



### A SLICE OF THE GODS

#### Traditional Pottery in the village of Jasri

*...making pottery is a tradition that was handed down from their forebears...*

Jasri is one of the oldest villages in Karangasem, the regency that takes up most of eastern Bali. It belongs to the sub-district Subagan in the Karangasem district. Geographically, the village is dominated by agricultural land and the sea coast, with charming coastal panoramas. Most villagers work as farmers, small traders, or fishermen. But there are still some that carry on the craft of pottery.

[click to continue](#)



### KOMANEKA FAMILY

#### The 5th Komaneka Resort- Introduction to Keramas Village

*...Komaneka at Keramas has all the hallmarks of the Komaneka brand...*

The village of Keramas, some 15 kilometers southeast of Ubud on the coast, needs no introduction among Balinese. It is famous for its Arja, a form of dance-opera in which the players must be skilled not only in dance and the classical forms of sung poetry but also - and this is important - great comics.

[click to continue](#)



### KOMANEKA FINE ART GALLERY

#### Art Workshops with I Wayan Sujana (Suklu)

*"Personal experiences in the art process are important than any result of art production"*  
- Wayan Sujana Suklu

Running simultaneously with Coming Home, an exhibition of his painting at Komaneka Fine Arts Gallery, the artist I Wayan Sujana, better known as Suklu, will be holding art workshops that he has devised as a way of stimulating creativity for his own work and for others.

[click to continue](#)



### 'COMING HOME' Artist Highlight

#### I Wayan Sujana (Suklu) Comes Home to Komaneka Gallery

*...His works show figures submerged in abstract fields, where color is massed like a brewing storm...*

Suklu was born in 1967 and raised among farmers in Klungkung, Bali. He attended the Indonesian Art High School (SMSR) in Denpasar, and then worked as an interior and graphic designer. From 1992 to 1997 he attended the Denpasar Academy of Art, now the Indonesian Institute of Arts (ISI), where he has been a lecturer since 2000.

[click to continue](#)

## A SLICE OF THE GODS

**Traditional Pottery in the Village of Jasri**

Jasri is one of the oldest villages in Karangasem, the regency that takes up most of eastern Bali. It belongs to the sub-district Subagan in the Karangasem district. Geographically, the village is dominated by agricultural land and the sea coast, with charming coastal panoramas. Most villagers work as farmers, small traders, or fishermen. But there are still some that carry on the craft of pottery. This work is mostly done by women. According to a number of villagers, making pottery is a tradition that was handed down from their forebears. No one knows exactly when or how this began. There were always family members making pottery. It is very likely that this is related to the village's location near the royal seat of Karangasem.

In its time, Jasri was synonymous with pottery. This was the only village producing pottery in the entire regency of Karangasem. But this cottage industry has suffered ups and downs. The height of its productivity was in the 1970s; afterwards it has become increasingly marginalized by the advent of modern wares. Until then, many household objects were made from clay: water vessels, bowls, cups, stoves and other domestic tools were all pottery. A number of villagers in Jasri remember when every household had a female member working the clay. The clay itself

came from Seraya, east of Jasri, brought by local traders. (Today, the potters must go to Seraya themselves in search of clay.) The pottery industry in Jasri began to decline in the 1980s when cheap sturdy wares of plastic and aluminum became available. From hundreds of small pottery studios there are now only a dozen or so.

Those studios which still survive serve the need for objects used in religious ceremonies. The artisans are mostly older women; young people prefer to look for work outside the village.

When you enter the home of a pottery studio, the air is dominated by the aroma of clay. The clay which comes from Seraya is considered the best quality: elastic and free from the debris of stones, brick, or trash.

In the yard one can see the simple tools: the round wooden *lilidan* on which the pot is shaped; the wooden *bangkongan* on which it sits; the *pemokpok* table for preparing the clay; various stones and wooden tools for shaping the pot; and the *sidi* for sifting the dry clay.

The clay is prepared in several stages, according to traditional processes. First is *nendeng*, drying the clay in the sun. Once the clay is fully dried, it is pounded (*nigtig*) with wooden and stone pestles. The next step is *nyidi*, sifting the pounded clay to obtain a fine powder. Then *ngulam*, adding water bit by bit while working the clay dough into the desired texture. This process takes place on the *pemokpok* table.

Making the pot also follows traditional steps. *Nguseh* is forming the shape on the round wooden *lilidan*. The *lilidan* sits on the *bangkongan*, which is also a seat for the artisan. With her left hand, she turns the *lilidan* while working the shape of the pot with her deft right hand. Once the desired shape is obtained, this is followed by *panyeliman*, wiping the pot with a cloth to refine the surface and remove any impurities. *Mepayasin* is to add ornamental motifs and drawings. *Ngewarnin* to add colors from natural materials (*pere*). Then, *nengdeng*: the piece is put in the sun to dry. *Penunyelin* is the firing in a furnace. The final stage is *pengasapan*, curing or heating, to produce high-quality pottery products.

The traditional ritual implements produced this way are *coblong*, a container for holy water; *pasepan*, for burning scented woods; *penudusan*, *sembawa*, and *kulu*, used in funerary rites, *mingke*, and others. Household objects are *gentong*, a large water vessel; *ceretan*, for drinking water; *payuk*, a large bowl; various crocks; *jalikan* or lamp; and vases and flower pots.

Original Article by : Wayan Agus

English Translation by : Diana Darling

Photo courtesy of : I Gede Lila Kantiana

Instagram: @gedelila

[back to Top](#)

### KOMANEKA FAMILY



## **The 5th Komaneka Resort - Introduction to Keramas Village**

The village of Keramas, some 15 kilometers southeast of Ubud on the coast, needs no introduction among Balinese. It is famous for its Arja, a form of dance-opera in which the players must be skilled not only in dance and the classical forms of sung poetry but also - and this is important - great comics.

But in the world of tourism, Keramas is little known. That is about to change. Komaneka Resorts - founded and run by a Balinese couple from Ubud - has been slowly building a beautiful new resort on the beach at Keramas, due to open in late 2016.

The village of Keramas was founded in the mid-1700s by princes from the old royal capital of Gelgel, near Klungkung. The story goes that, after migrating to Jimbaran in south Bali, the nobleman Ida I Gusti Putu Agung saw a golden light while he was meditating. The golden light was coming from the east, and he set out to follow it. Through a series of magical signs, he came to the place that today is called Keramas, from 'karamas': *kara* means 'light', and 'mas/emas' means 'gold'. Today Keramas is part of the district of Blahbatu in the region of Gianyar.

There is much to see in Keramas. There is a lively morning market, a number of temples with fine carvings, and many holy springs

Komaneka at Keramas has all the hallmarks of the Komaneka brand - bold, handsome architecture, luxurious interiors, and big-hearted Balinese hospitality. And it is on a beautiful beach of black volcanic sand, with vast views of the Indian Ocean.

[back to Top](#)



## KOMANEKA

### FINE ART GALLERY

## Art Workshops with I Wayan Sujana (Suklu)

26 September to 9 October 2016

Running simultaneously with *Coming Home*, an exhibition of his painting at Komaneka Fine Arts Gallery, the artist I Wayan Sujana, better known as Suklu, will be holding art workshops that he has devised as a way of stimulating creativity for his own work and for others.

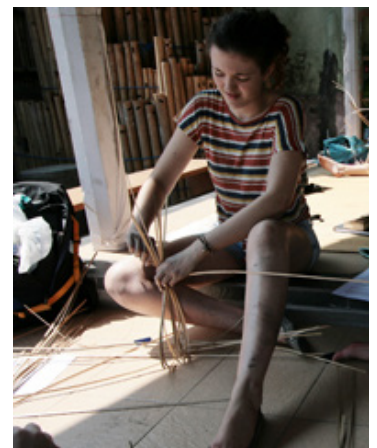
### **The Repetition of Line, Color & Texture Workshop**

This workshop draws on Suklu's experience with a technique he developed for exploring the elements of line, color, and texture in his own work. The exercises are meditative as participants open themselves to selecting, weaving, and locking color. A mathematical formula is proposed for developing structure. The workshop leads to further development of ideas. Participants work in wood powder, glue, and acrylic color on canvas.



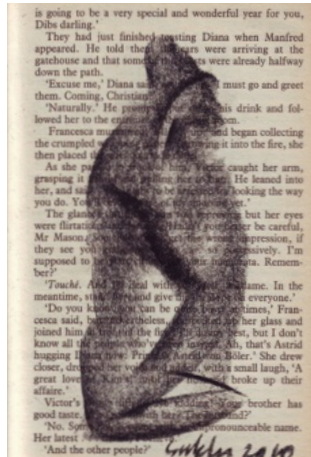
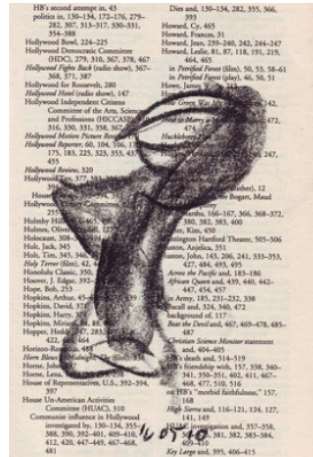
### **Strong & Flexi: Bamboo Sculpture Workshop**

Bamboo is treasured for its grace, strength and flexibility. It is a material found widely in Southeast Asia and is quickly gaining prestige in architecture. As a medium for sculpture, bamboo allows the artist to work quickly, releasing the unconscious in a spirit of creative play.



## Drawing on Novels Workshop

Suklu has developed this workshop as a way of helping artists to unlock their imaginations by asking them to draw on the pages of discarded novels, creating an 'inter-textual' expression, responding to the social surroundings of the exercise. The drawing surface of the novel's pages becomes an artifact on which the participant to expresses his or her responses to the immediate moment, in a form of creative therapy.



### Important details:

- Venue: the upper story of Komaneka Fine Arts Gallery, Monkey Forest Road, Ubud
- All materials are provided.
- A certificate for the participants will be given after the workshops.
- Participants may take home their art works.

### Schedule

Single workshops will be held on weekday, Monday through Friday, from 4pm to 5pm.

- Monday: The Repetition of Line, Color & Texture Workshop
- Tuesday: Strong & Flexi: Bamboo Sculpture Workshop
- Wednesday: Drawing on Novels Workshop
- Thursday: The Repetition of Line, Color & Texture Workshop
- Friday: Strong & Flexi: Bamboo Sculpture Workshop

On weekends, all three workshops can be experienced in a single day, from 9am to 4pm, in two-hour sessions, with half-hour intervals.

9 am - 11 am	Bamboo Sculpture Workshop
<i>Break half an hour</i>	
11.30 am - 13.30 pm	Drawing on Novels Workshop
<i>Break half an hour</i>	
14 pm - 16 pm	The Repetition of Line, Color & Texture Workshop

A limited space required advance reservation at  
[gallery@komaneka.com](mailto:gallery@komaneka.com), tel. +62 361 4792518 fax. +62 361 977140



## 'COMING HOME' Artist Highlight



*Dua Matahari, 135x180 cm, 2016, acrylic ink on canvas*

## I Wayan Sujana (Suklu) Comes Home to Komaneke Gallery

Suklu was born in 1967 and raised among farmers in Klungkung, Bali. He attended the Indonesian Art High School (SMSR) in Denpasar, and then worked as an interior and graphic designer. From 1992 to 1997 he attended the Denpasar Academy of Art, now the Indonesian Institute of Arts (ISI), where he has been a lecturer since 2000.

Early in his painting, Suklu began to deal with the trauma of his mother having left when he was a child, resulting in a preoccupation with the subject of 'woman' and the predominance of the female figure in his work. His later works, particularly since 1997, have given way to visual artworks that employ repetitive forms. He has also developed workshops that encourage participants to create with three-dimensional objects such as bamboo and discarded paperback books. His solo exhibition *The Sun in Nepal* was held in Komaneke Fine Arts Gallery in 2004.

In this exhibition, Suklu's paintings employ a somber palette with a strategic use of violent color. The works show figures submerged in abstract fields, where color is massed like a brewing storm.

[View I Wayan Sujana \(Suklu\) art works exhibition on Komaneke Fine Art Gallery](#)

[back to Top](#)