

Living Prayer: Its Contributions for the World's Ecosystems and Interreligious Harmony¹

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Abstract

Since the Assisi Declarations on man and nature were initially created by leaders from Buddhism, Christianity, Hinduism, Islam and Judaism at an interreligious meeting convened by World Wildlife Fund in Assisi, Italy in September 1986 and the first World Day of Prayer for Peace attended by representatives of many more faiths and ethnic religions in October 1986 in Assisi, a contemporary environmental movement that clearly encompasses spiritual as well as social dimensions has been growing exponentially. However, given the acceleration of global warming and environmental crises differentially affecting parts of the earth, we have now to ask, what is the application of the Assisi Declarations and peace prayers for facing the needs of today and in the future? This article thus aims to convey some ideas on the contributions of living prayer and associated creative practices in Indonesia in general, and Bali in particular, by discussing three dimensions: (a) the ways in which living prayer is embodied in customary ritual arts as well as in new forms of artistic expression; (b) its contributions to environmental, socio-cultural, and economic well-being; and (c) the means by which it fosters

1 This is a revised version of the paper presented for Sharing Art & Religiosity: Human, Nature, and God at the Institut Agama Islam Negeri (IAIN) Surakarta, Central Java, 7–9 September 2013 and the International Symposium for the Asia Heritage Network in Karangasem, Bali, 8–11 January 2016. Aspects of the discussion are also dealt with in my dissertation “Religiosity in Art Inspired by Samuan Tiga and Tejakula, Bali: Unity in Diversity” (2011). I would like to express my appreciation to the founder of Padepokan Lemah Putih, Suprpto Suryodarmo, and to all of the people who shared art, prayer, ideas, questions, dialogue, skills and materials that made the Sharing Art programs in Indonesian provinces and in other countries mentioned in this article possible.

intercultural and interreligious dialogue and creativity. To illustrate this, I draw on examples of prayers and art from public participatory intercultural Sharing Art events held in Bali and Java as well as in other countries.

Keywords: living prayer, creative practices, world's ecosystems, interreligious harmony, Indonesia, Bali

Abstrak

Sejak Deklarasi Assisi tentang manusia dan alam yang pada awalnya dibuat oleh para pemimpin dari agama Buddha, Kristen, Hindu, Islam, dan Yahudi pada pertemuan antaragama yang diadakan oleh World Wildlife Fund di Assisi, Italia pada September 1986 kemudian pertama Hari Doa Sedunia untuk Perdamaian yang dihadiri oleh perwakilan agama dan agama etnik lain pada Oktober 1986 di Assisi, sebuah gerakan lingkungan hidup kontemporer yang jelas meliputi dimensi spiritual serta sosial telah semakin tumbuh. Namun, dengan percepatan pemanasan global dan krisis lingkungan hidup yang memberikan dampak berbeda-beda di bagian-bagian bumi, sekarang kita harus bertanya, apa yang bisa diterapkan dari Deklarasi Assisi dan doa-doa perdamaian untuk menghadapi kebutuhan jaman sekarang dan masa depan? Maka, artikel ini bertujuan untuk menyampaikan beberapa gagasan tentang kontribusi kehidupan doa dan praktek-praktek kreatif terkait di Indonesia pada umumnya, dan di Bali khususnya, dengan membahas tiga dimensi: (a) cara-cara diejawantahkan baik dalam seni adat ritual maupun dalam bentuk ekspresi berseni baru, (b) kontribusi bagi kesejahteraan lingkungan hidup, sosialbudaya dan ekonomi, dan (c) cara kehidupan doa membudidayakan dialog serta kreativitas antarbudaya dan antaragama. Untuk menggambarkan hal ini, saya mengacu pada contoh doa-doa dan seni dari kegiatan partisipatif antarbudaya terbuka Srawung Seni yang diselenggarakan di Bali dan Jawa serta negara lain.

Kata kunci: kehidupan doa, praktek kreatif, ekosistem dunia, keselarasan antaragama, Indonesia, Bali

Introduction

This article aims to convey some ideas on the relationship between prayer, virtues and human flourishing by discussing

three dimensions of living prayer: (a) the ways in which it is embodied in customary ritual arts as well as in new forms of artistic expression; (b) its contributions to environmental, socio-cultural, and economic well-being; and (c) the means by which it fosters intercultural and interreligious dialogue and creativity.

With respect to these dimensions, these ideas build upon a seminal movement begun at Assisi in Italy, the birthplace of the patron saint of ecologists Francis, where twenty-five years ago on 29 September 1986, the World Wildlife Fund, now known as the World Wide Fund for Nature (WWF), hosted a gathering of leaders of five major religions to discuss how their faith's teachings lead them to care for nature. "The Assisi Declarations: Messages on Man & Nature from Buddhism, Christianity, Hinduism, Islam & Judaism" were later expanded with Bahá'í, Jain, Sikh, Shinto, Tao, and Zoroastrian statements. These messages voice that "the fundamental importance to all traditions of safeguarding the planet [is] a common inheritance" (WWF, 1986: 8). Large-scale interreligious dialogue in this era can be said to have begun when over 160 leaders of the world's religions accepted Pope Paul John II's invitation to join together for the first World Day of Prayer for Peace on 27 October 1986 in Assisi. Significant for this discussion, these two assemblies supported diverse prayers for the preservation of nature and also for harmony among religions. However, given the acceleration of global warming and environmental crises differentially affecting parts of the earth, we have now to ask, what is the application of the Assisi Declarations and peace prayers for facing the needs of today and in the future? This article thus aims to address the contributions of living prayer and associated creative practices in Indonesia in general, and Bali in particular, in relation to the world's ecosystems and interreligious harmony.

The rationale for a participatory practice-based approach, as mentioned in my dissertation (Butler, 2011: 33–34), is aligned with qualitative paradigms in the scope of *Kajian Budaya* and intercultural and interreligious education in several ways. The Balinese School of *Kajian Budaya* at Universitas Udayana,

initiated in 1996 by the late theorist I Gusti Ngurah Bagus, is known as the first cultural studies program in Indonesia and is cited alongside other programs in the world that have developed since the 1960s. As a field that favors a contextual, interdisciplinary, and reflexive approach to regard cultural practices and their meanings in daily life, *Kajian Budaya* is often concerned with how the diversity of local knowledges and traditions in unity contribute to the quality of life and society's prosperity.² Intercultural and interreligious modes, as UNESCO (2006: 35) outlines, "involve various cultural systems through the presentation of knowledge from different cultural perspectives" and "integrate formal and non-formal, traditional and modern teaching methods." Scholars in both fields have stressed the need for participatory practical activities developed by and implemented with the people of a locale to foster creativity, self-reflection, and sharing between cultures; and whereby results and documentation are accessible to and can be of long-term benefit for the present and future generations.

Forests of Indonesia, Prayer, and the World's Ecosystems

Listed in the top twelve 'megadiversity countries' (gauged by global species richness) and as the second of the twenty-five most linguistically diverse countries in the world,³ Indonesia epitomizes biocultural diversity. Noted as the earth's largest archipelago, it contains the third largest expanse of tropical forest. For centuries, the prayers and associated ritual arts of traditional communities who reside in and preserve the forests have been situated in relation to the nature of the universe. Moreover, from an ecological view, forests serve as a global atmospheric filter and therefore are conceived as guardians of the world's ecosystems.

So, the first idea is to revive traditional customs life systems

2 For essays related to *Kajian Budaya* at Universitas Udayana see Bagus (2004) in particular ch. 13 (2001).

3 For details on megadiversity countries concurrence with endemic languages, see Table 2.2 by Harmon (1996) in Posey (1999: 26).

based on local communities' prayers and ritual arts to show how diverse approaches have practical implications for maintaining ecological equilibrium. The dispositions of living prayer can also be understood as operative in architectural practices in the forming of *candi* (temples, holy constructions) such as Borobudur and Prambanan in Central Java that display distinct cosmologies and traditional sustainable land-use. This is extant in Bali where the socio-agrarian-religious *subak* irrigation system, network of temple complexes, settlement layout, life-cycle rituals, ceremonial arts, and daily *sesajen* offerings of flowers, victuals, incense, and holy water are greatly varied based on the principle of Tri Hita Karana (three causes of goodness and prosperity), which are a harmonious relationship between human beings and with nature and with God/the Source of Life in accord with the specific place, time and conditions. Thus, these and other forms of cultural creativity are the living out of prayer itself and not only benefiting local communities but also participating in the conservation of the world's ecosystems.

Given that recent studies link the philosophies and practices of numerous cultures across the earth to the preservation of biodiversity in sacred natural sites for hundreds and some for thousands of years (Dudley et al, 2005) – even amidst rapid modernization – it is worth noting that traditional societies constitute about 85% of the world's population (Posey, 1999: 3) and Indonesia, the fourth most populated country, is composed of hundreds of ethnic groups residing primarily in villages. For centuries an influx of peoples from South-East Asia, Indochina, India, Arabia, Polynesia, Europe, and the Americas has augmented its multiculturalism (Ardika, 2004: 3–11). Yet, customs, traditions, and artforms handed down through generations continue to reflect the distinctiveness of each cultural environment. Moreover, Bali, as a province within this diversity of Indonesia, is in a significant position as it is international in scope and the unique socio-religious art traditions of each *desa adat* (traditional customs village) are still quite strong.

Prayer, *sesajen*, and art offerings for the entire traditional

food chain are made in Bali, for example, where water is considered as the gift of the Goddess of the lake(s). As sociologist Sutawan (1987 and 2003) describes, some rituals related to the stages of rice cultivation are performed by all members of a *subak* water-user association – commencing at the most upstream water source *pura* (temple) in the forested areas and at mountain lakes, progressing downstream to other *pura* at a dam near a planting area, certain spring-shrines, and periodically for purification at the sea. Sutawan (1987: 239 translated by Butler) further clarifies that “there are many types of ceremonies, which vary greatly amongst *subak* water-user associations. Some are carried out by each *subak* member individually. Some are carried out together at the *subak* association level. Moreover, there are also larger ceremonies that must involve almost all of the *subak* water-user associations in Bali.” Ceremonial offerings and prayer are also carried out prior to tilling the soil, sowing seeds, transplanting young crops, and weeding, and to deter pests and diseases; also, when the rice begins to bloom, when it is in the milk stage, prior to harvest, a thanksgiving during a harvest, and before storing the rice in a *lumbung* granary. So too, fisherfolk associations make offerings at coastal *pura* and offshore in the sea. In the home compound, daily *sesajen* – usually made by women and also considerably varied in form from village to village – include grains of rice, are sprinkled with *tirtha* holy water and offered on shrines in the family temple, at the compound gateway, water well, kitchen hearth, pavilions and dwelling structures, and upon stored and recently cooked rice every morning after cooking or before eating the first meal. Whether on a materially modest or substantial scale, the main intention of all of these customary practices is offering.

Much can also be learned from traditional architectural practices, particularly from settlements and structures where harmony and equilibrium with the nature, landscape, and seascape is a central concept in the cosmology. Historically, in most cases in the world, the layout and buildings were designed in relation to an actual mountain, volcano, or rock formation; or

a river or the confluence of two rivers; a lake, pond or spring; or a grove, woodland, or specific tree because of their sacred value or meaningfulness in a community's life. Even today, some human-made structures and gardens are modeled after a sacred natural site. As scholar of the history and theory of architecture Josef Prijotomo (2012: 4), who has written extensively on the distinctive forms and features of Nusantara Architecture, points out: "the nature of Indonesia/Nusantara is a region with tropical climate, [and the people] believe that their place for living in is the nature itself". A ground breaking ceremony for a home indicates that they are "requesting permission from the nature to spend their life in that certain spot of nature" and are "also willing to harmoniously live in and with nature".

Other Indonesian scholars such as Budihardjo (1986) and Sulistyawati (2000a; 2000b; and forthcoming) have made detailed descriptions of traditional architectural principles from the *Hasta Kosala-Kosali*, originating from Old Javanese palm-leaf manuscripts and still applied in Bali. These entail teachings on aspects such as: the layout and orientation of settlements, temples, family compounds, and buildings; use of space in harmony with the dimensions of an environment; the size of buildings based on the landowner's physical measurements; methods of ritual procedures, and good days for ceremonies, construction and numerous other tasks. It is interesting that in the *tri angga* hierarchical concept of three zones, the upper area is solely for sacred activities thus helping to protect the mountain and highland ecosystems and upstream water. The *kaja-kelod* (mountainward-seaward) axis is not only about the divine upper world and coarse forces of the lower world but also follows the flow of water. The *kangin/kauh* axis follows the path of the sun. The combined Çaka and Pawukon calendar system includes the phases of the moon and of the sun. Also, according to tradition, a seedling should be planted prior to felling a mature tree. Besides bas-reliefs on temple facades that convey legends and myths, forms and décor in household compounds and on community buildings – even the abstract and simple shapes – carry social,

environmental, and spiritual meaning.

Likewise, the relationship between cosmologies, prayers, ritual arts, and traditional agricultural and architectural practices to biodiversity conservation is evident in the variety of approaches by *komunitas adat* (customary communities) in other Indonesian provinces; though diminishing in recent decades and taken up to a lesser extent by scholars. Important components include geographical location, spatial orientation, the wearing of customary cloth, the use of prayer recitation or chants, offerings of food, sacred music, song, dance, poetry or myth narratives; and on some occasions the use of a *rumah adat* (customary community house) or ritual enclosure or platform. Examples range from the customary practices of the community of Nagari Paninjauan in West Sumatra; Kasepuhan Cisitu and Kasepuhan Cisungsang communities of Banten Kidul in the Mount Halimun area of West Java; the Dayak Kayan people in the Hulu Bahau customary land of East Kalimantan; the Sedulur Sikep community of Sukolilo Village in the Mount Kendeng area of Central Java; the community of Tutup Ngisor Village in the Mount Merapi area of Central Java; the people of Ngata Toro in the Kulawi Valley of Central Sulawesi; the Osing people of Banyuwangi in East Java; the Manggarai ethnic group of East Nusa Tenggara; to those of the many other *komunitas adat* throughout the Nusantara archipelago. While the interactions of more than five hundred Indonesian ethnic groups with the tremendous diversity of natural and human-made ecosystems has given birth to a wide range of local customs, traditions, and architectural and artistic forms – it can be said that, like the principle of Tri Hita Karana, a basic common value is harmoniousness between humans, the nature, and God/the Source of Life.

Time and conditions, as mentioned above, is also a core aspect in philosophies and practices associated with preservation of nature. In this light, it would be interesting to know what the concept of time is in the Globally Important Agricultural Heritage Systems (GIAHS) initiative of the Food

and Agriculture Organization of the United Nations. Will it include a notion of self-sustaining crops by means of ethnic cultures' calculations of time based on their own calendars? For instance, how the favorable day and conditions is determined in the Balinese calendar for various ceremonies, and to begin to clear land for a rice-field, for planting, harvesting, building a home, and so forth as well as for increasing the prosperity of the mountain, lowland, and ocean ecosystems and the people.

Traditional and Modern Markets, Permaculture, and Interreligious Harmony

A second integral idea is creative collaborations with rural and urban communities who still carry out living prayer activities to re-achieve harmony with nature – particularly in relation to traditional *pasar* (marketplaces) and the socio-cultural-environmental virtues transmitted within them. Since long ago, traditional *pasar* have been cultural centers where human flourishing arises from fellowship among people of varied social strata on a local, inter-village and inter-regional level based upon the natural adaptation of local genius in accord with the *genius loci* distinctive character and nature of each place. Communal prayer and artistic offerings in many *pasar* still mark the phases of the agricultural calendar and other events of importance to a community. On the other hand, modern markets (mini, super, and hypermarkets) promote a culture of competition over land and natural resources to produce and sell large quantities of goods in a short span of time for the purpose of maximizing profit. Meanwhile, with increasing industrialization and the homogenizing tendency of globalization, tropical forest villages have lost a sense of the purpose of their lives. The question that emerges is whether the vanishing of traditional marketplaces is inevitable or whether there remain contemporary possibilities for its revitalization. Clearly real estate developers utilize strategies for mobilizing land for the purpose of generating profit; yet what possibilities still exist for strengthening tropical forest villages that sustain, and are sustained by, traditional

village economies?

While it is not the purpose of this paper to discuss economic theory, the emphasis here is the essential role of local traditional modes of resource use and *pasar*-based economies in terms of the cultural dimension in sustainable development. Again, one of the means in the process – if we accept the paradigm proposed in this article – is that of a participatory practice-based approach. For instance, one solution is to explore what combinations of traditional ecological knowledge and permaculture design principles facilitate self-sustaining rural gardens and forests cultivated by local communities. A parallel process with participants from diverse provinces and countries is to devise a set of customary prayers and ritual arts in conjunction with contemporary artistic offerings for the blessing and donation of seedlings and crop seeds to the villages. Such an approach to sustainable human settlements and agricultural systems seeks to show that practices of prayer and associated arts have concrete implications for awakening traditional villages' visions and hope for their future, cultivating mutual cooperation between traditional rural and modern urban communities, and fostering interreligious harmony at the local level.

Dialogue among cultures and faiths via sharing in the arts, religiosity and nature, of course, is not a new idea. Actually, for two thousand years Indonesian ethnic groups have demonstrated an exceptional ability to creatively integrate influences received due to inter-island contact or contact with peoples from abroad.⁴ Clearly, by the eleventh century several local cultures rooted in ancestor worship and nature-based religiosity had engaged in dialogue and interreligious prayer with sojourning religious pilgrims, scholars, and merchants from different faiths and continents. One example is the deliberation of conciliation between the indigenous Bali Aga and nine Hindu and Buddhist faith groups *circa* CE 989 to 1011 at Samuan Tiga

4 For a summary of varied degrees of integration of Chinese, Indian (Hindu-Buddhist), and Arabic (Muslim) influences in Indonesia from the first millennium to the fifteenth century, see Soebadio (1985: 10–11).

in Bali (Patera, 1999). This process 1,000 years ago gave rise to *kahyangan tiga* (three village temples) as places to venerate *Tri Murti* (three embodiments) of God, namely the Pura Desa or Bale Agung for Brahma the great creator, Pura Puseh for Wisnu the great preserver, and Pura Dalem for Çiwa or Ísvara the great destroyer in every *desa pekraman* (traditional customs village) and *sanggah kemulan* for worship of the 'origin or source' in each family compound throughout Bali. This exemplifies a unique and perhaps pioneering paradigm: a deliberation whereby ethnic faith groups and two religions, each with their beliefs and means, co-created new socio-cultural-religio forms to include the diversity of their offerings such that ritual arts have also continued to develop according to each village's customs and manners up to today. As Pura Samuan Tiga is considered the genesis of this local genius and is part of a continuing living cultural environment still embodying these values, we may conclude that the interreligious and intercultural creative paradigm of Samuan Tiga is of 'outstanding universal value' and a model for furthering unity in diversity in the world today. Moreover, the principle of unity in diversity, originating from the phrase *bhinneka tunggal ika* in the fourteenth century *Kakawin Sutasoma* text written by Javanese sage Mpu Tantular, nowadays is not only the motto of Indonesia – it has also been a theme in a number of global forums and publications.

In short, if we consider the 'inextricable link' between biological and cultural diversity (Posey, 1999: 1–18), it seems useful for the field of Bali Studies to locate Bali within the context of the biocultural diversity of Indonesia and also – as it aimed to do in the Bali in Global Asia international conference (IIAS, 2012) – the wider context of Asia and the world. This brings us to the question of how the creativity of traditional and modern cultures and diverse faiths can flourish together. The next section describes a practical community-based cultural approach that has emerged in Indonesia.

Srawung Seni: an Intercultural Context for Living Prayer and Creative Practices

An innovative means for addressing the issues mentioned above are the intercultural Srawung Seni (Sharing Art) events held in Indonesia as well as in other countries initiated by Padepokan Lemah Putih – a non-formal arts educational institution established by Suprpto Suryodarmo in Solo, Central Java in 1987 which was recently granted a 2015 Indonesian Culture Award in the community category (Direktorat Jenderal Kebudayaan Kementerian Pendidikan dan Kebudayaan, 2015). Sharing Art are intercultural programs that:

- evolve in a dynamic relation to the particular places it occurs and are, in that sense, site-specific;
- offer an open forum for participation that can last from a few hours to several days, and;
- are a unique context in which local and visiting participants from varied cultures, faiths, fields, age groups and socioeconomic spheres work together to establish themes and formats of artistic collaboration; and share perspectives and creative activities in informal gatherings, dialogues, workshops, prayers or meditations, artworks and ritual arts.

Convened by Padepokan Lemah Putih (based in Solo, Java) with Sharing Movement (a network of colleagues from varied fields in Europe, the Americas, Asia, and Australia) and Web Art Garden (a worldwide network of artists and presenting organizations), both of which Suryodarmo initiated in 1997; International Foundation for Dharma Nature Time (based in Bali) and other informal and formal Indonesian organizations, these events have attracted the participation of hundreds of artists, scholars and interreligious leaders (both tradition-bearers and contemporary practitioners) from provinces of Indonesia and regions of the world.

Sharing Art encourages a specific and vital mode of creative engagement applicable to a broad range of cultural

environments. It also provides a significant alternative to forms of modernization that use sacred and historic sites as merely touristic objects, which has caused a widening gap in social relations between traditional rural and modern urban peoples. Rather, these Sharing Art events foster a common field such that *komunitas adat* (customary communities) can make themselves present in the context of global time and space with the 'language' of their customary cultures in dialogue with artists of other cultures – from traditional artists practicing inherited artforms, evolving new approaches to them, or working in modern artforms stemming from their cultural traditions to modern artists working in tradition-inspired forms or exploring new genres.

To illustrate this, let us now look at a few photos of diverse prayers and art for the preservation of nature and harmony among religions from some of the public participatory intercultural events held in Bali and Java as well as in other countries. First, Figures 1 to 12 show approaches by *komunitas adat* from several Indonesian provinces for Gelar Budaya Nusantara/Celebration of Nusantara Cultures 2012 in the theme of Food-crops Rituals held at Taman Mini Indonesia Indah in Jakarta. Figure 13 is from the Sungkem Tuk Ibu Pertiwi event in Sukolilo Village with women from the Mount Kendeng area of Central Java for Mother's Day 2012. Figure 14 shows a moment from the annual Festival Seni Pasar Kumandang in the theme of Traditional Markets as Cultural Centers initiated in 2005 and held at over fifteen traditional marketplaces in Solo, Central Java. Figures 15 to 21 continue with art offerings made by individuals and groups from villages and cities of Indonesia and regions of the world at some cultural sites in Indonesia such as for the annual Srawung Seni Candi/Sharing Temple Art at Candi Sukuh on Mount Lawu in Central Java; *Umbul Donga Besalen Sesaji Gong Samuan Tiga* ritual art offered at the Mandala Wisata Samuan Tiga in Bedulu, Bali which led to the initiation of Sharing Art & Religiosity held annually from 2001 to 2004 and again in 2011 in the theme of 1,000 Years Wisdom of Samuan

Tiga;⁵ also for the annual Sharing Art Ocean-Mountain at Candi Teja Amerta in the seacoast village of Tejakula, North Bali; and Sharing Art Garden Ocean-Mountain at Candi Borobudur in Central Java which opened on World Heritage Day 2012. Next, Figures 22 to 27 are from events held at cultural sites in other countries such as during Celebration Ethnic Art in Time at the Xochicalco temple in Mexico initiated on the June Solstice 2000; Art Human Nature for the June Solstice 2001 at the coastal Redwood Forest in Bolinas, California; Sharing Art & Religiosity held annually in Assisi, Italy from 1996 to 2001; Web Art Garden annual worldwide Art, Culture, Environment–ACE events for June 5th World Environment Day initiated in 1999; and the new interreligious and intercultural ritual dance *Sesaji Tri Yoni Saraswati* with the World Peace Barong presented by artists from Bali; the Surakarta Palace, Central Java; and Makassar, South Sulawesi for the International Plenary of the 2009 Parliament of the World’s Religions held in Melbourne, Australia. Finally, returning to Bali, Figure 28 is from the 2nd Sharing Creating Offering Art on Tumpek Krulut/Compassion Day held at the Goa Gajah handicraft market and temple gardens in Bedulu on 31 January 2015, which was a United Nations World Interfaith Harmony Week event and Pre-Parliament of the World’s Religions event.

5 To usher in the third millennium, during Sacred Rhythm: The Millennial Percussion for Unison at Samuan Tiga, founder of Padepokan Lemah Putih–Solo, Suprpto Suryodarmo, created *Umbul Donga Besalen Kalahayu* forging a gong for the Peace & Beauty of Time followed by *Ritual Kalahayu* circulating the world. On the Full Moon 19 February 2000, he collaborated with Balinese, Javanese, and Makassar artists in *Umbul Donga Besalen Sesaji Gong Samuan Tiga* – forging and offering a gong to Pura Samuan Tiga. This led to the annual Sharing Art & Religiosity event in the vicinity of Samuan Tiga, which was endorsed in 2003 by the Ministry of Culture and Tourism, the Indonesian National Commission for UNESCO, and UNESCO Office, Jakarta Bureau for Asia & the Pacific. It was one of six programmes worldwide partially supported by the 2004 UNESCO International Fund for the Promotion of Culture.



Fig. 1. *Upacara Doa Tandung Nusantara/Nusantara Crop Planting Prayer Ceremony. Gelar Budaya Nusantara/Celebration of Nusantara Cultures 2012 pre-program by customary and contemporary artists. Pictured here blessing by Ida Pedanda Gde Wayahan Bun with Ida Pedanda Istri Ketut Mawang (Griya Sanur, Pejeng, Bali) and East Javanese Osing woman sharing Indonesian cassava and Mexican corn with Vice Minister for Culture Wiendu Nuryanti witnessed by Suprpto Suryodarmo at the Anjungan Yogyakarta, Taman Mini Indonesia Indah, Jakarta, 9 October 2012. Photo by Devy Ratnanda and photo by unkn.*



Fig. 2. *Upacara Doa Tandur Nusantara/Nusantara Crop Planting Prayer Ceremony*. Gelar Budaya Nusantara/Celebration of Nusantara Cultures 2012 pre-program by customary and contemporary artists from Banten Kidul in the Mount Halimun area of West Java; Sedulur Sikep community of Sukolilo Village in the Mount Kendeng area of Central Java; Osing people of Banyuwangi in East Java; musicians of Makassar, South Sulawesi and Reog Ponorogo from Bantarangin, Jakarta with Suprpto Suryodarmo (Solo, Java), Ida Pedanda Gde Wayahan Bun (Bali), Elly Luthan (Jakarta), Nurwahida and Misbach Daeng Bilok (Makassar), Yolanda Corona and Jessica Gámez (Mexico), Diane Butler (USA/Bali), Estefania Pifano (Venezuela) at the Anjungan Yogyakarta, Taman Mini Indonesia Indah, Jakarta, 9 October. Photo by Ignatius Ferry/tourismnews.





Fig. 3. Some komunitas adat music offerings for Gelar Budaya Nusantara 2012. Clockwise from top left: Nagari Paninjauan community West Sumatra photo by Aljon Ali Sagara; Manggarai people of East Nusa Tenggara photo by Nicko Vandha; people of Banyumas, Central Java photo by Budi Setia Darma; Osing of Banyuwangi, East Java photo by Rinaldi Rini. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012.



Fig. 4. Kasepuhan Cisitu community of Banten Kidul, Mount Halimun area, West Java for *Gelar Budaya Nusantara 2012*. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012. Photo by unkn.



Fig. 5. Ngata Toro community from Kulawi Valley, Central Sulawesi for *Gelar Budaya Nusantara 2012*. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012. Photo by Gerdie Hutomo.



Fig. 6. Manggarai people of East Nusa Tenggara for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27-29 October 2012. Photo by Sofiana Sona.



Fig. 7. Tutup Ngisor Village community from Mount Merapi area, Central Java for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27-29 October 2012. Photo by Hendrik Santoso Gultom.



Fig. 8. Kasepuhan Cisungsang community of Banten Kidul, Mount Halimun area, West Java offering Seren Taun ritual for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012. Photo by unkn.



Fig. 9. Dayak Kayan people of the Hulu Bahau customary land, East Kalimantan offering Hudoq dance for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012. Photo by Annisa Anggraini.



Fig. 10. Osing people of Banyuwangi, East Java offering Kebo-keboan ritual and East Javanese barong for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27-29 October 2012. Photos by Lukman Hakim and by Reka Lim.



Fig. 11. Reog Ponorogo from Bantarangin, Jakarta for Gelar Budaya Nusantara 2012. Taman Mini Indonesia Indah, Jakarta, 27-29 October 2012. Photo by unkn.



Fig. 12. Nagari Paninjauan community, West Sumatra offering a *selamatan* meal for *Gelar Budaya Nusantara 2012*. Taman Mini Indonesia Indah, Jakarta, 27–29 October 2012. Photo by Singgalang.



Fig. 13. *Sungkem Tuk Ibu Pertiwi* in Sukolilo Village with women of Mount Kendeng, Central Java for Mother's Day. Suprpto Suryodarmo (Solo), Diane Butler (USA/Bali), Karolina Nieduzsa (Poland), Laura O'Brien (Ireland), Audrey Gyurgyik (USA). 22 December 2012. Photo by Andreas Fitri Atmoko/ANTARA.



Fig. 14. *4th Festival Seni Pasar Kumandang: Traditional Markets as Cultural Centers.* Tumpeng offerings and Loro Blonyo dance. Pasar Gede Solo, 18–20 May 2008. Photos by Ardus M. Sawega/KOMPAS.



Fig. 15. 6th *Srawung Seni Candi/Sharing Temple Art* at *Candi Suku*, *Mount Lawu*, *Central Java*. Chief Karanganyar Tourism Directorate *Joko Suyanto* and *Suprpto Suryodarmo*. 31 December 2010. Photo by *Siti Iswari Hidayati*.



Fig. 16. *Spirit Bumi* for 1st *Srawung Seni Candi* at *Candi Suku*, *Mount Lawu*, *Central Java*. *Wayang Wong Tejakula Bali*; *Nyoman Surra*; *ISI–Denpasar* dancers. 8 February 2005. Photo by *Suhadi Hadiwinoto*.



Fig. 17. *Offering a Lullaby for 8th Srawung Seni Candi at Candi Suku, Mount Lawu, Central Java.* Ines Somellera (Jakarta/Mexico); Juliana Faesler (Mexico); Wangi Indriya (Indramayu). 31 December 2011. Photo by Reo.



Fig. 18. *Umbul Donga Besalen Sesaji Gong Samuan Tiga at the Mandala Wisata Samuan Tiga, Bedulu, Bali.* Ritual forging and offering of a gong to Pura Samuan Tiga by Suprpto Suryodarmo (Solo, Java), Wayan Dibia (Singapadu, Bali), gongmaker Empu Supoyo (Solo, Java), Wayan Limbak (Bedulu, Bali), Rusini (Solo, Java), Suryani Rasyid (Makassar, South Sulawesi), Restu Kusumaningrum (Yayasan Bali Purnati); Ketut Rina (Tege, Bali), dancers from STSI–Denpasar; musicians of Tejakula, North Bali; Solo, Java; Makassar, South Sulawesi. Gong received by Paruman Pura Samuan Tiga. 19 February 2000. Photo by Murdani Usman/Jakarta Post.



Fig. 19. *Perahu Harapan Pak Su* for 1st *Pasamuan Seni Samudra-Giril/ Sharing Art Ocean-Mountain* at *Candi Teja Amerta* in *Tejakula, North Bali*. Boat painting by I Wayan Sudiarta (Peliatan, Bali) in collaboration with Baruna Bratha fisherfolk association. 21 October 2001. Video still by Diane Butler © Yayasan Tejakukus.



Fig. 20. *Umbul Donga Segoro Gunung* for *Sharing Art Garden Ocean-Mountain* at *Candi Borobudur, Central Java*. Reog Bayu Seto and Reog Singoroda (Solo, Java); Topeng Ireng Borobudur; Wangi Indria (Indramayu, West Java); Suprpto Suryodarmo (Solo, Java). 28 April 2012. Stage installation, seating area, and craft market vendors' stands by Merajut Bambu Seribu Candi untuk Kemanusiaan/Weaving 1,000 Bamboo Candi for Humanity. Photo by Toni Junus.



Fig. 21. *“The Zoo, the Ship, and the Beggar”* for Sharing Art Garden Ocean-Mountain at Candi Borobudur, Central Java. New music composition by Tomoko Momiyama (Japan) with children from the village surrounding Candi Borobudur. 28 April 2012. Photo by organizing committee.



Fig. 22. *Ritual Kalahayu for Celebration Ethnic Art in Time at the Temple of the Feathered Serpent in Xochicalco, Mexico.* By Suprpto Suryodarmo (Solo, Java) with Pancho Barnett Astorga (Seri Tribe of Punta Chueca, Mexico) Aztec, Mayan and contemporary Mexican artists. 16 June 2000. Photo by Geo Legorreta/Grupo Shaktala.



Fig. 23. *Art Human Nature for the 21 June Solstice 2001 at the coastal Redwood Forest in Bolinas, California.* With elder movement artists Anna Halprin (founder Tamalpa Institute, California), Suprpto Suryodarmo (founder Padepokan Lemah Putih, Solo, Java), Simone Forti (New York) and Barbara Dilley (founder Dance/Movement Studies at Naropa University, Colorado), and twenty-two artists from Sharing Movement, Tamalpa, Naropa, Prescott College Arizona, University New Mexico, New York University, School for New Dance Development Amsterdam, the UK, Germany, Switzerland, and Australia. Video still by Pooh Kaye © Dharma Nature Time.



Fig. 24. *Common Compassion installation for 6th Sharing Art & Religiosity in Assisi, Italy.* With participants from Europe, southern and northern America and Indonesia organized by Franca Fubini. 7 September 2001. Installation concept and photo by Nissim Men.



Fig. 25. *Web Art Garden: Art, Culture, Environment–ACE 2008 event for the June 5th World Environment Day.* Keith Miller and Sandra Reeve UK facilitators at Avebury Stone Circle. Photo by Chris Steele-Perkins.



Fig. 26. *Sitting in the Landscape at Lady Macquarie's Chair in Sydney, Australia for 1st Web Art Garden event for June 5th World Environment Day 1999.* Margarita Playoust, Anthony Skuse and ensemble. Photo by unkn.



Fig. 27. *Tri Yoni Saraswati and World Peace Barong for International Plenary of 2009 Parliament of the World's Religions*. From left to right: Nurlia Ruddin (Makassar, South Sulawesi), Gusti Koes Murtiyah (Keraton Surakarta), Ni Ketut Arini (Bali), Suprpto Suryodarmo (Solo, Java), Ida Pedanda Arimbawa and Istri Pedanda (Bali), Diane Butler (USA/Bali). Melbourne, Australia. 5 December 2009. Photo by Steve Rohrbach.



Fig. 28. *Rejang Rentang for 2nd Sharing Creating Offering Art on Tumpek Krulut/Compassion Day at Goa Gajah, Bedulu, Bali*. Danced by Goa Gajah women craft market vendors and Bedulu Women's Association guided by Ida Ayu Made Diastini (Singapadu). A United Nations World Interfaith Harmony Week event and Pre-Parliament of the World's Religions event. 31 January 2015. Photo by Handoko Kartika.

What might we Conclude from this?

The ideas mentioned in this article build upon some key international documents such as the “Assisi Declarations” on man and nature (WWF, 1986), UNESCO’s “Declaration on the Role of Religion in the Promotion of a Culture of Peace” (1994) and “Universal Declaration on Cultural Diversity” (2001), the Council for a Parliament of the World’s Religions “Towards a Global Ethic” (1993), and Millennium World Peace Summit of Religious and Spiritual Leaders “Commitment to Global Peace” (2000) presented at the United Nations, as well as a growing number of subsequent forums and documents. Taken together, these publications have highlighted the need for concrete practical steps to enhance mutual respect among people of different cultures, traditions, and beliefs and intercultural exchanges to ensure environmental sustainability, prosperity, and social peace. Concurrently, there is increasing concern for the conservation of tangible cultural heritage ranging from historic buildings and monuments to cultural landscapes as well as intangible cultural heritage such as oral traditions, performing arts, social practices, rituals, festivals, and knowledge and practices concerning nature and the universe – all of which is understood to have originated from practices of prayer, and which remains fundamentally structured on the model of living prayer.

Thus this article has sought to show how the practice of living prayer directly contributes to ways of thinking about the preservation of interdependent ecosystems and how this is related to the practice and ideal of interreligious harmony. Also, how living prayer in Indonesia in general, and Bali in particular is a diverse and evolving oral and kinesthetic set of practices that are considered a source of cultural creativity that is expressed in customs and traditions, architectural forms, sustainable land use, traditional marketplaces, and tradition-based and contemporary artforms. Central to this is the claim that to meet the environmental needs of the twenty-first century and beyond, the contributions of living prayer and associated

creative practices should be deeply considered.

As the world grows more complex, due to the increasing movement of people between rural and urban areas, across regions and continents, the intercultural context of *Srawung Seni/Sharing Art* fosters a common field which makes it possible for people from various ethno-cultural backgrounds with diverse languages and religious practices to come together and engage in creative dialogue through traditional and modern art forms. The task of these *Sharing Art* events is to support an embodied and reflective understanding of the value of 'unity in diversity' – thereby contributing to the enrichment, natural transformation, and resourceful preservation of cultural environments.

Selected Prayers related to 1986 WWF Religion & Nature Interfaith Ceremony in Assisi

Supreme Lord, let there be peace in the sky and in the atmosphere,
 peace in plant world and in the forests;
 let cosmic powers be peaceful:
 Let Brahma be peaceful;
 let there be undiluted and fulfilling peace everywhere.
 – Hindu Prayer

May every creature abound in well-being and peace
 May every living being, weak or strong, the long and the small
 The short and the medium - sized, the mean and the great
 May ever living being, seen or unseen, those dwelling far off,
 Those near by, those already born, those waiting to be born
 May all attain inward peace.
 – Buddhist Prayer

How wonderful, Oh Lord, are the works of your hands!
 The heavens declare Your glory, the arch of the sky displays your
 handiwork.
 In Your love You have given us the power
 To behold the beauty of Your world
 Robed in all its splendor.
 The sun and stars, the valleys and the hills,
 The rivers and lakes, all disclose Your presence...
 – Jewish Prayer

Be praised, my Lord, for brother wind
 And for the air, cloudy and clear, and all weather!
 By which you give sustenance to your creatures!...
 Be praised, my Lord, for our sister mother Earth, who sustains and
 governs us, and
 Produces varied fruits, colourful flowers and leaves.
 – St. Francis of Assisi

O God! The creator of everything!
 You have said that water is the source of life!
 When we have needs, you are the Giver
 When we are sick, you give us health
 When we have no food, you provide us with your bounty
 – Muslim Prayer

(United Nations Environmental Programme, 1990)

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