



A SLICE OF THE GODS

Saraswati: The Goddess of Knowledge

Saraswati Day is celebrated every six months by Balinese throughout the island, at the very last day of the Balinese Pawukon calendar, being the Saturday of its last week, Watugunung that is coincidence lately 23th April 2011.

Saraswati is the Goddess of learning, knowledge, and wisdom. The Sanskrit word sara means "essence" and swa means "self." Thus Saraswati means "the essence of the self." Saraswati is represented in Hindu mythology as the divine consort of Lord Brahma, the Creator of the universe.

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KOMANEKA FINE ART GALLERY

I Wayan Sudarna Putra: The Unsung Hero

I Wayan 'Nano' Sudarna Putra is a typical artist who is never satisfied. He likes trying to find new things. Up to this point he admits that he is still studying, for there are many things that need to be learned. For him life is a process that must be carried out with experience.

"...the means of living is like a person who daily sweeps away the increasing trash..." Learning does not know a final word just like the activity of sweeping, which will be done non-stop because every day trash will continue to appear. Those are the words of the elders that are planted in his thoughts.

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WHAT TO READ

Saat Usia Limapuluh "At Fifty" : Hanafi 2010

Honoring an important event marking one's life and journey can be commemorated, approached, or celebrated in many different ways and events.

"At Fifty" is realized as an exhibition presenting Hanafi's most recent works. Of course, the works presented here cannot be separated from the series of works he has created in the past; instead, this current works take their place as part of a continuity, even a causality.

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Dewi Saraswati statue at Neka Art Museum, Ubud Bali

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In Her popular images and pictures, Goddess Saraswati is generally depicted with four arms (some pictures may show only two arms), wearing a white sari and seated on a white lotus. She holds a book and a rosary in Her rear two hands, while the front two hands are engaged in the playing of a lute (veena). Her right leg is shown slightly pushing against Her left leg. She uses a swan as Her vehicle. There is a peacock by Her side gazing at Her. This symbolism illustrates the following spiritual ideas:

- The lotus is a symbol of the Supreme Reality, and a white lotus also denotes supreme knowledge. By sitting on a lotus, Saraswati signifies that She is Herself rooted in the Supreme Reality, and symbolizes supreme knowledge. The white color symbolizes purity and knowledge. The white sari that the Goddess is wearing denotes that She is the embodiment of pure knowledge.
- The four arms denote Her omnipresence and omnipotence. The two front arms indicate Her activity in the physical world and the two back arms signify Her presence in the spiritual world. The four hands represent the four elements of the inner personality. The mind (manas) is represented by the front right hand, the intellect (buddhi) by the front left hand, the conditioned consciousness (chitta) by the rear left hand, and the ego (ahankara) by the rear right hand.

- The left side of the body symbolizes the qualities of the heart and the right side symbolizes activities of the mind and intellect. A book in the rear left hand signifies that knowledge acquired must be used with love and kindness to promote prosperity of mankind.

- The rosary signifies concentration, meditation, and contemplation, leading to samadhi, or union with God. A rosary in the rear right hand representing ego conveys that true knowledge acquired with love and devotion melts the ego and results in liberation (moksha) of the seeker from the bondage to the physical world.

- The Goddess is shown playing a musical instrument that is held in Her front hands, which denote mind and intellect. This symbol conveys that the seeker must tune his mind and intellect in order to live in perfect harmony with the world. Such harmonious living enables the individual to utilize acquired knowledge for the welfare of all mankind.

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- Two swans are depicted on the left side of the Goddess. A swan is said to have a sensitive beak that enables it to distinguish pure milk from a mixture of milk and water. A swan, therefore, symbolizes the power of discrimination, or the ability to discriminate between right and wrong or good and bad. Saraswati uses the swan as Her carrier. This indicates that one must acquire and apply knowledge with discrimination for the good of mankind. Knowledge that is dominated by ego can destroy the world.

- A peacock is sitting next to Saraswati and is anxiously waiting to serve as Her vehicle. A peacock depicts unpredictable behavior as its moods can be influenced by the changes in the weather. Saraswati is using a swan as a vehicle and not the peacock. This signifies that one should overcome fear, indecision, and fickleness in order to acquire true knowledge.



Text courtesy of: *Bansi Pandit*

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Courtyard Pool Villa, Komaneke at Tanggayuda



Valley Pool Villa, Komaneke at Tanggayuda

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Valley Pool Villa

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Bisma Suite

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One Bed Room Pool Villa

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- Daily tasty choice any kind of breakfast available
- Cultural visit to The Neka Art Museum
- Free scheduled shuttle service to and from Ubud

Term & Condition :

- Rates are valid from 1 April 2011 until 31 March 2012
- Rates are subject to 21 % Government tax and service charge
- Rupiah Rate is valid for Indonesian citizen or KITAS holder only
- High season surcharge of US\$ 55 or Rp. 550.000 per night will be applied for the period of 1 July - 31 August and 24 December - 6 January

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Layer After Layer # 5, 2010, 140 cm x 150 cm, acrylic on canvas

KOMANEKA FINE ART GALLERY

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"...the means of living is like a person who daily sweeps away the increasing trash..."

Learning does not know a final word just like the activity of sweeping, which will be done non-stop because every day trash will continue to appear. Those are the words of the elders that are planted in his thoughts.

In his first solo exhibition since returning to live in Bali, Nano gives rise to a fresher soul and consciousness. The surfaces of his canvases feel very deep. With technical strength that is direct and mature in concept, his works have become very interesting when explored by admirers. Faces are visible with various expressions in monochromatic colors as central figures; he uses his own face as the object that sometimes can be seen peering from behind the masks that he wears. In other compositions he shows the joy of playing with marionettes.

It is as if he is convinced that his act of returning home is sincere; this is a sign that his works will never lose their vitality. Meanwhile in another series of paintings, Nano's face looks serious while he is transforming cardboard into various playthings. Acting like a small child, Nano's hands skillfully manipulate sheets of cardboard to change them into a toy car, superhero Batman mask, or telescope which he peers out from before his eye. Suddenly in another work, he points a cardboard pistol at his own head. Nano admits that this was inspired by the children's world of playing a kind of reality. "Only in their world are they able to kill Superman," he notes.

Returning to his own context of the self, the final piece in this series shows his desire to praise God for the victory in the truth of 'pronouncing the winner' in one's own self, and that 'the enemy' actually is also within oneself, not someone else.



Layer After Layer # 3, 2010, 140 cm x 180 cm, acrylic on canvas

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WHAT TO READ

Saat Usia Limapuluh "At Fifty" : Hanafi 2010

Honoring an important event marking one's **life** and **journey** can be commemorated, approached, or celebrated in many different ways and events. As is done by Hanafi, an artist born in Purworejo, Central Java, in 1960.

In the year 2010, 'At Fifty' isn't merely a indication of the cycle of getting older, it is an gauge with which one perform one's introspection, as well as becoming a way to measure one's existence thus far.

"At Fifty" is is realized as an exhibition presenting Hanafi's most recent works. Of course, the works presented here cannot be separated from the series of works he has created in the past; instead, this current works take their place as part of a continuity, even a causality.

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