



A SLICE OF THE GODS

Ngejot Tumpeng Anten, – The Prayer of Newlyweds in Ubud

...there is another side of Galungan, Ngejot Tumpeng Anten procession, that is unique and indigenous to Ubud and some villages in Gianyar...

Galungan is the most awaited day for Balinese, where various festivities become part of this special day. The streets will be full of *janur* (young coconut leaves) decorations, the scent of incense, and the happy sounds of children in the air welcoming *Barong Ngelawang* (*lawang* = door) dancing from door to door.

Galungan is an ancient Javanese word meaning to win or to fight. Galungan also has the same meaning with *Dungulan*, to win. The Galungan Festivity for Balinese means the expression of joy in celebration of *dharma* (goodness) winning over *adharma* (evil).

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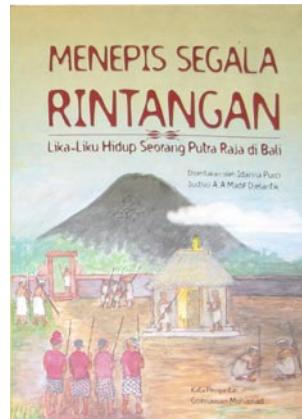


KOMANEKA FINE ART GALLERY

I Wayan Sujana Suklu

I Wayan Sujana affectionately goes by the name Suklu. Suklu is short for Sujana Klungkung, meaning Sujana who comes from Klungkung. Klungkung used to be the location of the central government, where the Balinese painting reached its golden age. Born on February 6, 1967, Suklu became a young artist that shines and progressive in his work, noting that his birthplace became a positive motivation for him to produce his art pieces.

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WHAT TO READ

AGAINST ALL ODDS

...Intricacies in the Life of a Balinese Prince...

The arrival of the Dutch marks the end of the glory of the kingdom era in Bali. One by one the Balinese kings surrender and must give up their power to the colonial government. The influence of the kingdoms started to diminish. During this transition, a Balinese prince started his steps to seek his true identity until he finds his destiny. This comic tells the story of dramatic episodes of one of Bali's most beloved heroes, A.A. Made Djelantik, the son of the Karangasem King.

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A SLICE OF THE GODS

***Ngejot Tumpeng Anten, – The Prayer of Newlyweds in Ubud***

Galungan is the most awaited day for Balinese, where various festivities become part of this special day. The streets will be full of *janur* (young coconut leaves) decorations, the scent of incense, and the happy sounds of children in the air welcoming *Barong Ngelawang* (*lawang* = door) dancing from door to door. *Galungan* is an ancient Javanese word meaning to win or to fight. *Galungan* also has the same meaning with *Dungulan*, to win. The *Galungan* Festivity for Balinese means the expression of joy in celebration of *dharma* (goodness) winning over *adharma* (evil).

Besides a celebration of good winning over evil, there is another side of *Galungan*, *Ngejot Tumpeng Anten* procession, that is unique and indigenous to Ubud and some villages in Gianyar. This tradition is especially reserved for newlyweds that have gone through their *mesakapan* (marriage ceremony). According to one of the high priests in Ubud, although this tradition is not found on *lontar* manuscripts (sacred Palm leaves) / other religious record, the community has continued this tradition from one generation to the next. *Ngejot Tumpeng Anten* is also called *Nekaang*, meaning to both invite visitors and receive visitors. Family that have newlyweds amongst them will open their doors wide for visits from both guests and community.

As a sign that the family is *nekaang*, the house owner will put up a special *penjor* (traditional young coconut leave decoration) called *penjor anten*. Although *penjor* is a must in Galungan, *penjor anten* is much more eye-catching than the regular *penjor*. In Ubud, the community makes them quite big and luxurious compared to regular *Galungan penjor*, and is sometimes made in pairs, each to represent the happy couple.

Ngejot Tumpeng Anten is done from morning until afternoon. Visitors usually will bring in *bokoran* (traditional containers) filled with various snacks, fruits, peanuts, satay, and *sampian* (*janur* weave) with two *tumpengan*, given to the newlyweds. *Tumpeng* itself is a rice cone, shaped like a mountain, a symbol of wealth and fertility. The newlyweds in return will gift the visitors some *tape* (fermented rice). At dusk, the newlyweds will pray over these *tumpengs* through *natab* procession. *Ngejot Tumpeng Anten* is meant as a way of introducing the newlyweds to their new social circle, and at the same time is seen as form of blessing from the Ubud community to the happy couple for their happiness and success in future family life.



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Warna Putih Selendang, 2012, acrylic, ink, on canvas, 180 x 300 cm.

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The existence of Suklu as Balinese artist in the contemporary art scene is interesting to follow. With his Balinese background, Suklu offered a different taste in his works: local values which can be digested universally. His scope of work is not only limited to 2-dimensional, but also 3-dimensional that covers installation art and performance art, but also art projects that involve a lot of audience. Suklu emerge as one of the young artists that can give a different countenance to the development of painting art in Bali.

During 1992-1997 Suklu chose to broaden his art knowledge in Institut Seni Indonesia, ISI, (Indonesian Art School), Denpasar. In the beginning, Suklu was very influenced by Ubud traditional painting style. Later on, Suklu adapted deformation style to women figures on his works. The loss of mother figure during his childhood scored a deep record on his subconscious world. Through women figures Suklu could express much about cultural, gender, male domination over female, etc.

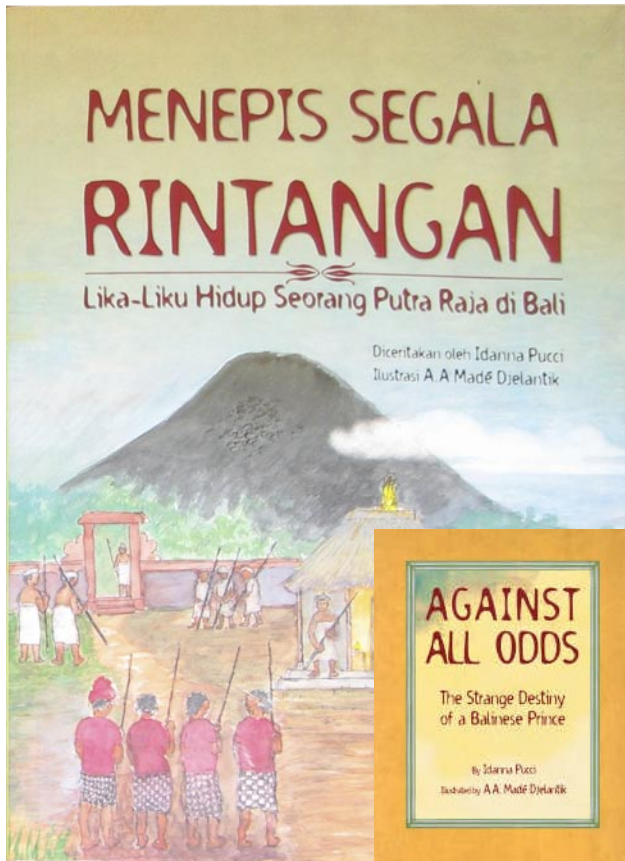
In 2000, during the time Suklu consolidated on delving of women issues, he offered a new search called meditative repetitive which is an effort to transfer meditation methods on paintings. The concept of line repetitions was inspired by meditation methods and the priests' repetitive bell chimes (*pedanda* and *pemangku*), giving calm situation in Hindu ceremony procession.

Suklu's discovery on meditative repetitive did not lessen his desires to women figures. In his works between 2005-2009, until now, Suklu once again put forward women figures combined with line repetition on canvas. The lines on Suklu's work not only portray himself as esthetical phenomena (discussing about movements, composition and shapes), but within there is a deep comprehension of a person called Suklu about the meaning of his interconnection with various aspects outside himself, which in reality very closely affect his creativity acceleration during all this time.



Semburan Senja, 2012, acrylic, ink, on canvas, 50 x 50 cm.

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The arrival of the Dutch marks the end of the glory of the kingdom era in Bali. One by one the Balinese kings surrender and must give up their power to the colonial government. The influence of the kingdoms started to diminish. During this transition, a Balinese prince started his steps to seek his true identity until he finds his destiny. This comic tells the story of dramatic episodes of one of Bali's most beloved heroes, A.A. Made Djelantik, the son of the Karangasem King. The prince has lived a long life, raised within a feudal compound, studied overseas, and have undergone all the change episodes in Bali, from the Dutch occupation until the Indonesia Independence and the modern age.

In his childhood, the little Made absorbed the magic of Bali at the beginning of the 20th century in a world dissolved with myths and tradition. As one of the first students honored with the chance to study at the first school in Indonesia, Made then continued his life journey by dedicating himself to humanity, provided medical help to other human beings. The call of duty and his adventurous self brought Made to work in various isolated places of this earth. From year to year, Dr. Djelantik's wisdom and passion in life have provided a big support to both the medical world and the legendary cultural heritage of Bali

One day in 2001, Dr. Djelantik – the name he is known by the Balinese today – started to pick up his painting brush and paint again, for the first time after 50 years. Based only on his memory, he started to produce his art pieces in water colors that portray various extraordinary experiences in his life.

Idanna Pucci narrated the stories of Dr. Djelantik in full respect and with gentle inspiration, conjuring the stories into universal narrative. The basic theme is sensitivity, simplicity, and unlimited curiosity from the doctor that puts him in various dangerous situations; however those experiences mysteriously delivered him through the valley of deaths and violence without bringing him any deformity whatsoever.

This book is collection of modern narrative based on true stories, and will be a source of cheerfulness and inspiration for readers of all nations, ages and beliefs.

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