



A SLICE OF THE GODS

MED-MEDAN TRADITION IN BANJAR KAJA SESETAN

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KOMANEKA FINE ART GALLERY

PUTU SUTAWIJAYA

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KOMANEKA FAMILY

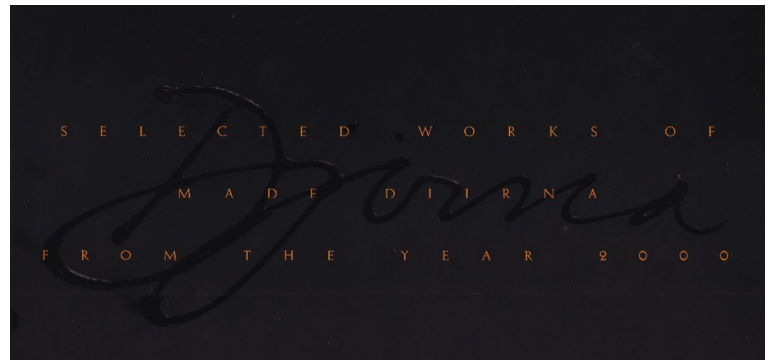
Remarkable NEW LOOK of Suite Room Komaneka at Monkey Forest

...we promise to keep bringing you a bounty of travel experience at your home address in Ubud - Bali...

Life is about living each moment to the journey. Because we understand that there's nothing as comforting as enjoying the things you love, without having to ask. Our remarkable refreshed **New Look 16 suite rooms** are mixed of traditionally and modern designed with textures and charms to celebrate your Ubud journey.

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WHAT TO READ



Selected Works of Made Djirna From the Year 2000

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A SLICE OF THE GODS

**MED-MEDAN TRADITION IN BANJAR KAJA SESETAN**

Med-medan tradition is a very unique ritual that is held in Banjar Kaja Sesetan Denpasar. This tradition is held every year on *Ngembak Geni* day (a day after *Nyepi* holiday). *Med-medan* begins with a mass prayer at Banjar Kaja Temple. After that, the young men and women take their respective position, forming two rows facing each other. Boys (*teruna*) take north position (*kaja*), while girls (*teruni*) take south (*kelod*) position. This position arrangement has something to do with the culture of patriarchy, in which men are positioned in a more important direction than women. *Kaja* is considered a sacred direction, while *Kelod*, the opposite direction is considered vile (profane).

The *Med-medan* starts with a cue, following the cue they then switch places in accordance with the principle of *rwa bhineda*: both opposing forces must exist and complement each other to enable the creation and life. In the process of changing position they pull each other and from this pulling activity comes the word *Med-medan* that means pulling to-and-fro repeatedly in English. While pulling, they hug each other and poured with water. When the med-field embrace them easily. That's when they poured water. This tradition is held in a public space so everyone can enjoy the festivity of the ritual.

The origin, function, and meaning of *Med-medan* remain a mystery. From the perspective of psychoanalysis, this tradition relates to the wishes of the people of Banjar Kaja Sesetan to reverse the situation in the Day of Silence (*Nyepi* holiday) that is full with restraint of passion into an excitement that is also serves as passion distribution opportunities, especially among young people. In the Hindu religion, passion is called *Kama*, which means sensual desire, libido or lust. *Kama* that is fused into human can not be handled just by restraint but must also be channeled to the right path. In this context, the inhabitants of Banjar Kaja Sesetan take a realistic step by channeling the *Kama* through traditional *Med-medan* ritual.

Med-medan can also be associated with fertility rites. First, there are hugging scenes between men and women. They may be meaningful in the context of artificial sex-scene fertility rites. Second, water spray can reinforce the notion that *Med-medan* can be associated with fertility rites since water serves to fertilize the soil. And third, ecologically Sesetan area, in the bygone days, was a suburb that was based on agro-ecosystem. Therefore, the need for fertility rites was essential to ensure the prosperity.

In Hinduism, water is also used as a means to purify both physical and spiritual body. Therefore, the act of spraying the water on boy and who cuddle during *Med-medan* is a symbol of self-cleaning. In this way, after *Med-medan* is over they are already in a clean condition in order to live a good life in the next year and have a better chance for safety and prosperity.

Participants of *Med-medan* are young people, even the people of Banjar Kaja Sesetan also attend the ritual that make the social function of the med-field ceremony cannot be ignored. A youth leader stated that this activity has a positive meaning as a way to strengthen the feeling of fraternity and strengthen the sense of unity among members of youth association. It also serves as a platform to actualize the values of solidarity, tolerance and so on.

Thus, *Med-medan* has various meanings and functions, namely psychological (distribution of passion), religion (rites of fertility and purification), and social (social solidarity among young people and citizens of Banjar Kaja Sesetan in general).

Photo courtesy of:

<http://permanaphoto.wordpress.com/2011/04/14/omedomedan/>

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KOMANEKA FAMILY



Remarkable NEW LOOK of Suite Room
Komaneeka at Monkey Forest

Dear Ladies and Gentlemen

Life is about living each moment to the journey. Because we understand that there's nothing as comforting as enjoying the things you love, without having to ask. Our remarkable refreshed **New Look 16 suite rooms** are mixed of traditionally and modern designed with textures and charms to celebrate your Ubud journey.

The secluded tropical garden view to accompany your meals or afternoon tea time at Garden Terrace restaurant to amidst the cultural of Ubud. This resort has introduced a departure lounge to enjoy extended time to have an experience moment.

Thinking about some of favourite places in Ubud town for daily activities such as Museum, Shop, Restaurant, ect and before you skip town, remember to take a look at all the comfort quality offerings that entered the scene of our Suite Room at Komaneeka Monkey Forest.

Though be warned that it is so renew, a great offer should be enjoyed start from **one night experience** with entitle of 60 minutes Balinese Massage at our Komaneeka Spa.

Whether you want to ensconce yourself in Ubud, we promise to keep bringing you a bounty of travel experience at your home address in Ubud - Bali.

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KOMANEKA FINE ART GALLERY



Energi 1, mixed media on canvas, 200x250 cm, 2001

...His experience in interacting with culturally diverse communities allows him to sharpen his understanding in many problems of mankind...

PUTU SUTAWIJAYA

Sutawijaya have reaped the rewards of a long process of his artistic journey as owner of Sangkring Gallery as well as an artist who are active and exist in Indonesian art scene. On his success Sutawijaya said, "This success is not due to chance (luck). But the effect of hard work both physically and emotionally. There are effort and energy that were invested from long time ago. It is not here at once. "

His journey has begun more than 30 years ago in Tabanan. Putu Sutawijaya was born in Angseri, Baturiti, Tabanan, Bali on November 27, 1971. He was not born into a family of artists. His father was an employee and also a farmer. His mother was a merchant, owner of a grocery store. He was the eldest of four siblings. From childhood he was obsessed to become an artist. Seeing his friends can go to different places with their painting skills, he was interested to hone his painting skill. So he chose to continue his study at the School of Fine Arts (SMSR). Initially his family doubted his choice. But his hard work paid off, he was able to live independently by selling paintings. He had spent some time in Ubud. Then went on to study at the Faculty of Fine Arts ISI (Institut Seni Indonesia) in Yogyakarta and graduated in 1998.

In Yogyakarta, he began to organize his journey as an artist. With a strong Balinese background, Sutawijaya develop high quality skills and arts through various meetings in Bali and Yogyakarta as well as in some other countries (Malaysia, Hong Kong, Europe).

His experience in interacting with culturally diverse communities allows him to sharpen his understanding in many problems of mankind. Sutawijaya works can be said to be standing in the figures (human), especially his anxiety on unstable situation. Sutawijaya see that human beings are constantly in a state of endless search, always on the move, and related with simultaneous risk as a consequence. Sutawijaya also highlights - in more specific cases - for example, violence in society that incessantly occurs.

Observation, reading and also anxiety of Sutawijaya can be observed through the expression of the figures in his works. For example, figures, without a specific identity (face and sex), overlap in wild movement in the area of the canvas. The line is the strength of the Sutawijaya's works. With the line he built rhythmical dynamics shape, and at a time full of clashes and tensions. Each individual has its presence when in the crowd. A feeling meaningfulness arise when they are in the group. While the causes and results of all forms of violence and anger is never clear. This is an unstable situation, without anything to maintain or to look up to. Sutawijaya's works tend to be simple, with a firm belief in the power of line and with a minimum strokes and colors. Although visually simple, yet it is capable of inciting sensitivity.

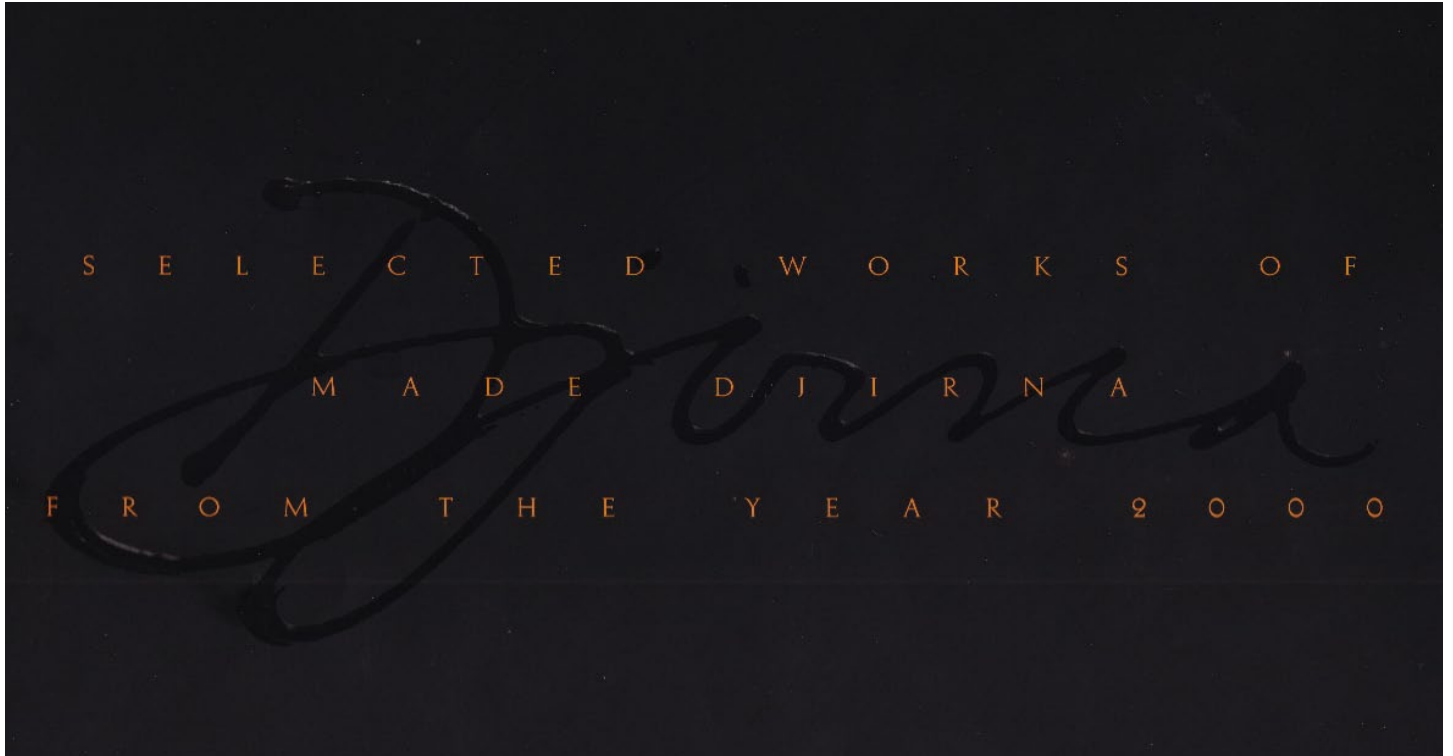
He held his first solo exhibition in Singapore in 1998. His solo exhibition 'metafora TUBUH' (Body Metaphor) at Komaneka Fine Arts Gallery was held at the end of 2002, a few weeks after the 'Bali bombing'. Sutawijaya is also actively participated in exhibitions in Indonesia and abroad. His paintings have also been exhibited in London, Basel, Chicago, Shanghai, Beijing and Hong Kong.

Sutawijaya received several awards including the Philip Morris Asean Top 10 Artist Award (1999) and Best Fine Art Award from the Indonesian Art Institute in Yogyakarta on Dies Natalis XI. In 2007, after Yogyakarta earthquake, he opened a gallery called Sangkring Gallery. This gallery is quite active in providing support to the development of art in Jogja.

View Putu Sutawijaya art works at Komaneka Fine Art Gallery.

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WHAT TO READ



Selected Works of Made Djirna From the Year 2000

At first, art for the Balinese people was nothing more than social and religious activities. The presence of Western influence coincided with the conquest of Bali by the Dutch, gave new meaning to the art in Bali. Through the formation of a group of artists called Pita Maha, Balinese art offered a new vision, that art has a personal function and also serves as a choice of profession. Pita Maha became a milestone in the renewal of art in Bali before the era of independence.

After Indonesia's independence, the journey of Balinese art reaches a new chapter. This renewal begins with a high interest of the younger artists to continue their studies in the island of Java. Independence gives ample opportunity for young people to learn. Two schools of art that are considered as barometer of art education in Indonesia are Bandung Institute of Technology and the Academy of Fine Arts of Indonesia in Yogyakarta, it is their goal to hone talent. Learning of the art has shifted to the academic realm.

In the 60s, in the village of Penestanan, a style of painting known as the Young Artist, was developed. This style enjoyed its golden age in 70-80s. At that time youngster of Ubud liked to paint in that style. A youngster named I Made Djirna was no exception. He is a Balinese artist

who was born in the village of Kedewatan Ubud in 1954. Djirna is regarded as an artist who colored the renewal of art in Bali at the time of independence. As any other Balinese youngster, Djirna was raised in an environment with a strong Balinese culture and lively traditions of religious activities. However his enthusiasm for learning was so high, that drove him to continue his study to a higher level.

Having completed his study in SSRI Denpasar, Djirna was more interested in continuing his studies at ASRI Yogyakarta. He is a third-generation Balinese who graduate from Yogyakarta after Nyoman Gunarsa and Made Wianta. Yogyakarta gave a different experience to Djirna. He met people from different cultures, as well as increasingly interested in learning and understanding the mystery of his native philosophy, which helped to shape his character that at the end reflected in the works he produced.

Through his works, Djirna implies a different way of coloring a new chapter Balinese art development of after Indonesian independence. Djirna is the first Balinese artists and few of Indonesian artists who use a personal approach. His works speak about perception of the world, his views on women, and talk about moral and politic.

In a book titled Selected Works of Made Djirna From the Year 2000, hundreds of works from the Made Djirna made in 2000 that is between the months of January to December 2000 are featured. It also includes a review made by the three authors, Dr. Jean Couteau, Suwarno Wisetrotomo and Putu Wirata Dwikora. This book was published in conjunction with Djirna's solo exhibition. Through this book we are invited to see a new chapter of Balinese art through the works of I Made Djirna. From this it can be seen how Djirna colors art in Bali which then affects young artists in Bali. This book is very inspiring and should be read and known by art lovers, enthusiasts and artists.

Book Title : Selected Works of Made Djirna From the Year 2000,
Written by : Dr. Jean Couteau, Putu Virata Dwikora and Drs. Soewarno Wisetrotomo,
Book Reviewer: Agus Eka Cahyadi,
Photographer : Justin Karnadi,
Length : 96 pages,
Year : 2001.

This book could be found at Komaneka Fine Art Gallery.

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