



## CURATORIAL PAINTINGS BY I WAYAN BENDI AND IDA BAGUS INDRA COLLECTION OF THE RUDANA MUSEUM

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### ABSTRACT

The internship at the Rudana Museum provided valuable experiences in the curatorial field, deepening the author's understanding of the curator's role in preserving and showcasing art collections. The author participated in exhibition projects, including background research on artworks and collection preparation. The works of artists like I Wayan Bendi and Ida Bagus Indra were analyzed to understand the philosophical, spiritual, and social meanings they embody.

During the internship, the author evaluated the need for in-depth research, team coordination, and communication strategies for different audiences. The author also analyzed the stylistic differences between I Wayan Bendi's more experimental and contemporary works and Ida Bagus Indra's classical and detailed pieces. These differences reflect the variations in their experiences and approaches to Balinese fine art in the modern context.

This internship provided insights into the challenges and opportunities in curatorial work, highlighting the importance of teamwork and dedication to cultural heritage preservation. The experience enriched the author's practical knowledge and expanded their understanding of the importance of collection accessibility through educational approaches and public programs.



## 1. INTRODUCTION

Curatorial is the work of forming a big idea of an exhibition in forming an intellectual framework. Something that will find a different point or boundary that frames the works in the exhibition. According to Freed E. Han and Kenneth G. Mangun. Exhibitions are an effective marketing tool for campaign purposes, whether for a particular product, socialization of company programs, and information about the advantages of a product to the public, as well as an effort to increase market penetration.

Exhibition activities for commercial purposes are exhibition activities that aim to have the exhibited works purchased by visitors so that the artists and organizers gain profit. Exhibition activities for humanity are exhibition activities that aim to preserve, foster, value, and develop cultural and artistic works in society. The proceeds from the sale of works in the exhibition are donated to humanitarian purposes, such as disaster victims, orphanages, and others. Exhibition activities for social purposes are exhibition activities that aim to benefit society. In this case, the proceeds from ticket sales or products in the exhibition will be donated to benefit social activities. Basically, the main purpose of the exhibition is to present a product or work of art to the public and to gain opinions or appreciation from the wider community towards the products or works of art that are exhibited.

Basically, a curator is a party that brings together artists and unites artists on one side and the audience on the other side. A curator can be a compound dialogue builder, with various factors in an art exhibition or festival. According to the Great Dictionary of the Indonesian Language (KBBI), a curator is a manager or supervisor of important property, a supervisor of a university, or a manager or supervisor of a museum. However, if more specifically, an art curator is a person who is in charge of preparing an art exhibition or other art event, such as direction to selection. Usually, this work is done in groups or forming a team, but it is not uncommon to do it individually.

Based on the journal *Art and Curation in College of Art* (2017) by Jim Supangkat [1], the emergence of the work of art curators in Indonesia began in 1990. Initially, the work of curators was completely unknown and not a job that was a burden. Therefore, those who worked as curators at that time were called independent curators. Independent curators at that time focused more on contemporary art, but when entering the early 2000s, independent curators began to be entrusted to manage art exhibitions in Indonesia. Not only contemporary art, but also various other arts. Along with the development of the work of art curators in Indonesia, the work of curators began to be recognized as a job that plays a very important role in the world of art to the international scene. However, this job still has minimal information and is rarely heard in the general public, only in the art world.

## RESOURCE REVIEW

The word Curation comes from English, namely curation, from this word the words curate, curator and curatorial developed. Then in Indonesia it was agreed with the name curation, kurgter and kuratorial. In the western *New 20th Century Dictionary*, curation comes from Latin, *curg*, *curgtum* (to take care of) means to trade, care for, or someone who looks after or maintains, pays attention to and supervises everything such as libraries, museums, art collections and the like.

Etymologically, the term, Curator (curator) comes from the Greek *kurg*, meaning to care for and cure or care. Then in *The Consice Oxford Thesaurus* (1995) refers to keeper, custodian, conservation, guardian, caretaker, steward which can be interpreted as a person who handles the activities related to maintaining, paying attention to, trading, fixing, to returning an artifact/object. Then Curatorial is knowledge or

understanding of objects (artifacts). Being overall, the task. Curator is responsible for providing advice, planning and implementation of a custom art exhibition, which not only includes the execution of the exhibition, but can also develop a discourse on the presentation of the art being created. The basics of curation is what can reflect the conditions of the situation, vision, and mission as well as the image, which is created in the exhibition, source: Sotheby's Institute of Art) [2].

Its simplicity, Curator is a profession as a bridge of art work between artists and the community. Curator plays a role in conveying, messages back from artwork to the general public. Not much, in an exhibition the curator's work starts from preparation, determining the theme of the activity, choosing the artwork, which is exhibited, how to evaluate the artwork, writing a catalog, assessing the artwork and delivering it to visitors. Even, to the broadcast of the artwork, it is worthy of being marketed, that is how important the curator's attention is, in fine arts.

## 2. METHODS

In the process of curating the works of I Wayan Bendi and Ida Bagus Indra, the author adopts several methods, including artwork surveys, determining the arts to be curated and data collection.

### 2.1. Art Survey

At this stage, selecting works to be curated by conducting a direct survey to the Rudana Museum. After determining the works of the artists to be curated, the author will select several works to be curated. The Curator's way of writing curatorial is to curate an exhibition involves carefully selecting, complementary artworks. Meanwhile, show the unique styles and perspectives of the participating artists, Aim for a cohesive collection that flows smoothly.

### 2.2. Determining Arts to be Curated

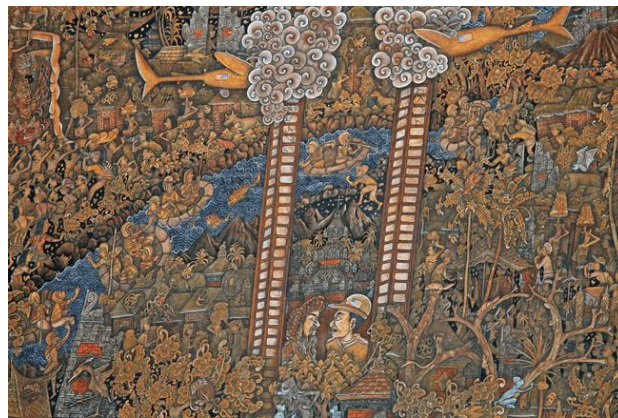
Arts that were decided to be curated were 2 paintings by Ida Bagus Indra, namely the paintings "Gelora Tari Jaged" and "Panca, Datu Dalam Kuningan". And 2 paintings by I Wayan Bendi, namely the paintings "Menui Perdamaian Dunia" and "Pelebon Agung"



**Figure 1.** Painting "Gelora Tari Jaged" by Ida Bagus Indra Acrylic on canvas 143 x 40cm (5 panels)  
[Source: Rudana Museum, 2024]



**Figure 2.** painting “Panca Datu Dalam Kuningan” by Ida Bagus Indra  
143 x 160cm acrylic on canvas. [Source: Rudana Museum, 2024]



**Figure 3.** Painting “Menuju Perdamaian Dunia” by I Wayan Bendi  
9 x 3m acrylic on canvas  
[Source: Rudana Museum, 2024]



**Figure 4.** Painting “Pelebon Agung” by I Wayan Bendi  
3m x 45cm acrylic on canvas [Source: Rudana Museum, 2024]

### 2.3. Data Collection

Observation is a data collection technique, where researchers conduct observations directly to the research object to see closely the activities carried out (Biduan, Interviewee, *Observation*. [Wawancara]. 2004) [3]. the author will conduct in-depth observations of 4 paintings, from the works of I Wayan Bendi and Ida Bagus, Indra. Through this observation the author can be responsible for the perceptions that the author makes based on existing facts.

The author, observing at the Rudana Museum Gianyar Ubud, Bali became the chosen place to conduct research. The author will research the artwork to be used as a basis for ideas in curating artwork. The author chose 2 artworks, Ida Bagus Indra vajtu paintings "Gelora Tari Jaged" and "Panca Ratu. Dalam

Kuningan". And 2 paintings of I Wayan Bendi's artworks, namely the paintings "Menuju Perdamaian Dunia" and "Pelebon Agung" as the focus of curating the artwork.

ART CURATORIAL METHODOLOGY

1. IDENTIFICATION	11. EVALUATION
2. RESEARCH	12. INSTALLATION
3. CONCEPT	13. PROMOTION
4. DESIGN	14. DOCUMENTATION
5. EXECUTION	15. REFLECTION
6. EVALUATION	16. EVALUATION
7. RESEARCH	17. EVALUATION
8. CONCEPT	18. EVALUATION
9. DESIGN	19. EVALUATION
10. EXECUTION	20. EVALUATION

Figure 5. Table Curating Arts [Source: Mr. Bundhowi, 2024] [4]

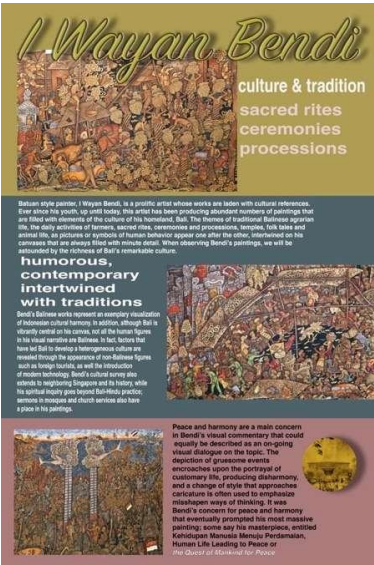


Figure 6. Brochure Exhibition I Wayan Bendi at Rudana Museum [Source: Mr. Bundhowi, 2024]

### **3. RESULTS AND DISCUSSION (12 Pt, Inter, Heading 1)**

The results of an internship at the Rudana Museum, the author was trained to curate works and exhibition appropriately and interestingly. As a result, the author can become a curator at MBKM exhibition semester 6. The author volunteered as a form of seeking experience and direct self-evaluation about being a curator. The author learned a lot of new words, about using and understanding scientific language that the author did not know before. The author will include the results of the curation at the MBKM class exhibition semester 6, the work of I Wayan Bendi and Ida Bagus Indra.

#### ***3.1. Transfer of Knowledge***

Artist Ida Bagus Indra is known for his works in the traditional Balinese painting style which is rich in spiritual and cultural nuances. His paintings often depict mythological themes, Hindu epic stories, and daily life of the Balinese people with the use of bright colors and fine details. His painting style can be categorized as traditional Balinese painting, which is known for its symbolic richness, beautiful aesthetics, and the refinement of its technique.

Meanwhile, the paintings created by I Wayan Bendi are included in the traditional Balinese painting genre. His painting style may reflect influences from classical Balinese art or more contemporary styles, depending on his individual artistic approach. Traditional Balinese painting often features motifs such as Hindu mythological figures, Balinese landscapes, or daily life of the Balinese people, with the use of bright colors and detailed techniques.

#### ***3.2. Transfer of Skills***

In curating a work and exhibition, it provides new skills for the author. The new skills that the author got from interning at Rudana Museum is able to curate an exhibition and curate a work. The author also has experience in interviewing artists to explore the role of a curator.

#### ***3.3. Transfer of Technology***

In the process of curating arts, the author can search for deeper information via the internet. Through this concrete data search, the author has a lot of access starting from the internet, social media and others that include a work of art and related artists. Technology transfer in curating works of art refers to the use of modern technology to expand and enrich the experience of curating works of art, such as the Use of Digital Platforms by holding virtual art exhibitions through online platforms, which allow global access and interactive experiences for visitors from various parts of the world.

#### ***3.4. Analysis***

The novelty of knowledge, skills and technology that the author gained from the internship experience at the Rudana Museum, the author can get the points needed to become a curator. The author gets guidance in interviewing an artist well and how to compose words for a curation of works. The curatorial process in the art world involves a series of important steps to select, organize, and present works of art with a specific purpose. Here are some important aspects of analysis in the curatorial process:



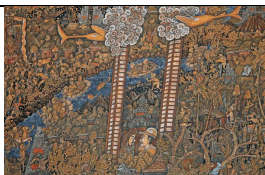

1. Theme and Concept Selection: The curator identifies a theme or concept to be explored in an exhibition or collection of artworks. An initial analysis is conducted to understand the relevance of the theme to the existing social, political, or artistic context.

2. **Selection of Works:** The curator selects works of art that are in accordance with the theme or concept set. Analysis is carried out on the aesthetic quality of the work, the message conveyed, and the suitability with the narrative to be conveyed.
3. **Arrangement of Works** The physical or digital arrangement of artworks in an exhibition space or online platform is done by considering the visual relationship between the works, the flow of the story, and the visitor experience. Analysis of the spatial and narrative placement of the works is important to build a cohesive experience.
4. **Interpretation and Education:** Curators provide interpretation or additional context to help visitors understand and appreciate the artwork. This involves analysis of the artistic message, techniques, and historical or cultural context in which the work was produced.
5. **Visitor Experience:** Analysis of visitor reactions and experiences to an exhibition or collection is conducted to evaluate the effectiveness of message delivery and achievement of curatorial goals. This can be through the use of surveys, direct interaction, or analysis of visitor data.
6. **Institutional and Cultural Context:** Curators should consider the institutional context (e.g., museum, gallery, or alternative art space) as well as the cultural context (geographic location, local culture, etc.) in the curatorial process. This helps ensure that the curation remains relevant and sensitive to its context.
7. **Collaboration and Networking:** Collaboration with artists, art critics, and other art professionals is an important part of the curatorial analysis process. It can help enrich the views and perspectives in selecting and presenting artworks.

#### **4. CONCLUSION (12 Pt, Inter, Heading 1)**

curatorial process is not only about aesthetic decisions, but also about effective communication of artistic messages, education, and empowerment of visitors to interact with art more deeply and meaningfully. Therefore, the author makes several analyses in the writing process in the form of table



Painter	Painting Title	Data	Physique	Visual components	Activity Components	Cultural Components	Interpretative Components	Note
Ida Bagus Indra	Gelora Tari Joged		Size 143x40cm acrylic on canvas (5 panel) 2009	dancer	Detailed dance movements	Spiritual and ritualistic nuances are reflected in body movements.	The facial expressions of the characters	
	Panca Datu Dalam Kuningan		Size 143x160cm acrylic on canvas (5 panel)	dancer	Movement and symbol of peace	Beliefs and spirituality such as traditional scenes, rituals and ceremonies.	Expression of symbolism and panca datu in 5 elements.	Earth, water, air, fire and ether.
I Wayan Bendi	Menuju Perdamaian Dunia		Size 9 x 3m acrylic on canvas	Rice Fields, Temples, Helicopters	Movement and symbol of peace	Cultural symbols such as the Buddha symbol, the dove.	Expression of symbolism and panca datu in 5 elements.	
	Pelebon Agung		Size 3m x 45cm acrylic on canvas	Pastor, flag, rice fields and forest.	Bali's unique ceremonial and cultural events.	Traditional clothing, acral buildings, ritual equipment such as cremation processions.	Ritual symbols, spiritual expressions, cultural traditions.	

**Table 1.** Table Curates Arts of I Wayan Bendi and Ida Bagus Indra  
[Source: Serevina Rikel Carroland Ginting]



Curation results of Ida Bagus Indra's art entitled "Gelora Tari Jaged"



**Figure 7.** Painting "Gelora Tari Jaged" by Ida Bagus Indra Acrylic on canvas 143 x 40cm (5 panels)  
[Source: Rudana Museum, 2024]

The art of "Gelora Tari Jaged" by Ida Bagus Indra depicts life, full of movement, a dynamic and energetic Balinese traditional dance. The painting utilizes a distinctive expressionist technique with the use of bright colors and free-moving lines to express the joy and life of the movements of the Jaged dance. Visually, these paintings show dancers moving agilely and expressively with their bodies floating and swaying over an abstract or semi-abstract background. Colors, like red, yellow, and green are used to create the effect of joy, and cheerfulness contained in the dance atmosphere.

Ida Bagus Indra can use winding or wavy lines to capture the rhythm and dynamics of dance movements, creating a dynamic and captivating sensation of movement. Through this painting, the viewer can feel the life, joy and beauty contained in Balinese culture, dance, which is presented through artistic depictions, which are powerful and touching.

Curation results of Ida Bagus Indra's art entitled "Panca Datu Dalam Kuningan"



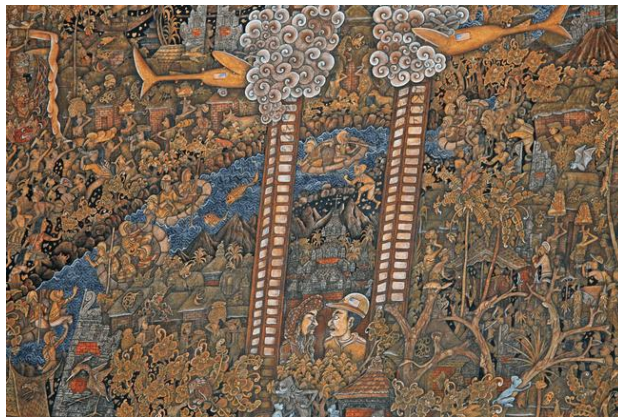
**Figure 8.** painting "Panca Datu Dalam Kuningan" by Ida Bagus Indra  
143 x 160cm acrylic on canvas. [Source: Rudana Museum, 2024]

The "Panca Datu Dalam Kuningan" by Ida Bagus Indra is a sculpture depicting the beauty and craftsmanship of Balinese brass art. The sculpture depicts the five basic elements according to Hindu-Balinese beliefs, namely earth, water, fire, air, and ether (akasa), known as Panca Datu.

In detail, this work displays each element with unique characteristics, such as earth which is represented by geometric shapes or soil textures, water which can be depicted through flowing or fluid shapes, fire with bright red and orange colors, air with light or abstract shapes, and akasa with a representation of space or emptiness which symbolizes consciousness or empty space.

The brass art technique used by Ida Bagus Indra includes fine details and complex textures, demonstrating his expertise in processing metal and creating sculptures with high precision and aesthetic beauty. Through this work, Ida Bagus Indra not only depicts the beauty of the universe according to the Hindu-Balinese view, but also respects and immortalizes local philosophy and wisdom in fine art.

Curation results of I Wayan Bendi “Menuju Perdamaian Dunia”



**Figure 9.** Painting “Menuju Perdamaian Dunia” by I Wayan Bendi  
9 x 3m acrylic on canvas  
[Source: Rudana Museum, 2024]

I Wayan Bendi's art “Menuju Perdamaian Dunia” depicts aspirations for global peace through traditional Balinese painting. The painting features symbolic motifs, such as a dove as a symbol of peace, hands holding white flowers, or other symbols that represent hopes for world unity and peace.

Aesthetically, this work uses a distinctive Balinese painting technique, with a bright color palette and fine detail in drawing the motifs. I Wayan Bendi utilizes a symmetrical composition or repeatedly to emphasize the universal and timeless message of peace.

Through this painting, I Wayan Bendi not only expresses his desire for global peace, but also conveys a message about beauty and harmony that can be realized in an international society. This painting represents the devotion of Balinese artists to universal values such as peace and human unity amidst cultural diversity and differences.

Curation results of I Wayan Bendi “Pelebon Agung”



**Figure 10.** Painting “Pelebon Agung” by I Wayan Bendi

3m x 45cm acrylic on canvas [Source: Rudana Museum, 2024]

The art "Pelebon Agung" by I Wayan Bendi is a painting depicting the Pelebon Agung traditional ceremony, a major death rite in Balinese culture. The painting shows a solemn and respectful procession for the deceased, with details such as the funeral procession, traditional Balinese architecture, and distinctive traditional clothing.

In this painting, I Wayan Bendi uses rich and bright colors, such as gold and red, to show the grandeur and majesty of the event. His painting technique can reflect the subtlety and precision in depicting the expressive faces and meaningful gestures of the ceremony participants.

Overall, these paintings not only record important ceremonial moments in Balinese culture, but also honor local traditions and wisdom that help shape the identity and existence of the Balinese people.

## 5. REFERENCES

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