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NUWUR KUKUWUNG RANU







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NUWUR KUKUWUNG RANU





Menuju Ruang Kesadaran

Yayasan Puri Kauhan Ubud menginisiasi Program Sastra Saraswati Sewana II tahun 2022 yang bertema "Toya Uriping Bhuwana Usadhaning Sangaskara: Air Kehidupan Penyembuh Peradaban"

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TENTANG PENTAS SENI NUWUR KUKUWUNG RANU

Yayasan Puri Kauhan Ubud berkolaborasi dengan Institut Seni Indonesia Denpasar mementaskan “Nuwur Kukuwung Ranu”. Sebuah pertunjukan seni dengan 136 penari, di pelataran Pura Sagara Danu Batur.

“Nuwur Kukuwung Ranu”, berasal dari bahasa Jawa Kuno. Nuwur berarti ‘mendatangkan’ atau ‘menjemput’, terutama merujuk makna mendatangkan tokoh yang dihormati. Kakuwung, dalam bahasa Jawa Kuno, kuwung-kuwung yang berarti pelangi, dimaknai sebagai momen awan yang indah bak pelangi yang membiaskan sinar di atas air jernih Danau Batur pada saat bulan purnama. Adapun Ranu, berasal dari bahasa Jawa Kuno yang artinya danau.

Danau adalah elemen penting dari enam elemen alam utama yang wajib dimuliakan manusia Bali. Pertunjukan yang kental nuansa ekologis ini lahir dari ruang pemaknaan atas keistimewaan Danau Batur yang dalam konteks peradaban Bali, disebut sebagai hulu dari sumber mata air Pulau Dewata.

Pagelaran “Nuwur Kukuwung Ranu” adalah jalan penghormatan dan pemuliaan atas keindahan Danau Batur yang menghidupi Pulau Bali. Oleh karena itu, pementasan “Nuwur Kukuwung Ranu” dapat dimaknai sebagai mendatangkan bias-bias sinar kejernihan dari danau, dengan tujuan penghormatan, pemuliaan, dan pengharapan agar kelestarian danau senantiasa dapat terjaga.

Pagelaran ini merupakan rangkaian program Sastra Saraswati Sewana 2022 “Toya Uriping Bhuwana Usadhaning Sangaskara”. Air Sumber Kehidupan dan Penyembuh Peradaban.

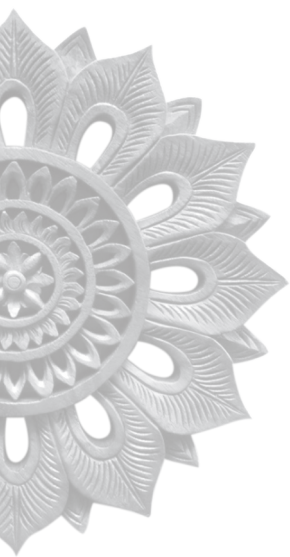
Selain pertunjukan seni, ditampilkan juga pameran program pelestarian Danau Batur yang dibuka sejak tanggal 13 Mei 2022. Pertunjukan seni juga akan direspon oleh tujuh pelukis yang akan melakukan *Live Painting*. Ketujuh pelukis tersebut adalah, *I Wayan Setem; I Made Sumadiyasa, I Wayan Karja, Made Wiradana, I Wayan Sujana (Suklu), Dr. I Wayan ‘Kun’ Adnyana, dan Putu Sutawijaya.*





01

MENUJU RUANG KESADARAN



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Yayasan Puri Kauhan Ubud menginisiasi Program Sastra Saraswati 2022 yang bertema “Toya Uriping Bhuwana Usadhaning Sangaskara: Air Kehidupan Penyembuh Peradaban” sebagai suatu gerakan kesadaran untuk menjaga, mengkonservasi, dan memuliakan air. Gagasan dasar gerakan ini berakar dari kesadaran manusia Bali yang secara asali memandang air sebagai entitas penting dalam kehidupan, baik secara *sakala* (fisik) maupun *niskala* (rohani).

Sejarah peradaban Bali adalah sejarah peradaban air. Pusat-pusat kebudayaan Bali sejak masa silam selalu berdekatan dengan sumber air. Bahkan, air telah menjadi nama dari keyakinan manusia Bali sebelum dikenal sebagai Hindu Bali. Agama manusia Bali yang berporos pada air itu disebut Agama Tirtha atau “agama air suci”. Dalam praktiknya, manusia Bali memandang air sebagai medium penyucian yang mampu melarung segala macam kekotoran, hingga sebagai medium penyembuhan *sakala-niskala*.



Dinamika zaman mendorong munculnya berbagai persoalan terhadap eksistensi air di muka bumi. Krisis air semakin nyata terjadi, termasuk di Pulau Bali yang sejatinya cukup beruntung karena memiliki empat buah danau alami. Memperhatikan berbagai persoalan itulah, Yayasan Puri Kauhan Ubud memandang perlu dilakukan upaya konservasi air yang komprehensif. Secara jangka pendek, aksi kolektif untuk penanaman

pohon dan perlindungan mata air dari berbagai pencemaran wajib dilakukan secara masif. Gerakan ini harus saling memperkuat dengan penggunaan instrumen regulatif dan penerapan *law enforcement* secara konsisten untuk melindungi, menyelamatkan, dan mengkonservasi lingkungan. Namun, untuk jangka panjang perlu dibangun gerakan literasi dan edukatif yang bisa menyentuh ruang kesadaran manusia Bali.

Menuju Ruang Kesadaran

Pagelaran “Nuwur Kukuwung Ranu” merupakan satu langkah edukatif yang dihadirkan untuk menggugah kesadaran kolektif manusia dalam menjaga lingkungan. Pagelaran ini merupakan hasil kolaborasi antara Yayasan Puri Kauhan Ubud dengan Institut Seni Indonesia (ISI) Denpasar serangkaian program Sastra Saraswati Sewana 2022 “Toya Uriping Bhuwana Usadhaning Sangaskara”. Pertunjukkan bernuansa ekologis ini terlahir dari ruang pemaknaan atas keistimewaan Danau Batur yang dalam konteks peradaban Bali disebut sebagai hulu dari sumber mata air Pulau Dewata. Dalam ruang kesusastran dan mitologi, Danau Batur adalah seorang ibu yang menyusui setiap jengkal tanah Bali.

Satu narasi yang menceritakan tentang pentingnya air Batur adalah mitos Ida Idewa Ayu Mas Membah atau Ida Ratu Mas Membah—dalam tulisan ini ditulis Ida Bhatari Ayu Mas Membah sebagai bentuk pemuliaan terhadap entitas-Nya. Ida Bhatari Ayu Mas Membah adalah salah satu manifestasi atau *dasa nama* Ida Bhatari Danuh, entitas suci yang dijelaskan dalam banyak teks tradisional Bali sebagai penguasa Kaldera Batur dan mengemban kesejahteraan Pulau Bali.

Pagelaran “Nuwur Kukuwung Ranu” adalah jalan penghormatan dan pemuliaan atas keindahan Danau Batur yang menghidupi Pulau Bali. Secara harfiah, *nuwur* [*nuur*] berarti ‘mendatangkan’ atau





‘menjemput’—terutama digunakan merujuk makna mendatangkan tokoh yang dihormati; *kukuwung* [Jawa Kuno: *kuwung-kuwung* yang berarti ‘pelangi’] dimaknai sebagai momen awan yang indah bak pelangi, yang membiaskan sinarnya di atas air jernih Danau Batur pada saat bulan purnama; sedangkan *ranu* berasal dari bahasa Jawa Kuno yang artinya ‘danau’. Danau adalah elemen penting dari enam elemen alam utama yang wajib dimuliakan manusia Bali (*sad krethi*). Oleh karena itu, pementasan “Nuwur Kukuwung Ranu” dapat dimaknai sebagai mendatangkan bias-bias sinar kejernihan dari danau, dengan tujuan penghormatan, pemuliaan, dan pengharapan agar kelestarian danau senantiasa dapat terjaga.

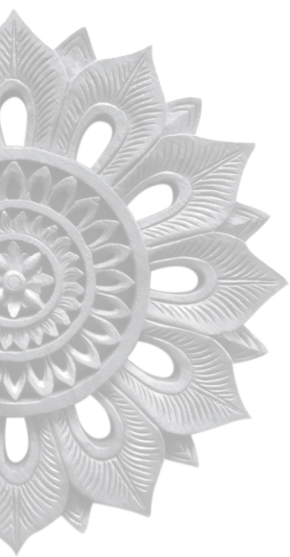
Pementasan “Nuwur Kukuwung Ranu” berupaya menerjemahkan dan memberi gambaran ritus tradisi Batur dan seputaran Bangli, khususnya prihal ritus dan simbol spiritual yang berkaitan dengan pemuliaan sumber mata air dan usaha menjaga keindahan Danau Batur. Kelahirannya beranjak dari diskusi-diskusi intens yang dilakukan penyaji dengan tokoh dan tetua desa yang memahami peradaban Batur dalam berbagai perspektif. Melalui ruang diskusi itu, pentas yang disajikan bukan saja mengedepankan estetika, tapi juga telah mendapatkan konfirmasi dari masyarakat terkait kepatutan dan kepantasan garapan.





02

MITOLOGI IDA BHATARI AYU MAS MEMBAH



MITOLOGI IDA BHATARI AYU MAS MEMBAH

Bhatara Guru memiliki putra bernama Bhatara Indra yang kemudian menetap di Tirtha Empul di Balidwipa Mandala. Ida Bhatara pergi ke Bali meninggalkan permaisuri serta anak-anaknya yang masih kecil di Jawadwipa. Setelah dewasa, putra-putra Bhatara Indra berkeinginan untuk bertemu dengan sang ayah. Bhatara Guru mengizinkan permintaan itu dan menugaskan putrinya, Ida Idewa Ayu Mas Membah (Ida Bhatari Ayu Mas Membah) diiringi abdinya yang setia, Ki Mucangan untuk mengantarkan kedua anak itu bertemu Bhatara Indra. Ida Bhatari Ayu Mas Membah diberikan sebuah cemeti (*pecut*) untuk menemani perjalanannya. Bhatara Guru juga menjelaskan keberadaan sebuah *bebengan agung* bekas pijakan-Nya di masa silam.

Tidak dikisahkan berapa lama perjalanan Ida Bhatari Ayu Mas Membah menuju Bali, kini telah sampai di Tirta Empul. Bhatara Indra menyambut kedatangan adiknya dan menanyakan siapa kedua



anak muda yang diajak. Dijelaskanlah bahwa keduanya adalah putra Bhatara Indra sendiri yang telah beranjak dewasa. Mendengar hal itu, Bhatara Indra sangat senang, kemudian menganugerahkan putranya yang tertua untuk berstana di Gunung Agung, serta memberinya air suci bernama Toya Mas Kusuma. Selanjutnya, anaknya yang lebih kecil dianugerahkan stana di gunung yang

lebih kecil sesuai dengan permintaannya. Setelah mengantar kedua putra Bhatara Indra, Ida Bhatari Ayu Mas Membah memutuskan untuk menuju *bebengan agung*, yakni sebuah kawah raksasa atau kaldera yang berbentuk seperti sarang burung seperti amanat Bhatara Guru sebelum meninggalkan Jawadwipa. Ki Mucangan pun setia mengiringi tuannya menuju kaldera besar itu.

Mitologi Ida Bhatari Ayu Mas Membah



Setelah melewati sejumlah daerah, sampailah keduanya di bibir kaldera Batur sebelah tenggara. Dari sana terlihat sebuah danau yang amat luas memenuhi kaldera itu. Ki Mucangan kebingungan mencari jalan agar sampai di tengah-tengah kaldera dan menstanakan tuannya. Ki Mucangan melihat ke segala arah, namun semua kawasan danau hanya dipenuhi

air. Karena Ki Mucangan menoleh ke sana-ke mari (*delak-delok*), maka sejak saat itu daerah itu dikenal sebagai Penelokan. Penelokan berarti 'tempat untuk melihat-lihat'.

Melihat abadinya bingung, Ida Bhatari Ayu Mas Membah kemudian mengambil cemetinya dan mengibaskannya ke langit. Kibasan

cemeti sakti pemberian Ida Bhatara Guru itu diikuti oleh peristiwa kosmis nan mistis. Ledakan besar selama 11 hari 11 malam terjadi dengan sangat dahsyat, menggelegar hingga terbentuk sebuah gunung kecil di tengah-tengah danau. Seiring berjalannya waktu, gunung itu terus membesar dan meninggi, serta menimbun sebagian danau hingga menyisakan sisi timurnya saja. Gunung itu kini dikenal sebagai Gunung Tampurhyang, sebagai bekas pijakan para Hyang. Gunung itu lambat laun lebih dikenal sebagai Gunung Batur, yang berarti 'gunung dasar' atau 'gunung suci yang dipilih menjadi stana Ida Bhatari Ayu Mas Membah'. Gunung Batur berperan bagaikan *lingga* alami yang berpadu dengan Danau Batur yang berperan menjadi *yonis*.

Setelah peristiwa kosmis lahirnya Gunung Batur, Bhatara Indra mengambil air di Tirta Empul dan ditempatkan dalam sebuah ruas bambu yang sebelumnya sudah ditulisi nama Tirta Mas Mampeh. Bambu berisi air suci itu kemudian dilempar oleh Bhatara Indra, kemudian ditangkap dengan tangan kiri oleh Ida Bhatari Ayu Mas Membah atau yang juga tersohor sebagai Ida Bhatari Sakti Batur. Setelah ditangkap dan membaca nama ruas bambu tersebut, ruas bambu itu pun ditanam di sebelah barat kaldera hingga menjadi mata air dan diberi nama yang sama, yakni Tirta Mas

Mampeh (Budiastara, dkk, 1979). Mata air itu ditakdirkan sebagai mata air yang berfungsi untuk keperluan berbagai macam aktivitas agraris, mulai dari membuka (*ngruwak*) lahan, menghalau hama (*marana*), dan selamatan pascapanen (*tirta sawinih*).

Usai peristiwa itu, Ida Bhatari Ayu Mas Membah berniat mengalirkan air Tirta Mas Mampeh ke berbagai daerah di Balidwipa Mandala. Tujuannya tidak lain agar kesejahteraan manusia Bali bisa terjamin secara berkelanjutan. Persiapan mengalirkan air suci itu pun dilakukan. Setelah melakukan diskusi dengan putranya, Ida Bhatari Ayu Mas Membah memutuskan bahwa diri-Nya sendirilah yang akan menjajakan air tersebut. Perawakan-Nya yang jelita berpotensi mengundang hal-hal yang tidak diinginkan, sehingga Ida Bhatari Sakti Batur kemudian menjelma menjadi seorang tua renta, bertubuh bungkuk, serta terjangkit penyakit kulit.

Setelah seluruh persiapan dilakukan, mulailah sang nenek tua jelmaan Ida Bhatari Ayu Mas Membah berjalan menjajakan air. Tirta Mas Mampeh ditempatkan di dalam dua buah labu dan dibawa ke arah timur menuju utara (*ngangin ngajanang*) dari Gunung Batur. Ketika tiba di sebelah utara Kaldera Batur, air yang disimpan di dalam labu itu dituangkan sedikit

Mitologi Ida Bhatari Ayu Mas Membah

untuk memastikan volumenya. Secara ajaib, air yang keluar dari labu itu lantas memancar menjadi sebuah mata air. Mata air itu kemudian disebut dengan Tirta Manik Muncar. Bhatari Sakti Batur bersabda bahwa barang siapa yang meminum air itu, maka dia akan menjadi orang yang kuat. Olah sebab itulah daerah di kawasan Tirta Manik Muncar kemudian disebut Desa Belandingan yang berasal dari kata *bala tandingan* atau ‘pasukan yang tiada tanding’.

Cukup lama berjalan, Ida Bhatari Sakti Batur kemudian tiba di sebuah tempat. Di sana Ida Bhatari termenung memikirkan ke mana air itu akan dijual. Tempat Ida Bhatari Batur merenung itu lama-kelamaan disebut Pondokan Meneng dan kini terdapat Pura Puseh Meneng. Dari Pondokan Meneng, perjalanan berlanjut ke timur menuju Desa Munti Gunung. Di sana air Tirta Mas Mampeh ditawarkan kepada setiap penduduk yang ditemui, namun tidak satu pun penduduk mau membeli air itu. Masyarakat di sana justru mengejek perawakan nenek tua yang tidak diketahui sebagai penjelmaan Ida Bhatari Sakti Batur. Karena perlakuan itu, sebuah kutukan pun dilayangkan, bahwa penduduk di kawasan itu akan ditakdirkan menjadi peminta-minta, hidup serba kekurangan, dan tidak akan ada sumber air yang memadai muncul di daerah itu.

Dari daerah Munti Gunung, perjalanan menjual air dilanjutkan dengan menuruni daerah Batu Ringgit. Berdekatan dengan daerah itu, Ida Bhatari Ayu Mas Membah akhirnya sampai di sebuah tempat yang kini berdiri Pura Gerombong. Akibat lelahnya, Ida Bhatari lantas beristirahat dan meminum air yang dibawa. Masyarakat kemudian menyebut daerah ini sebagai Pura Pegonjongan yang kini terletak di Desa Sambirenteng, Buleleng. Sejak saat itu pantai di pura tersebut juga menjadi titik menyucikan arca-arca perwujudan dan benda sakral milik Pura Ulun Danu Batur pada waktu-waktu tertentu, misalnya usai melakukan pembangunan *palinggih* dan inisiasi *pemangku*.

Setelah beristirahat di Pura Gerombong, perjalanan sang nenek dilanjutkan ke Desa Panjingan. Di tempat ini, air itu laku dan dibeli oleh penduduk seharga dua kepeng, namun karena penduduk di sana hanya memiliki satu kepeng uang, satu kepeng lagi diganti dengan sebilah *tah* (sabit besar). Mata air yang muncul di daerah tersebut kemudian dikenal sebagai Yeh Tah untuk memperingati peristiwa itu. Karena masyarakat tidak membayarnya secara penuh, hal itu pun berimbas pada debit air yang keluar. Konon, mata air ini kadang mengeluarkan air dengan volume yang besar, terkadang juga tidak mengeluarkan air sama sekali.



Tidak jauh dari Yeh Tah, air yang diujakan Ida Bhatari Batur laku dan dibeli dengan satu kepeng uang serta dua ekor kerbau. Sebagai tanda kesepakatan itu, mata air yang muncul di daerah tersebut kemudian diberi nama

Yeh Mampeh, nama yang sama dengan Tirta Mas Mampeh di tempat asalnya. Yeh Mampeh adalah sebuah air terjun yang kini berada di Desa Les, Tejakula.

Mitologi Ida Bhatari Ayu Mas Membah

Sebelah utara dari Desa Panjingan, sang nenek bertemu dengan penduduk yang merupakan bekas orang buangan dari Sukawana. Penduduk di daerah tersebut berkenan membeli air Ida Bhatari Sakti Batur seharga dua kepeng. Sebagai mengingat peristiwa tersebut, daerah itu kemudian dinamakan Banjar Batur, sedangkan orang-orang yang tinggal di sana dinamakan Tejakula. Tejakula berasal dari kata *teja* yang berarti 'sinar' dan *kula* yang berarti 'abdi', sehingga jika digabungkan menjadi 'abdi yang bersinar' atau 'abdi yang mulia'. Sejak saat itu pula orang-orang Tejakula mengucapkan janji setia untuk bersedia mempersembahkan uang sejumlah dua kepeng dan sesaji atas setiap Ngusaba Kadasa di Pura Ulun Danu Batur.

Ida Bhatari Ayu Mas Membah terus menyusuri pantai utara Pulau Bali, hingga akhirnya sampai di sebuah daerah. Air yang ditawarkan pun bersedia dibeli seharga tiga kepeng, namun ketika hendak disendok air tersebut berisi jentik. Melihat adanya jentik, penduduk di daerah itu pun batal membeli air dari Ida Bhatari Batur. Penduduk memilih untuk tetap menggunakan air sumur untuk keperluan sehari-hari dibanding membeli air berjentik. Karena keputusan itu, Ida Bhatari Batur kemudian mengeluarkan kutukan, bahwa sejak saat itu daerah tersebut akan kesulitan mendapatkan air tanah, meski berada di dataran rendah. Jika penduduk

membuat sumur, sumur-sumur itu harus digali dengan sangat dalam. Karena kondisi geografis itu, maka daerah tersebut lambat laun disebut "Buhun Dalem", dan kini dikenal sebagai Bondalem.

Dari Buhun Dalem, perjalanan Ida Bhatari Ayu Mas Membah dilanjutkan terus menyusuri pantai. Pada sebuah batu yang menjorok ke laut, air itu ditetaskan hingga muncul sumber mata air tawar di tepi Pantai Ponjok Batu. Air dari dalam labu itu juga ditetaskan di daerah bernama Batu Makecuh dan beberapa daerah di sebelah utaranya hingga di daerah Bukti. Ida Bhatari Batur kemudian bersabda, semoga air yang dituangkan itu dapat dimanfaatkan secara hemat oleh masyarakat di sana. Hemat dalam bahasa Bali disebut *inih*. Sebutan *air inih* itulah yang lambat laun membuat daerah tersebut dinamai Air Sanih.

Sang nenek tua jelmaan Ida Bhatari Ayu Mas Membah diceritakan telah sampai di daerah Kubutambahan. Di tempat itu seluruh air yang disimpan di dalam labu dituangkan dan membentuk telaga kecil. Ketika air dituangkan, kerbau yang didapatkan di Desa Panjingan juga keluar dari dalam labu dan berkubang di telaga yang terbentuk. Sebuah tragedi kemudian terjadi, penduduk setempat tanpa sengaja membunuh kerbau milik Ida



Bhatari. Karena peristiwa itu, penduduk setempat diwajibkan untuk mengganti kerbau yang disembelih. Kerbau pengganti itu wajib dipersembahkan setiap Ngusaba Kadasa di Pura Ulun Danu Batur. Adapun daerah yang menjadi tempat kerbau itu berkubang kini

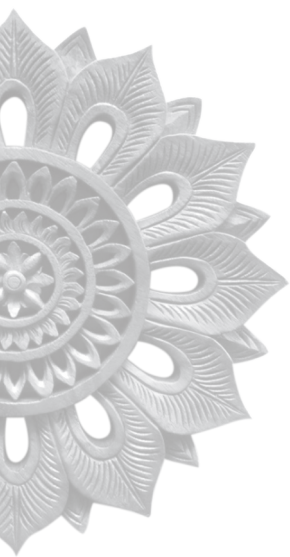
disebut Pengipuan yang terletak di Desa Kubutambahan. Konon, sampai saat ini orang-orang tidak berani mandi di tempat tersebut jika tidak ada kerbau yang berkubang (Duija, 2009).





03

MENJEMPUT PENDAR KESADARAN



MENJEMPUT PENDAR KESADARAN

Mitos Ida Bhatari Ayu Mas Membah memberi ruang-ruang pemaknaan luas, termasuk dalam proses alih wahana pada garapan seni pertunjukkan. Ketokohan Ida Bhatari Ayu Mas Membah dengan seluk-beluk nilai ekologisnya merupakan inspirasi dari pementasan “Nuwur Kukuwung Ranu” kolaborasi Yayasan Puri Kauhan Ubud-ISI Denpasar. Garapan dibagi dalam beberapa episode yang menyajikan pesan dan nilai-nilainya sendiri.

MUNGKAH LAWANG

Pertunjukan dimulai dengan suara denting *bajra* beriring nyanyian pemuliaan Danau Batur yang membuka ruang kesunyian. Danau Batur diperam dalam kemuliaannya sebagai pemberi hidup dan kehidupan. Sayup-sayup, suara selonding mengalun bagai mantra-mantra untuk mensucikan altar pementasan.

KONSER EMPAT ARAH

Suara-suara mulia menderu dari empat penjuru. *Bajra* dan nyanyian ritmis mengalun mistis saling merespons. Sayup-sayup, suara suling gambuh



terdengar mengalun mengikuti riak ombak danau ditimpali gong luang, paduan gerong, serta denting selonding. Semakin lama, bunyi-bunyi itu terus berbenturan satu sama lain, mengikuti deru ombak danau yang semakin

enerjik, semakin meninggi dan riuh. Semua nada akhirnya bersilangan dan membunchah ke titik tertinggi, kemudian kembali menuju keheningan. Menuju *suwung*.

Menjemput Pendar Kesadaran

BARIS KUKUWUNG: 11 KSATRIA, 11 TIRTA

Pendar cahaya pelangi berkilauan memantul pada riak Danau Batur. Sebelas ksatria muncul ke altar pemuliaan. Merekalah Baris Kukuwung, ksatria cahaya yang mengemban tugas untuk melindungi altar pemujaan dan pemuliaan Ida Bhatari Ayu Mas Membah. Sebelas Baris Kukuwung adalah panji-panji yang membawa pesan simbolis tentang spiritualitas dan karisma Batur.

Sebelas merupakan simbol angka tertinggi dalam ruang spiritualitas manusia Bali. Semesta konon dibangun atas sebelas lapisan, oleh karena itulah stana Ida Bhatari Sakti Batur diwujudkan dalam bentuk meru bertingkat sebelas. Sebelas juga simbol 11



Sebelas merupakan simbol angka tertinggi dalam ruang spiritualitas manusia Bali. Semesta konon dibangun atas sebelas lapisan, oleh karena itulah stana Ida Bhatari Sakti Batur diwujudkan dalam bentuk meru bertingkat sebelas.

patirtaan utama Bhatari Dewi Danuh yang menjadi denyut jantung peradaban air Batur. Kesebelas tirta itu adalah Tirta Bantang Anyud, Tirta Telaga Waja, Tirta Danu Gadang, Tirta Danu Kuning, Tirta Pelisan, Tirta Mangening, Tirta Pura Jati, Tirta Rejeng Anyar, Tirta Mas Bungkah, Tirta Mas Mampeh, dan Tirta Perapen Pingit.

PAGAMBYUHAN: REFLEKSI DIRI KE DALAM KESADARAN PANCA AKSARA

Sejumlah 33 orang sutri dari berbagai *banua* berkumpul melakukan *pagambyuhan*. *Pagambyuhan* adalah gambaran tradisi *pasamuan* (rapat) masyarakat Hulu Apad di beberapa desa kuno yang ada di Bangli. *Pagambyuhan* adalah perkumpulan dalam posisi sakala (jasmaniah atau ragawi), simbol kehidupan manusia yang masih diliputi *sad ripu* dan *sapta timira*.

Sad ripu adalah enam musuh yang melekat dalam kesadaran manusia. Enam musuh itu terdiri atas *kama* atau hawa nafsu, *lobha* atau kerakusan, *krodha* atau amarah, *moha* atau kebingungan, *mada* atau kemabukan, dan *matsarya* atau iri hati. Sementara itu, *sapta timira* adalah tujuh kegelapan yang menjerumuskan manusia pada penderitaan. Tujuh kegelapan itu disebabkan oleh keterikatan pada *surupa* atau kerupawanan,

dhana atau kekayaan, *guna* atau kepintaran, *kulina* atau asal-usul keluarga, *yowana* atau usia muda, *sura* atau minuman keras, dan *kasuran* atau keberanian.

Semua orang dalam gerakannya yang dinamis bergerak terus memahami dirinya sendiri dalam ruang kehidupan manusia yang sekuler. Momentum semakin riuh menderu, menjadi awal membangun orientasi ke arah yang lebih luhur. Cermin-cermin memantulkan wujud sesungguhnya para *banua*. Cahaya cermin memantul ke pertiwi, ke pusar, ke dada, ke kening, dan ke langit, menguasai semesta tubuh, merefleksikan semesta raya.

Semua orang memahami dirinya sendiri, berputar melakukan peruwatan, mengumandangkan gema Panca Aksara, ᮊᮧᮒ [SA]; ᮊᮧᮒ [BA]; ᮊᮧᮒ [TA]; ᮊᮧᮒ [A]; ᮊᮧᮒ [I], untuk menjemput kesadarannya. **SA** adalah Sadyojata yang bersemayam di timur, berwarna putih dengan Tirta Sanjiwani untuk pembersihan segala kegelapan. **BA** adalah Bamadewa bersemayam di selatan, berwarna merah, dengan Tirta Kamandalu untuk penghancuran segala bentuk kegelapan. **TA** adalah Tatpurusa, bersemayam di barat, berwarna kuning dengan Tirta Kundalini untuk menghilangkan segala wujud kegelapan. **A** adalah Aghora yang bersemayam utara,

berwarna hitam dengan Tirta Amreta untuk kehidupan. **I** adalah Isana berstana di tengah-tengah, menjadi pusat dari semuanya, berwarna pancawarna dengan Tirta Pawitra untuk melebur segala kegelapan. Kelima aksara bergema terus-menerus, seiring manusia yang berputar menuju kesadarannya. Semua pun tertidur pulas dalam keheningan mistis.

BANGUN DARI TIDUR

Hentakan kaki mendatangi altar pemuliaan. Suara-suara mengaum menggema ke segala penjuru. Tiga abdi Ida Bhatari Ayu Mas Membah datang, wujudnya adalah barang yang menyeramkan sebagai wujud hewan-hewan penjaga hutan dan sumber-sumber air kehidupan. Pertama berwujud sebagai barang macan, cermin harimau yang menjadi raja di belantara raya. Kedua adalah barang bangkal, cermin dari babi hutan yang meruwat kekotoran dan segala macam penyakit untuk kehidupan yang harmonis. Ketiga adalah barang banteng cermin binatang banteng yang perkasa menjaga hidup dan kehidupan alam semesta. Mereka tiada lain adalah penghuni yang penjaga *bebengan agung*, *tetamanan* Bhatari Sakti Batur. Ketiganya berperawakan seram, namun membawa pesan agar setiap orang menapaki jalan kesadarannya dalam hidup ideal, kehidupan yang menyatu dengan

Menjemput Pendar Kesadaran

alam. Mereka mendatangi satu per satu *Banua Pagambyuhan* yang tengah lelap pada tidur gelapnya. Barong-barong penjaga Batur itu membangunkan mereka semua, kemudian mengingatkan semua orang untuk kembali ke tugasnya, menyembah dan bersujud di hadapan Ida Bhatari Ayu Mas Membah.

PESAN IBU KEHIDUPAN

Kesadaran dan ketulusan *Banua Pagambyuhan* membuat Ida Bhatari Ayu Mas Membah berkenan turun ke dunia. Seekor naga muncul untuk menjemput Ida Bhatari turun dari tempatnya berstana. Kidung-kidung Malat Batur menggema menjemput kehadiran ibu dunia. Para *Banua Pagambyuhan* pun menunduk hormat, Ida Bhatari Sakti Batur mengucapkan *bhisama Batur Kalawasan*.

*“Ling ta kita nanak akabéhan, ri wekasan, wenang ta kita praktiyaksa ukir lan pasir, ukir pinaka wetuning kara, pasir angelebur sahananing mala, ring madya kita angwangun kahuripan, mahyun ta kita mahring relepaking telapak tangan, aywa kamaduk aprikosa déning prajapati”,
menget akenan nanakku akabéhan....*

(Ingatlah wahai engkau anakku semuanya, di kemudian hari, haruslah engkau memperhatikan gunung dan laut, gunung

sebagai tempat keluarnya cahaya (kesucian), laut melebur segala kekotoran, di tengah (di dataran antara keduanya) engkau membangun kehidupan, berbuatlah dari hasil telapak tangan sendiri, jangan memuaskan diri dengan merusak alam”, agar hendaknya kau ingat anakku semuanya....)

Para *Banua Pagambyuhan* menjawab, “*Sairing Hyang Bhatari*” sebagai bentuk kesiapsiagaannya menjalankan amanat suci di dalam pikiran, perkataan, dan tindakan melakoni jantra kehidupan.

SAD HYANG PANJI UTUSAN PEMULIAAN SAD KRETHI

Sayup-sayup setelah *bhisama* menggelora, *gending Sad Hyang Panji* menyeruak dari segala arah. Sad Hyang Panji adalah para bala ksatria yang diutus Ida Bhatari Ayu Mas Membah. Mereka adalah representasi dari *sad krethi*, yakni enam aktivitas pemuliaan kepada unsur alam. Pustaka *Kuttara Kanda Dewa Purana Bangsul* menyebut keenam aktivitas itu adalah tindakan memuliakan gunung (*giri krethi*), hutan (*wana krethi*), danau (*danu krethi*), laut (*sagara krethi*), sawah (*swi krethi*), dan kepada negara (*jagat krethi*) (Ariana, dkk, 2022). Mereka hadir untuk membebaskan manusia dari belenggu *sad ripu* dan *sapta timira*.

Tidak berselang lama, Ida Bhatari Ayu Mas Membah menampakkan wujud-Nya yang feminis sebagai simbol keindahan dan kecantikan dari Kaldera Batur. Ida Bhatari keluar dari *meru* tempatnya berstana, menari diiringi Sad Hyang Panji untuk mengingatkan manusia tentang kehidupannya yang tidak bisa lepas dari alam. Ida Bhatari Ayu Mas Membah pun memerintahkan Sad Hyang Panji untuk turun ke alam manusia dan mengajarkan kearifan tersebut.

PANCA MA SAD HYANG PANJI

Keenam Sad Hyang Panji melakukan tugasnya. Mulailah mereka turun ke dunia manusia untuk melakukan Panca Ma sebagai representasi sejati seorang pemimpin. Panca Ma yakni *macecingak*, *malancaran*, *matetemon*, *matanduran* dan *mangupapira*. **Macecingak** artinya melihat-lihat, dalam arti selalu awas, memperhatikan sekitar dan menghayati kehidupan ini; **malancaran** yakni kegiatan berkeliling ke wilayah sekitar, sebagai pesan agar mencari laku hidup indah; **matetemon** artinya bertemu satu sama lain, berpadu muka sehingga menjadikan diri welas asih kepada berbagai makhluk seisi jagat, termasuk tumbuhan dan sesama manusia; **matanduran** artinya menanam, dalam konteks selalu menghidupi alam dengan tiada hentinya menanam benih yang mendukung

kelangsungan alam; sedangkan **mangupapira** artinya merawat dunia dengan aksi nyata untuk memelihara, memuliakan, dan menjaga kelangsungan lingkungan sekitar.

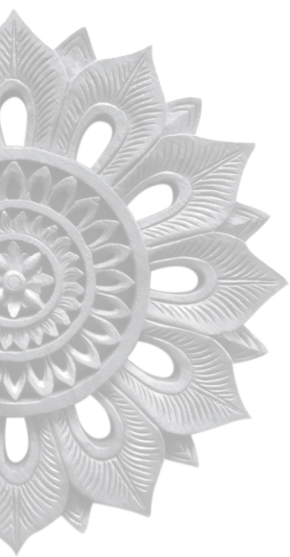
Ketika melakukan aktivitas *matetemon*, Sad Hyang Panji memberikan *temon-temon* atau hadiah berupa uang kepeng sejumlah 33 kepeng kepada seluruh masyarakat. Angka 33 adalah angka spiritual sebagai perlambang jumlah angka di lintasan arah mata angin yang membawa keseimbangan alam. Sementara itu, ketika melakukan aktivitas *matanduran* mereka membawa pohon-pohon suci yang menjadi sarana penting *bagia pulakerti* ketika pelaksanaan Ngusaba Kadasa Pura Ulun Danu Batur. Pohon-pohon suci yang menyimbolkan semesta, meliputi pohon cemara gunung, cendana, cempaka, majagau, kemuning, trijata, sukasti, pilasa, bodi, rotan, pinang, dan aren. Pohon-pohon yang ditanam diamanatkan untuk dijaga dan mengupayakan terciptanya alam semesta yang berkelanjutan.





04

PROSES KREATIF PEMBUATAN TOPENG IDA BHATARI AYU MAS MEMBAH



PROSES KREATIF PEMBUATAN TOPENG IDA BHATARI AYU MAS MEMBAH

.....

Topeng Bhatari Ayu Mas Membah yang digunakan dalam pementasan “Nuwur Kukuwung Ranu” digarap oleh seniman topeng Cokorda Alit Artawan yang juga dosen Desain Komunikasi Visual Seni Rupa, Fakultas Seni Rupa dan Desain ISI Denpasar. Sementara itu, mahkota (*gelungan*) dibuat seniman asal Nusa Penida, I Nyoman Suwitha.



*Cokorda Alit Artawan
Pembuat Topeng*

Topeng Ida Bhatari Ayu Mas Membah lahir melalui perjalanan yang unik dan menjadi pengalaman tersendiri bagi Cokorda Alit Artawan. Topeng itu dibuat dari kayu pule yang berasal dari Pura Dalem Serongga, Gianyar. Awalnya, topeng tersebut sempat direncanakan akan dibuat dari kayu yang lain, hanya saja kayu yang



didapatkan lebih awal ternyata tidak begitu kuat. Namun, secara kebetulan Jero Dalem Serongga kemudian membawa sebilah kayu pule dari Pura Dalem Serongga pada Purwani Sasih Jyestha atau sehari sebelum topeng itu kemudian diperlihatkan ke Jero Gede Batur di Pura Ulun Danu Batur pada Purnama Jyestha, 16 April 2022.

Topeng Ida Bhatari Ayu Mas Membah dibuat dengan menggunakan referensi topeng gebogan yang dikoleksi olehnya, termasuk dipadukan dengan beberapa katalog topeng Dalem yang memiliki karakter sebagai raja dan putri. Karakter topeng Dalem itulah

yang digunakan sebagai referensi untuk menggambarkan mata, karakter wajah, dan ekspresi pengkarakteran, karena ia belum menemukan referensi lain untuk topeng yang berkarakter wanita. Topeng tersebut kemudian diberi warna emas mengingat gelar dari tokoh tersebut adalah Ida Bhatari Ayu Mas Membah. Warna emas dibuat dari paduan warna akrilik dengan kombinasi prada emas di bagian mata dan bibir.

Setelah topeng tersebut jadi, pengukir kemudian mencocokkan dengan penari. Namun, kala itu sang penari berhalangan, sehingga langsung disesuaikan dengan bagian

Proses Kreatif Pembuatan Topeng Ida Bhatari Ayu Mas Membah

mahkota yang dibuat Nyoman Suwitha. Dalam proses menyocokkan topeng dan mahkota juga dilakukan sejumlah penyesuaian sehingga lahirlah topeng dan mahkota Ida Bhatari Ayu Mas Membah yang lengkap.

Pengukir topeng mengaku kehadiran topeng Bhatasri Ayu Mas Membah sempat mengundang perhatian sejumlah koleganya. Beberapa tokoh disebut sudah sempat melihat topeng buah karyanya tersebut. Hal lain yang membuatnya spesial, karena topeng tersebut sudah pernah diupacarai dengan maksud memohon izin ketika dihadapkan di Pura Ulun Danu Batur pada Purnama Jiestha. Oleh karena

itulah topeng ini sekarang cukup dispesialkan, sehingga ditempatkan di Pura ISI Denpasar.

Senada dengan pengalaman Cokorda Alit Artawan, pembuatan mahkota Ida Bhatari Ayu Mas Membah juga menjadi pengalaman yang khusus bagi Nyoman Suwitha. Latar belakang pembuatan mahkota (gelungan) didasari keberadaan tokoh Ida Bhatari Ayu Mas Membah yang sangat disucikan oleh masyarakat Bali, sehingga dipandang kurang layak jika menggunakan gelungan pinjaman. Oleh karena itu, ISI Denpasar kemudian meminta Suwitha untuk membuat mahkota sebagai pelengkap topeng yang sebelumnya sudah dibuat.



Pembuatan mahkota Ida Bhatari Ayu Mas Membah dilakukan dengan berbagai pertimbangan, mengingat tokoh tersebut merupakan personifikasi dari Ida Bhatari Dewi Danuh, Dewi Gangga, maupun Dewi Sri sebagai pemberi kemakmuran. Suwitha membuat mahkota tersebut berdasarkan referensi yang dibuat langsung Rektor ISI Denpasar, Prof. Dr. I Wayan 'Kun' Adnyana. Referensi awalnya adalah mahkota dari arca-arca yang tersimpan di Pura Penulisan. Kendati demikian, dalam perjalanannya ada beberapa penyesuaian yang dilakukan agar mahkota itu bisa memiliki nilai estetika yang bisa dinikmati secara visual.



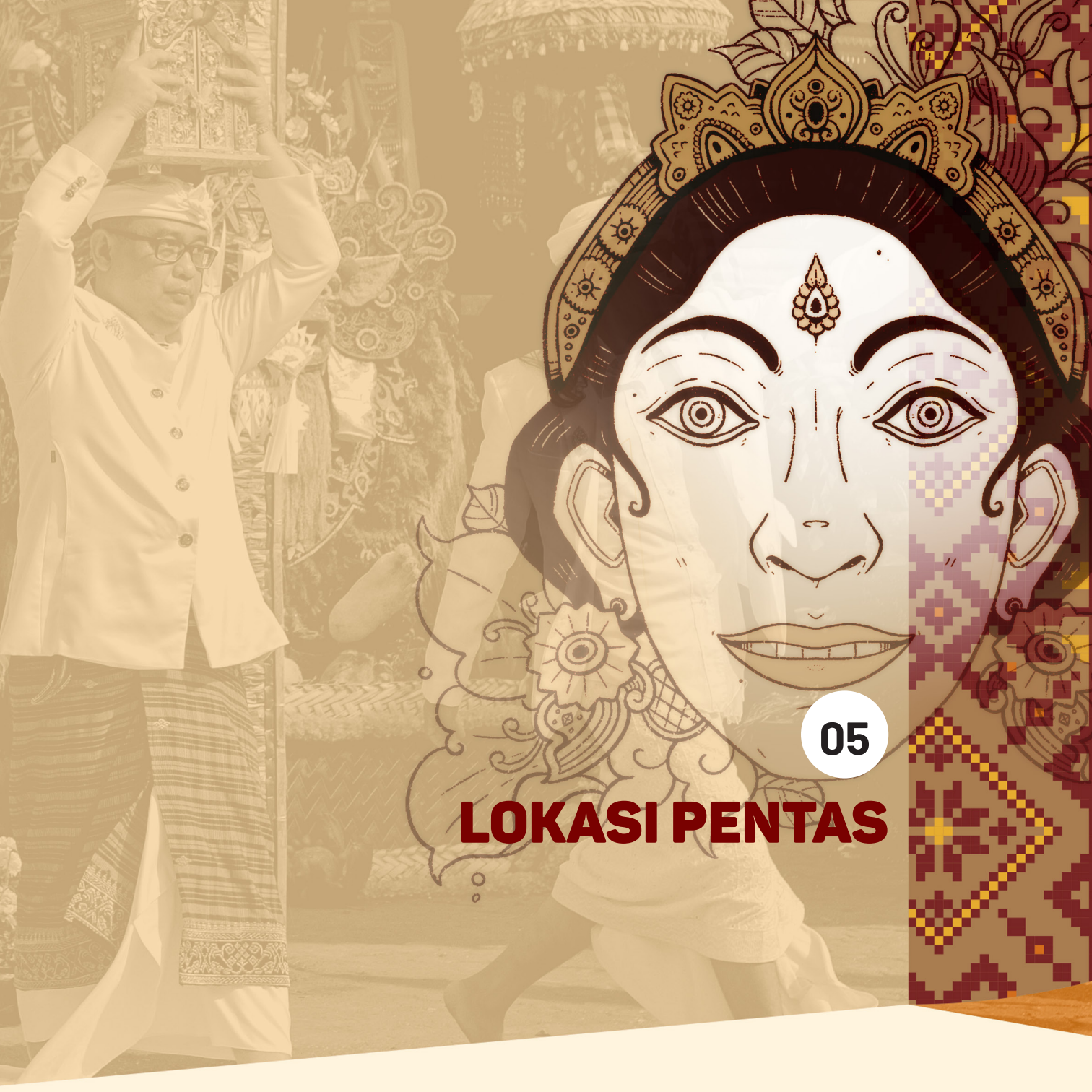
*I Nyoman Suwitha
Pembuat Mahkota
(Gelungan)*

Setelah menangkap konsep yang disodorkan dan menyesuaikan dengan pedoman khusus membuat mahkota, inspirasi Suwitha kemudian mengarah pada bentuk gelungan tokoh Siwa-Buddha. Gambaran sketsa yang disodorkan di awal juga kurang jeli melihat adanya cucuk konde pada foto arca, sehingga dari sana muncullah gagasan bahwa *gelungan* ini akan berisi cucuk konde. Suwitha mengatakan keberadaan cucuk konde memiliki beberapa fungsi penting. Orang-orang pada zaman dulu memiliki gaya sanggul dipilin, kemudian distilir dengan cucuk konde. Penggunaan ornamen cucuk konde juga digunakan oleh orang yang disucikan, semisal para pendeta perempuan yang masih bisa diamati di Bali hingga saat ini.

Pendeta itu adalah perwujudan Siwa di alam *sakala*, sedangkan arca dan termasuk topeng dan *gelungan* Ida Bhatari Ayu Mas Membah juga bisa menjadi perwujudan Siwa di alam *niskala*.

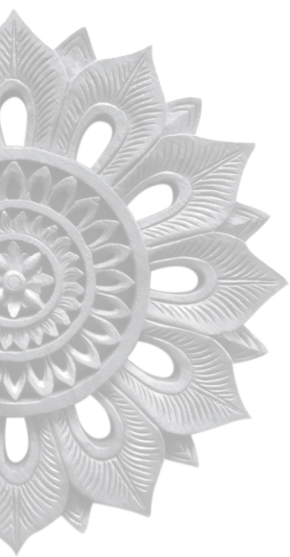
Suwitha menggunakan ornamen dengan corak pawayangan untuk menimbulkan kesan klasik. Selain itu ia juga menyisipkan ornamen *gajah mungkur*, yakni kepala gajah di bagian belakang gelungan. Ornamen *gajah mungkur* berhubungan dengan figur seorang pendeta. Untuk mensterilkan mahkota dan topeng, Suwitha kemudian melakukan berbagai penyesuaian hingga akhirnya dalam waktu yang relatif terbatas *gelungan* bisa terwujud dan sesuai dengan topeng.





05

LOKASI PENTAS



LOKASI PENTAS

Pura Sagara Danu Batur terletak di *wewidangan* (kawasan) Desa Adat Batur, Desa Batur Tengah, Kintamani, Bangli. Pura Sagara Danu Batur berada di tepi Danau Batur, tepatnya di kawasan Pura Jati Batur.

Pura Sagara Danu Batur memiliki kedudukan penting bagi masyarakat adat Batur, *krama pasihan* (masyarakat subak), juga umat Hindu di Bali karena menjadi titik pelaksanaan upacara *Danu Krethi* atau Pakelem. *Danu Krethi* adalah sebuah ritual pemuliaan danau yang dilakukan secara periodik setiap lima tahun sekali maupun dilakukan insidental pada waktu-waktu tertentu. Upacara *Danu Krethi* yang dilaksanakan secara periodik digelar setiap lima tahun, selanjutnya setiap 10 tahun sekali digelar *Panca Walikrama*, setiap 30 tahun sekali dilaksanakan upacara *Tribhuwana*, dan setiap 100 tahun sekali digelar upacara *Candi Narmada* sebagai pengiring upacara Ekadasarudra di Besakih.

Pura Sagara Danu Batur menggelar *pujawali* atau perayaan pada Pananggal ke-13 Sasih Kasa atau dua hari sebelum Purnama Kasa, bersamaan dengan *pujawali* di Pura Jati Batur. Selain itu, pura ini juga merupakan tempat memohon Tirta Pura Jati atau Tirta Bujangga yang wajib ada dalam setiap pelaksanaan upacara di Batur.



Pura Jati adalah satu dari 11 air suci utama yang difungsikan masyarakat adat di Batur dalam setiap pelaksanaan upacara agama. Kesebelas air suci utama itu disebut Tirta Solas, di mana sembilan titik patirtaan terdapat di Danau Batur, sedangkan dua lainnya terletak di luar

danau. Kesebelas air suci itu adalah Tirta Telaga Waja, Tirta Bantang Anyud, Tirta Danu Gadang, Tirta Danu Kuning, Tirta Pelisan, Tirta Mangening, Tirta Pura Jati, Tirta Rejeng Anyar, Tirta Mas Bungkah, Tirta Mas Mampeh, dan Tirta Perapen Pingit.



Menurut keyakinan krama adat Batur, Tirta Pura Jati memiliki setidaknya empat fungsi yakni *panglukat bhakti* (pembersih sarana upacara), *pamuput bhakti* (penyempurna persembahan), *panglukat wong* (peruwat kekotoran manusia), serta *tamba* (sebagai obat penyembuh penyakit medis maupun nonmedis). Fungsinya sebagai *panglukat*

wong sangat tampak ketika digunakan untuk *pawintenan* atau *ngadegang jero mangku* dan *prajuru* atau pengurus adat lainnya.

Pura Sagara Danu Batur direstorasi pertama kali pada tahun 1997. Kala itu *palinggih* utama dibangun berwujud *meru tumpang* tiga (tingkat tiga). Seiring berjalannya waktu dan



kemampuan desa adat, maka *meru tumpang tiga* ditingkatkan menjadi *meru tumpang solas* (tingkat sebelas). *Meru tumpang solas* yang dibangun pertama kali sempat tersambar petir, sehingga diperbaiki lagi kisaran tahun 2007.

Selain memperbaiki *palinggih meru*, hingga saat ini masyarakat *pangemong* yang disokong

oleh umat Hindu dari berbagai daerah juga terus melakukan penyempurnaan-penyempurnaan fasilitas pura seperti *bale paselang*, *bale gong*, dan sebagainya. Saat ini, kawasan pura juga sudah terdindingi, sehingga *mandala* pura menjadi jelas.





06

LAGU PENGIRING PENTAS



Lagu Pengiring Pentas

GENDING SADHYANG PANJI MASOLAH

*Kembang jenar mangundang
Ngayat Bhatari Danu
Sami sarwi luwih medal
Sadhyang Panji ngagagana*

*Sadhyang Panji medal masolah
Anom agung mawibawa
Busanané sarwa murub
Bakti ring Hyang Bhatari Danu
Pituduh luhur linuwih*

*Wit saking segara ranu
Ngawé sutreptining banua
Bakti asih sidha nunggil
Idep, wana, segara, danu,
Manu miwah jagat agung*

*Tandang tandang Sadhyang Panji
Tumus maring pasir wukir
Wedanané abra murub
Bakti ring Hyang Bhatari Danu
Pituduh luhur linuwih*

Kembang Jenar mengundang
Memusatkan pikiran pada Bhatari Danu
Yang keluar semuanya serba indah
Sadhyang Panji mengangkasa

Sadhyang Panji turun menari
Muda, besar dan berwibawa
Busananya serba mengkilap
Bakti pada Hyang Bhatari Danu
Kehendak luhur nan mulia

Asal dari segara danu
Membuat kesejahteraan banua
Bakti dan kasih bisa menunggal
Pikiran, hutan, lautan, danau,
Manusia serta seluruh alam

Sadhyang Panji melenggak-lenggok
Terus hingga ke laut dan gunung
Wajahnya menyala berwibawa
Bakti pada Hyang Bhatari Danu
Kehendak luhur nan mulia

GENDING SADHYANG PANJI MAPEPADA

*Sadhyang Panji macecingak,
Malancaran, matatemon,
Matanduran, mangupapira,
Bakti ring Hyang Bhatari Danu
Sarwa prani jagadhita*

*Wit saking segara ranu
Ngawé sutreptining banua
Bakti asih sidha nunggil
Idep, wana, segara, danu,
Manu miwah jagat agung*

*Rasmi ning kukuwung ranu
Carma mule abra lila
Nudut kayun sang mangeton
Mapapada mabeled unkur
Sadhyang Panji kasungkemin*

Sadhyang Panji melihat-lihat
Berkeliling, lalu bertemu (dengan rakyat)
Selanjutnya menanam dan memelihara
Tanda bakti pada Hyang Bhatari Danu
Seluruh makhluk berbahagia di dunia

Asal dari segara danu
Membuat kesejahteraan banua
Bakti dan kasih bisa bersatu
Pikiran, hutan, lautan, danau,
Manusia serta seluruh alam

Indahnya pelangi danau
Kulitnya indah nyala berwibawa
Menarik hati setiap yang melihat
Berjalan keliling berbondong ke belakang
Sadhyang Panji yang dihormati



Lagu Pengiring Pentas

MALAT BATUR

*Wau tumurun Hyang Arsa
Durusang malinggih
Linggih wetan kidul
Titiyang nunas lugra
Ngaturang canang pejati*

*Ling nira Dewi Rasmin
Gelis mijil masabda
Dadia tungtung jurua
Madu pinastika
Duh déwa titiang ngaturin*

Baru turun Hyang Arsa
Silakan mengambil stana
Stana di arah tenggara
Hamba mohon izin
Menghaturkan canang pejati

Ucapannya dewi yang cantik
Segera mengeluarkan sabda
Menjadi ujung juru
Manis dipastikan
Wahai tuan hamba mempersembahkan

BISAMA BATUR KALAWASAN

*"Ling ta kita nanak akabéhan, ri wekasan,
wenang ta kita praktiyaksa ukir lan pasir,
ukir pinaka wetuning kara, pasir angelebur
sahananing mala, ring madya kita angwangun
kahuripan, mahyun ta kita mahring relepaking
telapak tangan, aywa kamaduk aprikosa
déning prajapati", menget akenan nanakku
akabéhan....."*

Ingatlah wahai engkau anakku semuanya,
di kemudian hari, haruslah engkau
memperhatikan gunung dan laut, gunung
sebagai tempat keluarnya cahaya (kesucian),
laut melebur segala kekotoran, di tengah
(di dataran antara keduanya) engkau
membangun kehidupan, berbuatlah dari hasil
telapak tangan sendiri, jangan memuaskan
diri dengan merusak alam", agar hendaknya
kau ingat anakku semuanya...."





Daftar Pustaka

- Ariana, IK Eriadi, dkk. 2022. "Danu Pakreti: Agraning Tirtha Sangaskara—Pemuliaan Air sebagai Hulu Peradaban Air Bali". Kertas Akademik untuk Rencana Aksi Seminar Nasional Sastra Saraswati Sewana 2022 Toya Uriping Bhuwana Usadhaning Sangaskara, Bangli, Bali 23 Februari 2022
- Budiastra, Putu. dkk. 1979. *Rajapurana Pura Ulun Danu Batur Kintamani Bangli Volume 1*. Denpasar: Museum Bali
- Duija, I Nengah. 2009. "Mitos I Ratu Ayu Mas Membah (Pendekatan Theo-Antropologi). Pidato Pengukuhan Jabatan Guru Besar dalam Bidang Ilmu Antropologi Budaya pada Fakultas Dharma Acarya Institut Hindu Dharma Negeri Denpasar. Denpasar: IHDN Denpasar

Daftar Narasumber

Prof. Dr. I Wayan 'Kun' Adnyana (Rektor ISI Denpasar)

Cokorda Alit Artawan (Seniman)

I Nyoman Suwitha (Seniman)

Jero Gede Batur Duhuran (Pamucuk Pura Ulun Danu Batur/
Pamucuk Desa Adat Batur)

Jero Mangku Budarsana (Pemangku Pura Ulun Danu Batur)





07

LAMPIRAN

- Profil Penyaji Pentas
- Profil Pelukis
- Profil Penulis



NUWUR KUKUWUNG RANU

Institut Seni Indonesia (ISI) Denpasar merespon antusias, ajakan kolaborasi dari Yayasan Puri Kauhan Ubud untuk menyiapkan Pentas Seni Ekologis, sebagai bagian dari acara Sastra Saraswati Sewana 2022. Ajakan tersebut ditindaklanjuti dengan menyiapkan tim dan seniman terbaik yang dimiliki ISI Denpasar. Penata artistik, koreografer, komposer, desainer tata rias dan kostum, desainer bebarongan, seniman topeng, seniman gelungan, penari, penabuh, berkolaborasi menampilkan pentas seni yang sarat nilai dan makna, dari pelataran Pura Segara Ulun Danu Batur.





Profil Penyaji Pentas



PURI KAUAHAN UBUD dan ISI DENPASAR

MEMPERSEMBAHKAN
"NUWUR KUKUWUNG RANU"

PENDIRI YAYASAN PURI KAUAHAN UBUD

Anak Agung Bagus Ari Brahmanta (Pembina)
Anak Agung Gde Ariawan
Anak Agung Gde Aribudi
Anak Agung Gde Ngurah Ari Dwipayana (Ketua)
Anak Agung Gde Oka Swastika

PRODUSER EKSEKUTIF

Anak Agung Gde Ngurah Ari Dwipayana
Sukardi Rinakit

Direktur Artistik

Prof. Dr. I Wayan Adnyana, S.Sn., M.Sn.

Wakil Direktur Artistik dan Stage Manager

Dr. I Gusti Ngurah Sudibya, SST., M.Sn.

Supervisi Pentas

Garin Nugroho





TIM ISI DENPASAR

Koreografer

Tjok. Istri Putra Padmini, SST., M.Sn.

Ni Wayan Suartini, S.Sn., M.Sn.

Dr. I Kt. Suteja, SST., M.Sn.

Dr. I Gusti Putu Sudarta, SSP., M.Sn

Komposer

Prof. Dr. I Komang Sudirga, S.Sn., M.Hum.

I Ketut Garwa, S.Sn., M.Sn.

Ketut Sumerjana, S.Sn., M.Sn

Desainer Tata Rias dan Kostum

Gusti Ayu Ketut Suandewi, SST., M.Si

Sulistyani, S.Kar., M.Si

Desainer Bebarongan

Dr. Drs. I Ketut Muka, M.Si.

Seniman Topeng Ratu Ayu Mas Membah

I Nyoman Suwitha, S.Sn

Desainer Stage Rakit

I Wayan Sumantra, S.Pd

Koordinator Umum

Dr. Anak Agung Gede Rai Remawa

Sekretariat

I Ketut Adi Sugita, S.Sos., M.M

Dewa Gede Sanjaya, S.E., M.Sc

Nyoman Sanggra, SE

Ni Putu Trisna Yusanti, S.E., M.M

Ni Komang Artini, SS

I Komang Try Adi Stanaya, S.Kom., M.Kom

Tim Kreatif

Wahyu Indira, S.Sn., M.Sn

Tim Konsumsi

Ni Made Puspa Widhiastiti, S.E., M.M

Dewa Ayu Putri

Wayan Merta Asih

Teknisi

I Made Lila Sardana, ST

Dokumentasi

Ida Bagus Hari Kayana Putra, S.Kom., M.Sn

Ketut Hery Budiyan, A.Md

Pembantu Umum

Nyoman Sudarsana

Putu Suwidnya

MENAMPILKAN

Bintang Tamu

AYU LAKSMI

PENARI**Penari Ratu Ayu Mas Membah**

Ni Kadek Tiana Gangga Dewi;

Penari Baris Kukuwung

I Made Yuandika Pramudia;

I Komang Eddy Krishna Wijaya

Galang Bima Putra Windura

Kadek Renanda Satria Putratama

I Putu Ryan Arya Saputra

Agus Suta Wijaya

Komang Jana Arta Saputra



Profil Penyaji Pentas

I Putu Swarsana

Kadek Rai Suandita

Nyoman Pasek Meisa Gunawan

I Wayan Oka Jaya Krisnayana

Penari Sadhyang Panji

Ni Luh Gede Wahyu Satyaningrum;

Ni Kadek Ayu Deviyanti

Ni Luh Gede Ayu Ningrum

Ni Putu Vania Dea Amelinda

Made Lola Giarda Putri

Ni Wayan Arik Widyaningsih

Penari Pagambyuhan

Ni Made Dila Natasya Dwiswari

I Made Sidia, SSP., M.Sn

I Nyoman Agus Gede Mahendra

I Ketut Sutapa, SST., M.Sn

Pande Putu Tara Ari Putra

Ni Kadek Mira Ningsih

I Wayan Budiarsa, S.Sn. M.Si.

I Gede Gunadi Putra, S.Sn., M.Sn

I Kadek Widnyana, SSP., M.Si

Gusti Made Darma Putra, S.Sn., M.Sn

Sang Nyoman Gede Adhi Santika, S.Sn., M.Sn

I Ketut Adi Kusuma, S.Sn

Putu Rismayuni Dewi

Ni Komang Wiwin Sari Putri

Ni Kadek Prasetya Maharan

Ni Komang Vivi Larasati

Putu Devi Kariasih

Ni Wayan Eka Sri Pertiwi

Ni Komang Tri Andayani

Ni Made Galuh Citra Yoga
Ni Nyoman Ayu Kunti Aryani, S.Sn., M.Sn
Ni Made Dian Widiastuti, S.Pd., M.Pd
I Made Ari Alnado
I Made Wirayasa
Pande Komang Satria Wira Pranata
I Made Rai Widana
Kadek Rendy Wiradana
I Gede Surya Yoga
I Gusti Agung Abi Sebastian Wiguna
I Putu Restu Cipta Nusantara





Penari Naga

I Wayan Sutirtha, SSn., M.Sn

I Komang Tri Ray Dewantara

Kadek Agung Arya Krisna Kusmawa

I Komang Aswinka Krisnanda

Putu Werdhi Kusuma

PENABUH

Penabuh Pagambyuhan

I Made Dwi Andika Putra, S.Sn., M.Sn

I Kadek Astawa, S.Sn

I Nyoman Kariasa, S.Sn., M.Sn

I Made Widana, S.Sn

Pande Gede Widya Supriyadnyana, S.Sn;

Dr. I Wayan Suharta, S.SKar., M.Si

I Gusti Ketut Sudana, SSKar., M.Sn

I Nyoman Sudiana, SSKar., M.Si

I Nyoman Japayasa, S.Sn

I Made Kartawan, S.Sn., MA

I Wayan Yopyantara, S.Sn





Profil Penyaji Pentas

Penabuh Gong Luang

Putu Tiodore Adi Bawa, S.Sn., M.Sn;

Drs. I Ketut Muryana, M.Si

Ni Ketut Suryatini, SSKar., M.Sn

Ni Putu Hartini, S.Sn., M.Sn

I Gede Mawan, S.Sn., M.Si

Saptono, S.Sen., M.Si

I Kadek Rio Julyarta Putra

I Nyoman Mas Prema Ganda

Kadek Ari Mandala Putra

Komang Arya Permana

I Kadek Agus Erwan Maherwan

I Putu Gristiawan

I Putu Candra Suteja

I Kadek Juarsa

Penabuh Reong 7 Nada

I Ketut Partha, SSKar., M.Si ;

Dr. I Gede Yudarta, SSKar., M.S

Ketut Budiana, S.Sn

I Nyoman Mariyana, S.Sn., M.Sn;

I Wayan Sudirana, S.Sn., M.A., Ph.D

I Wayan Diana Putra, S.Sn., M.Sn

Wayan Sueni, S.Sn

Gerong

Ni Komang Sekar Marhaeni, SSP, M.Si

Ni Nyoman Nik Suasti, S.Sn

Ni Made Astari, SE

YAYASAN PURI KAUHAN UBUD

IDAP Teguh Mahasari
Mariza Hamid
Gita Fara
Suresh Kumar
Yakob Jati
Dedy Alor
Intania Poerwaningtias
MD Gofar

Ilustrator

Ida Bagus Gede Darma Putra Pidada

Crew Produser

Gita Fara

Kordinator Produksi

Gus Pangsua

Tim Produksi

Mang agus
Alit
Nanda

Tim Produksi Batur

I Komang Sedana Yoga
Luky Haris Wibowo
Made Yoga Permana
Dewa Ayu Agung Surya Dewi
Ni Kadek Lindayani
Dewa Ayu Alit Intan Gayatri



Profil Penyaji Pentas

Kadek Wiwit Deswita Mayasari
Putu Voni Lestari
Kadek Enggi Sristiana
Made Irnanda Diandifa Lestari
Ni Wayan Rahayu Pramesti
Ni Kadek Nona Dwiantari
Pande Komang Ayuk Septi Ulantari
Made Dwijayanti

TIM KITAPOLENG

Supervisi Visual

Gusti Dibal Ranuh

Manager

Wendra

Kameramen

Irsyan

Martino

Show Management Team

Stand By Show Management

Tim Fotografer Panggung

Anggara Mahendra

Fauzy Chaniago

Kristina Komalasari

TIM TATA CAHAYA DAN SOUND

Lighting Designer

Ida bagus surya merdika manuaba (gus dodik)

Lighting programmer

Alit gunayanti dewi

Crew lighting

Degok
Made putra
Bagas
Dimas
Sogik
Coki
Denik
Mangde putra

Sound Operator

Ketut kartinayasa

Sound Crew

Gung Mahendra
Putu Dika
Wayan Ocan
Wayan Sadya

Genset Operator

Wayan Kariama
Nengah Ariasa

TIM LIVE STREAMING

IB. hari Kayana Putra
Ketut Hery Budiyan
Bagus windi santika
Raditya waisnawa
Gede Phaii
Kadek Krismadana
Agus setiawan
Kata Ngurah
Gusde Widi



Profil Penyaji Pentas

Kadek Dwipa

Mas Haji pelangi

Gusti Krisna

Tim Dokumentasi Dan Visual Contents

Gede Duta Visual Production

Tim Dekorasi

Alit Decorations

Percetakan Buku

PT Percetakan Bali

UCAPAN TERIMA KASIH

- Seluruh Panglinsir saha Angga Puri Kauhan Ubud
- Jro Gde Batur Duhuran
- Kasinoman Pura Ulun Danu Batur
- Perbekel, Bendesa dan Prajuru Adat di 15 Desa di Kawasan Zona Inti Global Geopark Batur
- Global Geopark Batur
- BPDAS Unda Anyar
- BKSDA Provinsi Bali.

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NUWUR KUKUWUNG RANU

Pentas seni Nuwur Kukuwung Ranu, juga direspon tujuh pelukis. Ke-tujuh pelukis tersebut akan melakukan *live painting* langsung dari arena pertunjukkan. Putu Sutawijaya, Wayan Kun Adnyana, Made Sumadiyasa, Made Wiradana, Wayan Karja, Wayan Sujana Suklu, dan Wayan Setem, akan melukis suasana magis pentas seni yang sarat akan pesan dan nilai pentingnya pemuliaan lingkungan, pemuliaan air.

I WAYAN SETEM Lusuhan Kangin, 20 September 1972
Jalan Batu Intan VI/A No. 15, Batubulan, Sukawati, Gianyar, Bali
HP: 081337488267; Email: wayansetem@isi-dps.ac.id

Pameran Kelompok

2022

- Still Throbing, Kelompok Perupa Galang Kangin, Kuwarasan Ubud, Gianyar

2021

- Supra Village, Kelompok Perupa Galang Kangin, Kulidan Art Space, Sukawati, Gianyar
- Bali Mega Rupa, Dinas Kebudayaan Provinsi Bali, Museum Neka, Ubud, Gianyar

2020

- 3rd Internasional Visual Cultur Exhibition, "Virtualization Movemnet" FSRD Universitas Sebelas Maret, Surakarta (Virtual Gallery).
- Pameran Virtual International "Pandemic Aesthetic", Universitas Maranata Bandung (Virtual Gallery).
- No Frame, The Kuwarasan Gallery, Ubud, Gianyar, Bali
- Eco Art Lelakut, Kelompok Perupa Galang Kangin, Subak Telunnayah Tegalalang, Gianyar, Bali

2019

- Panca Maha Bhuta: Misteri Mendulang Imaji, ARMA Ubud, Gianyar, Bali.

2018

- Becoming 20th Gk, Neka Art Museum, Ubud, Gianyar, Bali.
- Retrospective Galang Kangin, Kelompok Perupa Galang Kangin, Bentar Budaya Bali.

2017

- Gkart, Kelompok Perupa Galang Kangin, Mf Gallery, Ubud, Gianyar, Bali

Profil Pelukis

Pameran Tunggal

2020

- Gunung Menyan Segara Madu: Memuliakan Daerah Aliran Sungai Unda, Kuarasan Galery, Tegallalang, Gianyar, Bali. dan SDN1 Amerta Bhuana, Selat, Karangasem Bali.

2018

- Pageralan Seni Rupa Celeng Ngelumbar, Desa Peringsari, Selat, Karangasem, dan SDN1 Amerta Bhuana, Selat, Karangasem Bali.

2009

- Manunggaling Kala Desa, Sangkring Art Space, Yogyakarta. 1997
- Jalak Bali, Taman Burung Singapadu, Gianyar, Bali.
- Jalak Bali, Bali Starling House, Jerman.

Penghargaan

2000-2001

- Finalis The Philip Morris Art Award
- Juara Umum Kontes "Art and Muscles Body Painting" PB PABBSI

1996

- The Best Painting Kamasra Prize, STSI Denpasar

I MADE SUMADIYASA Lalang Linggah, Tabanan, Bali,
8 February 1971

EDUCATION

1992-1997

Fine Art Degree program, Indonesia Institute of Art (ISI) Yogyakarta, Indonesia

1987-1991

High School of Fine Arts (SMSR) Batubulan, Bali, Indonesia

AWARDS

1996

Best 'Still Life' painting, Indonesia Institute of Art (ISI) Yogyakarta, Indonesia 1994, Best painting, Lustrum II, Indonesia Institute of Art (ISI), Yogyakarta, Indonesia 1993, Best sketch, Indonesia Institute of Art (ISI) Yogyakarta, Indonesia

1993

Best painting, Indonesia Institute of Art (ISI) Yogyakarta, Indonesia

1987-1990

Scholarship, High School of Fine Arts (SMSR) Batubulan, Bali, Indonesia

SOLO EXHIBITION

2019

"Sacred Energy" Bentara Budaya Bali

2011

"The Backlash of the East", Pipal Fine Art, Kuala Lumpur, Malaysia.

2008

"Song of the Rainbow", Ganesha Gallery, Four Seasons Resort, Jimbaran Bay, Bali, Indonesia.



Profil Pelukis

2005

"Sunrise", Ganesha Gallery, Four Seasons Resort, Jimbaran Bay, Bali, Indonesia.

2004

"One World, One Heart", Arma Museum, Ubud, Bali, Indonesia.

1998

"Journeys" (simultaneously) at the Neka Art Museum, Bamboo Gallery and Komaneka Fine Art Gallery, Ubud, Bali, Indonesia. Second book launch, MADÉ Volume II; The Oneness of Cultures, an Interpretation of Paintings by I Madé Sumadiyasa. Text by; Suwarno Wisetrotomo and Garrett Kam, (1998), hardcover, size 34.5 x 27cm. 160 pages with 145 color plates.

1997

"Gejolak Alam Sebagai Sumber Imajinasi", an exhibition and thesis final exams

I WAYAN KARJA Lahir di Ubud 1965. Sejak Sekolah Dasar No. 1 Sayan 1972-77, Karja mulai melukis dengan gaya “young artist.” Ketika SMP N No.1 Ubud 1978-81 dia belajar seni lukis gaya Ubud. Dilanjutkan dengan pendidikan formal seni lukis di SMSR N Denpasar 1981-85. Pendidikan tinggi seni rupa di PSSRD Universitas Udayana 1985-90. Master of Fine Arts di University of South Florida, Amerika Serikat 1997-99. Belajar Expressive Arts di European Graduate School, Swiss 2008-11, dan belajar Ilmu Agama dan Kebudayaan di Universitas Hindu Indonesia Denpasar 2016-2020.

Sebagai pelukis, pendidik seni rupa, mantan Dekan Fakultas Seni Rupa dan Desain, Institut Seni Indonesia, Denpasar, Karja menerima selusin penghargaan di bidang pendidikan, termasuk Satya Lencana dari Presiden Republik Indonesia dan dari Mr. Nakasone Yasuhiro, Jepang.

Karja juga melakukan penelitian, menulis artikel seni, internasional symposium, workshop dan artist talk di beberapa negara. Mengajar mata kuliah seni lukis kontemporer, sejarah seni rupa Barat, dan kritik seni. Karja secara konsisten menekuni konsep karya Kosmologi Bali dengan spesialisasi warna pangider bhuwana.

Series karya-karya terkini mengambil tema Journey into the Unknown, Cosmic Energy, dan Color Healing. Sejak tahun 1983 Karja telah melakukan lebih dari 25 pameran tunggal dan 85 pameran bersama di Bali, Malang, Yogyakarta, Jakarta, Hong Kong, Jepang, Australia, Swiss, Italia, Jerman, Hungaria, dan Amerika Serikat (Hawaii, Florida, Maine, Chicago, dan Massachusetts).

Pameran bersama terkini Balinese Masters Nusa Dua, Museum ARMA Ubud, dan Sin Sin Gallery Hong Kong. Sedangkan pameran tunggal terkini di CSIS Jakarta.

MADE WIRADANA Denpasar, 27 Oktober 1968

Jl. Ratna Gang Jepun No. 3 Denpasar, Bali

Email: madewiradana212@gmail.com

Pendidikan

Tahun 1986 SMSR Batu bulan

Tahun 1990 Fakultas Seni Rupa Institut Seni Indonesia, Yogyakarta

Solo Exhibition

1999 "Imajinasi Purba" Purna Budaya, Yogyakarta

2000 "Bentuk-bentuk Purba, "The Chedi, Ubud-Bali

2001 "Deklarasi seni Akhir 2001", A RMA Museum, Ubud, Bali

2002 "Kolaborasi 2002", Radison Bali

2003 "Kanvas Itu Bulat", Mon Décor Gallery, Jakarta

2004 "Global Convention on Peace", Asoka Hotel, New Delhi India

2005 "Art of Wiradana", Bidadari Gallery, Ubud Bali

2006 "Bali is My Life" Ton Hotel Belgium

2009 "Eksodus Binatang", Srissasanti Gallery, Jogjakarta

2010 "Enjoy", Ambiente Gallery, Jakarta

2018 Sensibility of Line at galery Santrian Sanur

Pameran Bersama:

1989 – 1999 Taman Budaya Denpasar, Bali; Sanggar Dewata Indonesia, Pemuda Building Jakarta; Spirit 90, Widya Mandala, Yogyakarta; Sanggar Dewata Indonesia, Museum SLKI, Yogyakarta; Kelompok Sebelas, Kerti Wood Carving, Ubud Bali; Spirit 90, di Purna Budaya Yogyakarta; Philip Moris Art Award, Jakarta; Sanggar Dewata Indonesia; Spirit 90, Taman Budaya, Denpasar Bali; Kelompok 11, Sika Gallery, Ubud Bali; Spirit 90, Taman Budaya, Yogyakarta; Philip Moris ART Award, Yogyakarta; "Ruwatan Bumi", Taman Budaya, Denpasar

Bali; Indonesian Painting, Rudana Museum, Ubud Bali; Sanggar Dewata Indonesia "Millenium III", Six Museum Bali; "Bali Spirit", Ina Gallery, Jakarta; Beatiful Art Expression", Moom, Gallery, Jakarta; "Menangkap Bayang Bayang", Ina Gallery, Jakarta; Philip Mori Art Award, Jakarta, "Memasuki Sejarah", Ina Gallery, Jakarta; "Bali Fokus Plus, Santi Gallery, Jakarta; "Kecil itu Indah", Edwin Gallery, Jakarta; Eleven Painters of Sanggar Dewata Indonesia, Rudana Musseum, Ubud Bali; Painting The Kite in the Sky, Sanur Bali," Simple is Beauty", Guet Gallery, Sanur Bali; Duet, Montiq Gallery, Jakarta.

2006 Jago, Niki Gallery, Ubud Bali Indonesia Traffic, Mon Décor Gallery, Jakarta

2007 Love Letter, Toniraka Art Galery, Ubud, Bali Shanghai Art Fair, China

2008 SDI Now, Toniraka Art Gallery, Ubud, Bali

2009 Indonesian Contemporer, Gallery MBC Korea

2010 Optimism 2010, Maha Art Gallery, Sanur Bali Festival Hujan, Bentara Budaya , Bali Bali Bayon SDI, Bentara Budaya Bali

2011 Bali Making Choice, Gallery Nasional, Jakarta

2012 Bersyukur Kita Tunggal Ika, Hadiprana Gallery, Jakarta Jago Tarung, Syiang Gallery, Magelang

2013 Irony in Paradise SDI, Museum Arma Ubud Bali Pameran ilustrasi kompas, Bentara Jakarta, bentara Yogya, bentara Bali, Bali Act, Guet Gallery Sanur. Pameran BCA, Sector, Sanur, Bali

2014 Pertukaran Budaya Indonesia-Korea di BIC Gallery di Busan South Korea SDI Colek Pamor, Arma Museum, Ubud Pullman, Legian, Kuta, Bali.

2015

- "Celebration" at Hadiprana Gallery, Jakarta
- "Ulu Teben" wirth Millitan Art Group at Bentara Budaya Bali. Relionship, Sangkring Art Space, Jogjakarta



Profil Pelukis

2016

- "Nitibumi", with Nitirupa group, Bentara Budaya Bali.
- "Heritage Note", Internanational Heritage forum Exhibition, Grand Bali Beach Hotel, Sanur, Bali.
- "Art Denpasar", Denpasar Art Space".
- "Millitan Art Presentation", CLC Building, Kuta Bali
- "Gloryfiying Colours", Sanggar Dewata Indonesia, Museum Gunarsa, Klungkung

2017

- Arttivities Now -Art serpong Breez BSD City Tangerang
- Group exhibition at Vip Galery Jakarta
- The gift at Sangkring art Space Yogyakarta
- Attention by Lintas rupa 3.at BSD city
- Pemandangan Sawang Sinawang at MDTL Yogyakarta
- ATENTION At BSD City Tangerang
- A.T.U.H militant Art at Santrian Galery Sanur – Bali
- Bali To Beijing

2018

- Brush strouck at Latar Jakarta
- on fire at kaktus art space
- Asia Art Bienial Hongkong at Central Hongkong Library
- Daejoen Internasional Art Show
- BAMA art fair in Busan

2019

- Made In Gudang Gambar at Jakarta
- Optimism at NU art Bandung
- Bank Art fair Singapore
- Bali Mega Rupa at Arma Museum Bali
- City Art fair Hongkong
- GwangJU ART Fair
- Deagu Art Fair
- Seoul Art Fair
- Kagama Exhibiont at Bali beach open by Joko Widodo

2020 Rasa group exhibition at alila seminyak bali

2021

- Move On at mandala galery Ubud
- Hopes art Exhibition at alila seminyak Bali
- Residensi rasa Made wiradana di Lamalera NTT
- Bali mega rupa
- Nobox at Alila seminyak

Award

1996, 1998, 2000 finalis Philip mories

2006 Award from Indonesia Ambassador at Belguim

2017 Gold medal Art Asia Bieniale Hongkong

2017 Award from Nasional Museum Qingdao Beijing

2017 Award from Komjen Indonesia Tiongkok

I WAYAN SUJANA (SUKLU) Klungkung. February 6th, 1967
Jl. Taman Sari, Br. Leping - Desa Takmung, Kec. Banjarangkan,
Klungkung, Bali.
work; ISI Denpasar, Jl. Nusa Indah, Denpasar, Bali. : 087853806887
email; suklusujana@gmail.com; wayansujana@isi-dps.ac.id

Study

2017-2021; S3 ISI Denpasar

2010-2008; Post-Graduate in Fine Art of ITB Bandung

1997-1992; Denpasar Academy of Art (now ISI Denpasar)

1987-1983; SMSR Denpasar

Work History

2021-Now; Pengawas Gurat Institut

2014-Now; Owner Hübs Art Product

2014-Now; Owner Batu Belah Art Space

2014-Now; Listibya Klungkung (seni rupa)

Now-2000; Lecture in ISI Denpasar

1992-1987; Interior and Designer Grafis

Awards

- The Best Work in Peksiminas II , STSI Denpasar
- The Best Work in "The Kamasra Prize" STSI Denpasar
- The Best Work in Final exam STSI Denpasar Tahun 1997.
- Finalist from Competition of Philip Morris Art Award 1997
- Finalist from Competition of Philip Morris Art Award 1998
- The Best 10 Indonesian Competition of Philip Morris Asian Art Award 2003
- CP Open Biennale 2003, Galeri Nasional

- The Winner of Indofood Art Awards Competition 2003 on abstract, Indofood Indonesia
- The Winner of LIBAF Senggigi Lombok 2013, Bekraf

Jury

2021 Dewan juri Lampion

2020 Dewan Juri Lomba Ogoh-Ogoh Se-Bali

2015 Dewan Juri pada Lomba Lukis Hari Bumi di Jimbaran Hijau

2006 Dewan juri pada "Lomba Lukis Profesional" di KFC Discovery Bali

2003 Dewan juri "Menggambar Anak-anak ". Di Yayasan Yudistira

2003 Dewan juri "Mewarnai dan Gambar Ceria" Kalbe Farma di Hotel Nikki Denpasar

Kuratorial

2021 Rise Paper, PRASIKALA

2019 Mega Rupa; IBU, TANAH, AIR; Muara

2019 Cikal Bakal Seniman Muda Indonesia, Bentara Budaya Bali; Menuju Megarupa

2018 TOT #2 Indonesia

2017 Rumah Tak Berumah, Pameran Lukis Kaca BBAS dan Nagasepaha, Bentara Budaya Bali

2009 Apa Ini Apa Itu

2013 "Object, Music, Automotic Drawing Batubelah Art Space Klungkung Bali 2011 "New Candidate" Lukisan kaca di Gaya Fusion Sayan Ubud Bali

2009 "Apa Ini Apa Itu" Batubelah Art Space Klungkung Bali

Schenographer

2021 "Agrapananawasena" Kerthagosa Klungkung; "Monument of Trajectory" Komaneka Gallery Ubud Bali



Profil Pelukis

- 2020** "Sound Contour" Santrian Gallery Sanur Bali
- 2019** "Alfabet Moles" Art Bali Nusa Dua Bali
- 2018** "PANJI, ANTARA TUBUH DAN BAYANGAN," IMF International Art Event, Nusa Dua Bali-Indonesia
- 2017** "Intermingle Art Fashion Blood Moon Tetrad", Gedung Citta Kelangen, ISI Denpasar
- 2016** "Panjipatni" seni rupa pertunjukan Munumen Puputan Semara Pura Klungkung, Bali.
- 2016** "Bayang Berbayang" seni rupa pertunjukan Art Center Bali
- 2015** Gerhana Bulan Merah Performing Art di Art Centre - Mahalango
- 2015** Global Change Art Climate di BBAS
- 2013** 2EyeClipses: Yokasara-Suklu, Lembang Beach, Klungkung, Bali

Solo Exhibition

- 2021** "Monument of Trajectory" Komaneka Gallery Ubud Bali
- 2018** "PANJI, ANTARA TUBUH DAN BAYANGAN," IMF International Art Event, Nusa Dua Bali-Indonesia.
- 2017** "INTERMINGLE ART PROJECT, LIGHT PERTERRENT", Bentara Budaya Bali.
- 2017** "INTERMINGLE ART PROJECT, ART FASHION", Citta Kelangen, ISI Denpasar.
- 2016** "Sayap dan Waktu", Komaneka Fine Art Gallery, Ubud, Bali
- 2015** 100 Kebaya Art Installation
- 2014** ART MONUMENTAL FSRD - ISI Denpasar (Gigantic Installation-Natural Bamboo)
- 2012** "The Unseen Things", Komaneka Fine Art Gallery, Ubud, Bali
- 2011** "Regions of sense", On East Artspace, Singapore
- 2010** "Jejak", Galerie Esp'Art CCF Bandung; "Jejak", Galerie Esp'Art CCF Bandung
- 2008** "Reading Objects", Gaya Fusion Art Space, Ubud, Bali Elok Berkelok, The Aryaseni Gallery, Singapore

- 2007** Transparency, Artsphere Gallery, Jakarta
- 2006** "The Woman in Blessing", The Aryaseni Gallery, Singapore; "Narration of Legend", Elcana Gallery, Jakarta
- 2005** "The Sun in Nepal", Komaneka Fine Art Gallery, Ubud Bali
- 2002** "Suklu Flowers", Jenggala Ceramic Art Gallery, Jimbaran, Bali; "Dialog of The Heart", Ganesha Art Gallery, Four Seasons Hotel, Jimbaran, Bali
- 2001** Solo Exhibition, Chedi Art Gallery, Ubud Bali
- 2000** "My Woman", Vanessa Gallery in Ubud, Bali

Group Exhibition

- 2021** Mega Rupa exhibition di ARMA Ubud Bali; "8+8 on collaboration exhibition of Malaysia and Indonesia Artist; "Bali Bhuana Rupa, Virtual international exhibition; "Serupa" JKP Denpasar Bali
- 2020** "Sip Setiap Saat" Art Ekshibition Santrian Sanur-Bali Indonesia. "Pandemic Aesthetic" Virtual Art Exhibition Jakarta; "PRANA2020" at KL City Art Gallery Malaysia
- 2019** "Kontraksi: Pascatradisionalisme" at Galeri Nasional Indonesia, Jakarta; "Balinese master" Art Bali, Nusa Dua Bali; Internasiobal Exhibition "Art, Cross, and Collaboration" August 08th, 2019 Citta Kelangen Building, 2nd Floor ISI Denpasar, Indonesia; Via Indonesia, Bentara Budaya Bali Indonesia; "Drawing and Communication" at Okinawa Prefectural University of Arts, Japan "Speculative Memories (Ingatan-Ingatan Spekulatif)" yang berlokasi di Gedung ABBC , Kawasan ITDC Nusa Dua, Bali-Collection, Bali, Indonesia
- 2018** "Brush Strokes" Pameran di Latar, Jakarta; Intermingle Art Project bersama ISBI Tanah Papua di Art Centre Bali; Intermingle Art Project pada peluncuran buku Dr.Srinatih,alm.; "Art Installation" Acara Kuliah Umum Presiden Jokowi" di ISI Denpasar; "drawing and Communication" at Okinawa Prefectural University of Arts, Japan "Threads on Threads of Indonesia #2" Shcenografi ISI Denpasar; "The

Profil Pelukis

Garden" Exhibition at The Amerika Club Singapore; "Papersphere" Exhibition Sumarja Gallery ITB, Bandung; "Brush Strokes" Exhibition Latar, Jakarta

2017 "Pameran Pemenang Hibah Penciptaan Karya Seni" Kriya Hasta Mandala ISI Denpasar Bali; "Rumah Kaca Nagasepaha dan BatuBelah" Bentara Budaya Bali; "Skala" Trinalle patung, Galnas Jakarta; "Change" Museum Puri Lukisan, Ubud-Bali Indonesia

2016 "Workshop dan Pameran Lukis Kaca Limbah" Munumen Perjuangan Klungkung Bali; "50 Tahun SMSR Batubulan, Gianyar, Bali-Indonesia; "Heritage Note" Organization of World Heritage Cities, UNESCO, Inna Grand Bali Beach Hotel; "Sayap Bumi dan Perahu" art instalasi World Cultural Forum, di BNDCC Bali "Sayap dan Lotus" Art Street Mural world Cultural Forum, di Bentara Budaya Bali; "Undagi" Pameran Besar Seni Kriya, Jogja Gallery Yogyakarta; "Poem of Colors" Museum Neka Bali; "NuArt Sculpture Park", Bandung; "Pameran Bersama Perupa Thailand dan Dosen Seni Rupa ISI Denpasar" di ISI Denpasar; "Pameran Bersama Dosen Seni Rupa ISI Denpasar" di Monkey Forest Gallery, Ubud

2015 "Violent Bali", Tony Raka Gallery, Ubud; "Pameran Bersama di Barwa Gallery", Mas, Ubud

2014 "Asean Watercolor Exhibition di Bentara Budaya, Bali; Pameran Bersama di China; Pameran Bersama di Art Centre, Denpasar

2013 "THE Bandung Paper Art Show" Museum Sri Baduga Bandung; "determination of Two Islands" Galeri Nasional Jakarta; "Sea+" Threenale Internasional, Galeri Nasional Jakarta; "Embrio" Pameran Arsip dan Dokumentasi Seni Rupa Indonesia, Museum Nasional Indonesia, Jakarta; "MATRIX II ORRIGINS" Culity Gallery, Perth, WA; "MATRIX Tw(O)rigins", Sudakara Art Space, Sanur, Bali; "Pameran Besar Seni Rupa", Taman Budaya Jambi; "Melihat-Dilihat", Galeri Nasional, Jakarta; "Bank Art Fair", Sangrila Islands, Hongkong; "Horizon of Strength", Tugu Kunstkring Paleis, Jakarta; "Determination of Two

Islands", Galeri Nasional, Jakarta; "Asia Contemporary Art", JW Mariot Hotel, Hongkong; "Collective Asia", Luxe Art Museum, Singapore; "Encore!", Maya Gallery, Singapore; "The Straight Contour", Kupu-Kupu Jimbaran Art Space, Bali

2012 "Ilustrasi Cerpen Kompas", Bentara Budaya Bali, Bali; "Indonesian Contemporary Fiber Art", Art-One, Jakarta; "DESIGN/ART: Renegotiating Boundaries", Lawangwangi Creative Space, Bandung "Sang Juara", Galeri Nasional Indonesia, Jakarta; "Ilustrasi Cerpen Kompas", Bentara Budaya Jakarta, Jakarta; "Artist Museum Weeks", BatuBelah Art Space, Klungkung, Bali; "The Aesthetics Journey", Sudakara Art Space, Sanur, Bali; "Dialogue II" Gaya Art Space, Ubud, Bali.

2011 "Entitas Nurani #2", Art Center, Bali; "Bali Creative Festival", Pantai Sanur, Bali; "Smart Art" Dia-Lo-Gue art Space, Jakarta; "Dialogue" Galeri 13, Kuala Lumpur, Malaysia; "Reconsidering Earth" North Art Space, Pasar Seni Ancol, Jakarta; "1001 Door re Interpreting Traditions" Ciputre Artpreneurship, Jakarta; "Art Motoric" Galeri Nasional Jakarta; "Inspiration from Bali to the Word" Museum Rudana, Ubud Bali

2010 Independent Art, Pengosekan, Bali; Tapak Telu, ISI, Denpasar; All but Paper, Dialogue Art Space, Jakarta

2013 "THE Bandung Paper Art Show" Museum Sri Baduga Bandung; "determination of Two Islands" Galeri Nasional Jakarta; "Sea+" Threenale Internasional, Galeri Nasional Jakarta; "Embrio" Pameran Arsip dan Dokumentasi Seni Rupa Indonesia, Museum Nasional Indonesia, Jakarta; "MATRIX II ORRIGINS" Culty Gallery, Perth, WA; "MATRIX Tw(0)rigins", Sudakara Art Space, Sanur, Bali; "Pameran Besar Seni Rupa", Taman Budaya Jambi; "Melihat-Dilihat", Galeri Nasional, Jakarta; "Bank Art Fair", Sangrila Islands, Hongkong; "Horizon of Strength", Tugu Kunstkring Paleis, Jakarta; "Determination of Two Islands", Galeri Nasional, Jakarta; "Asia Contemporary Art", JW Mariot

Hotel, Hongkong; "Collective Asia", Luxe Art Museum, Singapore; "Encore!", Maya Gallery, Singapore; "The Straight Contour", Kupu-Kupu Jimbaran Art Space, Bali

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2010 Independent Art, Pengosekan, Bali; Tapak Telu, ISI, Denpasar; All but Paper, Dialogue Art Space, Jakarta; Bina Rupa Tunggal Raga, Museum Puri Lukisan, Ubud, Bali; Return to Abstract, Tony Raka Gallery, Ubud, Bali; Halimun, Lawangwangi, Bandung; Art Bazaar, The Ritz Carlton, Jakarta; Re-create, Gallery Kita, Bandung

2009 "New + News", Gracia Art Gallery, Surabaya; "Borderless World", Srisasanti Gallery, Taman Budaya Yogyakarta, Yogyakarta "Indonesia Contemporary Drawing", Galeri Nasional, Jakarta; "Ilustrasi Cerpen Kompas", Bentara Budaya Jakarta, Jakarta; "Art fear Singapore", Singapore; "Bambo Festival" Bentara Budaya Bali, Ketewel, Gianyar, Bali; "Zona Bebas" Sector Sanur, Bali; "Art(i)culation" Hanna Art Space, Pengosekan, Ubud, Bali; "Apa Ini Apa Itu" Banjar Lembang, Klungkung, Bali

- 2008** "Olympics Fine Art", Beijing, Cina; "Beijing International Art Biennale", China; "Ilustrasi Cerpen Kompas", Bentara Budaya Jakarta; "Animal Kingdom The Last Chronic", Jogja Gallery, Yogyakarta; "Manifesto", Galeri Nasional Indonesia; "Bali Art now"; Hibridity, Jogja Gallery, Yogyakarta
- 2007** "Contemporary Indonesia Art Now", Nadi Gallery, Jakarta; "Kematian yang Indah", Bentara Yogyakarta, Grasia Surabaya, Darga Galery Sanur Bali; "Exploring Culture" Verona Italy, Coln Jerman; "O(v)omlasi" Skects and Drawing, Paros Gallery Sukawati Bali; "A(R)tmosphere" Festival Sanur, Sanur Bali; "Transformasi Wayang". Taman Budaya Lombok
- 2006** "Repetitive and Reconstruction" Perpustakaan Umum Malang, Malang, East Java "Asian Art Mosaic", Yaddo Art, Singapore
- 2005** "Skill and Power", Tour de Java, Jakarta, Yogyakarta, Surabaya and Malang, East Java; "Bali Jeju", Raka Gallery, Ubud, Bali; "Celebration", Orasis Gallery, Surabaya; "Bali Jeju", Jeju, Korea Selatan; Bali Biennale I, Sector Bar Bali Beach Sanur; Jogja Biennale, Jogjakarta Art Centre, Jogjakarta; "Stimulasi", Sector Bar Bali Beach Sanur
- 2004** Tama Art Gallery, Ubud, Bali; Bangladesh XI Biennale, Dacca, Bangladesh; "Dasa Muka", ARMA, Ubud, Bali; "Harmony", Jenggala Ceramic, Jimbaran, Bali; "Merahnya Merah" Nadi Gallery, Jakarta
- 2003** "Emerging Out of The Tradition' Cana Gallery, Jakarta; "TAI Black", Dies Natalis STSI Denpasar yang ke-36, Denpasar, Bali; 25 th Bali art Festival, Bali Art Centre, Denpasar, Bali; CP Open Bienalle, Galeri Nasional, Jakarta; "KII 2003" Edwin Gallery, Jakarta; Finalis of Indonesia Asean Art Award, ASEAN Secretary Building, Jakarta "Transitions", Ganesha Art Gallery, Four Seasons Hotel, Jimbaran, Bali Finalist and The Winner of "Indofood" Art Award, National Museum, Jakarta
- 2002** "Sumetonan" Ratna Warta Museum, Ubud, Bali; "Pengider Bhuana" Rudana Museum, Ubud, Bali; "Seni Rupa Nusantara II " Nasional Museum, Jakarta

Profil Pelukis

- 2001** "Reflection II" Darga Art Gallery, Sanur, Bali; "Five Colour", Jenggala Ceramic Art Gallery, Jimbaran Bali; "Taksu Papat", 678 Art Gallery, Jakarta; "Intuition" Sembilan Art Gallery, Ubud Bali; Bentara Budaya, Jakarta; "Small is Beautiful II", Pranoto Art Gallery, Ubud; Edwin Art Gallery, Jakarta; "Melampui Rupa" Jess Art Gallery, Denpasar, Bali
- 2000** "What" Plawa Bali Resto, Padanggalak Sanur, Bali; "Instalasi dan Happening Art" Sangga Bhuana, Serangan Denpasar,
- 1999** 18 Painter, Tiga Nam Art Gellery Ubud, Bali; Ratna Warta Museum, Ubud, Bali; The Dual Fire, Pranoto's Art Gallery, Ubud, Bali; Mandala of Life III , Purna Budaya, Yogyakarta
- 1998** Canbera, Australia; Duo Sujana, Novotel Nusa Dua, Bali; The Reflection of Art 1998 Darga Fine Art Gallery Sanur, Bali Mandala of Life II, Taman Budaya Bali, Denpasar
- 1997** The Far Out Gallery, Ubud, Bali; The Philip Morris Art Award Nomine, Galeri Nasional, Jakarta
- 1996** The Mandala of Life, Sika Contemporary Art Gallery, Ubud Bali.
- 1995** Gelis, Sadia Art Gallery Ubud, Bali; The International Exhibition of The Art Colleges in Hirosima, Japan Kamasra, The Clasic Art Nyoman Gunarsa Museum, Klungkung, Bali
- 1994** Kamasra at Museum Sidik Jari, Denpasar
- 1993** Peksiminas II at STSI Denpasar
- 1992** Dies Natalis STSI Denpasar, Bali; Bali Art Centre, Denpasar

Collectors

Nasional Gallery Singapura; NUART Bandung; Galeri Nasional Jakarta; Tanglin Trust School

Workshop

2021 Drawing on novel; anak-anak SMK di Museum Bali; Workshop; Repetisi garis dan warna, Drawing on novel, Flaxi Strong Bamboo

Komaneka Gallery

2020 Drawing on novel: Bisma Hotel

2019 Drawing on novel: Batubelah Art Space

2018 Drawing on novel: Citta Kelangen ISI Denpasar

2017 Drawing on novel: Bentara Budaya Bali

2016 Workshop “Lukis Kaca Limbah” Siswa SD,SMP,SMK se Kabupaten klungkung, LISTIBIA Kab Klungkung, Munumen Perjuangan Klungkung Bali; Workshop “Drawing on Novel” siswa Tanglint Thrust School Singapura, Di Batubelah Art Space Bali; Whorkshop “Drawing on Novel” dan “Repetisi Garis dan Warna” pada acara Art Camp Wahana Edukasi Anak(ujian pasca sarjana Ari Darmastuti) di BatuBelh Art Space Bali; Workshop “drawing on novel” desainer from Sudakara, BBAS Bali; Drawing on novel; anak-anak SMK di Museum Bali; Workshop; Repetisi garis dan warna, Drawing on novel, Flaxi Strong Bamboo Komaneka Gallery

2020 Drawing on novel: Bisma Hotel

2019 Drawing on novel: Batubelah Art Space

2018 Drawing on novel: Citta Kelangen ISI Denpasar

2017 Drawing on novel: Bentara Budaya Bali

2016 Workshop “Lukis Kaca Limbah” Siswa SD,SMP,SMK se Kabupaten klungkung, LISTIBIA Kab Klungkung, Munumen Perjuangan Klungkung Bali; Workshop “Drawing on Novel” siswa Tanglint Thrust School Singapura, Di Batubelah Art Space Bali; Workshop “Drawing on Novel” dan “Repetisi Garis dan Warna” pada acara Art Camp Wahana Edukasi Anak(ujian pasca sarjana Ari Darmastuti) di BatuBelh Art Space Bali; Workshop “drawing on novel” desainer from Sudakara, BBAS Bali; Workshop Tekstur di Villa Padi Indah Bali; Workshop “Seni Instalasi”, diikuti oleh mahasiswa ISI Denpasar di Museum Rudana Ubud; Workshop “Seni Instalasi” di ISI Denpasar; Workshop “Repetisi Garis dan Warna”, diikuti oleh staf Design Brige di Vila Padi Indah; Workshop “Repetisi Garis dan Warna”, diikuti oleh orang tua murid Diatmika.

DR I WAYAN 'KUN' ADNYANA born in Bangli, Bali, on April 4th, 1976, is a professor of art history at Faculty of Visual Art and Design of Indonesia Institute of the Arts (ISI Denpasar) (2019 – present day). Master of Art Studies (MSn), from Post Graduate Program of Indonesia Institute of the Arts, Yogyakarta (2008). PhD in Art Studies from Doctoral Program of Indonesia Institute of the Arts, Yogyakarta (2015). He is also as a Rector of Indonesia Institute of the Arts (ISI Denpasar) from March 22, 2021 until 2025.

Email: kun_adnyana@yahoo.com and santir.jiwa@gmail.com

Colective Exhibitions (selected):

2021 National Virtual Art Exhibition Bali-Dwipantara Adirupa “Wana-Rupa-Nuswantara” on Festival of Bali Sangga Dwipantara.

2020 Exhibition ZENi Rupa at Galeri SENi, Kuta, Bali. Exhibition “Raja Cenik” at Pasifika Art Museum, Nusa Dua, Bali. Exhibition “SahabArt” at Rumah Paros, Sukawati, Gianyar. Exhibition Kita Art Friends “RASA” at Alila Seminyak, Bali.

2019 Exhibition “Panca Maha Bhuta: Misteri Mendulang Imaji” at Agung Rai Museum of Art (ARMA), Ubud, Bali. Exhibition at Festival of Indonesianity of The Arts (FIA)#2 at Bentara Budaya Bali, Denpasar. Exhibition “Vault of Asia 2019” with Dapeng Liu, and Sung Hee Ahn, at Thienny Lee Gallery, Sydney, Australia.

2018 Exhibition Biennale Jawa Tengah, “The Future of History” at Semarang, Gallery, Semarang. Yogya Art Annual #3, ‘Positioning’ at Sangkring Art Space, Yogyakarta. Exhibition ‘Brush Strokes Reflection’ at Latar, Menara BTPN-CBD Mega Kuningan, Jakarta.

2017 Exhibition “Change” at Puri Lukisan Museum, Ubud. Exhibition “Between Visual Beauty and Conceptual Strength” Grand Opening VIP Fine Art, Jakarta.

2016 Exhibition Indonesia-Taiwan Art Exchange at Licence Art Gallery and Mizuiro Workshop, Tainan, Taiwan. Exhibition “Poem of Colors”

at Neka Art Museum. Exhibition 'Rwa Bhineda' at Bentara Budaya Denpasar, Bali. Exhibition finalists of UOB Painting of The Year 2016 at Ciputra Artpreneur Gallery, Jakarta. Exhibition in Andrew Art Gallery's booth at Bazaar Art Jakarta, Pasific Place Jakarta. Biennale Jateng (Middle of Java Province) "Kronotopos at Oudetrap Building, Semarang. Exhibition "Cartography of Painting" at Albert Art Gallery, Jakarta.

2015 Exhibition 'Bali Art Intervention#1: Violent Bali' at Tonyraka Art Gallery, Ubud. Exhibition 'Art as Perspective' at CLC Education, Denpasar. Exhibition together 17 Indonesian artists "Kepada Republik" at Pustakaloka, DPR RI, Jakarta.

2014 Exhibition for Finalists of UOB Painting of The Year 2014 at UOB Plaza, Jakarta. Exhibition 'Ethnic Power' at Art and Cultural Center (Taman Budaya), Denpasar.

2013 Exhibition "Trans Avant Garde" at AJBS Gallery, Surabaya. Exhibition Indonesian lectures in fine art "Melihat-Dilihat" at National Gallery, Jakarta. Exhibition "Homo Ludens #4th presented by Emitan Gallery at Bentara Budaya Bali. Exhibition Bali Art Fair 2013, presented by Bali Art Society (BAS) at TonyRaka Gallery, Ubud.

2012 Exhibition "Here We Ar(t)e, Here We Ar(t)e the Same" at Maha Art Studio, Denpasar. Exhibition "Homo Ludens #3th" at Emitan Gallery, Surabaya. Exhibition finalists of UOB Painting in the Year 2012 at UOB Plaza, Jakarta. Exhibition "Agitasi Garuda" at Yogya Gallery, Yogyakarta. Exhibition "Painting @Drawing" at Tonyraka Art Gallery, Ubud. Exhibition "Archive-Reclaim" at National Gallery of Indonesia (Galeri Nasional), Jakarta. Exhibition at Scope Art Basel, Swiss, presented by Willem Kerseboom Gallery, Amsterdam.

2011 Exhibition "Flight for Light: Indonesian Art and Religiosity" at Art-1 (Mondecor New Museum), Jakarta. Exhibition "Sein of Indonesia 1st" at Kwanhoon Gallery Seoul, Korea Selatan. Exhibition "Star Wars" at AJBS Gallery Surabaya, Exhibition Nominee of UOB Buana Art Awards

at UOB Buana Plaza, Jakarta. Exhibition Nusantara “Imaji Ornamen” at National Gallery of Indonesia, Jakarta. Exhibition “Bali Inspires” at Rudana Museum, Ubud.

2010 Exhibitions “2X” at Jakarta Art Distrik, Grand Indonesia, Jakarta. Jakarta Art Awards “Reflection of Megacities” at North Art Space Jakarta. Exhibition “Green Carnival: Public Art Project” Mall Art at The Ritz-Carlton Jakarta, Pacific Place. Exhibition “Soccer Fever” at Galeri Canna, Jakarta. Exhibition “Percakapan Massa” at National Gallery of Indonesia (Galeri Nasional), Jakarta. Exhibition “Coexistence” at Dimensi Art Gallery, Surabaya. Exhibition “Paramitra” at MD Art Space, Jakarta. Exhibition “Baby Talks” at Phillo Art Space, Jakarta.

2009 Exhibitions “Janus” at T-Art Space, Ubud, Bali. “Art(i)cultuation” at Hanna Art Space, Ubud, Bali. Instalation “Festival Bambu” at Bentara Budaya Bali. “ExpoSign” ISI Yogyakarta at Yogyakarta Expo Center. Indonesia Arts Festival “Exploring Root of Identity” at Galeri Cipta II Taman Ismail Marzuki, Jakarta. Exhibition “Harmony” at Soobin Art Int’l S.Bin Art Plus, Singapore. Bazaar Art Jakarta, at The Ritz-Carlton, Pacific Place Jakarta. Exhibition “Rai Gedheg” at Bentara Budaya Jakarta, Bentara Budaya Yogyakarta, dan Orasis Gallery Surabaya. Exhibition “Guru Oemar Bakrie” at Yogya Gallery, Yogyakarta. Exhibition “Vox Populi” at Sangkring Art Space, Yogyakarta. Exhibition “Bali Contemporary Arts Mapping” at Sika Gallery, Ubud. Exhibition “Vox Populi” at Bentara Budaya Jakarta.

2008 Exhibitions “Aku yang Bebas” at Darga Art Gallery, Sanur. Exhibition “Family Life” at Taman Budaya, Yogyakarta. Exhibition “Contemporary Heroes” at Tujuh Bintang Art Space, Yogyakarta. Exhibition “Vision of East Asian 2008” at Zhengzhou, China. Exhibition Jakarta Art Awards at Galeri Seni Ancol, Jakarta. Exhibition “Art After Artday” at Sangkring Art Space, Yogyakarta. Exhibition “Ini Baru Ini” at Vivi Yip Art Room, Jakarta. Exhibition “Freedom” Mon Decor Painting Festival at Taman Budaya Yogyakarta, and National Gallery of Indonesia

Jakarta. Exhibition "Super Ego" at Galeri Ego, Jakarta. Exhibition "Manifesto" at National Gallery of Indonesia, Jakarta. Exhibition "Bali Art Now: Hibridity" at Yogya Gallery, Yogyakarta, Exhibition "Ahimsa" at Bentara Budaya Jakarta. Exhibition "69 Seksi Nian" at Yogya Gallery, Yogyakarta. Exhibition "Silence Celebration" at Tony Raka Art Gallery, Bali. Exhibition "Think+Thing=Everything" at Gracia Art Gallery, Surabaya.

2007 Biennale Yogya "Neo Nation" at Sangkring Art Space Yogyakarta. Sanur Art Festival "A(R)tmosphere" at Danes Art Veranda, Denpasar. Exhibition "i Bumi" in conjunction to the UN Climate Change Conference (UNCCC) at Garuda Wisnu Kencana (GWK), Bali. Exhibition "Love Letters" at Tony Raka Art Gallery, Ubud. Exhibition "A Beautiful Death" at Bentara Budaya, Yogyakarta, Orasis Gallery, Surabaya and Darga Gallery Sanur, Bali.

2006 Exhibition (Fine Art lecturers of ISI Denpasar) "Decontruction and Repetition" at The Public Library of Malang City, East Java. Exhibition "Young Arrows" at Yogya Gallery, Yogyakarta. Exhibition "Kompas Short Story Illustration" at Bentara Budaya Jakarta. Exhibition (Fine Art lecturers of ISI Denpasar) at Neka Art Museum, Ubud. Exhibition "Erotic" at Tony Raka Gallery, Ubud. Exhibition "ReconsCulture" at Agung Rai Museum of Art (ARMA), Ubud. Exhibition "Visual of Word" at Darga Gallery, Sanur.

2005 Tour de Java "Skill for Power" at V Gallery Jakarta and Dalem Hamur Sava Gallery, Yogyakarta, Malang, and Surabaya. Exhibition "Power of Mind" at Orasis Gallery, Surabaya. Exhibition "Kompas Short Story Illustration" at Bentara Budaya Jakarta.

2004 Exhibition "Dasa Muka" commemorating 4th years of Bali Coruption Watch at Agung Rai Museum of Art (ARMA), Ubud. Exhibition (Fine Art lecturers of ISI Denpasar) at Puri Art Gallery, Malang and Museum Widayat Magelang. Exhibition "Bali Temptation" at Galeri Langgeng Magelang and V Gallery Jakarta.

Profil Pelukis

- 2003** Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Lelakut" at the rice fields of Peguyangan, Denpasar. Exhibition Young Artist Solidarity (Solidaritas Seniman Muda Bali) "Renungan Merah Putih" at Taman Makam Pahlawan Margarana, Bali.
- 2002** Exhibition "Ruwat Sarira" Sanggar Jarak Bang at Rumah Sakit Jiwa (Mental Medical) Bangli.
- 2001** Installation exhibition "SHUL" at Galeri Sembilan, Ubud. Group exhibition "Bali Kontemporer" at Bentara Budaya, Jakarta. Fundraising exhibition "Sesari" at Gedung Titik Dua, Denpasar, in affiliation with Harian Umum Nusa (news paper). Final under graduate exam exhibition at STSI Denpasar.
- 2000** Exhibition "Demokrasi dalam Ekspresi Rupa" Kamasra at the House of Representatives Denpasar. Exhibition for the 33rd Anniversary of Higher School of Arts (Indonesia Institute of The Arts), Denpasar. Exhibition "Mother Earth Expression" with Sudamala Kamasra Group at Kuta Paradiso Hotel, Kuta. Exhibition "Art Reflection II" at Darga Gallery, Sanur.
- 1999** Exhibition with Divya Pradana Bhakti at Gedung Pusat Studi Antar Budaya dan Agama, Nusa Dua, Bali. The Philip Morris Art Awards nominee exhibition at National Gallery of Indonesia (Galeri Nasional), Jakarta. Peksiminas V exhibition in Surabaya.
- 1998** Kamasra 5th Anniversary exhibition at Sahadewa Gallery, Ubud.
- 1997** Watercolor exhibition at Art Center of Bali Province.

Solo Exhibition

- 2021** "Hulu Pulu: Five Years Exploration of Yeh Pulu Reliefs" at Agung Rai Museum of Arts (ARMA), Ubud, Bali.
- 2019** "Sudra Sutra: An Iconographical Interpretation of Yeh Pulu Reliefs", at Neka Art Museum, Ubud, Bali.
- 2019** "Santarupa: A Revival of Narrative in Contemporary Art", at Thienny Lee Gallery, Sydney, Australia.

- 2018** "Titi Wangsa: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", at Neka Art Museum, Ubud, Bali.
- 2018** "Inside the Hero: Creative Contemporary Painting Based on an Iconography of Yeh Pulu", at Mizuiro Workshop Contemporary, Tainan, Taiwan.
- 2017** "Candra Sangkala: Reinterpretation of Ancient reliefs Visual Codes in Contemporary Painting" at Neka Art Museum, Ubud, Bali.
- 2017** "Citra Yuga: Iconography of Relief Yeh Pulu" at Bentara Budaya Jakarta.
- 2013** "Poems from Lake Michigan", at Gwen Frostic School of Fine Art Collage, Western Michigan University, USA.
- 2011** "Body Theater" at Ganesha Gallery, Four Seasons Resort, Jimbaran, Bali.
- 2010** "Tree of the Future" at Mon Décor Gallery booth's, at Bazaar Art Jakarta, The Ritz-Carlton, Pacific Place, Jakarta.
- 2009** "Rare (Babies)" at MD Art Space, Jakarta.
- 2008** "Hana Tan Hana" at Bentara Budaya, Yogyakarta.
- 2008** "Look! Who is Talking?" at TonyRaka Art Gallery, Ubud.
- 2008** "New Totems for Mother" at Gaya Art Space, Ubud.
- 2003** "Kamasukha" at Genta Gallery, Ubud, Bali.

Awards

- 2018** Satyalancana Karya Satya 10 Years from President of Republic of Indonesia Ir. H. Joko Widodo.
- 2016** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2016** Best Lecturer recognition from Rector of Indonesia Institute of the Arts, Denpasar.
- 2014** Finalist of UOB Painting of The Year Competition Awards, Jakarta.
- 2013** Visiting Art Scholar Awards from Faculty of Fine Art (Gwen Frostic School of Fine Art Collage), Western Michigan University, US.
- 2011** Finalist of The UOB Buana Art Awards, Jakarta.



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2010 Jakarta Art Awards Nominee.

2008 Best Graduate with cumlaude recognition from Magister Programm of ISI Yogyakarta.

2008 Jakarta Art Awards Nominee.

2007 Widya Pataka Award (in the field of fine art critique) from Bali Province Government.

2002 Best Graduate with cum laude recognition from STSI Denpasar.

1999 Philip Morris Indonesian Art Awards Nominee.

1998 Kamasra Price for Best Painting.

1996 First Prize Teenage Painting Competition by Parpostel IX Denpasar.

Writing Experiences

Kun wrote articles for variety of art and culture issues in national media, such as Kompas, Tempo, Media Indonesia, Suara Merdeka, Jawa Post-Radar Bali and Bali Post. Kun joined the program of visiting artist / scholar in the fall semester of 2013, and awarded the Visiting Scholar Award from Gwen Frostic School of Art, Western Michigan University, USA.

He also did a research on the data of Balinese painting in the 1930s in several cities in the Netherlands, such as Leiden, Harlem, and Amsterdam (2015). Kun also becomes the curator of art exhibitions for many galleries, such as the National Gallery in Jakarta, Art 1 (Mondecor) Gallery, Tonyraka Art Gallery, Gajah Art Gallery (Singapore), Sudakara Art Space, Syang Art Gallery, Kendra Art Space, etc. Since 2016, He has been assigned to the editor of the national journal of Arts & Culture, Mudra ISI Denpasar.

He won Research, Creative and Desimation Arts Program from Ministry of Research, Technology and Higher Education of Republic of Indonesia (2017, 2018, and 2019); Doctoral Dissertation research grant from the Ministry of National Education (2014), and research grants of P3SWOT, International Cooperation Bureau of the Ministry of National Education

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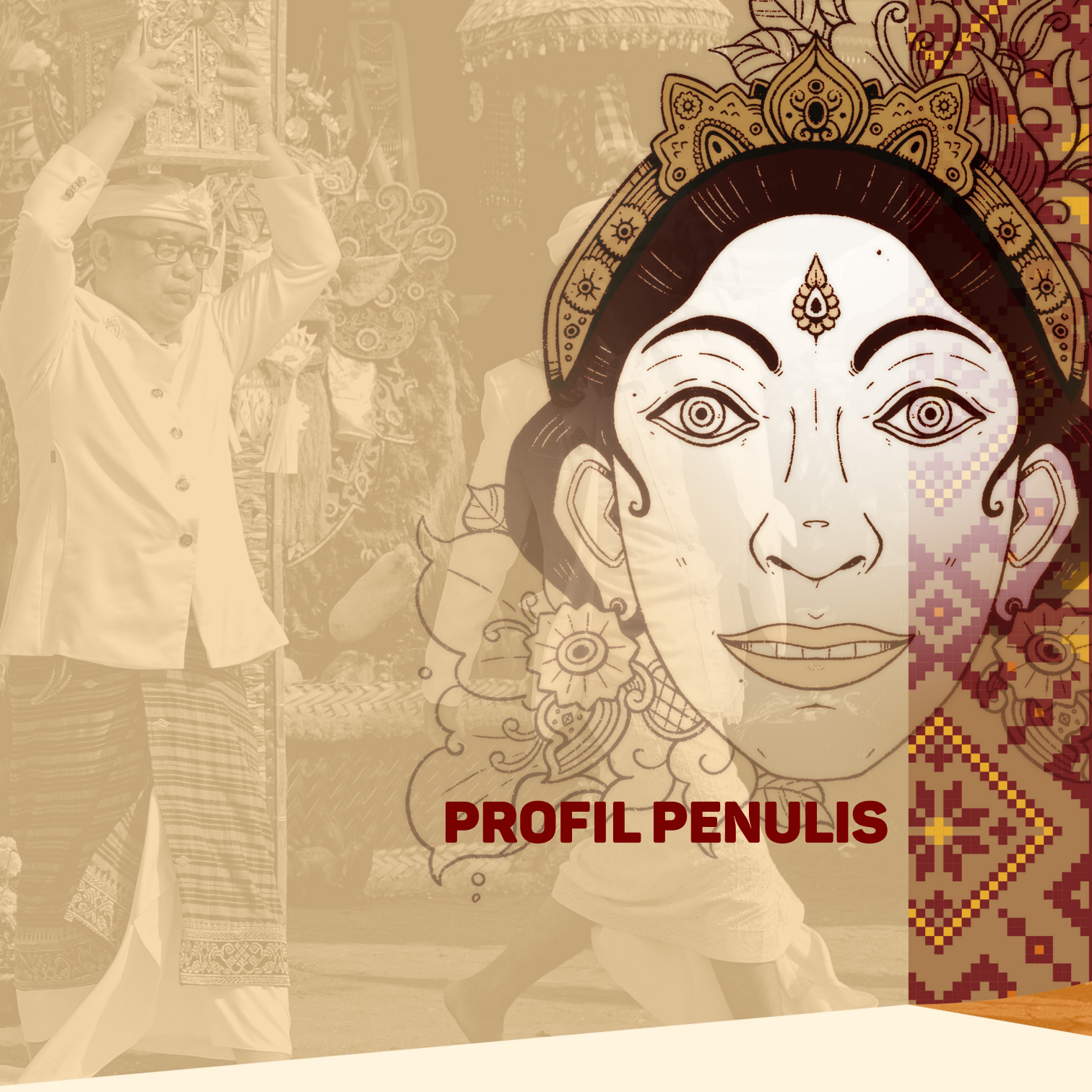
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PUTU SUTAWIJAYA Lahir di desa angseri tabanan bali 27 nopember 1970; Menyelesaikan pendidikan di ISI yogyakarta; Sekarang tinggal di yogyakarta aktif bergerak dalam berbagai aktifitas kesenian baik di dalam negeri maupun luar negeri. Mendirikan sangkring art space untuk mengakomodasi aktifitas seni Indonesia. Penerima penghar maestro seni dari kemendikbud 2019; Menerima penghargaan perupa dan budayawan dari pemda daerah DIY 2018; Aktif sebagai pembicara seni dan budaya.





PROFIL PENULIS



I KETUT ERIADI ARIANA (Jero Penyarikan Duuran Batur) lahir di Bangli, 26 Juli 1994 adalah seorang jurnalis dan *penyarikan* di Pura Ulun Danu Batur, Desa Adat Batur, Bangli. Sejumlah puisi berbahasa Bali dan esainya terbit di media massa seperti *Tatkala.co*, *Media Bali*, *Balonesia.id*, *POS BALI*, *Suara Saking Bali*, dan *Majalah Nuansa Bali*. Puisi berbahasa Indonesiannya terpilih terbit dalam antologi bersama *Sebermula adalah Bali* (2020), sedangkan puisi berbahasa Bali terbit dalam antologi bersama *Puspanjali* (2019) serta antologi tunggal *Ulun Danu* (2019). Puisi berbahasa Balinya yang berjudul "*Sing Ada Gering di Pabaané Ning*" adalah puisi terbaik dalam Sastra Saraswati Sewana 2021 "Pamarisuddha Gering Agung" yang diinisiasi Yayasan Puri Kauhan Ubud. Beberapa pemikirannya diterbitkan dalam buku kumpulan tulisan bersama seperti *Prabhajnyana: Mozaik Kajian Pustaka Lontar Universitas Udayana* (2020); *Jurnal Sastra Gocara Prodi Sastra Jawa Kuno Universitas Udayana* (2016; 2018); *Sarasastra: Pusparagam Pemikiran Kebudayaan Bali* (2020); *Bangli Dulu, Kini, dan Nanti: Sebuah Refleksi, Amatan, dan Harapan Pemuda Bangli* (2021); *Sarasastra II: Pusparagam Pemikiran Kebudayaan Bali* (2021); dan *Bali 5.0: Perubahan, Narasi, dan Solusi untuk Pulau Dewata* (2021). Sementara itu, buku esai tunggal pertamanya berjudul *Ekologisme Batur* (2020). Tahun 2018 turut menginisiasi terbitnya majalah komunitas bernama *Batur: Kata Penyambung Peradaban* yang mengulas jejak peradaban Batur. Saat ini merupakan Koordinator Lingkar Studi Batur—komunitas literasi yang berfokus pada studi tentang Batur; Sekretaris DPP Peradahan Indonesia Bali; serta Koordinator Forum Alumni Green Circle Gitakita—komunitas yang bergerak di bidang konservasi alam dan sosial. Pernah menjabat sebagai Sekretaris DPK Peradahan Indonesia Badung (2016-2017) dan Ketua DPK Peradahan Indonesia Bangli (2018-2021).



IPUTU OKA SUYASA lahir di Bangli, 10 Desember 1995. Menyelesaikan studi sarjana di Fakultas Hukum Universitas Udayana (2017). Saat ini adalah seorang jurnalis media *online* Balnesia.id. Memiliki hobi naik gunung dan kegiatan-kegiatan *outdoor* lainnya. Beberapa esai kritisnya terbit di kolom Sumbang Suara Media Bali; buku kumpulan esai *Bangli Dulu, Kini, dan Nanti: Sebuah Refleksi, Amatan, dan Harapan Pemuda Bangli* (2021); serta buku kumpulan esai *Bali 5.0: Perubahan, Narasi, dan Solusi untuk Pulau Dewata*. Merupakan Anggota Dewan Perwakilan Mahasiswa (DPM) Fakultas Hukum Unud (2014-2016), Anggota Mapala Wanaprastha Universitas Udayana (2014-sekarang), Anggota Bidang Advokasi DPK Peradah Indonesia Bangli (2018-2021), dan saat ini merupakan Koordinator Kajian dan Data Lingkar Studi Batur serta Sekretaris Bidang Advokasi DPP Peradah Indonesia Bali.



PANDE PUTU ABDI JAYA PRAWIRA lahir di Denpasar, 20 Januari 1998. Saat ini tinggal di Tulikup, Gianyar. Menyelesaikan pendidikan di SMA Negeri 1 Bangli dan pendidikan sarjana di Program Studi Sastra Jawa Kuno Fakultas Ilmu Budaya Universitas Udayana (2020). Pernah menjadi Ketua Senat Mahasiswa FIB Universitas Udayana dan Kepala Bidang Hubungan Informasi dan Jurnalistik FPMHD Universitas Udayana. Saat ini merupakan Sekretaris Bidang Informasi dan Komunikasi DPP Peradah Indonesia Bali. Prestasi yang pernah diraih antara lain Juara I Lomba Cerdas Cermat Agama Hindu di ITB Bandung (2019); Juara II Lomba Artikel Ilmiah Agama Hindu Kajian Bersama IPB Bogor; dan karya *kidung*-nya berhasil menjadi *kidung* terbaik dalam ajang kreasi sastra Sastra Saraswati Sewana 2021 “Pamarisuddha Gering Agung” yang diinisiasi Yayasan Puri Kauhan Ubud pada 2021. Kesehariannya kini sebagai jurnalis di Koran Media Bali. Penulis memiliki ketertarikan dalam karya sastra tradisional Bali. Selain gemar membaca dan melakukan penerjemahan teks tradisional, penulis juga sudah mengarang beberapa karya sastra tradisional. Beberapa yang telah dipublikasikan antara lain karya *kidung*, *kakawin*, dan *geguritan*.





Puri Kauhan Ubud

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English Version

NUWUR KUKUWUNG RANU





Towards the Space of Consciousness

The *Puri Kauhan Ubud* Foundation initiated the 2022 *Sastra Saraswati Sewana* with the theme of "Toya Uriping Bhuwana Usadhaning Sangaskara: Water of Life for Healing the Civilization" as an awareness movement to protect, conserve, and glorify the water.

5



Mythology of Ida Bhatari Ayu Mas Membah

Bhatara Guru has a son named Bhatara Indra who later settled in Tirtha Empul, Balidwipa Mandala. Ida Bhatara Indra went to Bali leaving the empress and their two young children in Jawadwipa.

11



Fetching a Flash of Awareness

The myth of Ida Bhatari Ayu Mas Membah provides a broad area of meaning, including in the process of transferring vehicles to performing arts works.

21



The Creative Process of Making ida Bhatari Ayu Mas Membah Masks

Ida Bhatari Ayu Mas Membah's mask used in the performance of "*Nuwur Kukuwung Ranu*" was made by a mask artist, Cokorda Alit Artawan, who is also a lecturer in Visual Communication Design Major, Faculty of Fine Arts and Design, ISI Denpasar.

29



Performance Location

Sagara Danu Batur Temple is located in the *wewidangan* (area) of the Batur Traditional Village, Batur Tengah Village, Kintamani, Bangli.

35



Stage Accompaniment Song

41





TOWARDS THE SPACE OF CONSCIOUSNESS

01



Towards the Space of Consciousness

The *Puri Kauhan Ubud* Foundation initiated the 2022 *Sastra Saraswati Sewana* with the theme of “*Toya Uriping Bhuwana Usadhaning Sangaskara: Water of Life for Healing the Civilization*” as an awareness movement to protect, conserve, and glorify the water. The basic idea of this movement is rooted in the consciousness of Balinese people who naturally view water as an important entity in life, both physically and spiritually.

The history of Balinese civilization is the history of water civilization. The cultural centers of Bali have always been close to water sources for centuries. In fact, water has become the name of Balinese human beliefs before it was known as Balinese Hinduism. The religion of Balinese people, which is based on water, is called the Religion of Tirtha or “the religion of holy water”. In practice, Balinese people believe water as a purification medium which able to dissolve all kinds of impurity, to the point of being a healing medium physically and spiritually.



The dynamics of the times encourage the emergence of various problems regarding the existence of water on earth. The water crisis is becoming real in every part of the world, including Bali. In regards to this matter, the Foundation of Puri Kauhan Ubud considers undertaking a comprehensive water conservation effort, such as planting trees involving several parties and protecting springs from pollutions massively. This

movement must be mutually reinforcing with the use of regulatory instruments and consistent application of law enforcement to protect, save, and conserve the environment. However, in the long term, it is prominent to build literacy and education movement that touch human consciousness.

The performing arts of "Nuwur Kukuwung Ranu" is an educational approach that is

presented to arouse human awareness of protecting the environment. This event is a collaboration between the Foundation of Puri Kauhan Ubud and the Indonesian Institute of the Arts, Denpasar (Institut Seni Indonesia Denpasar). The ecological show was created from the understanding of the meaning of the greatness of Lake Batur which in the context of Balinese civilization is referred to as the upstream springs of the Island of the Gods. In the area of literature and mythology, the Lake Batur is a supreme mother which breastfeeds every inch of Bali's land.

One of the narratives that describes about the importance of Lake Batur water is the myth of Ida I Dewa Ayu Mas Membah or Ida Ratu Mas Membah—in this paper, Ida Bhatari Ayu Mas Membah is written as a form of glorification of Her entity. Ida Bhatari Ayu Mas Membah is one of the manifestations from ten names of Ida Bhatari Danuh, a sacred entity that is explained in many traditional Balinese texts as the ruler of the Batur Caldera and bearing the welfare of the Island of Bali.

The performing arts of "Nuwur Kukuwung Ranu" is a way of honoring and glorifying the great beauty of Lake Batur that provide lives on the Island of Bali. Literally, nuwur [nuur] means 'to bring in' or 'to pick up'—mainly

used to refer to the meaning of bringing in a respected figure; kukuwung [in Old Javanese, the word kuwung-kuwung means 'rainbow'] is interpreted as a moment of beautiful clouds like a rainbow, refracting their rays over the clear waters of Lake Batur during a full moon; while ranu comes from the Old Javanese language which means 'lake'. The lake as the one of the six main natural elements (*Sad Krethi*) must be glorified by the Balinese people. Therefore, the "Nuwur Kukuwung Ranu" can be deciphered as bringing in the rays of clarity from the lake, to respect, glorify, and hope that the sustainability can always be maintained.

The show "Nuwur Kukuwung Ranu" seeks to reinterpret and transform traditional rites of Batur and around Bangli, especially regarding spiritual symbols related to the glorification of springs and efforts to maintain the magnificence of Lake Batur. Its birth stems from intense discussions conducted by the experts, maestros, village leaders, and elders who understand the Batur civilization from various perspectives. Through the discussion room, the performing arts presented not only accentuate aesthetics but also get confirmation from the public about the appropriateness and worthiness of a work.







MYTHOLOGY OF
IDA BHATARI AYU
MAS MEMBAH

02



Mythology of Ida Bhatari Ayu Mas Membah

Bhatara Guru has a son named Bhatara Indra who later settled in Tirtha Empul, Balidwipa Mandala. Ida Bhatara Indra went to Bali leaving the empress and their two young children in Jawadwipa. When they grew up, Bhatara Indra's sons wanted to meet their father. Bhatara Guru allowed the request and assigned his daughter, Ida Bhatari Ayu Mas Membah accompanied by her loyal servant, Ki Mucangan, to take Ida Bhatara Indra's children to meet their father. Ida Bhatari Ayu Mas Membah was given a whip to accompany her journey. Bhatara Guru also explained the existence of a *bebengan agung* of His former foothold in the past.

Ida Bhatari Ayu Mas Membah went to Bali and arrived at Tirta Empul. Bhatara Indra welcomed his younger sister and asked who the two young people were. She explained that both of them were the sons



of Bhatara Indra himself who had grown up. Hearing this, Bhatara Indra was very happy, then bestowed his eldest son to have a palace on Mount Agung, and gave him holy water named *Toya Mas Kusuma*. Furthermore, his younger son was granted a palace on a smaller mountain according to his request.

After escorting Bhatara Indra's two sons, *Ida Bhatari Ayu Mas Membah* decided to head to *Bebengan Agung*, which is a giant crater or caldera shaped like a bird's nest as instructed by Bhatara Guru before leaving *Jawadwipa*. *Ki Mucangan* faithfully accompanied his master to the large caldera.





After passing through a number of areas, they arrived at the edge of the southeastern Batur caldera, from here a view of a wide lake that fills the caldera can be seen. Ki Mucangan was confused to find a way to get to the middle of the caldera and establish his Master. Ki Mucangan looked in all directions, but the entire lake area was only filled with water. As Ki Mucangan looked here and there (*delak-delok*), since then this area was known as Penelokan. Penelokan means 'place to look around'.

Seeing her servant confused, Ida Bhatari Ayu Mas Membah took her whip then waved it into the sky. The swish of the magic whip given by Ida Bhatara Guru induced a mystical and cosmic energy: the most powerful explosion occurred for eleven days until a small mountain was erected in the middle of the lake. Over time, the mountain continued growing and rising and filling some of the lakes until leaving only the east side. The mountain is now known as Mount Tampurhyang, as the former foothold of the Bhatara Guru. The mountain was gradually better known as Mount Batur, which means 'basic mountain' or 'the sacred mountain chosen to be Ida Bhatari Ayu Mas Membah's *stand*'. Mount Batur has a role like a natural phallus (*lingga*) combined with Lake Batur which acts as a yoni.

After the birth of Mount Batur, Bhatara Indra took water from Tirta Empul and placed it in a bamboo segment that had previously been written with the name Tirta Mas Mampeh. The bamboo filled with holy water was then thrown by Bhatara Indra, then caught by Ida Bhatari Ayu Mas Membah's left hand. After being caught and reading the name of the bamboo segment, it was planted in the west of the caldera, then it became a spring and was given the same name: Tirta Mas Mempeh (Budiastra, et al, 1979). The spring is destined for various agrarian activities, ranging from clearing (*ngruwak*) land, repelling pests (*marana*), and post-harvest safety (*tirta sawinih*).

Ida Bhatari Ayu Mas Membah intended to distribute Tirta Mas Mampeh water to various areas in Balidwipa Mandala. The purpose is to guarantee the welfare of the Balinese people in a sustainable manner. Preparations for pouring holy water were started. Ida Bhatari Ayu Mas Membah decided that she would be the one to peddle the water. Her beautiful stature invited unwanted things, where Ida Bhatari Ayu Mas Membah later called as Ida Bhatari Sakti Batur transformed into an old woman, hunchbacked, and contracted a skin disease.



Mythology of Ida Bhatari Ayu Mas Membah

After all the preparations were set, she started walking and peddling water. Tirta Mas Mampeh was placed in two pumpkins and brought from the east heading to the north Bali (*ngangin ngajanang*). When arriving in the north area of the Batur Caldera, the water stored in the pumpkin is poured a little to ensure its volume. Miraculously, the water that came out of the pumpkin then gushed into a spring. The spring was then called Tirta Manik Muncar. Bhatari Sakti Batur said that whoever drinks the water, will become a strong person. For this reason, the area in the Tirta Manik Muncar was then called Belandangan Village, which came from the word 'matching troops' or 'unmatched troops'.

After a long walk, Ida Bhatari Sakti Batur arrived at a place. In that place, Ida Bhatari Sakti Batur thought about where the water would be sold. The place where she contemplated was gradually called *Pondokan Meneng* and now it becomes the *Puseh Meneng* Temple, continues heading east to Munti Gunung Village. In this village, *Tirta Mas Mampeh* water was offered to every resident she met, but none of the villagers wanted to buy the water. The people in this village mocked the posture of an old woman who was not known as the incarnation of Ida Bhatari Sakti Batur. Because of this harassment, a curse was cast,

that the people in the area would be destined to be beggars, live in poverty, and there would not be an adequate water source in the area.

From the Munti Gunung area, the journey to sell water is continued by descending the *Batu Ringgit* area. Adjacent to that area, Ida Bhatari Ayu Mas Membah finally arrived at a place that now stands *Gerombong* Temple. As a result of being tired, Ida Bhatari then rested and drank the water she brought. The community then referred to this area as *Pegonjongan* Temple which is now located in *Sambirenteng* Village, Buleleng. Since then, the beach at the temple has also become a point of purifying the embodiment statues and sacred objects belonging to the Ulun Danu Batur Temple at certain times, for example after building *palinggih* construction and initiation of *pemangku*.

After resting at *Gerombong* Temple, Ida Bhatari's journey continues to *Panjingan* Village. In this place, the water is sold and bought by the residents for two *kepeng*, since they only have one *kepeng*, another *kepeng* is replaced with a *tah* (big sickle). The spring that appeared in the area came to be known as *Yeh Tah* to commemorate that event. Because the community did not pay it in full, it also had an impact on the discharge of the water that



came out. It is said that this spring sometimes releases large volumes of water, sometimes it does not release water at all.

Not far from *Yeh Tah*, the water was sold and bought with one *kepeng* of money and two buffaloes. As a sign of the agreement, the



spring that appeared in the area was later given the name *Yeh Mampeh*, the same name as *Tirta Mas Mampeh* in its place of origin. *Yeh Mampeh* is a waterfall that is now located in Les Village, *Tejakula*.

North of *Panjingan* Village, she met a resident who was a former exile from *Sukawana*. Residents in the area are willing to buy Ida Bhatari Sakti Batur's water for two *kepeng*. To remember this event, the area was later named Banjar Batur, while the people who lived there were called *Tejakula*. *Tejakula* comes from the word *teja* which means 'ray' and *kula* which means 'servant', so when combined it becomes 'shining servant' or 'noble servant'. Since then, the people of *Tejakula* have pledged allegiance to be willing to offer money in the amount of two *kepeng* and offerings of atos every *Ngusaba Kadasa* at *Ulun Danu Batur* Temple.

Ida Bhatari Ayu Mas Membah continued along the northern coast of the island of Bali. The offered water is bought for three *kepeng*, but when the water was taken by spoon, the water contains larvae. Seeing the larvae, residents in the area canceled buying water from Ida Bhatari Batur. Residents choose to continue to use well water for their daily needs rather than buying drip water. Because of that decision, Ida Bhatari Batur then issued

a curse, that from then on, the area would have difficulty getting groundwater, even though it was in the lowlands. If people make wells, the wells must be dug very deep. Due to the geographical conditions, the area was gradually called "*Buhun Dalem*", and is now known as *Bondalem*.

From *Buhun Dalem*, Ida Bhatari Ayu Mas Membah's journey continues along the beach. On a rock jutting into the sea, the water is dripped until a fresh spring appears on the edge of Ponjok Batu Beach. Water from inside the pumpkin was also dripped in an area called Batu *Makecuh* and several areas to the north of it up to the Evidence area. Ida Bhatari Batur then said I hope the water that is poured can be used sparingly by the people there. Saving in Balinese is called *inih*. The name of this water gradually made the area named *Air Sanih*.

The story continue that she has arrived in the *Kubutambahan* area. In that place, all the water stored in the pumpkin is poured and forms a small lake. When water is poured, the buffalo found in *Panjingan* Village also comes out of the pumpkin and wallows in the formed lake. A tragedy then occurred; local residents accidentally killed Ida Bhatari's buffalo. Because of this incident, local residents



were required to replace the buffalo that was slaughtered. The substitute buffalo must be offered every *Ngusaba Kadasa* at Ulun Danu Batur Temple. The area where the buffalo was wallowing is now called Pengipuan, which is

located in *Kubutambahan* Village. It is said that until now people do not dare to bathe in that place if there is no wallowing buffalo (Duija, 2009).





**FETCHING A
FLASH OF
AWARENESS**

03



Fetching a Flash of Awareness

The myth of Ida Bhatari Ayu Mas Membah provides a broad area of meaning, including in the process of transferring vehicles to performing arts works. Ida Bhatari Ayu Mas Membah's character with the intricacies of its ecological value was the inspiration of "Nuwur Kukuwung Ranu" that performed at Jaba Pura Sagara Danu, Batur, Kintamani. The show is divided into several episodes that present their own message and values.

MUNGKAH LAWANG

The show begins with the sound of the bajra clanging along with the singing of the exaltation of Lake Batur which opens an area of silence. Lake Batur is ripened in its glory as a giver of life and life. Faintly, the sound of *selonding* plays like incantations to purify the altar of performance.

FOUR-WAY CONCERT

Noble voices roared from the four directions. Bajra and rhythmic chants flow mystically in response to each other. Faintly, the sound of a *gambuh*



flute can be heard playing along with the ripples of the lake waves accompanied by a leisure gong, a chorus of gerong, and the tinkling of *selonding*. The longer, the sounds continued to clash with each other, following

the roar of the lake's waves which became more energetic, rising, and boisterous. All the notes finally crossed and rose to their highest point, then returned to silence –go to emptiness.



BARIS KUKUWUNG: 11 WARRIORS, 11 HOLY WATER

A glittering rainbow reflected on the ripples of Lake Batur. Eleven knights appeared on the glorification altar. They are *Baris Kukuwung*, the knights of light who have the duty to protect the altar of worship and glorification of Ida Bhatari Ayu Mas Membah. Eleven *Baris Kukuwung* are warriors that carry a symbolic message about Batur's spirituality and charism.

Eleven is a symbol of the highest number in the spiritual space-sphere of Balinese belief. The universe is said to have been built on eleven layers, that's why Ida Bhatari Sakti Batur's stana was embodied in the form of an eleven-story *meru*. Eleven are also symbols



Eleven is a symbol of the highest number in the spiritual space-sphere of Balinese belief. The universe is said to have been built on eleven layers, that's why Ida Bhatari Sakti Batur's stana was embodied in the form of an eleven-story meru.

of the 11 main *patirtaan* of *Bhatari Dewi Danuh* which became the heartbeat of the *Batur* water civilization. The eleven *tirta* are *Tirta Bantang Anyud*, *Tirta Telaga Waja*, *Tirta Danu Gadang*, *Tirta Danu Kuning*, *Tirta Pelisan*, *Tirta Mangening*, *Tirta Pura Jati*, *Tirta Rejeng Anyar*, *Tirta Mas Bungkah*, *Tirta Mas Mampeh*, and *Tirta Perapen Pingit*.

PAGAMBYUHAN: SELF-REFLECTION INTO FIVE-LITERAL AWARENESS

A total of 33 men and women from various ethnic groups gathered to perform *pagambyuhan*. *Pagambyuhan* is a picture of the *Pasamuan* (meeting) tradition of the *Hulu Apad* community in several ancient villages in Bangli. *Pagambyuhan* is an association in a physical position, a symbol of human life that is still filled with *sad ripu* and *sapta timira*.

Sad ripu are the six enemies inherent in human consciousness. The six enemies are *karma* or lust, *lobha* or gluttony, *kroddha* or anger, *moha* or confusion, *mada* or drunkenness, and *matsarya* or envy. Meanwhile, *Sapta Timira* are the seven darkness's that plunge humans into suffering. The seven darkness's are caused by attachment to *surupa* or beauty, *dhana* or wealth, *guna* or intelligence, *kulina* or family origins, *yowana* or youth, *sura* or liquor, and *kasuran* or courage.

Everyone in their dynamic movement continues to understand themselves in the secular space of human life. The momentum is getting boisterous and louder, becoming the beginning of developing an orientation towards a higher one. The mirrors reflect the true form of the *banua*. The light of the mirror reflects on the motherland, to the navel, to the chest, to the forehead, and to the sky, controlling the universe of the body, reflecting the universe.

Everyone understands themselves, and revolves around doing meditation, echoing the resonance of the *Panca Aksara* (Five Letters),, ᮊᮥᮒ[SA]; ᮊᮥᮒ[BA]; ᮊᮥᮒ[TA]; ᮊᮥᮒ[A]; ᮊᮥᮒ[I], to pick up his consciousness. **SA** is *Sadyojata* who lives in the east, color white, with *Tirta Sanjiwani* to cleanse all darkness. **BA** is *Bamadewa* residing in the south, colored red, with *Tirta Kamandalu* for the destruction of all forms of darkness. **TA** is *Tatpurusa*, residing in the west, color yellow, with *Tirta Kundalini* to dispel all forms of darkness. **A** is *Aghora* residing in the north, color black, with *Tirta Amreta* for life. **I** is *Isana* sitting in the middle, being the center of everything, colorful, with *Tirta Pawitra* to melt all darkness. The five characters reverberate continuously, as the human spirals towards his consciousness. Everyone was fast asleep in mystical silence.

WAKING UP FROM SLEEP

Footsteps to the altar of glorification. Roars echoed in all directions. Three servants of Ida Bhatari Ayu Mas Membah came, their form was a scary *barong* as a form of forest guard animals and sources of living water. The first is in the form of a tiger barong, a tiger mirror who becomes king in the wilderness. The second is *barong bangkal*, a mirror of a wild boar that treats filth and all kinds of diseases for a harmonious life. The third is the bull barong, the mirror of the mighty bull beast, which protects the life and life of the universe. They are the residents who guard the *bebengan agung*, the territory of *Bhatari Sakti Batur*. The three of them are spooky in physique, but carry a message for everyone to walk the path of consciousness in an ideal life, a life that is merged with nature. They came one by one to *Banua Pagambyuhan* who was fast asleep in his dark sleep. The *Barongs* guarding *Batur* woke them all up, then reminded everyone to return to their duties, worship, and prostrate themselves in the presence of Ida Bhatari Ayu Mas Membah.

THE MESSAGE OF MOTHER OF LIFE

Banua Pagambyuhan's awareness and sincerity made *Ida Bhatari Ayu Mas Membah* willing to come down to the world. A dragon appeared to fetch Ida Bhatari down from her palace. *Malat*



Batur's songs echoed the presence of the mother of the world. The Banua Pagambyuhan also bowed respectfully, Ida Bhatari Sakti Batur said *Bhisama Batur Kalawasan*.

"Ling ta kita nanak akabéhan, ri wekasan, wenang ta kita praktiyaksa ukir lan pasir, ukir pinaka wetuning kara, pasir angelebur sahananing mala, ring madya kita angwangun kahuripan, mahyun ta kita mahring relepaking telapak tangan, aywa kamaduk aprikosa déning prajapati", menget akenan nanakku akabéhan....

(Dear all of my children, in the future, you must pay attention to the mountains and the sea; the mountains are a place of light (holiness); the sea melts all filth; in the middle (between the two) you build a life with your own hand, do not satisfy yourself by destroying nature, please remember all these messages dear all my children....)

The Banua Pagambyuhan answered, "Sairing Hyang Bhatari" as a form of readiness to start the sacred mandate in thoughts, words, and actions to perform the life spell.

SADHYANG PANJI AS A MESSENGER OF SAD KRETHI GLORIFICATION

Faintly after *Bhisama* surged, *Sadhyang Panji*'s music burst out from all directions. *Sadhyang Panji* are the knights sent by Ida Bhatari Ayu Mas Membah. They are a representation of *sad krethi*, namely the six activities of glorifying the natural elements. *Pustaka Kuttara Kanda Dewa Purana Bangsul* mentions that the six activities are acts of honoring mountains (*giri krethi*), forests (*wana krethi*), lakes (*danu krethi*), the sea (*sagara krethi*), rice fields (*swi krethi*), and to the state (*jagat krethi*) (Ariana, et al, 2022). They are here to free humans from the shackles of *sad ripu* and *sapta timira*.

Not long ago, *Ida Bhatari Ayu Mas Membah* revealed her feminist form as a symbol of the elegance and fineness of the Batur Caldera. *Ida Bhatari* came out of the *meru* where she was staying, and danced to the accompaniment of *Sad Hyang Panji* to remind people of her life that cannot be separated from nature. *Ida Bhatari Ayu Mas Membah* also ordered *Sad Hyang Panji* to descend into the human realm and teach this wisdom.

PANCA MA SAD HYANG PANJI

The *Sadhyang Panji* did their job. They begin to descend into the human world to perform Panca Ma as a true representation of a leader. *Panca Ma* namely *macecingak*, *malancaran*, *matetemon*, *matanduran* and *mangupapira*. *Macecingak* means to look around, in the sense of always being alert, paying attention to the surroundings, and living this life. *Malancaran* namely the activity of traveling to the surrounding area, as a message to seek beautiful life behaviors. *Matetemon* means to meet each other, meet face to face so as to make oneself compassionate to various creatures in the universe, including plants and fellow humans. *Matanduran* means to plant, in the context of always supporting nature by continuously planting seeds that support the sustainability of nature. *Mangupapira* means caring for the world with real actions to nurture, glorify, and maintain the sustainability of the surrounding environment.

When performing *matetemon* activities, Sad Hyang Panji gave *temon-temon* or presents in the form of 33 *kepeng* coins to the whole community. The number 33 is a spiritual number as a symbol of the trajectory of the cardinal directions that bring the balance of nature. Meanwhile, when undertaking *matanduran* activities, the people bring sacred trees which are an important means for the *pulakerti* when carrying out the *Ngusaba Kadasa Ulun Danu Batur* Temple. Sacred trees that symbolize the universe, including mountain cypress, sandalwood, *cempaka*, *majagau*, *kemuning*, *trijata*, *sukasti*, *pilasa*, *bodi*, rattan, areca nut, and sugar palm. The trees planted are mandated to be maintained and strive for the creation of a sustainable universe.



**THE CREATIVE
PROCESS OF MAKING
IDA BHATARI AYU
MAS MEMBAH MASKS**

04

The Creative Process of Making *Ida Bhatari Ayu Mas Membah* Masks

Ida Bhatari Ayu Mas Membah's mask used in the performance of "*Nuwur Kukuwung Ranu*" was made by a mask artist, Cokorda Alit Artawan, who is also a lecturer in Visual Communication Design Major, Faculty of Fine Arts and Design, ISI Denpasar. Meanwhile, the crown (*gelungan*) was made by an artist from Nusa Penida, I Nyoman Suwitha.



Cokorda Alit Artawan

Ida Bhatari Ayu Mas Membah's mask was born through a unique journey and became a special experience for Cokorda Alit Artawan. The mask is made of pule wood from Pura Dalem Serongga, Gianyar. Initially, the mask was planned to be made of other wood, but the wood that was obtained earlier turned out to be not that strong. However, coincidentally, Jero Dalem Serongga then brought a piece of pule wood from Dalem



Serongga Temple on *Purwani Sasih Jyestha* or the day before the mask was then shown to *Jero Gede Batur* at *Ulun Danu Batur Temple* on *Purnama Jyestha*, April 16, 2022.

Ida Bhatari Ayu Mas Membah's masks were made using references to *gebogan* masks that were collected by him, combined with several *Dalem* mask catalogs that have characters like kings and princesses. *Dalem's* mask character is used as a reference to describe the eyes, facial characters, and character expressions because he has not found other references

for masks with female characters. The mask is then given a gold color considering the title of the character is *Ida Bhatari Ayu Mas Membah*. The gold color is made from a blend of acrylic colors with a combination of prada gold in the eyes and lips.

After the mask is finished, the engraver matches it with the dancer. However, at that time the dancer was absent, so it was immediately adjusted to the crown made by Nyoman Suwitha. In the process of matching the mask and crown, a number of adjustments



were also made so that the complete mask and crown of *Ida Bhatari Ayu Mas Membah* were born.

The mask carver admitted that the presence of *Ida Ratu Ayu Mas Membah's* mask had

attracted the attention of a number of his colleagues. Several figures are said to have seen the masks of his works. Another thing that makes it special is that the mask has already been performed with the intention of asking for permission when confronted at the

Ulun Danu Batur Temple on Purnama Jiestha. That's why this mask is special, so it is placed at the ISI Denpasar Temple.

In line with the experience of Cokorda Alit Artawan, the making of the crown of *Ida Bhatari Ayu Mas Membah* was also a special experience for Nyoman Suwitha. The background of making the crown (*gelungan*) is based on the existence of the figure *Ida Bhatari Ayu Mas Membah* who is highly purified by the Balinese people, so it is considered inappropriate to use a borrowed crown. Therefore, ISI Denpasar then asked Suwitha to make a crown to complement the previously made mask.

The making of the crown of *Ida Bhatari Ayu Mas Membah* was carried out with various considerations, considering that the figure is the personification of *Ida Bhatari Dewi Danuh*, *Dewi Gangga*, and *Dewi Sri* as the giver of prosperity. Suwitha made the crown based on a reference made directly by the Rector of ISI Denpasar, Prof. Dr. I Wayan 'Kun' Adnyana. The initial reference is the crown of the statues stored in the Writing Temple. However, along the way, there were several adjustments made so that the crown could have an aesthetic value that could be enjoyed visually.

Since capturing the proposed concept and adapting it according to specific guidelines for making crowns, Suwitha's inspiration then led to the coiled form of the Shiva-Buddhist figure. The sketch that was presented at the beginning was also not observant in seeing the presence of a hairpin in the photo of the statue. Hence, from there the idea emerged that this coil would contain a hairpin. Suwitha said the existence of the hairpin has several functions. People in ancient times had a twisted bun style, then styled it with a hairpin. The use of hairpin ornament is used by people who are purified, such as female priests who can still be observed in Bali today. The priest is the embodiment of Shiva in the spiritual realm, while the statues and including the masks and coils of *Ida Bhatari Ayu Mas Membah* can also be the embodiment of Shiva in the supernatural realm.

Suwitha uses ornaments with puppet patterns to create a classic impression. In addition, he also inserted an elephant *mungkur* ornament—the elephant's head on the back of the hairpin. The elephant *mungkur* ornament is related to the figure of a priest. To match the crown and mask, Suwitha then made various adjustments in a relatively limited time, so that the hairpin could be created and fit the mask.





PERFORMANCE LOCATION

05



Performance Location

Sagara Danu Batur Temple is located in the *wewidangan* (area) of the Batur Traditional Village, Batur Tengah Village, Kintamani, Bangli. Sagara Danu Batur Temple is located on the shores of Lake Batur, precisely in the *Jati* Batur Temple area.

Sagara Danu Batur temple has an important position for the indigenous Batur community, *krama pasihan* (subak community), as well as Hindus in Bali because it is the point of carrying out the *Danu Krethi* or *Pakelem* ceremony. *Danu Krethi* is a ritual for glorifying the lake that is conducted periodically every five years, then every 10 years called *Panca Walikrama*, once every 30 years called a *Tribhuwana* ceremony, and every 100 years, the ceremony held in Candi Narmada as an accompaniment to the *Ekadasarudra* ceremony in Besakih Temple.

Sagara Danu Batur temple holds a *pujawali* or celebration on the 13th *Pananggal Sasih Kasa* or two days before *Purnama Kasa*, along with *pujawali* at Pura Jati Batur. In addition, this temple is also a place to ask for *Tirta Pura Jati* or *Tirta Bujangga* which must be present in every ceremony in Batur.

Jati temple is one of the 11 main holy waters used by indigenous people in Batur in every religious ceremony. The eleven main holy waters are



called Tirta Solas, where nine patirtaan points are located on Lake Batur, while the other two are located outside the lake. The eleven holy waters are Tirta Telaga Waja, Tirta Bntang

Anyud, Tirta Danu Gadang, Tirta Danu Kuning, Tirta Pelisan, Tirta Mangening, Tirta Pura Jati, Tirta Rejeng Anyar, Tirta Mas Bungkah, Tirta Mas Mampeh, and Tirta Perapen Pingit.

Performance Location

According to the belief of Batur traditional manners, Tirta Pura Jati has at least four functions; *panglukat* bhakti (cleaning ceremonial), *pamuput* bhakti (perfection of offerings), *panglukat* wong (cure human filth), and *tamba* (as a cure for medical and non-medical diseases). Its function as a *panglukat* wong is very visible when used for *pawintenan* or *ngadegang jero mangku* and *prajuru* or other traditional administrators.

Sagara Danu Batur Temple was first restored in 1997. At that time, the main building was built in the form of three overlapping *meru* (three floors). Over time and with the capacity of the traditional village, the triple overlapping *meru* was upgraded to *solas* overlapping *meru* (level eleven). The *Meru Solas*, which was built for the first time, was struck by lightning, so it was repaired again in 2007.

In addition to improving the *meru* shrines, until now the *pangemong* community, who is supported by Hindus from various regions, also continues to make improvements to temple facilities such as bale *paselang*, bale gong, and so on. Currently, the temple area has also been walled off, so that the temple mandala becomes clear.









STAGE
ACCOMPANIMENT
SONG

06



GENDING SADHYANG PANJI MASOLAH

*Kembang jenar mangundang
Ngayat Bhatari Danu
Sami sarwi luwih medal
Sadhyang Panji ngagagana*

*Sadhyang Panji medal masolah
Anom agung mawibawa
Busanané sarwa murub
Bakti ring Hyang Bhatari Danu
Pituduh luhur linuwih*

*Wit saking segara ranu
Ngawé sutreptining banua
Bakti asih sidha nunggil
Idep, wana, segara, danu,
Manu miwah jagat agung*

*Tandang tandang Sadhyang Panji
Tumus maring pasir wukir
Wedanané abra murub
Bakti ring Hyang Bhatari Danu
Pituduh luhur linuwih*

Kembang Jenar invites
Concentrating on Bhatari Danu
Everything that comes out is beautiful
Sadhyang Panji flew

Sadhyang Panji comes down to dance
Young, big and commanding
The dress is all shiny
Devotion to Hyang Bhatari Danu
High will and noble

Origin from fresh lake
Make people's welfare
Devotion and love can be united
Thoughts, forests, oceans, lakes,
Humans and all of nature

Sadhyang Panji seeing around
continue till reached sea and mountains
His face lights up with dignity
Devotion to Hyang Bhatari Danu
High will and noble



GENDING SAD HYANG PANJI MAPEPADA

*Sadhyang Panji macecingak,
Malancaran, matatemon,
Matanduran, mangupapira,
Bakti ring Hyang Bhatari Danu
Sarwa prani jagadhita*

*Wit saking segara ranu
Ngawé sutreptining banua
Bakti asih sidha nunggil
Idep, wana, segara, danu,
Manu miwah jagat agung*

*Rasmi ning kukuwung ranu
Carma mule abra lila
Nudut kayun sang mangeton
Mapapada mabeled unkur
Sadhyang Panji kasungkemin*

Sadhyang Panji looking around
Travel around, then meet (with the people)
Next plant and maintain
A sign of devotion to Hyang Bhatari Danu
All beings are happy in the world

Origin from Segara Danu
Make people's welfare
Devotion and love can unite
Thoughts, forests, oceans, lakes,
Humans and all of nature

Beautiful rainbow lake
Her skin is beautiful and authoritative
Attracts everyone who sees
Walking around in droves backwards
Respected Sadhyang Panji





MALAT BATUR

*Hyang Arsa
Durusang malingggih
Linggih wetan kidul
Titiyang nunas lugra
Ngaturang canang pejati*

*Ling nira Dewi Rasmin
Gelis mijil masabda
Dadia tungtung jurua
Madu pinastika
Duh déwa titiang ngaturin*

*Just got off Hyang Arsa
Please take the stana
Stana in the southeast
I ask permission
Delivering a *canang* pejati*

*The words of a beautiful goddess
Immediately issue a word
Become the end of the devotee
Definitely sweet
O master, I offer you*

BISAMA BATUR KALAWASAN

*"Ling ta kita nanak akabéhan, ri wekasan,
wenang ta kita praktiyaksa ukir lan pasir,
ukir pinaka wetuning kara, pasir angelebur
sahananing mala, ring madya kita angwangun
kahuripan, mahyun ta kita mahring relepaking
telapak tangan, aywa kamaduk aprikosa
déning prajapati", menget akena nanakku
akabéhan....."*

(sairing Hyang Bhatari)

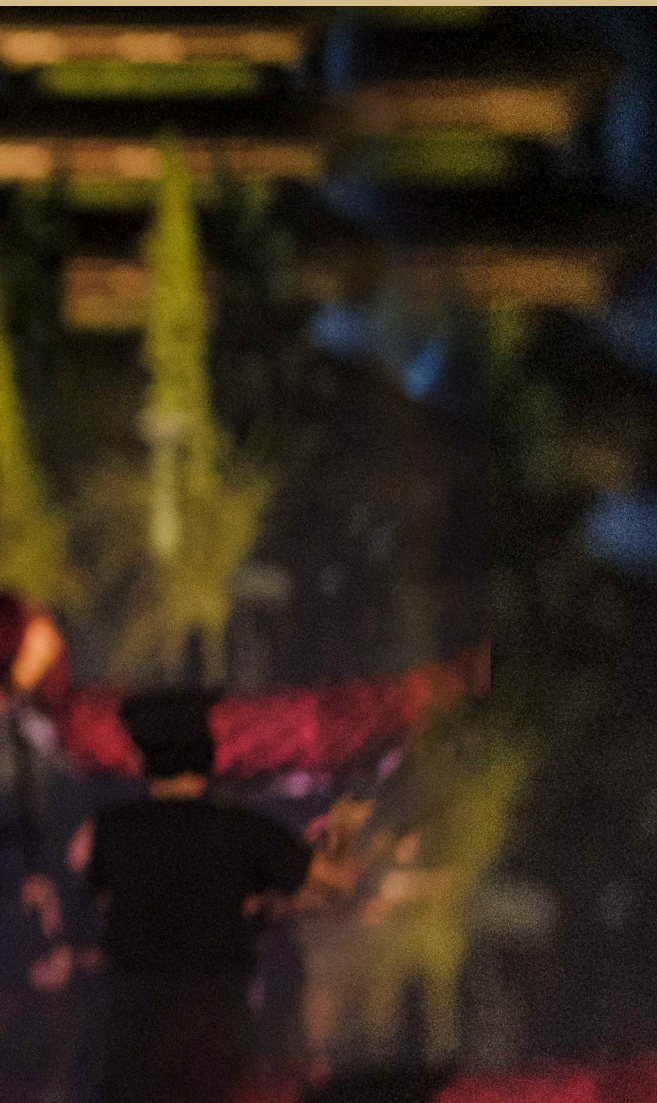
*Remember, all of you, my children, in the
future, you must pay attention to the
mountains and the sea, the mountains as a
place of light (holiness), the sea melts all filth,
in the middle (on the plain between the two)
you build life, do it from the palm of your own
hand, do not satisfy yourself by destroying
nature, so that you should remember all my
children....*

(I follow Hyang Bhatari)









NUWUR KUKUWUNG RANU

Translated from Bahasa to English by
Dr. Nyoman Dewi Pebryani

Didukung oleh



**PETROKIMIA
GRESIK**
Solusi Agroindustri