



**KARYA ILMIAH : KARYA SENI MONUMENTAL**

**JUDUL KARYA :**

“Dewi Sita”

**PENCIPTA :**

Ni Ketut Rini Astuti, S.Sn.,M.Sn

**PAMERAN**

“THE AESTHETIC OF PRASI”

23<sup>rd</sup> September – 5<sup>th</sup> October 2013

Cullity Gallery ALVA - UWA

Mon-Fri 9am-5pm

**FAKULTAS SENI RUPA DAN DESAIN  
INSTITUT SENI INDONESIA DENPASAR**

**2013**

## **DESKRIPSI KARYA**

### **“Dewi Sita”**



**JUDUL :** “Dewi Sita”

**PENCIPTA :** Ni Ketut Rini Astuti, S.Sn., M.Sn

**MEDIA :** Painting On The Palm Leaf

**UKURAN :** 31 x 26 cm

**TAHUN :** 2013

## **PAMERAN**

**“THE AESTHETIC OF PRASI”**

23<sup>rd</sup> September – 5<sup>th</sup> October 2013

Cullity Gallery ALVA - UWA

Mon-Fri 9am-5pm

**FAKULTAS SENI RUPA DAN DESAIN  
INSTITUT SENI INDONESIA DENPASAR**

**2013**

## Abstrak

Ramayana menceritakan bahwa Sita bukan putri kandung Janaka. Suatu ketika Kerajaan Wideha dilanda kelaparan. Janaka sebagai raja melakukan upacara atau *yadnya* di suatu area ladang antara lain dengan cara membajak tanahnya. Ternyata mata bajak Janaka membentur sebuah peti yang berisi bayi perempuan. Bayi itu dipungutnya menjadi anak angkat dan dianggap sebagai titipan Pertiwi, dewi bumi dan kesuburan. Sita dibesarkan di istana Mithila, ibu kota Wideha oleh Janaka dan Sunayana, permaisurinya. Setelah usianya menginjak dewasa, Janaka pun mengadakan sebuah sayembara untuk menemukan pasangan yang tepat bagi putrinya itu. Sayembara tersebut adalah membentangkan busur pusaka maha berat anugerah Dewa Siwa, dan dimenangkan oleh Sri Rama, seorang pangeran dari Kerajaan Kosala. Setelah menikah, Sita pun tinggal bersama suaminya di Ayodhya, ibu kota Kosala. Sita artinya tanah, wanita yang menjunjung tinggi nilai-nilai kesetiaan dan jujur terhadap suami, Sita adalah tokoh pada cerita Ramayana, yang merupakan istri dari Rama Dewa anak dari Dasarata.

Kata Kunci: *Painting On The Palm Leaf*

### Deskripsi Karya “Dewi Sita”

Terlepas dari kisahnya yang bersifat semi fantasi, sentuhan mitologi yang kuat didalamnya membuat *Itihasa* memiliki ciri khas sebagai sebuah sastra spiritual. Gambaran tentang peradaban manusia dimasa silam dengan nilai-nilai moralitas, kebijaksanaan, kemanusiaan, misi-misi suci Veda, serta idealisme pandangan Hindu kuno terhadap kesempurnaan hidup, keluarga, kenikmatan, maupun kepemilikan yang diarahkan pada jalan kesempurnaan hidup manusia diajarkan melalui implementasi sikap para tokohnya. Oleh karenanya *Itihasa* memiliki kedudukan sangat penting dalam struktur kepustakaan suci Hindu.

Kata *Sita* dalam Bahasa Sanskerta bermakna "kerut". Kata "kerut" merupakan istilah puitis pada zaman India Kuno, yang menggambarkan aroma dari kesuburan. Nama Sita dalam *Ramayana* kemungkinan berasal dari Dewi Sita, yang pernah disebutkan dalam Rigweda sebagai dewi bumi yang memberkati ladang dengan hasil panen yang bermutu. Seperti tokoh terkenal dalam legenda Hindu lainnya, Sita juga dikenal dengan banyak nama. Sebagai puteri Raja

Janaka, ia dipanggil Janaki; sebagai puteri Mithila, ia dipanggil Maithili; sebagai istri Raama, ia dipanggil Rama. Karena berasal dari Kerajaan Wideha, ia pun dikenal dengan nama Waidehi.

Ramayana menceritakan bahwa Sita bukan putri kandung Janaka. Suatu ketika Kerajaan Wideha dilanda kelaparan. Janaka sebagai raja melakukan upacara atau *yadnya* di suatu area ladang antara lain dengan cara membajak tanahnya. Ternyata mata bajak Janaka membentur sebuah peti yang berisi bayi perempuan. Bayi itu dipungutnya menjadi anak angkat dan dianggap sebagai titipan Pertiwi, dewi bumi dan kesuburan. Sita dibesarkan di istana Mithila, ibu kota Wideha oleh Janaka dan Sunayana, permaisurinya. Setelah usianya menginjak dewasa, Janaka pun mengadakan sebuah sayembara untuk menemukan pasangan yang tepat bagi putrinya itu. Sayembara tersebut adalah membentangkan busur pusaka maha berat anugerah Dewa Siwa, dan dimenangkan oleh Sri Rama, seorang pangeran dari Kerajaan Kosala. Setelah menikah, Sita pun tinggal bersama suaminya di Ayodhya, ibu kota Kosala. Sita artinya tanah, wanita yang menjunjung tinggi nilai-nilai kesetiaan dan jujur terhadap suami, Sita adalah tokoh pada cerita Ramayana, yang merupakan istri dari Rama Dewa anak dari Dasarata.

Divisualisasikan dengan atribut gelung kekendon dengan rambut terurai hitam panjang, memiliki wajah yang sangat cantik, dada yang montok, tangan serta jari-jemari yang lentik serta pinggang yang kecil, maka Dewi Sita dalam tokoh pewayangan termasuk wanita yang mulia, jujur, setia, lemah-lembut dan anggun, serta dapat dikatakan sebagai wanita yang sempurna, menggunakan teknik ilustrasi tradisi wayang kamasan. Medianya berupa prasi yaitu ilustrasi yang dibuat diatas daun lontar berasal dari kata amerasi berarti rerajahan seing disebut dengan komik lontar. Teknik *painting on the palm leaf*, lukisan berupa torehan di atas daun lontar menggunakan sejenis pisau terbuat dari besi waja, yang pada bagian ujungnya runcing harus berbentuk segi tiga dengan maksud agar dapat membuat tebal atau tipisnya tulisan atau torehan disebut pengutik atau pengerupak, hasil torehan dioleskan dengan pewarna hitam putih yang dibuat dari jelaga (buah kemiri yang dibakar) lalu dihaluskan. Karya ini dibuat dalam rangka pameran *The Aesthetic Of Prasi* di *Cullity Gallery ALVA-UWA, Western Australia*.

# Lampiran Katalog Pameran "The Aesthetic Of Prasi"



## The Aesthetic Of Prasi

23<sup>rd</sup> September - 5<sup>th</sup> October 2013

Cullity Gallery ALVA-UWA  
Mon-Fri 9am-5pm  
for more information contact paul.trinidad@uwa.edu.au

**PRASI ISACFA ART EXCHANGE**

The inspiration of this exhibition comes from Prasi or Lontar scrolls which have been used for centuries to record important stories, historic events and family lives. The value of the Lontar is its sublime record of culture and traditions, both of which are under huge pressure from the technologized world which bourgeois ever more as each plane load of tourists touches down at the Bandara Ngurah Rai. The fact that the Lontar objects have some value for tourism belies their complex links which trace the past and perhaps in some ways, mirror the future. Knowledge, character and skills can be taught through formal education but ISI Denpasar offers students the opportunity to learn from the real source, the real object, the real maestro.

In Balinese spirituality everything prescribes to the principles of Mahabharata and from there daily life is metaphorically translated. Prasi (Lontar) is a house, a complete home for culture and knowledge, each prasi is its own complete museum. The three parts of prasi have a social function, they imbue economic, spiritual and cultural unity to the whole of themselves and each part is interconnected. The main part is the story (utamaning mandala), the middle is the lontar leaves which carry the message (madyaning mandala), the bamboo tops and back cover are the outside of the building, (instaning mandala).

The maestro Bapak Ida Bagus Jelantik Purwa shared his knowledge directly to students of ISACFA and with the leadership team of FSRO. The transfer is of deep interest to students from the UWA program who invariably learn directly from god with Ida Bagus being the matrix. The learning environment is a socio-cosmic reality that although not formalized as such, influences everyone with its great power. Every moment in his presence has beautiful tension, a dance between action, learning, philosophy and cosmologic principles of Hinduism. Students experience the masters 'Takur' his inner creativity, inner power, which transfers as further inspiration.

The Prasi project has been transformative, we can see the future.

**Curatorial**

Indonesian (lontar) are manuscripts made out of dried palm leaves. They served as the paper of the ancient world in parts of Asia as far back as the 5th century. Takur is the author, interpretation. Takur is a term which refers to the dynamism and the (supernatural) power inherent within Balinese traditional art and performance.

**GREETING BY RECTOR OF ISI DENPASAR**

Om Swastastu,  
Thanks to Ida Shang Hying Widhi Wasa, The Almighty God because of His Blessing ISI Denpasar and UWA can continue the collaboration on Workshop and Seminar on September 15-29, 2013. I do appreciate for September Workshop, Exhibition Residency and Seminar at ALVA, UWA and would like to share my support to the delegates of the ISI's lectures, namely Drs. I Made Yasana, M.Eg (Lecturer of Fine Art Department) and I Komang Arba (Lecturer of TV and Film program Study). I would like also to congratulate the delegates in conducting the workshop, exhibition and seminar. So, far I do realize that the contribution of spirit, vision and knowledge from the event has given great impact to the development and the existence of ISI Denpasar as the only one of arts institution in Bali. We know that there are many understanding of culture because of the differences of our cultural background, but the collaboration between ISI Denpasar and UWA proves that bridge of culture could be created to maintain the develop of art and to strengthened the vision of both institutions concerning research of knowledge and culture.

As the Rector of ISI Denpasar, I would like to express my sincere gratitude to Dean of ALVA-UWA, Prof.Simon Anderson for his support to the establishment of this program, Asst. Prof Paul Trinidad for his idea, spirit and encouragement with the whole member of the committee in ISI Denpasar who have been contribute their support to this program. Hopefully the vision and mission of ISI Denpasar can be achieved through this event.

Om Shanti,Shanti,Shanti,Om.

  
Dr. I Made Bayu Sugirna, S.Skar, M.Hum

**GREETING BY DEAN OF FACULTY OF FINE ART AND DESIGN  
INDONESIAN INSTITUTE OF THE ARTS DENPASAR BALI**

Om Swastastu,  
Thanks to the Almighty God, Ida Ida Sanghyang Widhi Wasa for his blessing on the Artist Residence, Workshop and Exhibition entitled "The Aesthetic of Prasi" which will be conducted at Cullity Gallery Australia. Let me, on behalf of my Faculty to share our great appreciation for the event as the implementation of international cooperation performed by Faculty of Fine Arts and Design, Indonesian Institute of the Arts Denpasar Bali and ALVA, UWA as to achieve the improvement of academic quality and the creativity of artwork making. The process includes the introduction of culture and arts especially in ISI Campus and outside the campus, even abroad. For example, this year, the students of ALVA-UWA who join the ISACFA 2013 program exhibit their works on prasi painting which were done in Sidemen village, Karangasem. Through this program, both lectures and students could share their honest creativity based on harmony within diversity. The exploration of artworks need strong focus, because an artist has as the main role as the creator who is able to open the new vision and lead people toward the nature. Those could be transferred as the series of values through language of symbol and icon as natural process to be used as the communication process of intrinsic and extrinsic to other people.

I believe that the artworks which exhibit through this event both by lectures from ISI Denpasar and lectures and students from ALVA UWA is becoming measurement tool to find out the range of exploration which is done so far. Besides, it can create professional artists with great vision and good attitude.

At the end, I would like to thank, Rector of ISI Denpasar for his support to this program, to Dean of ALVA-UWA, Professor Simon Anderson, who allow to us to exhibit our artworks at Cullity gallery, and also for Assisten Professor Paul Trinidad for his supervision and encourage during the program. Hopefully the event can enthusiasm to other people and also could bring the spirit of next program. Once again, congratulate and success for the event.

Om Swastastu,Shanti,Om.

  
Dra. Ni Made Lipu M.Si  
Dean







Made Ida Mulyati  
Interior Guest Room  
Print on Paper  
40 x 30 cm 2013



Anis Raharjo  
Light of Life  
Print on Paper  
40 x 30 cm 2013



I Made Bendu Yudha  
Living in Ecosystem  
Acrylic on Paper  
50 x 90 cm 2013



Cok Istri Puspawati Nindhya  
Gone With The Wind  
Paper Print  
40 x 30 cm 2013



Ekliana Tri Narulita  
Who Is Erica  
Photo Paper  
33 x 46 cm 2013



I Nyoman Larry Julianto  
The Power Of Identity  
Frontside File 380  
59 x 84 cm 2013



I Made Bayu Pramana  
Lontar Regeneration  
Photo On Paper  
30 x 40 cm 2013



I Gede Ait Widusaka  
The Holly Spirit IX  
Folly Poster  
50 x 40 cm 2013



I Putu Sinar Wijaya  
Durga Muris  
Photo On Luster  
50 x 40 cm 2013



Arya Pagueh Wibawa  
Book Cover  
Print on Paper  
40 x 30 cm 2013



Ida Ayu Delta Krisna Ari  
Finishing  
Print on Paper  
40 x 30 cm 2013

Gambar 1. Katalog Pameran Tampak Depan

