

*Production by Silvie N. Beatrix & I Made Bagus Suardana
Photos by Matthew Oldfield & Andrea Torelli
Design for brochure by Revoltamotion / Kunna Aulia
Text by Lulu Kastrama & Tahnee Y.C Nebauer
Supported by Gallery Owners Oka & Dian
PR by Tina Ardie / Pro Motions & Massivevibrations*



onARTBALI
project

*Indonesian Contemporary and Rare Findings collected by
Pak I Wayan Dupa Suciptra for the past 5 decades*



My Vision

My name is Silvie N. Beatrix. I was born 1958 in classical, 'artsy' Vienna, Austria where I lived and studied until I moved to Paris and later to Italy. I then moved to New York City in my 30's. After an unforgettable ceremony at the spiritually awakening Tirta Empul Temple (located in Tampak Siring, Bali) in the year 2003, I was given my Balinese name Iluh Silvie Cempaka.

It's been over 12 years since I decided to follow my destiny and move from the bustling 'concrete jungle' known as Manhattan, New York to Bali. It began with me, so accustomed to the European lifestyle, craving something 'new'.

While I knew every nook and cranny of Europe like the back of my hand, I knew next to nothing about Asia, so my curiosity about it continued to grow until I finally decided to embark on a journey across South East Asia and, most importantly, the Indonesian archipelago, discovering its dynamic and rich history along the way. That is not to say I was 'bored' of Europe – let me tell you, I am never bored.

I moved to the Island around the millennium (Jan 15th, 2000) and shortly after was introduced to Pak Wayan, his lovely daughter Dian and his family, by my dear friend Made Bagus who is now my husband. We went to visit 4 of his art galleries and were in awe of the thousands of breathtaking, one-of-a-kind artifacts.

Photos by Andrea Torelli

I started out studying to become a teacher in Vienna until my overwhelming passion and dream to be surrounded by musicians overtook my desire to teach, and I ended up in the music entertainment business for nearly 35 years. I managed and promoted several artists and traveled around the world and back before settling down in Indonesia.

In general, I choose to live and work 'onART' 24/7 and thus enjoy supporting all forms of creativity such as music and photography.

My Team aims to open a gallery wherein children and adults, locals and tourists, or anyone with an interest for that matter, can visit to learn more about Indonesia; its Ancestors, Art, Culture, as well as where they all originated from and why.

The purpose of this Museum-like gallery is to encourage a greater understanding and appreciation of Indonesia's roots.

That's not the only thing on our minds! We have also started the 'onARTBali' project. In said project, we aim to create a book that illustrates, captures and introduces Indonesian Contemporary Treasures to the world.

The book, much like the gallery, serves to educate and, in turn, preserve the richness of Indonesia's diversified cultural heritage. The book will feature original antiques/the pieces Pak Wayan has been collecting for the past 5 decades in addition to an in-depth interview and Biography.

It would be a dream and great honor for me to visit and document on film the many provinces these great antiques came from.

Please help by donating for our Project.
Thank you in advance for your support!

Fertility & Prosperity The “Men Brayut” Statue

This Statue's name means Mrs or Mother. She is made of terracotta and her reputation in Bali and in Indonesia is as a very strong woman in the old times. She produced many children, but still kept on working, and as you see she is still holding on to her children while working, the dish on her head represents her working. This statue is known to be over one hundred years old.



Magic



The ability to communicate with the spirit world is a significant path to power within a community.

The precarious physical environment is further complicated by souls of the dead, ancestral spirits and nature deities interfering either benevolently or malevolently in human affairs.

Communities rely on individuals with powers to communicate beyond the mortal realm in order to see, predict, mediate and control these uncertainties.

Throughout Southeast Asia village priests, seers and shaman are highly esteemed and also feared for their extraordinary powers which are channelled to secure harmony and ward off disaster.

The widespread practice of sorcery requires village priests to perform rites that abate evil spirits and appease the gods. Priests and shamans require potent tools and medicines. Selecting the most auspicious day to hold a funeral, plant rice seeds, set out on a journey or headhunting expedition, or start the construction of a house requires expert supernatural authority.

Through the consultation of magic paraphernalia, the correct moment is calculated for important activities to begin. Performed by village priests or ritual specialists, these procedures are essential means of maintaining the cosmic order, capturing lost souls, ensuring fertility and protecting villages against crop failure, war, epidemic and other dis-

Fertility & Prosperity

Fertility—of people, land and livestock—is the constant focus of art and ritual in rural Southeast Asia. Large families, bountiful harvests and increasing herds are synonymous. All are signs of spiritual harmony and a confirmation of the balance of human activities and nature.

The uncertainty and unpredictability of the physical and natural worlds provides the impetus for many rituals. Their enactments require and inspire great works of art.

Concern for the sustenance of fertility and plenty have long been central themes in Southeast Asian art. Motifs of abundance are emblazoned on all aspects of art and architecture. Grains of rice, herds of water buffalo, and many healthy children are the manifestations of prosperity. Their abundance is evidence of the blessing of the ancestors, and the tangible and symbolic outcome of the pairing of male and female elements that are fundamental features of the art of ancestral Southeast Asia. Imagery abounds alluding to the fecundity of ancestors in human form and of the domestic animals that Southeast Asian communities depend on for food as well as blood sacrifices to ancestral deities

I Nyoman Tjokot Carvings



Origins & Continuities



INyoman Tjokot (1886-1971) Born in a village not far from Ubud Bali called Tegalalang. Tjokot a renowned sculptor within the artistic and cultural circles of Bali and Indonesia, never received any formal art training, but sculptured his heart out.

His wood sculptures have been called exotic, demonstrating a powerful, refined style, and containing high spiritual values. He has often been classified as being an eccentric or even mad, living alone on the edge of a cliff far from anyone. He was a workaholic and refusing to cut tress for his sculptures, he would collect pieces of wood by the riversides, or pick up abandoned lumps by the way.

His inspirations would come through Meditation and encounters with spiritual beings, receiving inspiration from the God's; this is why his works are rare, creating sometimes only one piece a year.

His magical expressiveness came from the ancient Balinese myths of beasts and demons; he would never outline or draw on the wood before carving. Based on his imagination and instinct, he would sculpture away his days, adapting to the original form of the medium. Almost ignored in his own country, in 1960's Tjokot was classified as a Maestro overseas, and in 1969, I Nyoman Tjokot was awarded the Wijaya Kusuma prize by the Indonesian Government. Along with a certificate and a medal, he was also given a prize of Rp 100.000.

His works are owned by local and international Museums:
Musium Puri Lukisan, Ubud Bali;
Denpasar Museum, Bali;
Museum Istana Negara, Jakarta;
Rijksmuseum voor Volkenkunde, Leiden;
Tropen Museum, Amsterdam;
Marlon Brando bought several pieces while visiting Bali, also there are private collectors from the USA, Australia, and the Netherlands and in Indonesia.

Today, 40 years after he passed away, the world still acknowledges Tjokot for his primitive expressionist style



Kris Daggers

Kris Daggers

The Kris or Keris is an asymmetrical dagger most strongly associated with the culture of Indonesia, but also indigenous to Malay, Thailand, Brunei, and the South Philippines know as Kalis. The Kris is famous for its wavy blade but in the past, most had strait blades. Divided into three parts; bihah (blade), hulu (hilt), warangka (sheath). An object of Art the Kris was often carved in meticulous detail and made from various materials, metals, precious or rare types of wood, gold or ivory.





Balinese Jangger Masks

The mask symbolize the traditional Balinese dancer called "Jangger Dancer".

The mask are made from wood, and the hair is made from Cukil or Nautilus from Sea.

The teeth also are from the same material (shell)

These masks are about 135 years old.

Singa the Lion

The Singa is the transportation of Dewa Sangkara and is the Guardian of the North Western directions (wayashya) and his in Bali is the Temple, Pura Puncak Mangu. His color is green and he uses and arrow (angkus) for combat. His wife is Dewi Rodri. The Singa or Lion is also used as the same functions as Garuda for protection on the Balinese household's roof.



Semara & Ratih

The God Dewa Semara, and the Goddess Dewi Ratih. In the modern world we call this couple, the Romeo and Juliet of Bali. When Islam surpassed Hinduism in Java (16th century), Bali became a refuge for many Hindus. Balinese Hinduism is an amalgam in which gods and demigods are worshipped together with Buddhist heroes, the spirits of ancestors, indigenous agricultural deities and sacred places. Religion as it is practiced in Bali is a composite belief system that embraces not only theology, philosophy, and mythology, but ancestor worship, animism and magic. It pervades nearly every aspect of traditional life. Caste is observed, though less strictly than in India. With an estimated 20,000 Puras (temples) and shrines, Bali is known as the "Island of a Thousand Puras", or "Island of the Gods".



Arca Bali

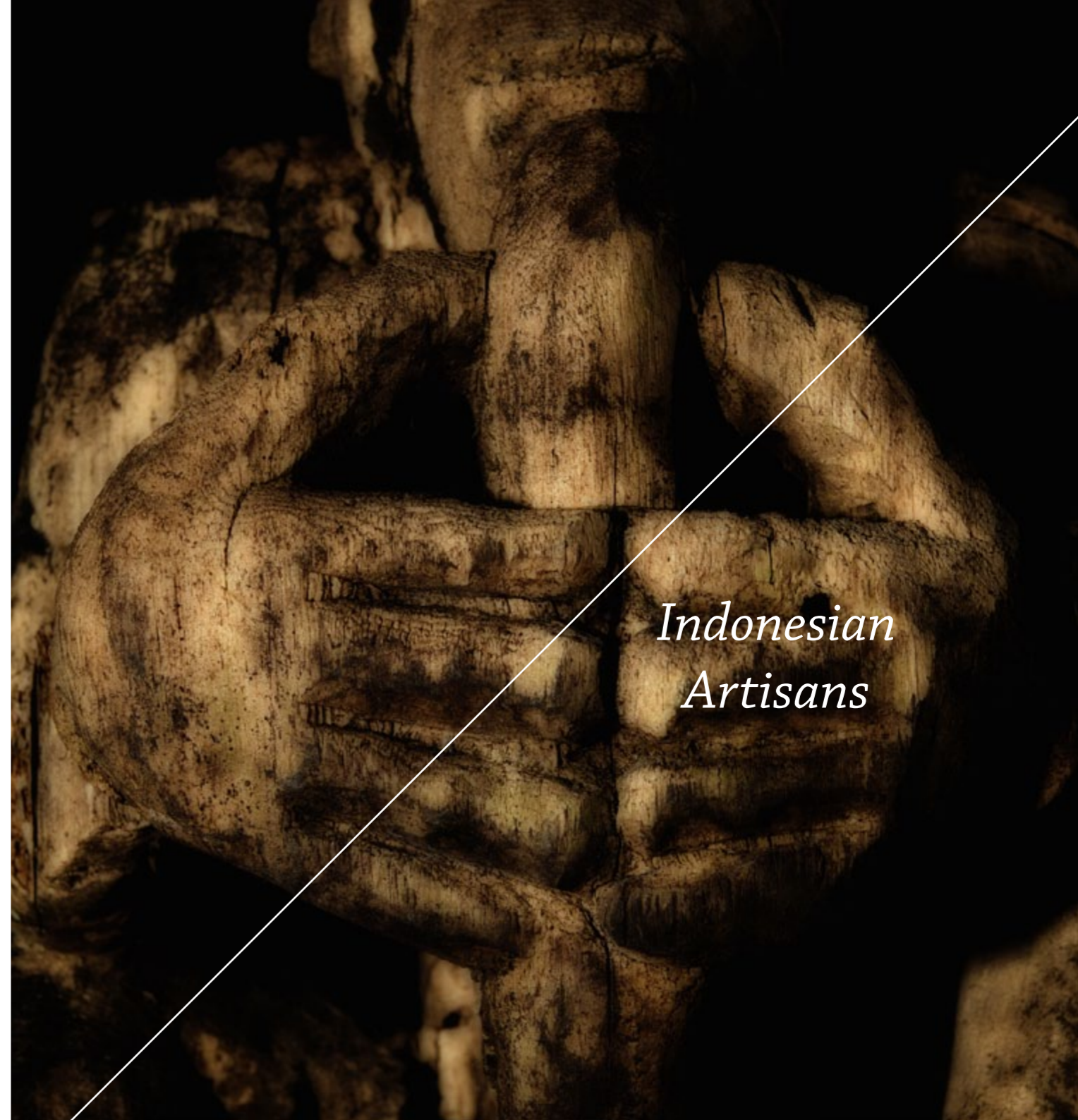
The Three Balinese Priests

This symbol is put at the temple and is considered as sacred in “The” tradition of carving sculptures for the use of Pratima, especially in Bali, which has experienced fast development and was encouraged by one of Hindu doctrines called “Bhakti Marga”. The Pratima is used as the material of worship to the God. The tradition is developed during the period of ‘New Bali Hindu’ from 15th to 18th century.

This development is the continuation of sculptural art which previously already exist in Bali. Later development experienced changes, looking for its form, as what would be preferred by the Balinese, without leaving previous beliefs embedded in the tradition of sculpture making, and functions as the medium of homage and worship.



5



*Indonesian
Artisans*

Toraja Grave Doors, Central Sulawesi.

On the right side:

This door usually used as a door/window for the grave area in Tanah Toraja area.

The grave is located on the top of a hill, also amongst Guardians and these statues are wood human figures, known as Tao Tao, they will protect the grave. In Toraja the people believe that their King when he dies, has a blood relationship with their God, so they put the Kings body high up on a hill, so that the kings Spirit has easy access to heaven.

On the left side:

This door is also from Toraja, and it's usually used as a door for the royal family's grave.

6



7

Primitive Man with Horn

Timor



8

Adu Zatus/Siraha Salawa/ Adu Nuwu. Nias Island, Sumatra

The Nias ancestor Chief figure represents a long-deceased ancestor-Chief, and would have been displayed prominently inside a wealthy Chief's house as a protective device- usually they were displayed above the floor and atop a stand in a large room in the house.

The fleshy earlobes, almond shaped eyes and prominent nose indicates that this figure comes from the North of Nias, and with its crown resembling that of a palm leaf or a fern frond, and blackened wood. administrative purposes, such as their Identity Cards.





Kalimantan Wood Statue Origins & Continuities

Spectacular art has been created throughout Southeast Asia for thousands of years.

Ancient burial sites reveal the beauty and complexity of objects from early civilizations across the region.

The elaborately decorated pots, impressive bronze drums and bells, rich gold ornaments, and the striking array of weaponry were made to celebrate life and death. Splendid metal objects were also special items in elaborate systems of exchange along the great rivers of mainland Southeast

Asia and the sea routes into the islands.

Similar objects, shapes and designs are prominent in the art of many Southeast Asian communities 2000 years later, where the finest valuables are often still buried with the dead.

These continuities and similarities are most evident amongst societies who trace their beliefs and practices back to the ways of their ancestors.

Numerous traditional communities across Southeast Asia maintain strong beliefs in benevolent and malevolent supernatural forces, from spirits of nature, the gods of grain and demons of pestilence, to the ever-present mythological creator deities and the souls of the recently deceased.

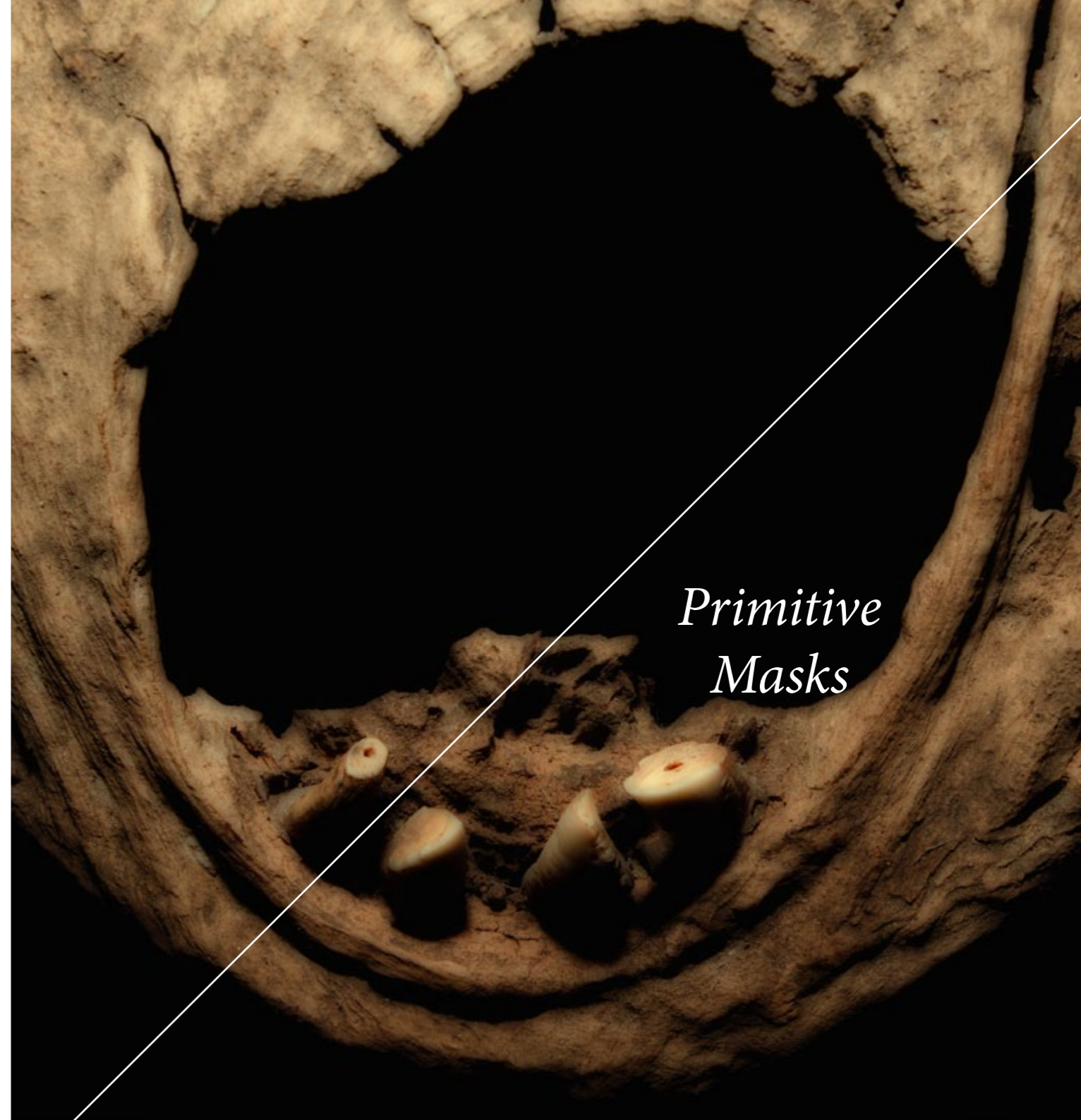
Through festivals and rituals, and associated art, communities seek to appease disruptive forces, to gain protection and ensure survival, wellbeing and prosperity.

IO

Bahao Statue

This statue represents an ancestral figure in Kalimantan.

They say that this statue resembles that of a human/dog and they also say that the dog is highly respected in the area as a guardian. It is believed that this figure is a good spirit and protects the village and its people.



*Primitive
Masks*

Geko/Big Ears/Big Mouth with Teeth/Cros Eye/ Big Nose MASKS

These masks are old, rare Tribal masks from the Island of Timor; they are museum, collector quality pieces. The masks are believed to be a medium to the spirit world, and a way for the living to communicate with their departed Ancestors and Spirits. The type of wood used is a hardwood, and all the masks are hand carved during this era.

The earliest historical record about Timor Island dates of around 14th Century. It was identified by the Javanese as Timur, as an Island within the Majapahit's realm. The Majapahit Era dates from 1293 to 1500's. And was the largest Kingdom of Indonesia, and consisted of Java, Sumatra, Bali, Timor and Malaya. The Dutch settled in the west Timor and the Portuguese to the east in the 17th Century.

II

The Bounty mutineers landed here in 1791. Geographically Timor emerged from the depth of ocean 40million years ago, and is related to Australia with no Volcanoes, as in the rest of Indonesia. The line of Volcanoes that runs the length of Indonesia archipelago from Sumatra to Flores skirts Timor and continues north to the Island of Maluku. Timor once part of Australian continental shelf was submerged and which

drifted from the Australian landmass and it moved northward and collided with the Eurasian plate. Evidence of modern human settlement on Timor dates back at least 13,000 years, when the Austronesia peoples of Asia migrated throughout the Eastern islands. These hunter-gathers were joined by later migrants from Asia, who introduced agriculture around 2000BC.



Little is known of Timor before 1500AD, though Chinese and Javanese traders visited the Island from at least the 13th century, and possibly as early as the 7th century. Timor was divided into a number of small kingdoms, tribal grouping involve frequent skirmishes, and head-hunting a popular activity. The Dawan (or Atoni) people, thought to be the earliest inhabitants of Timor, were the

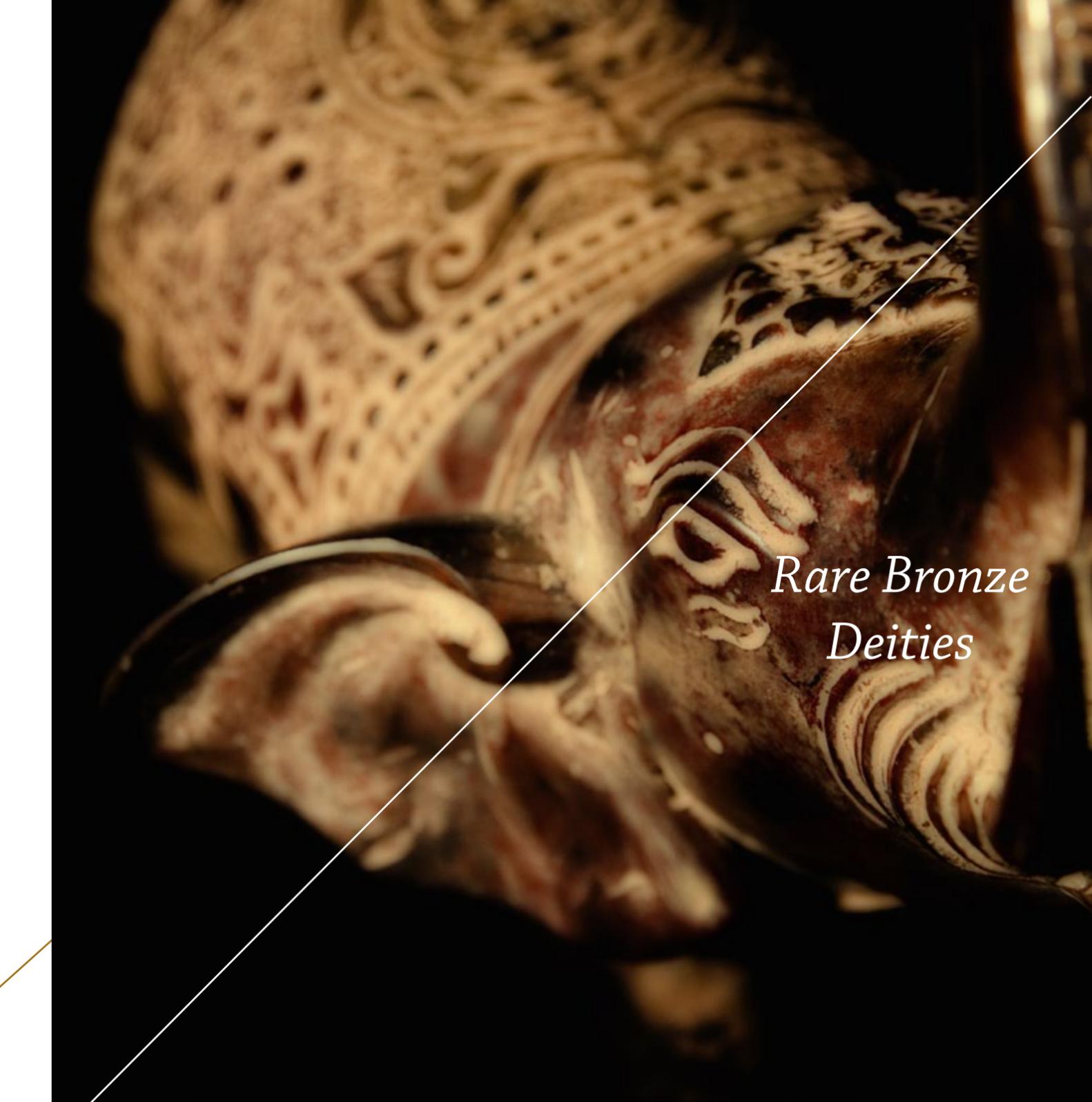
largest group in western Timor, but were divided into numerous small kingdoms. The Tetum (or Belu) people, the other major ethnic group, migrated to Timor in the 14th Century, settling in the fertile central regions and pushing the Duan westwards. The origins are uncertain, but they call their homeland Malaka, and they may well have migrated from the Malay Peninsula.



The Sheep Mask.

West Kalimantan.

This mask is from West Kalimantan area (Dayak) Selako is a branch of Dayak people from the Borneo island. Hand carved wood and used for ceremonial purposes prior to the beginning of a new rice cycle. Little is known about the precise function of this mask. The stylized design occurs frequently and probably represents a spiritual, mythological or anecdotal figure.



*Rare Bronze
Deities*



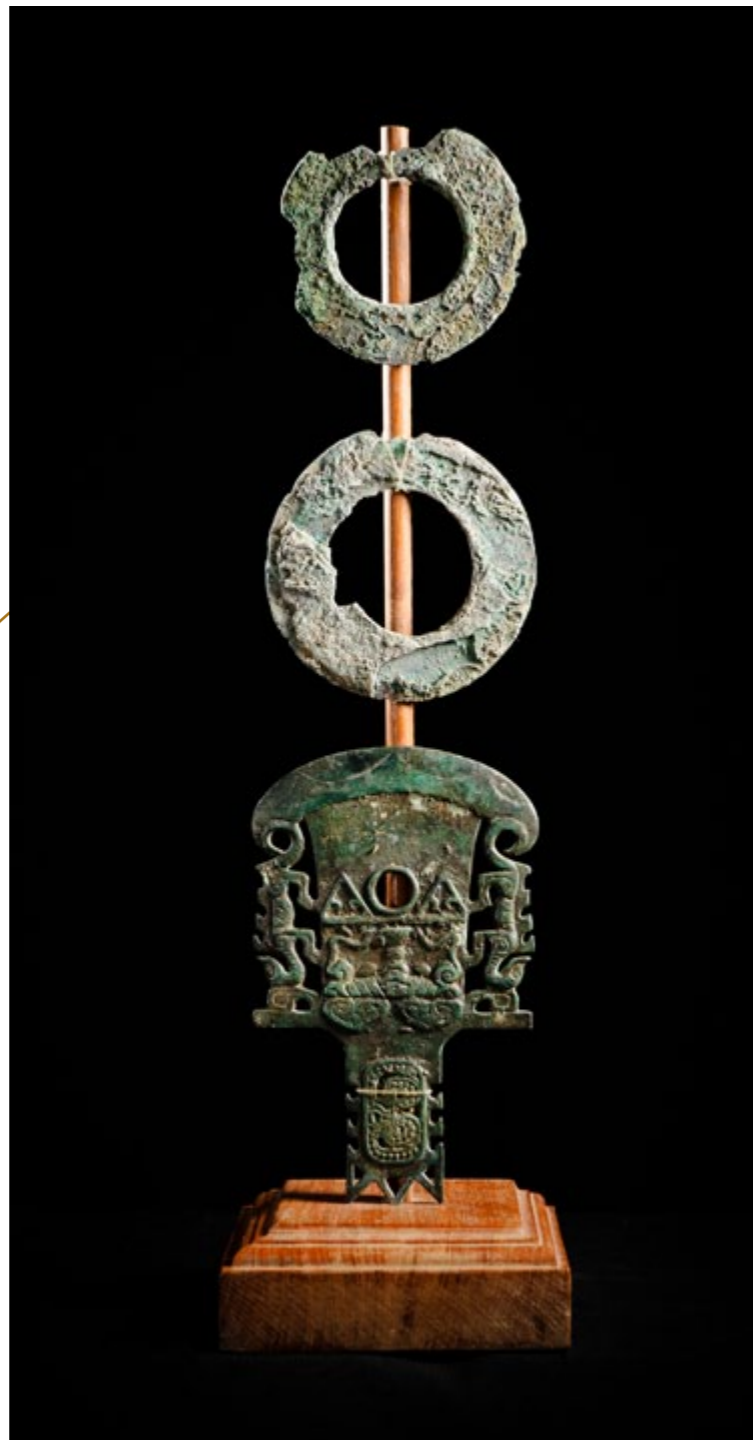
Belu, Bronze Horse
Timor.

The Bronze horse with two humans mounted is an extremely interesting Antique, and very Ethnic. As you may notice one of the humans has webbed feet and six breasts, this maybe a God or Goddess of some sort, or Holly Being representing the worlds of humans, fish, and animals as one.

Bronze Axe

This Bronze was found at Landu, North Roti, Eastern Lesser Sunda, at the prehistoric burial site of Pasir, Anggin. Used perhaps for rituals.

I4



I5

Holy Water Container

The most important part of all Balinese ceremony is a Holy water. Holy water accompanies every act of Hindu-Balinese worship from individual devotion at household shrine to island-wide ceremonies. Holy water acts as an agent of the power of a God, a container of a mysterious force. It can be cleanse spiritual impurities, fend off evil forces, and render the recipient immune to the attacks of the negative, or demonic, influences. In Bali, holy water is not a symbol, it a material container of mystical power, and as such, is sacred and holy in and of itself. The holy water strengthens and purifies everything it touches. Although there are many kinds and potencies of holy water, no matter where or by whom it is made and no matter whether its quantity is great or small, holy water is always a sacred and powerful agent.



Hanging Shiva

Shiva, the destroyer, is one of the three supreme gods in Hindu mythology. The other two are Brahma, the creator, and Vishnu, the preserver. Shiva's destructive powers are awesome, but they also have a positive side in that destruction usually leads to new forms of existence. In art, Shiva is often portrayed with four arms, four faces, and three eyes. A glance from the third eye in the center of his forehead has the power to destroy anything in creation.

16



I7

The God of Wealth, Kuvera

This is a young man with a protruding belly holding a Mongoose shaped money bag in his left hand, and in his right hand holding a citrus fruit. At his feet are pots over flowing with coins, pears and Jewelry, and this God is very popular. The quality of the Bronze is evident of its age displaying an Elephant, a Lion, on the back of his headrest of the chair, which will identify him as Zambala, the Buddhist equivalent of the Hindu Kuvera. The Prabha Mandal and the disc shape at the top of the figure both attributes of Buddhist divinities confirm the Indian Traditions.



Bronze Ganesha's Hindu God

I8

Lord Shiva, the Hindu God of death and destruction was away at war. His wife Pavarti, who was a goddess in her own right, wished to bathe. Having no one to guard the door to her apartments she conceived of the idea of giving birth to a son who could provide her with this service. Thus Ganesha was created, and since goddesses have the power to do such things. Pavarti gave Ganesha instructions that he was to stand guard at the entrance of her apartments and that he was to admit no-one until she gave permission to do so. Ganesha took up his post and undertook his assignment enthusiastically. In due course the Lord Shiva returned from his warring ventures and went to enter the palace. Ganesha, according to his instructions, forbade him entry. Shiva was enraged by Ganesha's impudence and drew his sword and cut off Ganesha's head. Pavarti, Shiva's wife emerged to find Ganesha decapitated and flew into a rage. Even though he was immensely powerful, Shiva was upset with his wife's rage. He swore to make amends by taking the head of the first living thing he found to replace Ganesha's head. The first animal he came across was an elephant. Accordingly he took the head from the elephant and placed it on Ganesha's body. Thus Ganesha is depicted with an elephant's head. Because of his role as protector of Parvati's door he is associated, in Hindu culture, with the protection of entrances.



Bronze Priest's Head

With Deer.

The statute is made of bronze and this is the story of a Holly priest in the Majapahit Era, the also the Deer was considered Holly during this period. This was based on a story from the Ramayana; one of the children from the Pandawas , the second son of Pradu and Dewi Kunti, Bima, a hero who appears in Javanese mythology as a symbol of strength, courage, and righteousness. While Bima is practicing Meditation one of the priests transforms to seduce Bima, he is known to have a wild temper.

19





20

Bronze Sitting Buddha

This statue is one of the many Dhayani-Buddha images found near Borobudur. It symbolizes the Buddha nature which exists in the meditative condition of the “Upper Worlds” like the images of Gautama Buddha.

The Dhayani Buddha statue represent, a being who resembles normal humans, except for thr Mahapurusa-Laksanam.

Siddhartha Gautama

Gautama is the man that Buddhist recognize as the founder of Buddhism, and the supreme Buddha of our age. It is believed that Siddhartha Gautama lived between 563 BCE and 483 BCE, but since there are no accurate records of his birth and death, other scholars have suggested that he might have died around 410 BCE. Siddhartha Gautama was also known as “Shakyamuni”, which translate to”Sage of the Shakyas”.

21





Catur Muka, Bronze 4 Heads Statue

Representing God Brahma (God Brahma, as the Creator of the Universe) with four faces and has its original story can be found Mahabharata epic. The four faces represent the four directions North, South, West, and East.

Singha Tua, Sumatera

A Serpent-God; a being from the under worlds which bears the middle world on its back, representing a human. Its position a gable mask ornament links it to the upper world, the cosmos. The entire Universe is represented in this symbol. The Singha reminds the Batak people of the independence of the Cosmos levels, and the relationship between man and the Ancestors. These statues are hand carved out of coral stone.

23



Interview with Pak I Wayan Dupa Suciptra

Questions for Pak Wayan’s , Video Interview.

We are sitting in Pak Wayan’s house, in Batu Bulan, Bali.
Name of interviewer.....Hello my name is...Iwyn Dupa Suciptra, but everybody call me Pak Lotus.

We are in Pak Wayan’s home in BATU Bulan, surrendered by what Pak Wayan has collected over many years....Pak Wayan is a true Bali Icon, he has made an unprecedented contribution to the preservation of Indonesian Cultural Heritage.

Om Swastiastu, Pak Wayan....

1. Tell us Pak Wayan: How did you start to collect these wonderful Antique that we see all around us, (cut to show some of his garden with htis statues) What gave you this Idea?

I was start as a freelance tour guide, I always take the quest to Kuta, Sanur, but Kuta at 40 to 45 years ago is still a virgin land, still no electricity like now days And I have meet with one woman from USA, her name is Nadya, she was a cloth designer in New York, and she was really nice to me, she married with Indonesian guy from Jakarta, he was a painting, names Wahyu Widjaya, and they lived in Kuta. Kuta before is like an island. The tourist that time who comes to Bali, also are really very special and rich people And Nadya , is really like me, she’s admire my spirit, and she really love about textile, but the old ones, she like the motif, and she give me a jobs, to go to island to find as many as I can for a old blanket, sarong, silk, even is dirty, broken, she loved it

And that’s the first time I go to Timor island, Soe island, Nias, Toraja, Kalimantan, and many other Islands. Until ,slowly I quit my guide jobs, and try to collect 1 , 2, and many more pieces of art, and try to sell, also door to door, beach to beach, hotel to hotel, because no place to make a shop.

2. how long have you been collecting, how many years did you take to travel the whole of Indonesia?

I think since I was 25 years olds I start to collect, and I think I have stop traveling since 13 years ago I stop traveling, since I know that lam going to have my 1st grandson.
Heheheheheh

3. I believe that you met with Chiefs of Villages in Borneo, Timor, Nias, and other places to buy these Antiques?

Yes, some of them, think me as their brother from far because, I told them about life outside their Island. As we all know, at that moment, very minimum information about the outside world they know nothing about it. They felt so happy, when I give them like chewing gum, or cigarette, It’s common for us, but very not common to them.
.....
Cut to Adu Zatura statue, Door gardens from Timor.

Back to Pak Wayan...

4. I heard a story that you exchanged a Carving, a boat, for example... which takes the spirit of the king to heaven, and that the chief who owned the boat decided on a swap, and no money Trans action was made, could you tell us about this story?

Ya. that’s right,
It’s was a kind of statue that’s telling a story about how the spirit of their beloved king who has pass away,

and they want to bring the spirit to heaven, and this boat is represented all the story of their ancestors And this chief in Kalimantan, doesn’t want money, he has 2 sons, and those time ..Honda has launching their first man motor bike) I forget the name, but I think is GL Pro or the Tiger. And I give them 2 Honda motor bikes to get this boat. It’s funny story, first time I trade something with motor, because sometime, the people ask like cows, or pigs.
. Pak Wayan, while talking about this story, cut to the photo of the boat.

Interviewer...That is an amazing story, no money transactions at all, just 2 new Honda motor bikes....

5. is it true that you had to get a Transporter Hercules airplane from the Military to help you transport some of the goods...Why?

Yes,...one time
I have a brother who is a chief of army, he’s a soldier of Udayana.
I was asking his help, because that moment I was try to bring sandal wood to Bali As we know , that was not allowed usually, because it’s protect wood. First I was try to bring by myself, but unlucky the government get me, and the a rest me I have spend 1 week in local jail for that, but lucky my brother help me, and he get me out from jail But..I have to leave all my art collection there Timor door, statue, sandal wood, and many other thing So sad, still I think about it until now..

Only some that not to legal I can bring home..
I have to wear an army dress, my brother give me, so I can go by their plane

Heheheheh...
...answers....Pak Wayan....cut photo to the goods that were transported in the Hercules airplane....

6. We have learned that you were stopped by the police leaving islands with Antiques and put in prison, can you tell us why you where put in prison and for how long?

(That’s answer on top) it was the story of it

7. How many Antiques have you collected in all?

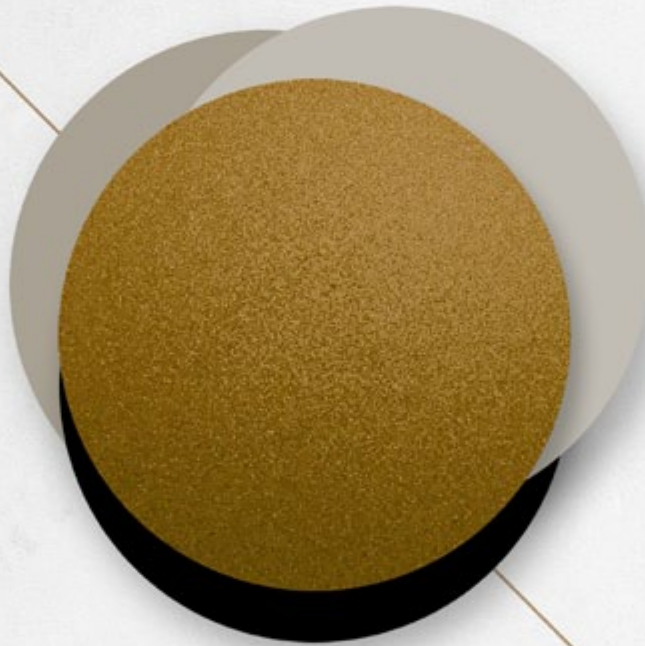
I have no idea, perhaps more than 1000 thousand I still have.
But from first time I collect, I quest it’s more than 1 million I have sold some of themanswer.... in this time cut and add photos of Antiques.....

8. What do you feel now, what you have accomplished in your life?

I fell happy of my life now..
I have beautiful wife, that always be with me since I was nothing and became like this I have beautiful daughter too, who has give me greats grandson I have son who still in college, I have great son in law who here help me..
Basically in my life I have ever y thing. I have seen and I know how is Indonesia, I fell I have save about Indonesian art, culture I wish god will always protect me, my family.. Coz I have a dreams..I want to have museum, to put all my collection, so the other generation will know about our culture..
I realize to make it happens will need a lot of things, but I just hope that may god still give me a chance to make it happens.



*on*ARTBALI *project*



*All we have to do is look for beauty, and she is
there all around us at any given moment.*

www.onartbali.com