

Paradigm of Abstract Expressionism Painting of Balinese Artists in Yogyakarta

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Abstract: Art discourse in Indonesia has discussed the need for Indonesian concepts, paradigms, and categories both in historical studies, aesthetic theories and general cultural strategies. With various kinds of cultural achievements and works of art produced by Indonesian artists. This research departs from observations of certain styles that have developed communally in the field of Indonesian art, especially Yogyakarta, which later became an art development identity in the 1990s, namely abstract expressionism style. In this study will deeply read and trace the achievements of the "art paradigm" and the development of expressionism abstract paintings, especially in Sanggar Dewata Indonesia (SDI) artists in Yogyakarta which reached its golden age in the span of 1990-2000.

The focus of Balinese artists who became the object of this research was Made Wianta, Nyoman Erawan, and Made Sumadiyasa. The birth of abstract expressionism paintings that are faithfully carried as the language of representation of a number of Balinese artists who are the subject of study in this study shows that the problems of form, pattern, and method of work are only as visual intermediaries in realizing their deepest imagination of cultural and personal experiences.

1 INTRODUCTION

There was something interesting that was conveyed by the Art Observer, Academician A.A.M. Djelantik about "Balinese identity" in the development of Balinese art in the 1990s at an exhibition of paintings by seven painters of the Indonesian Goddess namely Made Djirna, Nyoman Erawan, Made Budhiana, and several others at the Ubud Bali Neka Museum. In this exhibition, several artists such as Made Djirna, Nyoman Erawan, Made Budhiana have developed abstract expressionism style/patterns. Of course, this creativity is relatively new between the bustling decorative markets, Balinese traditions and surrealist styles that developed in the 70-80s era. This kind of exhibition will invite many questions that arise in the hearts of the attendees, such as: Where do you return to this work? Can this still be displayed as Balinese art? Is it the appearance of the Balinese theme, can the paintings be classified for Balinese painting? Which can be called Indonesian national art? Perhaps many question marks will still be waving in front of you, which cannot yet be answered "(Djelantik, 1990).

The mental burden and creativity of Balinese artists who migrated to Yogyakarta armed with traditional Balinese capital, when they found a different atmosphere from the perspective of art in Bali. The clash of understanding of this language arouses the thought process and personal perspective of artists from Bali in "seeing the spirit of Bali".

One understanding that is often emphasized by the predecessor of SDI, one of them is I Nyoman Gunarsa, which is in creativity in processing shapes, colors, fields, what and so on, the 'image of Bali' still emanates from it. The supporting generations of the Dewata Studio come and go. Following in the footsteps of his predecessors without releasing his identity, the nest of the Dewata Studio hatched new figures who immediately became calculated figures such as Nyoman Frawan, Made Budhiana, Made Djirna, Nengah Nuratha, Bendi Yudha, and Made Rutha.

The spirit of building newness, especially in the visual translation of works of art, led Balinese artists who at that time were still struggling through art education to obtain more cultural capital provided and now available in the vicinity. The Balinese-Javanese

cultural spirit provides a broad and deep cross-section to expand creative ideas. The fact that the output of creation is strongly influenced by the surrounding environment and what artists consume intellectually, as stated by M. Dwi Marianto (Marianto, 1997), "So what is important to note in seeing what is presented is to question also about dreams what dreams, obsessions, and concerns are contained in the works on display. Because both direct and indirect works of art always reflect the situation and conditions in which the artist lives, because idioms and metaphors used in language and especially in the art are always shaped by the surrounding environment.

The artwork is a product of a culture where the artists are born and work. There is always a connection between the lives of artists and the behavior of the local culture that gave birth to it (Saidi, 2008). Indonesian culture is a compound condition because it capitalizes on various cultures in the region that develop according to the demands of its own history. Experience and the ability of these regions provide answers to each of the challenges that give shape, shape, and culture. Also, the socialization process which was later developed within the framework of each culture gave color to the personalities that emerged from the cultural environment (Kayam, 1981).

Art discourse in Indonesia has discussed many of the needs of Indonesian concepts, paradigms, and categories both in the study of history, aesthetic theory, and general cultural strategies. With a variety of cultural achievements and works of art produced by Indonesian artists, there is a tendency to hurry to talk about what kind of paradigm should be used in mapping the aesthetics that underlie the work. And usually, the Indonesian traditional treasures are dug up, then put in place as a "paradigm" that is "typical of Indonesia". In this framework, there is a preoccupation and like finding a "national aesthetic" framework whose elements are said to be found in the "peaks" of all ethnic traditions in Indonesia (Sugiharto, 2003).

But since then abstract painting, which has always been debated as a graft of Western art, has become a discourse in the history of the development of Indonesian art. The building of this discourse is as if the abstract painting of Bandung apart from the discourse of modern Indonesian art. Jim Supangkat writes that the issue of Bandung abstract painting is a view that is rarely discussed in official discourse, although it is often debated in the context of the discourse of modern art. This view places the development of Indonesian modern art based on modern art theory which is commonly applied

throughout the world, which is the paradigm of international art. This modern art theory is rooted in the art of post-modernism, namely the concept of post-modern art that was confirmed in European culture - America after World War II. Konsep ini percaya pada totalitas universalisme. The concept of modernism which is the cornerstone of postmodernism in Indonesia is undeniable, formed based on the paradigm of Western culture, which its application outside the Western world, feels forced (Nurjaman, 2010). This conception places abstract painting as a milestone in the development of modern Indonesian painting. This placement map is based on the fact that abstract painting offers a whole new concept and aesthetic values when compared to Indonesian art in a figurative context, which has been known since prehistoric times as symbolic art.

This article departs from observing the achievements of certain styles that have developed communally in the Indonesian art scene, especially Yogyakarta, which later became the identity of the development of art in the era of the 1990s namely abstract expressionism style painting developed and popularized by Balinese artists Sanggar Dewata Indonesia. The development of the art world in Yogyakarta, especially the artists who received art education at the ISI Yogyakarta Faculty of Art, is certainly not sterile from the influence of art theory, alluding to works of art from various parts of the world to the traditional communal values. In this study, I will deeply read and trace the achievements of the "art paradigm" and the development of abstract expressionism, especially in the artists of the Indonesian Dewata (SDI) in Yogyakarta, which reached its golden age in the 1990-2000 range.

These works are driven by artists from the Indonesian Dewata (SDI), which for the past forty years towards the end of the second millennium gave color to art. The aspects of Balinese locality that present cultural identity appears to be evident in the Balinese contemporary artists' works. Their work presents Bali in a new 'style'. The style is certainly different from the achievement of I Gusti Nyoman Lempad and friends when developing the Pita Maha stream. Artwork is a cultural representation of the community. In other words, "style" is also the cultural identity of the communal society. In this regard Polly Wiessner explained, that style is a formal variation in the material culture which contains information about personal and social identity. Personal identity in question is that each member of the community has their own way of expressing their cultural identity more as individual expression.

The character of the artists of the city of Yogyakarta, as expressed by Made Bakti Wiyasa (Sucitra, 2013), is considered to be able to live the spirit of Balinese artists who study at ISI Yogyakarta with Balinese culture as a Mother and inspiration spring, who are also experiencing revitalization with the spirit of the era passionate, amid anxiety about the threat of cultural alienation because it pre-assumes that modernization is westernization which is considered the same as uniformity of taste and decadence.

For this reason, young Balinese artists are aware of the challenges faced; that those who inherit local cultural traditions resulting from centuries of acculturation with culture from outside, experience contact with new ideas that are not in the traditional culture. In line with this, Sucitra (2014) views Yogyakarta as a creative home for art learning space, as well as educating their mentality, providing rapid and challenging growth in artistic processes. Yogyakarta is also a place for the confrontation between tradition and renewal.

Culture formed by humans, and that is the result of the human perception of the world. This mindset is a pattern because of the pattern of cultural patterns. The best way to communicate with the public about the world, and perceptions that are easy to do through thinking about humans every day, as a tangible manifestation of their perceptions. (Liliweri, 2002) borrow the words of Joseph Levenson, the study of humans who think, ...in the experiences of individuals and individual groups of individuals, under the direction of symbols, they capture, feel, reason, value, and carry out (Geertz, 2004).

Artists as the main actors in the creation of works of art, certainly have their own way of looking at translating various influences around them. The resulting artwork also has a distinctive personality value and contains various links to elements of universality and local cultural values. This issue is the focus of this study, which raises the research question 1). What is the understanding of the art paradigm in the creation of abstract expressionism of SDI artists in Yogyakarta, 2). What is the form of visual expression of abstract expressionism of SDI artists in Yogyakarta. Starting from the problems stated above, it aims to describe the concepts and thoughts that developed in the creation of abstract expressionism paintings on SDI artists in Yogyakarta. And know the aesthetic/creative achievements and recognize the visual tendency of abstract expressionism paintings created by SDI artists.

2 STUDY OF LITERATURE

This study uses a multidisciplinary approach. But the main focus is using an anthropological approach with a theory developed by Thomas Kuhn, namely the paradigm as a scalpel in interpreting the substance of this research. According to Kuhn, paradigms are large theories in which there are smaller theories. Theoretical perspective, cosmology or paradigm defines the main issues that researchers think (Saifuddin, 2006). But in the development related to the subject of research as an enriching part of the paradigm's perspective, of course, other scientific involvements such as history and aesthetics are used.

There are several general views regarding flow, models, theoretical systems, theoretical orientations regarding paradigms. In Kuhn terms are called paradigm orientations. Following Pelto (1984), a paradigm orientation includes Saifuddin, 2006: 31):

- a. The conceptual area where discipline is considered work;
- b. Methodology, including research design, verification criteria, preferred techniques, and assumptions regarding the balance of "art" and "science";
- c. Implied philosophy of the perpetrator: is it free or bound, rational or emotional, good or bad.

In his famous book and is still often used as a reference by scientists, namely *The Structure of Scientific Revolution* (1972), Thomas Kuhn uses the term "paradigm" in two different dimensions: "first, the paradigm means the whole device - Kuhn calls it "constellation" - beliefs, values, techniques, and so on that are shared with members of a society. Second, the paradigm means certain elements in the device, namely ways of solving a puzzle, which is used as a model or example, which can replace other models or ways as a basis for solving puzzles in normal science (Saifuddin, 2006).

To support the in-depth discussion of paradigm theory, the author also uses an aesthetic theory of abstract expressionism in one of the legendary art books namely *Concerning The Spiritual In Art* compiled by Wassily Kandinsky in 1911. In theory, he built to mark and dissect abstract works expressionism namely impression, improvisation, and composition. Here's the statement Kandinsky describes: (1) A direct impression of outward nature, expressed in purely artistic form. This I call an "Impression."

(2) A largely unconscious, spontaneous expression of inner character, the non-material nature. This I call an "Improvisation."

(3) An expression of a slowly formed inner feeling, which comes to utterance only after long maturing. This I call a "Composition." In this, reason, consciousness, purpose, play an overwhelming part. But of the calculation nothing appears, only the feeling. Which kind of construction, whether conscious or unconscious, really underlies my work, the patient reader will readily understand (Kandinsky, 2008:117).

3 DISCUSSION

3.1 Interpretation of the Abstraction Paradigm

The focus of Balinese artists who are the object of this research is Made Wianta, Nyoman Erawan, and Made Sumadiyasa. The three Balinese artists consistently and continuously manage the creation of works in the abstract breath. Made Wianta represents Balinese artists who studied at STSRI ASRI Yogyakarta in the 70s, Nyoman Erawan in the 80s and Made Sumadiyasa who was the youngest after STSRI ASRI became ISI Yogyakarta representing young artists in the 90s. Of course, the analysis of the visual paradigm remains their work performance in the era of the 90s when abstract expressionism reached its heyday. There is an interesting statement Dewa Gede Purwita in the Nyoman Erawan Catalog book titled COSMOLOGY RITUS: Rima Nyoman Erawan Motif In the Cosmic Mandala, as follows, the universal abstract form that is invisible in the socio-cultural Balinese society is always present as a source of interest in translating it into reality. This behavior has always been the same as the reason for the creation of mystical beings such as *Gajah Mina*, *Rangda*, *Barong*, Fire, Wind, and so on. Reflections on the abstracting activity are clearly seen from how Balinese humans have the greatness in imagining and realizing their attraction from the intangible abstract nature to reality (Purwita, 2015).

In line with this, M. Dwi Marianto once stated about Bali's human (artist) reflection ability in manifesting itself through spiritual abilities that became material towards newness. "... presumably, the members of the Sanggar Dewata have come to explore again by *kapujanggan/brahmana* art that prioritizes spirit and the process of giving birth to a work of art (fully felt), and sees the practice of art as a puja - offering to God - through art. Hopefully this is not only good as a counterweight to life that is now flooded with products of modern culture, instant cultural products, and the chaotic uncertainty due to

cultural changes that are too instant, but more important is the realization that ideas for all creation of works of art there is only in the dialectical space between the spiritual and the material. It was there that there were the spirits of beauty, the lokananta title, the characters, threads of ideas, and waves of art which were sensitive to musicians/dancers/ or painter, materialized and recycled as a work of art. Without willingness and sensitivity to see the spiritual, if art is too small to accommodate anything new and refreshing "(Marianto, 1997).

Abstraction in fine art indeed the problem lies in the problem of visual form. The term abstraction is used in this paper to represent the meaning: the process of extracting forms from sensory captured phenomena into something that is a clump of ideas which after being influenced by the process of personal mental abilities becomes an artistic idea that is ready to manifest in the form of later painting works. Because of the many influential factors that play a role, the idea in its embodiment becomes a visual language that is multi-value and if drawn on the problem of form, the result of the painting is abstract figurative.

The process of abstraction of painters continues to develop in line with the development of world art which increasingly ignores thematic principles in conventional painting, and prioritizes experiments to get new discoveries in art. Indeed, in the history of the birth of art, especially in the West, as a reference in the development of art in Indonesia, it has not run smoothly but is full of a series of revolutionary events until the present styles. In line with this, Bambang Sugiharto (Sugiharto, 2003), said that even in the field of art, the history of the development of art in the West, for example, always tends to be seen as a series of chronicles characterized by revolutionary ruptures which are usually associated with events - decisive socio-political events such as: Middle Ages, Renaissance, Baroque, Romantic, Modern, Contemporary, and so on; or associated with fundamental changes in the field of "style" (style, schools) such as: Naturalism, Impressionism, Expressionism, Abstract Expressionism, and so on. And this pattern of understanding history immediately becomes a standard pattern used in various places. "Style" (flow or style) and socio-political conditions are seen as two keys to understanding the "paradigm" of art.

The implication of this is that the notion of 'art' itself inevitably follows the pattern of Western understanding as well. Like science, as if the definition of art must be universal, and that means the definition of Western-style art is the benchmark.

The term 'abstract' in art is a rather loose term for naming works of art that do not have clear subjects (in the purest sense are works of art which consist of lines, shapes, and colors which are completely free from the illusion of forms in nature), as well as art that if there is a subject, it has experienced distortion, simplification, and advanced enrichment. And more generally, abstract art is an art in which the natural forms (if any) no longer function as objects/themes that must be brought but live as motives, as an excuse to make things rather than make nothing.

The abstract term first appeared in the talk of art marking one of the schools/movements in the mainstream of modern western art in the early 20th century. Wassily Kandinsky (1866-1944) was considered a pioneer in that. Wassily Kandinsky, in his theory *Concerning the Spiritual in Art* (1910) expressed the existence of three sources of inspiration for the birth of abstract painting. The first impression is a direct impression of everything that exists outside the artist, human, universe, objects and so on. Second, improvisation is a spontaneous expression that is not realized. Here inspiration arises in a person and is spiritual. The three compositions, expressions of feeling, are formed consciously, even though they remain in irrational or logical levels. Slow expressions will be arranged in harmony, thus forming a composition that is pleasing to the eye.

Abstraction is a term used not as tightly as in talks about modern paintings and sculptures such as cubism or futurism. All art without a subject that can be recognized is called abstract, but also art that has a subject but has experienced distortion, simplification, or enrichment on a certain level. The word is often used by artists themselves to describe a quality of the artwork is a work of art that is formative and pay more attention to how a work of art is delivered or manifested rather than what the work is (Mayers, 1985).

Abstract definition according to the Indonesian National Encyclopedia (1990) reads: Abstraction (from the Latin word 'Ab', meaning from and 'Trahere', interesting), is a process of separating certain aspects of the object as a whole and focusing only on one aspect among the aspects that exist. This process produces a general and universal understanding. According to Aristotle this process of abstraction occurs at the ratio of humans which releases something from the five sensory ingredients presented to it. There are three types of abstraction, namely material abstraction, mathematical abstraction, and non-material abstraction.

3.2 Interpretation of Abstract Expressionism's Work

To make it easier to understand and explore the space of creative thinking and the aesthetic paradigm of the three abstract artists of Balinese expressionism, the authors of the analysis will be based on the personal spaces of their journey and the work they created in the 1990s.

1. Made Wianta



Figure 1: Irama Bersambung, 1990, 150 x 290 cm, oil paint on canvas.

Balinese artists born in 1949 in the village of Apuan, Tabanan Bali who had received STSRI ASRI fine arts education from 1970-1974 did indeed have a unique and sometimes controversial process of creative processes, especially relating to their freedom of viewing a tradition and the ideal of creating art. Wianta is an intellectually free human being who is interested in ideas, but he opposes any theoretical/ideological constraints or limitations. The key for Wianta as a human being is freedom is not constrained by expression and the search for the connotation of the essence of things.

He passively sees the essence of ideas and objects and actively creates them in paintings and objects. Louis Fichner in *Understanding Art* (1995) states that abstract art is a simplification or distortion of forms. Only in the form of the essence of the natural form or object abstracted. Abstraction, significantly changes objects, so that they become their essence. Wianta is a person who is free and has a strong personality, he is not afraid to act in his own name and for himself. He knows that he has something to say in words/imagination, and he expresses it. His character is hard-hearted, active, creative, and forward-looking. He does not separate the past but the future. He desires to change the rules; his paintings are visual impressions. His freedom to have social, intellectual, as well as artistic implications.

Free in the way of view, Wianta is thus free as an artist (painter). Again, what's important to him is creativity. The title of one of his articles in the Bali Post (January 27, 1981) expresses this: "artistic creativity is absolute but the creation of this work is not always of quality". In other words, the process is more important than the results of the process. The

creative process is a good work prerequisite (Heryanto, 1994).

Enjoying abstract paintings can be done by looking at the harmony of the composition of visual elements. Visual elements in the form of composition, color, lines, and texture of the painting, create certain impressions and messages. Everyone has the right to interpret abstract paintings according to the background of his experience because painting is a visual sign of multiple interpretations. Abstract painting was created through the process of changing or simplifying forms into geometric or biomorphic forms. It can also be created in expressive form. In abstract paintings, visual elements are arranged in such a way that they convey certain messages or impressions. These visual elements have symbolic characters and meanings. The character and symbolic meaning of visual elements can imply certain meanings desired by painters. In an interview with the author with Made Wianta about the style of his paintings which always experience the process of metamorphosis and are not standardized in the same motion. He emphasized the power of creative work that continues until later it will find the artist's personality.

The creative process and work patterns of Wianta are very much in line with what turned out to be the idea of Kandinsky, in terms of producing works, whose colors, the composition of space, lines and points and their rhythms are created as a result of his freedom of spiritual exploration.

The pouring of Wianta's abstract vision on canvas invites us to a psychological contemplation. Even so, the abstract and modern vision of Wianta is not without concepts or limitations. He gave new movements and nuances to the shapes and colors that he had inherited from the old tradition. Wianta's artwork is still rooted in Balinese art. In the Executive magazine article (1990) Wianta said, "For me the world is abstract. Is there an object or not, for me the same. Life is only a matter of time. I am well aware that space and time are always changing. Even though the sun rises in the East, it sets in the West, but nature changes every time. "

2. Nyoman Erawan



Figure 2: Pralayamatra XXXXIV, 1997, 105 x 135 cm, oil paint on canvas.

Nyoman Erawan is one of the Balinese artists who has cross-media and cross-disciplinary talents, an interest in the creation of art that is not only in painting but also in installation, sculpture, performance art, and poetry. An artist born in 1958, Sukawati Gianyar, Bali has such complex creativity and studies the anxiety of creativity that is so profound and total. In a long stretch of creativity, perhaps almost all areas of art and cross-art have been traced to the vortex of its creative constellation. He has become accustomed to articulation both in terms of medium, technique, and subject matter, especially in his artworks that unfold exploration of abstraction.

His creativity was so solemn in the concept centered on the cosmological circulation of Balinese Hindu philosophy, always giving him a space of creativity that never vanished. Moving on to the thesis that abstract art and ornaments are in the awareness of flatness, Nyoman Erawan's abstraction is just the opposite, that is, rejecting flatness. From the beginning, his work had a strong awareness of space. About this matter, Wayan Seriyoga Parta said that the space for Erawan and most of Bali's abstract artists have never been limited to the dimensions of the medium of work, space is an integral part of cosmology "(Parta, 2015).

In such a long span of time, Erawan's existence stretched across cross-medium crosses with creative energy that exploded and continued to flow. So if we "re-unpack" the travel file of the art of Erawan's painting, we will meet with a stretch of traces of creative behavior, starting from the strong use of symbols that are closely related to Balinese cultural traditions. Referring to Erawan's work in the 80s, the theme of the Balinese tradition of spirituality became his way of expressing the relationship between human cosmology and the universe. One of them is in the

concept of destruction, in Hinduism in Tri Murti's cosmology in the power of Shiva.

Pralaya is seen as the final stage of the procession of life, the stage towards nir, emptiness which actually has spaces with visible talk energy. Through his study of the Ngaben procession, Erawan began with a visual struggle which then continued on his rites. The accumulation of interest in physical elements from the remnants of Ngaben has implications for the visual variety that is present adorning the fields of the canvas. Exploration of various possibilities produces a variety of lines, coarse and fine nicks, brush strokes, splashes, textures and the use of primary colors often accent in abstract paintings. Indeed, the abstract in Erawan's work refers to abstracting, he processes form by deconstructing it, revealing it and visualizing it in such a way, vague, with a powerful new form.

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Subject Matter by Nyoman Erawan's painting lies in his form of abstraction in his work, the focus is on the accumulation of various colors, incisions that form barriers, expressive lines so as to form an object that is represented in various forms and forms of motives. In it will be found a variety of patterns of dual matra, various lines in geometric form. Motives that are present in both the subject matter and outside can be said as verbal motives, in this context the verbal motives are decorative ornaments which appear in Nyoman Erawan's work. Verbal motives that usually adorn Nyoman Erawan's work are stone motifs, fire, leaves, *padma*, *kembang bajra*, feather patterns (sometimes assembled to form wing-like shapes), spiral lines, lines that form a checkered pattern.

3. Made Sumadiyasa



Figure 3: Humanity I, 1994, 110 x 150 cm, oil paint on canvas.

Made Sumadiyasa comes from a village that still holds a strong tradition and is still filled with beautiful rice fields and beautiful nature. Precisely he came from the village of Selemadeg, Tabanan Bali. It was during his education at ISI Yogyakarta that Made gained the freedom to build his artistic adventure where at that time the campus provided freedom of creativity for students to find the best patterns, creative methods to build art networks.

In the initial phase of work in 1992, his work presented elements of figures/objects, especially human formations. In this period, it was understood that Made's creative process was still influenced by strong formation studies as long as he studied Balinese art which was thick with strong but straightforward elements of the formation. His work was inspired by Balinese cultural activities such as humans to temples, dance moves, and gamelan. The imagination of Bali is still attached to the encouragement of the creation of works of art.

The next phase between 1993-1994, Made began to choose symbols as the language of expression which is sometimes vague toward abstract forms. By presenting impression figures and symbol inserts, as in the work of Humanity 1 (1994), the work seems to begin to combine vague forms with strong lines and color expressions. Identity is no longer easily recognizable. Made has increasingly come to recognize the spirit that is in him that no longer depends on formal formations but goes a long way into the problem of 'taste'. Each object has its own emotional spirit and it must be recognized by the depth of imagination. The expressive language in Made's works is not just in forms or illusions in space. It is in the level of emotion which can be understood in the quality and intensity of feeling. Feeling is tied to situations, so Made's emotions are important in terms of the process which creates a feeling of "ecstasy" in him: When I paint, the vibrations of

colors are combined with the creative process reflecting my emotions about the theme of the work, and I became unaware of everything else and focused on what I was imagining. This feeling gives me an extraordinary sense of pleasure (Wisetroto, 1998).

The work phase with a total abstract by eliminating the elements of formation and symbolism in mid-1994, as seen in the 1994 Spirit of the Forest work, Made gained enlightenment to find the level of pleasure with spontaneous movements and let the freedom of his subconscious form his imagination. Made gave his wildness to form a mysterious sweep, which was filled with natural energy and spirituality.

4 CONCLUSIONS

Panorama of Indonesian art cannot be separated from the origin of the artist and also his contact with the surrounding environment which galvanizes the thinking process and the method of creating it. This research that desires to recognize the paradigm/cosmology of thinking and creating Balinese artists who are intensely engaged in work in abstract expressionism style.

It is clear in the process of research that it seems that the cosmology of the creation of artists' work cannot be separated from the cultural capital and knowledge they have, besides being related to spirit and its ability in flexibility and awareness to be freed from theoretical constraints. Let go of theoretical confinement. Like Wianta, for him to create art at first it must have a strong, cultural foundation of knowledge so that it can become a pillar of the spirit that is invisible to be manifested spiritually in the form of works of art. Freelance and non-fearsome work on the results that will be obtained is the way Wianta finds his union with the world 'taste'.

Paradigms that are not much different are also explored by Nyoman Erawan and Made Sumadiyasa. His introduction and intense contact with Balinese traditional culture enriched his visual language, but what was taken was his essence and local genius symbols, so that his work could freely go in and talk about and borrow Balinese labels in the process of creating a symbolic Balinese taste or even very absurd just lines, and colors.

The birth of abstract expressionism paintings that are faithfully carried out as a representation language of a number of Balinese artists who are the subjects of this study indicates that the problem of forms, patterns, and methods of work of work is only a visual intermediary in realizing their deepest imagination of cultural and personal experiences. In an abstract way,

their minds and creative processes become unfettered, thus spirituality becomes more total finding spaces of inspiration for other consciousnesses.

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