



BALI PUPPET IN CONTEMPORARY PAINTING ART

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ARTICLE INFO

Received on
23 September 2024

Revised on
13 January 2025

Accepted on
3 April 2025

KEYWORDS

Basic Research
Exploration
Creation
Puppet

ABSTRACT

The independent campus learning program is a policy of the Minister of Education and Culture, which aims to encourage students to master various knowledge that is useful for entering the world of work. This independent project study report highlights the concept of Balinese Shadow Puppetry in Contemporary Painting. Departing from the rare Shadow Puppetry which has become one of the inspirational ideas for creating art. The selection related to Shadow Puppet visuals in the creation of this work of painting presents the story of wayang as expressed through 6 (six) works of Painting. The problem faced is the concept, method and embodiment of Balinese Shadow Puppetry in Contemporary Painting. The aims and benefits are to provide a reflection on the creation of Balinese Shadow Puppets in Contemporary Painting. To answer the problems above, the creation method is a solution by applying exploration, improvisation, forming. Soedarsono (2001: 207), in realizing his work, the author used his own techniques or (experiments) combined with Shadow Puppet visuals and combined them with the characteristic ornaments of Sanggar Wasundari. Wet technique and application of color from Shadow Puppet and Kamasan Puppet. It is hoped that it can produce quality work and become the identity of the creator. In the end, it can be concluded that Balinese Shadow Puppets can inspire writers in creating valuable and meaningful works. With the creation of this work, it is hoped that it will be able to convey the message in this work of painting.

1. INTRODUCTION

According to the source of guidelines for the Independent Campus Learning Program provided by the Denpasar Rectorate in PDF format, it is stated that the Independent Campus Learning Program (MBKM) is the policy of the Minister of Education and Culture. The MBKM program for students who completed work assignments at the ISI Denpasar campus this year was held in collaboration with partners from the Business World of Industry (DUDI) who have relevance, reputation and dedication in advancing higher education in the fields of Art, Design, creative industry and culture. Starting from the context above, the author took up the field of painting and the author was interested in the partner artist Ni Wayan Sri Wedari, S.Sn. In painting there are two that we often know, namely traditional and modern painting.



Traditional painting is painting that is often done from time to time from generation to generation without changing the standard standards. Traditional art is art that is based on an attitude or way of thinking, and act by always adhering to the norms, philosophy, customs that have existed and still exist from time to time because they have been maintained from generation to generation. Meanwhile, modern fine art Modern fine art is the result of works of fine art that emerge from creativity and contain various new innovations. The work produced in modern art places more emphasis on several elements, including elements, experimentation, renewal, novelty & originality. The term modern in art is associated with art, where past traditions have been differentiated in order to promote experimentation for the development of art. Ni Wayan Sri Wedari, S.Sn. Bliau is an artist born in Banjar Sangging, Kamasan Village, Klungkung, Bali, in 1974. This woman, born on November 27 1974, is the daughter of the Kamasan Wayang painting artist, I Nyoman Mandra, (deceased).

Bali has a culture that is very synonymous with art. Arts in Bali cover various fields, both fine arts and performing arts, which are interconnected with each other. These arts are passed down from generation to generation and have their own unique characteristics in each region. One of these arts is Wayang Kamasan. This painting art is also often called "Traditional Classical Painting" because the paintings have uger-uger (rules) that cannot be broken and have been preserved from generation to generation [1]. Thus, it inspired the author to create Wayang paintings that reflect personal characteristics and identity. Of course, without reducing the essence of the Wayang. Therefore, a partner was needed who was able to guide the writer in studying Wayang Kamasan, then Sanggar Wasundari was chosen. The Wasundari Classical Painting Studio was founded by Mr. Nyoman Mandra around the 1970s, Mr. I Nyoman Mandra Born 20 November 1962 I Nyoman Mandra is a Kamasan Classical Painting artist who dedicates his life and breath to preserving the art of Kamasan Wayang Painting. His work appears in various local and national exhibitions. The themes that are often raised include the epic Mahabharata, Ramayana, Sutasoma, Tantri and Kamasutra [1].

From this, inspiration and enthusiasm for work arose, so an idea came up to create a work of painting using techniques in making Kamasan Wayang, entitled Balinese Leather Wayang in Contemporary Painting. Balinese wayang kulit refers to the art of shadows and carvings. The Balinese Shadow Puppet Show has two types of story themes, namely spiritual themes and entertainment themes. At certain religious ceremonies. Puppet shows can be found as the main or complementary part of the ceremony [3]. To perform Wayang, Balinese puppeteers need around 125-130 Wayang pieces. In the bebetin inscription dated to the year Caka 818 (896 AD), a legacy of the reign of King Ugasena in Bali, the term parbwayang is found which is believed to be related to Wayang or Wayang performances. Previously there were other sources which stated that Wayang kulit came to Bali after Majapahit collapsed and was brought by uleh. descendants of King Brawijaya who have converted to Islam [4].

By taking inspiration from the Balinese Leather Wayang, artists can create works of art that not only enrich Indonesian art, but also contribute to understanding the meaning and moral messages contained in the Leather Wayang. By applying the method of displaying the shadow of the Wayang itself. The author applies it to contemporary alaukis works of art with a combination of ornaments in Kamasan Wayang Painting.

2. METHODS

Methods are the means and objectives for obtaining certain data and uses" (Sugiono, 2012, p.2) [5]. In the KBBI, copyright is an abbreviation of the word creation, namely thoughts that contain elements of new creation. "Creating" means making something new, making something new (which has never existed

before), making an artistic result. Socreation is a process or method of creating. The creation method is a way of creating something new to obtain work results with certain goals and uses. Meanwhile, design is a method that uses drawings or sketches in the context of fine art elements.

Method is one of the right steps to solve a problem. Solving a problem using a method, a person can reduce the use of energy and resources used in the process of achieving a goal. Hawkins' statement in his book entitled *Creating Through Dance* translated by RM. Soedarsono (2001: 207), states; The creation of good dance and painting will always go through three stages: first (exploration); second (improvisation); and third (shape formation or composition) [6]. In this case Hadi (2003: 24,29,40) translates, methods include: exploration, improvisation, and (formation). In this case, the exploration referred to is the first step in creating a work of art. This stage includes the thinking process, the process of imagining, the process of feeling and responding to objects that will be used as sources for the creation process; The Improvisation stage is to provide great opportunities for imagination and creation from the exploration stage. Because in the improvisation stage there is a lot of good freedom, self-involvement can be increased at that stage. In improvisation, there are steps that make it possible to carry out various experiments (experiments) with various selections and discoveries of various artistic forms, to achieve the integrity and results of previous experiments. Stage (formation), the formation stage is the process of realizing the various stages or experiments carried out. Necessity creates the composition of the object of human desire and gives a form to something found from the process that has been carried out. This stage is a process of forming or arranging by combining symbols resulting from experiments based on considerations of unity, complexity, seriousness or intensity, as a condition for a work of art that has aesthetic value. Thus the statement above is in the process of realizing this work.

2.1. Exploration

The exploration stage is the first process carried out in creating a work of painting. The exploration stage is carried out by observing or observing the object that will be used as inspiration or reference in creating painting art. The object presented is Wayang kulit, an exploration based on the classical Balinese painting source Wayang Kamasan.

2.2. Improvisation

The Big Indonesian Dictionary says that improvisation is making (providing) something based on existing materials (what is available). Taylor (2000) states, improvisation is the art of creating things quickly, with limited time to plan and with limited materials. Improvisation/experimentation is an experimental or experimental stage in creating works of painting in order to produce techniques and forms that have symbolic meaning in the realization of the work. At this improvisation stage, many experimental expressions are carried out to add objects to the work of painting.

2.3. Forming

Forming, the forming stage is a process of realization or execution of various experiments that have been carried out. (Hadi 2003:24,29,40) The forming stage is the process of creating or realizing work through ideas, sketches and techniques that have been carried out from studies carried out in the previous stage. At this stage, what needs to be provided is the first, starting with the idea, after the idea, continue with the stage of installing the canvas fabric on the spanram, then continue with the sketching stage and the coloring process.

3. RESULTS AND DISCUSSION

A concept is a meaning that represents a number of characteristics of the same object and character. People who have this concept will be able to make abstractions about the objects they encounter, so that objects are placed in certain groups. Bahri (2008;30). This author's work takes the concept of Balinese Wayang kulit which contains shadow elements which became the author's inspiration in creating works of painting. In this author's work, the Balinese Shadow Wayang characters are shown with visuals resembling shadows and combined with ornaments or decorations from Wayang Kamasan. The author takes references from Sanggar Wasundari Kamasan as a source for creating works of painting so that there is harmony in the work.

In this case, inspiration and enthusiasm for work arose, an idea came up to create a work of painting using the techniques used in making Kamasan Wayang in the creation of the painting entitled. Balinese Shadow Puppets in Contemporary Painting. Balinese shadow puppetry refers to the art of shadows and carvings. From this, the author chose to display the Wayang figures in shadow form which will directly display the Wayang carvings/decorations themselves. In its creation the author combined the shadow-shaped Wayang carvings with colors depicting the Kamasan Wayang and unspecified patterns. In terms of background, the author uses a pasting technique using plastic which is first filled with brownish paint to give a classic impression, then sticks it on the canvas, this technique produces a nice color pattern. In the closing section, the writer's space is filled with decorations/ornaments that are characteristic of Wayang Kamasan, including: bunbunan/plants, trees, pepatran, rocks and clouds that decorate the top of the painting.

From the concept above, the author can create the work in such a way and apply the aspects that are the main goal in creating the work. This aspect concerns the technique of creating the work, as well as the application of visual elements of fine art which are used to support the ideas in the work of painting. So the aspect in question is more about the physical appearance of the work of painting.

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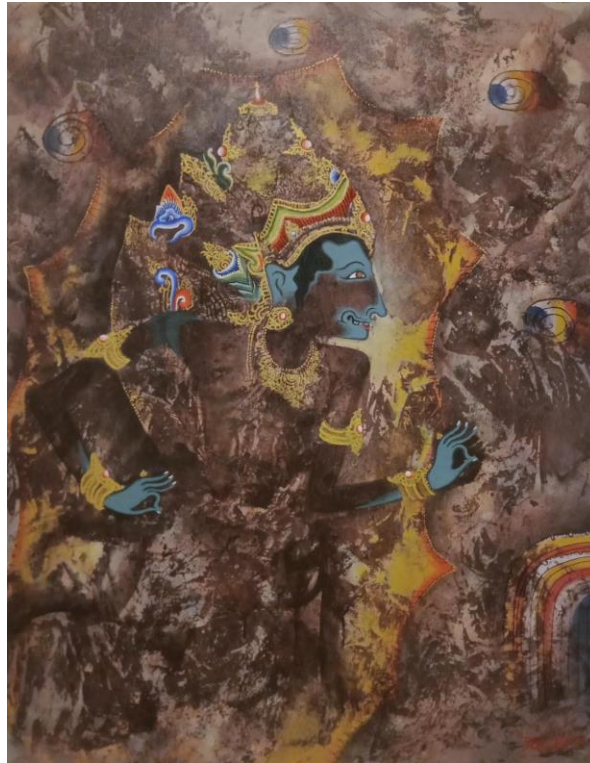


Figure 1. Title: Bhagavad Gita
(Source: Personal Documentation)
Size: 70x90 cm
Media: Acrylic on Canvas

Bhagawad Gita, where this visual work includes the story of the Mahabharata. In the middle of the Bharatayudha battlefield, Arjuna saw his grandfather, teacher, friends, brothers and relatives on the battlefield, suddenly he became weak, couldn't bear to kill them all and wanted to weaken himself. based on inner turmoil, between what is right and wrong. Krishna, who was Arjuna's charioteer, gave holy advice to Arjuna, Kreshna also taught various Hindu teachings to Arjuna, and Krishna showed his universal form to Arjuna, so that Arjuna knew who Kreshna really was and dispelled Arjuna's doubts. The sacred discourse that Krishna gave to Arjuna is called the Bhagawad Gita which means Song of God. In this work the author intends to display colors in certain parts with the aim of showing two sides of Wayang kulit itself. The author gives color to the eyes so that the attitude/character reflects the sweet and wise wayang.

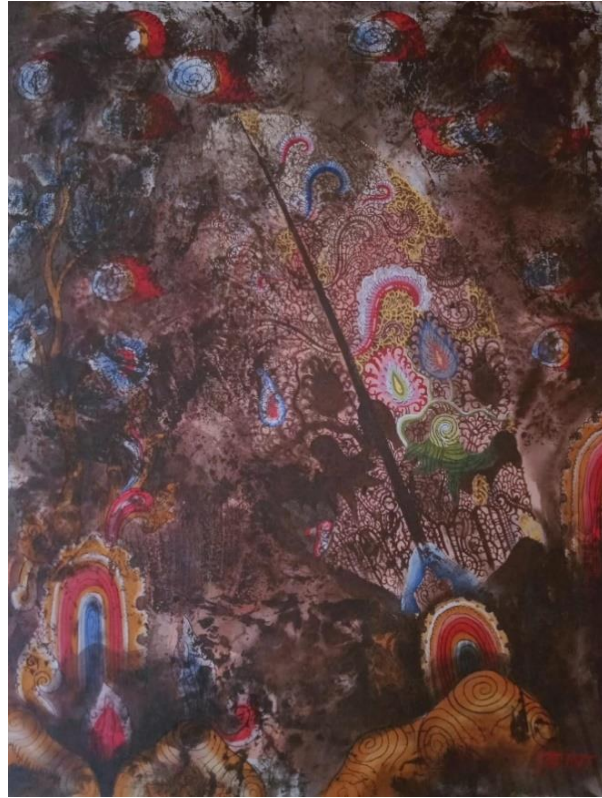


Figure .2 . Title: Symbol of Life
(Source: Personal Documentation)
Size: 70x90 cm
Media: Acrylic on Canvas

Wayang Kayon or called Gunungan is often found in every wayang play. Basically, Kayon comes from the word Kayun which means desire. because every living creature always has the desire to live its life. Humans have many and varied desires. As an image of the natural world, Wayang Kayon depicts carefully the pictures of world life which is full of twists and turns. The mountain that tapers upwards symbolizes the goal of human life which will ultimately lead upwards vertically, namely surrender to God. In this work the author depicts Wayang Kayon figures by displaying shadows in such a way. The carvings contain symbols of the twists and turns that exist in life combined with the colors of the Shadow Puppets and the colors of the Kamasan Puppets. the clouds symbolize the majesty/height of the mountain itself, as if in this work there is an ecosystem/life that is ready to be combined with stories in the context of wayang. Therefore, Kayonan marks the meaning of life in the context of wayang.

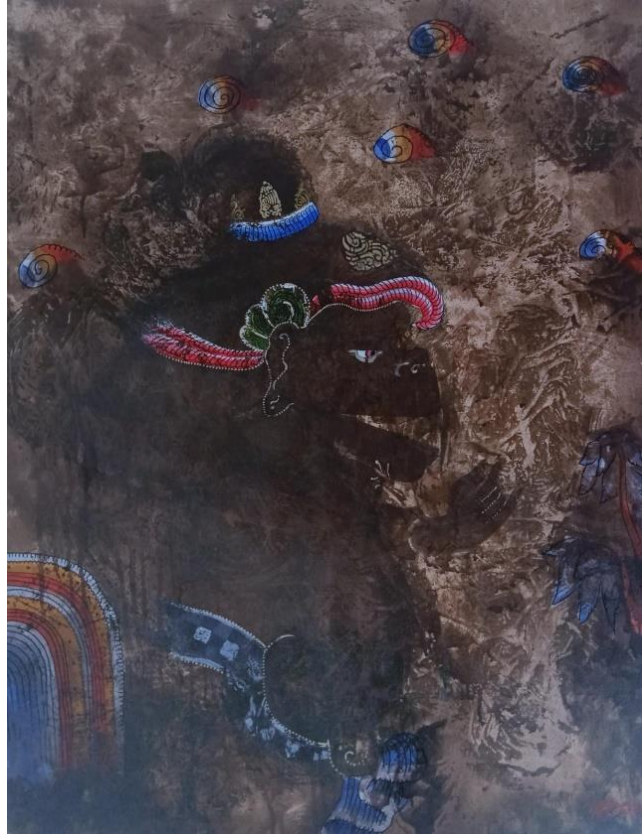


Figure .3. Title: TLife Guide
(Source: Personal Documentation)
Size: 70x90 cm
Media: Acrylic on Canvas

Tualen is a clown figure who is depicted as an old man with black skin. As an old man, Tualen has a wise attitude. In fact, Tualen shows an attitude full of good manners with a noble heart. In various dialogues, Tualen also often gives advice or advice to the knights/gods in certain stories/scenes. we will find good teachings that are often expressed by Tualen characters. With this character, the Tualen character in the author's wayang story symbolizes life's guidance, because Tualen has a guiding character. In this work the author creates a vintage figure who seems to be giving a speech or advice and depicts a guiding figure in life. In the Wayang figure section, the author adds a little color to show the Wayang and contemporary characters in the painting object.



Figure .4. Title: Rwabhineda
 (Source: Personal Documentation)
 Size: 70x90 cm
 Media: Acrylic on Canvas

Rwa Bhineda," the universe or universe is seen as something consisting of two elements that are opposite to each other, such as day and night, above and below. However, these two elements cannot stand alone and need each other. like Delem and Sangut. These two clown characters are brothers who are on the left side, or (badly) who have different characters from each other. Like Delem, his character includes: arrogant, rude in his behavior and speech, claims to be the greatest, likes to insult other people. Delem's distinctive form is that it has a goiter on its neck. Sangut, as Delem's younger brother, has a different character from Delem. He has a lot of words, so he often gives advice to the delem. also have compassion or pity. In this work the author depicts up and down Wayang figures which have their own purpose. From Delem's character, why is he in the lower position, because Delem has an arrogant character, claims to be the greatest and is arrogant. as if always facing upwards. Meanwhile, Sangut, who has the character of saying a lot, giving advice and having compassion, is placed at the top, which means always facing down/humble.

4. CONCLUSION

Works of art are created from processing, thinking and feeling. Ideas for creating a work of art can be obtained when observing and researching simple things that have been experienced, one of which is by observing Shadow Puppet performances. The selection related to Wayang kulit visuals in the creation of this work of painting presents the character of Balinese Wayang kulit as expressed through 6 (six) works of painting. Of the six (6) works of art that have elements from Wayang Kamasan, Wayang Kamasan Painting is a traditional work of art that grows and develops very well in Kamasan Village. The media used

are plastic, acrylic paint, palette knife, brush, tissue, on canvas. Meanwhile, the techniques used are the plastic stamp technique which is filled with paint and then stuck to the canvas to produce the desired effect, the adhesive and melted paint technique. These materials and techniques are used in the creation process using the Alma M. Hawkins method, namely, exploration, experimentation and embodiment. The beauty of this work includes the Wayang figures which display shadows, and the color parts that are combined with the characteristics of the Kamasan Wayang. It is hoped that the creation of paintings from Balinese Wayang kulit as an idea in creating works of painting will be able to provide an illustration for the public regarding the character and visuals of Wayang kulit.

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