



A SLICE OF THE GODS

OGOHO-OGOHO

...The presence of Ogoh-Ogoh is a way for Balinese teenagers to channel their creativity, as well as their joy in welcoming the arrival of Nyepi...

Nyepi or the silence day has a main purpose of pleading for the grace of God (*Ida Sang Hyang Widhi Wasa*) so harmony and sanctity of the human world (*Bhuwana Alit*) and the universe (*Bhuwana Agung*) can be maintained. One day before the celebration of Nyepi, there is an important spirit-appeasing ceremony (*Bhuta Yadnya*) that is called *Tawur Kesanga* ceremony. The ceremony is dedicated to the *Bhuta Kala* (spirits) so they do not disturb human daily life.

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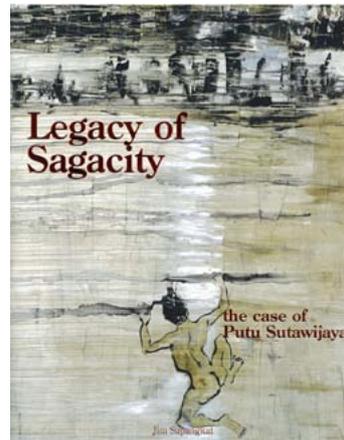
KOMANEKA FINE ART GALLERY

WAYAN SUJA

... Through his works, Suja critically stripped issues that came to his attention...

Suja graduated from Fine Art Education in STSI (ISI) and had been active in Taxu Community Arts Clinic. This community is a discussion group for youngsters that comprises of art students and alumni of STSI Denpasar who share critical mind, especially in life of Bali fine art with all the shifts that are quite disturbing. Suja calls Taxu Arts Clinic, a youth movement for those who have same anxiety and idea.

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WHAT TO READ

Legacy of Sagacity

The Case of Putu Sutawijaya

...Building a reading frame that can be used as a framework for understanding art in Indonesia, this book presents the works of Putu Sutawijaya..

Balinese life cannot be separated from art. Various activities and traditional events are always imbued with art. Right from early childhood Balinese children are familiar with the sound gambelan as well as watching traditional dance performances. They are also familiar with the making of offering devices for the ceremony, beautiful objects loaded with artistic creativity.

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Nyepi or the silence day has a main purpose of pleading for the grace of God (*Ida Sang Hyang Widhi Wasa*) so harmony and sanctity of the human world (*Bhuwana Alit*) and the universe (*Bhuwana Agung*) can be maintained. One day before the celebration of *Nyepi*, there is an important spirit-appeasing ceremony (*Bhuta Yadnya*) that is called *Tawur Kesanga* ceremony. The ceremony is dedicated to the *Bhuta Kala* (spirits) so they do not disturb human daily life. Few days prior to *Tawur Kesanga* ceremony there is *Melasti* ceremony, where people travel from their respective village carrying offering and *pratima* (the symbols of God) to spring, lake or sea.

One day before *Nyepi*, around the evening, if you happen to live in or near residential houses in a village, you will be surprised by noise from various household implements that are played by residents. Balinese believe that the noises will repel negative energy or evil spirits so they will not disturb human life. This activity is accompanied by presenting offerings to *Butha Kala* that is believed to control the underworld. Balinese call this holiday as *pengerupukan*. After completing some other rituals in their respective house compounds, Balinese will go to the streets to join *ogoh-ogoh* festival.

Ogoh-ogoh is a large doll with frightening form reflecting character from mythological tales or folklore, sometimes also the creator draws the inspiration from a cute animal figure or popular artists. *Ogoh-ogoh* is usually made from woven bamboo and paper, decorated with paper ornaments and painted with different colors to create a stunning visual entertainment. The process of making an *Ogoh-ogoh*, usually starts one month before the celebration of *Nyepi*. *Ogoh-ogoh* is made by village youngsters in the *Bale Banjar* (sub-village hall).

Ogoh-ogoh festival has same goal with the ritual that is conducted in each house, which serves to neutralize negative forces that exist in the universe. The villagers will parade the *ogoh-ogoh* around the village accompanied by *beleganjur* orchestra. After that the *ogoh-ogoh* will be burned on the village cemetery as a sign of annihilation of evil forces symbolized by the *ogoh-ogoh*.

The presence of *ogoh-ogoh* is a way for Balinese teenagers to channel their creativity, as well as their joy in welcoming the arrival of *Nyepi*. Various form of *ogoh-ogoh* can be seen throughout Bali. Old, young and children alike will blend together in the celebration of *pengerupukan*. In some villages, *ogoh-ogoh* shows are also accompanied by dances and very interesting drama. Feasts of torches and fireworks help fuel the excitement and hubbub of *pengerupukan* atmosphere.

The next day is *Nyepi*, a day where we can feel the purity of life, fresh air and the sounds of nature that is free from various activities of modern life. *Nyepi* is a harmonious relationship between man, nature and God. An experience of a really quiet atmosphere every year can only be found in Bali.



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KOMANEKA FAMILY



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KOMANEKA FINE ART GALLERY



Negotiation, Oil on canvas, 200x450 cm (Triptych), 2007

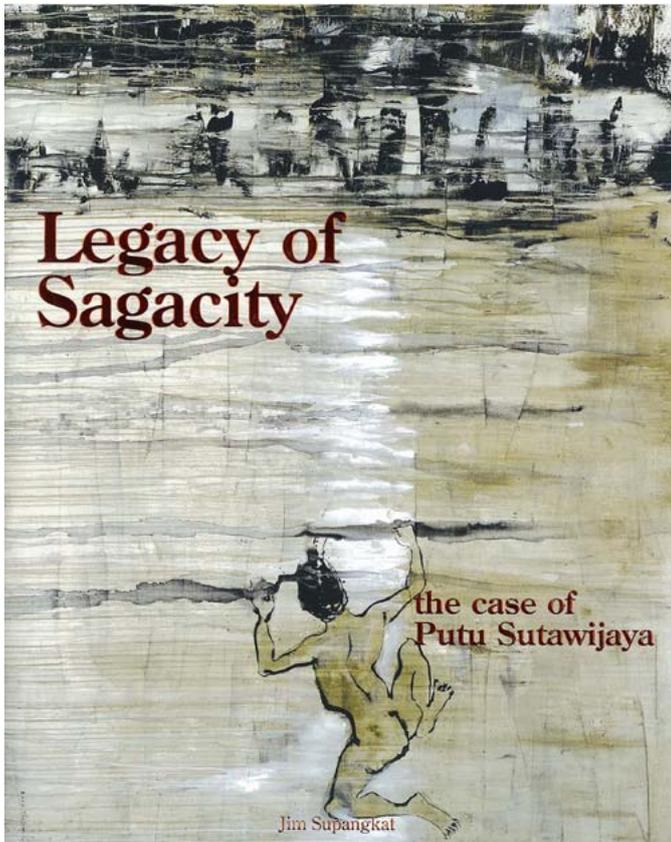
WAYAN SUJA

Wayan Suja is one of Balinese young artists who give attention to various social phenomena that they encountered. Through his works, Suja critically stripped issues that came to his attention. Suja comes from Banjar Tubuh, Batubulan, Gianyar. He was born on December 8, 1975.

Suja graduated from Fine Art Education in STSI (ISI) and had been active in Taxu Community Arts Clinic. This community is a discussion group for youngsters that comprises of art students and alumni of STSI Denpasar who share critical mind, especially in life of Bali fine art with all the shifts that are quite disturbing. Suja calls Taxu Arts Clinic, a youth movement for those who have same anxiety and idea. This community was born out of climax event "Breaking the Hegemony" led by Fine Arts Student Family (KAMASRA) of STSI Denpasar which is held in 2001. "Breaking Hegemony", based on Suja point of view, leads to resistance to mainstream or figures of Sanggar Dewata Indonesia who are considered holding the hegemony of Bali art life.

The dynamics of such process not to mention problems of surrounding communities are objective conditions that affect the formation process and the creative process. As a matter of fact, a wider Indonesian political upheaval that was marked by the fall of the New Order (Suharto) gave a strong influence on Suja's sensitivity. The events that occurred between the years 1999-2001 can be considered as a starting point for Suja, triggered by critical anxiety and resulted on a respond to the complexity of massive social problems. His works in this phase have visual characteristics including excited and boisterous atmosphere, the colors tend to be dull and dark, melting paint can be found here and there, as well as text (resembling graffiti) scattered on the canvases.

In the next development (2001-2003), Wayan Suja started to highlight ideas. He began to focus his attention, aiming on most specific and clear angle of circumstances based on his point of



WHAT TO READ

Legacy of Sagacity*The Case of Putu Sutawijaya*

...Building a reading frame that can be used as a framework for understanding art in Indonesia, this book presents the works of Putu Sutawijaya...

Balinese life cannot be separated from art. Various activities and traditional events are always imbued with art. Right from early childhood Balinese children are familiar with the sound gambelan as well as watching traditional dance performances. They are also familiar with the making of offering devices for the ceremony, beautiful objects loaded with artistic creativity. Colorful flowers, banners and traditional Balinese fabrics provide artistic stimulus to children's eyes in Bali. Fragrant smell of incense and soothing sound of bells deliver meaningful experiences. No wonder, many people believe every Balinese is an artist. At minimum level Balinese should know how to dance, playing traditional musical instrument or painting.

Art activity cannot be separated with Balinese everyday life, art in Bali is not limited in production of a work of art. Balinese tradition is still a strong with communal character that differentiates it with individual character in modern art. Art is regarded as a cultural activity, so it is safe to say that the face of Bali is shaped by art, in which morality is also included. Balinese morality comprises of three spaces that influence each other namely individual space, social space and magical space. Bali can be used as an entry point to dissect the understanding and practice of art in Indonesia. The understanding and practice of art in Indonesia is based on belief in morality that promotes virtue and goodness. This belief is an integral part of understanding the underlying aesthetic thinking in Indonesian art. It is reflected on the meaning of the term 'art' in Bahasa Indonesia that is an aesthetic ideas derived from the term 'kagunan which appeared in the 19th century.

A book entitled Legacy of Sagacity discusses position of art in Indonesia through discourse of contemporary art. Through exposition of his writing, Jim Supangkat tries to dissect the symptoms of emerging contemporary art in Indonesia. Author argues that contemporary art is now becoming a mainstream movement in the growth of art world and will serves a lever to raise a platform to discuss the diversity of the art world.

The tradition of art in Bali (Indonesia) has a difference with the understanding of art in the Western tradition. The word 'seni' that refers to art, is derived from word 'kagunan' that has basic form "guna" that means useful and gainful employment. In Java Baosastra the word "guna" means character, skills, strengths, beneficial results or results that are useful (mental activity). In addition kagunan also refers to "mental activity" associated with "inspiration" and a "surging poetic sense". Aesthetic principle of Kagunan fills the meaning of the word "art" in Bahasa Indonesia.

Building a reading frame that can be used as a framework for understanding art in Indonesia, this book presents the works of Putu Sutawijaya. Putu Sutawijaya living up the requirements as his works connects with morality that forms Balinese culture. Displaying a colored works of Putu Sutawijaya, this book gives more complete discussion in the understanding of art and position of art in the Indonesian in term of contemporary discourse.

Equipped with photos of Hanafi's abstract paintings, adds perfection to this exhibition catalog. This catalog deserves to be read and known by observer and lover of art.

Book Title : Legacy of Sagacity; The Case of Putu Sutawijaya,
Author: Jim Supangat,
Book Reviewer: Agus Eka Cahyadi,
Publisher : Canna Gallery,
ISBN 978-979-25-6371-9,
Length : 264 pages, 120 color images,
Year : 2008.

This book could be found at Komaneka Fine Art Gallery.

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