



THE ART OF RAFFLES BALI

Culture for connoisseurs is one of the main pillars of Raffles Hotels and Resorts. At Raffles Bali, the artworks adorning our resort epitomized the pillar perfectly.

Curated from prolific artists worldwide, from sculptor Richard North Lewis, painter Walter Spies, artists Kaizaburo Okamura to Yui Higashibata, each artwork represents theme close to Bali and seamlessly blended in the resort.

Truly an oasis of emotional wellbeing. The home of distinctive art and culture, iconic to a Raffles hotel.



WALTER SPIES

Walter Spies was born in Moscow, Russia on 15 September 1895, his father was a wealthy German diplomat, well connected with interest in arts as well in political affairs. When he was quite young, Spies met the Russian composer Sergei Rachmaninoff and Alexander Scriabin and he began composing in contemporary style, the roots of Spies became a musician. Spies sent to school in Dresden, Germany and he was there when World War 1 broke in 1914. Spies was an energetic and has talents extended far beyond music and painting.

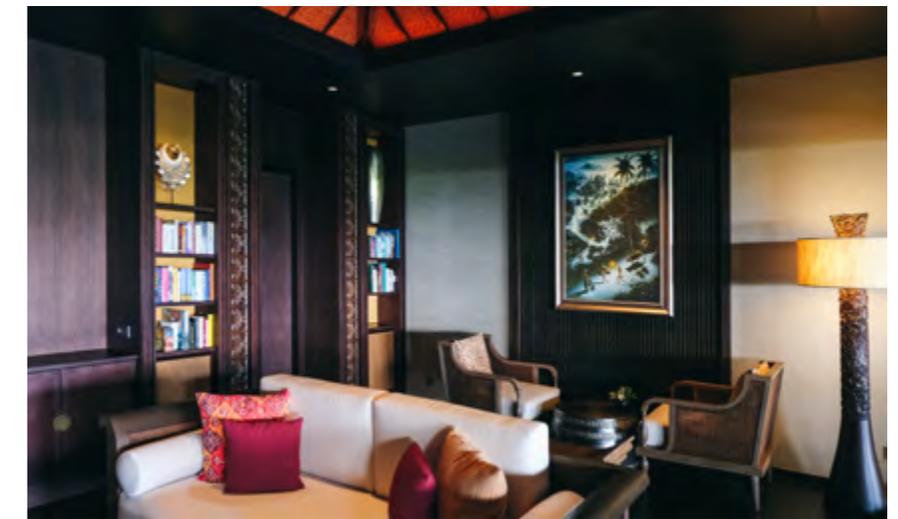
In 1923 Walter Spies was invited to Jogja and appointed as conductor of the western orchestra chamber of the palace, mentored by the Sultan of Jogjakarta. A high honour for a European indeed. In fact, Asian people traditionally place much value in name, offices held, caste or family background. Before Jogja, he entertained guests at the residence of the Dutch colonial administrator in Bandung by playing piano too.

He served the Sultan faithfully for a full four years, but undoubtedly suffered from the incessant palace intrigues and gossip that plague the keraton, as well as incomprehension and rejection by his fellow expatriates. As a westerner during a time of ferment for independence he would be resented. Above all, his shining talent in so many fields would engender jealousy and envy in others – a lethal poison. There was a profusion of valid reasons to move far away.

He chose to reside in land bestowed upon him in Iseh, a forested, remote, mountainous area of Karangasem regency, under the protection of His Majesty Tjokorda Gde Agung Sukawati, the King of Ubud, away from the prying eyes of both local colonials and potential rivals. He had a docile macaque and a 'pet' poisonous snake for company.

Tjokorda himself demonstrated his respect for Spies by meeting him at the port and presenting him with a house to reside in. The King's intention was for Spies to teach painting techniques to the youth of Ubud. This was really the beginning of the cultural exchange between Balinese painters, employing traditional styles, with western painters familiar of contemporary aesthetic movements. Spies painting was noted for a unique style that combined western and eastern elements with primitivist style.

In Bali Spies also performed both western and Indonesian music styles, wrote a pioneering study of dance, such as Kecak dance on the island of Bali and stimulated new developments in Balinese art. He spread the words about the beauty of Bali and entertained world celebrity such as Charlie Chaplin at his home in Bali. Spies' works survive – though many are either lost or in anonymous collections. This collection highlights four sizeable Walter Spies paintings that only recently surfaced for Raffles Jimbaran Bali, It is dedicated to the memory of a brilliant man of many talents, a friend of the Balinese, a cultural ambassador of Bali to the world, and an extraordinarily fine painter. Walter Spies died on January 19, 1942, (aged 46).



THE NOCTURNAL RETURN (1923)

The day's work is done. Evening falls quickly in the tropics, six degrees below the equator. The mists roll in, as blackness envelops the forest. This painting is in fact a study in diagonals: from the pointed peak of the mountain at the top, to the corridor and stream at the top left, to the looming jungle enclosing the village. The path into the village, where we barely see several local people huddled, is a contrastive diagonal, running north west to south east. A local man herds a bovine away from the village along yet one more diagonal, parallel to the central scene at the bottom, where theatrically unnatural shadows are sharply cast by the torches held up to guide locals home.

Every figure in the painting, from the tiny ones near the centre to the men trudging home from the fields, is dynamic, as are the animals. The fog rolls in as night falls.



THE MORNING MARKET (1927)

The scene of the painting was a normal situation at that period where market start in the morning at the nearby temple. Transactions happened among them. Most likely this painting was done in the month of November till March during durian season in Bali, as we can see there were durians on sale as shown on the centre lower part of the painting.



BALINESE DANCERS AFTER TWILIGHT / LEGONG DANCE (1931)

The subject matter of this painting, a rather somber work of darkness and foggy mood completed in 1931, depicts one of the most appealing and charming aspects of Balinese culture: the performance of the Legong Balinese dance. Note here that the painter chooses to tone down the effect considerably by having the dancers perform in virtual darkness. It is customarily that the Legong dance performed by two young maidens carrying fans, on the full moon, whereas this depiction is taking place around twilight. On the right we see the umbul umbul or janur kuning, an iconic symbol of a temple ceremony, which the pura celebrates with the Legong dance.

DRAWING IN THE CATCH (1931)

Meanwhile, this work is not nearly as enshrouded in darkness as the other paintings in this private collection; indeed, warm, crepuscular rays highlight the six fishermen trying their luck along the hilly Ayung River, the longest river in Bali: at approximately 68km in length, the meandering Ayung empties into the sea at the coastal city of Sanur.

The image depicted in the painting exhibits the lush foliage of a more pastoral Bali than we witness today. Evidence of the skill, delicacy and attention to authentic detail of Walter Spies is the loaded net of tiny freshwater fish being drawn into a bulging net; these are in fact the commonest species of fish found in the Ayung River.

One of the most common aspects of Spies visualization is the extremely high angle, looking downward with few surrounding details. In the extreme right at the top of the painting is Mount Agung, standing gloriously on the horizon, with a tiny puff of smoke revealing it as an active volcano.

A warm, delightful cloud of light fills the top of the frame, an aura following downward as individual fishermen dimple the quietly flowing waters.





KEIZABURO OKAMURA

Once upon a time, thousands of years ago, the Japanese have never seen an elephant. They had created unimaginable images of elephants in paintings and sculptures, which were slightly different from living ones.

Elephants were depicted in similar features as dragons or Qilins which live in heaven as vehicles for Buddha or the Gods. Elephants have continuously been living in the hearts of those who hope for happiness, peace and calmness. Now the stunning art by Keizaburo Okamura is adorning the lobby of Raffles Bali, as a symbol of peace and serenity.



Shinzou/神象-2020 - Bali
Pigment on wood
450mm × 1600mm

YUIHIGASHIBATA

Introducing a “Culture for Connoisseurs” moment at Raffles Bali. Composed by Japanese artist Yui Higashibata, the KAIMON-GOU adorns our Rumari wall with its majestic presence.

This artwork is sublimated into a traditional Balinese patterns with the motif of overlapping trees. The vitality that spreads like a thunder roaring in the earth is expressed using lacquer of natural resin and linen of natural fiber.



Kaimon-Gou / 回紋-轟
Japanese lacquer, silver leaf, linen, wood board
500mm × 1200mm



Kaimon-Sou / 回紋-奏 / 回紋-響
Lacquer, silver leaf, linen, wood board
300mm × 600mm



Kaimon-Kyou / 回紋-響
Lacquer, silver leaf, linen, wood board
300 × 600mm



KAZUKO SAEKI

Another Culture for Connoisseurs moment, presented by renowned Japanese artist, Kazuko Saeki.

Adorning the walls of Rumari, the intricate masterpiece of delicate silk and linen dyed in wealth of colours captured the complex synergy of plants and minerals which represents the earth's five elements.

This artwork makes people feel nature by colors and textures. Silk and Linen are dyed in colors that image plants, minerals, strata etc. and then combined to create complex color surfaces. The shape of artwork is simple to emphasize the natural fibre textures.





MIEKO NOGUCHI

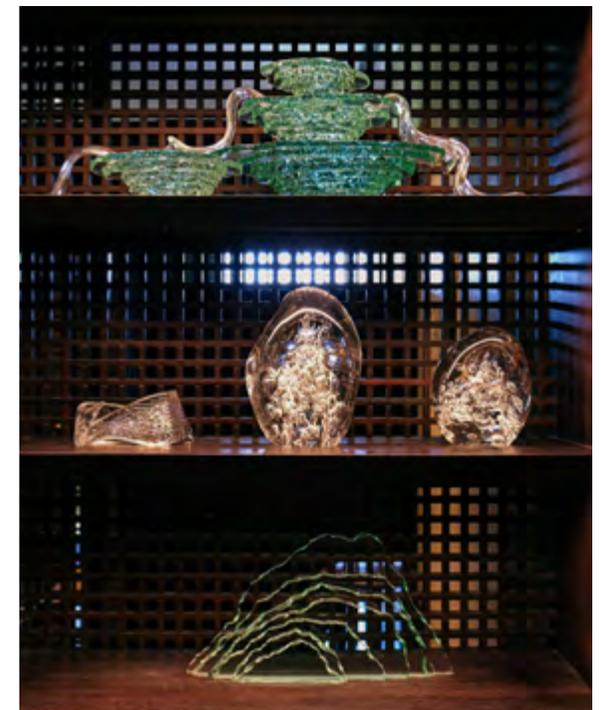
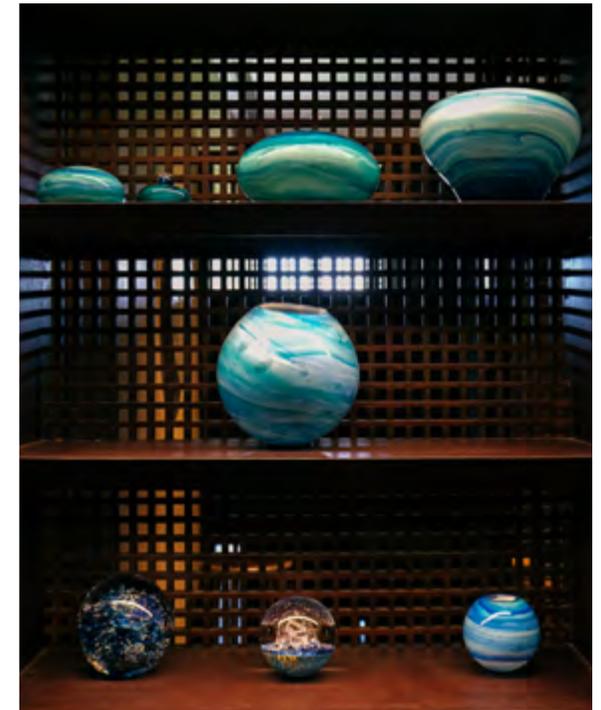
Inspired by Mother Nature during her childhood, Japanese Artist Mieko Noguchi created the most astonishing glass arts capturing the ebbs and flows of rivers and waterfalls. This inspiration portraying object of the world and nature with an unique of sensitivity. The masterpiece adorns the walls of our serene Raffles Spa.

About Mieko Noguchi

Mieko Noguchi grew strong feelings toward making glass art through her experience during childhood. She felt the mystique of glass when she saw the beautiful glass shining by twisting, reflecting, and refracting light. She was born and raised in Kamakura (a city in Kanagawa Prefecture) which has one of the most famous beaches in Japan where life is surrounded by the Pacific Ocean and blue skies. She polished her unique sensitivity on the changes found in how time passes and the spatial movements by living in such an environment. Later, this sensibility is expressed through her work.

After entering university, Mieko starts creating glass art. After graduating, she continued her studies to accomplish the technical acquisitions at the glassblowing studio called Yokohama Glass. Blown glass is the only technique that has a wide range of expressions within the many ways of technique used on the glass material which can only be shaped at the state of an ultrahigh temperature of 2400 degrees Celsius. After 10 years of continuous studies, she founded Noguchi Glass Co. Ltd. and started off her work as an artist at her own studio Fusion Factory.

From there, Mieko expressed her personal sensitivity through blown glass using her various strengths of expressions. With the process of the sticky and high-temperature liquid turning into a transparent glass that shines by refracting light, and the unique inspiration towards the magnificent energy of nature which she felt during her childhood as the backbone, she expands at her art work using the world and nature as her portraying object and mystical experiences that she feels as theme.

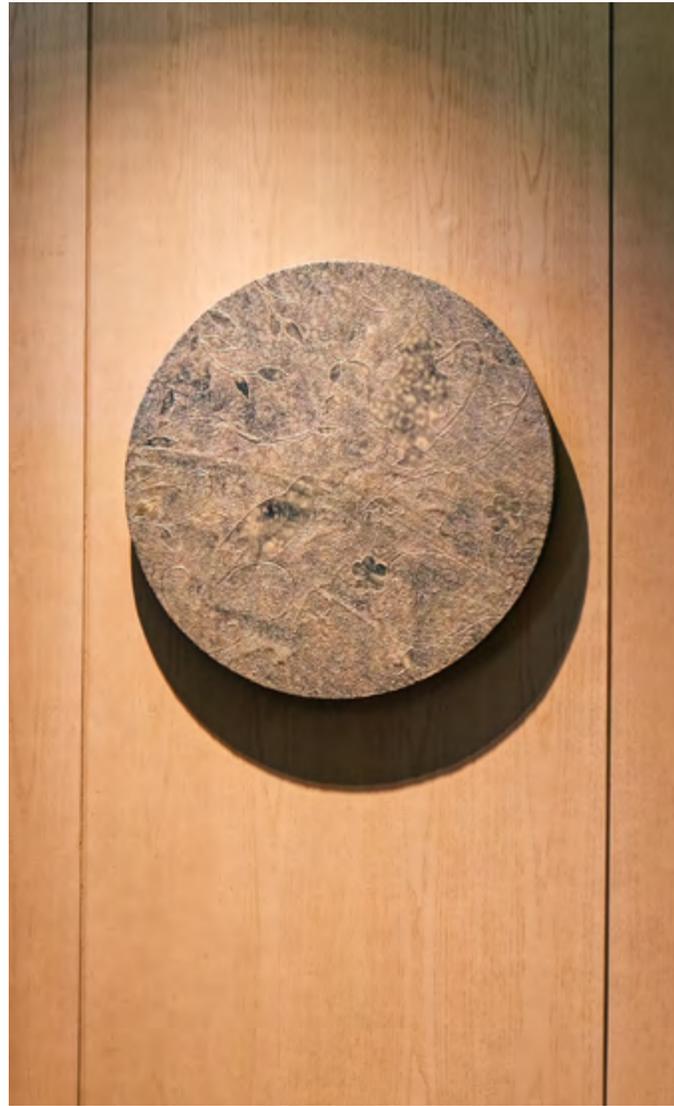


NANA FUNO

Inspired by legendary Batik of Indonesia, the Japanese artist Nana Funo composed two masterpieces adorn Raffles Bali's wall with its majestic presence.

Introducing "Seahorse and Mermaid Rubin" depicted the mermaid in a beautiful story and the seahorse as a lucky charm symbol. It's drawn as a pair imaged the Rubin's vase, a white figure on a black background that looks like two people facing each other or a large vase.

The other art for connoisseur created by Nana Funo is a "Teapot and the Shrilling Bird". It's drowning the scene of a tea party in the blooming season of Plumeria to create the imagination of a high tea rituals while listening of the birdsongs. Both blue blurred pattern on background is inspired by Indonesian Batik.



Seahorse and Mermaid Rubin
Acrylic on panel
ø600mm



Teapot and The Shrilling Bird
Acrylic on panel
ø600mm



RICHARD NORTH LEWIS

There is an energy to Bali that seems to immediately capture the attention and adulation of artists and creatives, and so it was for Richard North-Lewis when he found himself on the island in 1989. Born on the outskirts of Oxford, England, some decades prior, he had been immersed in the more glamorous side of life in Los Angeles for years - among his notable early projects was serving as art director for a 1984 musical release called "Borderline" by a promising but unknown musician named Madonna. But still he yearned for something different. An invitation came to visit his friends Lawrence and Lorne Blair far away at their bohemian home in distant, unfamiliar Bali. Like so many before and after him, he fell in love with the island immediately.

Having completed a Masters in Arts, it was here that North-Lewis developed in prowess and renown as a sculptor. Inspired by Greek sculptures and monuments such as the Acropolis, he gravitated towards working with stone and found he had a talent for bas-relief.

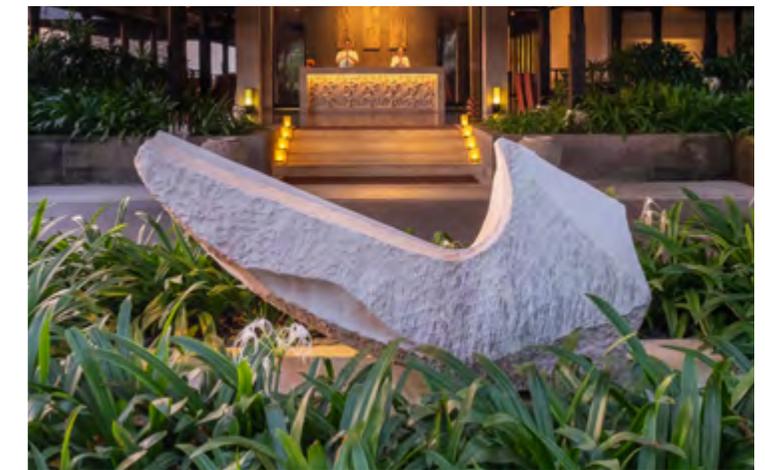
Today his creations can be admired all over Bali, and further afield. One of his most prominent works is encountered by countless international travellers every year: commissioned by the Singapore Government, "Rhythm of Nature" is a four-metre-tall, 360-metre-long bas relief that extends across Changi Airport's Terminal 3.

A passionate advocate for Bali and a committed environmentalist who has planted around 6,000 trees and established a wildlife habitat along the peninsula he owns on a nearby island, North-Lewis immediately stood out as an ideal collaborator when the team at Raffles Bali committed to showing distinctive local and locally inspired art throughout the property.

Specially commissioned by the resort, North-Lewis's "The Last Wave" proudly occupies an unmissable location by the lobby. Hewn from a colossal six-ton chunk of limestone, the work is inspired by the waves of Bali. With every villa at Raffles Bali affording an expansive sea view and the retreat's private beach lapped by the waters of Jimbaran Bay, it is a subtle introduction to the nautical wonders that every new guest is certain to soon encounter.

It is not, however, the only North-Lewis work to be seen at Raffles Bali. On display at the entrance to the property, "Pilar Batik Indonesia" (or, in English, "Batik Pillars of Indonesia") is another substantial sculpture, this time inspired by the rich heritage of Indonesian fabric. Comprising three towering stone columns, the work is intricately decorated with the elegant patterns that typify traditional Indonesian batik fabrics. Dating from the 12th century, these timelessly elegant designs are held in great affection by all Indonesians, with their forms transcending religious, racial and cultural boundaries.

Whether entering or leaving the property, this North-Lewis artwork is another reminder that the fabrics and fashions of Bali are so often imbued with age-old cultural capital as well as an immediately recognisable beauty. As the artist knows, on this idyllic island even the most supposedly simple things can serve as portals to mystery and spirituality.



The Last Wave



INDONESIAN WOOD CRAFT

SUMATRAN CARVED PILLAR

Our 'Sumatran Carved Pillar' sculpture was majestically adorning Raffles Bali's lobby. Inspired by the rich heritage of Indonesian wood carving across the archipelago depicting flora and fauna of exotic islands and ancient lands.

Indonesia's culture is indeed rich in the arts and crafts. Woodworking is arguably the most widely practiced art form in Indonesia. It seems like most ethnic groups and regional people practice it some form. Preserving cultural heritage, these beautiful decorations are easily to find at Sumatran traditional houses "Nuwo Sesat". Find some at Raffles Bali



CARVED RELIEF

Another 'Sumatran Carved Relief' sculpture was majestically adorning Raffles Bali east wing hallway.

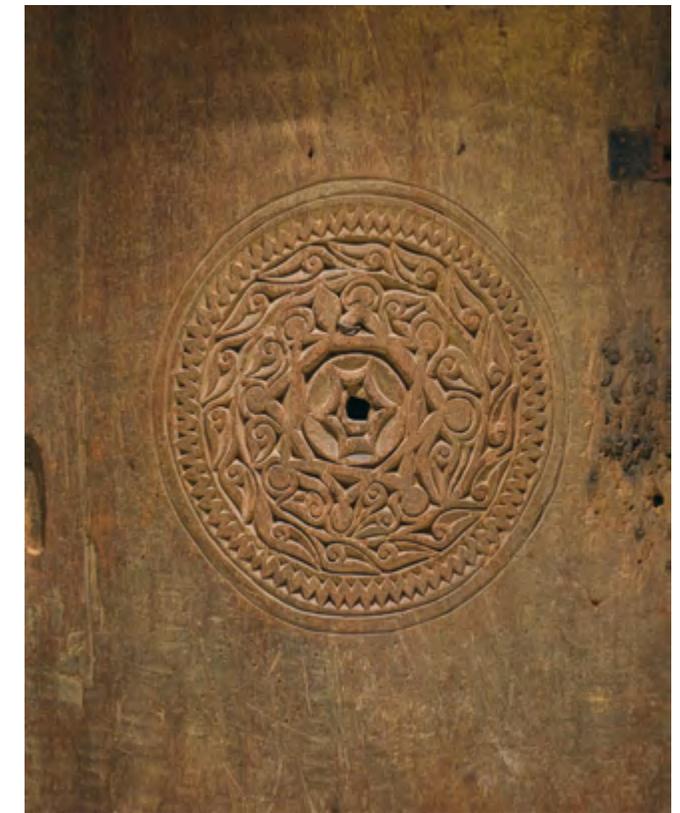
Coloured carving and also engraving of beautification on wood are normally found in some parts of the building for example the pillars, doors, windows fence with the verandah, ceiling, frame of roofs and as well found on platforms, chairs, beds and also on pepadun (wooden bench or throne which is a symbol of certain social status in the family, used for coronation).



CARVED PANEL

Another 'Sumatran Carving', inspired by the Japanese philosophy Wabi Sabi where beauty can be found in imperfection and impermanence. It is a beauty of things modest and humble. The aesthetic is sometimes described as one of appreciating beauty that is "imperfect, impermanent, and incomplete" in nature.

Made from Merbau wood, one of the most popular types of wood among several quality woods native to Indonesia for its look, function, to quality and strength. Merbau wood color is between gray-brown to blackish. There are also yellow-brown and reddish-brown ones. Merbau wood feels slippery when touched. The texture itself is coarse, with dominant straight fibers (although some are irregular). Merbau wood is very hard and heavy type of wood. In Indonesia, Merbau trees can be found in almost all Sumatra islands (North Sumatra, Aceh, Riau, Palembang, Lampung, Jambi). Admire several wooden art beauty from Merbau wood at Raffles Bali.



SUMATRAN CARVED MASK

Introducing another ancient "Mask" decoration from Sumatra called "Topeng or Kedok". It's a wooden human or animal's face sculpture used to cover face during a ceremony or dance performance. Topeng is depicted in certain characters, figures or symbols with magical effects.

Topeng is the oldest art form in the world believed to have the power to summon ancestral spirits and have magical values, in addition to having symbolic value. It explains why Topeng is always being used in traditional ceremonies, especially in the culture of Batak.

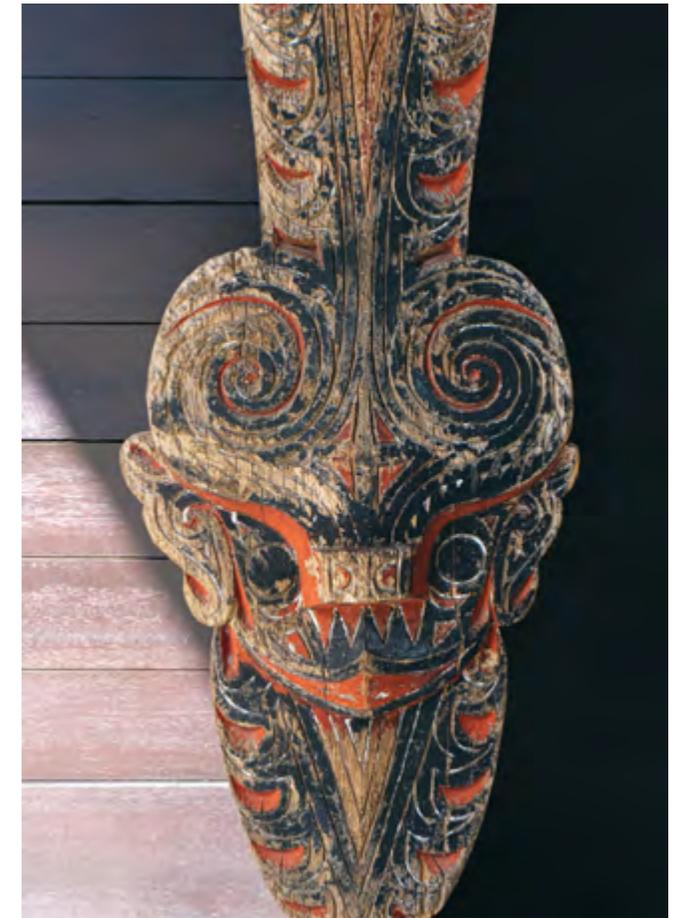
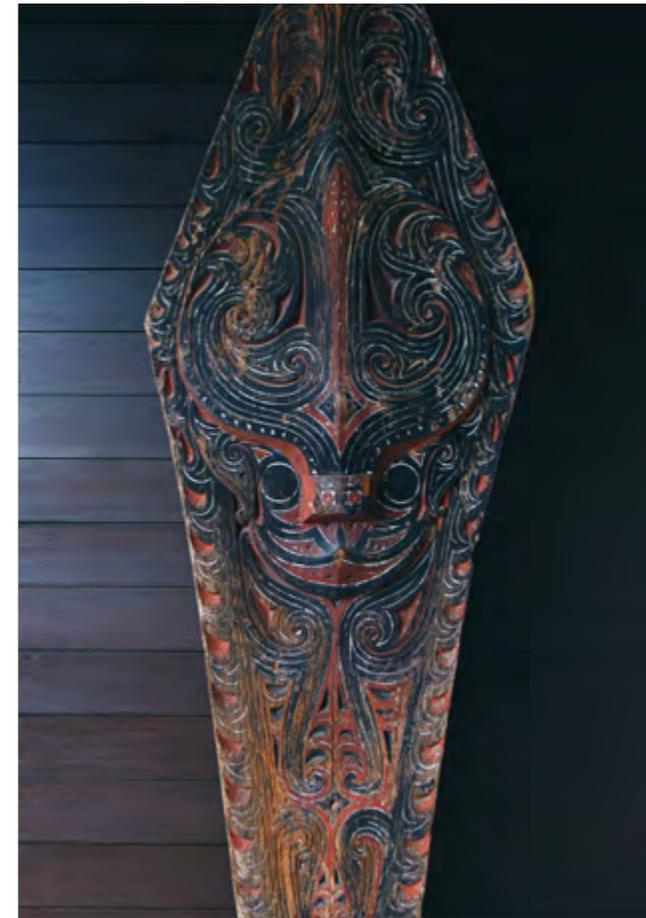
At Karo Batak area Topeng is called "Gundala-Gundala", in Simalungun it's called "Huda-Huda", while in Pakpak Dairi, it's called "Mangkuda-Horse". Topengs are displayed at the ceremony to summon the rain as well as entertain the kings.



SUMATRAN CARVED LION

Woodcarving is the most enduring and widespread medium for artistic expression in Indonesia. Each Culture has its own style, and the diversity and sophistication of Indonesia's woodcarvers is remarkable. In Indonesia a house not only protects its inhabitants from the elements, but repels unwanted spirits. Example include the horned Singa (lion) heads that protect Batak Houses.

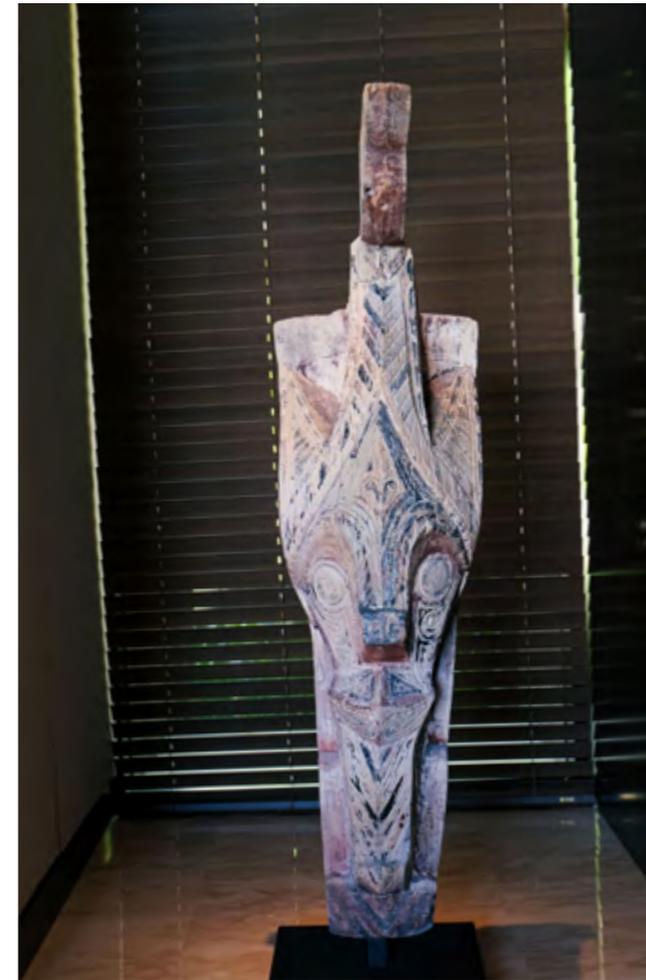
Beautifully adorning the outer walls of our The Shop, the 'Singa Singa' is one of the ancient decoration from North Sumatera. The name "Singa" literally means lion in old Sanskrit. The majestic carving represents a lion face to protect individuals, homes, and communities from malevolent supernatural forces.



CARVED LION DECORATIVE (SINGA-SINGA)

Beautifully adorning our Oceanfront Two Bedroom Pool Villa is another one of the ancient decoration from North Sumatera, Singa-Singa.

Attracting our eye with its charismatic presence, this large hand carved sculpture is the most iconic image of Batak tradition placed in the corners of the traditional houses adorned with boat-shaped roofs. Presenting a high forehead and angular traits, this unique Singa Singa sculpture is accented with traces of black, white and orange polychrome.

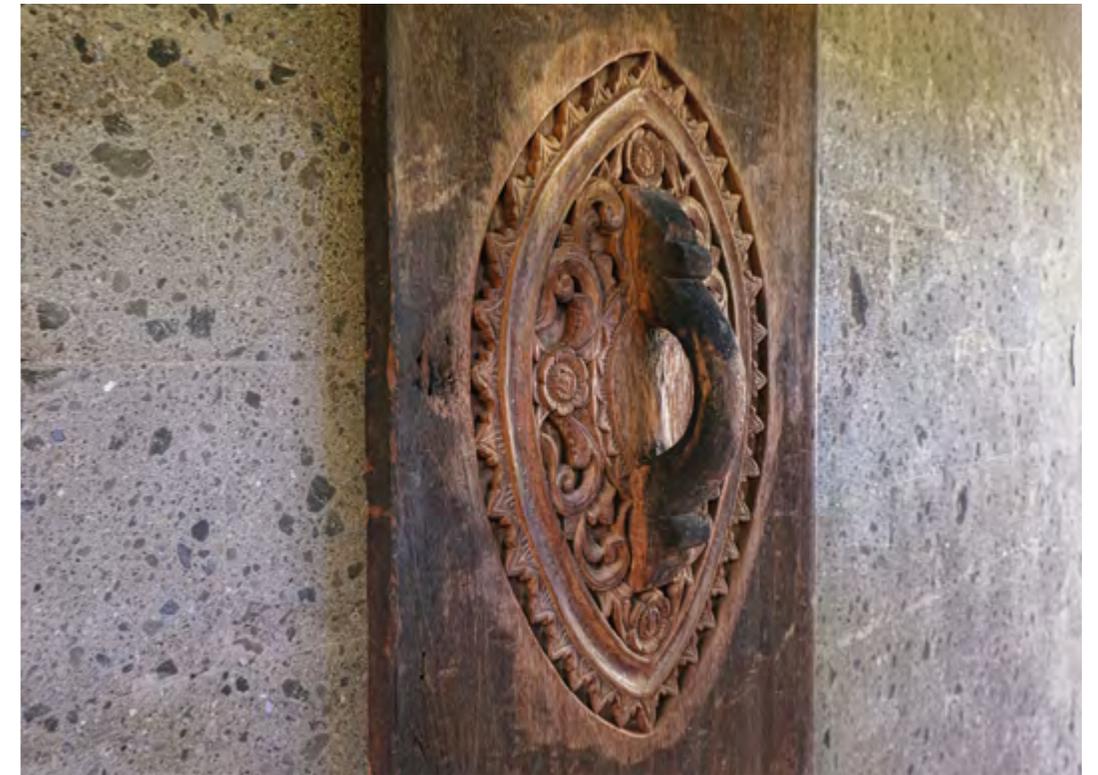




SUMATRAN DOOR

Adorning the traditional beauty of Sumatran Door from Lampung, Indonesia. The old carved door made from Merbau wood, a hardwood derived largely from areas in South East Asia, Papua New Guinea, and the Pacific islands. With its high degree of natural durability and strength it is used externally in engineering, construction and marine applications.

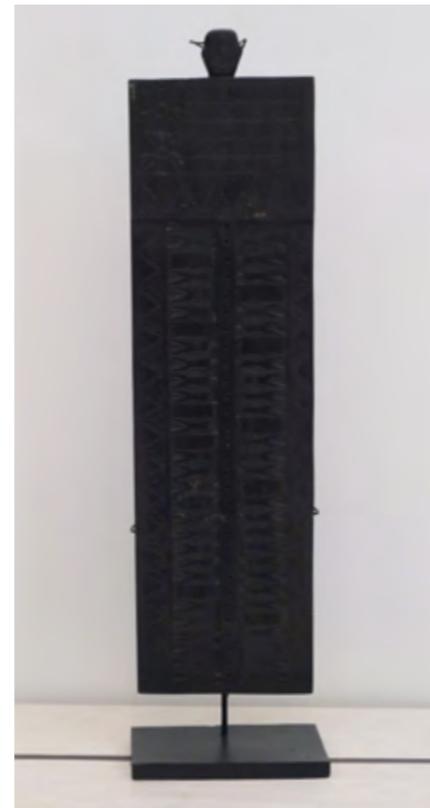
Because of the unique wood, only wealthy people use this decorated door on their traditional houses or sacred building. The shape of the windows and doors of Lampung traditional house is symmetric. The difference is the size of the door is certainly much bigger and longer than the size of the window.



TORAJA CALENDAR

The Toraja traditional wooden calendar is used to look for good days for farming back in the old days. It is said that the ancestors of the Toraja people were humans who came from nirvana, a myth that has remained legendary from generation to generation to this day orally among the Toraja people. communication with Puang Matua (God Almighty).

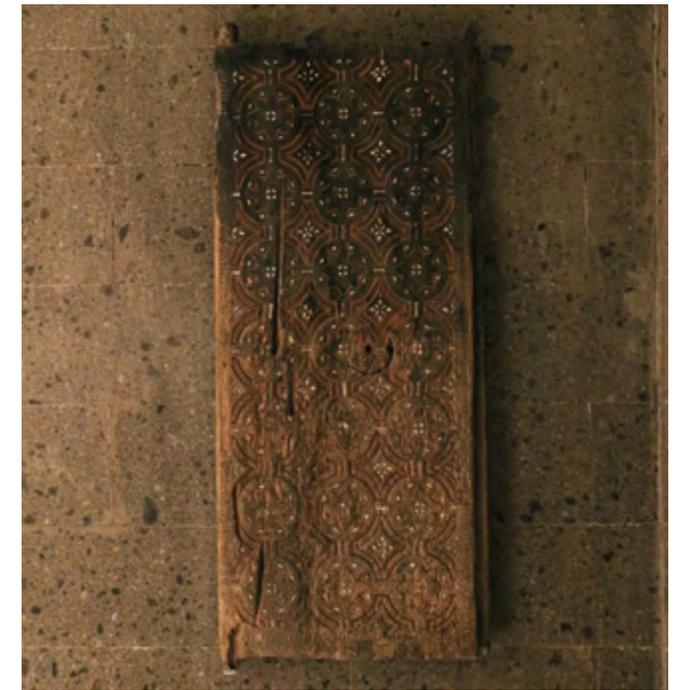
The name Toraja was originally given by the Bugis Sidendereng tribe and from luwu. The Sidendreng people call the inhabitants of this area To Riaja which means "People who live in the land above or mountains", while the Luwu people call it To Riajang which means "people who live in the west". There is also another version that the word Toraya originates from To from the word Tau which means people and Raya from the word Maraya which means big. Thus, if put together Toraya means big people, nobles. Over time the mention of it became Toraja, and the word Tana means country, so the place where the Toraja tribe was settled was known later as Tana Toraja.



TORAJA TOMB

Another magical beauty of Toraja heritage is the "Toraja Tomb" which originated from South Sulawesi, Indonesia. The traditional Toraja tomb ornament is the entrance to the dome where the Toraja people keep the dead. The tombs are hand-carved from solid rock. Generally, the grave may be large enough to hold a dozen or more coffins. The ornament is placed at the entrance to the temple carved into a limestone cliff. They served as doors to the crypt which housed the remains of members of the aristocracy.

Torajans spent so much on these ornaments for the tombs, which can cost much more than a house, because life after death lasts forever, longer than our life on earth. The Torajans believe that the dead needs much more substantial 'homes' than the living. Most ornaments depicts a buffalo image which symbolized wealth and prestige.



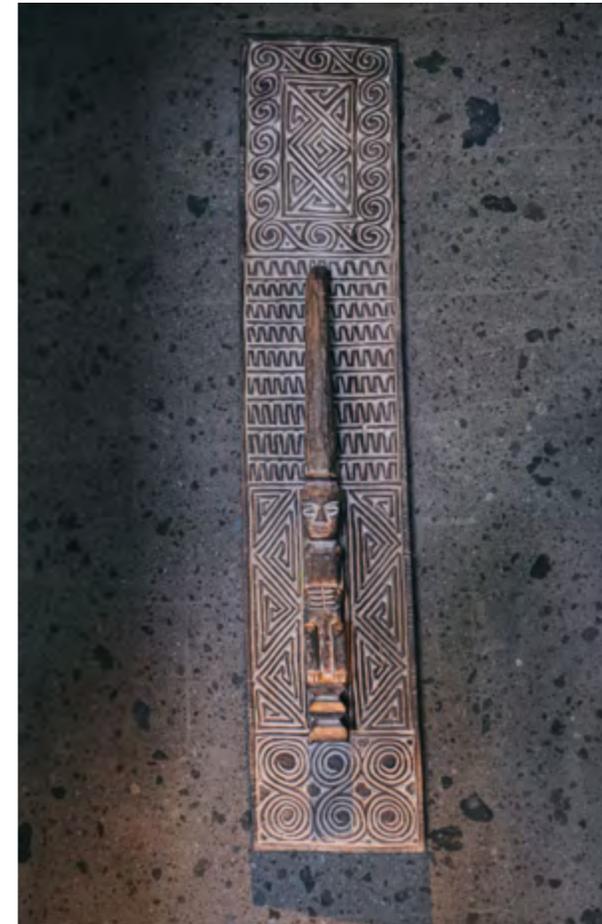
TORAJA PANEL

Introducing "Passura", a work of wood carving originally from Toraja that usually covered the entire walls of the Torajans traditional house. Refer to their customary building as Banua Passuraq, it contains long and meaningful lines of pictorial text. Comes from the word Suraq (letter) means news, writings, and pictures. The description in passura 'represents the life of the ancient Torajans.

For Toraja, a native tribe of South Sulawesi, these ornamental carvings are more than just simple decorative elements in their local architecture - they are symbolic icons conveying spiritual messages.

Toraja wood carvings consist of many square panels, each of which represent various things, for example a buffalo as a hope for wealth for the family; knots and squares, symbolizing the hope that all descendants of the family will be happy and live in harmony; animals, signify the need for speed and hard work, as well as moving on the surface of water.





TORAJA SHIELD

Admire the beauty of Toraja traditional shield originated from the Toraja tribe. This authentic shield involves with an ornamental recognized as Toraja pattern.

Originally used with goat hair dyed white, black and red, the shield is usually used in a traditional dance performance called Ma'randing performed during funeral ceremonies of the royals.

The epic dance shows the ability to use traditional South Sulawesi weapons and shows the courage and strength of a person who dies during his life with properties such as swords, shields, helmet horns, and other war equipment.

CRICKET BOX

Introducing the vintage "Cricket Box" from South Sumatra, Indonesia. It's traditionally used as fighting arena for cricket. Previously known as traditional game, Cricket fighting is used to be a hobby and gambling activity involving the fighting of male crickets. It is also popular pastime in China and dates back more than 1,000 years to the Tang Dynasty.

In a fighting container, handlers stimulate their cricket's antennae using a straw stick caused the aggressive crickets to battle in a competition. Some crickets were also selected, and 'trained' specifically for fights. These include a special diet, physical training, and even baths and massages.

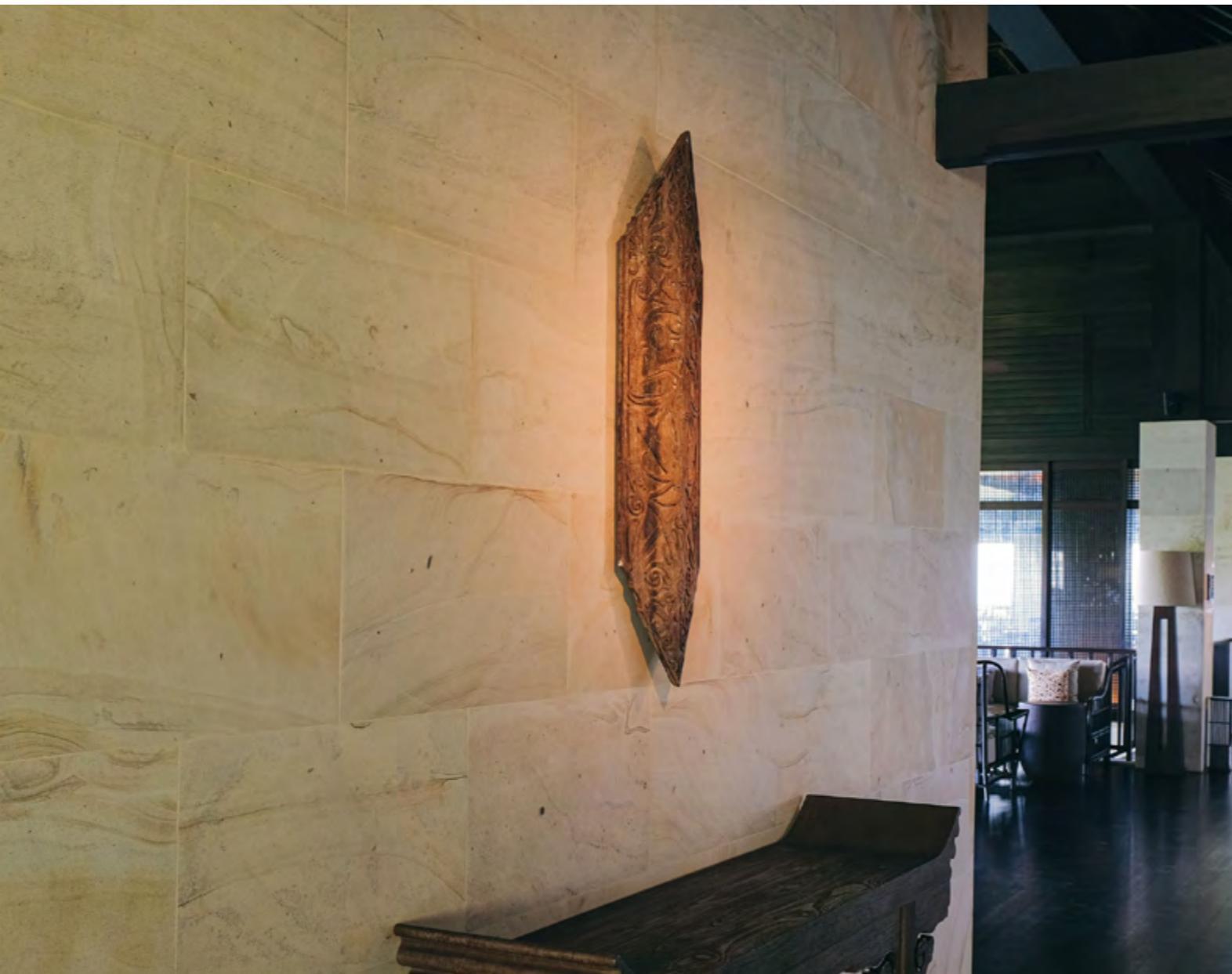


GOLD REAF ON WOOD SAUCER

Gold work have long been practised in Indonesia. Some of the best gold jewelry comes from Aceh in the very north of Sumatera where fine filigree work is produced and chunky bracelets and earrings are produced in the Batak lands. Gold itself has been known to be extremely valuable since prehistoric times. Prior to World War II, Indonesia was the largest gold producer in Southeast Asia.

Beautifully adorning our indoor area of Rumari, Gold Reaf Saucer on Wood Wall Piece.





KALIMANTAN SHIELD

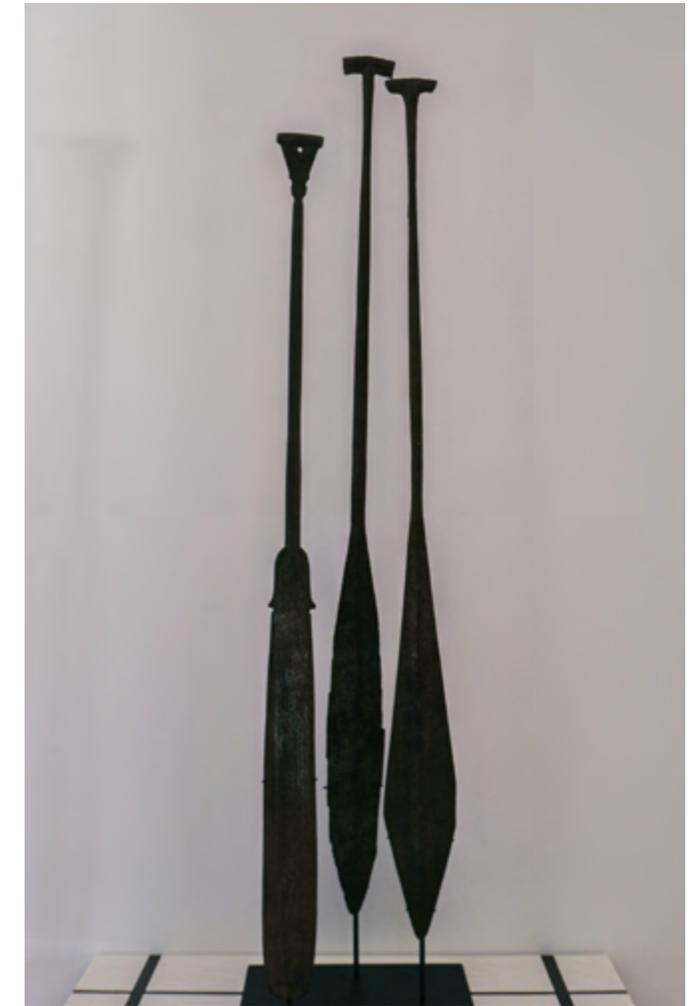
Admire the historical heritage of Kalimantan Shield "Kelembit". Kelembit Bok is war equipment commonly used by the Dayak tribe of Kenya to protect against enemy invasion. In the past, Kenyan Dayaks were known as head hunters. Kelembit means shield, Bok means hair.

This type of shield of the Dayak tribe with various motifs and bright colors aims to attract tourists. Shields are weapons of war that are used for special rituals in séance ceremonies that have magical powers for the user.

Kelembit Bok is made of light wood but sturdy decorated with carvings depicting masks and hair that had been taken from enemies who were hunted and killed by the Kenyan Dayak tribe in tribal wars. Kelembit is also thought to protect a person from fire, and is currently used in a war dance performance called Kacet Papatai.

INDONESIAN TRADITIONAL PADDLE

Known for centuries, Raffles Bali presents another beautiful decoration of 'Indonesian Traditional Paddle'. Adorning our Raffles Presidential Villa, these paddles are used to row "Jukung", a traditional wooden boat in Bali or other boats in the Indonesian archipelago. People in Kalimantan use boats as daily transportation for commuting to school or trading in Pasar Terapung (The Floating Market, a very iconic attraction in Kalimantan). Nowadays, Paddle is most commonly used as a decorative keepsake or given as a gift according to a local chapter's traditions.



JAVANESE DRAPE ACCESSORIES

Admire the artistic beauty of Raffles Bali' curated drape accessories. Made from a local teak wood, these traditional accessories mostly used by Javanese as curtain hangers and also has its function for mosquito net.



DRIED WOOD

Originally from East Java, the rustic Dried Wood decoration adorns Raffles Bali's wall with its majestic presence.

The wooden decoration is made from local Teak Wood, a dense, close-grained type of hardwood that is sourced from the *Tectona grandis* tree, native to south and southeast Asia. The colour of the wood is gold which has smooth grain and texture.

To get the highest quality of teak wood, there are some things that must be carefully attended to in the retrieval process. The older Teak trees, of up to 40 years in age, are the best ones to be cut. In fact, the older the Teak tree, the better will be the quality of its wood.

Teak's high oil content, high tensile strength and tight grain make it particularly suitable where weather resistance is desired. It is used in the manufacture of outdoor and indoor furniture.





THE JAVA STONE

Introducing Raffles Bali majestic stone decoration made from Javanese stone.

Known for its abundant natural resources, Indonesia has myriads of mining sources both for minerals and metals. Several regions in Indonesia have various types of mining materials.

Limestone has the potential to become a very large non-metallic industrial mineral in almost all regions. Most commonly found in West Sumatra, East Java, Central Kalimantan and East Kalimantan. One of the main limestone producing areas in East Java is Tuban Regency.

NATURAL DRIFTWOOD WITH NATURAL SUNDRY FINISH

Driftwood is wood that has been washed onto a shore or beach of a sea, lake, or river by the action of winds, tides or waves. In some waterfront areas, driftwood is a major nuisance. However, the driftwood provides shelter and food for birds, fish and other aquatic species as it floats in the ocean.

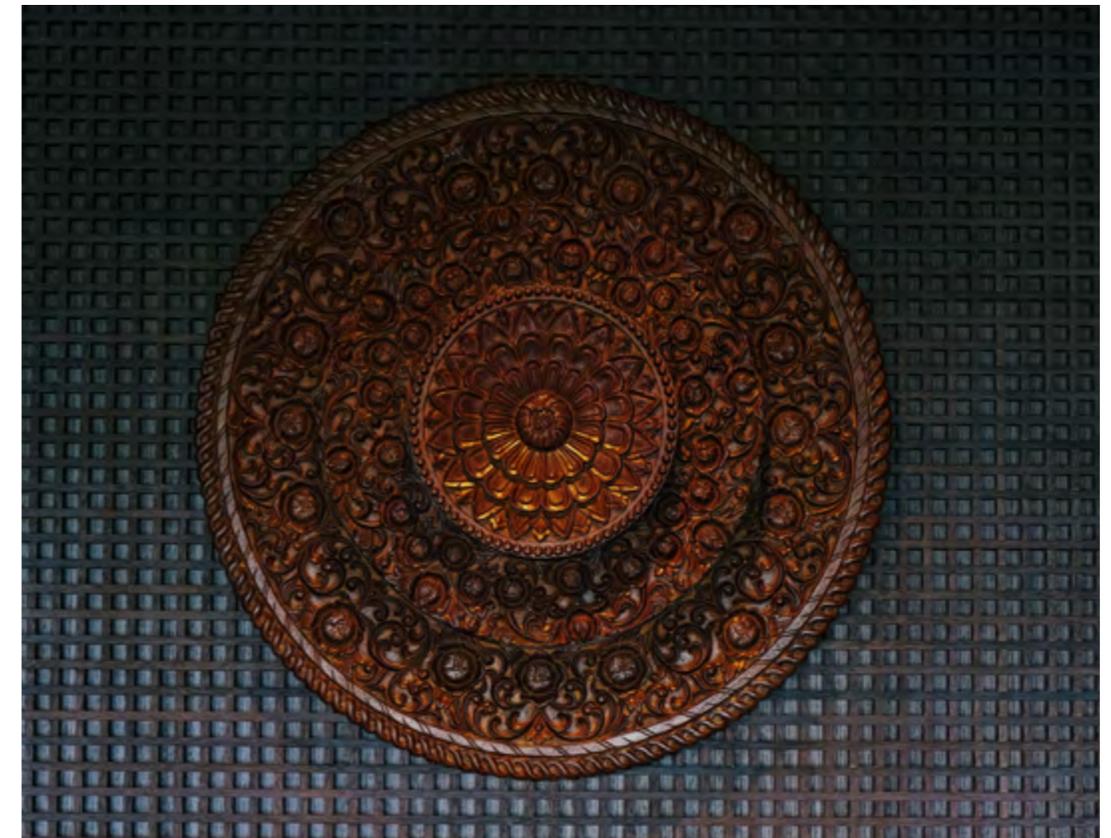
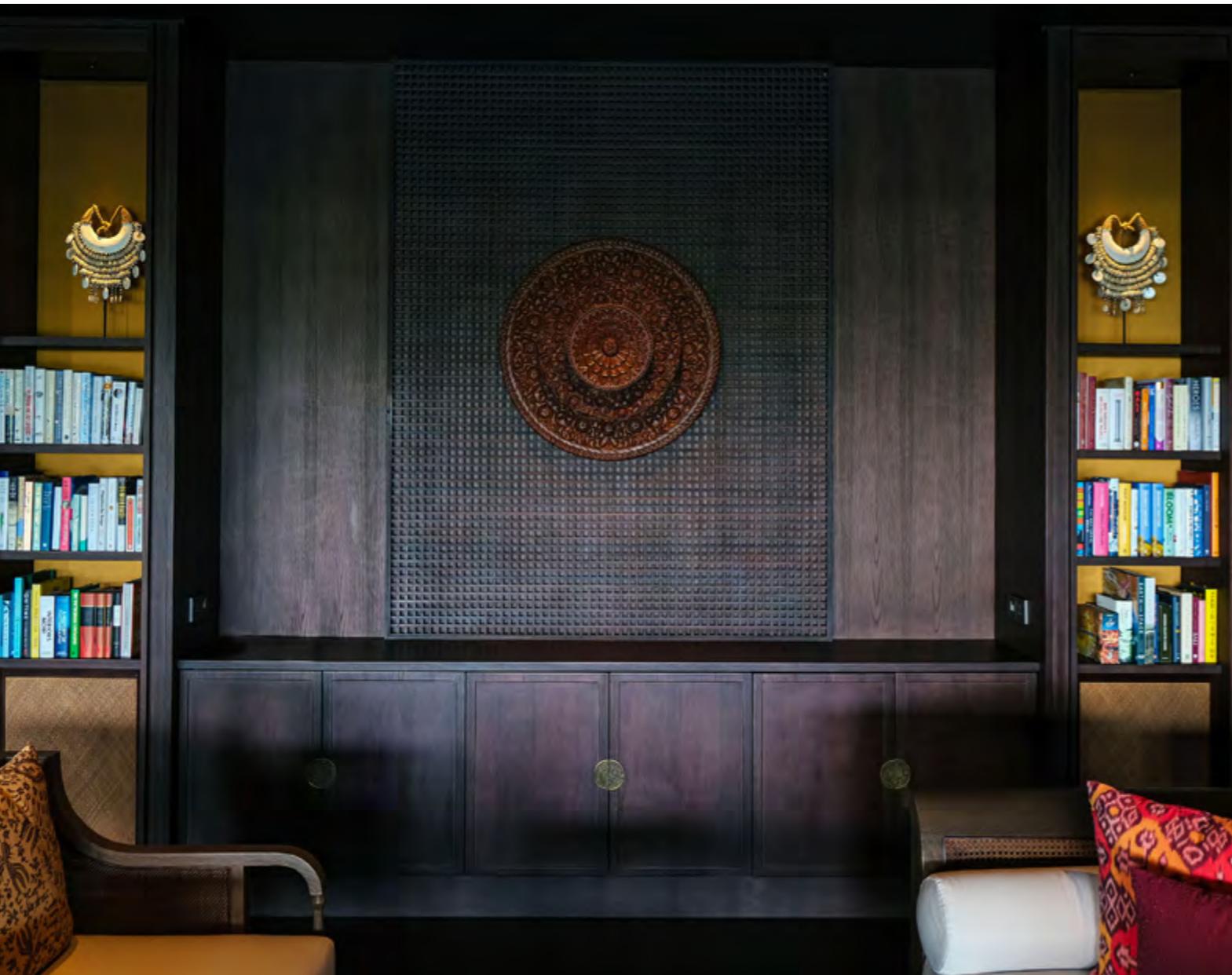
The wood may come from a tree and have a gnarled and twisted shape or from crates washed overboard or the planks of a wrecked ship. The wood is smooth, sculpted, bleached and distressed by months or years of submersion and friction, so it makes interesting sculptures when properly prepared. Driftwood has a dry woody note with salty aromatic nuances.



SACRED CIRCLE OF MANDALA

From Sanskrit, Mandala literally means “circle”, it is a geometric configuration of symbols. Mandala were created in the service of one of the world’s great religions, Buddhism. Produced in Tibet, India, Nepal, China, Japan, Bhutan, and Indonesia and date from the 4th century to present. In various spiritual traditions, mandalas are employed for focusing attention of practitioners and adepts, as a spiritual guidance tool, for establishing a sacred space and as an aid to meditation and trance induction.

A mandala-like concentric pattern of rings surrounds the inner circle, layered for depth inside a large outer circle. A captivating design with elegant style, the panel is hand-carved traditional wooden relief from local wood. Balinese Mandala’s are sacred pieces of artwork which are used to evoke healing, spiritual development and meditation. The word Mandala means sacred circle and is derived from the word mandra which means Container of Essence. This circle or Container of Essence is said to represent wholeness, health, connection, unity, harmony and the cycle of life.





They usually have a focal point in the center which is known as the seed and is the starting point to the creation of the Mandala and all of life. There is also rich symbolism to all of the lines, patterns and markings on a Balinese mandala and many psychologist have studied the sacred meaning and healing potential of Balinese Mandala's. It is believed that when we create, color, or look at a Mandala that we are silently programming the mind to take on the essence of oneness or completion.

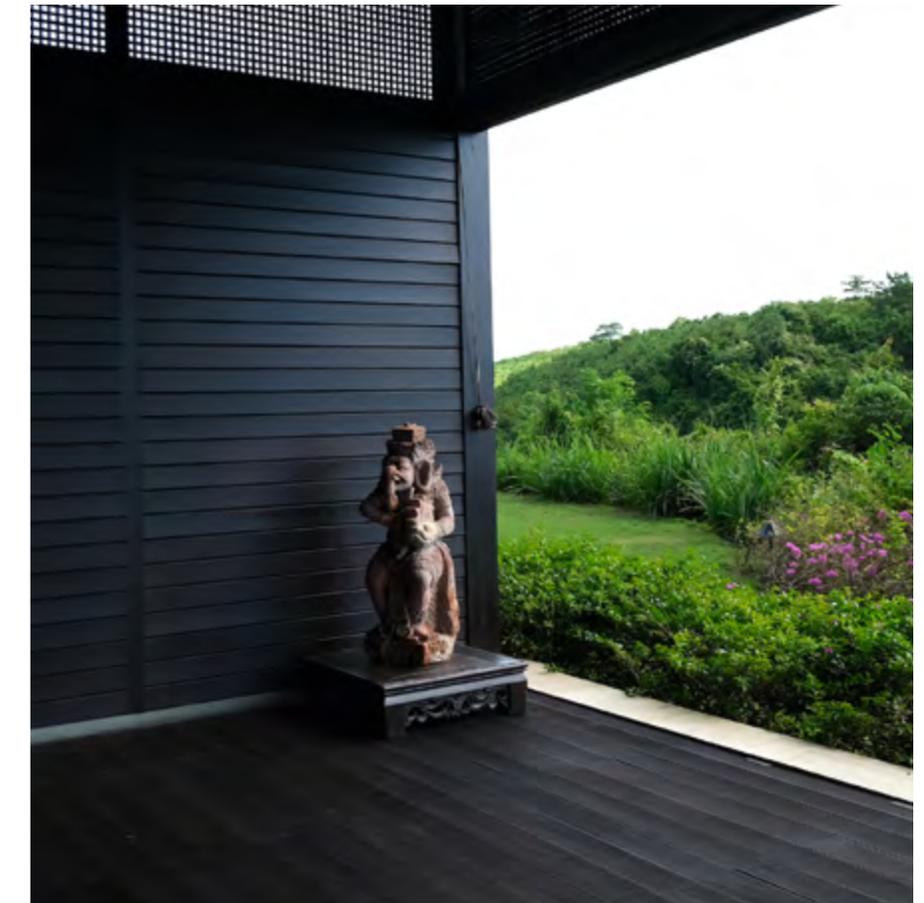
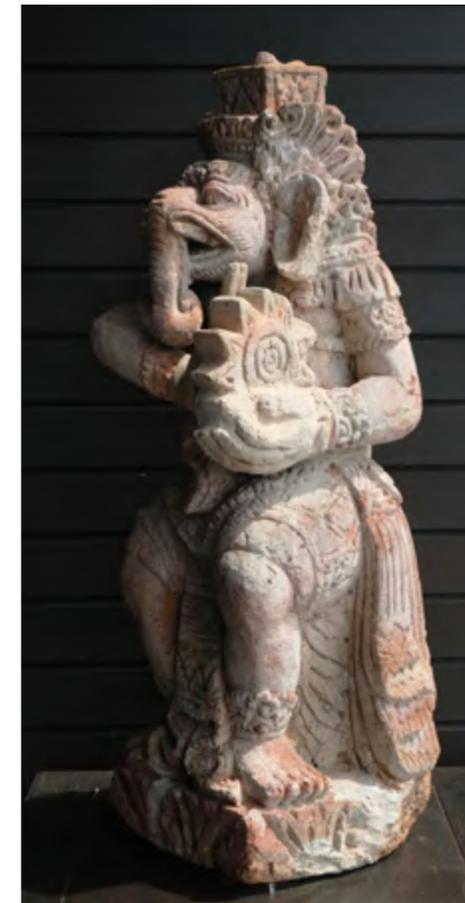


TERRACOTA GANESHA

Ganesh or Ganesha in Indonesian, is the God of Knowledge and Intellect, The Protector or The God of Wisdom. The name Ganesha is a Sanskrit compound, joining the words gana, meaning a 'group, multitude, or categorical system' and isha, meaning 'lord or master'. The word gana when associated with Ganesha is often taken to refer to the ganas, a troop of semi-divine beings that form part of the retinue of Shiva, Ganesha's father.

Hindu mythology identifies him as the restored son of Parvati and Shiva of the Shaivism tradition, In the Ganapatya tradition of Hinduism, Ganesha is the supreme deity.

The terracotta statues are placed in Raffles Bali's Signature Meditation Terrace as the guardian of the resort.



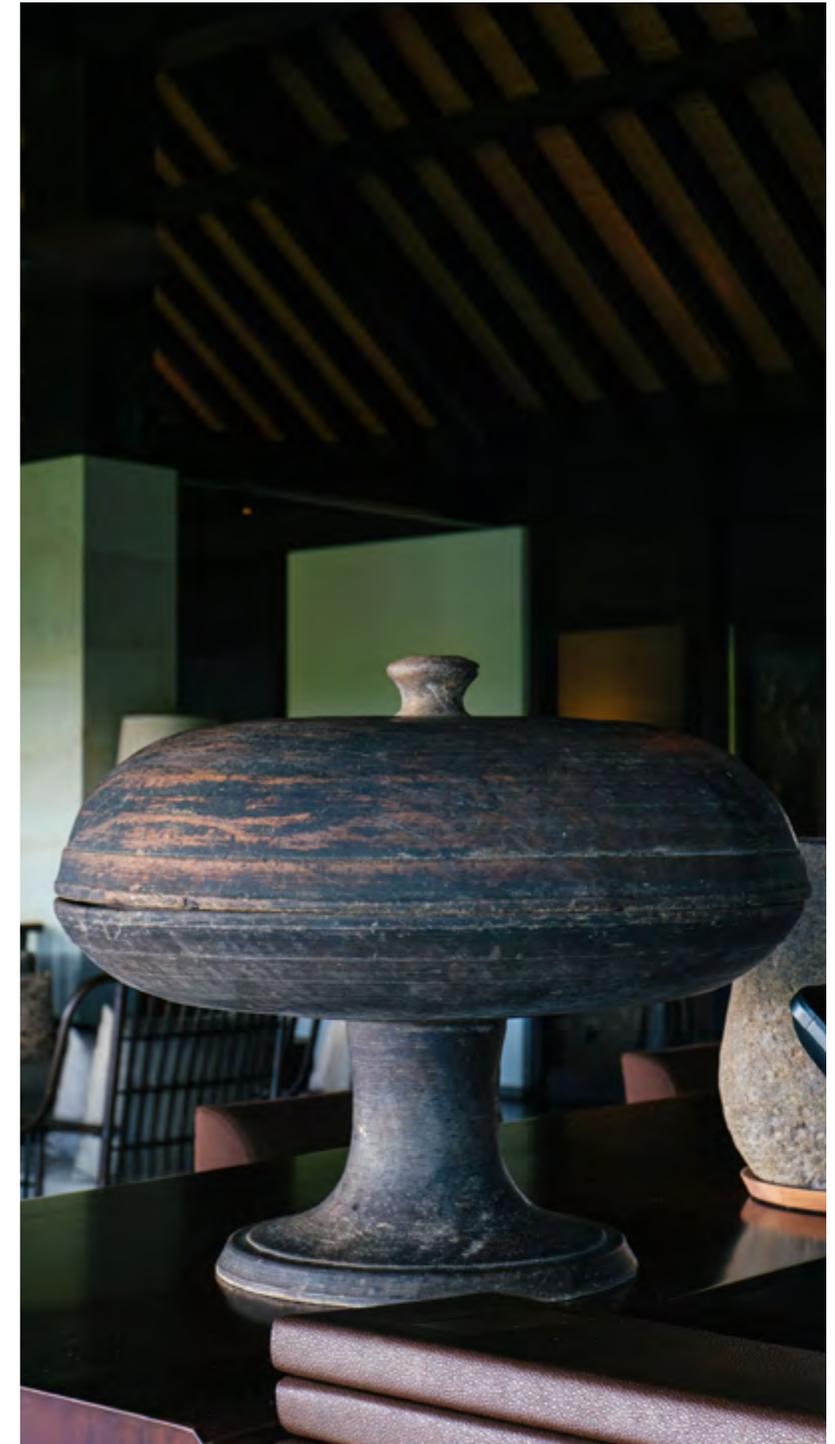
OFFERING BOWL (DULANG)

Beautifully set up in Raffles Bali's dining venue, the offering bowl is used to bring typical Indonesian offerings of food and flowers to the temple or during ceremony - a beautiful treasure on its own. Made of wood, there are several names for this Balinese bowl depends on the shape of its bowl. In Bali, this type of bowl is called "Dulang"

DULANG is a 'yoni' symbol (feminine) commonly used as the base of offerings in Bali. A complete gebogan offering with dulang, banana trunk in the middle and fruits are symbol of unification of Lingga Yoni as God Almighty.



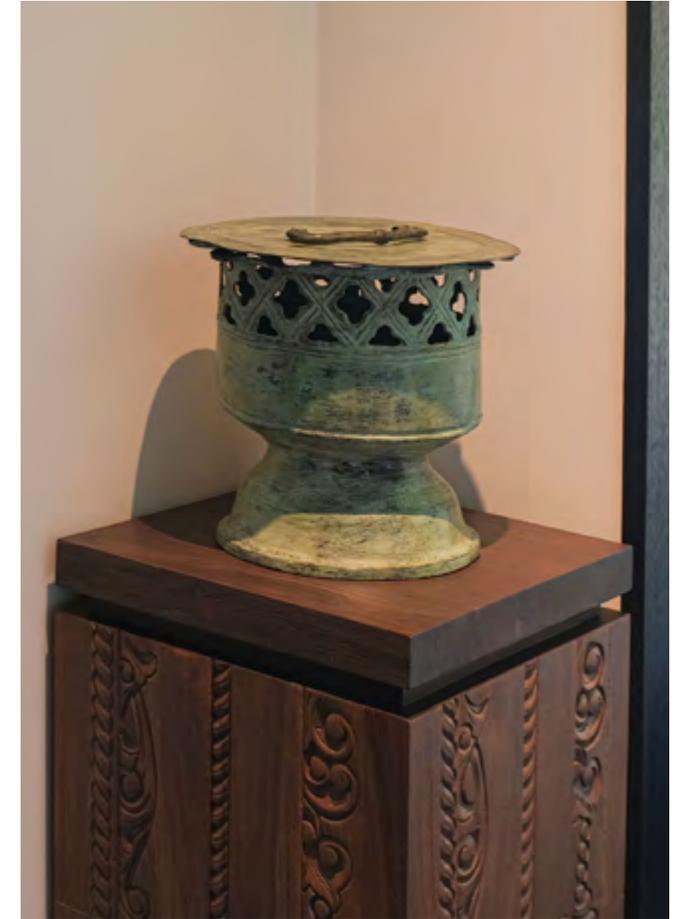
In the past, the Balinese dulang was made of wood and then painted either with natural colors or with gold lacquer known as 'prada' and it took one month or more to create one dulang due to its intricate details and process. The hamlet of Tegalasah, Tembuku village in Bangli is known as dulang producer for Bali.



NEKARA BRONZE VASE

The Dong Son culture found in Vietnam has had a great influence on a cultural development in the Asian region during the Bronze Age. One of the great heritages from Dong Son was a Dong Son drum or known as "Nekara" in Indonesia. Nekara is like a drum, has various functions tailored to custom based on traditions and cultures of each regions. It is a bronze drum shaped like a "Dandang" with a waistband in the middle including a metallic or bronze sound membrane. Some of the main functions of the Nekara are being a music instrumental used in rain call ceremonies, wedding ceremonies and funerals. In certain areas, Nekara is also used as a symbol of strength. The motifs depicted in Nekara also has a special symbolic meaning or representation in accordance with the function of Nekara itself.

Here are some Nekara's found in Indonesia : Nekara Perunggu or Bronze Age kettledrum, was produced across the archipelago of Indonesia between the 1st and 2nd century AD. They are one of Indonesia's finest example of metalworks. This gong or commonly called Nekara Perunggu was found in 1686 in the Selayar archipelago district by a farmer named Sabura. Then it was picked up and dug during the Putabangung kingdom. Located in Penataran Sasih Temple, Gianyar, Bali, the ancient 'Moon of Pejeng' is the largest bronze kettledrum in the world (186cm in height, 160cm in diameter), indicating the advance of metal casting technique and the active trade in the archipelago in the first millennium AD. In Alor Island, Nekara is called Moko, often used as a dowry, even as means of payment. Due to its uniqueness and its beauty, several Nekara collections will be found at Raffles Bali as a tribute to preserving Indonesian culture.





FISHING BASKET

Known for a century, the traditional fishing basket was used by fishermen to carry the fish. Originally from Lombok, "Gandek" is a very finely woven antique bamboo basket used not only for carrying fish but also food and betel during traditional ceremony.

It's constructed with an inner and outer layer of woven bamboo, making it not only very sturdy but also handy to put their money in between these two layers. Its base and top are made of hand carved wood.

Nowadays, Gandek can also be used for food storage in the kitchen or be displayed as a beautiful piece of home decoration.

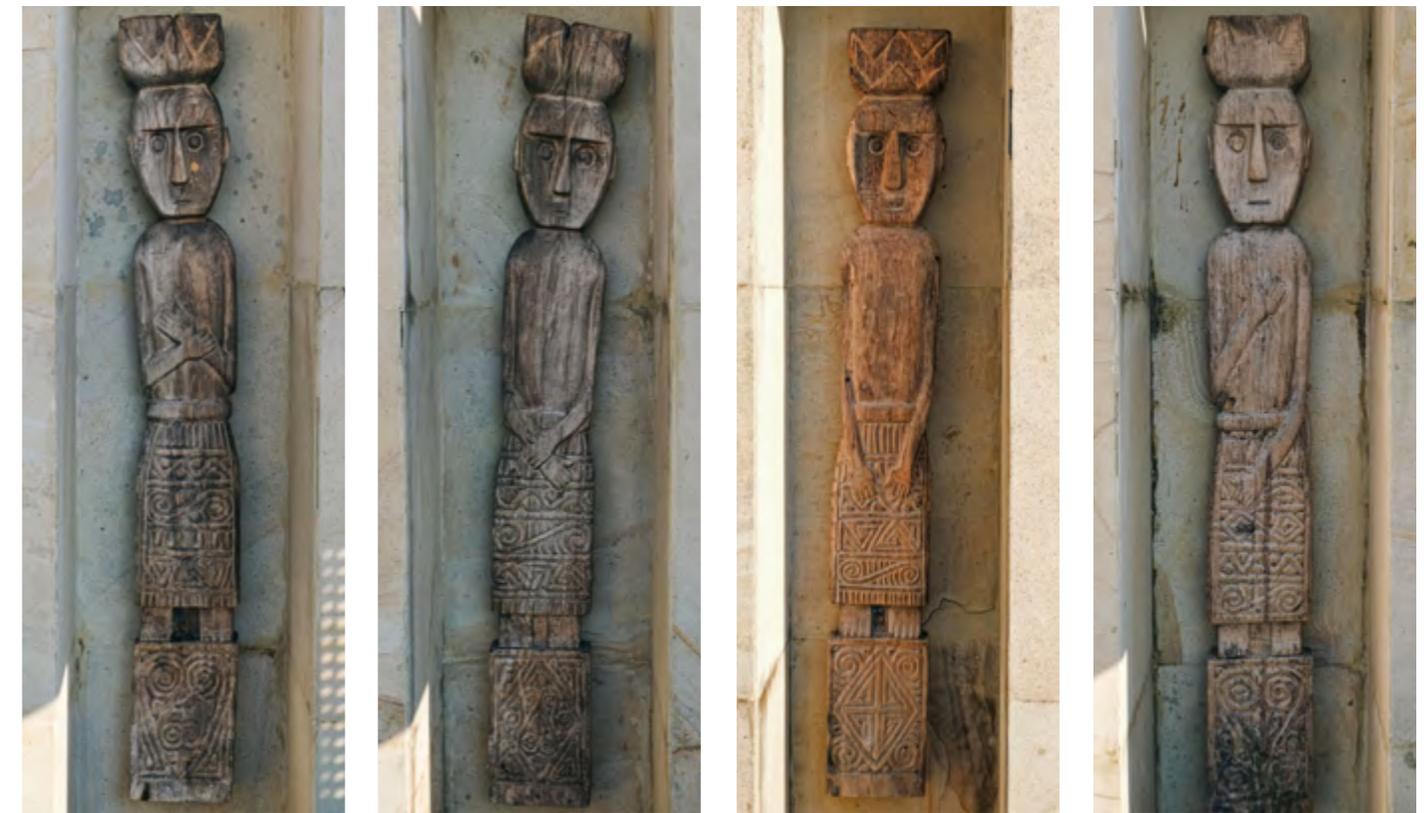
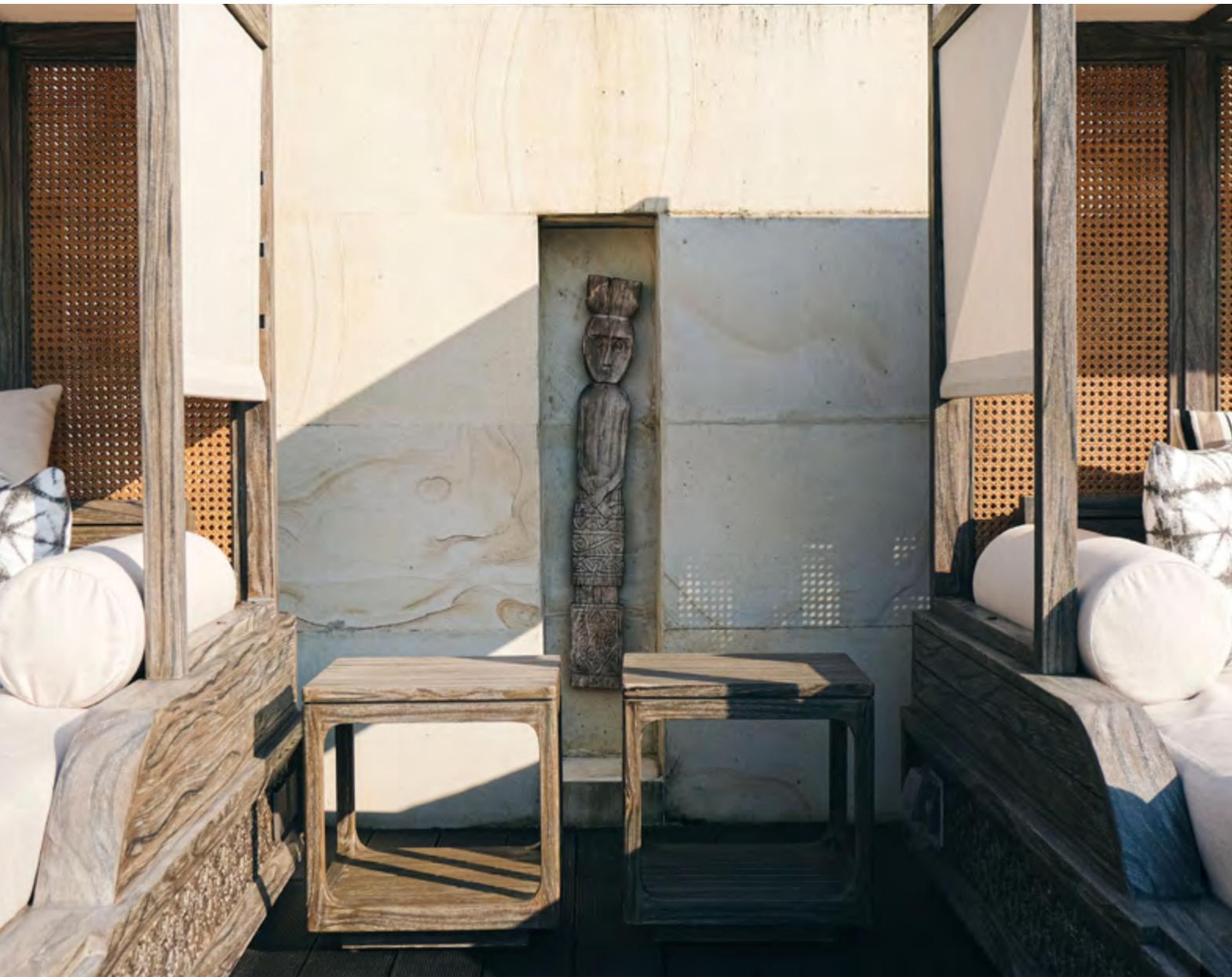


TOTEM

Introducing "Totem", an ancient decoration from Timor Leste. A Totem is a spirit being, sacred object, or symbol that serves as an emblem of a group of people, such as a family, clan, lineage, or tribe.

Amongst the Timorese inhabitants traditional practices of Animism and Ancestor worship predominate. Each village has a sacred house with a custodian priest and a surrounding taboo area. Because of former coastal warfare, villages and isolated houses are surrounded by stockades, and houses are usually raised on piles.

Ancestral figure carvings are produced to honour the departed, and statues are carved and usually kept in the false roof. They can be brought out to re-tell stories and as a means to remember past family members. Similarly guardian spirits, ancestor figures or totemic spirits are all captured in wood, to be passed down for posterity and used in order to build the spiritual power of the village.



TIMORESE TRADITIONAL WOODEN CARVING

Beautifully adorning Loloan Beach Bar and Grill restaurant, the traditional wooden object was made from jackfruit wood. Hailed from Timor Leste, the golden yellow timber with good grain of jackfruit wood is used for building furniture and house construction in India and Indonesia. It is termite-proof and is superior to teak for building furniture.

The wood of the jackfruit tree is important in Sri Lanka and is exported to Europe. Jackfruit wood is widely used in the manufacture of furniture, doors and windows, in roof construction, and fish sauce barrels.



TIMORESE CROCODILE BENCH

Adorn this magical beauty of iconic Timorese Crocodile Bench as a part of Raffles Bali decorative seating. Originally from Timor Leste, the inspired crocodile carving represents the story of the boy and the sleeping crocodile which is known as a traditional tale. Other myth also tells that East Timor tribe revered and even worshiped crocodiles. Timorese call crocodiles "abo," the Tetum-language word for grandparent, and killing them is culturally taboo as well as illegal.

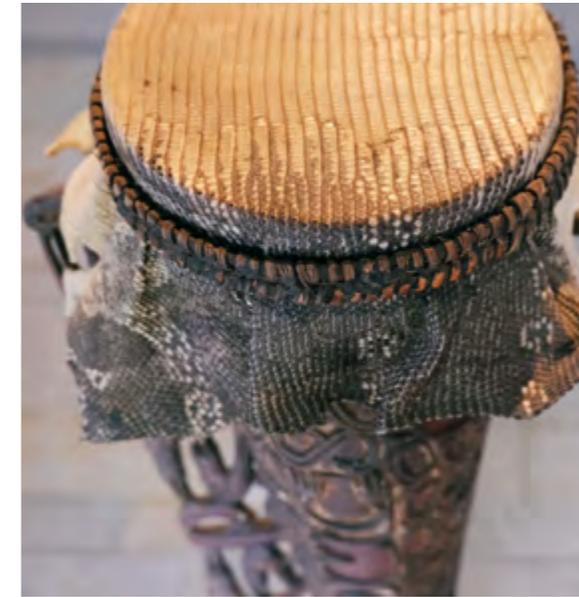
The story begin a long time ago during a severe drought in the island of Makassar, a starving crocodile foraged and got stranded on its way. Luckily a boy from the village found the dying crocodile and brought it back to the ocean. To return the favor, the grateful animal offered the boy a service to carry him on the back for any journeys the boy wishes for. After some time, the crocodile desired to devour the boy. He consulted the whale, the tiger and the water buffalo, as well as other animals about this desire and was denounced by them all for being greedy and ungrateful. Ashamed of his own desire, the crocodile decided not to devour the boy but to continue travelling with him towards the east. The crocodile grew old and realized that it would soon die. It told the boy that out of its body a new country would arise and would belong to the kind boy and his progeny. After its death, the crocodile's dead body grew and formed the mountainous island of Timor.



TIFA (PAPUAN DRUM)

Tifa or Kundu is a musical instrument distinctive to traditional Papua religious ceremony. It is an hour glass shaped drum made of wood with a snake or lizard's skin as membrane. A handle is placed on the narrowest part of the drum. Often, the kundu is decorated with animal figures on its edges. The handle is generally the most beautiful part decorated (openwork style).

It is used in number of ways for religious or civilian occasions. The sizes of a kundu drum are very variable. For the Papuans,



the sound of it is the voice of the ancestors. This concept is common throughout Oceania. It brings stories of Papua to life through its sound. The older it gets, the stronger it becomes. In West Papua the drum is called Tifa, in Papua New Guinea it is called the Kundu. It was given to us as one of life's tools by the ancestors. One magnificent tifa is ornamenting the bottom part of the Rumari staircase at Raffles Bali.

PAPUA SHELL NECKLACE

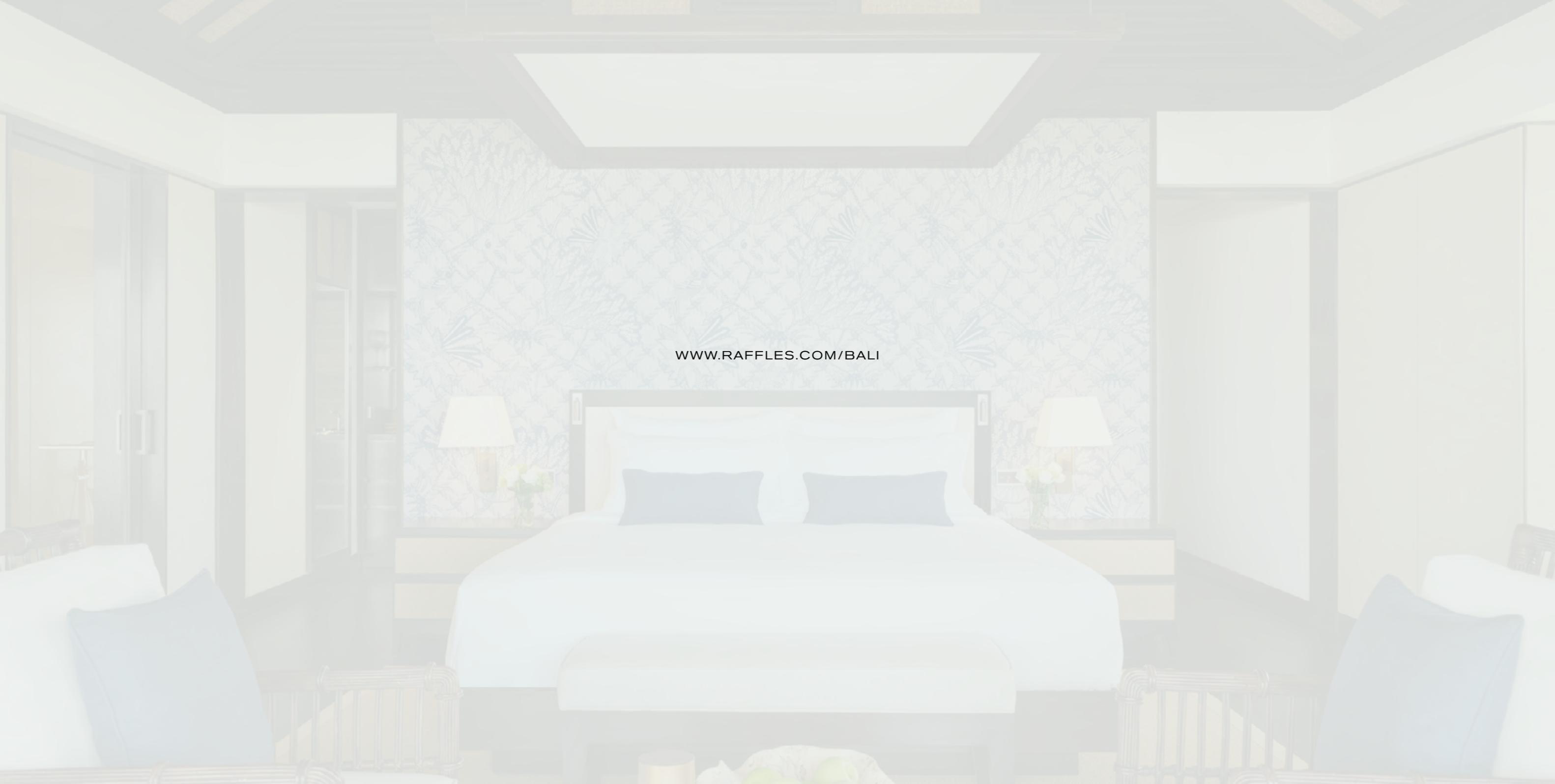
Admire this beautiful curated shell necklace from Papua, Indonesia. It's handmade with Cowrie shells that have been embroidered onto a crochet base made out of natural fibre inspired by Asmat tribe accessories.

In Papua this type of necklace is used during ceremonies and is custom-made for each person. Its round outside shape symbolizes the universe, while the circular hole in the center is a symbol of the opening to eternal life. It is believed to bring the wearer a happy life and protection.

Natural seashells have always played a crucial role in ceremonial traditions in Papua. With their strong mythological importance they were considered to be the links between the human and the spiritual world, bringing fertility and well-being.

In the past, shells traveled on long pathways through the Asian Pacific, used as exchange items or currency and for creating ties and relationships between people.



A modern bedroom interior featuring a bed with white linens and two blue pillows. The bed is flanked by two nightstands, each with a lamp and a vase of flowers. The wall behind the bed has a light blue patterned wallpaper. In the foreground, there are two wicker chairs with blue and white cushions. The ceiling has a dark wood beam structure with recessed lighting. The overall color palette is neutral with accents of blue and white.

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