

EARLY SYMPTOMS OF MODERNISM IN TRADITIONAL BALINESE PAINTING BEGAN IN NORTHERN BALI

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ABSTRACT

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The history of radical changes in traditional Balinese art towards modern art took place in the 1930s. Visual changes in Balinese art are not like changes in modern art in the West or in Indonesia. The visualization that was born still shows a strong style of tradition even

though modern principles have been demonstrated. What happened in Ubud in the 1930s actually began in North Bali in the 1870s. It is the role of two Dutch people named Van der Tuuk and W.O.J. Nieuwenkamp, a language scientist and academic artist, contributed to introducing modern art to North Balinese artists. The interaction between the two people with a local artist gave birth to a traditional art that was different from the tradition of art in general in Bali. Signs of change shown in his paintings such as, from decorative to expressive, techniques and media, changes in the theme and function of art are no longer in the spiritual direction but more towards profane. This study uses a qualitative method with a historical approach to be able to see the chronological factors of the process of visual change in North Bali that is different from South Bali.

Keywords: painting, modern, North Bali

1. INTRODUCTION

This study is looking at the extent to which changes or adaptations of modern art practices in traditional Balinese painting to the modern influences brought by two Dutch scientists. Modern symptoms or signs that are shown in traditional wayang painting, both in terms of themes, composition, techniques and media as well as the function of the painting. What things are adopted by Balinese artists so that the paintings made are different from the traditional painting. Scientists and researchers have not categorized the Balinese wayang painting yet modern. They prefer to call it pseudo modern or vague. Due to the absence of a comprehensive movement, because this happened in a group organized by Dutch scientists.

The island of Bali is part of the archipelago in central Indonesia. Bali is also known as the "Island of the Gods" because it has a thousand "temples" (places of worship for Hindus of Bali). Geographically, Bali is divided into two regions, South Bali and North Bali, which are separated by mountain ranges stretching from West to East with a peak called Mount Agung. South and North Bali have different characteristics of society, North Balinese are more egalitarian, open and happy with newness, different from South Bali which is closed and more feudalism.

North Bali has an earlier historical civilization, that contact with foreign cultures and the first foreigners took place in the region. Likewise, the centre of the ancient Balinese kingdom first appeared in North Bali named Singhamandawa (Ardika, Parimatha, Wirawan. 2015: 107). Designating North Bali is a strategic area as a global trade route and spice route located in the eastern Indonesian archipelago.

During this time scientists and experts in the history of Balinese art, mentioning the milestone of the radical transformation of Balinese traditional painting towards modern painting marked by the establishment of an art organization called "Pita Maha" in 1935, which was pioneered by two European artists, namely Walter Spies and Rudolf Bonnet was also supported by Raja Puri Ubud named Cokorda Gede Raka Sukawati and his younger brother Cokerda Gede Agung Sukawati. This organization was established as a forum for Balinese artists to gather, study and learn more about modern art. (Neka, Kam, 1998: 19).

This Pita Maha art organization developed and gave birth to three streams of style in new or modern Balinese painting. The three art genres are named according to the environment and the community of artists for their activities. They interact with each other both with other village artists and with village artists. Mutually imitating and then processed through the ability of individuals to give birth to individual works that have similarities with their region. So that gave birth to three styles in accordance with the name of the developing area namely: Ubud style, Batuan style and Sanur style, in addition to the Kamasan wayang tradition painting continues.

What happened in Ubud, Gianyar, South Bali in the 1930s, actually started or was pioneered in North Bali in the 1870s. After North Bali was controlled by the Dutch in 1849 through the Jagaraga war automatic power was in the colonial. The centre of colonial government and economy was centred at Singaraja Buleleng, North Bali. Since then many foreigners have arrived, especially European scientists and artists who visited Bali. European immigrants and tourists are basically interested in the nature and culture of Bali, especially the news about the ritual "*mesatya*" sacrifice of a wife or empress and their concubines when the king dies in war. (Warsika, 2017: 141)

The arrival of foreigners, especially the Dutch to Bali, as scientists, is a separate mission from the colonial government to learn, understand Balinese society and culture. And how the colonial government can control the whole of Bali, as well as economic control through trade which is still controlled by several kingdoms in Bali. The scientists sent to Bali are widely spread and blend with the lower classes of society as an effort of their research to look deeper into the lives of Balinese people.

Two Nederland scientists who came to Bali, Van der Tuuk and W.O.J. Nieuwenkamp, even though they did not come together at the same time, gave a change to the habits of Balinese artists in their beer practice. Van der Tuuk was a linguist sent by the Dutch kingdom, while W.O.J. Nieuwenkamp is an adventurer with a background of European artists, very interested in the nature and culture of Bali. W.O.J. Nieuwenkamp likes to draw and draw around from one place about the nature and culture of Bali. These activities carried out up to the island of Lombok. In this activity there is an indirect interaction with the way of modern painting, Nieuwenkam's painting habits are easily imitated by Balinese artists because Balinese people are known to have reliable copying skills.

In a book written by Hinzler (1986: 4) describes a picture dictionary project made by Van der Tuuk, involving 14 artists from various places in the Bali region. Nine of them come from North Bali. The rest are estimated from South Bali around the Tabanan and Badung areas. In the work of the Balinese-Kawi-Dutch dictionary the Balinese artists were given paper, watercolours and other drawing equipment. Van der Tuuk tries to give media stimuli to

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Balinese artists to make drawings according to their work habits. Images can be annotated with writing to clarify what was made. While completing the three language dictionary projects undertaken by Van der Tuuk namely Dutch, Kawi and Balinese Dictionary, successfully collected hundreds of images of wayang and shadow puppets from North Balinese artists.

Artist W.O.J. Nieuwenkamp (1874-1950), was the first Dutch person to make prints and drawings about Bali for Western audiences. Coming to Bali in 1903. Before going to Bali, Nieuwenkamp studied Balinese paintings collected by Van der Tuuk. Nieuwenkamp imitated and studied the paintings made by I Ketut Gede from Sawan. After his arrival in North Bali, he met with Ketut Gede, then he travelled to southern Bali, where he met with artists Kamasan and collected their works. Besides Bali, he also visited the island of Lombok. Because he was happy with the nature and culture of Bali he repeatedly came to Bali and witnessed the birth of the New Balinese art (Modern Balinese Art) in 1937 (Vicker, 2012: 336).

The role of two Dutchmen in northern Bali shows a change in traditional Balinese wayang painting. What was written by Vicker in the book *Painting and Drawing 1800-2010*: that there had been different activities that were shown in the visuals of the paintings. There is a single scene that removes the narrative nature which is an important feature in traditional Balinese paintings. On paper, only one figure is made. Puppet paintings are usually made in meters with many story scenes and continued to connect.

What was written by Hinzler and Vicker did not explain the changes or visual signs displayed in traditional Balinese painting, what and how the elements of modern (Western) art were adapted into the visual art of wayang painting. Vicker and Hinzler only explained more about the interaction between local artists and two Dutch scientists in making paintings. In addition, the use of media is considered as new, such as paper, watercolours whose application is released to each individual local artist. Symptoms of visual changes in traditional Balinese painting on the influence of the rules of modern art become the focus of this writing, as well as the factors forming both external and internal.

2. RESEARCH METHODS

This study is a study of traditional Balinese artworks, namely classical/ traditional wayang painting. As a work of art in addition to art science also includes social sciences so that the method used is qualitative. This study uses a historical framework with data collection techniques through observation, interviews, literature studies and visual analysis. The qualitative method according to Bogdan and Taylor in Ratna (2016: 95) does not merely describe but more importantly, is to find the meaning contained behind it, as a hidden meaning or intentionally hidden.

Qualitative in turn produces descriptive data in the form of words both written and oral. Furthermore, this method is used to explore and express the historical and social background of the people of North Bali behind the physical appearance of the object, in this case, is its traditional painting. To strengthen the background and any phenomena contained in changes in the traditional painting can be obtained through literature study, as well as observing objects in the form of documentation in the Museum of North Bali Buleleng related to the development of the early history of art, the characteristics of the people of North Bali to the colonialism period. And the adaptation of the people of North Bali to the influences of foreigners or foreign cultures entering Bali.

The description or visual explanation is done by taking several Van der Tuuk collections from a catalogue book made by Hinzler. Some visual examples used as studies are works that show or have changes visually. Then the work is associated with the practices and properties of modern art as a benchmark. Besides that, it is also connected with internal factors of

Balinese artists related to the creative process of the formation and change of their contemporary painting.

Research with this historical background requires sources of artefact data as research subjects. The artefacts are in the form of art objects, namely paintings and drawings. The painting that was made into the study was a traditional wayang painting which was the result of the works of Balinese artists involved with the Bali-Kawi and Dutch dictionary projects undertaken by Van der Tuuk. Likewise, some puppet paintings are collections from Nieuwenkamp when he came to Bali. The reproduction of the works of Balinese artists in Van der Tuuk can be seen in the Buleleng Museum in Singaraja, North Bali.

Historical studies are also needed to find out the chronology of the process of changing traditional Balinese painting due to the influence of modern art when foreigners, especially Europeans, came to time during colonialism in North Bali with all government policies that shaped social change in Balinese society which also impacted on the arts.

3. TRADITIONAL BALINESE PAINTING

Traditional Balinese wayang painting is also known as Kamasan classical puppet art; the term classic is often used to remember that this art is a classical Hindu heritage during the reign of Dalem Waturenggong around the year 1460 - 1550 AD and Balinese art reached its heyday or golden peak. This classic art is the basis of 'grip' or a benchmark of traditional art in Balinese society until now. The word "standard" is a kind of convention of rules that have been developed from generation to generation both regarding manufacture and performance (Irfansyah, 2013: 206) in (Putra, 2019: 131).

"The word Kamasan" refers to a village in Klungkung where this wayang painting is still being made, both for the purpose of religious ceremonies and today as a commodity for the purposes of tourist as a souvenir. So that the traditional Balinese wayang painting adheres to the word Kamasan, even though the activity of painting puppets in Bali can be found in all regions in Bali, with their particular characteristics (Vicker, 2011: 14)

Puppet imagery can be traced on '*prasi lontar*' is a kind of illustration of a comic made on the palm leaf 'tal' 'a kind of palm tree. Made by incised "*temutik*" (a small knife made specifically) then rubbed with ink made from hazelnut oil. "*Lontar prasi*" is used to illustrate a story called "Mahabharata and Ramayana", which was popular in Bali, as well as a fable called "Dyah Tantri". Other than entertainment purposes, classic puppet imagery can be seen on long cloths positioned on the edge of the roofs of "*bale-bale*" buildings and mounted on a religious ritual called "*pengider-ider*" in temples. Puppet paintings are called "*parba*", which serve as a backdrop to the story of mythological deities and religious symbols, are mounted behind beds (*bale*). Traditional calendars (*palelintangan*) are also usually installed behind beds. *Palelintangan* is used to determine the merits of the day. The images are usually used are classic religious ritual instruments called '*kober*' or '*lelontek*', or banners, which are a type of cloth that extends upward on bamboo poles. (Adnyana, 2018: 74).

Classical puppet paintings / traditional can be found on "*langse*" a kind of mosquito curtain on "*bale-bale*" or Balinese house. The forms of traditional puppet figures can also be found on the wall (*penyengker*) of the temple in the relief carvings combined with traditional ornaments. The pictures were considered mystical and have supernatural powers - these are usually drawn on specific media such as palm leaves, cloth, pottery, bricks and tattoos. In '*rajahan*' (figural) form, puppet figures usually illustrate astral beings with Balinese or Javanese ancient writings that contain certain spells.

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Regarding the iconography of wayang painting figures, it actually refers to the puppet performance art (shadow puppet), where these forms have similarities to the depictions of figures in the reliefs of East Java during Majapahit's reign. The close relationship between the wayang form in the relief and the wayang form in Bali, considering that Bali was once conquered by Majapahit so that all aspects of life use Majapahit rules. When Majapahit collapsed due to the strong emergence of Islamic empires in Java, remnants of Majapahit culture were left behind in Bali. (Yudoseputro, 2008: 124) in (Putra, 2019: 133)

Historically Balinese modern art is part of the development of Indonesian modern art. But Balinese modern art is often identified as a form of development that has its own plot, which is different from other fine arts in Indonesia. Balinese art as a rather separate development occurred around 1930. Modern Balinese art uses more traditional sources, but is no longer intended for rituals but is already an economic commodity. (Lombard, 1996: 182).

Sudarta (1975: 27) revealed that the current painting is modern Balinese painting which is an evolutionary development of the Kamasan wayang painting style into a more realistic style both in theme, colour and technique. It seems that Balinese painting, as seen now finds its form or reaches the highest quality which is difficult to be swayed by the influence of modern painting which is more universal in nature.

Modern adaptation gives another colour to the previous puppet art. The evolution of modern Balinese art began in Buleleng (North Bali) around the 1870s, although it still revealed vague, technical phenomena or began to be introduced to modern materials, paper, ink as well as ways of drawing that were no longer narrative, only one scene. The impact is intertwined, in the relief carvings, in several temples in North Bali depicting figures resembling cowboys, people riding bicycles, aeroplane bandits and so on are depicted by scene by scene such a comic street. The panels are a scene and have a story of their own, not a continuation from one panel to the next (Covarrubias, 2013: 191).

The characteristics of modern art such as novelty, innovation, rationality and individuality seem to be introduced to Balinese artists. But the awareness about this in Balinese artists has not yet appeared (Jim Supangkat, 1996: 52). Because in Balinese society do not know the term art and artist. Art is the property of its people, and art serves the interests of religion and ceremonies. In the interaction developed by two Dutch scientists, the works made by Balinese artists are for the benefit of a project order not as a commodity. Balinese artists at that time did not have commercial or economic knowledge. They work on orders or collaborations to complement the needs of the Van der Tuuk dictionary.

4. THE ROLE OF TWO DUTCHMEN

Since North Bali surrendered to the Netherlands in 1849, through the Jagaraga war. The people of North Bali (Buleleng) led by I Gusti Ketut Jelantik carried out "Puputan" which is an all-out war, with defeat, on the part of Buleleng. After the defeat the North Bali government was automatically in the hands of the Dutch colonial. During the Dutch East Indies government, many sent scientists and writers to study Balinese culture. In addition to scientists, it turns out that many European academics are also followed by dating and until someone lives in Bali.

Introductions of the Balinese people with a modern image already occurred long before Bali was conquered by the Dutch. Around 1579 the first Dutch envoy to arrive in Bali was named Cornelis de Houtman. One of de Houtman's messengers met with the king of Bali and showed a map image of the Dutch territory. In addition, the Balinese, especially North Balinese, are accustomed to getting acquainted with the images carried by Chinese traders, bearing in mind that North Bali is a coastal area and has large ports such as Sangsit and Buleleng. Before the

arrival of Europeans (Dutch) trade-in, North Bali was controlled by Chinese, Mandar and Bugis traders. They traded as far as the interior of North Bali, so that the Balinese knew about illustrated paper money, porcelain and ceramics from Chinese traders. Colouring materials such as *ginju* (red and ink obtained from the merchant). The influence of Chinese cultural elements on traditional Balinese painting has also triggered changes in themes and richer aesthetic expressions.

The Dutch scientist who was very instrumental in changing Balinese traditional painting was Herman Neubronner Van der Tuuk, a language scientist and anthropologist who succeeded in creating a Javanese-visual dictionary (Kawi) -Netherlands. Born in Malacca (now Malaysia) in 1824, right when the Dutch were going to hand over Malacca to the British. Van der Tuuk grew up in Surabaya, East Java, and began living in Bali from 1870 until he died in a hospital in Surabaya in 1894. Smart and well-educated Van der Tuuk rarely spent time chatting and was seen as being asymmetric by his fellow Dutch friends. Van der Tuuk adopted Balinese attire and lifestyle and used to go around the beach during the day wearing pyjama pants, native clothes, without hats and bare feet, while carrying the rough and heavy batons he always carried. (Vicker, 1989: 83)

Hendrik Neubronner van der Tuuk, who was originally appointed by the Dutch Bible Society to collect data for the Bali-Dutch dictionary project. To make the dictionary project more complete Van der Tuuk wants to add visual material to his dictionary. He had done this kind of project before for Toba Batak in North Sumatra. In collecting words, Van der Tuuk involved several Balinese artists and the pictures can be affixed with text and information in Balinese script to explain important situations, ideas or objects. Fourteen Balinese artists involved helped to make the dictionary, 10 from North Bali, the rest from Badung and Tabanan. The 14 people who helped make the dictionary drawings were not given names and where their villages were from. There are only three people with the name on the picture, Ida Putu Hema from Griya Pratoda in Badung, Ida Made Griya Tlaga in Sanur, South Bali and the third I Ketut Gede from Griya Sawan Buleleng, North Bali. The name I Ketut Gede is known thanks to the notes from W.O.J. Nieuwenkamp. (Hinzler, 1986: 3)

Van der Tuuk did not personally come to Bali, he was accompanied by F.A. Lieftrinck, they arrived in Bali around 1870. Both of them focused their research on Balinese culture. Lieftrinck not only lived in Bali, but he also crossed to Lombok. They arrived in Bali when northern Bali had become Dutch power with the first Dutch bureaucrat in Singaraja named P.van Bloemen beginning to reorganize the North Bali government. Both Lieftrinck and van der Tuuk continued the trend in increasing knowledge about the life and culture of the Balinese that was initiated by Baron van Hoeffell in 1840 and Raffles at the beginning of the century. This trend included a deeper search for people in the Indies, scientifically, with the idealistic goal of helping indigenous people through welfare policies by the colonial government. Van der Tuuk and Lienfrinck gave a new perspective on Bali as the most important culture in the Indies community. (Vickers: 1989: 83)

Van der Tuuk has broad insight not only on European classical literature, but also Indian literature along with mystery novels. Like Raffles and Friederich, Van der Tuuk thinks that Brahmins are the real source of information and cultural carriers. He compared the Balinese with the Bataks in Sumatra, where he had lived before, and concluded that "so far the Balinese make me happier than the Batak people". But not all the Balinese he meant, but only the priestly castes he regarded as fellow scholars: "The Brahmins here are highly cultured and friendly in character. It is unfortunate that the government does not pay attention to them, let alone our civil servants ignore the savagery of the king". (Vicker, 1989: 84)

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W.O.J. Nieuwenkamp was born in Amsterdam in 1874, died 23 April 1950 in San Domico di Fiessole in Italy, was a Dutch painter, wood carver, graphic artist, illustrator, collector and wrote many books and paintings of nature and culture of Bali and the island of Lombok. Nieuwenkamp was the person who visited Bali most often in 1904, 1906, 1916-1917, then came again in 1935-1937 (Hinzler, 2013). He had witnessed the birth of the Balinese modern art movement and the Pitha Maha organization. His arrival in 1906 Nieuwenkamp was surprised to see himself depicted cycling on one of the reliefs at Pura Madue Karang in the village of Kubutambah North Bali. (Adnyana, 2018: 15)

Nieuwenkamp's relationship with Balinese artists is very brief, and there is no exchange of ideas, the introduction of new ways of drawing, painting, or carving. He was very impressed with the way Balinese artists made paintings and sculptures, which he obtained from the Van der Tuuk Collection. Nieuwenkamp then learned and was influenced by drawing Balinese. His paintings have similarities with paintings of Balinese and many published in his book 'Bali en Lombok'.

Dutch artist WOJ Nieuwenkamp was the first Westerner to produce Balinese prints and other drawings for Western audiences, studied the work of Ketut Gede in the Netherlands before going to Bali in 1903, and then met with Ketut Gede and the artist who helped Van der Tuuk for his dictionary. Nieuwenkamp then went to southern Bali, where he met with Kamasan artists and collected their works, and imitated some of their paintings. He continued to visit Bali until 1937, and thus could also witness the birth of a modern art style on the island, (Vicker, 2012: 336)

The interaction between the two Dutchmen and Balinese artists, albeit in a different way. Van der Tuuk interacted with collecting Balinese artists while Nieuwenkamp went around by bicycle, riding horses or walking while making paintings and drawings about panoramas and Balinese people. The interaction carried out by Van der Tuuk is more on the introduction to techniques and media commonly used in Europe, such as paper, watercolours, inks and pens. Introducing the media and watercolour techniques seem to provide a new experience for Balinese artists. Balinese artists in making traditional images usually use natural colouring materials. The use of paper media with a small-size limit Balinese' artists in making narrative puppet paintings.

How is the introduction of modern art carried out by Nieuwenkamp, because often he goes around and makes direct paintings of objects that he sees both in nature and in people's homes when he paints often seen by artists and Balinese people. Indirectly what is done will be imitated by Balinese artists. Because basically the Balinese are reliable imitators. Imitators in the sense that not all of what is imitated must be similar or the same but there are aspects of interpretation that give birth to work with a personal style.

Direct and indirect interactions indicate that the attitude of North Balinese artists is very open to new ideas outside of their religious life as Balinese people. This open attitude also becomes an important foundation for a dialogue between two cultural elements both brought by foreigners and Balinese artists. Interaction and adaptation of cultural elements will be seen in the paintings made, what are the signs of visual changes in classical Balinese wayang painting, will be described in the next discussion.



5. EARLY SYMPTOMS CHANGES IN TRADITIONAL PAINTING TOWARDS MODERN ART IN NORTH BALI

What is meant by signs, modern elements in traditional Balinese painting, is the existence or use of methods or techniques commonly used in making drawings and paintings in modern (Western) art. Does the resulting painting have modern characteristics that refer to aesthetic problems (autonomous art) and style? The signs are traced from works produced by 14

Balinese artists who assisted Van der Tuuk in making his dictionary. The source of the painting documentation was obtained from the Van der Tuuk collection in a book made by Hinzler. Some selected works are considered to be able to represent and show modern changes such as themes, styles, compositions and others.

As also revealed by Vicker, the singular form or portrayal of the puppet or figure itself is made on a piece of paper. In traditional painting this is never done. Making a puppet painting always consists of several figures or characters in one story scene. The painting was made up of several scenes that continued so that the story raised was intact. Puppet paintings like this are done on "*langse*", "*kober*", "*parba*" and pennants or "*lelontek*". This way of depicting wayang is also carried out on the reliefs of sacred building walls or temples. See Table 1.

Table 1: Traditional Balinese wayang painting

Single scene, there is only one puppet figure	One panel, there are several stories to connect, read from the bottom up
	
Source : Hinzler, 1987: Or.3390-232	Source: Vicker, 2014: 24

There are also thematic changes and shifts in traditional Balinese wayang painting. Usually Balinese classical / traditional wayang paintings use story themes from elements of HinduIndian culture, Mahabharata and Ramayana, in addition to Balinese folklore and legends such as Calonarang, Panji, Cupak-Grantang and fable stories that are popular Dyah Tantri. Changes in thematic shifts using or raising the theme of everyday life become a source of ideas for painting. This is an interesting note, artists began to make recordings of what happened in the social life of the community at that time. Trade events, lively religious ceremonies, dances, and not infrequently Balinese artists also record Dutch colonial life in Bali. The shape aspect has started to leave shape in the puppet and leads to the cartoon.

The characteristics of the North Bali region as a multicultural or multicultural area are also reflected in the work made by I Ketut Gede, the artist who has worked with Van der Tuuk for the longest. His paintings show two Chinese watching the "*mecaru*" ceremony for "*butha*" /demons placed on the woven bamboo square. There are people holding a machete to cut

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 black chickens as a complement to the ceremony. In the middle there is a figure of a Muslim who is reading a book and three people who are listening. The painting depicts the existence of activities of Chinese people and Muslims who have interacted with the lives of local people. In historical records that the economy, especially trade in Bali, is held by the Chinese, the Mandar and the Bugis usually embrace Muslims as their religion. North Balinese artists are very exploratory in responding to the environment as the theme of the painting. This condition is very different from before the arrival of the two Dutch scientists (See figure 1).



Figure 1: Themes about daily life including ethnic diversity became a source of new ideas for North Balinese artists
 Source: Hinzler, 1987: Or.3390: 256b

Traditional Balinese puppet paintings with distilled forms with black contour lines made with a pen display a strong decorative and ornamental aspect. When Balinese artists were introduced to watercolour techniques, they gained a new experience of watercolour medium. Water paint practice is applied in painting puppets, then gave birth to a combination of two techniques in one painting. The watercolour technique that is commonly used in academic artists is applied to several objects in wayang painting. Making leafy leaves ignoring stylisation or decorative aspects is made more impressive and spontaneity. The technique of making leaves or trees is seen in some of the works of Balinese artists in the Van der Tuuk collection (See figure 2). The technique of making leaf cover like this is still being done in the wayang painting on glass in Nagasepaha Village, Buleleng. The habit of making trees and leaf cover is influenced by the European style of painting in the 19th century which revealed objects of scenery, whereas in Indonesia, especially in Java, it was called the "*mooi indi*" style in the early 20th century (Burham, 2013)



Figure 2: The technique of painting leaves and sky is influenced by European and "Mooi Indi" landscape painting styles in Indonesia
Source: Hinzler, 1987

Some of Van der Tuuk's collections, even though the works of Balinese artists still display their traditional wayang paintings, when examined more closely they have revealed diversity, both themes and techniques, and are also very unique. There is a classic theme from the Mahabharata series, "Arjuna Wiwaha" but using figures instead of puppets but showing figures of Europe and Chinese people. (See figure 3). The scene shows how Arjuna again pointed to a stranger (Europe) who was bothering two palace maids who were both holding his chest. On "bale-bale" there is one European and two Chinese Combining the two elements between wayang figures and non-wayang figures is a courage carried out by North Balinese artists, out of the tradition of traditional wayang painting. Puppet paintings not only use figures / figures that are well known, but have mixed it with new creation figures. Whether the figures are not puppets are orders or instructions from Van der Tuuk or Balinese artists' own creations, it is necessary to make further research.



Figure 3: Balinese artists enter new figures (2 Chinese and 2 Dutch) in their traditional paintings.

Source: Hinzler, 1987.

There are three Balinese artists involved in the Bali-Dutch dictionary project Van der Tuuk, who have signed their signatures on paintings made as identity, namely, Ketut Gede from Griya Sawan Buleleng, Ida Made Telaga from Sanur, and Ida Putu Hema from Badung. The existence of identity in the form of a sign on a painting, signifying a change, traditional painting is a collective art, jointly owned art, painting can be done together or the community. With a signature indicating that the art is private property, or the art of leaving collectivity (Adnyana, 2018: 13)

In addition, there are efforts by Balinese artists to explore techniques such as those done by European artists in the form of brush sponges and pen sponges in making paintings. Artists no longer use the initial sketch with a pencil or pen. They try to sponge / directly do watercolour and ink techniques directly. The effort is apparent from a number of works created by artists while still using the subject of wayang. In traditional painting techniques such things have never been done, making contours of objects made carefully and very thoroughly (See figure 4). The use of these techniques in north Balinese wayang painting shows more spirit, very different from the wayang paintings in southern Bali that are more massive.



Figure 4: Ornament art is usually very decorative, made more spontaneous and expressive
Source: Hinzler, 1987.

The adaptation of modern art practices carried out by North Balinese artists are not only done in their paintings, but they are also shown in their wayang performance. The puppeteer Banjar named Ida Putu Sweca (1898) made a "*bondresan*" or "funny" puppet figure out of the existing classic puppet characters. (Hinzler: 2013: 18). In terms of form, it does not follow the form of puppets in general, but more on personal creations with forms leading to carton. In the way of typology puppet form in the form of funny figures or servants are usually called *punakawan*. The shape of his creation is an imaginative form with a human-shaped horse head wearing full clothing and shoes and named Gede Baag. See figure 5.



Figure 5: New cartoon figure (bondres) in puppet performance.
Source: Hinzler, 2013.

6. DISCUSSION

The change in the early signs of modern art shown in traditional wayang painting in North Bali was the role of two Europeans, and the intervention of the Dutch government quite had a significant impact on traditional arts. Characteristics of traditional arts that are usually developed in the palace or castle are very strict to the standard experience adjustments, painting began to be made in villages or outside the palace. Besides that, North Balinese art is often placed as a more open and egalitarian folk art (marginal) different from South Bali which is more inland which is feudalistic. The people of North Bali are more open, adaptable, creative and accept new things that are considered good. (Vicker, 2009: 5)

The process of forming traditional Balinese wayang painting, through a process that lasted for centuries, through various outside cultural influences and acculturated to produce a "*pakem*"/'grip" or a common convention. So that traditional painting can be understood by all of its supporting societies or has a different collective nature from individual modern art. The aesthetic diversity of traditional art is influenced by the dominance of Hindu-Javanese cultural elements through the conquest of the kingdoms in Bali. Likewise, Chinese culture complements the aesthetics of the way of aesthetics, including the techniques and media used. Introduction to the elements of Chinese culture in Balinese society is through trade, with evidence of the use of "*uang kepeng*" as a symbol in transactions, also used in ceremonies.

Symptoms of visual changes from classical puppet art to modern painting are marked by a pseudo change, not showing a striking sign, decorative aspects or style of a puppet still appear strong. The process of transferring modern art patterns is only seen in terms of the technique and use of the media. Modern has not yet reached the understanding or mentality of artists. The transfer of modern knowledge is only the physical or visible stage, however, the process of transfer of knowledge has at least changed the perspective of the people or artists of North Bali.

The painters imitated the use of techniques, and methods of drawing by European academics. Although there is a process of imitation of modern art, Balinese artists are more likely to use imaginative processes which result in the results being achieved that are not in accordance with what is prevailing in the West. They do not draw objects based on mathematical, scientific-analytic calculations, as do Western painters. They use the estimated calculations; or more intuitive.

Realistic and anatomical understanding, Balinese artists do not fully follow modern norms, instead, they continue to follow wayang patterns. The face is stretched to elicit three quarters, the legs are attracted to appear from the front, the anatomy is made on certain parts based on estimation calculations. Light is made not based on facts like impressionism paintings but based on their imagination. The painting still shows a plate/flat and does not show depth. They draw humans based on what they can memorize and stereotype, still leaving a collective nature (Djelantik, 1990: 120).

The pattern of teaching or introduction to modern art by Van der Tuuk and WOJ. Nieuwenkamp to artists does not go through direct intervention as applied to formal education. More artists are freed in making art according to instructions given by Van der Tuuk, in themes for the benefit of his dictionary. In the function of traditional art which was for the sake of religious ceremonies shifted towards a more profane. From the function of sacred art to more pragmatic art. Art for the special purposes of the dictionary and as a practical information medium. Besides that, commodity practices have emerged, Balinese traditional art is slowly being sold as products that are exhibited abroad and are also collected. In the tradition of painting, work is not in the interests of the economy but in the interest of '*ngayah*' sincerity, without other interests.

The Balinese artists are taught to leave the art collective and appreciate each individual's existence in art, part of the principle of autonomous art. In this case, autonomy means that, as an individual, a painter is independent of his environment and becomes an independent subject. Such autonomous principles are introduced and instilled in Balinese artists. The fourteen artists involved displayed visual diversity despite still using puppet subjects in their captions.

7. CONCLUSION

The initial symptoms of the emergence of painting with new features in North Balinese society, could not be separated from external factors due to the influence of two European scientists and the intervention of the colonial government. The interaction of Europeans and the community that taught directly or indirectly, led to changes and new values in the arts.

The active role of Balinese artists in responding to the influence of elements of modern art accelerates the influence of the process of change that occurs. The process of adaptation that does not work perfectly in the transfer of knowledge in practice and ideology gives birth to a unique traditional painting. Balinese artists in practice have used the media and modern rules, but one side of their understanding of modern art is very limited so that in their application they are bumped into the habit of describing wayang figures. The results of this change show change in painting which has these two cultural elements.

Balinese traditional painting which has modern phenomena is the continuity of existing forms and has adapted to new forms brought by European people. The painting is an innovation or imaginative creation from the previous tradition still retains its decorative properties. The initial change in painting during the 1870s was a unique and sudden adaptation between creativity

Early Symptoms of Modernism in Traditional Balinese Painting Began in Northern Bali and the strength of the traditions of Balinese artists, who were confronted with the rules of modern art from Western painters and scientists who came to Bali.

North Balinese painting at that time could not be said to be "modern", only showing "modern phenomena" because the visual tendency still displayed its traditional traditions. Only a few works by Balinese artists show signs in a modern direction. It is not yet a comprehensive movement towards the Balinese people as would appear in the 1930s in Ubud.

The process of art from communal to individual is not yet fully carried out by Balinese artists. The process of transformation from classical painting to modern art also brought changes to the function of Balinese painting. The painting which is usually intended for the sake of *yadnya* (sincere) as accompanying the ceremony to the religion, to the direction of the profane of a more economic nature or a commodity for the benefit of the order.

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