primarily in light of renderings of nature typical of travel brochures, calendar photos, and picture postcards. After the close of the eighteenth century, the picturesque lingered on as a popular mode of aesthetic appreciation of nature. However, the philosophical study of the aesthetics of nature went into steady decline as stated by the Korean art-critic Young Jay Lee.

However, even as the theoretical study of the aesthetics of nature (the idea of the sublime, the notion of disinterestedness, and the theoretical centrality of nature rather than art) declined, a new view of nature was initiated that eventually gave rise to a different kind of aesthetic appreciation. This mode of appreciation has its roots in the North American tradition of nature writing, as

berbeda, yaitu gagasan tentang kerupawanan (the picturesque). Gagasan ini mengamankan kaitan antara apresiasi estetik tentang alam dan penggarapan subjektif alam dalam seni. Istilah "rupawan" (picturesque) secara harfiah berarti "elok rupanya" (picture-like), dan mengindikasikan suatu mode apresiasi yang memecah dunia natural ke dalam adegan-adegan artistik. Adegan semacam ini, dalam isi (subject matter) maupun komposisi, mengarah pada ideal-ideal yang didiktekan oleh seni, terutama seni lukis lanskap. Maka apabila kebebasanpamrihan dan kesubliman menelanjangi dan mengobjektifkan alam, kerupawanan meriasnya dengan seperangkat citra subjektif dan romantik yang baru: tebing berbatu dengan reruntuhan kastil, lembah yang dalam dengan jembatan lengkung, bukit-bukit tandus dengan choga (rumah tradisional).

Sebagaimana kebebasanpamrihan dan kesubliman, kerupawanan berakar pada teori para ahli estetika awal abad ke-18, seperti Addison, yang berpikir bahwa apa yang disebutnya "karya alam" lebih memikat manakala menyerupai karya seni. Akan tetapi, apresiasi kerupawanan belum mencapai puncaknya hingga masa yang lebih belakangan pada abad itu, ketika apresiasi ini menjadi sebuah ideal estetik yang berkuasa bagi para turis Inggris yang mengejar pemandangan nan rupawan. Sesungguhnya, kerupawanan tetap menjadi mode apresiasi estetik yang terpaut dengan ragam turisme, yang melihat dan mengapresiasi dunia natural terutama dengan berpatokan pada penggarapan alam yang tipikal di brosur-brosur perjalanan, foto-foto kalender dan kartu pos bergambar. Setelah berakhirnya abad ke-18, kerupawanan tetap bertahan sebagai mode apresiasi estetik yang populer tentang alam. Namun studi filosofis tentang estetika alam terus mengalami kemerosotan.

Meski begitu, bahkan ketika studi teoritis tentang estetika alam (gagasan tentang kesubliman, paham kebebasanpamrihan, dan sentralitas teoritis alam dibanding seni) merosot,

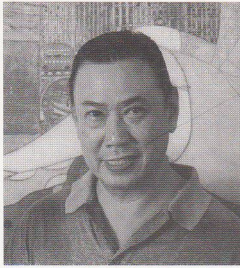
exemplified by Henry David Thoreau. In the middle of the nineteenth century, it was reinforced by the work of George Perkins Marsh and his recognition that humanity is the major cause of the destruction of nature's beauty. It achieved its classic realization at the end of the century with American naturalist John Muir. Muir saw all nature and especially wild nature as aesthetically beautiful and found ugliness only where nature was subject to human intrusion. (Mangu Putra)

These ideas strongly influenced the North American wilderness preservation movement and continue to shape the aesthetic appreciation of nature associated with contemporary environmentalism. This kind of appreciation may be called positive aesthetics or beauty. Here the Korean and Balinese paintings of this exhibition meet on common ground. In so far as positive aesthetic appreciation eschews humanity's marks on the natural landscape, it is somewhat the converse of picturesque appreciation with its delight in signs of human presence. Thus, it has become the rival of the picturesque as the popular mode of aesthetic appreciation of nature, although contemporary nature appreciation frequently involves a somewhat uneasy balance between the two different modes.

diperkenalkan sebuah pandangan baru tentang alam yang akhirnya memunculkan suatu jenis apresiasi estetik yang berbeda. Mode apresiasi estetik ini berakar pada tradisi tulisan bertema alam dari Amerika Utara, seperti yang dicontohkan oleh Henry David Thoreau. Pada pertengahan abad ke-19, tradisi ini diperkuat oleh karya George Perkins Marsh dan pengakuannya bahwa kemanusiaan merupakan penyebab utama hancurnya keindahan alam. Tradisi ini mencapai perwujudan klasiknya pada penghujung abad itu bersama tokoh naturalis Amerika, John Muir. Muir melihat seisi alam, teristimewa alam bebas, sebagai indah secara estetis, dan menemukan cela hanya ketika alam diinjakinjak manusia. (Mangu Putra)

Gagasan ini berpengaruh kuat pada gerakan pelestarian alam liar di Amerika Utara, dan terus berlanjut membentuk apresiasi estetik tentang alam yang terpaut dengan paham cinta lingkungan (environmentalism) kontemporer. Jenis apresiasi ini dapat disebut estetika atau keindahan positif. Sepanjang mengharamkan ciri manusia pada lanskap alami, apresiasi estetik positif agaknya merupakan kebalikan dari apresiasi kerupawanan dengan kesenangannya akan tanda-tanda kehadiran manusia. Dengan demikian, apresiasi estetik positif menjadi lawan kerupawanan sebagai mode apresiasi estetik yang populer tentang alam, kendati apresiasi alam kontemporer seringkali melibatkan keseimbangan yang agak repot di antara dua mode yang berbeda itu.

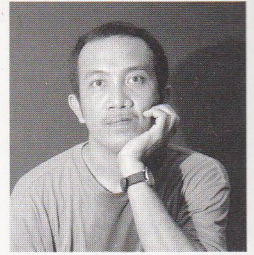
Diterjemahkan oleh Arif B. Prasetyo



Tjandra Kirana



Kim Tek Hwa



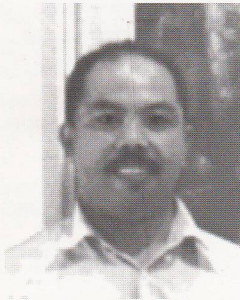
Mangu Putra



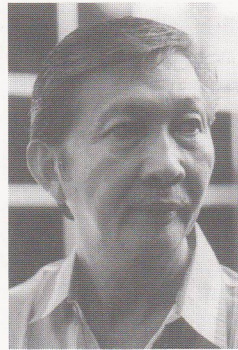
Kang Yo Bae



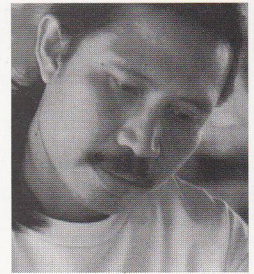
Jung Yong Sung



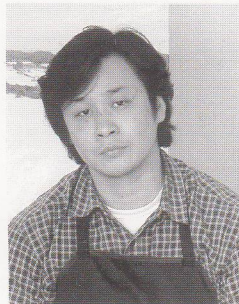
Wayan Redika



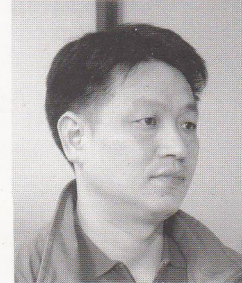
Sen Pao



Suklu



Ko Bo Hyung



Kang Tae Bong

Jeju Bali

**Working with Nature:
Traditional Thought in Contemporary Art**

**Kim Tek Hwa
Ko Bo Hyung
Kang Yo Bae
Kang Tae Bong
Jung Yong Sung**

**D. Tjandra Kirana
Mangu Putra
Sen Pao
Wayan Redika
I Wayan Sujana (Suklu)**

RAKA GALLERY



Jl. Raya Mas No. 86 Mas, Ubud, Bali, Indonesia
Phone: 62-361-974538 Fax: 62-361-975207
Email: rakamas@indosat.net.id

Indonesian Vis
Library-I