



Cycles & Journeys

*Art Exhibition by Nyoman Handi Yasa
Opening Exhibition by Alexader Ketjil Kosasie
Written by I Made Susanta Dżitanaya*



Siklus & Perjalanan
Art Exhibition by Nyoman Handi Yasa
at Sudakara ArtSpace



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Kata Pembuka

Welcome note

CYCLES AND JOURNEYS

Art Exhibition by Nyoman Handi Yasa

Cycles and Journeys traces Nyoman Handi Yasa's artistic path as a series of returns—circles of memory, material, and form that never settle into finality. His works evolve not through linear progression, but through a spiral of revisiting, reworking, and reawakening. In this rhythm, art becomes a meditation on transformation: how life changes shape, how material holds memory, how the overlooked may be born again.

Handi's chosen materials—weathered wood, rusted iron, everyday fragments gathered from lived spaces—carry the quiet weight of stories. They bear cracks, stains, and traces of human touch. Rather than treating these objects as refuse, he listens to them, tending to their histories with a sense of care. Through this dialogue, material becomes active, alive, and resonant. What once was discarded finds new purpose, new identity, new life.

Color, too, becomes a vessel of feeling: turbulent, shadowed, luminous, or suddenly calm. Figures bend, fragment, and shift, opening windows into inner landscapes—uncertainty, transition, resilience. Each work feels like an emotional weather pattern, mapping the artist's own search for self and form.

Across mediums and modes—canvas to paper, figuration to abstraction, object to structure—Handi refuses a single vocabulary. His practice grows like an organism, shaped by intuition and discovery. In his hands, the cycle becomes a philosophy: an understanding that nothing is ever concluded, that everything continues to move, breathe, and transform.

In this exhibition, viewers are invited to witness the tender alchemy of renewal—where materials remember, where forms evolve, and where every ending quietly gestures toward another beginning.

I Made Susanta Dwitanaya
Kurator, Penulis dan Peneliti Seni Rupa



CYCLES AND JOURNEYS

Reading the Artistic Practice of Nyoman Handi Yasa

By: I Made Susanta Dwitanaya

Nyoman Handi Yasa's artistic journey unfolds in a spiral—never as a straight line leading toward a single destination, but as a revolving space where experiences, visual forms, and materials continually return, are reworked, dissolved, and reborn. In *Cycles and Journeys*, Handi charts his creative exploration as a field of contemplation on life, memory, and transformation, expressed through a visual language that evolves.

On one hand, his works bear the traces of a long, experimental process and a persistent search for the most honest form of personal expression. On the other hand, this exhibition is a statement on how art can become a space for re-interpreting remnants of life that are often overlooked—discarded materials, found objects, and fragments deemed without value. In Handi's hands, what has been thrown away does not mark an end, but the beginning of another possibility. Here, the concept of the cycle finds its clearest grounding: a tribute to the continued life of objects and the memories they carry.

One of the most striking aspects of Handi's work is his use of reclaimed wood, iron, and everyday found objects. These materials do not merely serve as structural supports; they appear as bodies bearing their own histories. Each splinter of wood, each cluster of rusted metal, holds the imprint of time and experience—cracks, nail holes, weather marks, traces of human use.

This approach aligns with Martin Heidegger's notion of thingness, which posits that objects are not simply physical forms but entities that hold within them a world—layered with meaning, relations, and history.¹ From this perspective, Handi is not simply assembling materials; he is awakening the worlds embedded within them. Art becomes a process of care and revelation, not mere fabrication.

His practice also resonates with tendencies in New Materialism, which views material not as passive matter but as an active presence that shapes meaning and aesthetic experience.² Material is not "used" or "controlled"; it is invited into dialogue. Through intuition and sensitivity, Handi tends to this relationship as though performing a ritual of respect for the life cycles of objects—an ethical gesture toward the material world.

In contemporary art, the use of discarded materials is often read as an ecological or critical response to overconsumption. For Handi, however, this is only one layer among deeper intentions. The use of found materials becomes an aesthetic method for reviving material memory through the artistic process—allowing objects to discover new forms, new meanings, and new life.

This approach intersects with Nicolas Bourriaud's Relational Aesthetics, which proposes that contemporary art is a space for creating new relationships between objects, humans, and social experience.³ In Handi's three-dimensional works, the arrangement of found objects produces new bodies that are more than physical constructions—they form relational networks: between the material's past, the act of assemblage, and the sensory experience of viewers who observe and interpret them.

At this point, Handi's works also open up a discourse on the reconstruction of identity, both material and artistic. Choosing materials that once lived as fragments of the real world becomes a metaphor for how human identity is likewise formed from scattered pieces of experience. The work becomes a mirror of cycles of growth, wounds, loss, and healing.

Another distinctive quality in Handi's work lies in his choice of color and his approach to distorting objects and figures. Color in his work is not mere decoration; it is an emotional field—sometimes intense, chaotic, dark, and then suddenly serene and liberating. Color becomes an affective terrain recording the inner dynamics and evolving self-discovery of a young artist pushing beyond boundaries.

This approach recalls Kandinsky's suggestion in *Concerning the Spiritual in Art* that color is a psychic force capable of directly affecting the soul.⁴ Likewise, his distortions of objects and figures are not acts of destruction but attempts to open new interpretive spaces and alternate possibilities of reality. Fragmented, flowing, or interrupted figures speak of inner struggle, transition, and existential uncertainty.

Within this journey, the search for visual identity becomes a gravitational center. Handi rejects the stability of a single form—moving from canvas to paper, from figuration to abstraction, from flat surfaces to three-dimensional structures. This cycle is not a response to trends but a way of discovering an authentic visual voice. The process reflects Grant Kester's idea of dialogical aesthetics: that true art emerges from the dialogue between self, material, experience, and the social world.

The concept of the cycle in this exhibition may be read through several layers:

- The life cycle of materials, from discarded to renewed.
- The artistic journey, from beginning to beginning again.
- The cycle of memory and experience, from trauma to wisdom.
- The cycle of visual forms, from representation to abstraction to reconstruction.
- The spiritual cycle, from rupture to healing.

Cycle becomes a form of awareness that nothing is ever finished; everything is continually evolving, as articulated in process philosophy.⁶ Art is not a monument to permanence but a growing organism.

Cycles and Journeys invite us to see art not as a self-contained object but as a field of experience shaped by the relations between humans, materials, time, and memory. Handi's choice to work with found materials—gathered, cared for, and revived—is at once an ethical, spiritual, and artistic gesture: a reminder that what we discard may still hold meaning.

In a world enamoured with quick resolutions, these works remind us that process is the sacred space where transformation occurs. And within every cycle, there is always the hope of being born anew.



Sudakara ArtSpace

at Sudamala Resort, Sanur

Sudakara ArtSpace stands as one of Bali's most significant and forward-thinking venues for contemporary art, serving not only as a dynamic showcase for established creators but also as an essential incubator for emerging talent and rising visionaries. Positioned prominently at the heart of the resort, the gallery reflects the profound value Sudamala places on artistic expression and embodies the *taksu*—the spiritual energy and soul—that defines Sudamala Resort, Sanur.

Encompassing 250 square metres, it is Sanur's largest professionally curated art gallery, hosting regular exhibitions that highlight both celebrated local artists and international creatives who call Bali home.

Sudakara is known for its thoughtful curatorial approach, often juxtaposing contrasting artistic styles to explore the dialogue between differing expressions and the themes that connect them.

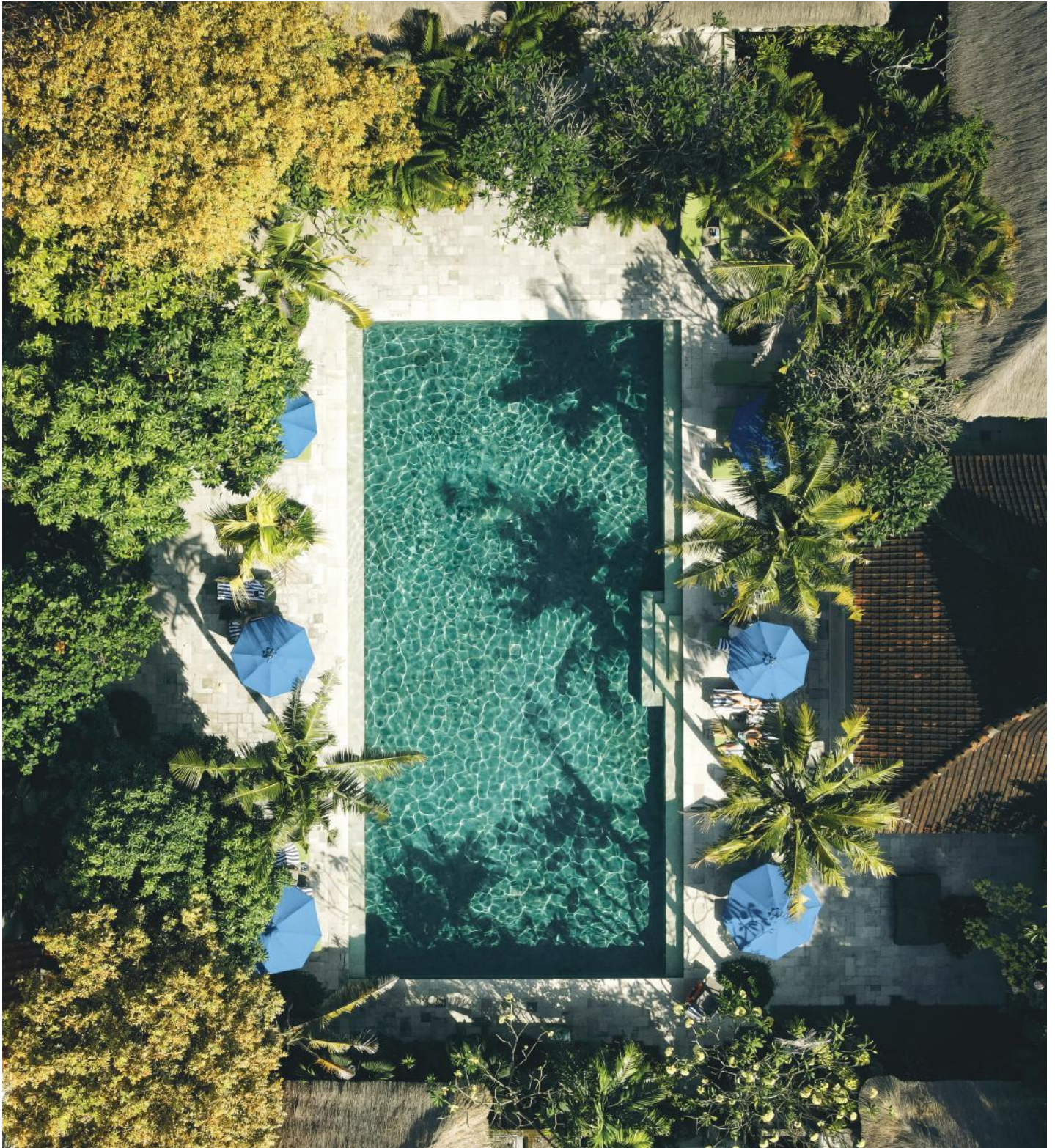
Beyond its exhibitions, Sudakara ArtSpace is devoted to cultivating a visionary environment that encourages intercultural exchange, creative collaboration, and meaningful artistic conversations.

Sudamala Resort, Sanur

Bali: The Artistic Heart of Majestic Sanur

Embraced by Sanur's rich cultural heritage, at the tranquil southern coastline where the shore curves westward and Bali's sunrise greets each new day, Sudamala Resort, Sanur offers an oasis for guests seeking an authentically immersive cultural escape.

The resort features 34 expansive suites arranged around serene, open courtyards, creating an atmosphere of refined calm and understated elegance. Complementing this sense of sanctuary are an international alfresco restaurant, a dedicated spa and yoga pavilion, a shimmering pool, and a collection of intimate event venues—each thoughtfully designed to celebrate Bali's artistic spirit and timeless charm.





Artist *and* Artwork

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Profil Artis *Artist Profile*



Nyoman Handi Yasa (Handi Ya)

Born in Buleleng, Bali, in 1990.

He spent his childhood living in a coastal area not far from the hills. From an early age, he showed a strong inclination toward art—drawing on sand, soil, and books, and creating shadow puppets from leaves. The landscapes of the beach and surrounding hills became a lasting source of inspiration in his artistic practice.

Art has been an inseparable part of his life, nurturing a deep desire to seriously pursue fine art. This passion led him to continue his studies in painting at the Indonesian Institute of the Arts (ISI) Bali.

Through artistic practice, he believes that art can offer perspectives on social life, encourage environmental awareness, and contribute to the preservation of culture.

Awards

- Bali Provincial Painting Competition, 2002
- Best Artwork, "Panen Study" Exhibition, Bali Museum, 2010
- Best Final Project, Bachelor of Fine Arts, ISI Denpasar, 2014

Solo Exhibitions

- "Dance A Sheet Of Life", PDKK Art Space, Denpasar, Bali, 2020
- "Harmony Of Life", Rare Art Space, Gianyar, Bali, 2023

Group Exhibitions

- "Panen Study", Bali Museum, 2010
- "Expression Art Exhibition", Utak-Utik Gallery, Mas, Ubud, Bali, 2011
- "Dies Natalis ISI Denpasar", Indonesian Institute of the Arts Denpasar, 2012
- "Tindas", ISI Denpasar, 2012
- "Perkembangan Pendidikan", Indonesian Institute of the Arts Denpasar, 2013
- "Eksis", ISI Denpasar, 2013
- "Indonesia-Thailand Exhibition", ISI Denpasar, 2013
- "Origami IV", Art Center, Bali, 2013
- Gubuk Collective Exhibition "PERTIKEL INERGI", Maha Art Gallery, Denpasar, Bali, 2014
- "Art Consortium: Six Standard Color", Joint Exhibition of Six Art Colleges, STKW Wilwatikta College of Arts, Surabaya, 2014
- "Silhouette Of Life", Bentara Budaya Bali, 2014
- "Dies Natalis & Graduation Exhibition XIII", ISI Denpasar, 2014
- "Imagination Line", Six Point, Sanur, Bali, 2015
- "DIARY 27", Sketch & Painting Exhibition, Sidik Jari Museum, Denpasar, Bali, 2015
- "Air dan Tanah (Water and Earth)", Taman Budaya Art Center, Bali, 2016
- "Seni Rupa dan Sastra (Visual Art and Literature)", Sastra Kota Gallery, Madiun, 2017
- "Reinterpreting Culture #3", Denpasar Art Space, 2018
- "Adventurer", Jeju Island, South Korea, 2019
- "Pieces For Friends", Art J. House, Badung, Bali, 2020
- "Energi Basi", Niki Gallery, Ubud, Bali, 2021
- "Dialog Harmoni", Kelompok Tiga Bara, Kulidan Art Space, Gianyar, Bali, 2022
- "Kala and Guardians", Sawidji Gallery, Ubud, Bali, 2023

Karya Seni *Artwork*



Kokoh Batu Karang - 2022

144 cm x 144 cm | Mixed Media Canvas

IDR 27,000,000



Keheningan & Pertumbuhan - 2025

233 cm x 144 cm | Mixed Media Canvas

IDR 75,000,000



Perubahan Yang Abadi - 2016

160 cm x 180 cm | Mixed Media Canvas
IDR 17,000,000



Menuju Pencerahan - 2025

190 cm x 160 cm | Mixed Media Canvas
IDR 25,000,000



Semesta Pada Jiwa - 2016

170 cm x 115 cm | Mixed Media Canvas
IDR 15,000,000



Peradaban Kehidupan - 2025

260 cm x 140 cm | Mixed Media Canvas

IDR 39,000,000



Harmoni Alam - 2025

260 cm x 130 cm | Mixed Media Canvas

IDR 34,000,000



Raja Rimba - 2022

144 cm x 234 cm | Mixed Media Canvas

IDR 55,000,000



Hembusan Angin Tarian Malam - 2025

70 cm x 149,8 cm | Mixed Media Canvas

IDR 27,000,000



Girang - 2016

55 cm x 45 cm x 43 cm | Mixed Media on Wood & Metal
IDR 9,000,000



Doa Ibu - 2016

34 cm x 43 cm x 25 cm | Mixed Media on Wood & Metal
IDR 7,000,000



Tarian Senja - 2017

74 cm x 34,6 cm x 7 cm | Mixed Media on Wood

IDR 10,000,000



Tarian Langit - 2016

34 cm x 43 cm x 25 cm | Mixed Media on Wood & Metal

IDR 15,000,000



Tarian Dasar Bumi - 2016

55 cm x 45 cm x 43 cm | Mixed Media on Wood & Metal
IDR 17,000,000



Roda Harmoni Kehidupan - 2016

Diameter 50 cm, 66 cm, 105 cm | Mixed Media Canvas
IDR 25,000,000



Teriakan Jiwa - 2016

41 cm x 23 cm x 26 cm | Mixed Media on Wood & Metal

IDR 7,000,000



Berburu Angka di Buru Waktu - 2017

78 cm x 112,7 cm x 23 cm | Mixed Media Wood

IDR 17,000,000



Bapa Akasa & Ibu Pertiwi - 2025
 177 cm x 235 cm | Mixed Media Canvas
 IDR 69,000,000



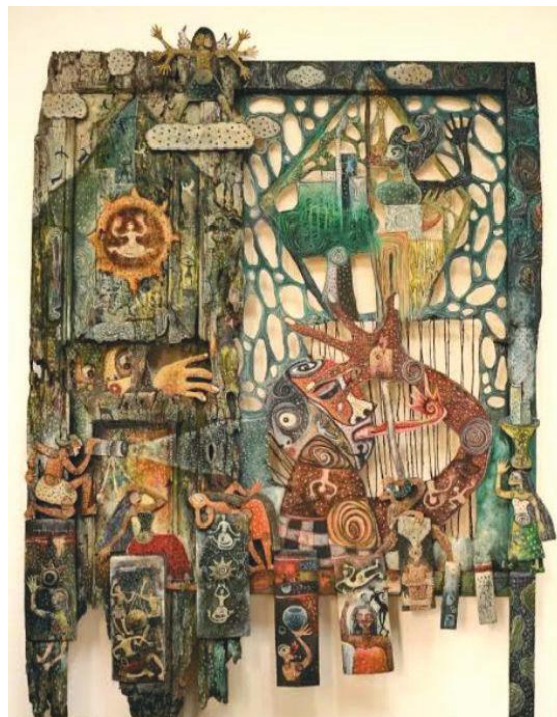
Do'a - 2025
 87 cm x 110 cm | Mixed Media Canvas
 IDR 21,000,000



Dinamika Kehidupan - 2025

208 cm x 299 cm | Mixed Media Canvas

IDR 45,000,000



Kayon Teknologi - 2017

145 cm x 185 cm | Mixed Media Wood

IDR 55,000,000



Berguru Pada Alam - 2025

89 cm x 144 cm | Mixed Media Canvas

IDR 25,000,000



Penghormatan Kepada Alam Semesta - 2023

89 cm x 144 cm | Mixed Media Canvas

IDR 25,000,000



Tarian Semesta Biru - 2024
 89 cm x 89 cm | Acrylic on Canvas
 IDR 17,000,000



Secangkir Karma Kehidupan - 2021
 58,5 cm x 100 cm | Mixed Media Canvas
 IDR 15,000,000



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