



A SLICE OF THE GODS

Megibung, Tradition of Eating Together

...Megibung teaches a value of equality. In megibung there is no distinction of gender, caste...

Right after the closing of a ceremony, several groups of people sitting cross-legged in a circle. Amount of rice with a variety of dishes are placed in the middle, ready to be eaten. They enjoy food morsel by morsel in an orderly manner. The dining interspersed with cheerful chatter full of intimacy. It is a traditional communal eating of Karangasem regency called *megibung*.

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KOMANEKA FAMILY

Nyepi Day at Komaneka Resorts

...We are inviting our Komaneka Family to spend and experience the silence day (Nyepi) together at Komaneka Resorts...

Nyepi day will be an amazing experience. One advantage of spending *Nyepi* in Bali is that you'll have a chance to see the amazing *Ogoh-Ogoh* parade which happens the evening before *Nyepi*. This usually starts at around 6 or 7 PM. The *Ogoh-Ogoh* is meant to scare the evil away from Bali.

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KOMANEKA FINE ART GALLERY

I Ketut Suwidiarta

... Suwidiarta's style and artistic vision is a form of parody, comedy and satire...

I Ketut Suwidiarta is one of Balinese young artists who highlights popular political and cultural themes in his paintings. Suwidiarta was born in Bongkasa village in 1976 and took his undergraduate education in Yogyakarta. From 1998 he studied in the Indonesian Art Institute Yogyakarta, at the Faculty of Fine Arts with a major interest in painting. His early year in Yogyakarta was concurrent with the political turmoil in Indonesia, culminating in the fall of President Suharto and New Order. This period of transition invited lively responses from Indonesian artists and Suwidiarta was no exception.

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WHAT TO READ

Hanafi: Migrasi Kolong Meja

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Migrasi Kolong Meja, a Hanafi's desire to dismantle darkness, to expose falsehood through abstract paintings. Probably most people think, it is difficult to enjoy, to assess or to understand an abstract painting. But on the other hand, an abstract painting is considered to provide is unlimited space for the presence of perception. A painting is called an abstract because it does not represent real or concrete objects.

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The history has it, the *megibung* tradition began in 1614 Çaka (1692 AD), when king of Karangasem, I Gusti Anglurah Ketut Karangasem was at war with the king Sasak (Lombok). At one point, soldiers rested to eat, and the king made a rule to eat together called *megibung*. Until now this tradition is still carried out by the people of Karangasem and Lombok, and become their pride. Nowadays, *megibung* is held as a part of custom and religious ceremonies such as tooth filing, birthday (*otonan*), marriage, cremation, and temple anniversary.

Megibung tradition has unique values and rules. Large quantity of rice are placed on *dulang* (containers made of wood or clay) covered with *tamas* (knitted coconut leaves). But nowadays *megibung* uses a tray covered with banana leaf or rice paper instead of *dulang*. A large amount of rice is placed on the tray along with other dishes, each occupies a respective corner of the tray. People sitting cross-legged in a circle when enjoying the food.

A serving of *gibungan* can be enjoyed by four to eight people. When eaten, each person must follow the unwritten rules or norms that have been sanctioned. A person who is chosen to pour dishes over the rice mound is called *pepara*. One circle of *megibung* dishes consist of *pepesan* (meat and vegetable wrapped in banana leaf, *urutan* (Balinese sausage), *kablet* (meat satay), *satay tusuk*, *satay nyuh* (coconut satay), *lawar*, etc.

People who participate in *megibung* must follow various regulations and norms that have been approved. Before starting to eat the food, the rice is taken out of the container by using clean hands, then meat and other dishes that have been provided can be eaten. The remnant of the food from the mouth should not be spilled into food container. It should be disposed in a small container made of banana leaves that have been provided to each participant. Drinking water supplied in earthen jug and there is a certain way in drinking the water from the jug in which the participant lips should not touch the pitcher. For more practical reason, drinking water in the jug is now replaced with mineral water in bottle. In some places, *megibung* is usually accompanied with alcoholic beverages.



Megibung teaches a value of equality. Generally in *megibung* there is no distinction of gender, caste. One group can consist of men and women or a mixture of the Brahmin caste, *Ksatrya*, *Waisya* and *Sudra*. Unity and equality have been put forward since the days of the king of Karangasem, I Gusti Anglurah Ktut through a tradition that passed down to the present.

Photo courtesy of:

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Tutde Rawks (<http://www.flickr.com/photos/tutde/6856081147/>).

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KOMANEKA FAMILY



***Nyepi* Day at Komaneka Resorts**

Komaneka Resorts are delighted to share that we will celebrate the *Nyepi* day on 31 March 2014. We are inviting our family to spend and experience the silence day (*Nyepi*) together at Komaneka Resorts.

Nyepi day will be an amazing experience. One advantage of spending *Nyepi* in Bali is that you'll have a chance to see the amazing *Ogoh-Ogoh* parade which happens the evening before *Nyepi*. Witness the fantastic *Ogoh-ogoh* - huge monster like statues that are made out of paper mache. Each village makes one and it takes 10 to 20 people to carry these huge grotesque symbols through the processions. The *Ogoh-Ogoh* is meant to scare the evil away from Bali.

Nyepi day is the day of silence and it really is peaceful and surreal - you feel as if you've entered another universe. No cars, no motorbikes, no planes, no traffic, no noise - an unbelievable feeling for Bali!!! It is said if Bali is silent on *Nyepi* day the evil will think the island is uninhabited and stay away.

Remember not to book your flight to or from Bali on 31 March 2014 as the airport will be closed for 24 hours. Bali International Airport is closed on *Nyepi* day and it's the only International Airport in the world that actually closes for 24 hours. It is suggested to arrived in Bali on the 30 March 2014 before 3pm as you may not experience the traffic before the parade starts.

Place your booking and experience *Nyepi* with Komaneka Family.

Enjoy *Nyepi* day,

Komaneka Resorts.

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KOMANEKA FINE ART GALLERY



Sadhu, Acrylic on canvas, 90x119 cm, 2009

I KETUT SUWIDIARTA

I Ketut Suwidiarta is one of Balinese young artists who highlights popular political and cultural themes in his paintings. Suwidiarta was born in Bongkasa village in 1976 and took his undergraduate education in Yogyakarta. From 1998 he studied in the Indonesian Art Institute Yogyakarta, at the Faculty of Fine Arts with a major interest in painting. His early year in Yogyakarta was concurrent with the political turmoil in Indonesia, culminating in the fall of President Suharto and New Order. This period of transition invited lively responses from Indonesian artists and Suwidiarta was no exception. Many of his works was based on phenomena that became topic of conversation at that time. But through his hands, heavy themes (politics) turned and served in cheerful and witty ways.

The development of Suwidiarta's visual works is a very interesting thing to follow. In 2001 - 2003 visualization of his works were dominated by fat and midget figures. They were displayed as symbols of comedy. Midget and fat person were forms of interpretation in which many figures were depicted (in the political and social context) as people who behave in a stupid way, silly spectacles and having odd physical shape.

In 2004-2005, Suwidiarta's underwent change in his visualization; fat person and midget were no longer the main themes in the canvases. In this period Suwidiarta seemed getting closer to the realist or trying to get closer to the original form. In addition, he also presented more symbols, and extensive landscapes with a variety of objects as background. The development of his visualization opened more space, repertoire, code and expanded the scope of what he can offer. His world is not merely a respond to the political and social world, but has spread over in emphasizing personal history and bringing the elements of tradition as a starting point and source of ideas.

Suwidiarta completed his studies at ISI in 2005. Later in the period from 2008 up to 2010, he continued his study in the Faculty of Arts at Rabindra Bharati University Victoria Memorial Hall in Kolkata, India. After completing his study in the country which is the birthplace of Mahabharata and Ramayana, he participated in several exhibitions and art events in Kolkata, India. Upon returning home to Bali, Suwidiarta showed that many of his works were inspired by his sojourn in India. Suwidiarta argued that art and culture he found abundantly in India and are too big to be ignored. The values found in India have close connection to the values that grow in the land of his ancestors, Bali. However in Bali, a Hindu-based tradition has grown with specific characteristics.

In general Suwidiarta's style and artistic vision is a form of parody, comedy and satire. Suwidiarta works take various themes, from social issues of everyday life, political issues to cultural dilemmas that can be dynamic phenomena and source of conflict. Satire and irony are continuously highlighted in the development Suwidiarta artworks; satire and irony in association with the world of contradiction, between what is expected and what happened; a world that in reality does not conform to the idealized standard. The world that is said to be burdened with spiritual ideals, but in action it tends to pursue the profane.

Several awards in the field of art that he has achieved including finalist of Nokia Art Award in 2001, and several awards from ISI such as best sketch, best drawing and best oil painting.

View I Ketut Suwidiarta art works at Komaneka Fine Art Gallery

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Untitled, Acrylic on canvas, 120x100 cm, 2013



hanafi | migrasi kolong meja

WHAT TO READ

Hanafi: *Migrasi Kolong Meja*

...The special point of Hanafi's abstract painting lies in his courage to explore abstract (not concrete or unspoiled). This exhibition catalog presents the space that is rarely noticed or discussed...

Migrasi Kolong Meja, a Hanafi's desire to dismantle darkness, to expose falsehood through abstract paintings. Probably most people think, it is difficult to enjoy, to assess or to understand an abstract painting. But on the other hand, an abstract painting is considered to provide is unlimited space for the presence of perception. A painting is called an abstract because it does not represent real or concrete objects. On the surface of the canvas, only multicolored dashes, scratches and texture of paints, sometimes accompanied by melting paint and clear or spontaneous line graffiti are presented. Familiar and everyday objects that take their forms from environment are rare occurrences in abstract painting. Observing an abstract painting is like standing at the center of unspoiled jungle, but also can be like being on the field of free space waiting to be explored. Meanings are formed in diverse ways.

History has it, the birth of abstract art was a response to the chaos that swept the world. Chaotic political, social and economy conditions, are reflected with the presence of a new art movement, abstract. Within modernistic framework, aesthetic enjoyment can create a distance to the reality that exists outside of art, so the formal principles or shapes are the standard for art assessment. This discourse was attacked by postmodernists who call abstract style as an "anti-humanist" art that marginalize political representation.

In Indonesia, abstract art owes its existence to modern Western influence. Abstract art experiencing an interesting development here, when combined with local spiritual culture. A sense that evokes by abstract art reaches deeper dimension. As any other abstracts painter

in Indonesian, Hanafi, comes with a unique taste or character in his work. Hanafi was born in Purworedjo, a small town in Central Java. His introduction to abstract art began in academic education. The exhibition catalog of *Migrasi Kolong Meja* try to show something interesting from Hanafi's paintings. In a writing for curatorial exhibition, Agung Hujatnikajennong highlights a wide themes from the birth abstract art, to the uniqueness Hanafi in abstract style world.

Amidst rapid currents of postmodern, Hanafi has a solid base with abstract style. Hanafi is trying to appear with different characters. If abstract formalism is identical with solving the problem of form through visual methodologies eg. visual-simplification, stylization or deformation of the object-Hanafi method is closer to a negation of the visual logic of objects. The special point of Hanafi's abstract painting lies in his courage to explore abstract (not concrete or unspoiled). This exhibition catalog presents the an editorial *Migrasi Kolong Meja*, a space that is rarely noticed or discussed. Thing that exists under the table is a space that is still abstract. This editorial serves as a metaphor of darkness that can move, as if space and light has physical definite limits.

Hanafi has a desire to dismantle the darkness, so no more mystery floats around it. From the narrative in this catalog we are invited to understand abstract paintings by knowing background or ideas that moved an abstract painter. The look of abstract paintings tend to be simple, it seems to comprises with only knowledge of color and composition, but it was originated from a very complex idea. Undoubtedly the knowledge of background or idea of the artist, will enable us to see an abstract painting like seeing a realist painting.

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 : *Migrasi Kolong Meja*

Painter: Hanafi,

Curator : Malna Afrizal and Agung Hujatnikajenong

Book Reviewer: Agus Eka Cahyadi,

Publisher : Semarang Gallery and Komaneka Fine Art Gallery,

Length : 60 pages

This book could be found at Komaneka Fine Art Gallery.

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