



I AM A TREE

solo exhibition by Nyoman Sujana Kenyem

Publised as a supplement of

"I AM A TREE"

Whisper of Ecological Awareness from Sayan

Solo Exhibition by Nyoman Sujana Kenyem
Galeri ZEN1 Jakarta

Exhibition period May, 26th – June, 20th, 2025

at Galeri ZEN1 Jakarta

Jl Purworejo No.24 Dukuh Atas, Menteng Jakarta Pusat 10310

All works of art by artist
Curator Arif Bagus Prasetyo

Catalogue by Guns Gunawan
Art Director Nicolaus Kuswanto

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Galeri ZEN1
Ruko Tuban Plaza No. 50. Jl. Bypass Ngurah Rai, Tuban, Kuta, Badung, Bali 80361 Indonesia
Jl. Purworejo No. 24, Dukuh Atas, Menteng, Jakarta Pusat 10310 Indonesia
phone: +6287760149668 | email: galerizen1@gmail.com | instagram: [@galerizen1](https://www.instagram.com/galerizen1)
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"Kenyem draws particular attention to the profound bond between trees and humanity. This connection finds symbolic representation in the recurring human-tree figure across his canvases. His new paintings prominently feature this anthropomorphic tree: a striking hybrid creature, part tree and part human, suggesting either a tree with a human soul or a human with a tree body. “

Arif Bagus Prasetyo

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I AM A TREE

Whisper of Ecological Awareness from Sayan

In 2004, while preparing to write about Nyoman Sujana “Kenyum”’s exhibition, “Leafscape”, I visited the painter’s studio in Sayan Village, Ubud. The exhibition presented a series of paintings exploring the theme of leaves. I attributed Kenyum’s fascination with leaves to his own verdant surroundings. His house in Sayan Village sat amidst a lush, natural atmosphere reminiscent of a forest, abundant with shady trees bearing thick leaves.

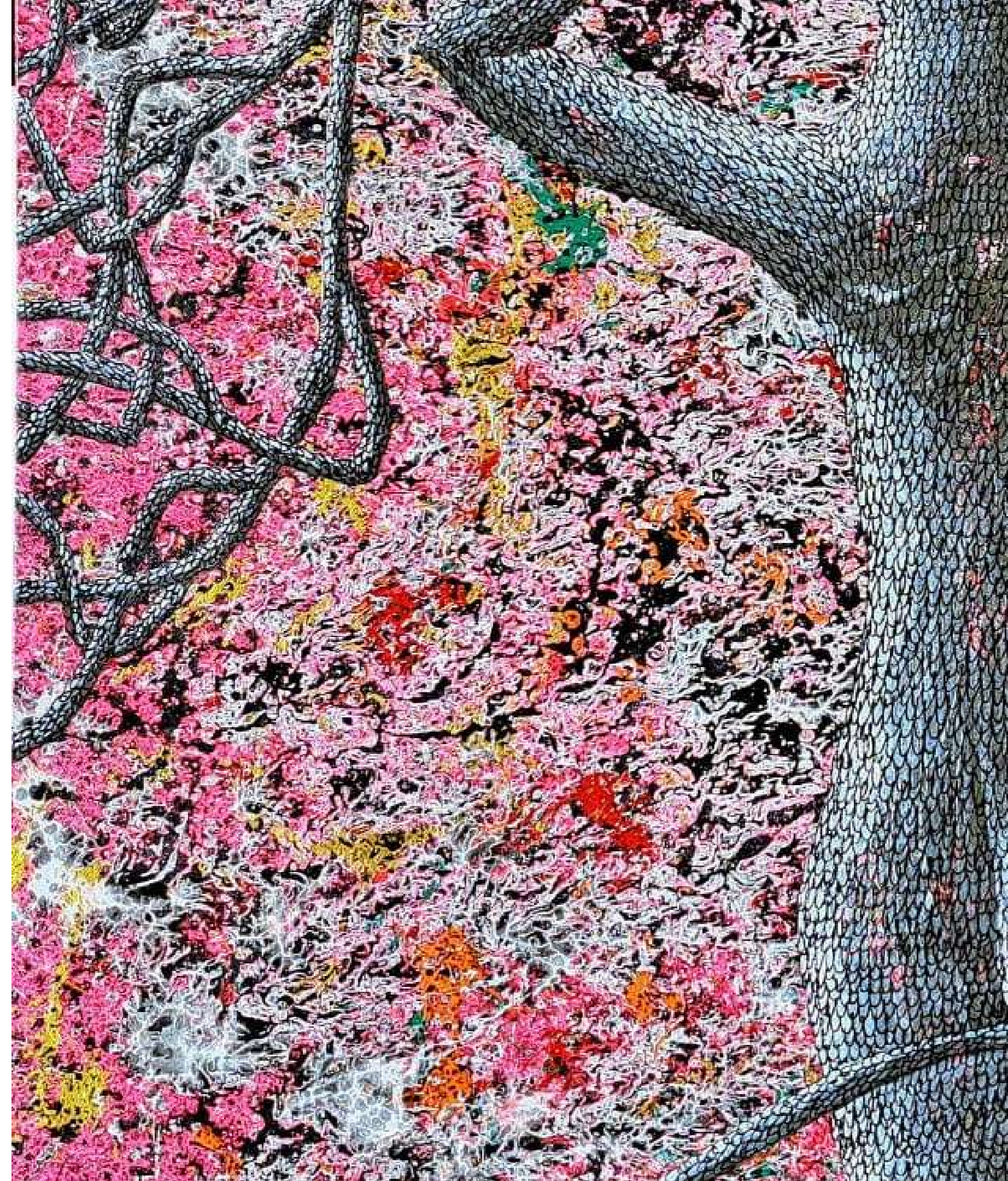
Two decades later, the area surrounding Kenyum’s studio has drastically changed. The once dominant greenery has been largely replaced by the gray concrete of high-walled buildings. While the tropical valley carved by the Ayung River behind his house retains its charm, tourism facilities have significantly encroached upon it.

Despite the encroaching development that is diminishing the natural atmosphere around his home, nature persists as an ever-flowing wellspring for Kenyum’s artistic inspiration. He finds that Bali’s nature, particularly away from tourist centers like his village, remains a vital source of ideas. “Walking outside the main tourist areas, I see that Bali still holds onto a sustainable nature. Yet, this existence grows more precarious. Protecting Bali’s nature is a responsibility we all share,” Kenyum said.

Human-Tree

The exhibition “I Am a Tree” at Zen1 Gallery Jakarta showcases Kenyum’s latest series of tree-themed paintings. His works creatively delve into thoughts, feelings, and the diverse historical and cultural meanings associated with trees. Kenyum expresses this exploration through a series of paintings characterized by a poetic, energetic, and vibrant visual language that oscillates between symbolism and abstraction.

Kenyum draws particular attention to the profound bond between trees and humanity. This connection finds symbolic representation in the recurring human-tree figure across his canvases. His new paintings prominently feature this anthropomorphic tree: a striking hybrid creature, part tree and part human, suggesting either a tree with a human soul or a human with a tree body. The title “I Am a Tree” resonates as a powerful statement of selfhood from this human-tree figure, establishing a visually distinctive characteristic of Kenyum’s works in this exhibition.

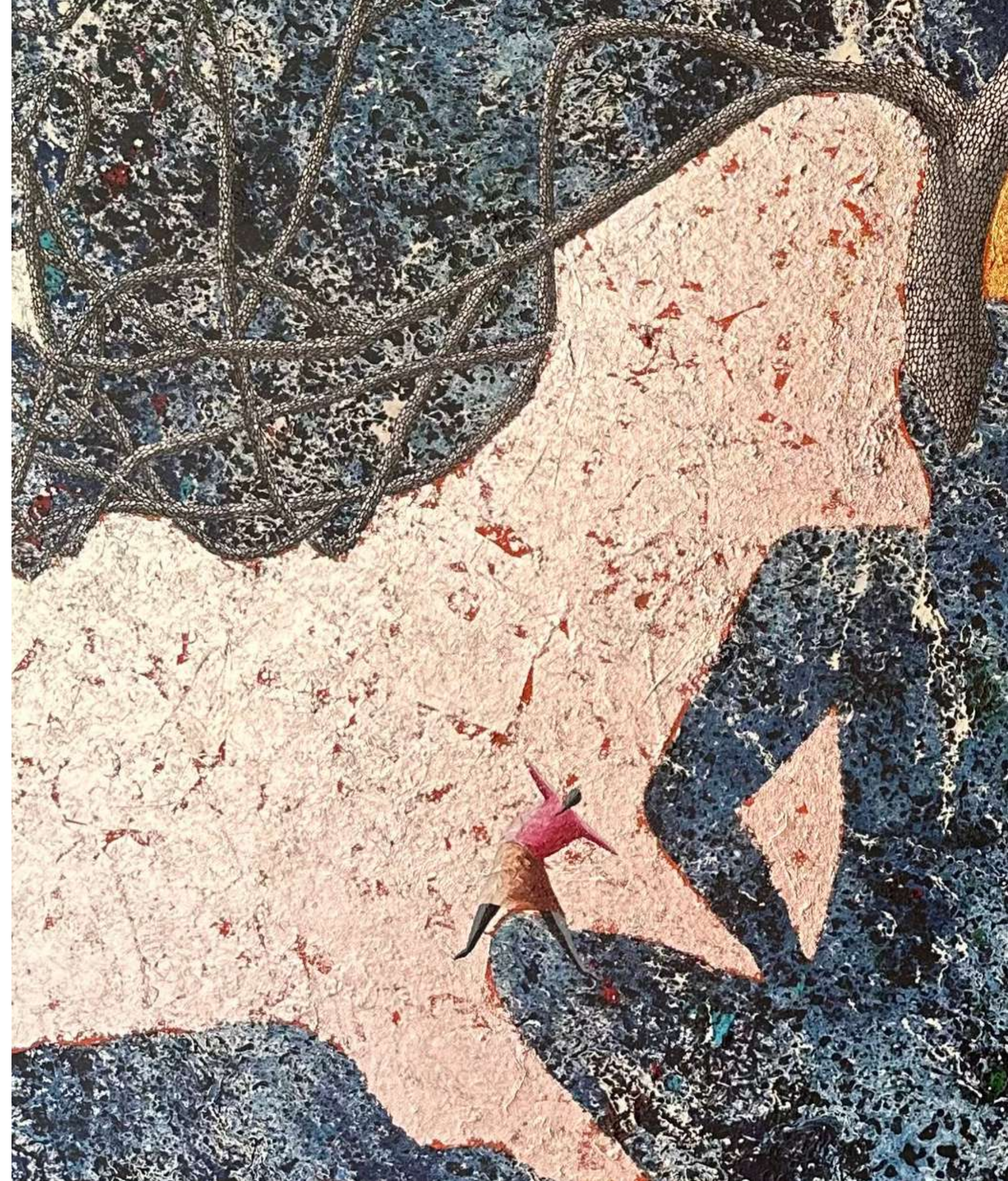


Kenyem's human-tree figure resonates with a powerful belief, prevalent in various cultures and eras, concerning the natural and organic interconnectedness of humans and trees. This viewpoint emphasizes the idea that trees and humans engage in communication and play a role in each other's survival.

The notion of an inherent bond between trees and humans finds expression across literary and visual mediums. A prominent example is the human-tree figure embodied by the giant Ents in J.R.R. Tolkien's celebrated *The Lord of the Rings*. In the realm of science, David Haskell's *The Songs of Trees* (2017) proposes that trees communicate through their own language, accessible to human perception. Art historically, Kathleen Basford's *The Green Man* (1978) traces the human-tree motif, specifically the leafy-headed "Green Man" found in medieval Western European churches, back to its origins in first-century AD Roman art. According to Gary R. Varner in *The Mythic Forest, The Green Man and The Spirit of Nature* (2006), "Many of the images of the Green Man found throughout the world are not just of leafy heads but are hybrid figures half human and half plant. Human torsos seemingly sprout out of vegetation. Some readers may be surprised to learn that these images are found in cultures from around the world and throughout time. From England and Ireland to Iraq, Bolivia and Thailand, Germany and Colombia, to San Francisco and Manhattan, these ancient pagan symbols can be found on structures ranging from cathedrals and government buildings to apartment rows and the sculptures in lush gardens."

Tree mythology is deeply woven into cultures worldwide. Trees are often revered as sacred sites, abodes of spirits, sources of wisdom, symbols of power, and even divine manifestations. Consider the peepal tree (*Ficus religiosa*). Asmita Bhusal, in "Peepal Tree: Religious and Ecological Importance" (2020), notes that Hindu scriptures often depict its roots as Brahma, its trunk as Vishnu, its leaves as Shiva, and its fruits as other deities. Within the Balinese Hindu community, Kenya's cultural foundation, trees hold profound spiritual, religious, and cultural significance, frequently linked to divine and natural power. This is evident in Bali's sacred trees and the religious ceremonies honoring plants (Tumpek Wariga).

Through the introduction of the human-tree figure, Kenya's work seems to reawaken ancient tree myths with a novel interpretation. This figure can be understood as the embodiment of nature's wisdom, a knowledge deeply rooted in culture for thousands of years. It functions as a mythological being, a keeper of ancient lore.



Beyond its mythical connotations, Kenyem's human-tree figure also signifies the fusion of humanity and the cosmos. Interpreting trees as representations of nature or the universe, the human-tree figure in Kenyem's paintings symbolizes the deep-seated bond between humans and the natural world. This figure serves as a deep representation of our interconnectedness with the universe.

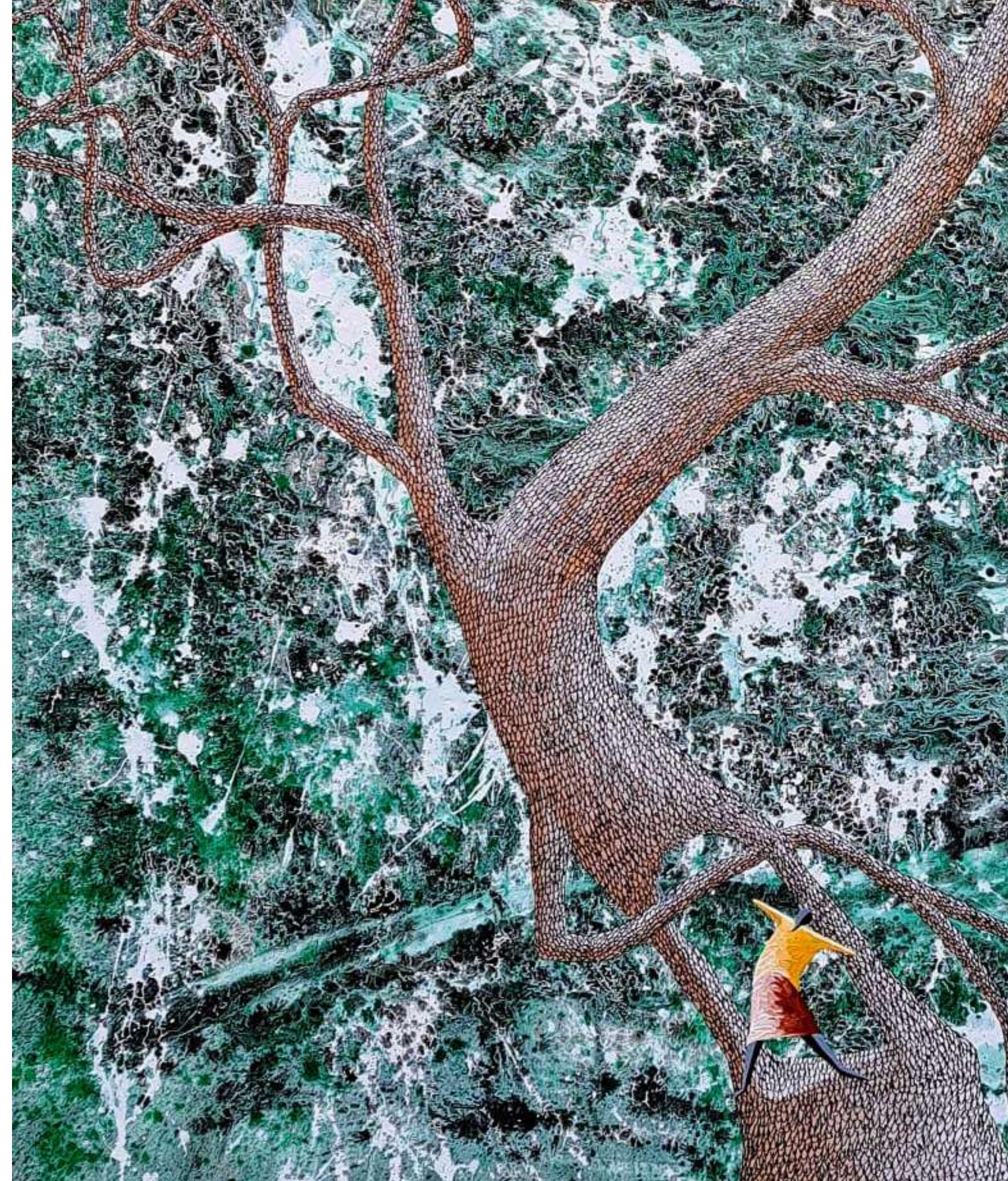
Tree Symbolism

From time immemorial, trees have stood as a universal emblem of life. Their roots anchor them firmly to the earth, while their branches stretch towards the sky, forming a bridge between the earthly and celestial realms. Their roots symbolize strength and stability, while their branches represent growth, aspiration, and connection to the transcendent. Beyond witnessing ecological history, trees mirror human consciousness. They grow silently, give selflessly, and provide refuge for diverse life forms. Trees echo our primal relationship with nature, a bond increasingly obscured by the haze of industrialization and modernity.

With fresh intensity, Kenyem's art delves into the symbolism of trees. He transcends their portrayal as static landscape features, presenting them instead as dynamic subjects that pulse with movement and growth, embodying the very essence of life. In Kenyem's vision, trees are intrinsically linked with humanity, depicted as vital, breathing entities that actively engage with the world around them, much like ourselves.

Kenyem transcends the depiction of trees as mere visual elements, presenting them as animate spiritual beings. His paintings suggest that trees experience emotions and affections in their unique way. He portrays them as spiritual forms imbued with consciousness, feelings, and memories held within the layers of their bark. These trees possess senses: they feel the wind, absorb light, and capture cosmic signals. They are sentient.

In Kenyem's art, trees embody the deepest of moods, unspoken feelings, and the weight of meaningful silences. The lines in his paintings flow rhythmically and meditatively, harmonizing with other naturally free-flowing visual elements. Meditative atmospheres and union with nature are recurring motifs, sometimes underscored by human-tree figures in meditative or yoga poses. Viewers are invited to sense the transcendent within the forest's silence, the rustling leaves, or the silent power of towering trees.



Through his human-tree figures, which act as intermediaries between the tangible and spiritual worlds, Kenyem's paintings convey a spirituality deeply rooted in nature. The tree serves as a nexus of silence and interconnectedness, fully embodied in its union with humankind. This absolute presence mirrors the ultimate state of awareness: human oneness with nature, not dominance over it.

Ecological Message

Confronting the global environmental crisis, Kenyem's works deliver a powerful and moving message through subtlety rather than outspokenness. In his artistic vision, beyond their significance as symbols of life and spirituality, trees stand as emblems of sustainability: irreplaceable custodians of ecological equilibrium.

The exhibition "I Am a Tree" conveys its ecological message not as a slogan, but as a profound inner and aesthetic encounter. Trees depicted reaching, bending, or behaving with human-like qualities act as silent reminders that the life of trees is intrinsically linked to our own. The devastation of nature is the devastation of humankind. The human-tree figure embodies the awareness of our intertwined fate with nature: humans are part of nature, and nature is part of us.

In Kenyem's art, trees stand as a perfect metaphor for the very essence of life, embodying the perpetual cycle of birth, growth, decay, and renewal. To care for trees is to safeguard life itself; to destroy nature is to annihilate human existence and imperil the legacy of future generations.

This exhibition urges ecological awareness: humans are not nature's masters but an integral part of it. Trees are not our possessions but our fellow living beings. We are obligated not only to appreciate nature's beauty but also to maintain its delicate balance.

Kenyem's artistic vision extends beyond the aesthetic representation of trees; he animates them as beings possessing souls and feelings. He illuminates ecology as a realm that extends beyond the preservation of nature to encompass the intricate web of emotions, relationships, and values.

Arif Bagus Prasetyo | **Curator**



I AM A TREE

Bisik Kesadaran Ekologis dari Sayan

Pada tahun 2004, dalam persiapan menulis tentang pameran tunggal Nyoman Sujana “Kenyem” berjudul “Leafscape”, saya berkunjung ke studio pelukis ini di Desa Sayan, Ubud. Pameran tersebut menampilkan seri lukisan bertema daun. Saya mengaitkan “obsesi” Kenyem terhadap daun dengan lingkungan tempat tinggal sang pelukis yang begitu asri. Rumah Kenyem berada di tengah suasana alam hijau yang menyerupai hutan, penuh dengan berbagai pohon rindang berdaun lebat.

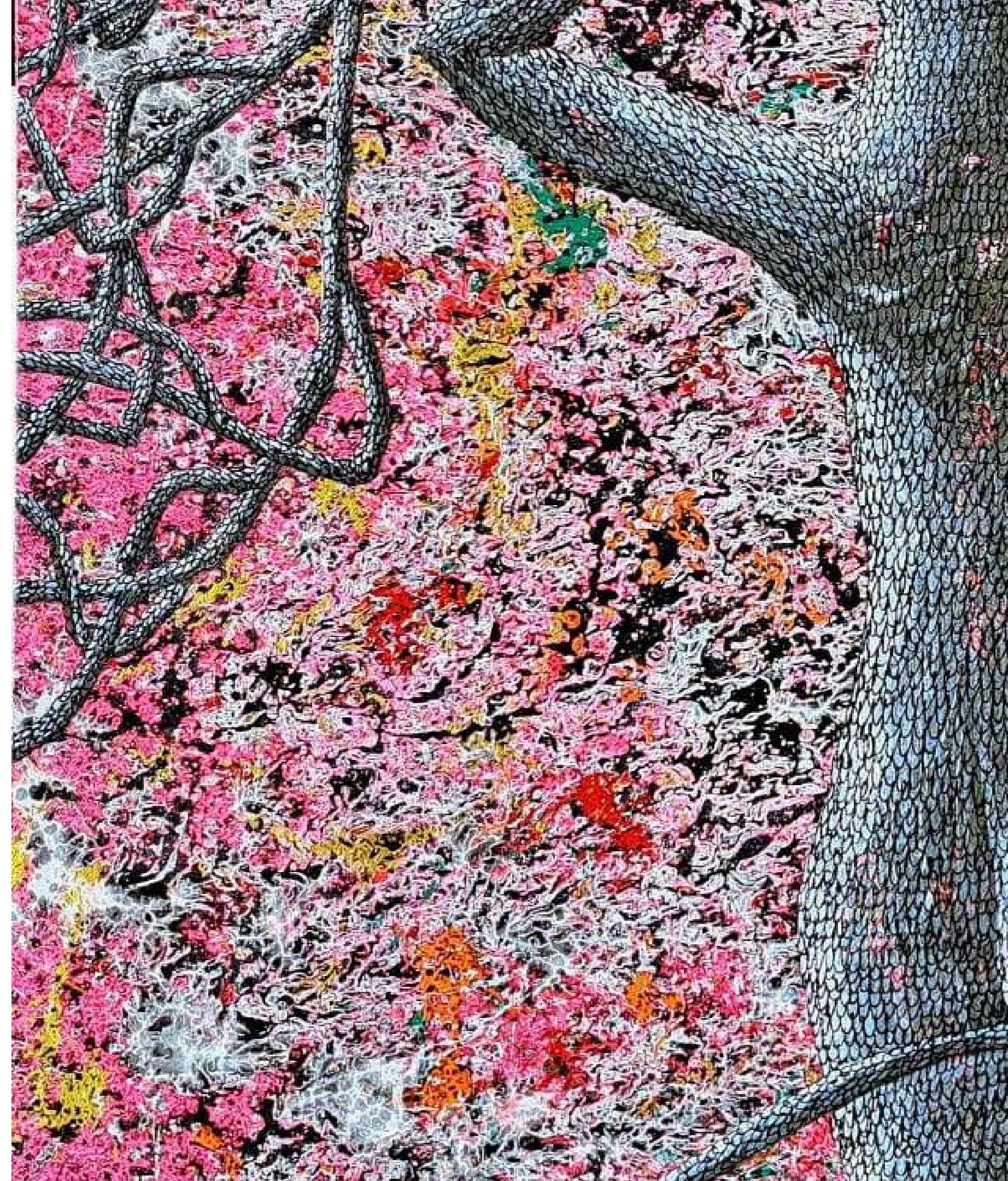
Kini, dua dekade kemudian, lingkungan di sekitar studio Kenyem sudah jauh berubah. Kehijauan alam tidak lagi dominan, semakin susut digantikan oleh kelabu beton bangunan bertembok tinggi. Lembah tropis yang dialiri Sungai Ayung di belakang rumah Kenyem masih menawan, tetapi hampir seluruhnya telah dirambah oleh fasilitas pariwisata.

Lingkungan tempat tinggal Kenyem perlahan-lahan semakin menjauh dari suasana alami. Meskipun demikian, alam tetap menjadi mata air yang tidak pernah kering mengairi lahan subur kreativitas seni rupa Kenyem. Bagi Kenyem, alam di Bali masih inspiratif. “Ketika saya berjalan-jalan di luar kawasan pusat wisata seperti desa saya, saya lihat Bali masih memiliki alam yang lestari. Namun, keberadaannya semakin terancam. Kita semua harus menjaga alam Bali,” ujar Kenyem.

Manusia-Pohon

Pameran bertajuk “I Am a Tree” di Galeri Zen1 Jakarta menampilkan seri lukisan terbaru Kenyem bertema pohon. Karya-karyanya menjelajahi secara kreatif wacana pemikiran maupun ungkapan perasaan tentang pohon beserta spektrum maknanya yang terentang luas dalam sejarah dan kebudayaan. Penjelajahan kreatif itu dituangkan Kenyem dalam serangkaian lukisan dengan bahasa visual estetik puitis, energik, dan penuh warna yang bergerak di antara simbolisme dan abstraksi.

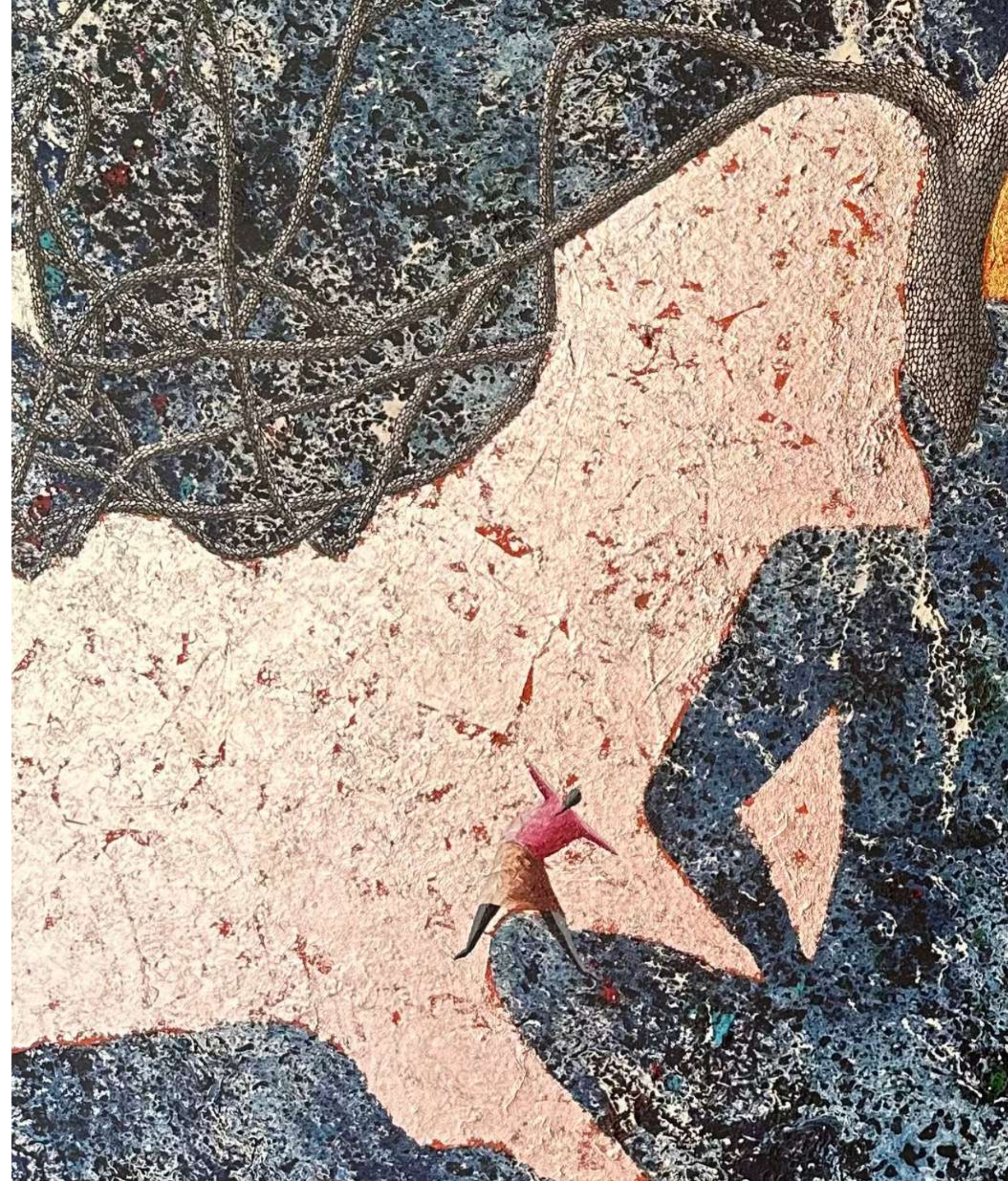
Kenyem memberikan perhatian khusus pada hubungan erat antara pohon dan manusia. Hubungan itu diungkapkan secara simbolis melalui kehadiran figur manusia-pohon (human-tree) pada hampir semua kanvas Kenyem. Citraan utama dalam lukisan-lukisan barunya adalah bentuk pohon yang antropomorfis atau berciri manusia: makhluk unik setengah pohon dan setengah manusia, pohon berjiwa manusia, atau manusia bertubuh pohon. Judul “I Am a Tree” seakan-akan ucapan pengakuan identitas dari sosok manusia-pohon yang menandai kekhasan visual karya-karya Kenyem dalam pameran ini.



Figur manusia-pohon dalam lukisan Kenyem mencerminkan kepercayaan kuat dalam berbagai budaya pada pelbagai zaman tentang adanya hubungan kekeluargaan alami dan organik antara manusia dan pohon. Dipercaya bahwa pohon dan manusia saling berkomunikasi dan saling menopang keberlangsungan hidup.

Kepercayaan tentang kedekatan hakiki antara pohon dan manusia sering diungkapkan dalam pustaka sastra dan non-sastra maupun seni visual. Contohnya, figur manusia-pohon muncul sebagai karakter raksasa ent dalam novel dan film populer *The Lord of the Rings* karya J.R.R. Tolkien. Ilmuwan David Haskell dalam *The Songs of Trees* (2017) berpendapat bahwa pohon memiliki bahasa sendiri dan manusia dapat belajar mendengarnya. Kathleen Basford dalam *The Green Man* (1978) menyatakan bahwa figur manusia-pohon berupa kepala berdaun, dikenal sebagai “manusia hijau”, yang banyak menghiasi gereja Eropa Barat abad pertengahan, sudah muncul dalam seni Romawi abad pertama Masehi. Menurut Gary R. Varner dalam *The Mythic Forest, The Green Man and The Spirit of Nature* (2006), “Banyak gambaran Manusia Hijau yang ditemukan di seluruh dunia tidak hanya berupa kepala yang dipenuhi dedaunan, tetapi juga figur hibrida setengah manusia dan setengah tumbuhan. Torso manusia tampak seolah-olah tumbuh keluar dari tumbuhan. Gambaran ini ditemukan dalam berbagai budaya di seluruh dunia dan sepanjang waktu. Dari Inggris dan Irlandia sampai Irak, Bolivia dan Thailand, Jerman dan Kolombia, hingga San Francisco dan Manhattan, simbol-simbol pagan kuno ini dapat ditemukan pada berbagai bangunan, mulai dari katedral dan gedung pemerintahan hingga apartemen dan patung di taman.”

Mitologi pohon merupakan bagian yang tidak terpisahkan dari berbagai budaya di seluruh dunia. Pohon sering dianggap sebagai situs suci, tempat bersemayam roh, sumber kebijaksanaan, simbol kekuatan, bahkan manifestasi dewa. Pohon bodhi (*Ficus religiosa*), misalnya. Asmita Bhusal dalam “Peepal Tree: Religious and Ecological Importance” (2020) mengemukakan bahwa menurut banyak kitab suci Hindu, akar pohon bodhi mewakili Brahma, batangnya Wisnu, daunnya Siwa, dan buahnya adalah dewa-dewa lain. Dalam masyarakat Hindu Bali, yang merupakan latar budaya Kenyem, pohon memiliki makna spiritual-religius dan kultural yang mendalam, sering dikaitkan dengan kekuatan ilahi dan kekuatan alam. Makna itu antara lain terlihat pada adanya pohon yang dikeramatkan dan upacara agama untuk menghormati tumbuhan (Tumpek Wariga).



Dengan mengangkat figur manusia-pohon, karya Kenyem seperti menghidupkan kembali mitos-mitos kuno tentang pohon dengan interpretasi yang segar. Figur manusia-pohon dapat dipandang sebagai personifikasi kebijaksanaan alam yang telah terakumulasi dalam kebudayaan selama ribuan tahun. Ia adalah makhluk mitologis yang menyimpan pengetahuan kuno.

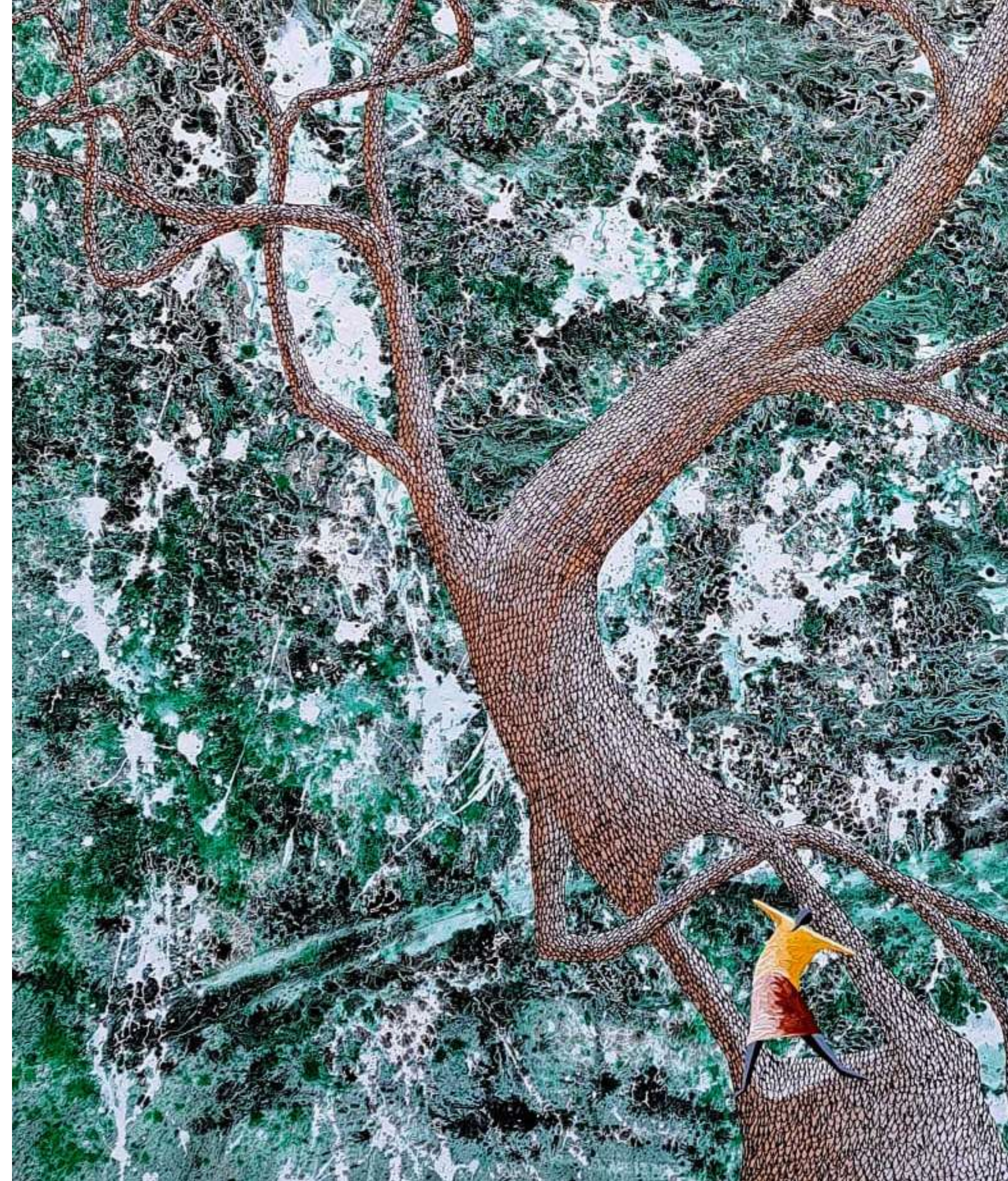
Namun, manusia-pohon Kenyem bukan hanya menyiratkan mitos, tetapi juga integrasi antara manusia dan kosmos. Jika pohon dipandang sebagai mewakili alam atau semesta, maka figur manusia-pohon dalam lukisan Kenyem menyimbolkan keterkaitan mendalam antara manusia dan alam. Manusia-pohon adalah representasi mendalam tentang keterhubungan kita dengan semesta.

Simbolisme Pohon

Sejak dahulu kala, pohon telah menjadi simbol universal kehidupan. Ia berdiri kokoh dengan akarnya yang menghunjam tanah dan dahannya yang menjulang ke langit, menjembatani dunia bawah dan dunia atas. Akar melambangkan kekuatan dan kestabilan. Ranting merepresentasikan pertumbuhan, aspirasi, dan hubungan dengan yang transenden. Pohon tidak hanya berdiri sebagai saksi sejarah ekologis, tetapi juga dipandang sebagai cermin kesadaran manusia. Ia tumbuh dalam kesunyian, memberi tanpa meminta, dan menjadi tempat pulang bagi berbagai bentuk kehidupan. Pohon menggemakan hubungan primordial kita dengan alam, hubungan yang pada zaman sekarang kian kabur ditelan asap industrialisasi dan modernitas.

Karya-karya Kenyem menggali simbolisme pohon dengan intensitas yang baru. Pohon tidak dihadirkan sebagai sekadar objek pasif dalam lanskap, melainkan subjek aktif yang bergerak dan bertumbuh. Suatu perwujudan dari kehidupan itu sendiri. Pohon pada kanvas Kenyem menyatu dengan manusia. Ia entitas yang hidup, bernapas, dan berinteraksi dengan dunia sekitarnya, layaknya manusia.

Kenyem tidak menampilkan pohon sebagai objek visual belaka, melainkan subjek spiritual yang hidup. Lukisannya menyarankan bahwa pohon memiliki emosi dan afeksi dengan caranya sendiri. Pohon digambarkan sebagai tubuh spiritual dengan kesadaran, perasaan, dan ingatan yang tersimpan dalam lapisan kulit kayu. Pohon memiliki indra: ia merasakan angin, meresapi cahaya, menangkap isyarat semesta. Ia makhluk berjiwa.



Kenyem menghadirkan pohon sebagai simbol suasana hati terdalam, perasaan yang tak terucapkan, dan keheningan yang penuh makna. Garis dalam lukisannya mengalir ritmis, meditatif, berpadu selaras dengan aspek-aspek visual lain yang terasa mengalir bebas alami. Suasana meditatif dan penyatuan dengan alam merupakan motif yang berulang dalam lukisan-lukisan Kenyem, kadang-kadang dipertegas dengan gambaran figur manusia-pohon dalam sikap meditasi atau yoga. Pemirsa seakan-akan diajak merasakan kehadiran Yang Transenden dalam keheningan hutan, desir angin di sela-sela dedaunan, atau kekuatan sunyi pohon yang menjulang.

Dengan figur manusia-pohon yang memerantarai dunia materiel dan dunia spiritual, lukisan Kenyem bertutur tentang spiritualitas sebagai sesuatu yang inheren dengan alam. Pohon adalah pusat keheningan dan keterhubungan. Ia hadir sepenuhnya dalam kesatuan dengan manusia. Kehadiran total itu mencerminkan kondisi kesadaran tertinggi ketika manusia menyatu dengan alam, bukan menguasai alam.

Pesan Ekologis

Di tengah krisis lingkungan global, karya Kenyem tidak menanggapi dengan suara lantang, namun menyampaikan pesan yang halus dan menyentuh. Dalam visi Kenyem, selain simbol kehidupan dan simbol spiritualitas, pohon adalah simbol keberlanjutan. Pohon adalah penjaga keseimbangan alam yang tiada tergantikan.

Pameran “I Am a Tree” mengumandangkan pesan ekologis bukan sebagai slogan, melainkan sebagai pengalaman batin dan pengalaman estetik. Pohon yang seakan mengulurkan tangan, meliukkan badan, atau bersikap seperti manusia hadir sebagai pengingat hening tentang kenyataan bahwa kehidupan pohon adalah kehidupan kita juga. Kehancuran alam adalah kehancuran manusia. Figur manusia-pohon menubuhkan kesadaran bahwa nasib manusia dan alam berkelindan erat. Manusia adalah bagian dari alam, dan alam adalah bagian dari manusia.

Pohon dalam lukisan Kenyem merupakan metafora yang sempurna tentang kehidupan itu sendiri. Pohon menyiratkan siklus kelahiran, pertumbuhan, kematian, dan regenerasi yang abadi. Merawat pohon berarti menjaga kehidupan. Merusak alam berarti menghancurkan kehidupan manusia sendiri dan masa depan generasi mendatang.



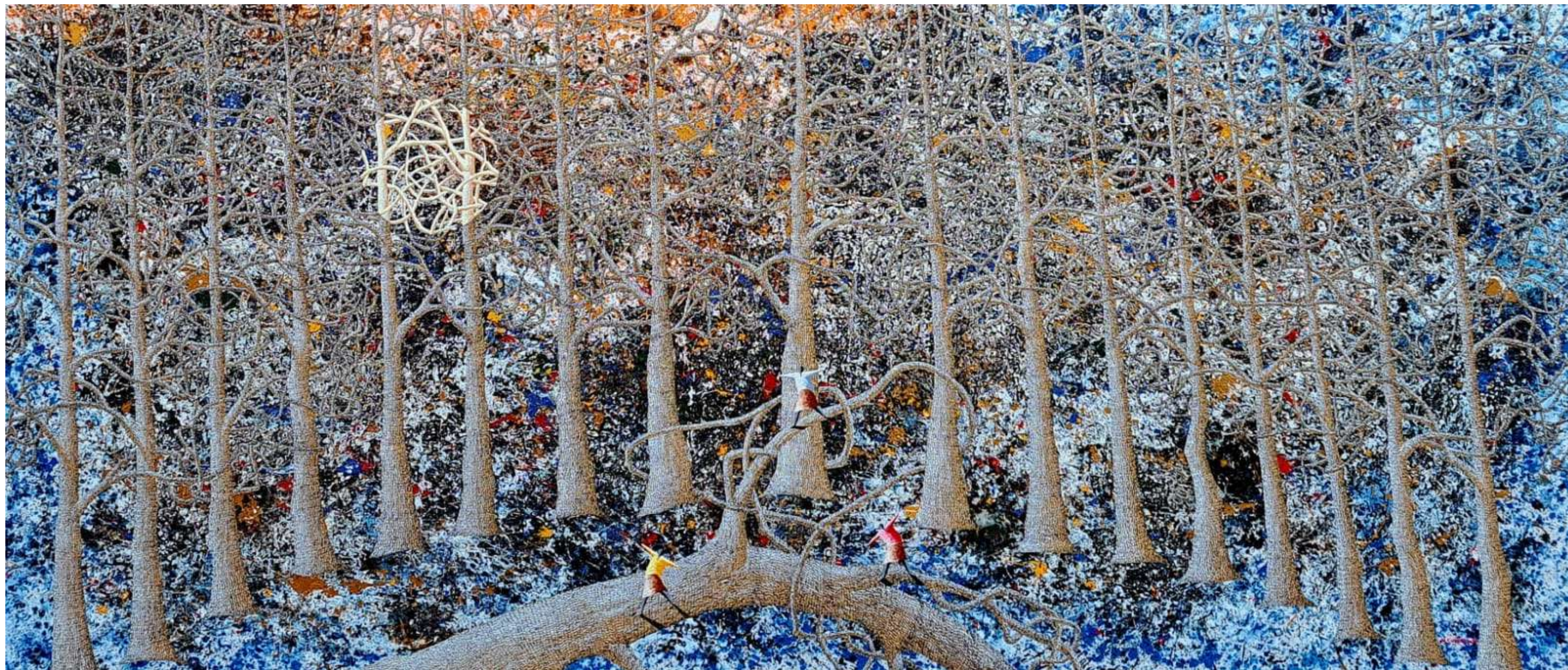
Pameran ini menyerukan kesadaran ekologis bahwa manusia bukan penguasa alam, melainkan bagian dari alam. Kita bukan pemilik pohon, tetapi saudara sesama makhluk hidup. Dan kita jangan sekadar menghargai keindahan alam, tetapi juga wajib menjaga keseimbangan alam.

Lewat karya-karyanya, Kenyem tidak hanya menggambarkan pohon sebagai subjek seni, tetapi juga menghidupkan pohon sebagai entitas yang memiliki jiwa dan perasaan. Kenyem menunjukkan bahwa ekologi bukan hanya soal pelestarian alam, tetapi juga soal emosi, hubungan, dan nilai.

Arif Bagus Prasetyo | **Kurator**



ARTWORKS



Sujana Kenyem

Cahaya yang Bersembunyi di Ujung Rimba

150 x 350cm

Acrylic on Canvas

2024

Sujana Kenyem
Gerak yang Tumbuh dari Hening
Acrylic on Canvas
100 x 90 cm
2025



Sujana Kenyem
Keharmonisan Alam
Acrylic on Canvas
150 x 200 cm
2024



Sujana Kenyem
Kehidupan Yang Tumbuh Dalam Diri
Acrylic on Canvas
145 x 135 cm
2025



Sujana Kenyem
Ketika Jiwa Menjadi Hutan
Acrylic on Canvas
100 x 90 cm
2024



Sujana Kenyem
Lahir Kembali
Acrylic on Canvas
100 x 90 cm
2024



Sujana Kenyem
Lubang Benih Kehidupan
Acrylic on Canvas
145 x 135 cm
2025



Sujana Kenyem
Mantra di Ujung Ranting
Acrylic on Canvas
100 x 90 cm
2024



Sujana Kenyem
Manusia Pohon Dalam Keheningan
Acrylic on Canvas
100 x 90 cm
2025



Sujana Kenyem
Menyangga Semesta #1
Acrylic on Canvas
100 x 90 cm
2025



Sujana Kenyem
Menyangga Semesta #2
Acrylic on Canvas
130 x 130 cm
2025



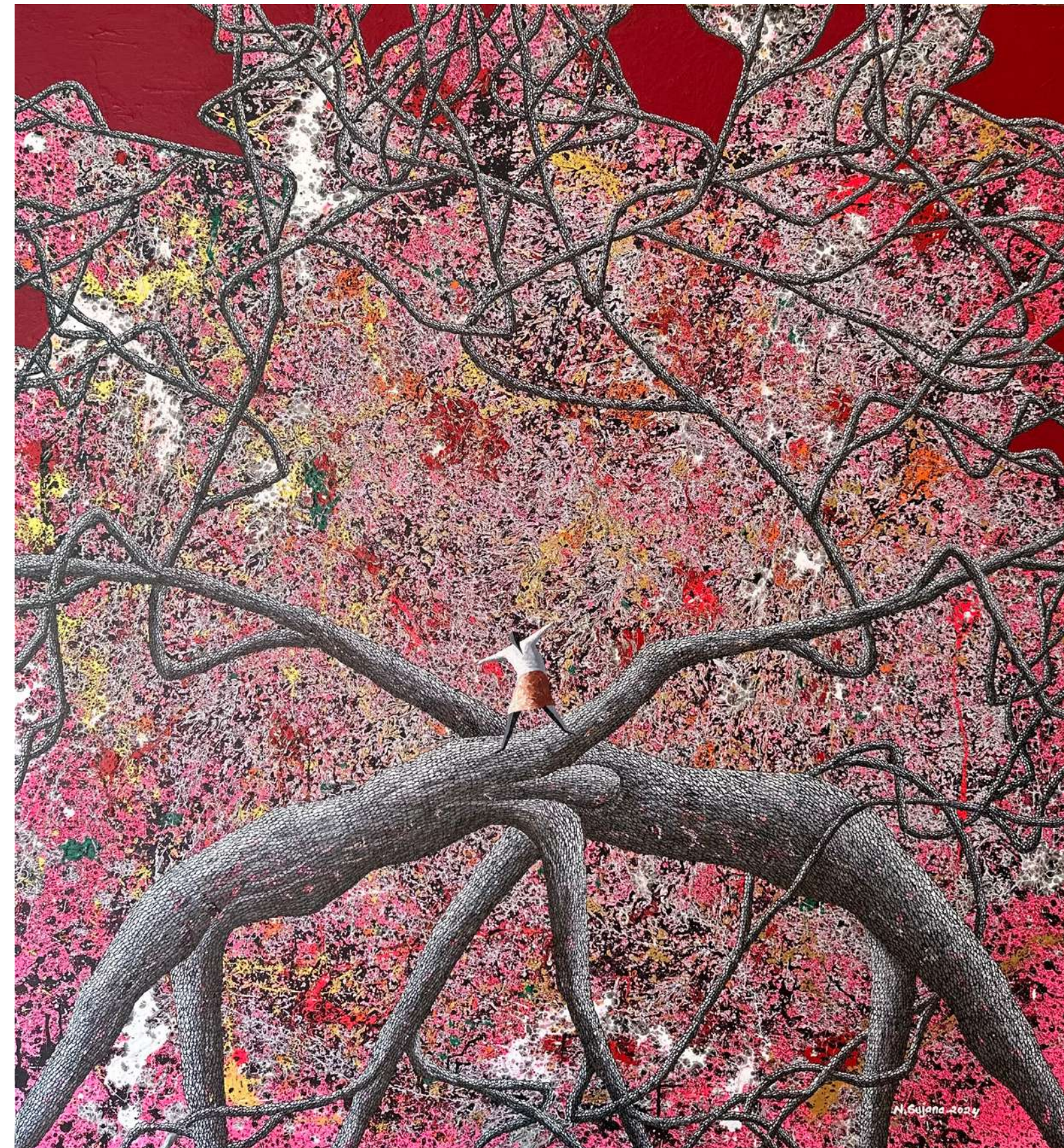
Sujana Kenyem
Persahabatan yang Mengakar
Acrylic on Canvas
145 x 135 cm
2025



Sujana Kenyem
Pertemuan Dua Dunia
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berbagi Kasih
Acrylic on Canvas
145 x 135 cm
2024



Sujana Kenyem
Pohon yang Berjiwa #1
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berjiwa #2
Acrylic on Canvas
80 x 70 cm
2025



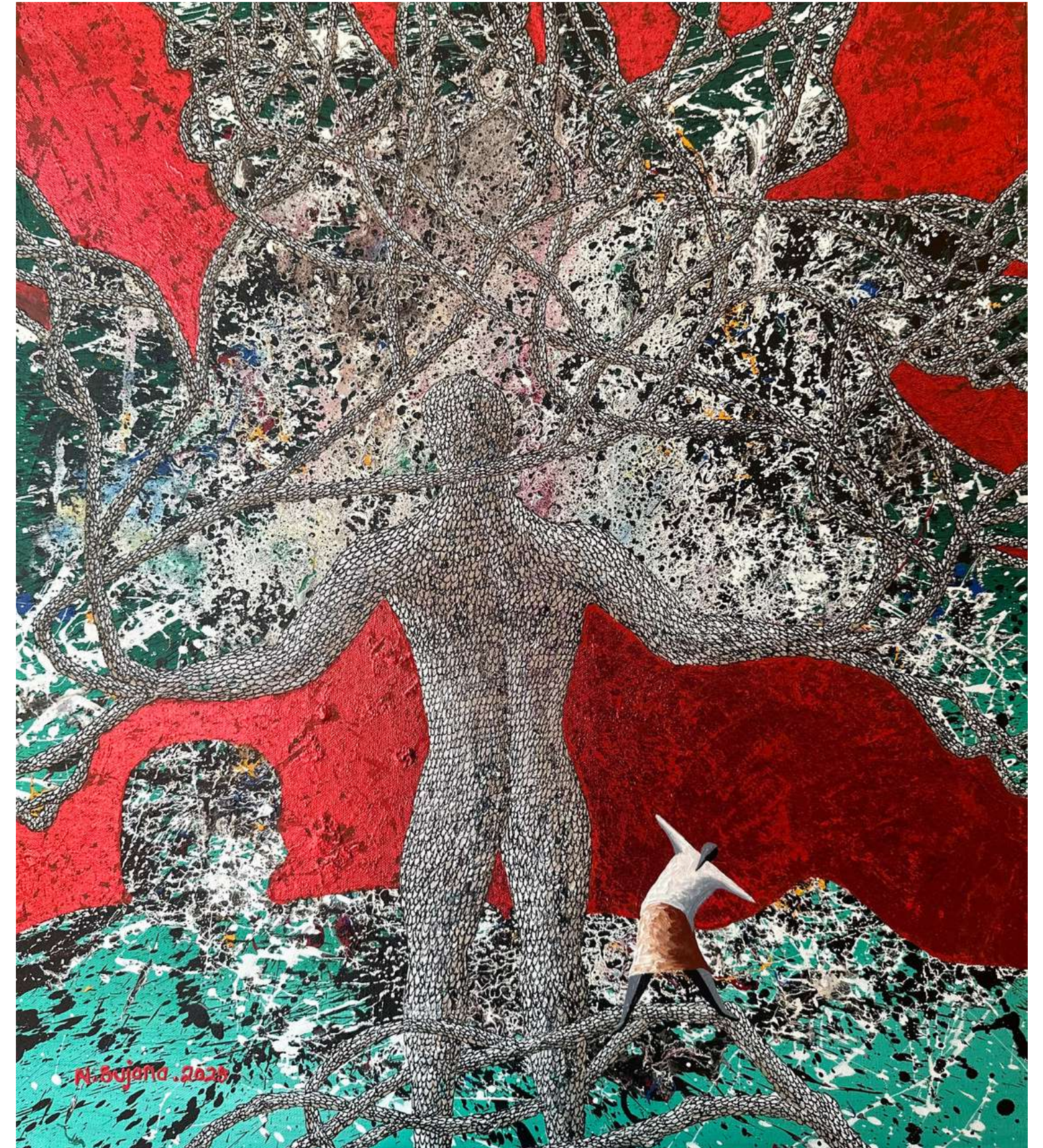
Sujana Kenyem
Pohon yang Berjiwa #3
Acrylic on Canvas
80 x 70 cm
2025



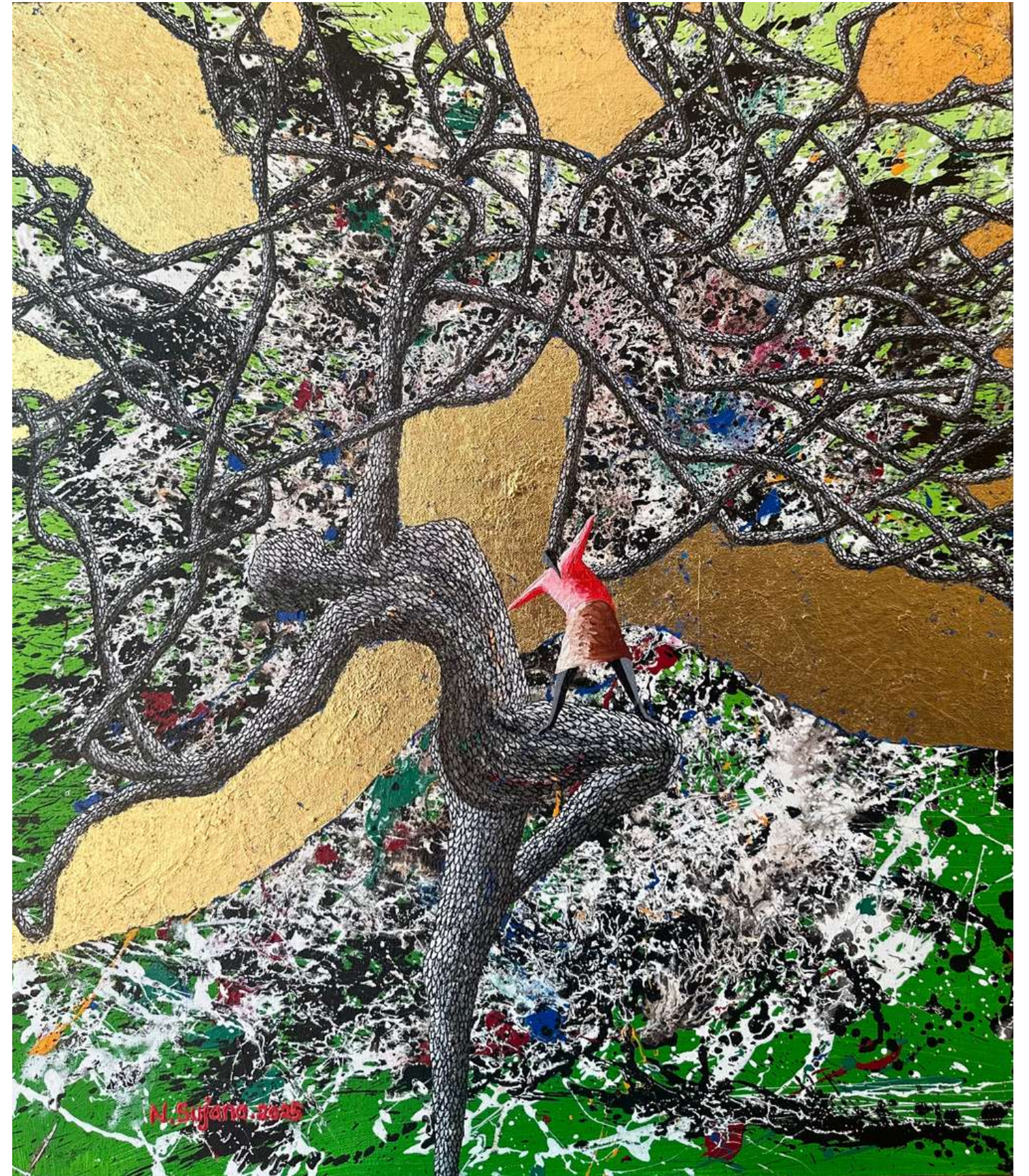
Sujana Kenyem
Pohon yang Berjiwa #4
Acrylic on Canvas
80 x 70 cm
2025



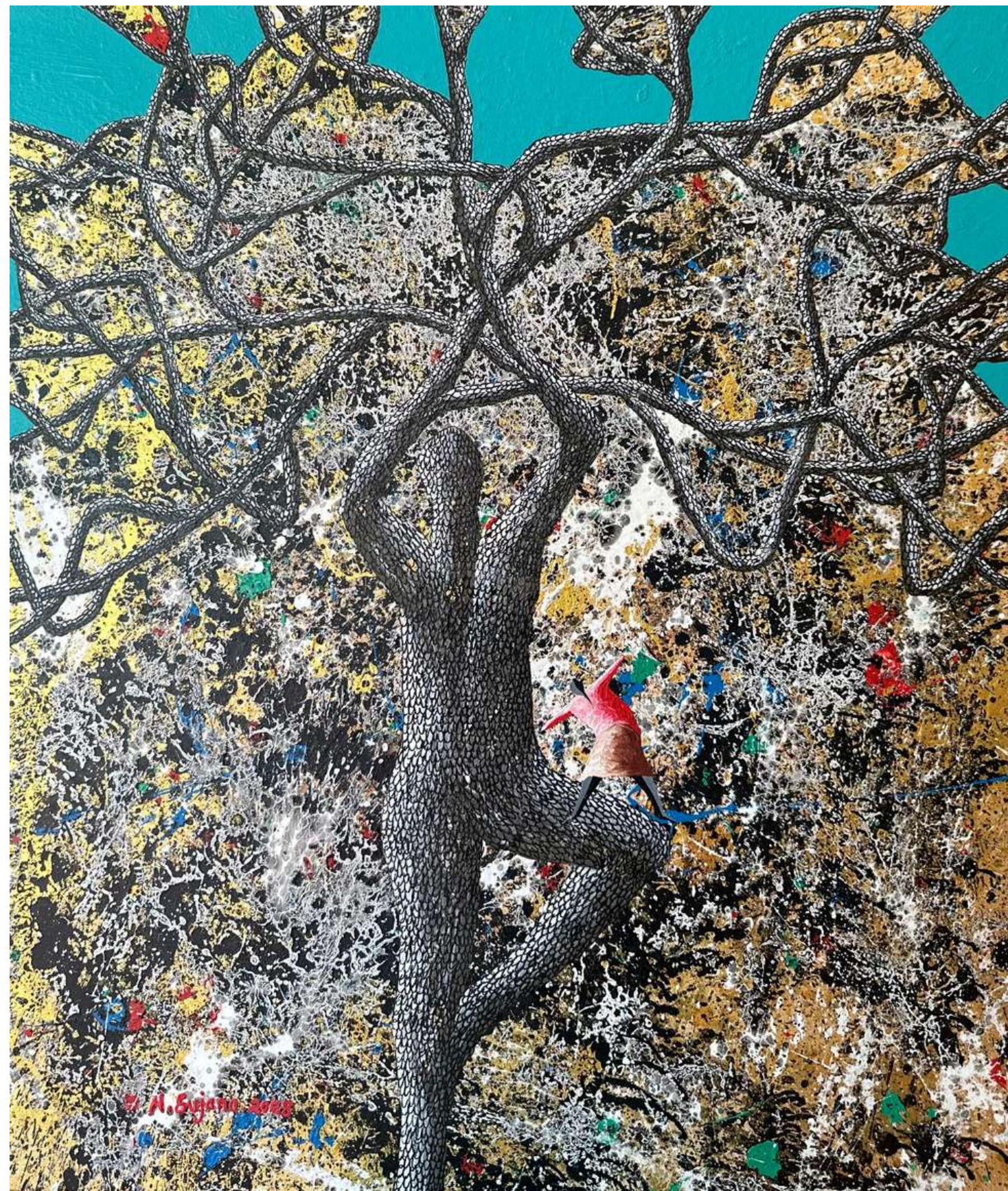
Sujana Kenyem
Pohon yang Berjiwa #5
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berjiwa #6
Acrylic on Canvas
80 x 70 cm
2025



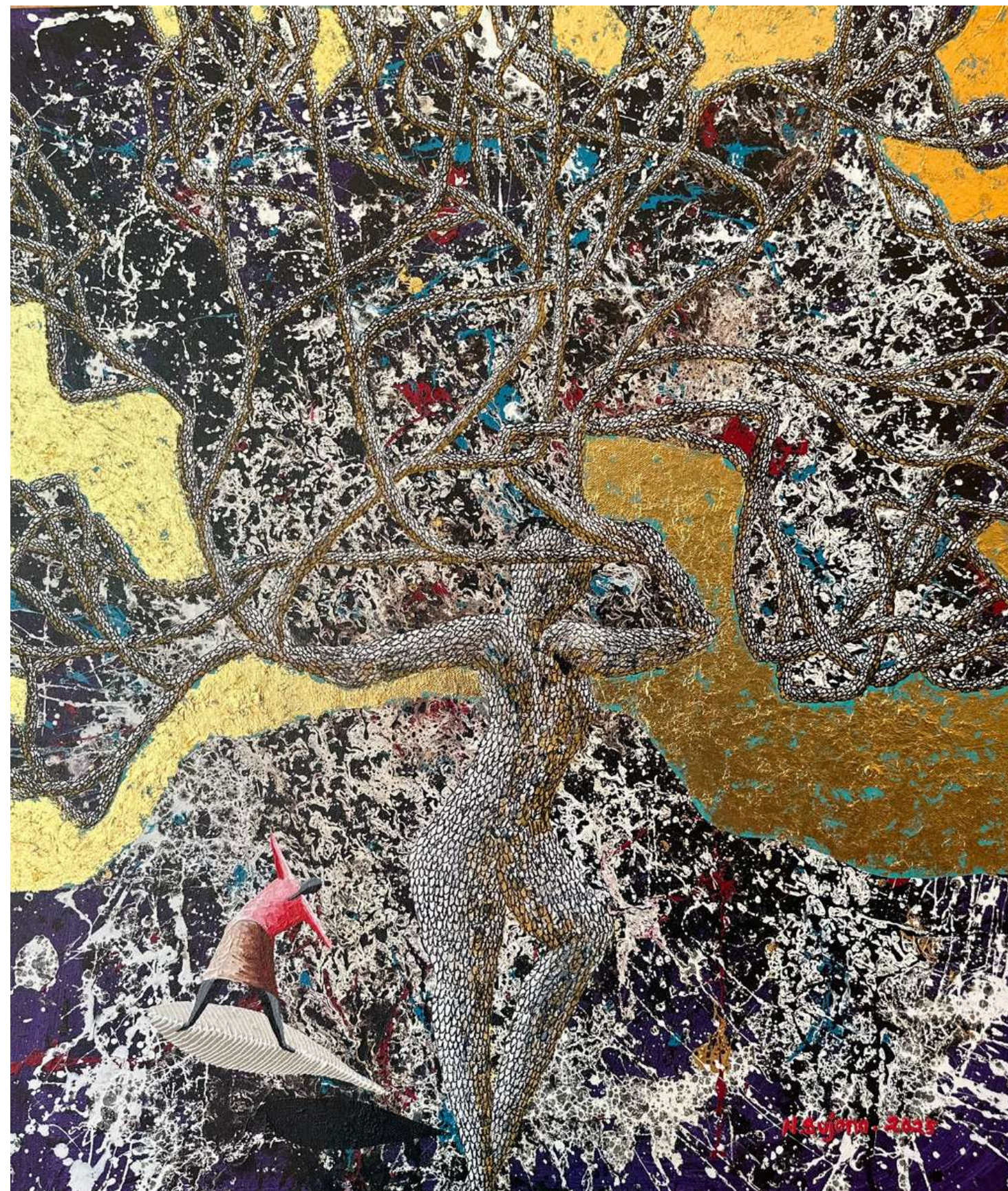
Sujana Kenyem
Pohon yang Berjiwa #7
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berjiwa #8
Acrylic on Canvas
80 x 70 cm
2025



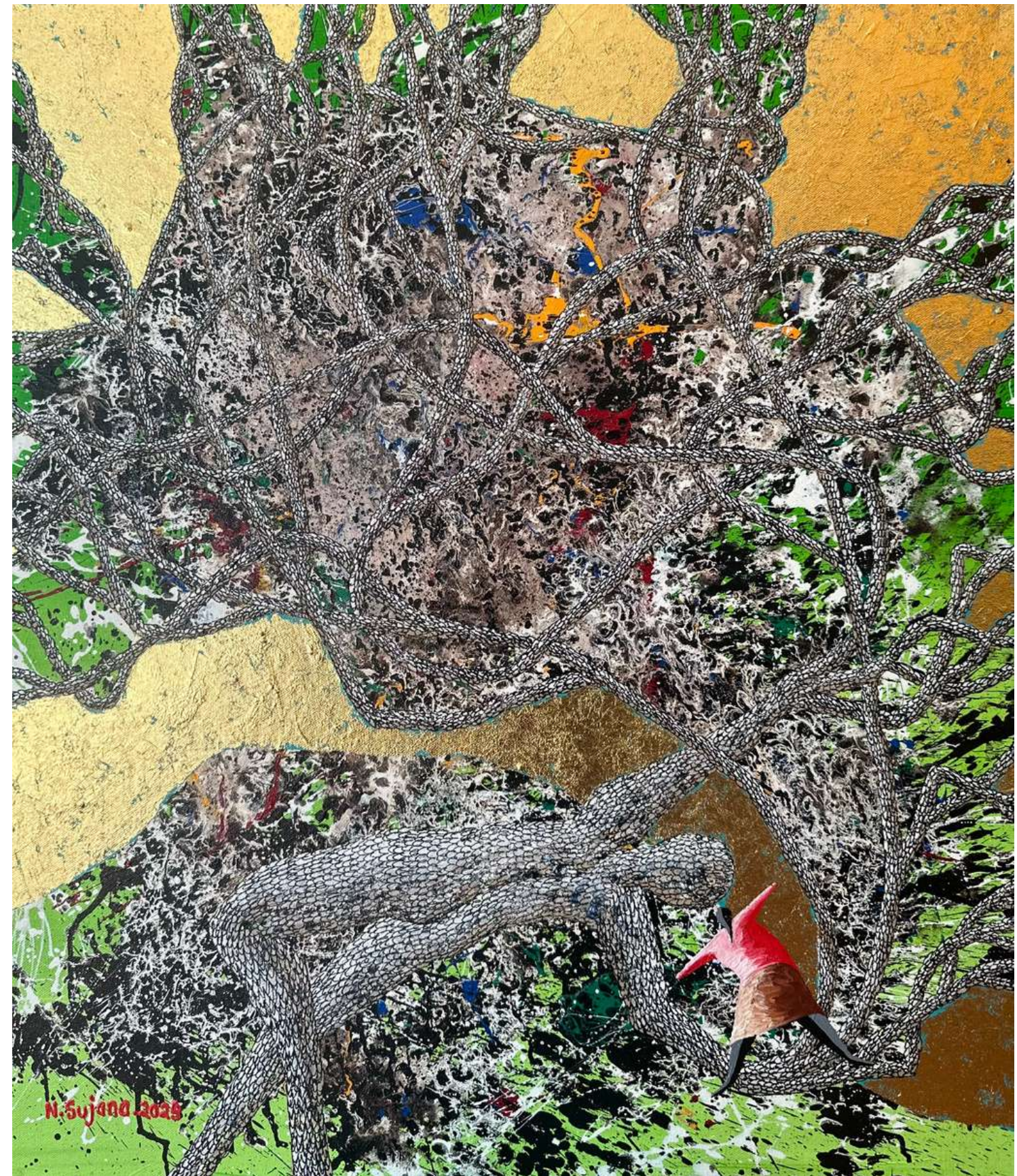
Sujana Kenyem
Pohon yang Berjiwa #9
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berjiwa #10
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berjiwa #11
Acrylic on Canvas
80 x 70 cm
2025



Sujana Kenyem
Pohon yang Berongga
Acrylic on Canvas
145 x 135 cm
2025



Sujana Kenyem
Relax and Enjoy the Moon
Acrylic on Canvas
145 x 135 cm
2025



Sujana Kenyem
Tiga Lubang Pohon Kehidupan
Acrylic on Canvas
140 x 200 cm
2025



Sujana Kenyem
Tree Dance
Acrylic on Canvas
150 x 200 cm
2025



Sujana Kenyem
Wajah Pohon #1
Acrylic on Canvas
130 x 130 cm
2024



Sujana Kenyem
Wajah Pohon #2
Acrylic on Canvas
130 x 130 cm
2024



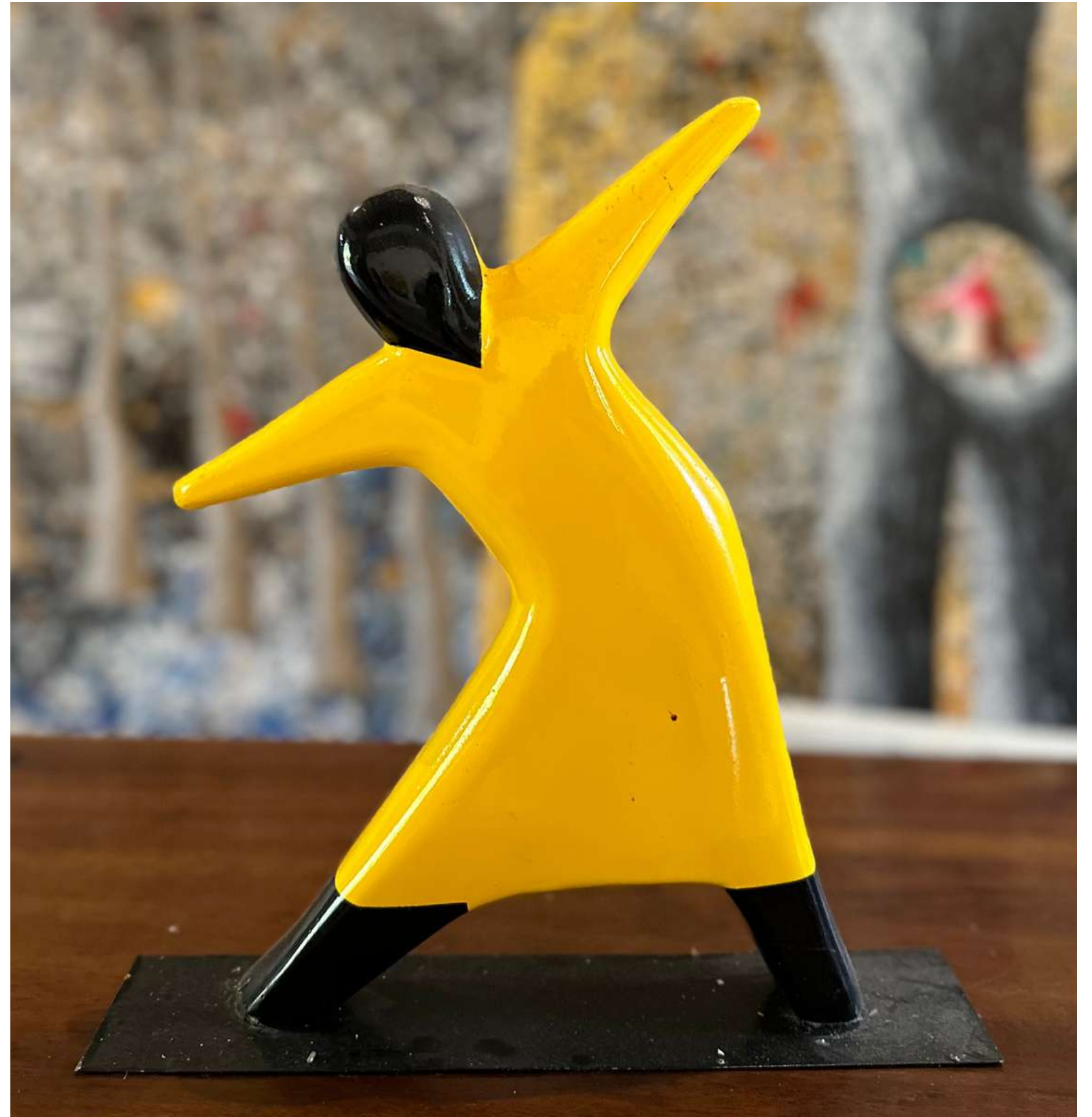
Sujana Kenyem

Untitled

Fiber

25 x 30 cm

2023



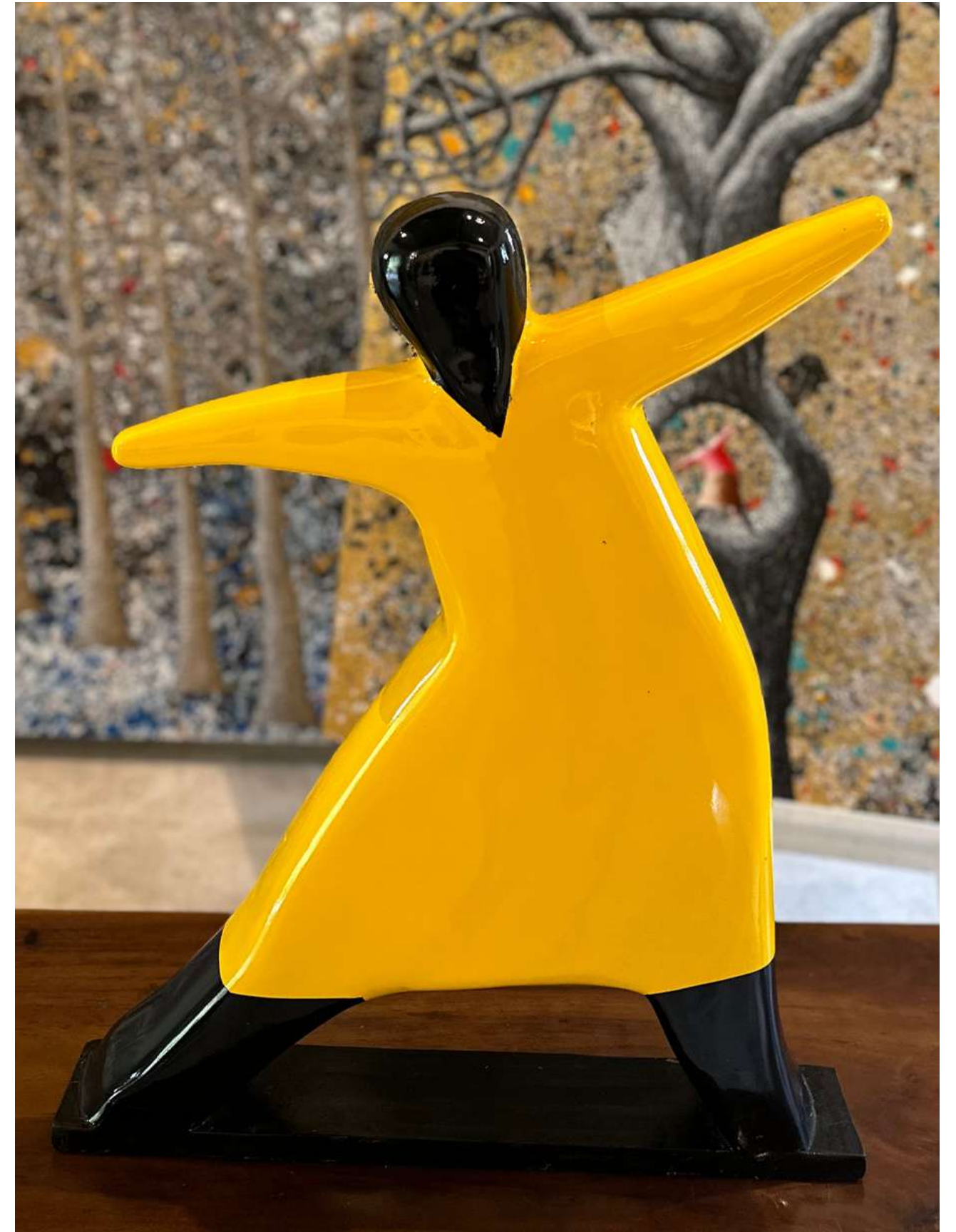
Sujana Kenyem

Untitled

Fiber

60 x 50 cm

2023



Sujana Kenyem

Untitled

Fiber

34 x 30 cm

2023



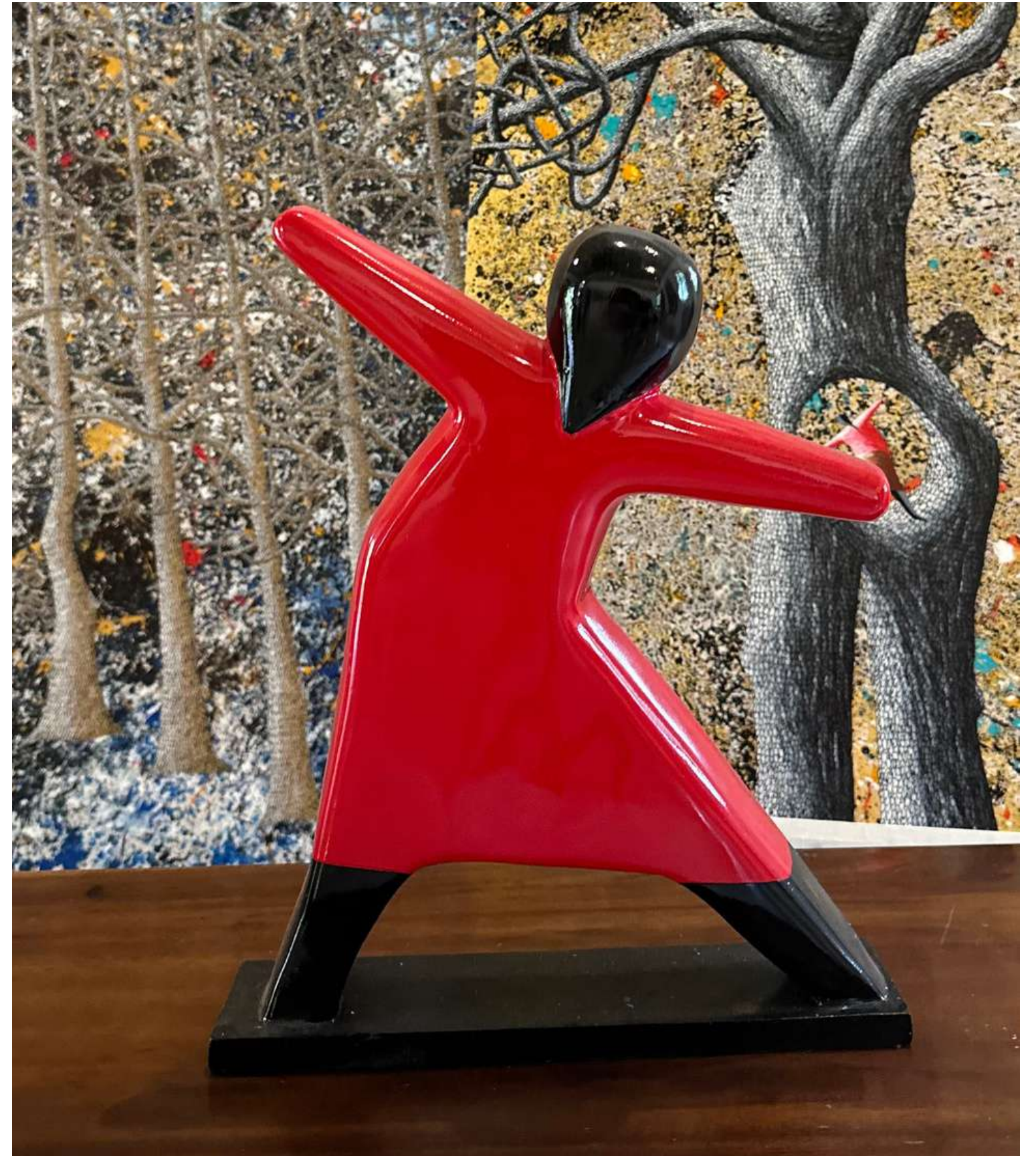
Sujana Kenyem

Untitled

Fiber

40 x 35 cm

2023



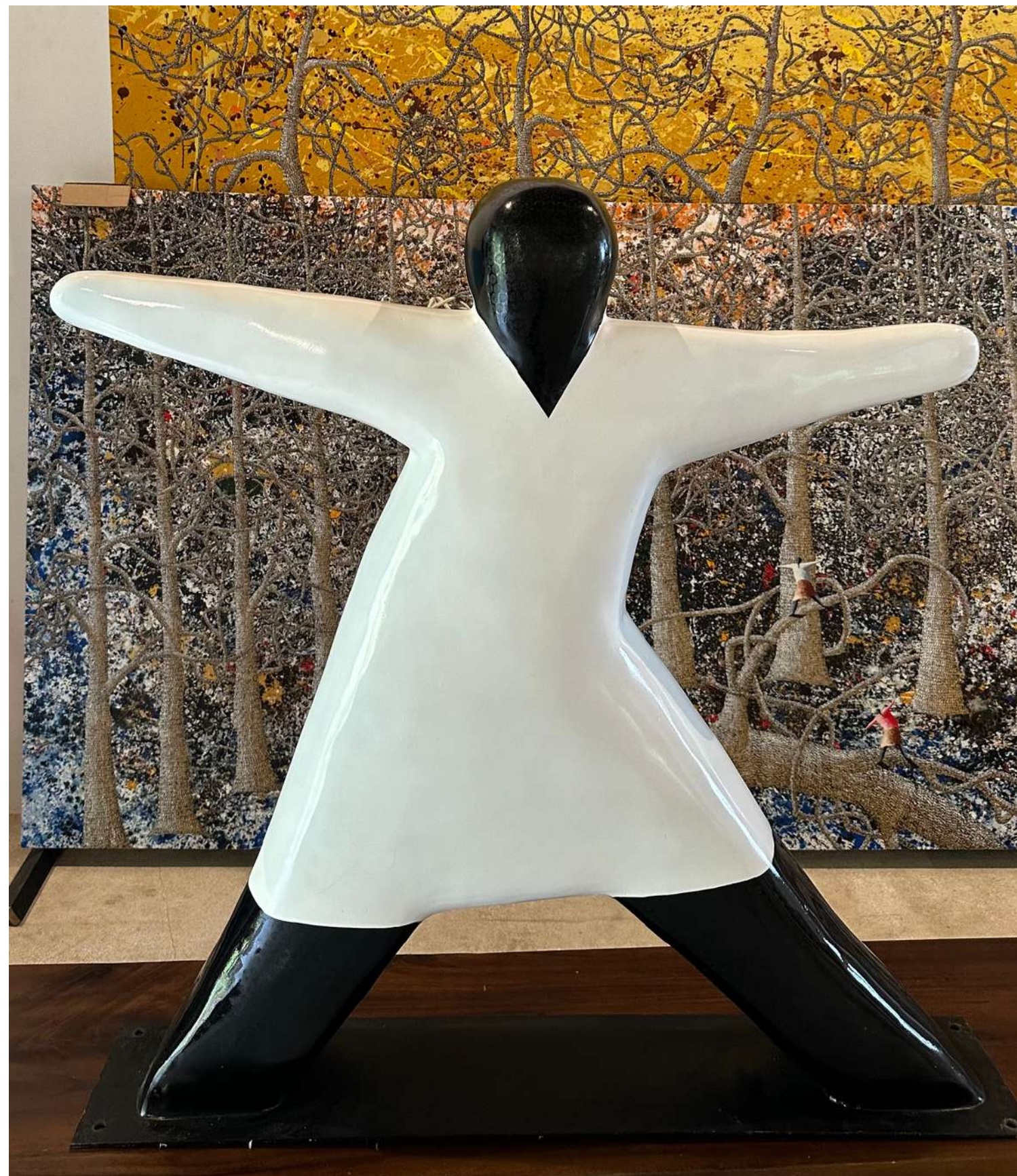
Sujana Kenyem

Untitled

Fiber

100 x 100 cm

2023



ARTIST PROFILE



NYOMAN SUJANA KENYEM

Date of Birth

9 September 1972 in Sayan, Ubud, Gianyar Bali

EDUCATION

1988 until 1992

- SMSR (Indonesian Art High School) Ubud, Bali.

1992 until 1998

- STSI (Indonesian Art Institute) Denpasar, Bali.

AWARDS

1998

- The Best Artwork Tugas Akhir STSI Denpasar.

1996

- The Best Painting Kamasra Prize, STSI Denpasar.

SOLO EXHIBITION

2023

- Magnificence Of Colors ,Yulindra Gallery ,Jakarta

2022

- Mapraba,Four Points by Sheraton Surabaya
- Finding Balance,Teh Villa Gallery,Surabaya

2021

- Quark,Artemoments Jakarta,Art 1 Museum Jakarta

2020

- TAXIDI 18, Bidadari Art Space, Jln Raya Mas, Ubud, Bali

2016

- A Place Behind The House, Komaneka Gallery Ubud,Bali

2015

- Silence Of Nature,art patio,Lovina,Bali

2013

- Highest, Philo Art Space, Jakarta
- G13 Gallery, Kelana Jaya, Selangor, Malaysia

2011

- The Bicycle Diaries, Komaneka Art Gallery, Ubud, Bali

2010

- Embracing Nature's Poem, Ganesha Gallery, Four Seasons Resort Bali at Jimbaran Bay

2009

- The Bridges of Nature, D'Peak Art Space, Singapore

2008

- Symphony of Life, Kemang Village , Jakarta

2007

- Fulmoon in Bali, Sawah Art Gallery , Singapore

2006

- Heading for the Heart's Way, Gaya Fusion of Senses, Ubud, Bali
- The Art of Nyoman Sujana 'Kenjem', Montiq Art Gallery , Jakarta

2005

- Dance of Life, Conrad Bali Resort & Spa, Nusa Dua, Bali
- The Abstraction of Leaves, Jenggala Gallery, Jimbaran Bali

2004

- Leafscape, Danes Art Veranda, Denpasar, Bali
- Moving with in the Shadow, Ganesha Gallery, Four Seasons Resort Bali at Jimbaran Bay

1996

- Galeri Nakita Stockholm , Swedia

GROUP EXHIBITION

2022

- Awakening , Teh Villa Gallery ,Surabaya
- Bali Bhuwana Rupa ,ISI Denpasar
- Pameran Bali MegaRupa ,Museum Neka
- VArtCine ,Imperial Golf Karawaci Tangerang Jakarta
- Silaturahmi Bersama Seniman,Hadiprana Gallery Jakarta
- SW Indonesia Painting festival 2022,Tenggerang,Surabaya Jakarta

2020

- Optimism #2,Komaneka Gallery, Ubud, Bali
- Di Bawah Langit Kita Bersaudara, Sudakara Art Space, Sanur, Bali
- The Divine step, Galeri Zen1,kuta, Bali

2019

- Mega Rupa, Museum Arma, Ubud, Bali
- Japuik Tabao #3, Bentara Budaya Jakarta
- Samya Santrian Gallery
- Optimism, Gallery NuArt Bandung
- Militan Art Galeri Raos Batu Malang
- Pameran #01 Jakarta

2018

- Japuik tabao jilid 2 bentara budaya bali
- Nirmaya rupa lv8 resort hotel canggu bali
- Militant Art Breeze Art Space jakarta

- Malam Jumat Kliwon bentara budaya bali
- Patience is earth Sudakara art space sanur bali

2017

- B to B #1 ,Gallery Raos Batu Malang
- Vip Fine Gallery, Jakarta
- Love, Padepokan Apel Watoe, Borobudur-Magelang
- Militant Art , Santrian Gallery, Sanur – Bali
- Kepada Republik #3, Gedung Nusantara DPR RI, Jakarta
- B to B #2 , Komaneka Fine Art Gallery, Ubud-Bali

2016

- Art Exchange Project,Indonesia-Korea,Mac Art Museum ,Daebudo,Korea
- Nitibumi,Nitirupa Bentara Budaya Bali
- Militant For Happiness ,Militant art at CIC Art space Bali

2015

- Window of the soul ,art patio,lovina bali
- Millitants art,bentara budaya bali
- Art of asean,museum and gallery seni,Bank Negara Malaysia
- Sama Sama art Exchange Project Indonesia-malaysia-Philippine,Bentara Budaya Bali

2014

- Reduction of Big, W Barwa Gallery, Ubud, Bali
- Celebration of a New Hope, Hadiprana Gallery, Jakarta

2013

- The Arts Island Festival, BatuBelah ArtSpace, Klungkung, Bali
- Sprites Art Project, Kintamani, Bali
- The Straight Contour, Kupu-kupu Artspace, Jimbaran Corner, Bali

2012

- MahaArt Gallery, Denpasar
- Gallery 7Adam, Singapore
- Bersyukur Kita Tunggal Ika, Hadiprana Gallery, Jakarta
- Sudamala: An Artistic Journey, Sudakara ArtSpace, Sudamala Suites & Villas, Sanur, Bali
- Artists Museum Weeks, BatuBelah Art Space, Klungkung
- On Going Echoes#3, Myanmar-Indonesia Art Exchange, Cemara 6 Gallery, Jakarta
- Dialogue II, Gaya Art Space, Ubud, Bali

2011

- JakartaBiennale, Jakarta
- Dialogue, G13 Gallery, Kelana Jaya, Selangor, Malaysia
- Bertiga, Ambiente, Jakarta
- Abstract Moment, Galeri Elcanna, Jakarta
- On Going Echoes#2, Myanmar-Indonesia Art Exchange, Tanah Thon Gallery, Ubud, Bali
- Bali Making Choices, Mondecor, Jakarta
- Nusantara di Atas Kanvas, Bank Mandiri Denpasar & Jakarta

2010

- Solitude of the Earth II, Bentara Budaya Bali
- MindScape, Galeri Nasional Indonesia, Jakarta
- Solitude of the Earth, Bentara Budaya Yogyakarta
- Beijing International Art Biennale, Beijing, China
- Integritas Jiwa Tampak, Bentara Budaya Bali
- On Going Echoes#1, Myanmar-Indonesia Art Exchange, New Zero Art Space, Yangon, Myanmar
- Return to the Abstraction, Toniraka Art Gallery, Ubud Bali

2009

- Apa Ini Apa Itu, Djagad Art House, Lembang, Klungkung, Bali
- Ar(t)iculations, Hanna Art Space, Ubud, BaliBentara Budaya Bali

- Gallery M, Daegu, Korea
- Sampoerna Strategic Square, Jakarta
- Borderless World, Srisasanti Gallery, Yogyakarta

2008

- Silent Celebration, Toniraka Gallery, Ubud, Bali
- Ahimsa, Bentara Budaya Jakarta
- Bali Art Now, Jogja Gallery, Yogyakarta
- Pada Sebuah Pesta, V-Gallery, Yogyakarta
- Entitas Nurani, Art Center, Denpasar, Bali
- Green, Sanur Village Festival, Denpasar, Bali

2007

- Ar[t]mosphere, Sanur Village Festival, Denpasar, Bali
- Global Warming Kunstkamera, GWK, Jimbaran, Bali

2006

- Reconsulture, ARMA Museum , Ubud, Bali
- Change Seasons, Komaneka Art Gallery , Ubud, Bali

2005

- Pre-Bali Biennale, Raka Gallery, Ubud, Bali
- Bali Biennale, Danes Art Veranda, Denpasar, Bali
- Art Singapore 2005

2004

- Tree of Life, Sembilan Gallery, Ubud, Bali
- Dasa Muka, ARMA Museum, Ubud, Bali

2003

- TAI-Black, STSI Denpasar
- Canna Gallery, Jakarta

2002

- Puri Lukisan Museum, Ubud, Bali

2001

- Kuta News, Titik Dua Building, Denpasar, Bali
- Jenggala Ceramic, Jimbaran, Bali
- Sembilan Gallery, Ubud, Bali
- Bali Art Contemporary, Bentara Budaya, Jakarta

2000

- Plawa Bali Resto, Sanur
- Face from the Mount, Sidik Jari Museum , Denpasar
- Reflection II, Darga Gallery, Sanur, Bali
- Five Painters, Ina Gallery , Jakarta

1999

- Tiga Nam Gallery, Ubud, Bali
- Mandala of Life III, Purnabudaya, Yogyakarta
- 7 Painters Bali, Cipta II Gallery, TIM, Jakarta
- Three Painters, Komaneka Gallery, Ubud, Bali

1998

- Canberra, Australia
- Duo Sujana, Novotel, Tanjung Benoa, Bali
- Bali Hyatt, Sanur, Bali
- Mandala of Life II, Art Centre, Denpasar, Bali
- Abstract Festival, Duta Fine Art, Jakarta
- Reflection I, Darga Gallery, Sanur, Bali

1997

- Bali Art Festival XIX, Bali Art Centre, Denpasar, Bali

1996

- Mandala of Life I, Sika Art Gallery , Ubud, Bali
- Three City, Monas, Jakarta

1995

- Expo 95, Jakarta
- Nyoman Gunarsa Fine Art Museum, Klungkung, Bali
- TATA Ubud, Bali
- Peksiminas III, Jakarta

1994

- Sidik Jari Museum, Denpasar, Bali
- Bali Art Festival XVI, Bali Art Centre, Denpasar, Bali

1993

- STSI Denpasar
- Peksiminas II, STSI Denpasar, Bali

1992

- Art Centre, Denpasar, Bali

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Asosiasi Galeri Seni Indonesia
Global Art Frame





Ruko Tuban Plaza No. 50. Jl. Bypass Ngurah Rai, Tuban, Kuta, Badung, Bali 80361 Indonesia
Jl. Purworejo No. 24, Dukuh Atas, Menteng, Jakarta Pusat 10310 Indonesia
email: galerizen1@gmail.com | instagram: [@galerizen1](https://www.instagram.com/galerizen1) | e-catalogue: issuu.com/galerizen1
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