



A SLICE OF THE GODS

Pecalang, Balinese Traditional Security Officer

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KOMANEKA FAMILY

Komaneka Spa at Bisma announces Name Changes and Launches Wana Jiwa Spa

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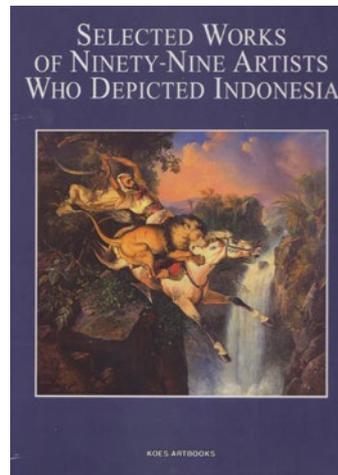
KOMANEKA FINE ART GALLERY

PUTU SUDIANA

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Putu Bonuz — that is the nickname of Putu Sudiana, an exceptionally talented artist from the island of Nusa Penida, just off Bali's southeast coast. He was born in Banjar Batumulapan, Nusa Penida, Klungkung on 30 Desember 1972. Because the island is poor and isolated, it is rare to find painters in Nusa Penida. Bonuz left for mainland Bali when he was old enough to attend the high school Sekolah Menengah Kejuruan, where he specialized in fine arts.

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WHAT TO READ

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In talking about the development of modern art in Indonesia, one must take account of the course of the nation's history. Before colonization by foreign nations, Indonesia consisted of many independent kingdoms. The presence of foreign invaders, especially from the West, was a major influence on the modernization of art in Indonesia, not only in techniques and materials but also in the attitudes ...

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A SLICE OF THE GODS



***Pecalang*, Balinese Traditional Security Officer**

To keep the peace in Bali, there is not only the regular police but also the traditional security guard called *pecalang*. *Pecalang* are always present during cultural activities or religious ceremonies held in a village. It is easy to spot the *pecalang* because they always wear distinctive clothing: the checkered black-and-white *saput poleng* hip cloth; a head cloth of the same *poleng* fabric; and a shirt that reads "Pecalang Pekraman X" (*pecalang* of a certain village). Often there is a *keris* dagger at the waist. The *pecalang* are also equipped with a whistle, light stick, and a walkie-talkie. The checkered *poleng* cloth is dominant in *pecalang* uniforms because it is considered a magically powerful motif and a symbol of authority and strength.

The term '*pecalang*' derives from '*calang*' or '*celang*', meaning deft and alert. A person serving as *pecalang* is granted authority to maintain security and order in the cultural activities in the village, particularly religious ceremonies such as temple festivals, weddings, and cremations, which are often complex affairs involving many people.

Pecalang are part of traditional village culture in Bali. They are village members chosen by the

village council, or *paruman*, and they are given a ritual initiation called *pasupati*. There are three sorts of *pecalang*: 1) *Pecalang* who are charged with keeping order in the village in its cultural activities; 2) *Pecalang Subak*, whose duties concern the *subak*, or rice-growing and irrigation-sharing association, including its agricultural and ceremonial activities; and 3) *Pecalang Jawatan*, concerned with everyday activities.

The sacred text *Lontar Purwadigama* lists the qualifying characteristics of *pecalang*: 1) *Nawang kangin kauh*, meaning that the *pecalang* must have in-depth knowledge of the area of their jurisdiction. In this way, they have insight into ways of anticipating security threats and maintaining a precautionary approach. 2) *Wanen lan wirang*. This means that a *pecalang* must have courage that arises from a sense of the good, true, and just. In this spirit, he bravely defends the village. 3) *Celang lan cala*. A *pecalang* must be sensitive as well as intelligent. He must be able to respond quickly and appropriately when problems arise that need immediate management. *Pecalang* should be quick but unhurried, and should remain cautious. 4) *Rumaksa guru*. The *pecalang* must have the qualities of a teacher, who gives guidance and sets a good example. He dispenses punishment and reward in accordance with the principles of justice. 5) *Satya Bhakti Ikang Widhi*. A *pecalang* is devout. 6) *Krama Pakraman*. Those who are *pecalang* are villagers who are already married, because it is believed that married life brings stability and responsibility. This rule is to prevent *pecalang* being emotional or abusing their power.

Pecalang have a privileged position in village society in that they are excused from performing the community duties (*ayahan*) which for most villagers are mandatory. Nonetheless they must always carry out their responsibilities: *Ngupadesa*, that is, the *pecalang* must always be close to the village community; *Atitikrama* -- the *pecalang* strives to give proper guidance to the community; and *Jaga Baya Desa*, the *pecalang* is always concerned for the peace and safety of the community, as for example in patrolling the village.

Original Article by : Wayan Agus

English Translation by : Diana Darling

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KOMANEKA FAMILY



Komaneka Spa at Bisma announces Name Changes and Launches Wana Jiwa Spa

The spa at Komaneka at Bisma is about to step into the next level. Starting in February 2016, Komaneka Spa at Bisma will change its name to **Wana Jiwa Spa**. More than merely changing the name, this also deepens the philosophy of the spa to create an inspiring and unique guest experience.

Wana Jiwa Spa is named after its location and its wisdom. 'Wana' means forest, while 'jiwa' means soul. The spa villa is located in the midst of tropical forest on the bank of the Campuhan river. As guests experience treatments at Wana Jiwa Spa, they can feel the wisdom of the forest rejuvenate their mind, body, and spirit.

From the beginning, Wana Jiwa Spa was designed as a luxurious sanctuary with a villa concept. Professional staff provide healing and beauty treatments such as facials, traditional massage, and body scrubs, drawing on ancient Indonesian herbal recipes. Wana Jiwa Spa offers a variety of natural products, including luxurious Babor spa products, augmented by the peaceful ambience of the Campuhan River.

Wana Jiwa Spa's signature treatment is Bisma Royal package, a three-hour treatment session. It begins with two hours of traditional Balinese massage to improve circulation and relax the body. The massage oil is Komaneka Spice, a special blend created especially for Komaneka with ylang-ylang and lemongrass. The massage is combined with a treatment of steamed herbal compresses with ginger, betel leaf, tamarind, and citrus to relieve rheumatic aches and refresh the body. This is followed by a fresh fruit body mask. The treatment finishes with a 30-minute jet milk bath.

Wana Jiwa Spa is not limited to in-house guests only, but is open to anyone wishing solitude, ample space, and complete privacy in these rejuvenating treatments.

Wana Jiwa Spa is open daily from 9 am until 9 pm. For more information and a complete list of Komaneka Spas and treatment menus, please visit <http://www.komaneka.com/spa/>.

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KOMANEKA FINE ART GALLERY



Stop Kekerasan Diri, Acrylic on canvas, 140X280 cm, 2015

PUTU SUDIANA

Putu Bonuz — that is the nickname of Putu Sudiana, an exceptionally talented artist from the island of Nusa Penida, just off Bali's southeast coast. He was born in Banjar Batumulapan, Nusa Penida, Klungkung on 30 Desember 1972. Because the island is poor and isolated, it is rare to find painters in Nusa Penida. Bonuz left for mainland Bali when he was old enough to attend the high school Sekolah Menengah Kejuruan, where he specialized in fine arts. In 1995 he continued his education at the Indonesian Art Institute (ISI) in Denpasar and graduated in 2002.

Nusa Penida is arid and barren, and most of the inhabitants work as fishermen and farmers. People struggle to meet the needs of everyday life. These harsh conditions have forged the character of the people, who are resolute and inventive in adjusting to the severe natural environment. Bonuz first exercised his talent by painting boats in Nusa Penida. A tough childhood exerts an influence on the character of his lines and brushstrokes.

Bonuz follows a path between ritual and obsessive inner activity. In accordance with the legacy of the Hindu-Bali tradition, Bonuz became a *pamangku*, a priest and leader of ritual, in his family's clan temple; he also cultivates his own inner spiritual path through physical and mental exercises. His intuition plays between the desire to seek answers to questions about the divine and a view of the natural world as the foundation of the divine. Divinity is to be sought in the world we walk in.

In his visual works, color and composition occur spontaneously, achieved by an exploration of the imaginary space in the work. Its emotional content, in the sense of the condition of the mind, becomes dominant. It is an abstraction of spatial images of the universe. This is no attempt to represent a photographic impression of reality, because the emphasis is an acceleration of the obsession with divinity. The response to this obsession is found in the phenomena of the universe; there seems to be a dialogue between what is visual and what is felt.

In the abstract painting of Putu Bonuz there is a strong understanding of the meaning and symbols of color, and it usually concerns the spiritual. His exploration of the colors of the body's chakras, such as black, red, white, yellow, blue, reflects a meditative level in his art, open to the interpretation of the viewer.

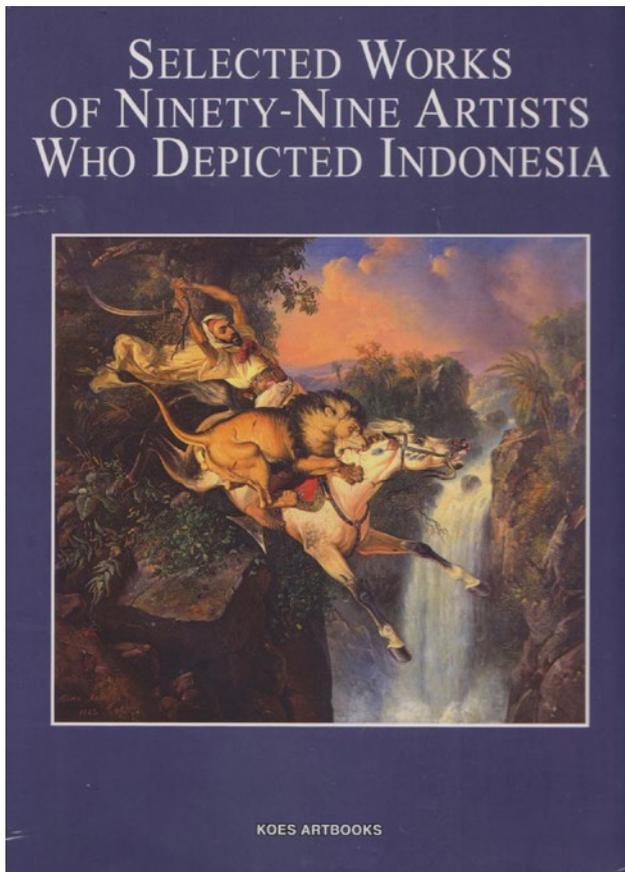
As a son of Nusa Penida, Putu Bonuz feels called to give something back to the land of his birth, and he has carried out a number initiatives to express his love for the island. This is reflected in working with artists on the Nusa Penida beaches of Atuh and Toye Pakeh. He has held workshops for Nusa Penida students as well as video showings of his work. He is also working on a project with the theme 'Nusa Penida Not for Sale'. This is a form of contribution and at the same time a message to the younger generation with talent that they have room to work and a path to follow by sharing openly.

Original Article by : Wayan Agus

English Translation by : Diana Darling

View Putu Sudiana artworks at Komaneka Fine Art Gallery.

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WHAT TO READ

Selected Works Of Ninety-Nine Artists Who Depicted Indonesia

...It presents a selection of ninety-nine artists from Indonesia and several foreign artists who had stopped in Indonesia and decided to stay...

In talking about the development of modern art Indonesia, one must take account of the course of the nation's history. Before colonization by foreign nations, Indonesia consisted of many independent kingdoms. The presence of foreign invaders, especially from the West, was a major influence on the modernization of art in Indonesia, not only in techniques and materials but also in the attitudes of artists and the public to art. Originally art functioned only in terms of the socio-religious community. It was only later that art became known as the work of individual artists, as the personal expression of the artist. So began the practice of affixing the name of the artist to his work.

The term artist (*seniman*) became familiar to Indonesians and was recognized as a profession. Because artists are part of the social environment, works of art are influenced by socio-political conditions and economic factors. At the beginning of the nineteenth century, under the impact brought by Western artists, painting tended to romanticism, where artists had a penchant for capturing the natural beauty and cultural richness around them. This period is known by the term 'mooi indie' or the 'beauty of the Indies'. In Bali, a very obvious new movement arose with the birth of the Pita Maha association of artists in the 1930s.

In the period 1938–1965 there grew an aesthetic trend influenced by intense changes in society. Indonesian society began to experience the furnace of revolution. Nationalist movements arose in different regions, especially in Java. In 1938, there appeared the Persatuan Ahli Gambar Indonesia (Association of Indonesian Artists, or PERSAGI), which supported nationalist ideas through the

arts. After independence was declared in 1945, social issues were still a theme in the work of artists. This culminated in the dissolution of the People's Cultural Institute (Lembaga Kebudayaan Rakyat) which was considered affiliated with the Indonesian Communist Party (PKI), banned in 1966.

From 1966 to 1998, under Suharto's New Order regime, the dominant aesthetic paradigm was 'universal humanism'. The works were born of a personal expression with an exploration of technique and the expression of color. In this period abstract art occupied an important place. In 1975 a movement emerged which tried to contest the dominance of the previous period. Known as the New Art Movement (GSRB), it tried to bring art closer to reality and the public, and to dismantle the impression of art as something elite which can be encountered only in limited circles and circumstances.

Modern Indonesian art is full of dialectics in terms of aesthetics and technical paradigms, with each period offering its particular trends and responses. The book *Selected Works of Ninety-Nine Artists Who Depicted Indonesia* attempts to give a very clear picture of how these dialectics occurred. It presents a selection of ninety-nine artists from Indonesia and several foreign artists who had stopped in Indonesia and decided to stay. The book features hundreds of paintings with biographical notes on the artist, making it a very useful reference for those who want to go deeper into the paradigm of aesthetics and atmosphere of the era in which the works were created. It is an important book for art lovers.

Book review: **Selected Works Of Ninety-Nine Artists Who Depicted Indonesia**

Koes Artbooks, Bali

2013, 540 pages

Original Article by : Wayan Agus

English Translation by : Diana Darling

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