

Mise-
en-
scène

PUTU SASTRA WIBAWA

Mise-en-scène

Solo Exhibition of Putu Sastra Wibawa

Langgeng Art Foundation, 20 March-20 April 2020

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Putu Sastra Wibawa

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Mise-
en-
scène

Mise en Scènes,

Mutilasi & Narasi Liris pada Karya Putu Sastra Wibawa

Citra Pratiwi

Berawal dari alam, demikian Sastra mengatakan kepada saya. Putu Sastra Wibawa atau kerap disapa Sastra merupakan seniman muda yang berasal dari Bali dan menyelesaikan studi akademiknya di Jurusan Seni Murni, Institut Seni Indonesia Yogyakarta. Bali dan Sastra menjadi sebuah ikatan yang sudah mengakar namun Sastra seperti anak muda yang lain, memiliki keinginan untuk melakukan pembongkaran atas *stereotype* identitas terutama dalam berkarya.

Sastra mengaku sebagai seniman muda yang akrab dengan budaya digital, kedekatannya dengan berbagai aplikasi visual digital, membuatnya melihat dimensi lain atas konsep melukis. Melukis alam menjadi sebuah awal bentuk eksperimentasi dalam perjalanan karya Sastra yang mendorong Sastra keluar dari kebiasaan melukis secara konvensional. Alam dalam dunia Sastra merupakan sebuah lanskap emosi dalam pendar warna yang terpotong, saling tumpuk, bertabrakan namun harmoni.

Pendekatan yang dilakukan Sastra mengingatkan saya dengan konsep *Mise-en-scène* (Bahasa Perancis: [miz.ɑ̃.sɛn]; "menempatkan di atas panggung"). *Mise - en- scène* merupakan ungkapan yang memiliki arti tema visual atau cara menceritakan sebuah kisah. Konsep ini biasa digunakan untuk menggambarkan aspek cara pada proses penciptaan teater atau film. Seperti yang dilakukan Sastra melalui pendekatan penciptaan karyanya dimana dia berangkat dari sebuah pecahan-pecahan kerja spontan pada kanvas dimana Sastra akan memecahnya kembali ke dalam potongan yang akan dia susun kembali.

Proses penciptaan lukisan pada Sastra merupakan sebuah proses penyusunan narasi, sebuah usaha eksperimen dimana karya lukisan memiliki kebebasan untuk keluar dari proses yang utuh, yang biasanya diwakili pada kanvas. Sastra memutilasi keutuhan, menyambungkannya dengan sebuah lanskap yang lain, ia jajarkan, temukan, bahkan ditabrakkan dengan sengaja untuk menciptakan sebuah narasi. Keutuhan dalam-

Mise en Scènes, Mutilation & Lyrical Narration

Citra Pratiwi

proses penciptaan lukisan tidak lagi linear dan berurut bagi Sastra. Proses ini merupakan mise en scène dalam penciptaan karya lukis dimana pengaturan sebuah komposisi merupakan sebuah komposisi fisik dari suatu tindakan pada kanvas.

Pada pameran tunggal kali ini, kita disuguhkan karya abstrak dimana Sastra tidak hanya menyuguhkan pendekatan baru atas lukisan tapi juga sebuah pendekatan baru mengenai lukisan abstrak. Lukisan abstrak dalam karya Sastra menghadirkan pendaran energi dan suasana liris meski berangkat dari garis potongan yang menyerupai retakan atau pecahan. Sastra mampu bermain ganda sebagai seorang kreator, seorang pelukis yang masuk menyelam ke dalam karya dan seorang yang berjarak untuk mengarahkan karya. Sebuah cara dan kemampuan yang tidak banyak dilakukan oleh seniman. Karya lukisan ini mencapai bentuk eksperimentasi yang otentik, membuka sebuah daya kreasi baru sehingga karya abstrak hadir dalam kompleksitas teknik sekaligus rasa yang disusun melalui Mise en Scène, sebuah capaian dalam pameran tunggal Putu Sastra Wibawa kali ini.

It's began from nature, Sastra explained to me. Putu Sastra Wibawa or Sastra is a young artist origin from Bali and completed his academic at Fine Arts Department, Indonesian Institute of Art, Yogyakarta. Nature is something deep-rooted bond in Sastra, because he's grew up and has strong traditional Balinese culture. For Sastra, like other young balinese artists he want to dismantle identity stereotypes, especially in art.

As a young artist and part of GenY, Sastra is familiar with digital culture. His closeness to various digital art applications made him see another dimension about painting concept. Landscape painting became the early form of his experimentation, this form pushed Sastra finding other concept about painting. Nature and landscape in Sastra idea is a landscape of glowing emotions colors that he play, cut, hit, put it overlap, to get the harmony.

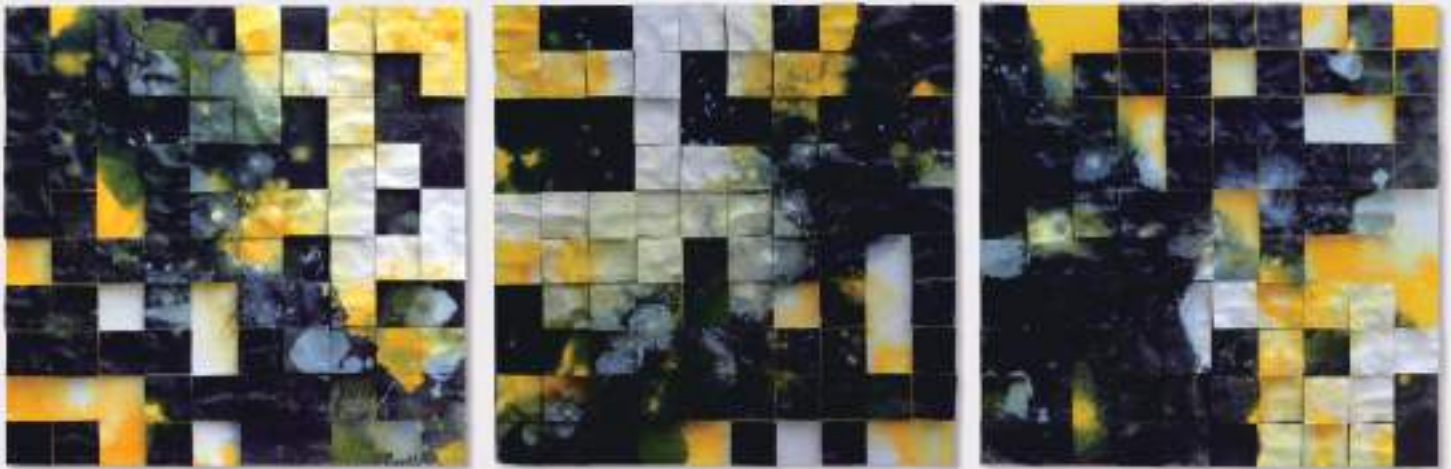
Sastra approach in painting reminds me to concept of Mise-en-scène (French: [miz.ɑ̃.sɛn];

"putting on stage"). *Mise - en-scène* is an expression of a visual theme or a way of telling a story. This concept is usually used to describe aspects in creating theater or film. As did Sastra through his work where he departed from spontaneous painting fragments on a canvas where Sastra would break it back into pieces and he would rearrange the painting again.

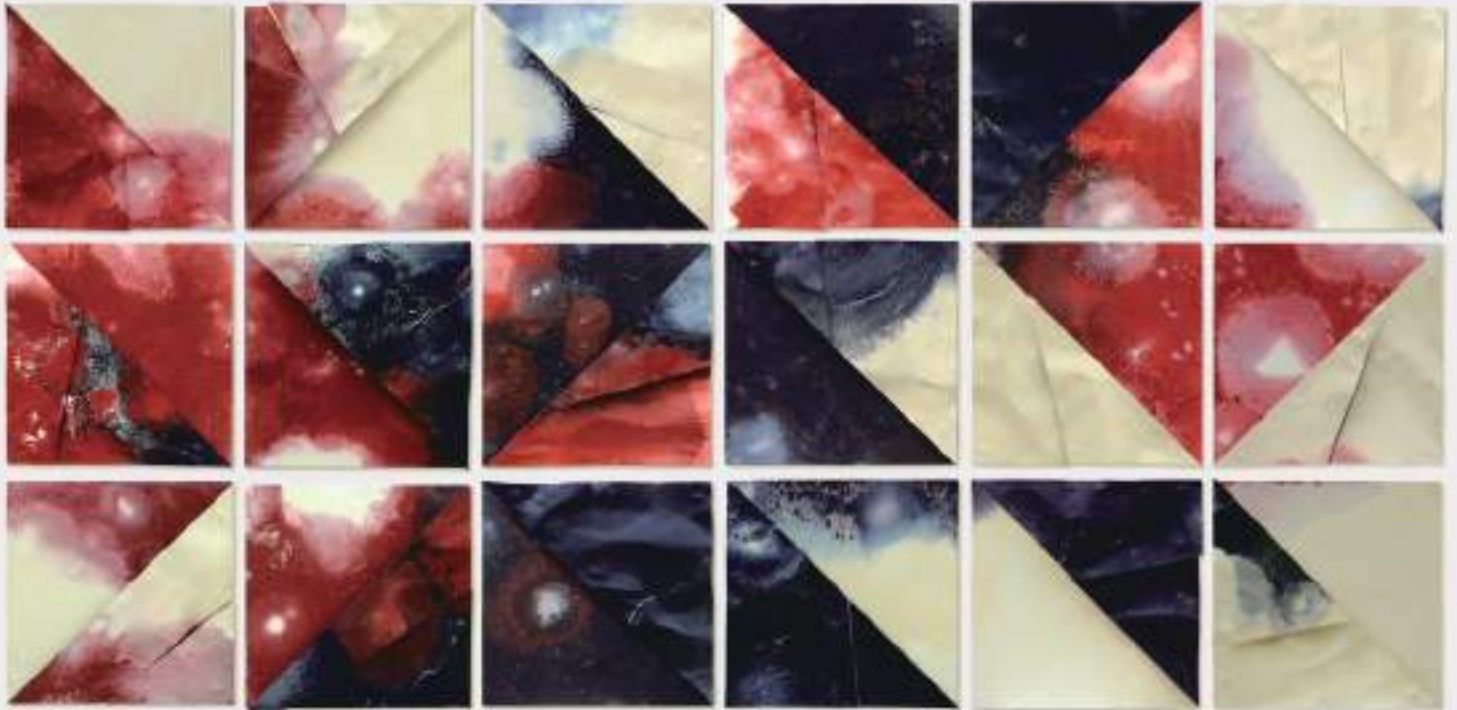
The process of Sastra painting creation is a process of composing a narrative, an attempt of experiment, painting become a freedom for Sastra to come out and get into a deep process and wholeness which usually represented in one canvas. Not with Sastra, he mutilates wholeness and union concept in painting. He mutilates the painting, connects it to another landscape, he juxtaposed, matched, even deliberately crashes the painting cuts and create a narrative. Wholeness concept in the process of creating paintings is no longer linear and sequential for Sastra. This process is a *mise en scène* in the creation of paintings where-

the arrangement of a composition is a physical composition of an action on a canvas.

In this solo exhibition, Sastra presenting his abstract works. This series where not only presents a new approach to painting but also a new approach of abstract painting. Abstract paintings in Sastra works present a glowing energy colors field and lyrical atmosphere, even though the painting depart from lines of lines that resemble cracks or fragments. Sastra as an artist is able to do double play, as a creator, as a painter who dives into the work and a person who is distanced to direct the work. A method and ability that not many artists do and can. Sastra new series of painting reaches an authentic form of experimentation, open a new creative power so that abstract works present in the complexity of the technique as well as the taste compiled through *Mise en Scène*, a concept and achievement of Putu Sastra Wibawa solo exhibition.



Dominasi Hitam, Multi layered aluminum plaque, 120cm x 120cm (3 panels), 2020



Half. Multi layered aluminum plaque, 40cm x 40cm (18 panels). 2020



Grow after Gloom #1

Multi layered aluminum plaque
120cm x 120cm
2020



Grow after Gloom #2

Multi layered aluminum plaque
120cm x 120cm
2020



Tumbuh dari Ego #1

Multi layered aluminum plaque
100cm x 100cm
2020



Tumbuh dari Ego #2

Multi layered aluminum plaque
100cm x 100cm
2019



Tumbuh dari Ego #3

Multi layered aluminum plaque
100cm x 100cm
2019



In the Morning

Multi layered aluminum plaque
90cm x 90cm
2019



Relung Introspeksi, Multi layered aluminum plaque, 120cm x 120cm, 2019



Tak Selalu Sama, Multi layered aluminum plaque, 50cm x 50cm (2 panels), 2019



Between Dark and Light, Multi layered aluminum plaque, 40cm x 40cm (3 panels), 2019

PUTU SASTRA WIBAWA



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Solo Exhibition

2020

"Mise-en-scene" Langgeng Art Foundation, Yogyakarta

2016

"Destruksi Alam" RJ Katamsi Gallery, Indonesia Institute of The Art, Yogyakarta

Selected Group Exhibition

2020

"Special Perception", Limanjawi Arthouse, Magelang

2019

"Samasta" Sanggar Dewata Indonesia Yogyakarta, Sangkring Art Project, Yogyakarta

"Ruang Kemungkinan", Bentara Budaya Jakarta (BBJ), Jakarta

"Re-Mitologisasi" Basoeki Abdullah Art Award #3, Museum Basoeki Abdullah, Jakarta

"Art Jog MMXIX, Arts in Common: commonSpace" Share Residence Project with Poklong Anading, Yogyakarta

"Incumbent" Yogya Annual Art #4, Bale Banjar Sangkring, Yogyakarta

"Post-Truth, In Material #2", Ruang Dalam Art House, Yogyakarta

"Adu Domba I-X", Bale Banjar Sangkring, Yogyakarta

"Inner Expression", Santrian Gallery, Sanur

"Alur" Indie Art House, Yogyakarta

2018

"Celebration of the Future" Art Bali-Bali Collection, Nusa Dua

"Mahandini" Sangkring Art Project, Yogyakarta

"Repositioning Arc of Bali" Discovery Mall, Kuta

"YAA#3 Positioning" Sangkring Art Space, Yogyakarta

"Proud to be an Artist", Syang Art Space, Magelang

"Tribute to the Maestro I Nyoman Gunarsa", Pusat Kebudayaan Koesnadi Hardjosoemantri, Yogyakarta

2017

"November on Paper" Bale Banjar Sangkring Art Space, Yogyakarta

"ACXDC" Karja Art Space, Ubud

"Abstract Is" Bentara Budaya Bali, Denpasar

"Unity in Diversity" Bazaar Art Jakarta 2017, The Ritz-Carlton Jakarta

"Kamadhatu" Limanjawi Art House, Magelang

"Partitur" Jogja Gallery, Yogyakarta

"Nandur Srawung #4" Taman Budaya Yogyakarta, Yogyakarta

Awards

Finalist Basoeki Abdullah Art Award #3 2019

Best Award 1st Painting Dies Natalis XXXI ISI Yogyakarta 2015

Best Award 1st Painting Dies Natalis XXVIII ISI Yogyakarta

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