



### A SLICE OF THE GODS

#### Traditional Pandan Mat-Weaving in Tumbu Village

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Desa Tumbu is a village in the district of Karangasem, on the outskirts of Amlapura, the capital of the Region of Karangasem in east Bali. The village is situated near the seashore between the hills and the coast. Tumbu has been long been known as a center for artisanal mats made from *pandan*, the thorny pandanus plant, which grows plentifully around Tumbu. This plant thrives near streams around the village.

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### KOMANEKA FAMILY

#### Wine & Dine with The View

*...an opportunity to indulge in wining & dining in the embrace of Balinese hospitality...*

Most people do it every day. Some people do it all day long. A few know how to raise it to the level of art. The creature-need to eat finds its highest human expression in wining & dining. Here is where companionship, setting, and the art of preparing and serving food come together in an experience that is greater than the sum of all its parts.

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### KOMANEKA FINE ART GALLERY

#### COMING HOME

*...this year Komaneka Fine Art Gallery will hold two exhibitions with theme 'Coming Home'...*

Every year, Komaneka Fine Art Gallery in Ubud holds an exhibition of the work of top local artists. This year Komaneka Fine Art Gallery will hold two exhibitions with theme 'Coming Home' -- the first of a series of exhibitions of the same name presenting the work of artists who were exhibited at Komaneka Art Gallery when they were up-and-coming artists.

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### 'COMING HOME' Artist Highlight

#### I Nyoman Sujana (Kenyerem)

*...Kenyerem works in a meticulously detailed manner, often with calligraphic fields...*

I Nyoman Sujana (Kenyerem) was born in Sayan, Ubud, Bali in 1972. He is one of few native painters of the Ubud area to have been able to distance themselves from the constraints of the local painting tradition. Like almost all the youth from his village, Kenyerem was first trained as a painter with the Young Artists naïf tradition of nearby Penestanan.

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No one remembers when the people of Tumbu began making mats. According to a number of villagers, they were taught this craft from birth. Older villagers say that mat-weaving was a sideline activity, carried out mostly by women. Before the 1980s, almost every household practiced this craft. I Ketut Kerti village, a village official, still remembers how mat-weaving helped pay for his education. From the age of eight years, he worked on mats as a *tukang jarit*, a craftsman specializing in the sewing part of the process. The wages he received then were enough to pay for school. For many in those days, mat-weaving was the backbone of a family's economy.

The *pandan* growing wild around Tumbu village is particularly suitable for mats because of its very

wide, long leaves and an oil content that makes the mats glossy and durable.

There are several stages to mat-making. First is the processing of the leaves, or *nyangke*, in which the leaves are formed into strips 1.5 cm wide and 150 cm long. This is done with a small knife to remove the barbed section in the center of the leaves. The sheet of leaves is divided into a tidy uniform size with a special tool called a *penyangkan*. Then the leaves are shaved (*ngeros*), which smooths the surface of the long ribbons with a special planer. This stage is repeated up to three times. After the first shaving, the surface of the leaves is still green; then the leaves are dried in the sun for half a day. The process is repeated until the *pandan* leaf is golden yellow and the material is flexible with little water content so that it is more durable.

Once the leaves have been prepared, the second stage is weaving (*ngulat*). This is done with the help of a wooden board laid across the lap. Of particular concern is to know the top (*tundun*) and bottom (*basang*) of the shoots and leaves. In the weaving process, all the bands are positioned on the upper leaf facing upward, while the tip section will intersect (vertically and horizontally) with the bottom section. According to Ni Made Sasih, a weaver, the fastest time in which one can produce a sheet (*rirang*) of mat is about one day.

The third stage is sewing (*mejarit*). The mats of Desa Tumbu consist of two *rirang* of woven mat joined together to become a *bungkul*. The mats are sewn together and the edges are lashed for sturdiness.

The *pandan* mats produced by Tumbu village are known for being of the highest quality. They are used by Balinese people for a number of purposes in homes and in ritual ceremonies, as well as a material for the creation of souvenir crafts such as bags. These days, *pandan* mats are being widely used for yoga.

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*Instagram: @gedelila*

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### KOMANEKA FAMILY



## Wine & Dine with The View

Most people do it every day. Some people do it all day long. A few know how to raise it to the level of art. The creature-need to eat finds its highest human expression in wining & dining. Here is where companionship, setting, and the art of preparing and serving food come together in an experience that is greater than the sum of all its parts.

The high traditions of dining have their roots in festivity -- the celebration of some sacred or worldly event that demands observance with exceptional food and drink. It may go back to the rites celebrating the harvest with a feast of its yields. European civilization, with its culture of wine, brought wining & dining to high levels of sophistication.

In Bali, feasting is related to religious celebrations. In the home, eating is a fleeting, solitary matter. The dining table is virtually unknown in Balinese homes. But in their eagerness to provide international guests with whatever pleases them, the Balinese have become masters of hospitality with a special flourish of festivity.

This is evident at the Komaneka Resorts, owned and run by Balinese. Executive Chef Wayan Bagiana, himself Balinese, is experienced in international cuisine. He was chef at high-end resorts

in Australia and the Caribbean before joining Komaneka Resorts in 2005.

The Restaurant at all Komaneka Resort gives visitors an opportunity to indulge in wining & dining in the embrace of Balinese hospitality. With its menu of international and Indonesian dishes, a good wine list, and a full menu of classic and signature cocktails, guests have only to form a wish in their hearts and make a selection. The restaurant looks out onto a splendid view of a valley of rice fields, verdant tropical rainforest or mature gardens. And there is always the option of dinner in the privacy of your villa, complete with candlelight and flowers.

Komaneka will open another two restaurants by the sea, estimated in late 2016 -- dining and wining with a view overlooking the rice fields or the sea.

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## KOMANEKA FINE ART GALLERY



### COMING HOME

Every year, Komaneka Fine Art Gallery in Ubud holds an exhibition of the work of top local artists. This year Komaneka Fine Art Gallery will hold two exhibitions with theme 'Coming Home' -- the first of a series of exhibitions of the same name presenting the work of artists who were exhibited at Komaneka Art Gallery when they were up-and-coming artists.

Komaneka was a sort of birthplace for these emerging artists. Afterwards they were free to develop themselves and venture out into the world, becoming successful artists in their own right.

This exhibition celebrates the recent work of two Balinese artists -- I Wayan Sujana (Suklu) and I Nyoman Sujana (Kenyem) -- who came into the fold of Komaneka Gallery in the 1990s when they were young men and who have since matured to international recognition. In this sense, the exhibition is a kind of homecoming, a symbolic journey back to their roots, back to the place where they were born as artists -- bringing their new art to a place they called home.

The exhibition of Kenyem runs from 6 August to 6 September;  
Suklu from 9 September to 9 October 2016.

[View Komaneka Fine Art Gallery website.](#)

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**I Nyoman Sujana (Kenyem)**

*...Kenyem works in a meticulously detailed manner, often with calligraphic fields...*

I Nyoman Sujana (Kenyem) was born in Sayan, Ubud, Bali in 1972. He is one of few native painters of the Ubud area to have been able to distance themselves from the constraints of the local painting tradition. Like almost all the youth from his village, Kenyem was first trained as a painter with the Young Artists naïf tradition of nearby Penestanan. There he learned the repetitive patterns imposed by that convention. Later, after attending the Indonesian Art High School (SMSR) in Ubud, and the Indonesian Art Institute (STSI) in Denpasar (1992–1998), he shifted to abstraction. Kenyem's work then developed into a discourse about the place of human beings in nature. In 1999 he exhibited at the Komaneka gallery with Mahendra Mangku and Nyoman Masradi. In 2011 he had a solo show there, called *The Bicycle Diaries*.

Kenyem works in a meticulously detailed manner, often with calligraphic fields. Iconic to his paintings are small androgynous figures that appear to be dancing. Trees and especially leaves are a recurrent visual motif, as are large hovering rocks. Everything is carefully shadowed to give the impression of floating.

View I Nyoman Sujana Kenyem art works on Komaneka Fine Art Gallery

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