

ARTISTIC IDENTITY BULELENG

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Why?

- It is an area in the north of Bali with an unique, rich art and cultural tradition
- It is dynamic, emotional, full of action, fast, wild, fiery and innovative in all aspects of the arts
- Buleleng was overshadowed by South Bali, economically and culturally from the 2nd half of the 20th century onwards
- Buleleng artists and artisans quite often the first to introduce novelties; immediately claimed by South Bali as their inventions

To be realized:

- Education of children in North Bali about their own culture
- Rehab Museum Buleleng, making it fit for education of children & tourists
- Rehab Pabean area with old storage houses; making them into centre of knowledge with acces to data base, small café, theatre for performances, location for workshops for Balinese and visitors from abroad
- Rehab old dances/theatre forms, for instance gambuh; to be performed in Pabean area

Goal

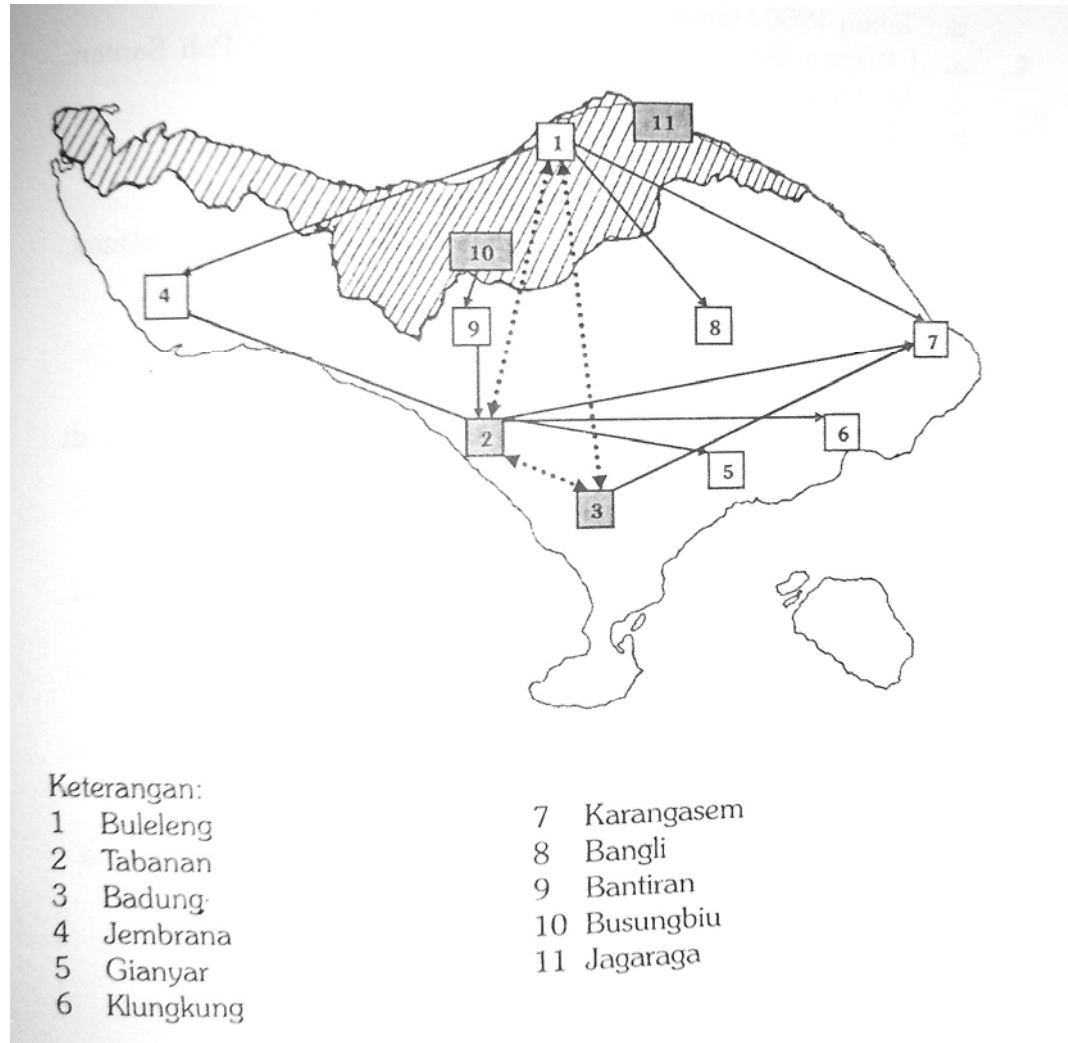
- To (re)discover, describe, expose and revive the artistic identities of Buleleng
- Revitalisation of music, dance
- Revitalisation of sculpture, drawing/painting
- Revitalisation of architecture
- Revitalisation of literature

How?

- Research of music, dance, sculpture, drawing, painting, architecture, literature of the past
- Data base: visual, audio, video, forming the “Memory of Bali”
- Exhibitions of past and present cultural aspects
- Workshops and conferences, national and international
- Re-establishing the music contest “gong mabarung”
- Music and dance academy where Buleleng style is taught
- Cds and dvds with North Balinese music and performances
- Tourist tours to typical North Balinese cultural areas

Examples

New music style, Gong Kebyar around 1915, after contest in Jagaraga



Spread to South Bali

- Contact between Buleleng and Tabanan
- Cokorda Tabanan wanted a new gamelan
- North Balinese teachers to Tabanan
- Later also to other areas of Bali, either via Tabanan or directly.
- Many ensembles re-built with gangsa gantung
- In Buleleng still many old fashioned gangsa pacek ensembles

New type

- Derived from gong gede ensemble, 5 musical notes, metal blades are hanging
- Larger instruments with 2 x 5 keys
- Different way of playing, different sound
- Kebyar means: explosion (of movement, sound)
- Very fast because the metal keys are hanging (gantung) instead of pinned (pacek)

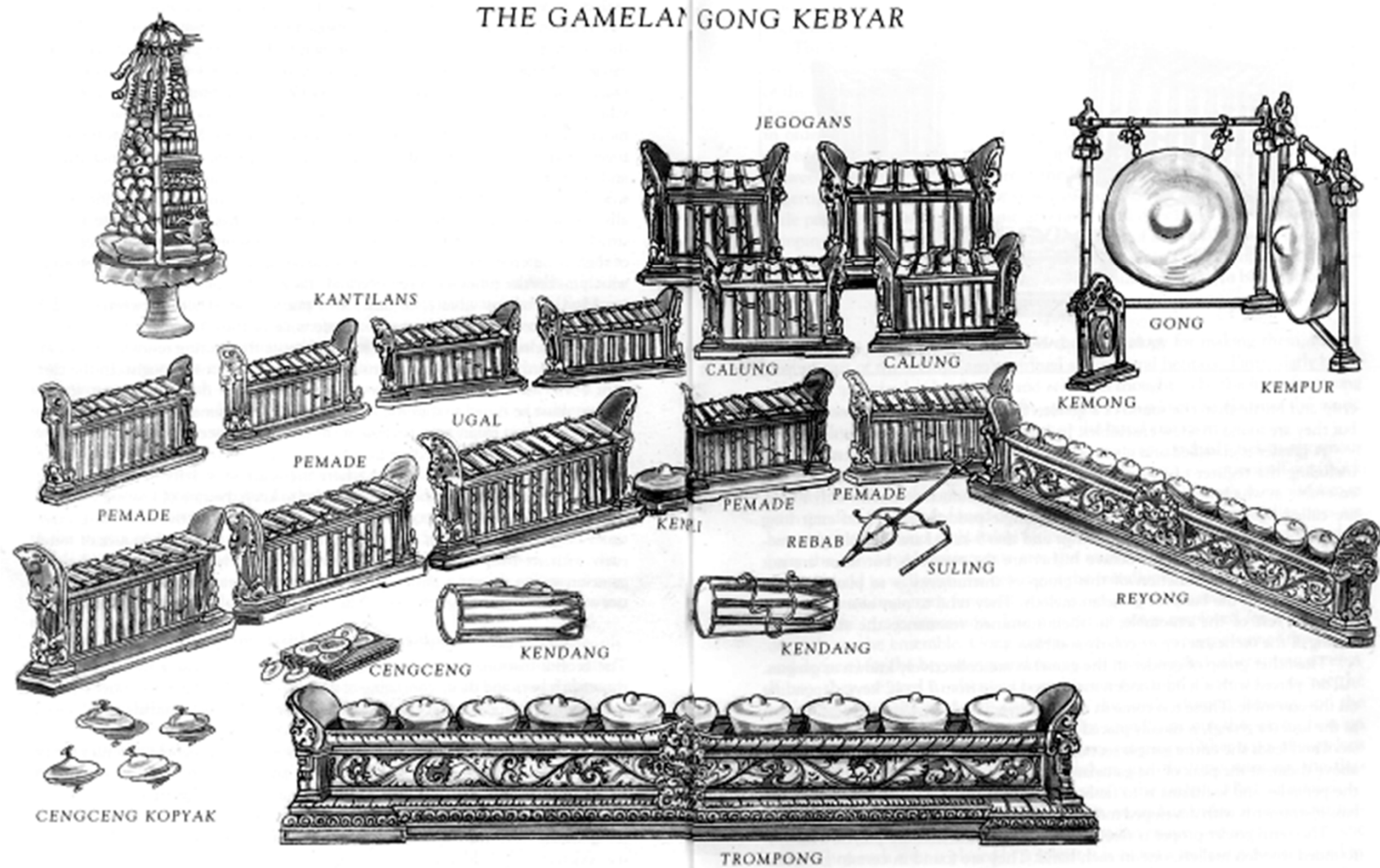


Gangsa pacek
Banyuatis

Gangsa gantung,
Denpasar



THE GAMESONG KEBYAR



Gong Munduk 2009



Stunning woodwork



New dances

- Kebyar Legong, around 1925, danced by Gede Manik
- Pre-kebyar duduk by Wayan Winten, Menyali
- Palawakya, around 1948, Banyuatis (?)
- Trunajaya, by Gede Manik, Jagaraga, 1950, based on Kebyar Legong
- Later “changed” into South Balinese style

Palawakya, Banyuatis, by Yuli



Palawakya, Banyuatis by Yuli



strong, emotional





Drawing style, 1870-80

Ketoet Gede, Singaraja



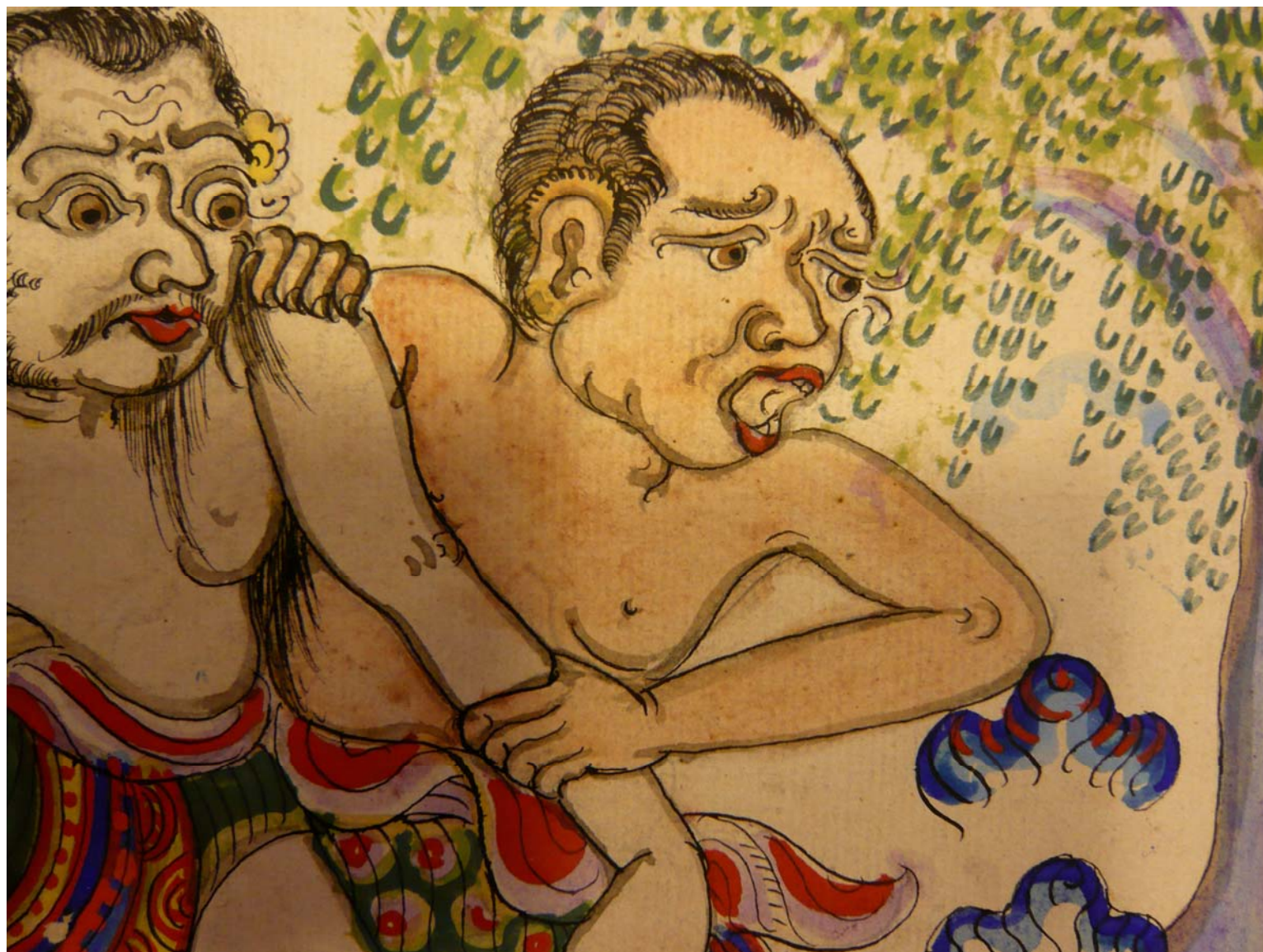




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ACAD.
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New style in South Bali, 1929
about 50 years later.....



Stunning wood sculptures

Sawan, end 19th century

- Made to order for the Paris World Exhibition in 1900
- Ida Nyoman Karang, Punggawa in Sawan and sculptors in wood and stone from the desa's around
- from Menyali (Gede Negara, Wyn Gedoh, Kaki Breng, Wyn Mastra, Wyn Dana, Kt Gina)





Siwa Guru Mahadewa



Wisnu



Ganesa



Pamurtian Kresna



Pamurtian Brahma

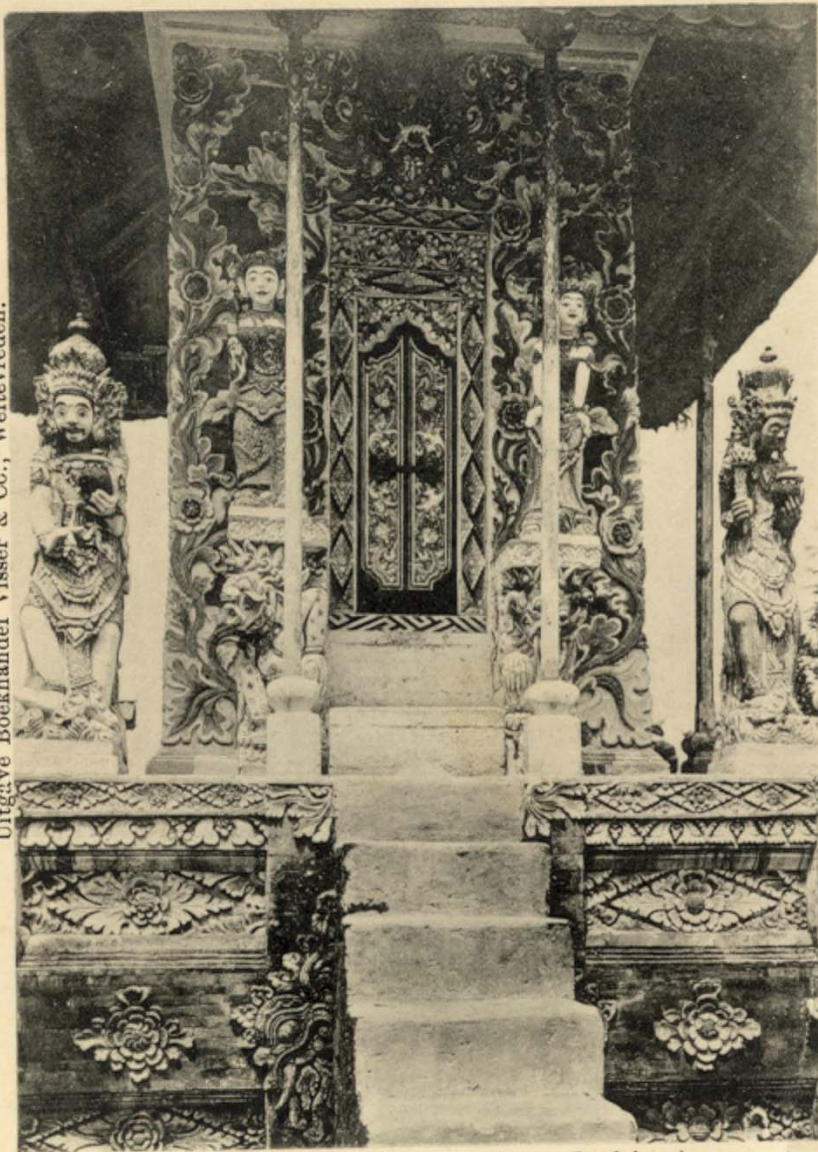
Similar works in stone, temples
in Sawan, Menyali en Kubutambahan

Pamrajan Gria Gede, Sawan
house of Ida Nyoman Karang, now



1920

Uitgave Boekhandel Visser & Co., Weltevreden.



Deel van een Huistempel te Sawan (Boeleleng).



P.Desas Kubutambahan



Pura Dalem Menyali

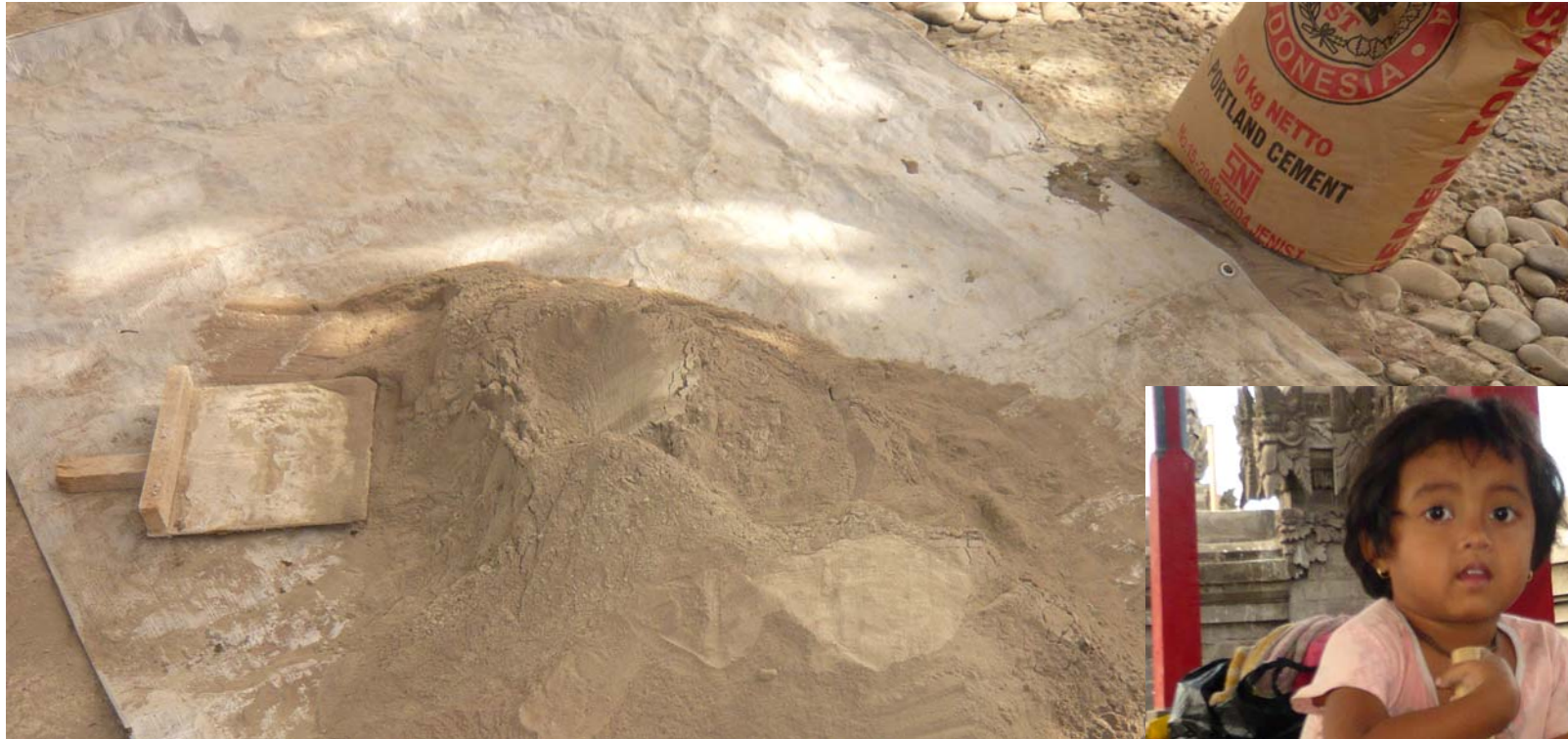


Rawana

New: paras malela

- Paras almost finished; new technique: mixture of paras powder, cement and water
- First time: Pura Dalem Negara Panyucian in Bungkulan, by I Gusti Bagus Wirata, 1972
- after that in Tejakula, 1977
- South Bali took over: byas malela, black volcanic sand from beach, cement and water

ingredients



helping
father



Pura Segara Bungkulan





North Bali, Bungkulan



South Bali, Sronggo

