



Comparison of Wayang Painting Art by I Made Yasana with Wayang Kamasan Painting Art by Jero Mangku Muriati

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Abstract. Research has been conducted on the Wayang paintings by I Made Yasana and Jero Mangku Muriati in Denpasar and Kamasan in October 2023. Although these two paintings exhibit similarities, people refer to I Made Yasana's Wayang painting as classical Wayang, while Jero Mangku Muriati's is identified as Wayang Kamasan. Therefore, it is essential to compare these two works of art. This research aims to analyze painting in terms of composition, proportion, coloring techniques, and the meaning of the painting. This research uses qualitative methods and a theoretical framework to dissect the meaning of paintings using Roland Barthes' theory. Research findings show no partitions between scenes in I Made Yasana's works, while Jero Mangku Muriati's works show that there are partitions between scenes. Regarding the proportion of figures, I Made Yasana's figures more proportional, while Jero Mangku Muriati's are less balanced, tending towards the primitive. Coloring elements: I Made Yasana's use of color more diverse, bright, and cheerful, giving a joyful and pleasant impression. On the other hand, Jero Mangku Muriati's colors are subdued, leaning towards similar or harmonious tones, creating an antique or sacred atmosphere. The meaning of I Made Yasana's work reflects the values of Hindu teachings, emphasizing the importance of balance among the spiritual, natural, and social dimensions. Meanwhile, the narrative meaning of Jero Mangku Muriati's "Tribuana" painting holds symbolic significance, representing three levels of the natural world. Through understanding and respecting these levels, it is hoped that humanity can live wisely and nurture the sustainability of all creation.

Keywords: Classic, Composition, Proportion, Coloring Technique, Meaning of The Work

1 Introduction

The Dutch invasion in 1845-1848 in north Bali and 1906-1908 in south Bali was the direction of the development of painting in Bali. There was a change in the government system from a traditional royal government to a colonial system, which is one of the

traditional pillars of Balinese culture. The influence of the palace or castle is increasingly limited. The economic order was completely overhauled. Previously divided, it became a single market entity/, but was also united with the Dutch East Indies' economic space. The presence of the Dutch, the colonization process, and the cultural consequences of art sheltered in castles then shifted and grew in the villages. The characteristics of palace or castle art are that it is very strict about regulations and must follow the standards that have been outlined, experiencing several adjustments to grow in the countryside [1]. The evolution of Balinese art began in Buleleng (North Bali); even though it involved secondary aspects such as the introduction of modern materials such as paper, images were made from just one scene and not a complete narrative like in classical wayang paintings. Several images already show the beginning of space structuring and have started to lead to new thematic elements. These things have demonstrated the pervasiveness of new features in the Balinese art scene [2].

In the past, wayang painting, known/as wong-wongan (student) painting, still plays a role in many people's art activities in Bali. In particular, this painting activity developed and became a tradition in the village of Kamasan, Klungkung, which began in 1686 AD. Raja Dalem Klungkung was attentive, and guided the painters, so the name Sangging Modara and several other painters in Kamasan were known and received awards from the king. In the form of an honorary title or evidence (cultivated land) in the form of rice fields and other noble objects as gifts. Besides shadow puppets, wayang masks/wayang wong, sculptures, and reliefs, including wayang in painting, were very popular and developed rapidly. Pictures were considered priceless gifts given to subordinate kings of Klungkung, such as Karangasem, Mengwi Badung, and other kingdoms, by sending Sangging Gede Modara to decorate temples, pamerajan, and palaces. Is what caused this classical painting style to develop throughout Bali [3].

One of these classical arts is the art of wayang, which has experienced rapid development along with other skills such as dance, music, fine arts, literature, etc. Wayang, better known as performing arts, has all aspects of this art, such as music (*kerawitan*), sound art (*kidung or kawih*) and fine art in the embodiment of wayang figures. Classical wayang in Balinese society cannot be separated from the legacy of the known wayang *purwa* embodiment. The image of wayang is always focused on shadow performances with familiar characters from the epic stories Mahabharata and *Ramayana*, and characterizations from folk tales in Balinese society. The existence of classical wayang or *purwa* continues to this day as a traditional art in the community because the Balinese people still adhere to their customs and beliefs, which are based on Hinduism. The existence of wayang art performances usually follows a particular series of ceremonies in Balinese society, whether the ceremony for offerings to God is called Dewa *Yadnya*; for holy people, it is called Resi *Yadnya*; for humans, it is called Human *Yadnya*, for ancestors, it is called Pitra *Yadnya*, while for creatures of the lower world, it is called Bhuta *Yadnya*. However, now wayang is also performed as a regular performing art [4].

Puppet paintings are known as classical paintings. Classic wayang, the word 'classic' comes from the Big Indonesian Dictionary, 'classic' means highest, has recognized value/quality, and is a benchmark for eternal perfection [5]. Classical wayang is a form of traditional wayang art developed over the centuries. The classic art of wayang painting is found in almost all areas of Bali, and in Denpasar, a painter I Made Yasana, who

was interviewed on October 2, 2023, stated that his wayang paintings are called classical wayang paintings, with the working title "The Power of God Vishnu in Maintaining Life in the World" Meanwhile, Jero Mangku Muriati, a wayang painter from Kamasan, Klungkung, who was interviewed on October 5, 2023, stated that his painting is called wayang Kamasan with the working title "Tribuana". From observations as a researcher, I Made Yasana's wayang paintings are similar to the Kamasan wayang paintings by Jero Mangku Muriati. However, wayang painting by I Made Yasana is called classic wayang painting, not Kamasan wayang painting. Therefore, it is necessary to compare the classical wayang painting of I Made Yasana with the Kamasan wayang painting of Jero Mangku Muriati to determine the differences.

Based on existing phenomena, this research compares classical wayang painting by I Made Yasana and Kamasan wayang painting by Jero Mangku Muriati. What is reached between the two works of wayang painting include composition elements, proportions, coloring techniques, and the meaning of the story from the title "The Power of God Vishnu in Maintaining Life in the World" by I Made Yasana and the meaning of the story from the title "*Tribuana*" by Jero Mangku Muriati.

The benefits of conducting this research are: 1). It is hoped that it will become a reference or input for the world of education, especially the science of classical wayang painting; 2). can be helpful for the government in its efforts to develop and preserve Balinese arts and culture, especially in the field of classical wayang painting, 3). I Made Yasana's classic wayang painting style can be preserved so that it continues to develop and is not lost; 4). The results of this research can be used as a reference in preserving Balinese arts and culture, especially as a lesson for the younger generation interested in pursuing the classical art of wayang painting in the I Made Yasana style.

2 Methods

This research was carried out in two places, including the first painter, I Made Yasana, in Padangsambian Kelod Village, West Denpasar District, Kodya Denpasar Bali, on October 2, 2023, with the research object being a classic wayang painting entitled "The Power of God Vishnu in Maintaining Life in the World" which poured on canvas media measuring 100 cm x 120 cm, using acrylic watercolor dye. Then, secondly, painter Jero Mangku Muriati in Br. Siku, Kamasan Village, Klungkung Regency, Bali on October 5, 2023, with the research object being a Kamasan wayang painting entitled "*Tribuana*," which is written on canvas measuring 90 cm x 70 cm, using natural dyes as the primary color, plus factory-made colors such as glitter and poster color as a complement. This research observation focused on compositional elements, proportions, coloring techniques, and the meaning of the work. The definition of composition is arranging image objects to create an attractive and aesthetic work of art. Composition plays an essential role in the art of drawing or painting. Without paying attention to composition, the image will look unbalanced. Composition in pictures is the foundation that supports the beauty and meaning of a work of art [6]. What is meant by proportion is a harmonious and ideal comparison between each part of the object, that is, the object of the image, with the aim that the aesthetics of a work of art have a high value; in fine art, proportion

width, length, height, area and size of the canvas. Proportion is used to consider the ratio of the site of the canvas or paper to the object to be drawn or painted [7].

This research design uses a qualitative descriptive method, namely research on research that uses analysis [8] Qualitative research, process, and meaning are more emphasized. Qualitative data is information data in the form of verbal sentences, not in the form of numerical symbols or numbers. In collecting data, researchers carried out: a). observation (direct observation in the field to obtain the desired data, b). interviews (conducting interviews with primary informants (painters who are directly involved with the research object) and expert informants (who are competent and have competency in the field of painting., c). literature to obtain data about the research object online and offline., d). Documentation, taking photos, and recording things related to creating the classical wayang painting under study. Then, the theoretical basis used to dissect the meaning of the paintings of I Made Yasana, and Jero Mangku Muriati uses the Semiotics theory from Roland Barthes with 1). denotative meaning (which is the primary meaning, definite and avoids misunderstanding) or an explicit relationship between a sign and a reference or reality [9] or real meaning [10], 2). connotative meaning is a symbol that strengthens the impression of an object or expresses and justifies the dominant values that apply in a certain period [10] or meaning related to feelings and emotions as well as cultural values and ideology [9].

3 Results and Discussion



Fig. 1. The Power of the God Vishnu in Preserving Life on Earth, painting by I Made Yasana, Source: I Made Yasana Document, 2023.



Fig. 2. Tribuana, painting by Jero Mangku Muriati, Source: Jero Mangku Muriati Document, 2023.

Traditional paintings refer to specific standards or idioms, where these standards and phrases become the basis for the limitations of beauty. Through means, works can become an identity that suggests and characterizes specific categories of style, ism, and regime, such as Balinese painting, where works of art from the Balinese painting tradition strictly adhere to the application of standards and idioms. One of them is arranged in a rigid, detailed, orderly, neat manner, sometimes even including repetition and supporting a harmonious coloring orientation by taking themes from wayang, Balinese mythology, or Balinese society itself [11].

Kamasan wayang painting is a traditional art that grows and develops in Kamasan Village, Klungkung Bali, and has a unique identity. Traditionally, Kamasan wayang paintings have a unique identity and are used in Hindu religious rituals. The uniqueness of Kamasan wayang painting is bound by standards, values, norms, and provisions that are binding and standard, while its essence is that it is still done collectively and communally using materials and equipment taken from nature and processed using traditional techniques. Visually, Kamasan wayang paintings also have a very artistic aesthetic; they contain symbolic, philosophical values often used as enlightenment and reflection on human life in this world and the afterlife [12].

I Made Yasana's style of classical wayang painting, which was initially classical Balinese painting, which had standards and norms and used colours from certain materials in making his work. Still, later, I Made Yasana in his classic wayang painting works, using his method, changing the shape of the figures to produce a more exciting figure based on the technique he created himself without reducing existing traditional standards/norms. I Made Yasana's work entitled " The Power of the God Vishnu in Preserving Life on Earth (Fig.1)" experience the development of several elements such as composition elements, proportion elements (lines and figure shapes), and colouring techniques realized in the work visualization process. I Made Yasana's classic wayang painting style based on the pleasure of achieving beauty and experiencing change through the imaging process. According to Baudrillard, images are created through a simulation process, resulting in products that reflect false individualism, such as imitating, copying, duplicating, or producing images as models without reference to reality [13]. In other words, the representation that occurs is a repetition of the aesthetics of painting in the past, which is repackaged in a new form, so the classic wayang painting style of I Made Yasana is a contemporary classic wayang painting work. The creative process or creativity means having creative power. Creativity is a person's ability to produce results or ideas about something essentially new or completely new in the sense that it is unknown or has never been created. Creativity must have or aim to achieve certain things, not empty fantasy, even though it takes a lot of time. Creativity can also be interpreted as the ability to make something new [14].

The classic wayang painting by I Made Yasana entitled " The Power of the God Vishnu in Preserving Life on Earth " has experienced developments in composition, proportions (Fig.1), and colouring techniques, which are realized in visualizing the work. The creative process indeed produces creative products, especially the classic wayang painting product I Made Yasana, which is the idea and result of creativity. As Besemer and Treffinger argue, the term product is not limited to commercial products but includes a variety of objects or statements, such as new creative concepts. Creative products have creativity criteria such as novelty, usefulness, and skill [15]. From the creative process to producing a painting, I Made Yasana's classical wayang paintings differ from Jero Mangku Muriati's Kamasan wayang paintings (Fig.2). I Made Yasana's classic wayang paintings have their character. Each painter shows different artistic achievements from others, but collectively, they can also show the same aesthetic ideology [16].

To find out where the differences lie, describe the elements that differentiate the paintings of the two painters being compared is necessary.

3.1 Composition Elements

Works by a painter I Made Yasana. Molokin (*ngedum karang*/arranging the composition) is placing objects in the image area or determining the even placement of puppet shapes in all areas of the image by the aesthetic guidelines for creating a work. This composition is arranged to achieve balance and harmony so that it becomes one unit without any partitions/separators in each story scene. The title of the work, " The Power of the God Vishnu in Preserving Life on Earth," is related to the interaction between

humans and God the Creator, humans and humans, humans and a balanced and harmonious environment that is visible in every scene of the story, so that art lovers can understand the plot of the story, understand the wishes of the painter's expression.

Works by painter Jero Mangku Muriati. Molokin (ngedum *karang*/setting the composition) uses partitions in every story scene. Arrange the arrangement of the puppets starting from the bottom of both sides of the painting. The meaning that the one that is located at the bottom and on the far side is the one that appears to be at the top (top stack) and looks the most perfect in the image.

3.2 Elements of Proportion

Works by a painter I Made Yasana. *Ngorten/ngereke* according to the oblongness/proportion of the figure. Factors that also determine the value of beauty/aesthetics to achieve balance or harmony and harmony in classical wayang painting, the painter uses standard proportions or comparisons of the wayang's body shape with his creation method, which is proportional to 3, namely: a). The proportions are "*rentet*" (short), and the height of the puppet is 5 to 6 x the face. This proportion is often used to decorate *ider-iders*, and so on (for narrow areas); b). The balance of "*nyepék*" (perfect ratio), the height of the puppet is 7 to 8 x the face, to decorate areas that are more flexible such as "*praba*", *langse*, and so on; c). The proportion is "*lanjar*" (high), measuring more than 8 x the face, to decorate high areas such as doors, *lamak*, banners, etc. Through this method, we can see and feel that the objects depicted in the wayang figures are proportional, balanced, harmonious, and pleasantly harmonious.

Works by painter Jero Mangku Muriati. The appearance of Kamasan Jero Mangku Muriati's wayang figures prioritizes symbolic meaning; with simpler figure shapes, the attitude of the wayang figures is static and formal, with the wayang figures drawn having distinctive body proportions (the conditions of the figures tend to be primitive) so that the paintings appear antique and mystical.

3.3 Coloring Technique

Works by a painter I Made Yasana. Painter I Made Yasana, in creating his paintings, still uses classical techniques with the term *sigar mangsi/nampad* so that the colouring is more varied by applying various colours without violating existing norms. Applying paint using the *nampad/sigar* technique starts with jewellery and clothing colours. Skin colour is the final work according to the character of the figure created. The application of colourful colours is adapted to the statistics, which tend to give the impression of being cheerful, happy, lively, and pleasant. When colouring figures or painted objects, brighter colours are used to get more exciting work that creates a happy mood. In essence, the work created by I Made Yasana always expresses his inner sense of beauty and follows the principles of post-modern aesthetic theory because the body he seeks is beauty and pleasure. [17], Post-modern aesthetics has five idioms: pastiche, parody,

kitsch, camp, and schizophrenia. Of the five idioms, the one related to the aesthetic values of classical wayang painting in the I Made Yasana style is pastiche (art aesthetics that emphasize elements of the beauty of the past, emphasizing imagery, similarity, and imitation), so it looks less original.

Works by painter Jero Mangku Muriati. For colouring, use Pere by rubbing with glue and water and using the manufacturer's colour. The tools used are traditional brushes made by yourself using bamboo (*penulian*) and pens made from palm fibre sticks (*iip*). Colouring in the order of installation standards/norms: light black (*mangsi banyu*) on the hair, veil, and some decorations using *poleng* colours; yellow gold in wayang jewellery; golden yellow on the skin of wayang characters such as Arjuna, Indra, Sangut, and others; Willis on the characters Toalen, Kresna, Vishnu; pink on fabric decorations, belts, eyes, mouths, flowers, trees; brown on surfaces with brown skin such as Bima, Rahwana, Delem, tree trunks, animals (this brown colouring is also called Ngawakin); light blue on the decoration of *kancut*, *lambih dara*, *simping*, rocks, birds and monkey figures (*wanara*); yellow atal in wayang jewellery which will wear green colors such as *simping*, *gunungan*, *jaler*, grass, leaves; light green, dark green, dark red/*kencu* [18] The colors displayed are dim, more like matching colors, giving an antique/sacred impression.

3.4 Meaning

Works by a painter I Made Yasana. Refer to the Roland Barthes' theory, including Denotative Meaning and Connotative Meaning. Denotative meaning is the primary meaning; it is definite and avoids misinterpretation [19]. The denotative meaning of I Made Yasana's painting shows several objects, such as God Vishnu with the Garuda bird as his vehicle, activities between humans in everyday life, human activities with nature, and human activities in the form of devotion to the Creator. Meanwhile, the connotative meaning of the painting "The Power of the God Vishnu in Preserving Life on Earth" emphasizes the importance of Lord Vishnu's role as the preserver of life, meaning that which means that all creatures in this world can live their lives well. A good life is shown in scenes of cooperation and harmony between humans and nature, humans and humans, humans and God, their Creator.

So, the meaning of I Made Yasana's classic wayang painting entitled "The Power of the God Vishnu in Preserving Life on Earth" is it contains symbols that refer to the teachings and values inherited from Hindu mythology and Hindu religious beliefs reflect the philosophy that true happiness can only be achieved and achieved through the Tri Hita Karana concept [20]. Tri Hita Karana is intended to create harmony and balance between humans and God, humans and each other, and humans and their natural environment. Connection with God (Parhyangan relates to humans' relationship with God or spiritual power). Humans are expected to maintain spiritual relationships by participating in religious ceremonies, praying, and carrying out religious teachings. Fellow humans (Pawongan/interhuman relations) emphasize the importance of maintain-

ing harmonious relationships between fellow humans, including values such as cooperation, helping each other, and respecting fellow human beings, and humans and the natural environment/Pabelasan/relationship includes humans and nature or the surrounding environment to live in balance with nature, maintain the sustainability of natural resources, and not damage the ecosystem.

Works by painter Jero Mangku Muriati. The denotative meaning of Jero Mangku Muriati's painting shows three objects at the levels of life in the God realm, the human realm, and the lower realm (animals, plants, and the blind kala). Meanwhile, the connotative meaning of the "Tribuana" painting emphasizes that the highest level of life is the life of the gods, life in the middle class is human life, and the lowest level of life is the life of animals, plants, and blind people. So the meaning of Jero Mangku Muriati's Kamasan wayang painting entitled "Tribuana" which contains three levels of nature (Bhur, Bwah, Swah), is interpreted as decorative but symbolic. This three-level concept creates a holistic view of life, emphasizing the importance of balance. And harmony between spiritual life, humans, and nature. Through understanding and respecting these three levels, it is hoped that humans can live wisely and care for the sustainability of all creation.

4 Conclusion

Based on the study in the discussion, the results of this research can be concluded as follows: In terms of composition elements or *molokin/ngedum karang* /determination of composition, a painter I Made Yasana depicts each scene without partitions on the canvas picture plane so that it appears to be a complete painting unit. Meanwhile, painter Jero Mangku Muriati *molokin/ngedum karang*/determining the composition gives each scene a divider or barrier. Regarding figure proportion elements, the painter I Made Yasana is more proportional according to the size of the canvas image area, and the wayang's attitude is more dynamic. Meanwhile, the painter Jero Mangku Muriati tended to be more primitive and had a static wayang attitude. Regarding colouring elements, as a painter, I Made Yasana's colours more varied and cheerful/bright, giving the impression of joy and fun. Meanwhile, painter Jero Mangku Muriati displays dim colours, more like matching/almost the same colours) and provides an antique/sacred impression. In terms of the meaning of the work, painter I Made Yasana interprets his painting as a form of reflection of the values of the Hindu belief teachings with the concept of *Tri Hita Karana* (three principles of life that bring happiness), namely a holistic view of life and teaches the importance of balance between the spiritual, natural and spiritual dimensions Social. Meanwhile, the meaning of the story "Tribuana" in Jero Mangku Muriati's painting has a symbolic meaning of three levels of life, namely, Bhur is the life of the Gods, Bwah is human life, Swah is the life of animals and plants and blind kala. This three-level concept creates a holistic view of life, emphasizing the importance of balance and harmony between spiritual life, humans, and nature. Through understanding and respecting these three levels, it is hoped that humans can live wisely and care for the sustainability of all creation.

Acknowledgements. The author would like to thank the 5th Borobudur International Symposium in 2023 for accepting us to participate in this symposium activity. Likewise, thanks are expressed to the second author who helped complete this paper.

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