

## Keliki Exhibition – Werdi Jana Kerti

After the 1960's the famed Ubud School of modern traditional Balinese painting began to split into smaller collectives that represented nearby villages with varying approaches in their artistic expression.

Then began the Young Artists of Penestanan, perhaps the most renowned of these splinter groups, the Pengosekan, Kutuh, and Padang Tegal artist's communities, and arguably the most talented, the Keliki School of Painting.

In an effort to develop and preserve Balinese traditional painting cooperation between Ubud's Museum Puri Lukisan and the Keliki Kawan Artist's Association, Werdi Jana Kerti, has manifested in an important collaboration. "Keliki Exhibition – Werdi Jana Kerti" is an extraordinary collection of works from the Keliki Miniature School of Painting that went on display from the 28<sup>th</sup> April until 28<sup>th</sup> June at Museum Puri Lukisan.

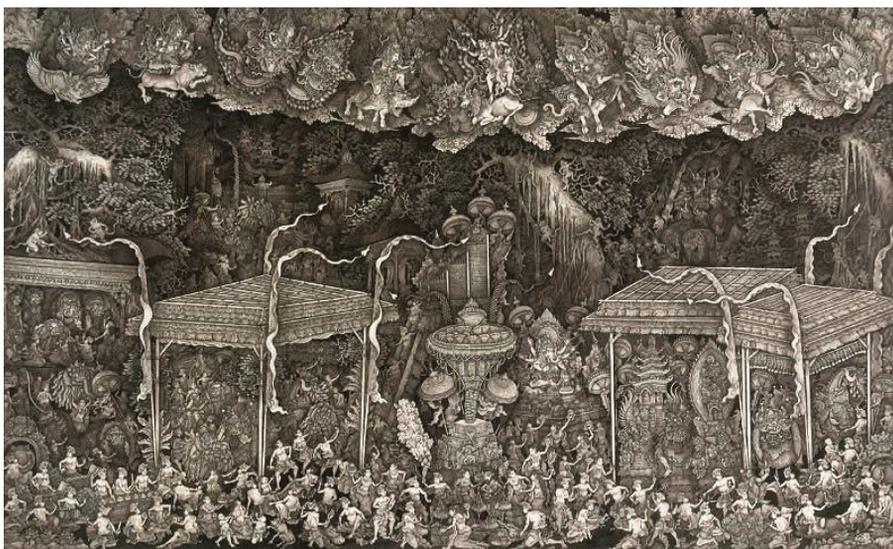
A milestone in the development of this genre, this is the first collective showing at Puri Lukisan of selected works that highlight the achievements of living and deceased artists from Keliki, a village a few kilometers north of Ubud. Under the careful eye of the Museum's curator Soemantri Widagdo this exhibition brings together works by 62 painters aged from 16 to 62, including eight women and fourteen artists under the age of 30.

The style of miniature painting has been an essential part of local tradition for many centuries, most notably in the inscription of sacred manuscripts known as the Lontars. Made from the leaves from the lontar palm, the leaves, after lengthy periods of processing, were cut into measured strips and then decorated with miniature drawings and text that contained knowledge relating to many facets of the Balinese culture.

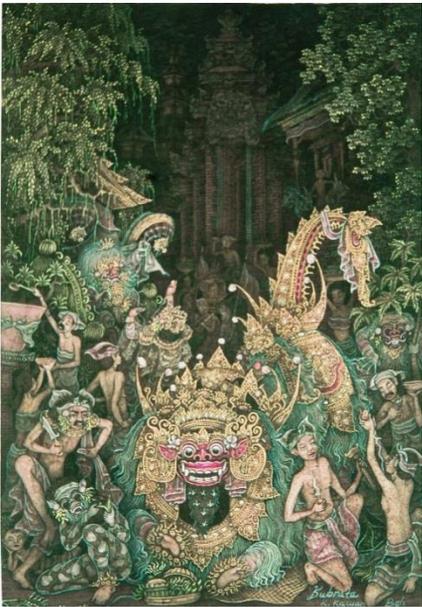
While the narratives within the exhibited works comprise of stories from the Hindu religious epics, such as, "The Legend of Rajapala" and "The Death of Bisma", other works include village scenes, temple festivals and performances, Gods and deities, and there are a few works with contemporary messages as well. Of note, "Illegal Logging" by I Wayan Sugita making socio-economic and environmental commentary and "Empty Seat" by Nyoman Kartika, a political statement making reference to the fall of Indonesia's second President, Suharto.

The Keliki Miniature School of painting takes its influences from the Ubud, Batuan and Sanur schools while creating tiny compositions on paper, averaging in size at about 20 cm high by 15cm in width. In "Planting Rice' 2012, (4 separate works 14 x 4cm) by Gusti Putu Lasiantika, the artist combines the four individual steps taken in the process to complete the painting, all included in the single frame. The work begins with the pencil sketch, the sketch is then outlined in black, shading of parts of the composition then follows, and finally color is added to necessary areas creating the finished visual impact. This work highlights the extraordinary patience, skill and attention to detail the artist's of the Keliki Miniature School have achieved. Pending on size, individual works may take as long as 3 - 5 months to complete.

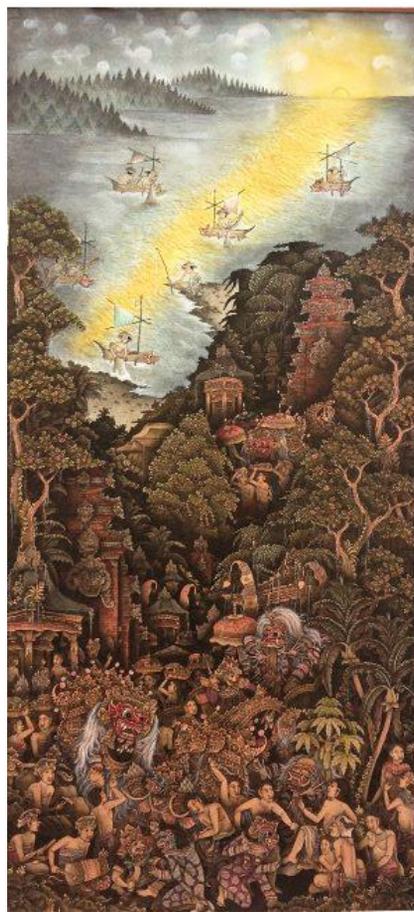
For lovers of Balinese art this exhibition is a must see, while bringing along a magnifying glass will be an added bonus to emphasize and greater appreciate the quality of this work. Importantly, it is the first time that works of this genre have been purchased and will enter the Museum's permanent collection.



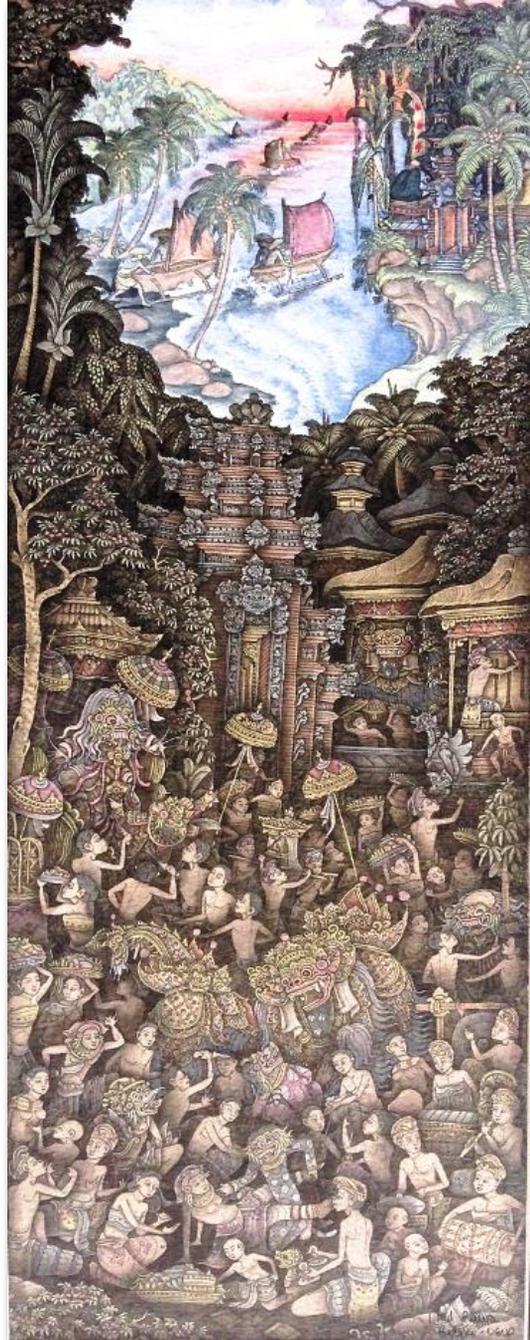
Religious Ceremony at an Ubud Temple Putu Kusuma, 2014, Chinese Ink on paper, 67x42cm.



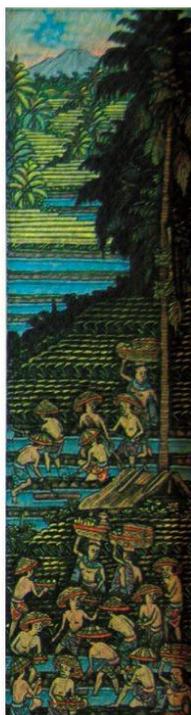
Dance Performance at Night 2005, Wayan Subrata, Acrylic on paper, 11x16cm.



Sunset' 2007, Ananta Putra Yuyun, Acrylic on Paper, 53x24cm.



Barong Dance at Daytime 2009, Made Rawa, acrylic on paper, 41x16cm



Planting Rice 2012, gusti Putu Lasiantika, Acylic on Paper, 4x14cm.