



UNIMA COUNCILLOR MEETING, SEMINAR &
PUPPETRY FESTIVAL
Bali, 26 – 30 April 2023



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ABOUT BALI



About Bali

Bali is a province of Indonesia and the westernmost of the Lesser Sunda Islands. Located between East Java and West of Lombok, the province includes the island of Bali and a few smaller neighboring islands, notably Nusa Penida, Nusa Lembongan, and Nusa Ceningan. The provincial capital, Denpasar, is the most populous city in the Lesser Sunda Islands and the second largest, after Makassar, in Eastern Indonesia. Bali is the only Hindu-majority province in Indonesia, with 83.5% of the population adhering to Balinese Hinduism.

Bali is Indonesia's main tourist destination, which has seen a significant rise in tourists since the 1980s. Tourism-related business makes up 80% of its economy. It is renowned for its highly developed arts, including traditional and modern dance, sculpture, painting, leather, metalworking, and music. The Bali Arts Festival is held every year in Denpasar, attended by local and international artists.



ABOUT SANUR



Located within the vicinity of Denpasar, the capital of Bali, Sanur is a 20 minutes from the Ngurah Rai International Airport. In Sanur, there is a Bali Beach Hotel, one of the oldest hotel in Bali. Bali Beach Hotel in Sanur was built by Indonesian President Soekarno in 1963, and boosted tourism in Bali. Before the construction of the Bali Beach Hotel, only three significant hotels existed on the island. Construction of hotels and restaurants began to spread throughout Bali.

Today Sanur contains a number of hotel resorts. Sanur is also home to a growing number of popular villa resorts. Also catering to the tourists are a burgeoning number of restaurants and shops spread around the coastal area. Many of these are Bali-grown brands that favor ingredients or materials original to the island.

Sanur is one of the best place to see a sunrise in Bali. The waters of Sanur are protected by a long string of offshore reefs, creating large, warm shallow, safe lagoons that are perfectly clear and excellent for swimming, snorkeling and a whole array of water sports.



AGENDA

PROGRAMME OF COUNCILLOR MEETING BALI, 26 - 30 APRIL 2023

TIME		DURATION (minutes)	AGENDA	REMARKS
24 April 2023				
			Member of Executive Committee Arrive in Bali Arrive	
25 April 2023				
			Executive Committee Meeting	
26 April 2023				
			At the Prime Plaza Hotel Sanur	
9:00	12:30	210"	Councillor Meeting	
12:30	13:30	60"	Lunch at the Hotel	
13:30	16:00	150"	Councillor Meeting	
16:00	16:30	30"	Coffee Break	
16:30	17:30	60"	Councillor Meeting	
17:30	20:00	150"	Opening Ceremony at Griya Santrian	Performances Ngawayang Dance by I Made Sidia

AGENDA

PROGRAMME OF COUNCILLOR MEETING BALI, 26 - 30 APRIL 2023

TIME		DURATION (minutes)	AGENDA	REMARKS
27 April 2023				
			At the Prime Plaza Hotel Sanur	
9:00	12:30	210"	Councillor Meeting	
12:30	13:30	60"	Lunch at the Hotel	
13:30	16:00	150"	Councillor Meeting	
16:00	16:30	30"	Coffee Break	
16:30	18:00	90"	Councillor Meeting	
18:00	21:00	180"	Dinner at the Hotel	Puppetry Performances by Participants from 1. Italy - Remo Di Fillipo String Puppet 2. Türkiye - Cemal Fatih Polat
28 April 2023				
			At the Prime Plaza Hotel Sanur	
9:00	12:30	210"	Councillor Meeting	
12:30	13:30	60"	Lunch at the Hotel	
13:30	18:00	270"	Seminar at ISI Denpasar Speakers : Prof. Matthew Cohen, Prof. Cariad Astles, Prof. Dr. I Nyoman Sedana, Prof. Claudia, Prof. Kathy Foley, Prof. Cariad Astles.	Theme "wayang/puppetry now", transforming Global Conflict into Harmony and Peace, Balancing World-Nature-Culture
18:00	19:00	60"	Dinner at the Hotel	
19:00	22:00	180"	Hybrid discussion and Voting of Motions (in person and vistual)	

AGENDA

PROGRAMME OF COUNCILLOR MEETING BALI, 26 - 30 APRIL 2023

TIME		DURATION (minutes)	AGENDA	REMARKS
29 April 2023				
			At the Hotel	
9:00	12:00	180"	Councillor Meeting	
12:00	13:00	60"	Lunch at the Hotel	
13:00	15:00	120"	Visiting Sukawati Market	
15:00	16:30	90"	Performances of Kecak Dance at Sanggar Paripurna Bona	
16:30	19:00	150"	Dinner at the Hotel	
19:00	21:00	120"	Hybrid discussion and Voting of Motions (in person and visual)	
30 April 2023				
			At the Hotel	
9:00	12:30	210"	Councillor Meeting	
12:30	13:30	60"	Lunch at the Hotel	
13:30	16:00	150"	Free time	
16:00	20:00	240"	Closing Ceremony -- Sunset at Jimbaran	Performances of Cak Kumbakarna Dance by I Made Sidia
1 May 2023				
			Participants return to their country	
			Continued Executive Committee Meeting (TBA)	
2 May 2023				
			Executive Committee return to their country	

MEETING VENUE

The Prime Plaza Hotel Sanur

General Information

The Prime Plaza Hotel Sanur is a four star resort which commands a strategic location. All categories of the 329 guest rooms surround a tropical garden courtyard and pool. Each room is comfortably appointed with modern touches, and a refreshing Balinese accent on décor. Some room categories feature a private balcony, while others have direct access to the 110m free form pool that is shaded by tropical palms.



Jl. Hang Tuah No.46, North Sanur, South Denpasar



MEETING VENUE

The Prime Plaza Hotel Sanur

Griya Agung Ballroom

The Griya Agung Ballroom at Prime Plaza Hotel is one of the most impressive function spaces in Sanur, Bali. Measuring 648.6 sqm, it is spacious and pillarless, with a 122 sqm stage and a ceiling height of 7.5 metres. The venue comes with its own dedicated marble lobby and a grand entrance for guests' easy access, perfect for weddings, gala dinners, meetings, conventions and conferences.

With new-normal protocols, the Griya Agung Ballroom can seat up to 448 people theatre style.



ACCOMMODATION

Room Types Information



POOL VIEW

- Pool View – 29sqm.
- Offering views of the pool or our tranquil Balinese garden.
- Cotton duvets
- Standing showers
- Located on the 2nd till the 4th floor
- Choice of either 2 single beds or 1 king bed
- FREE high speed internet connection for up to 3 devices per room.
- Includes Full Buffet Breakfast for single or double occupancy.
- **All rooms at Prime Plaza Hotel Sanur - Bali are NON SMOKING



PREMIER

- Premier – 29sqm.
- Offering views of the pond or our tranquil Balinese gardens.
- Cotton duvets, shower and modern in-room facilities.
- LCD TV with DVD player.
- Personal LED reading lights.
- Choice of either 2 single beds or 1 king bed.
- Located on levels 2-4, close to the main lobby.
- FREE high speed internet connection for up to 3 devices per room.
- Includes Full Buffet Breakfast for single or double occupancy.
- **All rooms at Prime Plaza Hotel Sanur - Bali are NON SMOKING



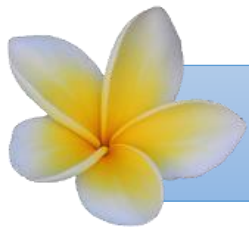
POOL ACCESS

- Pool Access – 37sqm.
- Spacious, marble-floored room.
- Located on the ground floor, next to the swimming pool.
- All rooms have a private terrace with outdoor smoking area.
- Easy access to the pool from the room.
- Cotton duvets, 4-star room amenities.
- A great room choice for a relaxing holiday stay.
- FREE high speed internet connection for up to 3 devices per room.
- FREE Full Buffet Breakfast for single or double occupancy.
- **All rooms at Prime Plaza Hotel Sanur - Bali are NON SMOKING



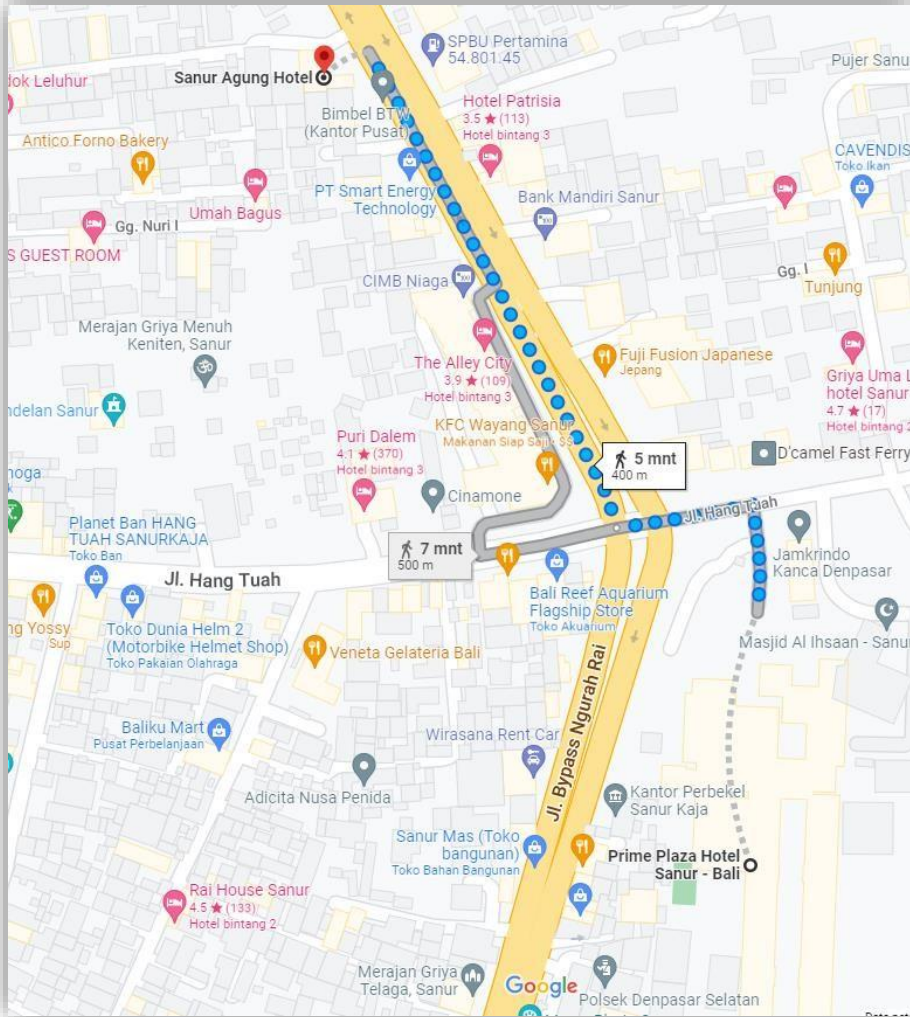
PREMIER BALCONY ROOM

- Balcony Room – 45sqm.
- Spacious, marble floored room.
- Located on the ground floor, with views of our Balinese garden.
- Conveniently situated close to the hotel facilities.
- All rooms have a large private balcony with smoking area.
- Comfortable duvets and 4-star room amenities.
- The perfect room choice for longer stays in Bali.
- FREE high speed internet connection for up to 3 devices per room.
- FREE Full Buffet Breakfast for single or double occupancy.
- **All rooms at Prime Plaza Hotel Sanur - Bali are NON SMOKING



SANUR AGUNG HOTEL

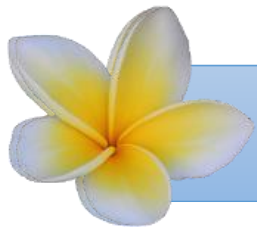
Map



Prime Plaza Hotel Sanur Bali – Sanur Agung Hotel
(5 menit – by walk)

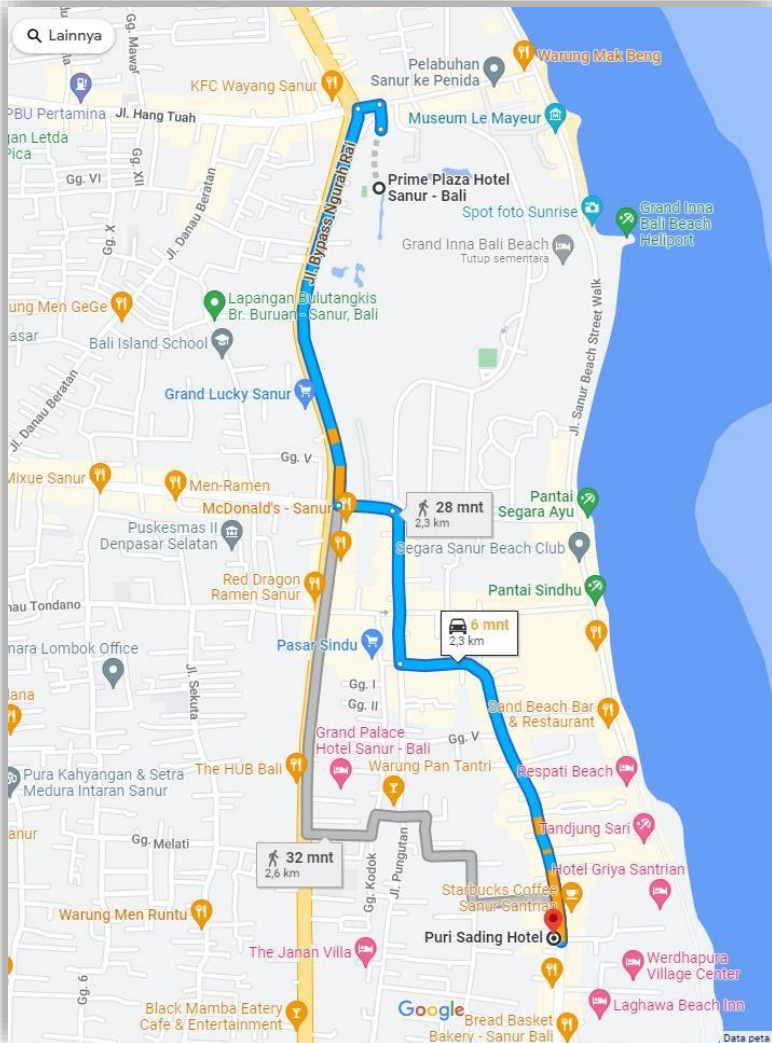


Jl. Bypass Ngurah Rai No.174, Sanur, Denpasar Selatan, Kota Denpasar, Bali



PURI SADING HOTEL

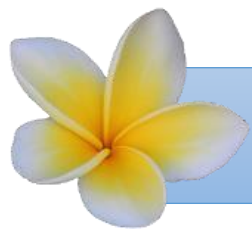
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Prime Plaza Hotel Sanur Bali – Puri Sading Hotel
(6 menit – by motorcycle)
(28 menit – by walk)

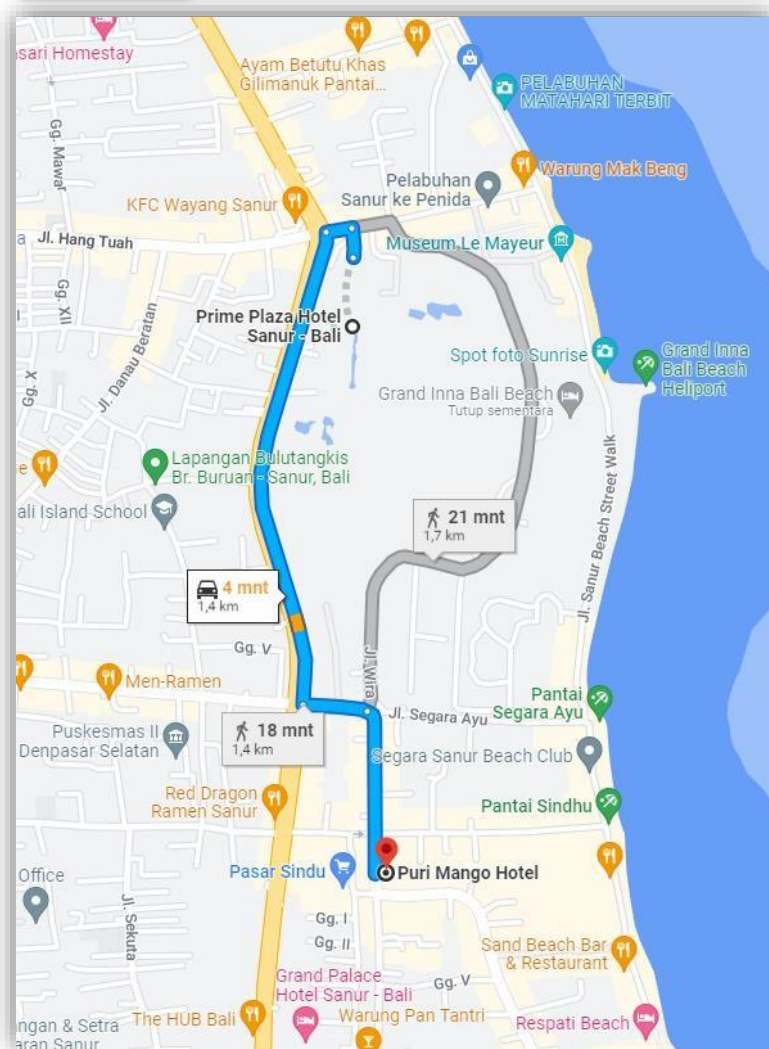


Jl. Danau Tamblingan No.102, Sanur, Denpasar Selatan, Kota Denpasar, Bali 80228



PURI MANGO HOTEL

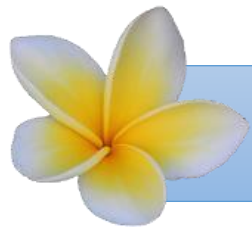
Map



Prime Plaza Hotel Sanur Bali – Puri Mago Hotel
(4 menit – by motorcycle)
(18 menit – by walk)

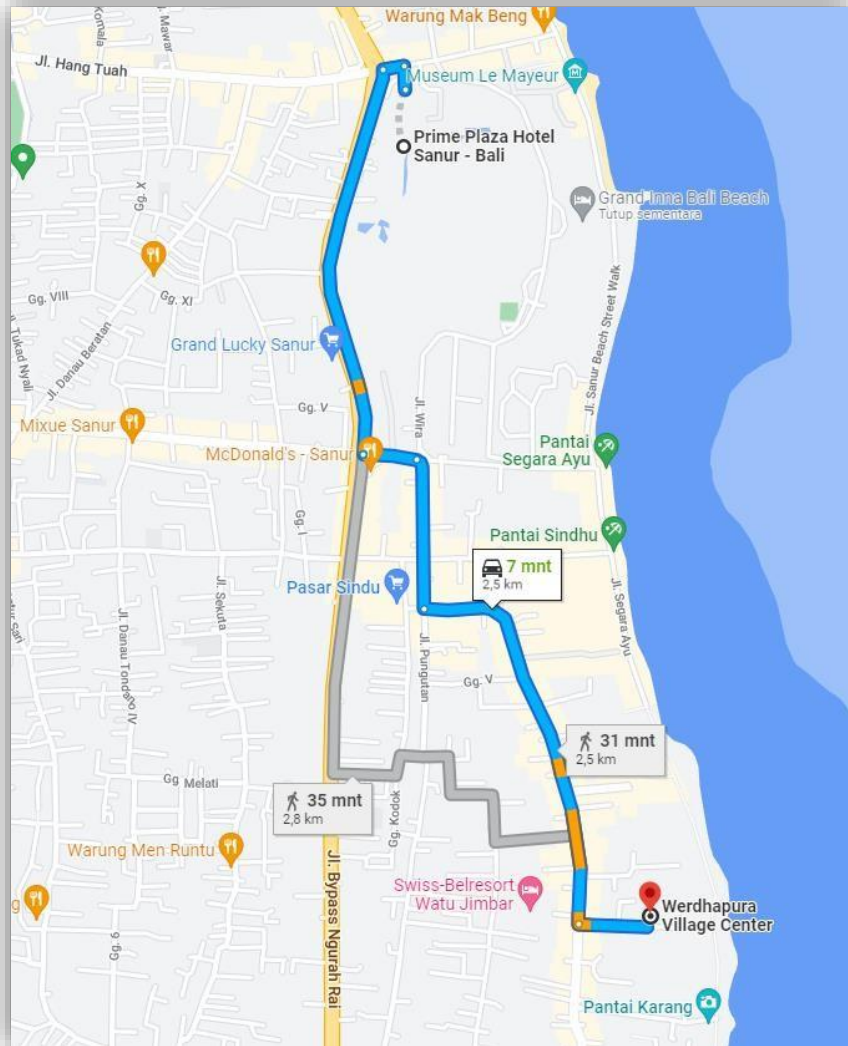


Jl. Danau Toba No.15, Sanur, Denpasar Selatan, Kota Denpasar, Bali
80228



WERDHAPURA VILLAGE CENTER

Map



Prime Plaza Hotel Sanur Bali – Werdhapura Village Center
(7 menit – by motorcycle)
(31 menit – by walk)



Jl. Danau Tamblingan No.49, Sanur, Denpasar Selatan, Kota Denpasar,
Bali 80228

Indonesian Institute of Arts Denpasar abbreviated as **ISI Denpasar** is a college of art organized by the Ministry of National Education which is under and directly responsible to the Minister of National Education of Indonesia.

ISI Denpasar offers twelve courses through the Faculty of Performing Arts and the Faculty of Art and Design:

- Dance
- Dance, drama and music
- Music
- Puppetry art
- Art Karawitan
- Fine Arts
- Art Craft
- Interior Design
- Visual Communication Design
- Photography (stub for the Faculty of Media Records)
- Fashion Design
- Film

UNIMA Seminar (28 April 2023) and Puppetry Festival (26 – 30 April 2023) will be held at ISI Denpasar.



Seminar Room, Citta Kelangen

Ramayana and Animism in *Wayang* Puppet Theatre

By Professor Matthew Isaac Cohen, Ph.D.

Matthew Isaac Cohen (University of Connecticut)

While performed in Indonesia by and for Muslims, Hindus, Buddhists, and Christians, traditions of *wayang* puppetry realize what Philippe Descola refers to as an “animist ontology.” Not only human figures but also what Tim Ingold calls “nonhuman persons,” including personal possessions, landforms, and animals, possess consciousness and interiority. Humans can have conversations with magical weapons, who might act as their envoys or surrogates. A mountain might be an incarnation of a god and provide sage advice to visitors. A horse can hitch itself to a chariot and rally to rescue its master. People metamorph into animals or flowers, become possessed, and transform into enraged giants. Characters transform upon dying into a rice field or an animal, merge body-and-soul into other characters, or reincarnate.

Among the diverse story sources enacted in wayang (and other puppet forms of South and Southeast Asia), the Ramayana stands out for its animistic qualities. Episodes depict interactions between humans, ogres, monkeys, deities, and other nonhuman persons, activating the potential of the medium for representing transformation and theatrically mining the suspension of natural laws. This paper, based on ongoing research in the Dr. Walter Angst and Sir Henry Angst Collection of Indonesian Puppets at Yale University Art Gallery, examines how the characters of the Ramayana have been represented in different regional wayang styles practiced in the Indonesian islands of Java and Bali as a reflection of different understandings of the Ramayana epic and shifting theatrical styles and trends. Analysis of these historical puppets will be followed by an exploration of an experimental 2023 Ramayana production at the University of Connecticut hybridizing wayang with the *tholpavakoothu* shadow puppet tradition of Kerala, India, in which the epic is retold from the perspective of the trees and wood inhabiting it.



Professor Matthew Isaac Cohen, Ph.D.

Department of Dramatic Arts
University of Connecticut
802 Bolton Road, Unit-1127
Storrs, CT 06269-1127, USA

SPEAKERS AT THE SEMINAR

PROF. CARIAD ASLTES



Cariad Astles, born 1964, has been since 2006 course leader of BA students in puppetry at the Royal Central School of Speech and Drama, University of London. She is also a lecturer at Exeter University, a Senior Lecturer at the University of Plymouth in Theatre and Performance, a puppeteer, a performer and workshop leader. Since 2016, she is President of UNIMA International's Research Commission.

PROF. KATHY FOLEY



American [*dalang*](#), theatre director, scholar, educator, and author with specialization in Indonesian [*wayang*](#) performance. Kathy Foley received her BA in English Literature from Rosemont College, Pennsylvania (1969) and did further education in Theatre at the Yale School of Drama, University of Massachusetts-Amherst (MA, 1975), and University of Hawaii (PhD, 1979). Inspired by a workshop with Jacques Lecoq, she began work with puppets and mask.

After studying at the Center for World Music in Berkeley, California, in 1974, Foley performed *Arjuna Wiwaha* (Arjuna's Meditation) in Balinese *wayang parwa* style billed as the "first Balinese female *dalang*". Her teacher, I Nyoman Sumandhi, after seeing that American women could do *wayang*, encouraged the Balinese women to perform in Bali beginning in 1975.



Claudia Orenstein, Professor of Theatre at Hunter College and the Graduate Center, CUNY, has spent nearly two decades writing on contemporary and traditional puppetry in the US and Asia. Recent publications include the co-edited volumes *Women and Puppetry: Critical and Historical Investigations* and *The Routledge Companion to Puppetry and Material Performance*. She worked as dramaturg on Tom Lee and kuruma ningyō master Nishikawa Koryū V's *Shank's Mare*. She is a Board Member of UNIMA-USA, Associate Editor of *Asian Theatre Journal* and will be Editor of *Puppetry International Research*. Upcoming book publications include *Reading the Puppet Stage: Reflections on Dramaturgy and Performing Objects* and the two-volume co-edited anthology with Tim Cusack, *Puppet and Spirit: Ritual, Religion, and Performing Objects*. She was the recipient of a 2021-22 Fulbright Research Fellowship for research on ritual puppetry in Japan.

DIVERSITY OF JAPANESE TRADITIONAL PUPPETRY

Professor Claudia Orenstein
Theatre Department
Hunter College, CUNY

While Japan is well known internationally for its unique bunraku tradition with its three-person manipulation method, the country is also home to a broader diversity of traditional puppetry forms and modes of manipulation. Based on a year of Fulbright research in Japan, this presentation introduces some of these various traditions, contextualizing them historically, and outlining their current situations in relation to preservation and continuance. The presentation highlights challenges the international corona virus pandemic placed on these forms as well as their continued struggles to maintain balance between their rootedness in local situations and their designations as national cultural assets.

WAYANG SUTASOMA, BALI NEW PUPPETRY TRANSFORMING GLOBAL CONFLICTS INTO HARMONY & PEACE

Professor I Nyoman Sedana, Ph.D

Keynote speaker for the UNIMA International Seminar

Theme: Wayang/Puppetry Now & Its Significance

Venue: 2nd floor Citta Kalangen Building, Campus ISI Denpasar

28 April, 2023

Abstract :

Wayang Sutasoma, Bali New Puppetry Transforming Global Conflicts into Harmony & Peace is an international puppetry production. It was performed in English with selected authentic lyrics/ dictions from *Kakawin Sutasoma* Old Javanese poem, for the IPCCR (International Program for Creative Collaboration and Research) Festival at the University of Maryland on 9 April 2022 < <https://tdps-ipccr.org/puppetry-in-the-21st-century/> >. This puppetry was artistically designed to combine the efficacy of (1) Bali rod puppetry Wayang Golek, (2) the palm-leaves puppetry Wayang Ental, (3) the human-size puppetry Wayang Kulit Agung, and (4) some silhouettes of leather puppetry and human actor casted to the up-stage screen through LCD projector. In addition to its artistic efficacy, this puppet received some high appreciation letter from Professor Franklin J. Hildy (Producer, Performing Arts in the Digital Age School of Theater, Dance, and Performance Studies) and Dr. Adriane Fang, Associate Professor and Associate Director of the IPCCR (attached) due to activating the conceptual framework derived from the ancient wisdom developed during the heyday of the 13th century Majapahit kingdom on how to transform “like the current” global conflicts into harmony and peace. Thus, this new wayang production is a synthesis of ancient wisdom, vigorous aesthetic creativity and activating the most urgent socio-political science for the current and future global issues. This wayang is accessible virtually through the link <https://drive.google.com/file/d/1kYK4YyLvnN-3ghTaBNgk7pjW225f85Xf/view>



Professor I Nyoman Sedana, Ph.D.

Director of Bali Module and PEPADI Bali <https://www.balimodule.com/>

With M.A. in Theatre from Brown University (1993) and a Ph.D. from the University of Georgia (2002) I Nyoman Sedana is professor at the Indonesian Arts Institute, Denpasar. He leads the Indonesian puppetry community in Bali and runs Balimodule regularly on May-June and August-September every year for international students coming to Bali, especially from East 15th Acting School, Essex University, UK. He is Co-author of *Performance in Bali* with Professor Leon, author of Traditional Indonesia Theatre Routledge Hand Book and several ATJ articles with Professor Kathy Foley, author of hundred papers/ articles mostly seen via <https://scholar.google.co.id/citations?user=oHrhIY4AAAAJ&hl=id>

He has extensive teaching experiences on wayang puppetry and related Balinese arts at Lasalle College Singapore to create BaliFest 3x shows, at Minnesota University for UNIMA-USA Fest, at the 19th Annual Conference of Asian Performance, at University of California Santa Cruz with Professor Kathy Foley, at the 6th Makiling Intercultural Arts Festival Philippines, at Lit Up Asia-Pacific Festival Singapore, at Royal Holloway University of London Professor Matthew (2018), several times at East 15 Acting School Essex University UK with Dr. Ramiro, at Butler University with Professor William Fisher, at Ohio University with Professor William Condee, at Iowa University with Professor Loyce, at Florida State University with Dr. Michael Bakan, at Emerson College with Professor Ron Jenkin, at Holy Cross College with Prof. Lynn Kremer, at Music Dept UCSC with Professor Linda Burman-Hall, at Arizonan teaching Gamelan Dewi Malam, with Martin Randall, etc. He received a Gold Award Satyalancana Karya Satya 30-years from Indonesian President Joko Widodo.

Wayang Cenk Blonk refers to the name of a contemporary wayang kulit performance group originating from Bali and led by [I Wayan Nardayana](#) as the mastermind. The contemporary wayang kulit performance group Cenk Blonk, is one of the most popular wayang kulit performance groups in Bali today. This is because in the show, the Cenk Blonk puppet presents a classic but dynamic and joke-filled storyline related to socio-political issues that are developing in society. Not only the storyline, modifications were also made to the puppet show.

In the shadow puppet show Cenk Blonk originally started staged with lantern-like blenjong lights. However, it is now usually given additional colorful lights as a screen decorator, additional background sounds to support the story, and a larger screen when compared to the screen at a typical shadow puppet show. In addition, compared to the typical wayang kulit performance groups in Bali, the Cenk Blonk wayang kulit show group has a larger support crew, which can reach 50 people.

The shadow puppet show group Cenk Blonk was founded by I Wayan Nardayana in 1992 in Banjar Batannyuh Kelod, Belayu Village, Marga District, Tabanan Regency. Wayang Cenk Blonk is a type of Peteng puppet and belongs to the Ramayana wayang group in [Balinese wayang kulit](#) performances.

When it was first established in 1992, this puppet studio was called *Gita Loka* (singing of nature). Then in 1995, the name of the Gita Loka art studio was changed to the Cenk Blonk Belayu art studio. The name Cenk Blonk comes from an audience conversation that said: "the puppet show performed today is Wayang Cenk Blonk". The conversation was then indirectly overheard by I Wayan Nardayana. Since hearing the conversation, Nardayana changed the name of Sanggar Seni Gita loka to Sangar Seni Cenk Blonk.



The puppet ental is specially designed to display the puppet body as a whole, from hands, feet, to the head, all of which can be moved. It is very different from puppets in general which only display shadows. In addition to its three-dimensional shape, the ental puppet is also made to be much taller in size than puppets in general. Usually the ental puppet has a height of 1 meter with a width of 30 cm. One of the uniqueness of the ental puppet is in the [facial expressions](#) of each puppet character.

Wayang ental was born from the creative thinking of I Gusti Made Dharma Putra in 2016. Wayang ental was first made in the framework of his final graduation project at the Indonesian Institute of the Arts Bali. At the beginning of its creation, the ental puppet was not directly three-dimensional, but two-dimensional. It was only in 2018 that the ental puppet changed its shape to three-dimensional.

Gusti Made Dharma Putra admitted that the making of the ental puppet was inspired by the Bunraku game technique from Japan. Then the technique is combined with the traditional Balinese wayang style, Tetikesan.

By design, the ental puppet is made by resembling a human, which combines the techniques of sumpe caterpillars and Japanese caterpillars in their manufacture. Caterpillars are facial expressions used in forming puppets.

The difference between the ental puppets from the types of puppets in general also lies in the performances that take place. Unlike the shadow puppets shown behind the kelir, the ental puppets are the opposite. In each performance, the ental puppet is shown to appear as a whole puppet body, and can move from the hands, feet, and head.

As a complement, in each ental puppet performance, there is usually also a dance supporting the storyline. This dance aims to present a puppet performance that is interesting and different from the usual.

In total, one ental puppet show was performed by 20 artists, ranging from puppet movers (puppeteers), dancers, to story readers.



A klithik puppet is a puppet made of wood. Unlike the wayang golek which is similar to a doll, the clitic puppet is flat like a shadow puppet.

This puppet was first created by Prince Pekik, the duke of Surabaya, from leather and small in size so that it is more often called wayang krucil. The emergence of wayang menak made of wood, made Sunan Pakubuwana II then create a klithik puppet made of flat (two-dimensional) wood. The hands of this puppet are made of laid out leather. Unlike other puppets, the klithik puppet has a handle made of wood. When the performance gives rise to the sound of "klithik, klithik" which is believed to be the origin of the term mention of the puppet klithik.

In Central Java, wayang klithik has a shape similar to wayang gedog. The characters wear dodot rapekan, berkeris, and wear tekes (fan) headgear. In East Java, many of the characters resemble wayang purwa, the kings are crowned and wear praba. In Central Java, the king's figures are just Keling or Garuda Mungkur.

The repertoire of the clitic puppet story is also different from the shadow puppet. Where the repertoire of shadow puppet stories is taken from the Ramayana and Mahabharata wiracarita, the repertoire of clitic puppet stories is taken from the cycle of Panji and Damarwulan stories.

The stories used in wayang klithik generally take from the era of Panji Kudalaleyan in Pajajaran to the time of Prabu Brawijaya in Majapahit. However, it is possible that wayang krucil uses the story of wayang purwa and wayang menak, even from Babad Tanah Jawi.

The gamelan used to accompany the puppet show is very simple, slendro-barreled and rhythmic playon bangomati (srepegan). Sometimes the klithik puppet uses large gendings.



Wayang Golek is one of the varieties of [puppet](#) art, originating from [the Sundanese community](#). Wayang golek art performance is a folk theater performance art that is widely performed. In addition to functioning as a complement to the selamatan or ruwatan ceremony, wayang golek art performances are also a spectacle and entertainment in certain events.

Since the 1920s, during the performance of wayang golek accompanied by sinden. The popularity of sinden in those days was so high that it beat the popularity of the wayang golek puppet master himself, especially when his era Upit Sarimanah and Titim Patimah were around the 1960s. Wayang golek is currently more dominant as a folk performing art, which has a function that is relevant to the needs of the environmental community, both spiritual and material needs.

We can see this from several activities in the community, for example when there is a celebration, both celebrations (kenduri parties) in the context of circumcision, weddings and others are sometimes rivaled by wayang golek performances.

Wayang golek has existed since the time of Panembahan Ratu (great-grandson of Sunan Gunung Jati, 1540-1650 AD). Cirebon is the descendant of the old Nusantara Kingdom, namely Sunda - Pajajaran (7th century AD - 16 AD) in the western region of Java Island.

In the Cirebon area, it is referred to as wayang golek papak or wayang cepak because the head shape is flat. In the beginning, what was done in wayang golek was the pennant and the puppet was called wayang golek menak.

Salmun (1986) mentions that it was not until 1583 AD that Sunan Kudus made a puppet from wood which was then called wayang golek which could be staged during the day. In line with that, Ismunandar (1988) mentioned that at the beginning of the 16th century Sunan Kudus made 70 'wayang purwo' buildings with Menak stories accompanied by Salendro gamelan.

The show is performed during the day. This puppet does not require kelir. The shape resembles a doll made of wood (not of leather as is the case with leather puppets). So, like a golek. Therefore, it is still referred to as wayang golek.



Wayang kulit is a form of art and cultural product in the form of wayang which is quite popular in some regions in Indonesia, especially on the islands of Java and Bali.

Just as the name suggests, leather puppets are made of leather, specifically buffalo or cow leather. Buffalo for wayang kulit is imported from the Nusa Tenggara region.

the shadow puppet story mainly centers on the Indian epic Mahabarata and Ramayana. However, the story bearer may change or choose other stories to be staged according to the desired purpose.

Although sourced from the Mahabarata and Ramayana, the unique ancestors of the Javanese include indigenous figures of the Archipelago that are not found in India, such as ***Punakawan***.

Punakawan is a *courtier* of the Pandavas consisting of four figures, namely Semar, Gareng, Petruk and Bagong. They are all believed to be original characters created by the Javanese.

The Mahabarata and Ramayana itself do not consist of one version. In some [Hindu-majority countries](#) other than India, for example Sri Lanka, the antagonist of Ravana in the Ramayana is actually revered as a hero.

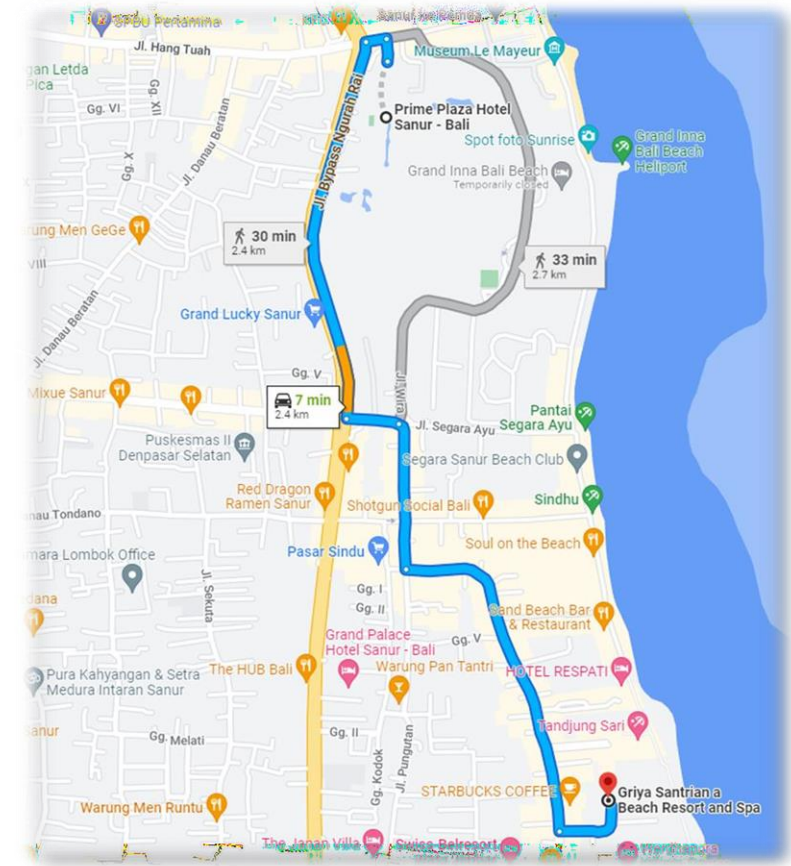


WELCOMING DINNER VENUE

GRIYA SANTRIAN (26th April 2023)



Jl. Danau Tamblingan No.47, Sanur, Denpasar
7 minutes from Prime Plaza Sanur



WELCOMING DINNER VENUE

GRIYA SANTRIAN (26th April 2023)

GARDEN AREA



The Ngawayang Theater is a new performing art based on local wisdom regarding the process of making Balinese shadow puppets. The idea for this work was motivated by concerns about the neglect of the process of making “wayang kulit” or shadow puppet in the community. Until now most of the new works of performing arts related to wayang kulit have depicted the stories of the Ramayana and the Mahabharata. There has never been a work has focused on the process of making wayang kulit.

The idea of working on Ngawayang's work began with the process of making shadow puppets, where the puppeteers, puppet makers, dancers and musicians congregated to do some research and then transformed their findings into new performing arts based on local wisdom. Various dance and wayang movements were displayed in fashion make-up, and musical accompaniment was newly composed to introduce UNIMA delegates to the process of making Balinese puppets as well as Barong costumes.



FAREWELL DINNER VENUE

Teba Cafe Jimbaran (30th April 2023)



Jl. Pantai Muaya, Jimbaran, Badung Regency, Bali

Jimbaran Beach is one of Bali's best places for enjoying memorable sunsets and also popular coast to enjoy grilled seafood. Over a dozen seafood cafes line the white-sand beach. Mostly open from afternoon until late, Teba Café Jimbaran serves freshly grilled seafood at candlelit tables laid out on the beachfront. As the sun goes down, the horizon features faint lights from Ngurah Rai Airport and traditional fishing boat lanterns at sea.



After one by one from Rahwana's parties from Patih Prahasta, Marica, and other giants had fallen, King Rahwana was very angry and immediately ordered all his troops to wake up Kumbakarna from his sleep to advance to the battle field.

Kumbakarna rose and fought. He did not fight for Rahwana but to defend the country of Alengka from the attacks of Sri Rama and the Wanara Troops led by Sugriwa. The war raged, Kumbakarna rampaged, so that many ape forces became victims. Thanks to the advice Wibisana had given to Sri Rama, Kumbakarna could be defeated by Sri Rama's troops.

Kumbakarna fell as a hero as defender of the country of Alengka. All Wanara troops cheered with joy over Sri Rama's victory.



Sukawati Art Market



Jl. Sukawati, Gianyar, Bali

Sukawati Art Market is Bali's most distinguished and long-standing art market. Known as 'Pasar Seni Sukawati' to locals, there are distinctively Balinese art items such as paintings and sculpted wooden figures, curios, handicrafts and traditional handmade products. The 2-storey Sukawati Art Market was established in the 1980, located approximately 20 km northeast of the main tourism hubs of Kuta and Denpasar.



Sanggar Paripurna



Jl. Yudistira, Dana, Bona, Blahbatuh, Gianyar, Bali

Enjoying Kecak Dance performance at Sanggar Paripurna.



Kecak Dance is simply accompanied by the chanting of the chorus of men representing an army of monkeys continuously intoning "Cak! Cak! Cak!" or "Keh-Chak" in polyrhythmic sounds during almost the entire performance. This amazing human voiced orchestra is led by a soloist, who is in charge of indicating the high and low notes, and also acts as narrator. The effect, after a while, is to provide a wall of dramatic sound against which the action of the play is enacted.

The performance relates the shorter version of the epic Ramayana Saga with dancers playing as Rama, Shinta (Sita), Lakshmana, Rahwana (Ravana), Hanoman (Hanuman), Sugriwa (Sugriva), and other characters. The storyline starts when Prince Rama wanders into the woods with his wife Shinta and brother Lakshmana. There, the giant Rahwana kidnaps Shinta and holds her in his palace. Rama then seeks help and sends Lakshmana to find his friend Sugriwa, the King of the Monkey Kingdom. Sugriwa sends his commander the white monkey, by the name of Hanoman, to check on Shinta in Rahwana's Palace.





See you in Bali!