

MINDSCAPE

Basel series

SOLO EXHIBITION BY
MADE BAYAK



Publised as a supplement of

"MINDSCAPE"

Basel series by Made Bayak

Solo Exhibition by Made Bayak

Exhibition period August 22th - 12th September 2025

at Galeri ZEN1 Jakarta

Jl. Purworejo No. 24, Dukuh Atas, Menteng,

Jakarta Pusat 10310 Indonesia

All works of art by artist

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Published by Galeri ZEN1

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Galeri ZEN1

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MINDSCAPE

Basel series by Made Bayak

Tanpa sadar, kita sering berkomunikasi dengan diri kita sendiri ketika melihat sesuatu yang memberikan kesan mendalam. Lebih-lebih kesan itu baru pertama kali dirasakan, seperti berkunjung ke sebuah kota, dimana di tempat itu memiliki banyak hal yang menarik, dan akhirnya membuat pikiran tidak bisa dilepaskan begitu saja. Sebuah kota memang bukan sekadar untuk dikunjungi dan dilihat dengan lebih seksama, seperti persoalan sosial, lansekap alam, ruang terbuka, arsitektur, lalu lintas, bangunan-bangunan sejarah, hingga rel kereta api sampai lubang pembuangan air di jalanan.

Merasakan seperti yang dialami Made Bayak ketika berada di Kota Basel Swiss, setidaknya menjadi gambaran menarik, yakni bagaimana tubuh dan pikirannya mampu mencerna dan berkomunikasi, sehingga ia dapat menyusun berbagai makna dari hal-hal yang telah ia jumpai. Artinya hanya melalui rasa dan perasaannya ia mengerti bagaimana pikirannya berkomunikasi, menyusun peristiwa visual yang sangat berarti, dan menjadikannya sebuah narasi rupa berupa catatan penting dalam melihat sebuah Kota Basel.

Basel itu bagaikan pertemuan dua kutup, mungkin bagi kota lain susah dicari pembandingnya, dimana sebagai pusat budaya dan ekonomi Swiss, keduanya terpadu harmoni dengan sejarah, modernitas, dan semangat multikultural dengan sempurna. Maka, tidak mengherankan bila program residensi Made Bayak yang difasilitasi KBH.G Basel bekerjasama dengan Atelier Mondial international artist residency program selama tiga bulan tinggal di Basel begitu memperkaya dirinya dengan cara yang sulit dijelaskan.

—Yudha Bantono | **kurator**



Residensi sebagai Petualangan Kreatif

Bila berbicara petualangan dan kreativitas, tentu setiap orang akan berbeda dalam menanggapi apa yang dirasakan. Selama petualangan tentunya dapat dipahami bagaimana pemikiran-pemikiran barat telah mempengaruhi pikiran Bayak. Pastinya ia tidak kuasa menghindar atau berusaha menolak. Basel dengan sejarah panjang akan keberadaanya, tentu telah menarik ia untuk meneguk banyak pengetahuan-pengetahun baru.

Mengikuti residensi di KBH.G Basel (Atelier Mondial), sebagai sebuah pengalaman bukanlah kali pertama bagi Bayak. Ini tentang mengikuti ritme saja, ketika harus berbaur dengan suasana baru dengan program-program yang harus diikuti. Sama seperti residensi di beberapa tempat yang lainnya, secara umum ia merasakan bahwa ia sedang berada pada ruang yang terpisahkan, antara ruang kebiasaan yang ia lakukan sebelumnya dengan ruang baru.

Setiap bertemu dengan persoalan baru apakah budaya, masyarakat, cara pandang, alam dan siklus kehidupan, semua menarik sense dirinya untuk ditanggapi. Tentu cara menanggapi yang dilakukan Bayak akan berbeda-beda. Ada benarnya bila sensitivitas seniman itu sangat mempengaruhi kreativitas penciptaan. Pengalaman Bayak di Basel sangat bisa dikaitkan dengan sebuah praktik budaya. Dimana tanpa ia sadari Kota Basel sebagai aspek baru merupakan sebuah metoda penciptaan.

Bayak saya kira awalnya sangat susah mengingat setiap pertemuan dengan beraneka wajah, maupun sudut kota dan bangunan-bangunan yang hampir sama. Setelah melakukan pengulangan menjelajahi kota Basel, baik di pusat kota atau di luar kota, ternyata ingatan tajamnya berhasil menguasai berbagai pojok-pojok atau sudut kota.

Selama program residensi, Bayak telah menyinggahi museum-museum penting yang menjadi rumah-rumah seni dan budaya dengan peradabannya.

Basel memang memiliki lebih dari 40 museum, termasuk Kunstmuseum salah satu museum yang menyimpan koleksi seni terpenting di Swiss, menampilkan karya-karya dari abad pertengahan hingga seni kontemporer, termasuk juga ada Fondation Beyeler, Museum Tinguely, juga permata seni budaya lainnya, menawarkan koleksi karya klasik modern kelas dunia.

Bagi Bayak, Basel bukan hanya tentang budaya, kota ini merupakan pusat ekonomi utama, terutama di industri farmasi dan kimia. Raksasa global seperti Novartis dan Roche berkantor pusat di sana, menjadikan kota ini sebagai pemain kunci dalam layanan kesehatan dan inovasi global. Kekuatan industri ini menghasilkan standar hidup yang tinggi dan tenaga kerja yang kosmopolitan, termasuk penelitian tentang dunia kesehatan yang semakin terus berkembang.

Dari segi arsitektur, Basel adalah kota yang penuh kontras. Kota Tua abad pertengahan, dengan jalan-jalan yang sempit, Katedral Basel yang mengesankan, dan Balai Kota Rathaus dengan fasad merahnya yang mencolok, menawarkan sekilas sejarah kota yang kaya. Sebaliknya, pembangunan modern seperti Kampus Novartis dan bangunan museum kontemporer mencerminkan identitas Basel yang berwawasan ke depan.

Salah satu yang menjadi perhatian Bayak ketika masuk pada wilayah arsitektural Kota Basel adalah dekorasi kaca. Pada bangunan-bangunan tua di Kota Basel, dekorasi kaca itu adalah perpaduan sejarah, seni, dan arsitektur Basel yang terkenal akan warisan budayanya yang amat kaya. Kancah seni yang semarak, dan arsitektur bersejarah yang terpelihara dengan baik dapat dicirikan oleh dekorasi kaca yang banyak menghiasi bangunan-bangunan tua di seluruh kota. Elemen-elemen kaca itu mulai dari jendela kaca patri hingga fasad kaca yang rumit. Keberadaannya tidak hanya berfungsi sebagai penambah estetika, tetapi juga sebagai simbol budaya dan sejarah.

Sungai Rhine semakin menambah pesona identitas kota, di sungai ini menyediakan pemandangan indah dan kesempatan pada Bayak untuk berekreasi di tengah kesibukan menjalankan program residensi. Saat musim panas, kolam-kolam pancuran penampung air dan Sungai Rhine adalah solusi untuk mendapatkan kesejukan. Kolam-kolam pancuran seolah menjadi bak mandi umum, siapapun boleh memanfaatkannya. Setiap harinya, ratusan orang saat pulang kerja, bahkan ribuan saat periode liburan menceburkan diri berenang ke sungai untuk menikmati aliran sungai Rhine.

Bayak selalu merasakan kenyamanan berjalan kaki, bersepeda atau menggunakan transportasi umum kota berupa bus dan tram. Ia menangkap kesan bahwa Basel sangat menekankan terhadap kehidupan perkotaan yang berkualitas. Basel memang sering dipuji karena kualitas hidup, keamanan, dan tingkat kesadaran masyarakatnya atas kebersihan yang tinggi. Perihal populasi multikultural, kota ini berkontribusi pada suasana yang ramah.

Komitmen lingkungan berkelanjutan merupakan prioritas bagi Kota Basel, dengan inisiatif yang bertujuan untuk menjaga lingkungan hidup, penanganan sampah, pengurangan emisi karbon dan mempromosikan banyak ruang terbuka hijau. Mungkin ini yang menjadi pertimbangan menarik ketika Bayak sering berkecimpung dalam mengkritisi masalah lingkungan di Bali, Ia bagai menemukan cara pandang baru.

Proyek Pameran Roots

Sebelum memahami lebih jauh tentang karya-karya yang berkaitan dengan Basel, memang ada baiknya mengetahui proyek residensi Bayak selama di Basel. Pada Agustus 2024, Bayak diundang mengerjakan proyek pameran ROOTS yang berkaitan dengan perjalanan Walter Spies di Bali, serta dampaknya bagi perkembangan Bali hingga kini. Proyek yang diinisiasi Michael Schindhelm seorang kurator, penulis, pembuat film dan mantan direktur Basel Theater, serta penasehat budaya UEA mengharuskan ia tinggal dan berkarya di sana.



Proyek seni yang merupakan kelanjutan dari penelitian Michael Schindhelm tentang Walter Spies terhadap Bali, membawa Bayak terlibat dalam pengembangan gagasan yang lebih luas. Bersama seniman Bali lainnya, ia telah menyampaikan perihai sisi terang dan gelap dari warisan budaya bersama terhadap Bali, dicirikan oleh budaya asli yang unik dan berkembang secara dinamis kemudian hadirnya pariwisata massal, peristiwa kelam kemanusiaan, polusi, dan urbanisasi.

Kolaborasi yang dilakukan Michael Schindhelm dan Made Bayak serta seniman Bali lainnya telah menghasilkan pameran dan film dokumenter fiksi dengan nama yang sama yaitu ROOTS. Karya seni yang dihadirkan Made Bayak dan seniman Bali lainnya dalam proyek seni pameran ROOTS telah mengusung permasalahan utama masyarakat Bali saat ini: pemertanyaan terhadap peran negara, ketahanan budaya dan spiritual dalam menghadapi masyarakat konsumen global, bentang alam yang terancam, dan genosida 1965/66.

Satu tahun setelah proyek seni dipamerkan di KBH.G Basel, kemudian dibawa ke Bali dan dipamerkan di ARMA Museum pada 24 Mei sampai 14 Juli 2025. Bukan hanya pameran, serangkaian kegiatan proyek seni ROOTS di Bali juga dilaksanakan pemutaran filmnya di beberapa tempat di Bali. Kesemuanya ini terlaksana berkat dukungan dari Kulturstiftung Basel H. Geiger (KBH.G) Basel dan Museum ARMA Ubud.

Basel telah Mengesampingkan Irisan Identitas Pemikiran Bali

Bila Bayak dalam berkarya selalu mengedepankan masalah kesadaran sebagai seorang seniman akan posisinya secara pribadi dan sosial di tengah masyarakat, maka perkembangan berikutnya, fungsi seni dengan keterlibatan unsur Bali sangat terasa untuk kembali melihat karya-karyanya. Peran ini sangat nampak pada karya-karya yang dikerjakan dalam proyek seni ROOT'S. Ia berkisah dengan begitu kritis, membawa irisan identitas pemikiran Bali dalam melihat persoalan Bali sepeninggal Walter Spies.

Berbeda dengan residensi sebagai sebuah peristiwa eksplorasi sosial dan pengkayaan khazanah pengetahuan, keduanya saling terkait sebagai peristiwa baru. Dari awal Bayak telah mengkonsepkan bahwa residensi di Basel akan melahirkan seri Basel. Persoalannya, bagaimana Bayak mencermati dua hal yang kontras itu.



Ini yang sebetulnya menjadi pembicaraan menjadi menarik, bahwa kenyataanya Bayak ternyata mampu mengesampingkan berbagai hal yang menyangkut irisan identitas pemikiran Bali-nya.

Memang bila melihat karya Made Bayak sebelumnya, hampir semua memiliki keterkaitan antara dirinya dengan Bali sebagai tempat kelahiran dan tinggal. Ia sangat terusik terhadap perubahan Bali, sehingga cara yang ia sebut sebagai “Cara Bali” dengan menggunakan ikon maupun unsur Bali sangat kental dan sering dihadirkan dalam karya-karyanya. Maka tidak mengherankan, bila ia sangat susah melepaskan dari cara Balinya dalam melihat maupun menanggapi setiap persoalan yang hadir dalam wilayah kesadaran maupun bawah sadarnya.

Lantas bagaimana dengan karya-karya yang ia buat berkaitan dengan karya seri Basel? Pada karya-karya yang ia buat dalam seri Basel sangat terlihat ada jarak secara sadar bahwa dirinya tidak menggunakan unsur-unsur maupun ikon-ikon Bali. Ia secara total menyemplungkan diri ke serie Basel melalui penyerapan indra penglihatan, rasa, kemudian dituangkan dalam elemen-elemen seni rupa. Di sana ia juga menyerap berbagai suasana, termasuk musim di eropa yang berbeda. Bagaimana perjumpaan dirinya dengan ragam dan kehangatan orang-orang yang ditemui juga menjadi bagian penting. Ada sisi mentalitas yang ia serap secara tidak sengaja, turut menggerakkan bagaimana alam pikirannya bekerja.

Musim panas di Basel yang membuat waktu selalu berjalan lebih lama, pukul 9 malam langit baru memperlihatkan gelap menuju petang. Waktu panjang ini memungkinkan juga memberi kesempatan dirinya lebih memaknai rutinitas dalam bentuk yang lain. Bayak sedikit demi sedikit mulai memaknai hal-hal rutin dari berangkat menuju studio kerja, jalan kaki, naik sepeda, naik tram, atau naik bus.

Ia melihat banyak hal dari beragam etnis sampai pembicaraan dalam bahasa Jerman Swiss dengan aksen yang berbeda. Setiap sudut jalanan yang dilalui penuh cerita dan menarik untuk dipertanyakan. Dari hal-hal kecil yang kadang kelihatan serba sepele ia coba hargai dan maknai. Banyak peristiwa selama tiga bulan yang telah dilihat dan perhatikan, sampai pada kedalaman dan perspektif yang menimbulkan begitu banyak pertanyaan.



Bayak tetap menyadari bahwa dia sedang tidak melakukan riset, untuk itu ibarat meditasi semua persoalan yang muncul ia kembalikan pada nafas, agar tetap sadar dan tidak larut pada imajinatif liar yang selalu mencoba masuk ingin mengusik.

Persoalan kemudian, bagaimana ia melakukan kompromi dalam hal kekaryaannya yang mungkin baginya sangat cukup berat. Bayak di dalam seri karya Basel memang terlihat dan terkesan menjauh dari ikon-ikon tradisi Bali. Betapa selama ini telah ia pergunakan sebagai pisau untuk membedah berbagai persoalan, baik di Bali maupun persoalan global lainnya. Ia membedah persoalan melalui caranya, ibarat cara Balinya telah menyatu, kemanapun arahnya pasti dengan mudah ia temukan sebagai sebuah cara untuk menganggapi, menjawab atau menyampaikan.

Dalam karya seri Basel, Bayak lebih menegaskan bahwa karyanya adalah sebuah step baru, dimana ia telah masuk ke wilayah sensitif segar tanpa menghadirkan konflik yang berarti. Sementara, pada karya-karya yang telah ia kerjakan sebelumnya sangat sensitif terhadap berbagai isu, seperti kekerasan, perlawanan atau melalui gerakan sosialnya, seperti turut menentang dan ikut bergerak pada aksi “Tolak Reklamasi Teluk Benoa”, baik melalui karya seni rupa maupun musiknya.

Karya seri Basel juga bisa disebut sebagai karya mandiri yang tidak bersinggungan dengan masa lalunya. Artinya tidak melekatkan secara langsung dimana ia tumbuh dan berkembang, mengikuti gerakan sebagai aktivis terhadap beragam isu sosial dan lingkungan yang kemudian melekatkan identitas pada kekaryaannya sebagai seniman, seperti plasticology. Siapa yang tidak mengenal dirinya sebagai seniman yang bergulat dengan sampah plastic, dan kemudian dikenal dengan seniman plasticology Bali ?. Tentu jawabannya adalah Made Bayak.

Seperti halnya kualitas seorang seniman yang bergantung pada seberapa banyak memory masa lalu yang dibawa, kadang menjadi persoalan penting untuk bisa diungkapkan. Kenyataannya Bayak dalam menghasilkan karya selama ini memang tidak terpaku pada kepiawaian teknis melalui tangannya, ia berkarya dengan kekayaan ingatan, pengalaman mengikuti, menikmati, emosi serta keterlibatan konflik yang melibatkan perasaan yang dalam.



Bayak memang beruntung dengan akses yang dimiliki ketika di Basel, ia berkesempatan mengunjungi museum-museum. Dari berbagai museum di sana dia banyak menikmati karya modernis dari tokoh-tokoh seniman barat dengan aliran modern abstrak. Karya-karya Paul Klee dan Wassily Kandisky tiba-tiba tidak berjarak lagi untuk dinikmati, sekaligus diperhatikan dengan penuh mendalam. Dari sana Bayak merasakan bagaimana abstrak ekspresionisme muncul kembali dalam pikirannya, bagaimana pengaruh kedaan eropa pada kurun waktu mendasari lahirnya karya-karya itu.

Melihat karya-karya Klee dan kandisky, dia bisa merasakan dengan sedalam-dalamnya, moment ini ternyata ikut merubah seketika dari padangan Bayak tentang apa itu abstrak. Ini soal emosi dan perasaan yang kadang susah dijelaskan dalam kata-kata. Ia ingin membuat karya berdasarkan apa yang ia rasakan, bukan melukis apa yang ia lihat.

Bayak terus berkontemplatif membayangkan berulang-ulang untuk memahami kembali karya dua maestro seniman Swiss dan Rusia ini, termasuk esensi dari abstrak itu lahir. Belum sampai habis berkontemplasi, pertemuan dengan karakter visual dari karya Klee dan Kandisky jelas telah membuka cara meraskan Kota Basel.

Satu-satu memperlihatkan kehadiran struktur kota, jalan-jalan, dan nuansa alam yang tergantung oleh empat musim.

Merasakan realita ini tentu sangat berat bagi Bayak, dimana ia harus menahan agar tidak terjebak dalam usaha membuat perbandingan. Dengan pengalaman berkarya di Bali, ia memang merasakan ada perbedaan yang sangat menyolok tentang pengaruh iklim, dimana pengaruh tropis dengan sinar yang berlebih menghasilkan warna-warna terang, sementara banyak karya-karya masterpiece dunia justru sebaliknya. Sekali lagi, Bayak hanya menahan diri untuk tidak terlibat dalam ruang perbandingan.

Bayak lebih masuk pada pemahaman, bahwa ia mendapatkan pemahaman karya-karya di museum-museum secara detil, bagaima sebuah tempat sangat mempengaruhi seniman dalam upayanya untuk mengangkat dan membicarakan gagasan.



Bayak juga menyadari, bahwa dari awal studi secara akademis ia telah belajar tentang perkembangan karya seni abstrak secara tekstual. Ia telah menilai bahwa abstrak adalah sesuatu yang linear, namun ternyata abstrak realitanya tidak linier, bahkan telah menjadi sebuah senjata bagi sebuah gerakan yang terjadi di Amerika dalam menentang rivalnya Eropa, sebagai sebuah gerakan yang menghadirkan isme tertentu, bahkan difasilitasi dan cukup masuk pada wilayah berbahaya, meskipun pada awal susah terdeteksi.

Bayak merasakan, bila kesadaran yang muncul tidak dipahami dalam pandangan yang lebih jauh, seperti jangkauan melihat masa depan, maka tentu abstrak akan menjadi buta. Bayak yang awalnya mencoba ingin masuk sebagai pengalaman yang berkaitan dengan pengetahuan, kemudian berkembang menjadi sebuah cara. Disini ia bahkan mulai berfikir akan turut terlibat mempertanyakan, bahkan menggugat tentang apa yang selama ini telah dikerjakan.

Bila berbicara tentang ada kesulitan menggarap seri Basel, Bayak dituntut untuk lebih berhati-hati. Menemukan formulasi dari komposisi garis dan warna bukan semata-mata menerjemahkan, tapi lebih merasakan. Maka tak mengherankan bila selama berproses ia sering melihat karyanya berulang-ulang, seperti membubuhkan goresan sedikit demi sedikit, dirasakan dan disentuh kembali.

Upaya Bayak terhadap karya seri Basel menunjukkan betapa bebas dirinya. Ia tidak terjebak dengan cara yang biasa dilakukan, misalnya harus menyelesaikan ruang penuh seperti pada karya-karyanya yang terdahulu. Ada ruang kosong yang ia rancang sengaja dibiarkan, mengikuti alur dari keinginan yang ingin disampaikan. Sedangkan mengenai pemikiran, ia tetap mengkombinasikan dengan cara lamanya sebagai bagian dari meminimalisir tampilan visual, dari unsur yang sarat Bali ke hal universal.

Bila muncul pertanyaan kenapa Bayak menggunakan media karya yang berbentuk segitiga dan lingkaran, bukankah itu simbolisme yang banyak digunakan dalam filosofi Bali? maka disinilah hal menariknya, karena ia tidak terjebak oleh pemaknaan unsur-unsur yang mengacu pada simbolisme filosofi ataupun mitologi Bali, meskipun setiap orang bebas menginterpretasikan simbol-simbol itu.



Bayak menangkap esensi ruang, sehingga ia bebas sebebas berada dan menentukan ruang itu sendiri.

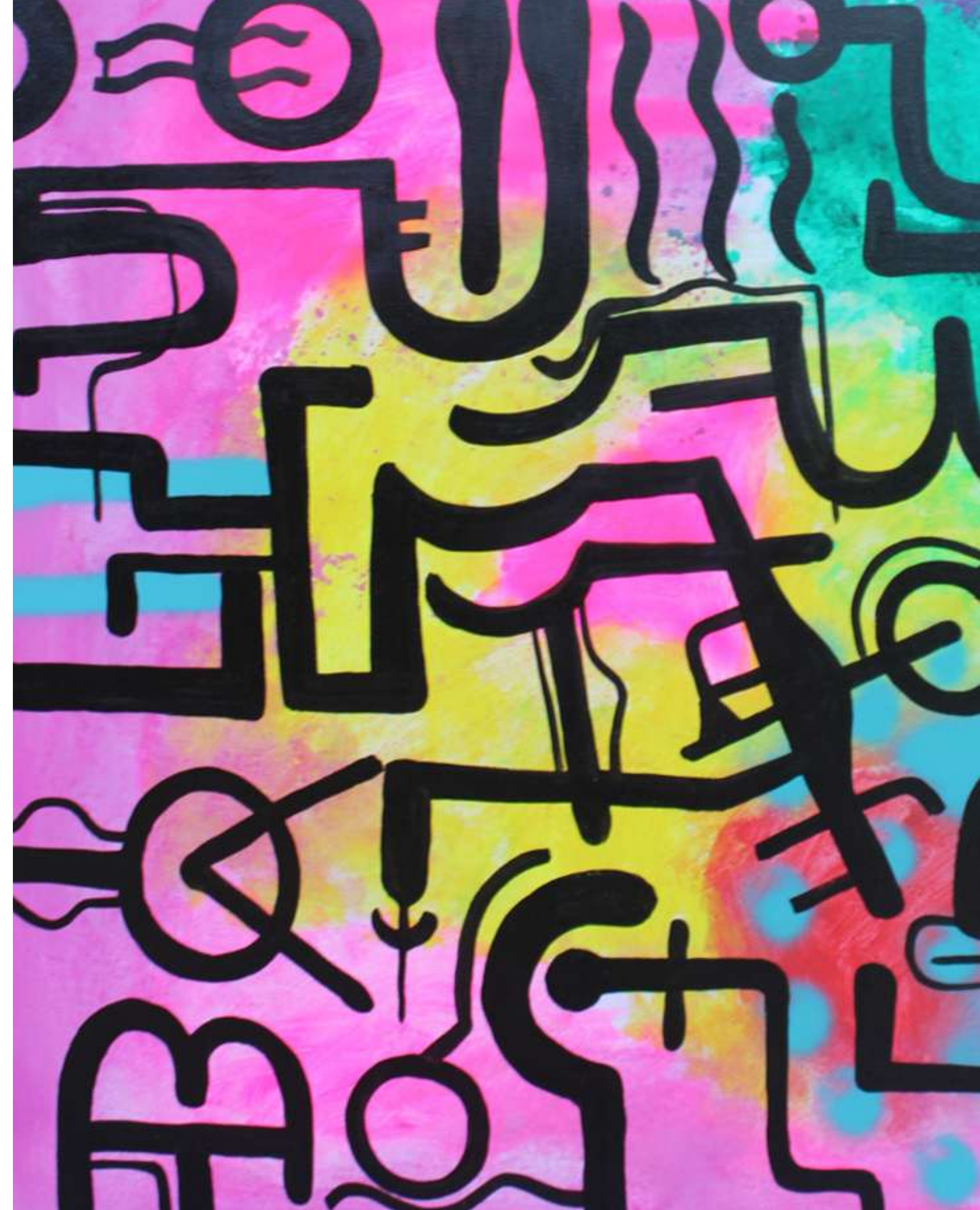
Bayak memang sedari awal tidak sedang menerjemahkan kota Basel sebagai sebuah narasi. Bagaimanapun upaya Bayak mengaitkan pengalaman visual dan pergolakan batin di Basel adalah sebuah kesadaran akan ruang. Terlihat karya seri Basel mungkin terkesan lebih ringan dari karya-karyanya terdahulu, namun senyatanya justru kali ini lebih berat, karena secara tidak langsung ia sedang berhadapan dengan keteraturan dan ketidakteraturan yang semua memiliki resiko.

Sangat wajar bila Bayak sama sekali tidak meletakkan komplain, kekecewaan, penyesalan atau perlawanan dengan simbol-simbol kemarahan seperti kepalan tangan, mata melotot, atau jari dengan kuku-kuku tajam, tengkorak, senjata tajam dan sebagainya. Dari pengalaman di Basel seolah-olah ia tidak pernah kembali menoleh kebelakang, baik di pulau kelahirannya maupun pengalaman tinggal di kota lain di kota-kota di Amerika atau eropa lainnya.

Karya seri Basel kiranya dapat dipahami bukan sebagai pembanding terhadap karya-karya terdahulunya, tapi lebih pada pencapaian. Bila kemudian akan terjadi benturan, ternyata Bayak telah mengantisipasinya. Dia bisa kembali pada seri-seri awalnya, tentu sesuai dengan proyek seni yang akan digarap.

Pertemuan yang membangkitkan kesadaran

Di setiap pertemuan, tentunya bukan hanya tempat saja yang dianggap penting, tapi juga dengan siapa dia bergaul. Semisal ketika ia di USA, dia bertemu dan tinggal bersama seorang professor antropolog, pembicaraan seputar antropologi sangat mempengaruhi dan memberikan catatan tersendiri dalam membuka pemikiran yang melibatkan dialog antara dirinya dengan masyarakat, tradisi dan budaya serta peradaban yang berkembang.



Sewaktu di Basel, Bayak telah bertemu dengan banyak orang, berbagai latar belakang keilmuan. Masyarakat Basel yang memberikan potret keterbukaan telah menjadi jalan masuk secara random dalam memahami berbagai type dan karakter msyarakat. Bagi Bayak bertemu orang baru adalah pengalaman yang memperkaya secara universal, penghormatan lintas budaya, dan seringkali memicu rasa ingin tahu, kegembiraan, dan pembelajaran pribadi.

Di tempat residensi, disamping bertemu dengan orang Swiss, Bayak juga bertemu dengan orang Afrika, Timur Tengah dan Asia lainnya. Semua memiliki persoalan dan cara pandang masing-masing yang berbeda dan beragam. Ia kembalikan pada upaya membebaskan diri untuk tidak ingin terjebak pada sikap yang membawa pada penilaian, atau perbandingan dengan siapa saja yang ia temui, termasuk kurator dan project manager

Jadi Bayak merasakan bagaimana melatih kesadaran dalam berkarya, sehingga ia sangat berhati-hati ketika semua mengalir dengan penuh kesadaran, baginya tidak ada sentuhan yang salah, karena semua memang serba mengalir, dan tetap terjaga. Kesadaran dalam berkarya itu membawa pada keragaman dalam mengingat Basel, termasuk manusia yang menempatinnya. Sebagai seniman, ia kadang terbiasa membuat struktur sebelum dikerjakan, tapi struktur itu tiba-tiba runtuh sendiri. Ia kemudian membuat struktur baru dengan cara berfikir dan mengendapkan, sehingga ia telah menerima apa adanya dari memori visual yang telah ditangkap, sekaligus sebagai bagian dalam membaca dirinya sendiri.

Bayak mengangap, bahwa pengalaman di Basel seperti berhadapan dengan percepatan yang luar biasa. Kebutuhan pemikirannya agar tidak terbawa arus kebiasaan dan metodologi Bali-nya membuat jeda yang mendadak. Dengan membebaskan diri ia telah berhasil mengendalikan garis dan ruang, termasuk elemen warna yang serba mengalir bertemu dengan jiwa merdekanya,

Bayak memang memiliki cara pandang berbeda dengan seniman Bali lainnya seperti Wayan Sika, Made Djirna, Nyoman Erawan, Made Budhiana, Putu Sutawijaya, Pande Ketut Taman maupun Made Wianta. Para seniman itu telah dahulu mengunjungi dan berkarya di Basel. Keberbedaan mereka memang telah dijadikan bahan penelitian oleh Urs Ramseyer dari Museum der Kulturen Basel. Proyek seni “Bali Basel” waktu itu memang sudah diframe tentang adanya “Dialog Barat dan Timur”.

Bayak tidak terbebani oleh apapun dalam menangkap semangat dan atmosfir Kota Basel secara keseluruhan. Kemampuan mengamati secara detil dan seksama telah memungkinkan memberikan makna terhadap beragam realitas fisik kota. Bayak memang sedang menari-nari bergaya abstarksi. Ia gunakan warna, bentuk, dan garis untuk mengekspresikan dunia batin dan perasaannya yang dalam. Maka tidaklah berlebihan bila Seri Basel dapat dijadikan penanda bagi capaian dari evolusi perkembangan karya-karya Made Bayak.

Yudha Bantono | **Kurator**

MINDSCAPE

Basel series by Made Bayak

Unconsciously, we often communicate with ourselves when we see something that touches us deeply. This is especially true when experiencing something for the first time, for example when visiting a city full of interesting and diverse attractions that ultimately leave a lasting impression. But a city is not simply something to be visited and observed more closely; it encompasses social issues, natural landscapes, open spaces, architecture, traffic, historical buildings, even railways, and the drains along the streets.

Remembering what Made Bayak experienced when he was in Basel, Switzerland, offers an interesting insight into how his body and mind are able to digest and communicate, allowing him to construct various meanings out of the things he encounters. Only through his feelings and emotions does he come to understand how his mind communicates, constructing meaningful visual events and transforming them into a visual narrative, a vital record, in this case of his experience of the city of Basel.

Basel is like a meeting of two poles; perhaps it's hard to find a comparable city elsewhere. It is Switzerland's cultural and economic centre, both of which roles blend harmoniously with history, modernity, and the multicultural spirit of the city. It's no surprise, then, that Made Bayak's three-month residency program, an international artist residency program facilitated by KBH.G Basel in collaboration with Atelier Mondial, has enriched this artist in so many ways.

—Yudha Bantono | **Curator**



Residency as a Creative Adventure

When it comes to adventure and creativity, everyone's response will be different. During this particular adventure, it's easy to understand how Western thought influenced Bayak's thinking. Basel, with its long history, certainly introduced Bayak to a wealth of new knowledge that he certainly could neither avoid nor resist.

Participating in a residency at KBH.G Basel (Atelier Mondial) wasn't his first experience of the city. This time it was simply about going with the flow, and adapting to a new environment and the programs he was due to participate in. Similar to residencies in other locations, he naturally felt as though he was in a space quite separated from his previous, more familiar environment.

Every time he encountered a new issue, related either to culture, society, perspectives, nature, or the cycle of life, he felt called upon to respond with all his senses. Naturally, his responses varied. It's true that an artist's sensitivity greatly influences his or her creativity. Bayak's experience in Basel can be strongly likened to other cultural practices and processes. Even without realising it, the city of Basel, as a new aspect, presented itself itself a method of creation.

I think Bayak initially found it difficult to remember every single encounter with so many diverse faces, as well as the almost identical corners of the city and their buildings. However, after repeatedly exploring Basel, both within the city centre and beyond, his sharp memory was finally able to master every nook and cranny.

During the residency program, Bayak visited important museums that, in Basel, house art and culture and reflect civilisation so comprehensively. The city boasts over 40 museums, including the Kunstmuseum, one of Switzerland's most important art collections, showcasing works from mediaeval to contemporary art. There's also the Fondation Beyeler and the Museum Tinguely, among other cultural gems, boasting world-class collections of modern classics.

Bayak is well aware that Basel is not only a source of culture; it's a major economic hub, particularly in the pharmaceutical and chemical industries. Global giants like Novartis and Roche are headquartered there, making the city a key player in global healthcare and innovation. This industrial strength translates into a high standard of living and a cosmopolitan workforce, as well as a thriving healthcare research scene.

Architecturally, Basel is a city of contrasts. The medieval Old Town, with its narrow streets, the imposing Basel Cathedral, and the Rathaus Town Hall with its striking red facade, offer more than a glimpse into the city's rich history. In contrast, modern developments like the Novartis Campus and contemporary museum buildings reflect Basel's forward-looking identity.

One thing that caught Bayak's attention when he first entered the architectural area of Basel was the glass ornamentation. In Basel's older buildings, the glass decorations are a fascinating blend of history, art, and architecture. Indeed, Basel is renowned for its rich cultural heritage. Its vibrant art scene is complemented by well-preserved historic architecture, much of which is given extra character with the addition of glass elements, ranging from stained-glass windows to intricate glass facades. Their presence not only enhances aesthetics but also serves as a symbol of culture and history.

The Rhine River further enhances the city's identity, providing beautiful views and opportunities for Bayak to relax amidst his busy residency program. In the summer, fountains fill the air with water, and the Rhine provides a refreshing escape. The fountains serve as public baths, open to anyone. Every day, hundreds of people, returning home from work, and even thousands during the holiday season, dip into the river to enjoy the flowing waters.

Bayak always finds it equally convenient to walk, cycle, or use public transportation, including buses and trams. He senses that Basel places a strong emphasis on quality urban living. Basel is often praised for its quality of life, safety, and high level of public awareness of cleanliness. The city's multicultural population also contributes to its welcoming atmosphere.

A sustainable environmental commitment is a priority for the City of Basel, with initiatives aimed at preserving the environment, managing waste, reducing carbon emissions, and promoting abundant green open spaces. This is perhaps why Bayak is often involved in critiquing environmental issues in Bali; he seems to have found a new perspective.

Roots Exhibition Project

Before delving deeper into the works related to Basel, let us consider the background to Bayak's residency project while in Basel. In August 2024, Bayak was invited to contribute to the ROOTS exhibition project, which explores Walter Spies' travels to Bali and his impact on Bali's development, historically and to this day. The project, initiated by Michael Schindhelm, a curator, writer, filmmaker, former director of the Basel Theater, and cultural advisor to the UAE, required Michael to live and work in Bali.

This art project, a continuation of Michael Schindhelm's long-term research into Walter Spies and Bali, led Bayak to engage in the development of his own, parallel ideas. Together with other Balinese artists, he has, during his career, conveyed both the bright and the dark sides of Bali's shared cultural heritage, characterised by a unique and dynamically evolving indigenous culture, coupled with the rise of mass tourism, dark humanitarian events, pollution, and urbanisation.

The collaboration between Michael Schindhelm, Made Bayak, and other Balinese artists, culminated in an exhibition and fictional documentary film of the same name, ROOTS. The artwork presented by Made Bayak and other Balinese artists in the ROOTS exhibition project addresses key issues facing Balinese society today: questioning the role of the state, cultural and spiritual resilience in the face of a global consumer society, threatened landscapes, and the 1965/66 genocide.



One year after the art project was exhibited at KBH.G Basel, it was taken to Bali and exhibited at the ARMA Museum from May 24 to July 14, 2025. In addition to the exhibition, the ROOTS art project in Bali also included film screenings at several locations throughout the island. All of this was made possible thanks to the generous support of the Kulturstiftung Basel H. Geiger (KBH.G) Basel and the ARMA Museum in Ubud.

Basel Set Aside Balinese Thinking

While Bayak's work consistently prioritises his awareness as an artist of his personal and social position within society, subsequent developments in the function of art, as well as specifically Balinese elements, are particularly evident in any review of his work. This is nowhere more evident than in the works produced for the ROOT'S art project. Bayak tells stories with great critical insight, bringing slices of Balinese thought to bear on issues that have affected Bali since the death of Walter Spies.

In contrast to the residency as an event of social exploration and enrichment of knowledge, the two are have become interconnected in a new, resultant event. From the beginning, Bayak conceptualised that the Basel residency would give birth to what has become the Basel series. The question lies how Bayak examines these two contrasting perspectives: social exploration and enrichment of knowledge. This is what makes the discussion interesting: the fact that Bayak was able to set aside various aspects related to fragments of his Balinese identity.

Indeed, if you look at Made Bayak's previous works, almost all are connected to Bali, his birthplace and home. He has been deeply disturbed by certain developments in Bali, and this has led to what he calls the 'Balinese Way', a method he often uses prominently in his works, often incorporating Balinese icons and elements. It's no surprise that he finds it difficult to break away from his Balinese ways when it comes to observing and responding to the various issues that address either his conscious or subconscious mind.



So what about the works he created related to the Basel series? In the works he created in the Basel series, a conscious distance is clearly evident, as he deliberately chooses not to use Balinese elements or icons. He completely immersed himself in Basel, absorbing his senses of sight and feeling, which he then expressed through elements of art. In his art he has also absorbed various atmospheres, including the different seasons in Europe. His encounters with the diversity and warmth of the people he has met in Basel have also been significant, presenting him with an attitude that has affected him deeply.

Summer in Basel always seems to prolong time, with the sky only getting dark at 9 p.m., eventually leading to dusk. This phenomenon is something else that gave Bayak the opportunity to better understand routine in a different way. Bayak gradually began to tune into his own daily routines, such as commuting to his studio, walking, cycling, taking the tram, or taking the bus.

He observed a wide variety of new - for him - phenomena, from diverse ethnicities to conversations in Swiss German with distinct accents. Every street corner he passed was filled with stories and led him to ask questions. He attempted to appreciate and interpret even the smallest details, however trivial. He had witnessed and observed many events over the past three months, reaching depths and perspectives that raised numerous questions. However, Bayak remained aware that he was not conducting research; therefore, as if in meditation, he returned all questions to his breath, to remain aware and not get carried away by the wild imagination that constantly strove to disturb him.

The question then centred around how he would reach compromises in his work, something that was perhaps quite difficult for him. In his Basel series, Bayak appears to distance himself from Balinese traditional icons. Previously, he has used these as tools to dissect various issues, both in Bali and globally. He takes issues apart in his own way; it's as if his Balinese way has become integrated; wherever he goes, he easily finds a way to respond, answer, or convey some kind of coherent response.



In the Basel series, Bayak emphasises that his work represents a new step, entering freshly sensitive territory, but without presenting significant conflict. In contrast, his previous works have always been highly sensitive to various - often politically delicate - issues, such as violence, resistance, or they have represented social movements, such as opposing and participating in the 'Reject Benoa Bay Reclamation' protests, at which time Bayak drew on both his art and his musical skills.

The Basel series can also be described as independent work, separated that is, from his past. In this sense he doesn't directly relate to his upbringing and development, participating in activist movements on various social and environmental issues that later became quite strongly identified with his work as an artist, such as in his 'plasticology' project. Who doesn't know him as an artist who grapples with plastic waste and is known as a Balinese plasticology artist? Just about everybody recognises Made Bayak as this persona.

Just as the quality of an artist depends to a large extent on the library of past memories they carry, there often comes a time when it is necessary to give expression to such memories. In reality, Bayak's work has not been limited to technical skill through his hands. He creates, drawing on a wealth of memories, experiences - experiences of following, feeling, enjoying, and engaging with the emotions and the kind of conflicts that involve deep feelings.

Bayak was fortunate enough to have access to Basel, where he had the opportunity to visit museums. In various of these museums, he enjoyed many modernist works by prominent Western artists from the modern abstract movement. The works of Paul Klee and Wassily Kandisky suddenly became accessible to him, allowing him to appreciate them deeply and attentively. There, Bayak felt abstract expressionism surfacing in his mind, imagining how the influence of European conditions of the time influenced and informed the creation of these works.



Seeing the works of Klee and Kandisky, he felt deeply touched, and at this moment, Bayak's perspective on abstraction changed. Aha, he thought to himself. It's about emotions and feelings that are sometimes difficult to describe in words. He, too, wanted to create works based on what he felt, and not just paint what he saw.

Bayak continued to contemplate, straining his imagination in an effort to re-understand the works of these Swiss and Russian master artists, including the essence of the abstraction in which their work was born. Before his contemplation was over, encountering the visual character of Klee and Kandisky's work clearly opened up a new means to experience the city of Basel. It revealed in greater clarity the city's structure, its streets, and its natural nuances, as influenced by the four seasons.

Experiencing this reality was certainly difficult for Bayak, as he had to resist the temptation to make comparisons. From his experience working in Bali, of course he noticed a striking difference in climate. The tropical climate, with its abundant sunlight, produced bright colors, while many of the world-class masterpieces that he was witnessing in Basel did the opposite. Once again, Bayak forced himself not to engage in comparison.

This is where Bayak acquired a deeper impression, gaining a detailed understanding of the works in museums, and learning how a place can profoundly influence an artist in their efforts to express and discuss their ideas. Bayak soon realised that, in fact, from the very beginning of his academic studies, he had been learning about the textual development of abstract art. Previously he had considered abstraction to have been a linear development, but it turned out that abstraction, in reality, was not linear. It had even become a weapon for a movement emerging in America in opposition to its European rivals - a movement that introduced certain isms. These various 'isms' often facilitated and entered quite dangerous territory, even if this was initially difficult to detect.



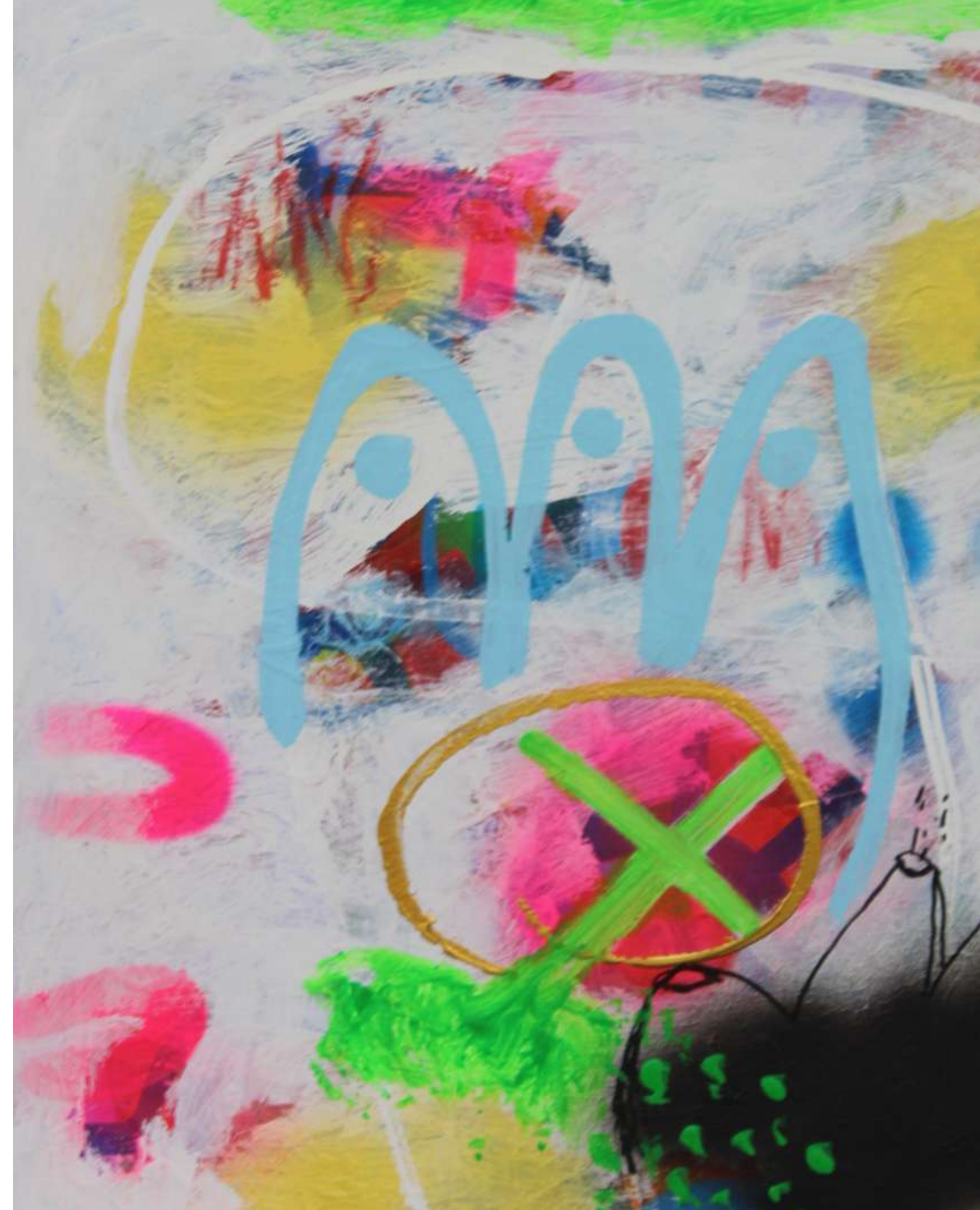
Bayak felt that if he did try to understand his emerging awareness from within a broad perspective, including, perhaps peering into the future, then the abstract may become too blinding. Initially, he tried to enter using experience related to knowledge, but this later developed into a method. This is where he was able to engage, thoughtfully, questioning, and even challenging what he had been working on so far.

When discussing the difficulties of working on the Basel series, Bayak admits that he had to tread carefully. Arriving at a formulation for the composition of lines and colours wasn't simply a matter of translation, but rather a matter of feeling. It's not surprising that during the process he often revised his work, applying strokes little by little, feeling, and re-touching.

Bayak's efforts in the Basel series demonstrate his freedom. He wasn't trapped by the usual methods, such as having to completely fill a space, as had been the case in his previous works. He intentionally left some space empty, following the flow of his desired message. As for his thoughts, he continued to combine these with his traditional methods, gradually minimalising the visual, shifting from Balinese to more universal elements.

If the question arises, why does Bayak use triangles and circles as his medium, is this not the symbolism commonly used in Balinese iconography and philosophy? This is where it becomes interesting. He isn't trapped by the meaning of elements that refer to Balinese philosophical or mythological symbolism, although everyone is free to interpret the symbols in this way. Rather, Bayak captures the essence of space, allowing him to freely exist within and define that space.

From the outset, Bayak did not attempt to interpret the city of Basel as a narrative. However, his connecting of more normal visual experience with the inner turmoil that he was experiencing in Basel is essentially indicative of an awareness of space. The Basel series may seem lighter than his previous works, but in reality the Basel work weightier, as he is indirectly bringing order up against disorder, despite the risks that this entails.



It's understandable that Bayak doesn't frame complaints, disappointments, regrets, or resistance, using symbols of anger such as clenched fists, bulging eyes, or fingers with sharp nails, skulls, sharp weapons, and so forth. From his experiences in Basel, it seems as if he chose not to look back, either on his island of birth or on his experiences living in other cities, for example in America or in Europe.

The Basel series can be understood not as a comparison to his previous works, but rather as an achievement in and of itself. If the process of creation resulted in some kind of clash, Bayak had anticipated it. He could always return to his earlier series, of course, in accordance with the art project at hand.

Encounters that Raise Awareness

In each encounter, it's not just the place that matters, but also the people with whom Bayak associates himself. While in the USA, for example, he met and lived with an anthropology professor. Discussions about anthropology deeply influenced him and provided a unique insight into his thinking, as did other dialogue, with other people, traditions, cultures, and civilisations.

While in Basel, Bayak also met many people from diverse academic backgrounds. For Bayak, the openness of the Basel community has become a serendipitous pathway to understanding various types of art, as well as the character of society. Meeting new people is a universally enriching experience, fostering cross-cultural respect, and often sparking curiosity, joy, and personal learning.

During his residency, in addition to meeting Swiss people, Bayak also met Africans, Middle Easterners, and other Asians, all of whom communicated their own unique and diverse issues and perspectives. His successful interactions with these people allowed him to free himself from being trapped in attitudes that lead to judgment or comparison with anyone he met, including curators and project managers.

All in all, Bayak experienced the practice of mindfulness in his work, allowing him to be extremely careful to allow everything to flow with full awareness. For him, there is no wrong touch, because everything flows and remains intact. This awareness in his work has led to a diversity of memories of Basel and its people.



As an artist, he will often create structure before working, but these structures are apt to suddenly collapse on their own. He then creates new structures by considering and coming to terms with them, in the process accepting the reality of his visual memory, as well as his self-reading.

Bayak felt that the experience in Basel was like experiencing an extraordinary acceleration, but his need to avoid being swept away by Balinese customs and methodologies created a sudden pause. By freeing himself, he managed to control line and space, including the flowing elements of color, all in accordance with his independent spirit.

In Basel, Bayak indeed found a perspective at odds with other Balinese artists such as Wayan Sika, Made Djirna, Nyoman Erawan, Made Budhiana, Putu Sutawijaya, Pande Ketut Taman, and Made Wianta. These artists had previously visited and worked in Basel, and their respective idiosyncrasies formed the subject of research by Urs Ramseyer at the Museum der Kulturen Basel. The 'Bali Basel' art project at the time was framed as a 'dialogue between the West and the East'.

Bayak felt unburdened in capturing the spirit and atmosphere of Basel as a whole. His ability to observe in detail and with great attentiveness, allowed him to give meaning to the city's diverse physical realities. Bayak was indeed dancing with his abstraction style. He used colour, shape, and line to express his inner world and inner feelings, and so it's no exaggeration to say that the Basel Series can be seen as a milestone in the evolution of Made Bayak's work.

Yudha Bantono | **Curator**



ARTWORK

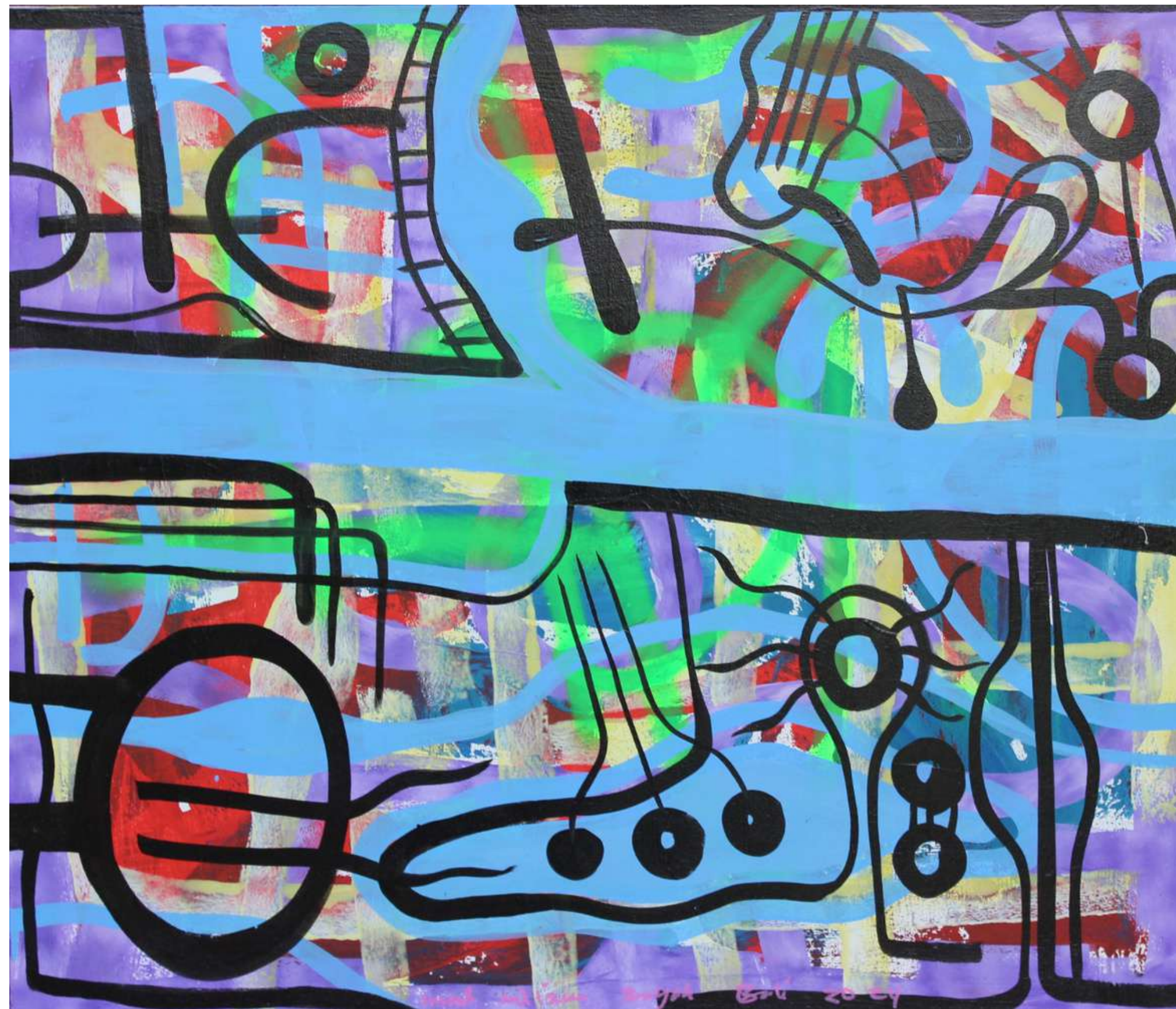
Made Bayak
Mindscape 1
80 x 60 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 2
86 x 95 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 3
60 x 70 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 4
120 x 90 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape 5
100 x 90 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape 7
100 x 90 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape 8
100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape 9
100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape 10
80 x 90 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 11
85 x 95 cm
Acrylic Paint on Canvas
2024



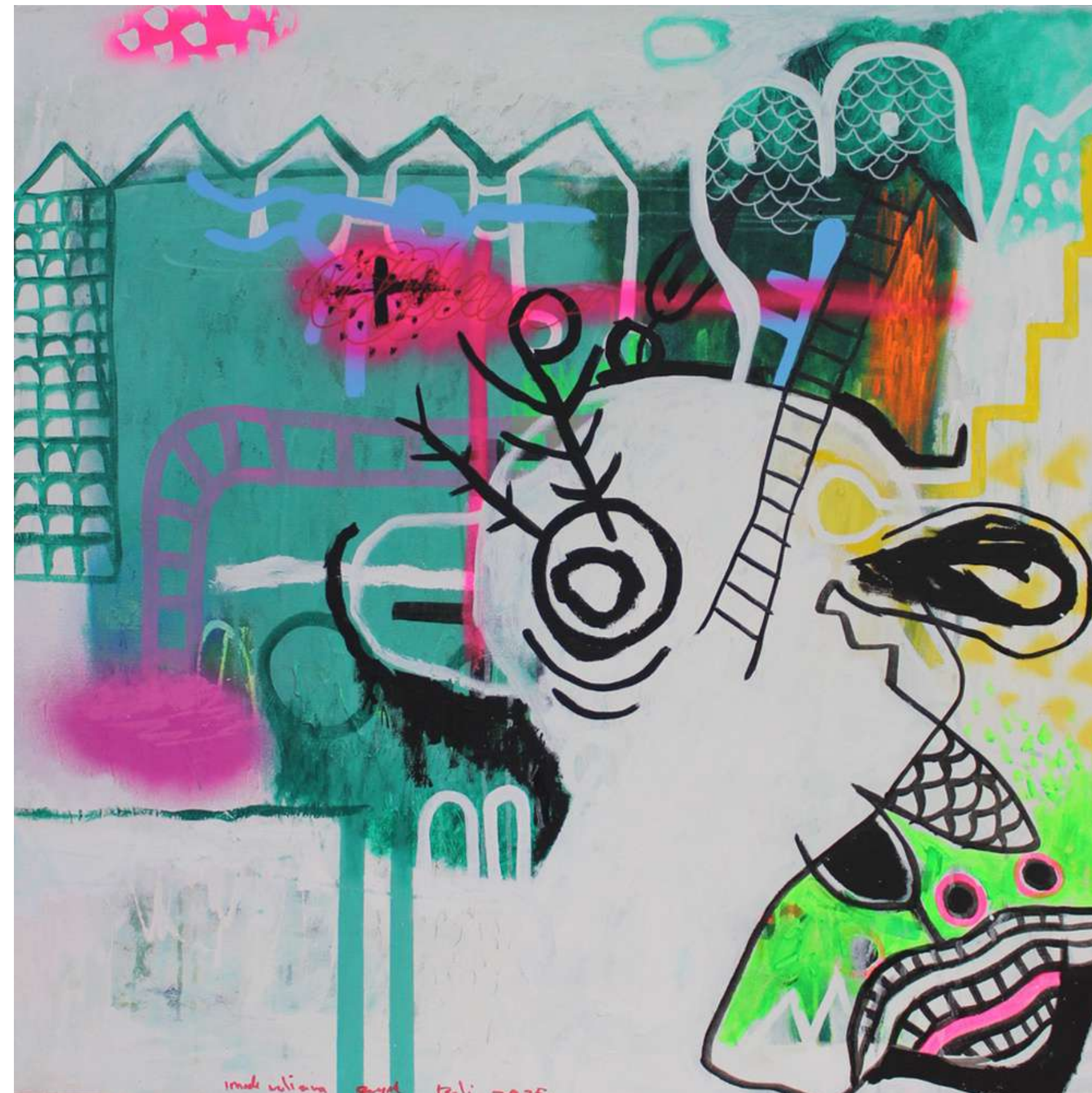
Made Bayak
Mindscape 12
90 x 90 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 13
70 x 90 cm
Acrylic Paint on Canvas
2024



Made Bayak
Mindscape 14
100 x 100 cm
Acrylic Paint on Canvas
2025



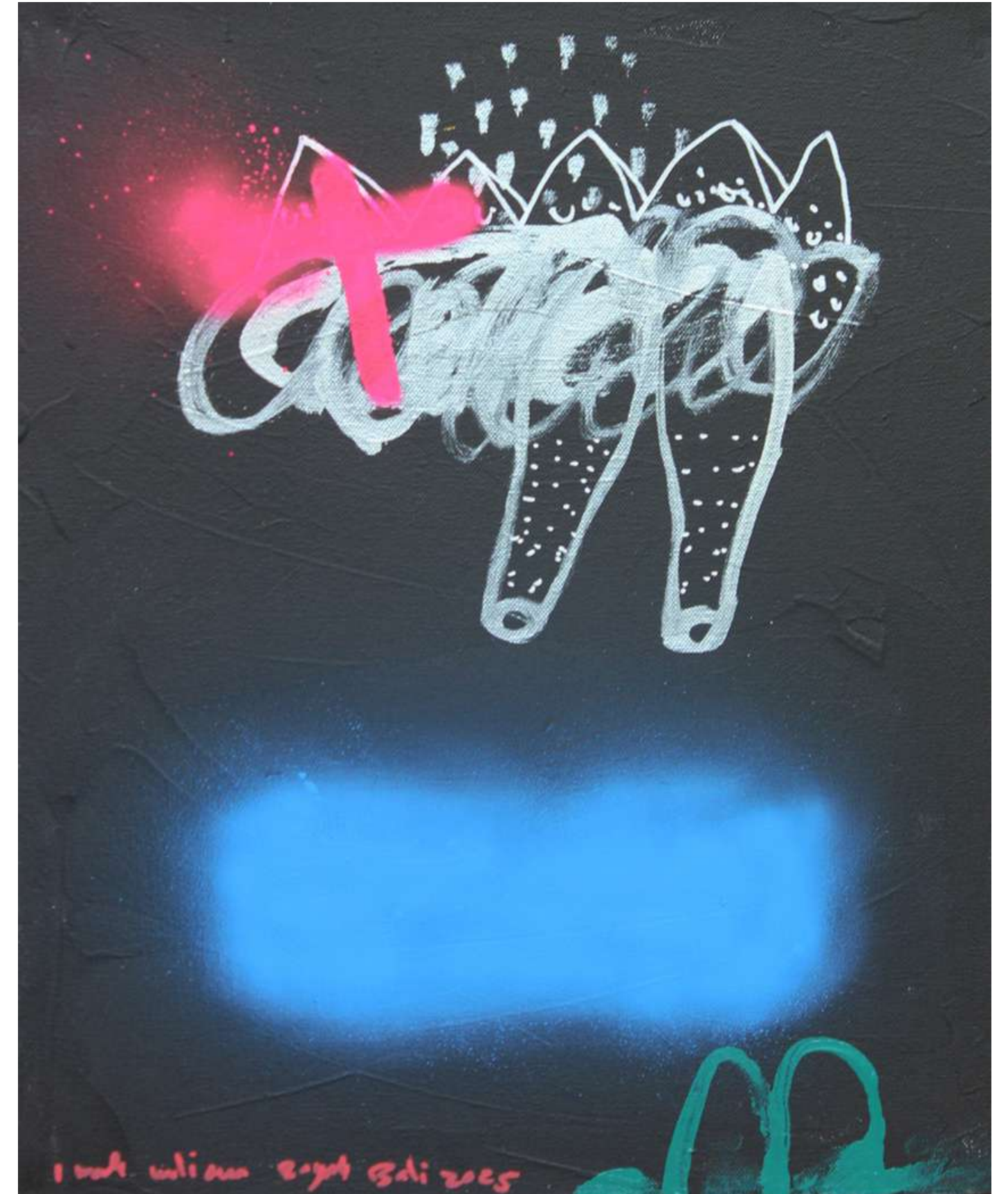
Made Bayak
Mindscape 15
100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Black I
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Black II
50 x 40 cm
Acrylic Paint on Canvas
2025



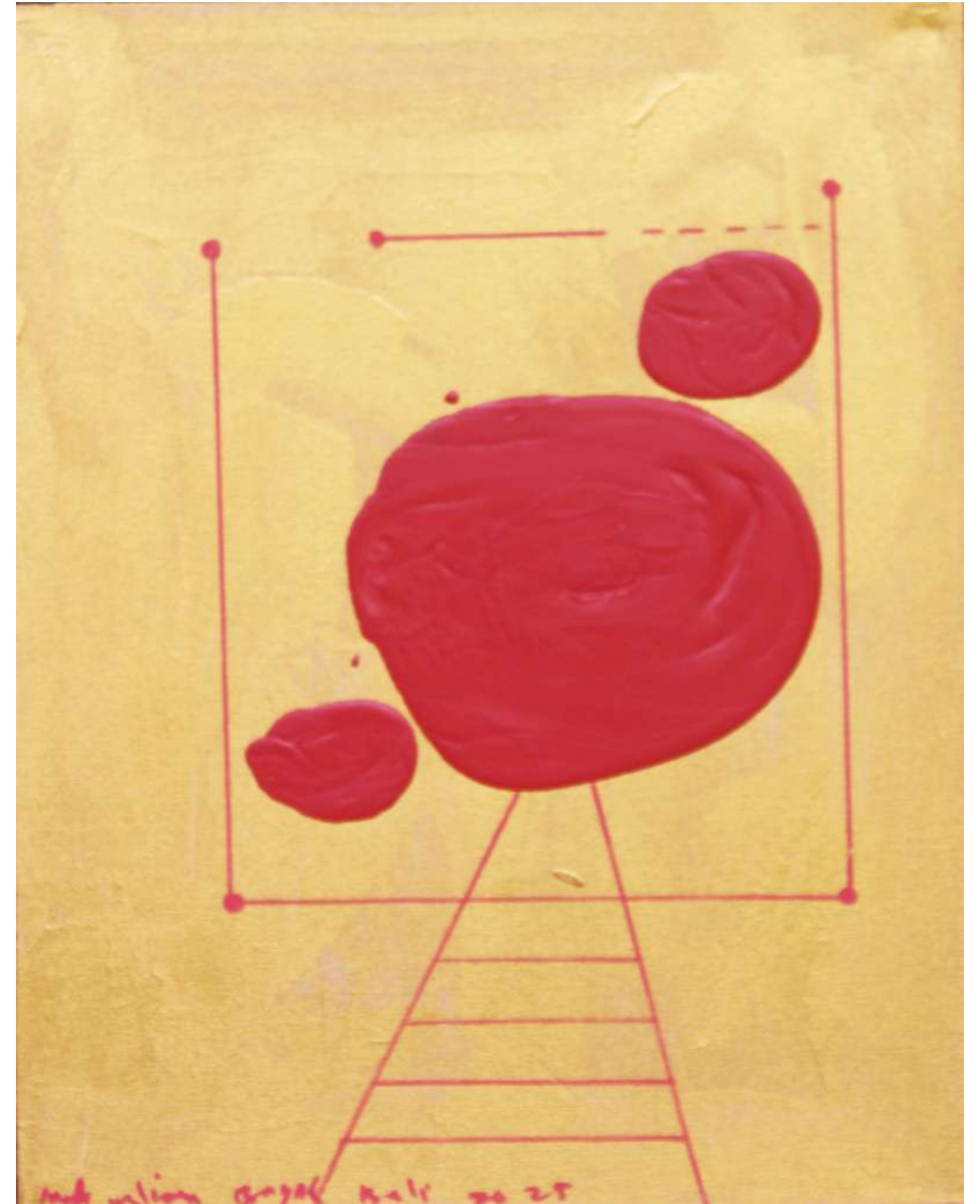
Made Bayak
Mindscape Blue I
50 x 40 cm
Acrylic Paint on Canvas
2025



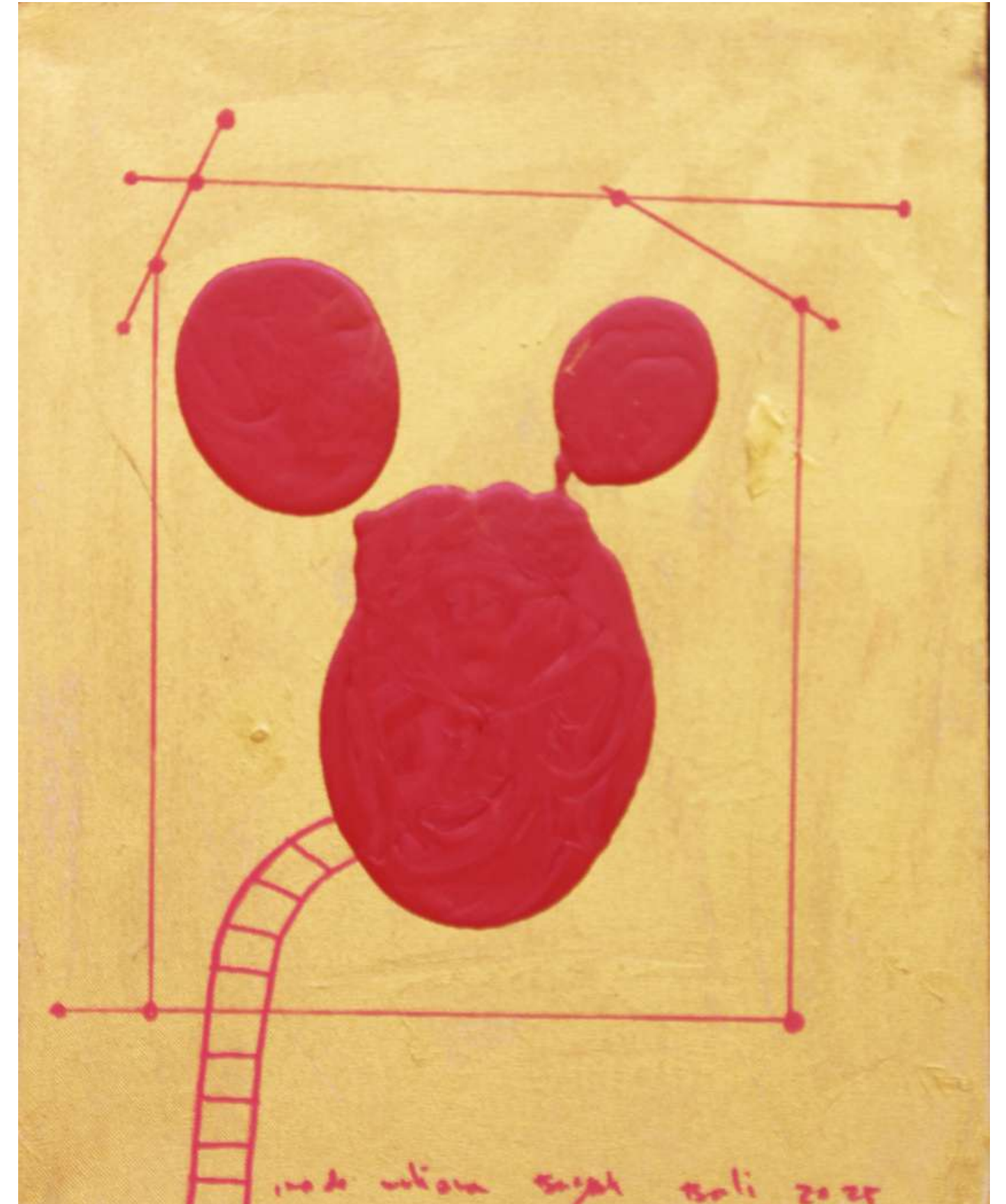
Made Bayak
Mindscape Blue II
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Gold I
50 x 40 cm
Acrylic Paint on Canvas
2025



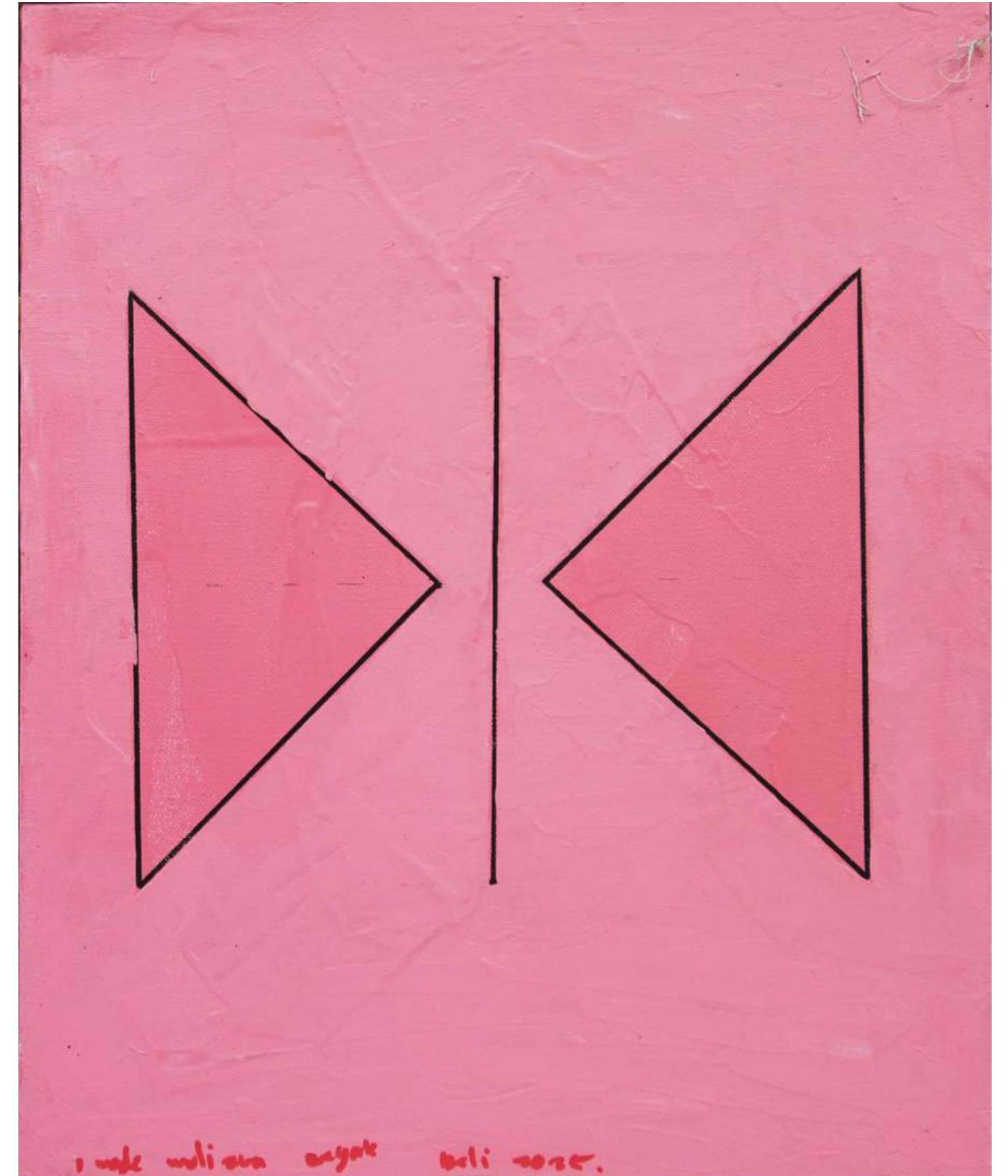
Made Bayak
Mindscape Gold II
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Pink I
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Pink II
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Red I
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Red II
50 x 40 cm
Acrylic Paint on Canvas
2025





Made Bayak
Mindscape Round I
Diameter 50 cm
Acrylic Paint on Canvas
2025

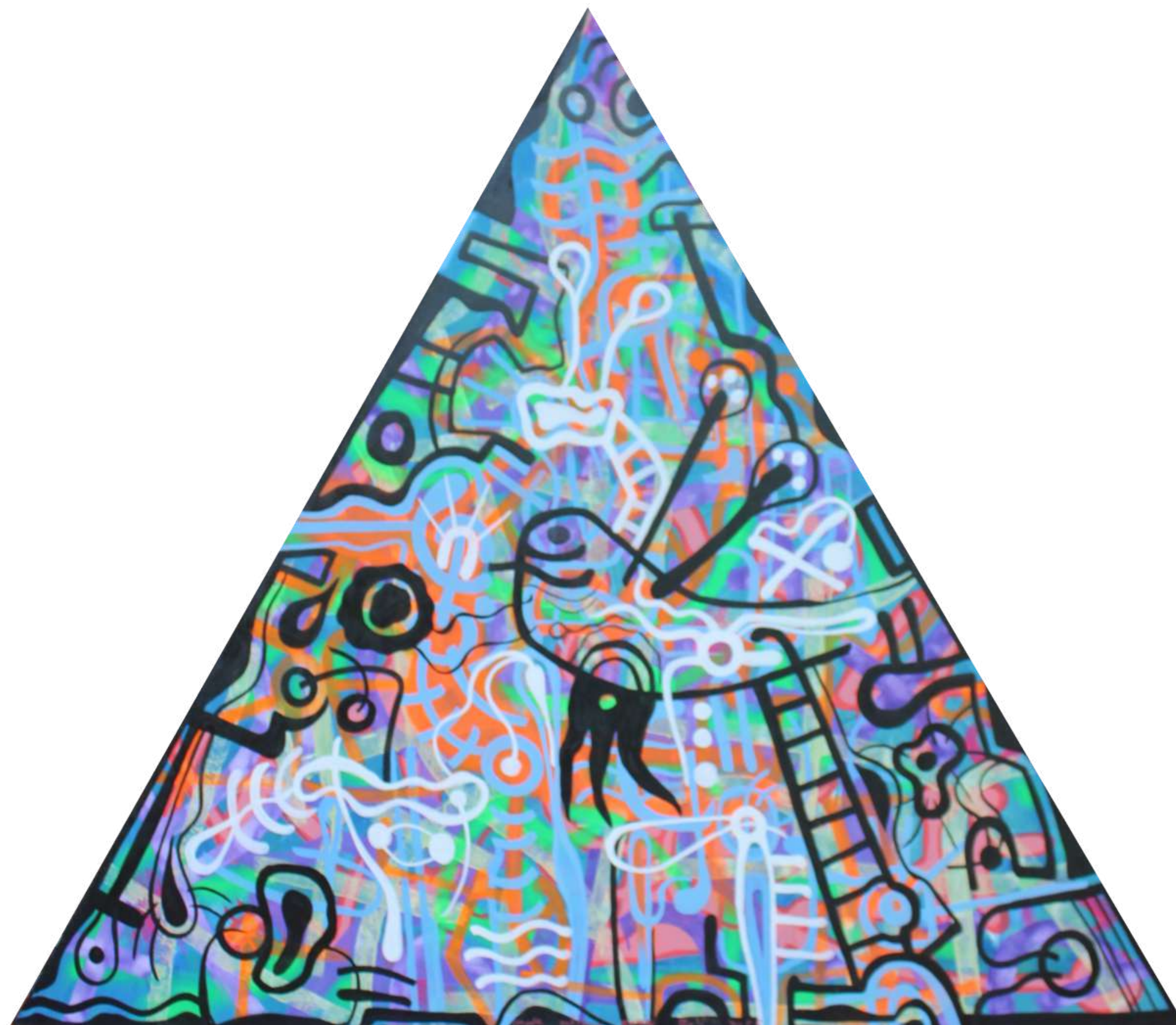
Made Bayak
Mindscape Round II
Diameter 50 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Triangle I
100 x 100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Triangle II
100 x 100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape Triangle III
100 x 100 x 100 cm
Acrylic Paint on Canvas
2025



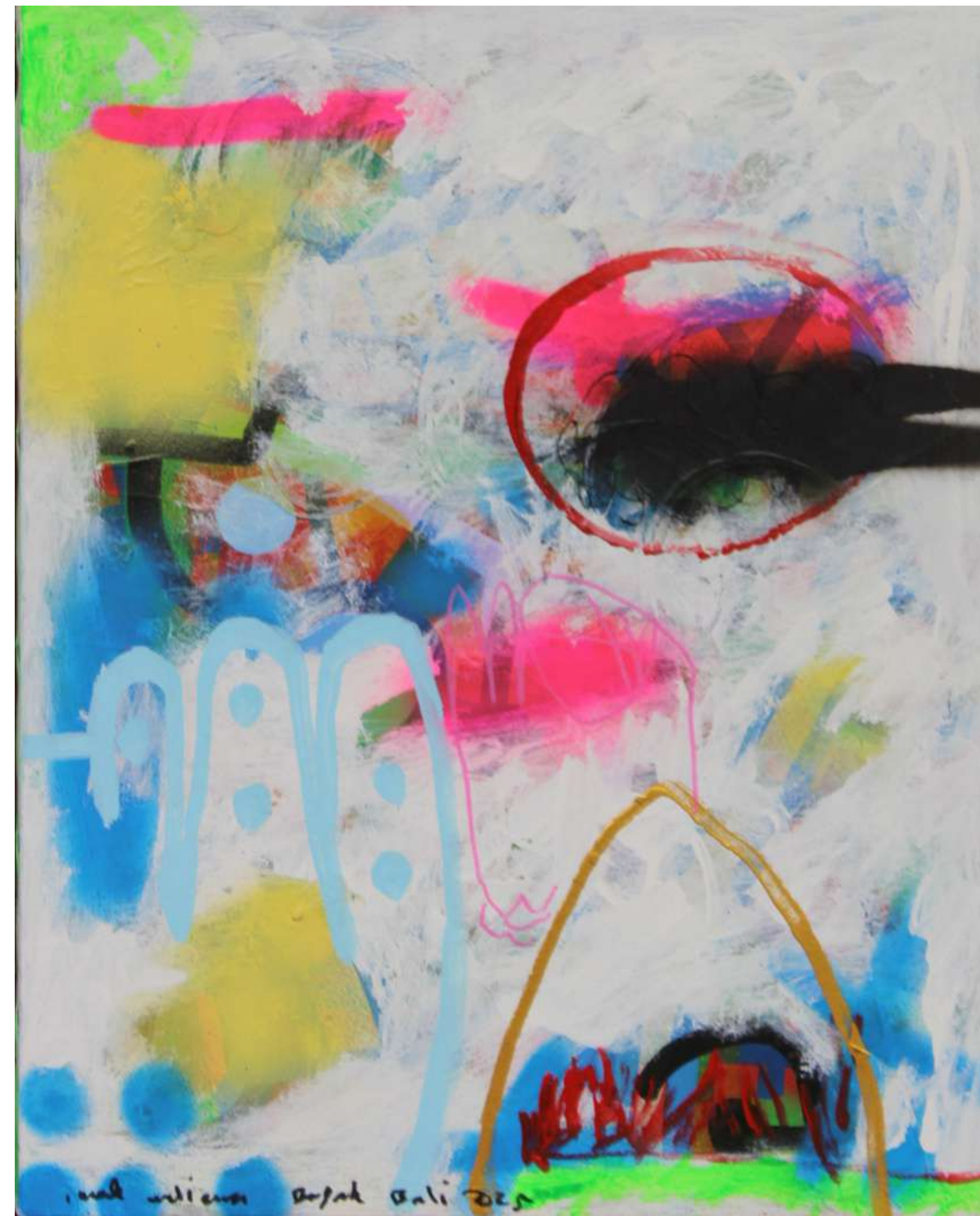
Made Bayak
Mindscape Triangle IV
100 x 100 x 100 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape White I
50 x 40 cm
Acrylic Paint on Canvas
2025



Made Bayak
Mindscape White II
50 x 40 cm
Acrylic Paint on Canvas
2025



ARTIST PROFILE



Made Bayak

Education :

Indonesian Institute of Art, Denpasar

Awards

2024, Citta Karaman Adinugraha award from Indonesian Institute of art Denpasar Bali.

2013, Top 20 Sovereign Art Price 2013 at Espace Louis Vuitton Singapore.

2012, Youth Change Makers Summit and project presentation 2012 at Asia-Africa and Indonesia Menggugat building In Bandung west Java.

2011, July 2011 Finalist of E-Idea Competition 2011 Sustainable Design Category and project presentation at British Council Indonesia.

2010, 20 Nominations Bazaar Art Award 2010 at the The Ritz Carlton Pacific Place Jakarta, Indonesia.

2000, Top 20 Finalist of nokia art award 2000 at National Museum Jakarta.

DEPARSENIBUD (Local Government of Bali) award 2000 in panting contest.

Top 20 Finalist of nokia art award 2001.

Residencies :

- 2025, Ubah Rumah artist-in-residence program, Nikoi island, Bintan.
- 2024, UWA school of design studio creative residency, Perth, Australia.
- 2024, Atelier Mondial International artist in residency program Basel, Switzerland
- 2019, artist in residence Professor Pete Brosius house in collaborate with ATHICA, Athens institute for contemporary art, Athens GA, US.
- 2011, Artist in residence at Bali International School.
- 2006, Art Forward, Artist in Residence at Sanggar Luhur Sudjana Kerton, Bandung Indonesia.
- 2004, Uncensored, artist in residence at Ruang-rupa, artist initiative art space Jakarta. Ruang-rupa is Curator for Documenta 15, 2022, in Kassel Germany.

Performance Art

- 2025, Rock at the Museum with AMPLITHERAPY, opening ROOTS at ARMA, Ubud, Bali.
- 2024, Burn the chair at Jimbaran art hall, Jimbaran Bali.
- 2024, 5th of October, Burning Piano happening art at ancient rock studio, Byford Perth.
- 2020, February, Exoticism wrapped Happening art at Tropen museum Amsterdam.
- 2019, May, Exotic wrapped, Jogja Biennale Equator #5 at Jogja National Museum.
- 2019, May, tire me as Bali voice of voiceless, happening art at RMIT gallery Melbourne, Victoria, Australia.
- 2019, March, tire me musical and happening art at ATHICA Athens institute for contemporary art, Athens GA, US.
- 2019, April, tire me as a tree happening art at Lake Herrick part of the Lake Herrick eco art festival 2019, Athens GA, US.
- 2014, Re-claim our dream and future, Rage against Reclamation of Benoa bay, Padanggalak, Denpasar, Bali.

Selected Solo Exhibition :

- 2025, MINDSCAPE, Basel series Zen1 Gallery Jakarta
- 2023, 19 of August, Privat cosmology, Zen1 gallery at Artmoments Jakarta JCC.
- 2022, 25 of June, Made bayak, Plastilitikum, Zen1 gallery at Artmoments Jakarta, Art:1 New Museum.
- 2021, 25 of May, Bhuta kala plastik poleng Zen1 gallery Kesiman Bali
- 2019, March, Old gods | New gods in Bali at ATHICA, Athens institute for contemporary art Athens GA, US.
- 2018, 6th of October, plasticology art project exhibition and workshop session at Messehalle Hamburg, Germany.
- 2017, 9th of September plasticology art project exhibition and workshop session at Messehalle Hamburg, Germany.

Selected Group Exhibition.

- 2025, ROOTS, 100-year Walter spies in Bali, ARMA museum, Bali.
- 2024, CRISIS group showcase at Jimbaran art hall, Jmbaran, Bali
- 2024, HOMELAND showcase at Cullity Gallery UWA Perth, Australia.
- 2024, ROOTS showcase at KBH.G Basel, Switzerland
- 2023, Trashstock Festival group showcase a Kulidan space.
- 2022, top 10 UOB painting of the year group showcase, Jakarta.
- 2022, ArtJog Expanding awareness, National Museum Jogjakarta.
- 2022, Artmoment Jakarta with Zen1 gallery.
- 2021, Artmoment Jakarta with Zen1 gallery.
- 2020, Sip setiap saat at Santrian art gallery Sanur.
- 2020, February Bali- behind the scenes exhibition at Tropen Museum Amsterdam.
- 2019 Jogja Biennale Equator #5 at Jogja National Museum.
- 2019, April 2019 group exhibition Bruised: art action and ecology in Asia at RMIT gallery Melbourne, Australia.
- 2018, October 2018, Bali, welcome to Paradise, exhibition at Volkenkunde National Museum Leiden, Netherlands.
- 2017, October 2018 Plasticology art project exhibition and workshop session at Pasar Hamburg, Germany.

- 2016, February 2016 Actualita Indonesiane group exhibition at l'll Ramo d Oro art space Napoli Italia.
- 2014, June 2014 Bali Magic groups exhibition at Irina Kitzki gallery Frankfurt Germany.
- 2013, March 2013 groups exhibition at Mayya Gallery Frankfurt Germany.
- March 2013 Sovereign Art Price at E space Louis Vuitton Singapore.
- 2011, Tour exhibition work in Poland Biennale, in Hanover Germany "Political Art from Far East"
- 2010, Do it/Du it exhibition at Poznan Biennale September 2010 in Poland.

Selected workshops and public lectures and presentations.

Plasticology workshop session at Cullity gallery UWA school of design, Perth, West Australia, 2024.

Plasticology workshop session at Art moments 2023 at Jakarta Convention Center.

Plasticology workshop session at Art moments 2022 at Art1 new museum Jakarta.

Plasticology art project, trash art workshop session at Artjog 2022.

May 2019, Rainbow dragon Plasticology workshop session at Orchard Grove School, Blackburn, Melbourne, Australia.

May 2019, Bali Art activism and the process of making critical art, public lecture at Melbourne University.

April 2019, Balinese art workshop session at Lamar Dodd School of art UGA, Athens GA, US.

April 2019 plasticology workshop session at Lyndon house arts center Athens GA, US.

March 2019, Representations of violence, radical storytelling, Art-base activism, and imaginative history-making public lecture at UGA University, Athens Georgia, US

February 2016, Plasticology and Bali tolak reklamasi art event presentation at university L'Orientale Naples, Napoli Italia.

March 2015, Plasticology cultural exchange program art presentation and workshop, Bali and Kagoshima University Japan.

February 2014 Plasticology art project workshop and public presentation at @america Jakarta.

Public Collections

Museum Der Kulturen Basel, Switzerland

Tropen museum Amsterdam

Volkenkunde National Museum Leiden, Netherlands.

Fondazione PLART Museo (Naples/Napoli)

Project11 foundation Melbourne, Australia.

Verein für Indonesisch-Deutscher Kulturaustausch (IDKA e.V.) Foundation, Hamburg, Germany.

Baldwin Hall, Department of Anthropology, University of Georgia, Athens GA, US.

Centre Culturel Grasse, France

Acknowledgements

Galeri ZEN1 and Nicolaus Kuswanto
with humble say thank you to :

Made Bayak
Daniel Ginting
Yudha Bantono
Maya Sujatmiko
Cosmas Gozali
Ade Andrini
Haerul Bengardi
Sandiana Soemarko
Erwin Soeyanto
Rini Anggraeni
Agricon Indonesia
Guns Gunawan
Sanjaya
Iqbal Mula Taufik
Ni Wayan Venna Octatita
Dwiga Moniq Adelin
Ibnu Suprayogi
Doctore
Ni Made Yuli Aryawati
Asosiasi Galeri Seni Indonesia
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