

Making Process and Meaning the Ceramic Puppet Kamasan Illustrations in Cultural Conservation Efforts in Bali

I Wayan MUDRA

Design Study Program, Masters Program, Postgraduate Program,
Indonesian Arts Institute of Denpasar,
Nusa Indah Street, Denpasar, Postal Code 80236, Bali, Indonesia
e-mail. wayanmudra@isi-dps.ac.id

I Ketut MUKA P.

Craft Program Study, Faculty of Arts and Design,
Indonesian Arts Institute of Denpasar,
Nusa Indah Street, Denpasar, Postal Code 80236, Bali, Indonesia
e-mail. iketutmuka14@yahoo.com

I Wayan SUARDANA

Craft Program Study, Faculty of Arts and Design,
Indonesian Arts Institute of Denpasar,
Nusa Indah Street, Denpasar, Postal Code 80236, Bali, Indonesia
e-mail. suar.tulu63@gmail.com

Anak Agung Gede Rai REMAWA

Design Study Program, Masters Program, Postgraduate Program
Indonesian Arts Institute of Denpasar,
Nusa Indah Street, Denpasar, Postal Code 80236, Bali, Indonesia
e-mail. rairemawa@isi-dps.ac.id

Abstract: The advantage ceramic of Balinese Kamasan ornament, it has a very strong Balinese identity. Therefore, the this ceramic creation was a novel creation by ceramic artists in Indonesia. Purpose this study to explain the process creation, types of products, and the meaning of ceramic craft creation the Balinese Kamasan puppet. The determination data sources by purposive sampling. Data collection methods by observation, interview, and documentation techniques. The results of creation process consisted of several stages with a fairly long process, from the design to the final combustion process, which iscombusting the puppet ornaments on the ceramics surface at a temperature 1000⁰C. The types of ceramic products produced, namely *sangku* (holy water container) and jars in several variations. Each ornament presents a snippet of a puppet story which is useful as a reflection of human life. The meaning shown from this creation was creativity, preservation, economy, and the national identity. The study finding was the ceramic creation process required a long time and high accuracy with painting techniques. The conclusion was this creation process requires patience and thoroughness and is part of the preservation of Balinese culture. **Keywords:** ceramics, meaning, creation, puppet, Kamasan, Bali.

INTRODUCTION

Bali is an island that has been known internationally beyond Indonesia, because of its natural beauty, art and unique traditional culture. Art and cultural activities that continue to live in Bali, led to Michel Picard, an orientalist, to mention Bali as a living museum of Hindu-Javanese civilization. The remnants of Javanese Hindu culture are still preserved and stored in ancient buildings, palm trees, dances (Iryanto, 2000). Another opinion states that Bali was packaged as a living museum, ostensibly for the benefit of local communities, but actually for the interests of western capitalists through the development of exotic cultural tourism (Pageh, 2017). This past civilization is also widely embodied in the manufacture of craft products as an effort to preserve Balinese culture and the necessities of life. The author believes that the progress of tourism has a good effect on the marketing of craft products in Bali.

Craft products sold in Bali are very easy to find in tourist markets, from the lowest quality to the best quality, yet amid the Covid-19 condition, the buyers from tourists have decreased drastically. These products are made from various types of materials such as wood, rattan, bamboo, metal, iron, rock, clay, cloth, threads, and so on, as well as with various forms and functions. Many of the products marketed in Bali are imported from Java, Lombok, and other islands in Indonesia because Bali as a world tourist destination is considered a potential market for marketing products. The researchers explored the types of products marketed in Bali through field surveys and various social media, such as Facebook and Instagram. In the search, the applications of Kamasan puppet images to craft products were found in the form of hand fan products made of cloth or wood, woven wallets, t-shirts, *sokasi/keben* (basket made of woven bamboo), and other products. Therefore, the creation of ceramic that apply Kamasan puppets as ornaments to beautify these products becomes a new creation.

Kamasan is an art village in Klungkung Regency, which has been famous since the days of the Gelgel Kingdom (1381-1651). Gelgel Kingdom is the representative of the Majapahit Kingdom in Bali. When Majapahit collapsed, Gelgel Kingdom declared itself to be the successor of the great Majapahit in Bali. In the golden age of the Gelgel Kingdom, King Dalem Waturenggong paid great attention to the artists in Kamasan Village. The name Kamasan Village implies the meaning of "seed of

beauty" (*Kama* = seed; *san* = beautiful). Given this name, it is expected that every human born in Kamasan village will become individual who has achievements in the beauty (art). Prior to being called Kamasan puppet painting, Kamasan puppet painting was called wong-wongan painting, which is in the form of a two-eyed human with three-quarter position and the natural environment. The peculiarity of the Kamasan puppet that it has flatter body parts than other puppets in Bali (Kanta, 1977/1988.10). Kamasan puppet painting cannot be replaced by new styles that have grown in other villages in Bali. Kamasan artists paint according to the standard (*pakem*), while other artists interpret this style in different ways and this style has not changed from the past (Campbell, 2014).

Several articles related to the creation of this ceramic were found in a variety of journals. Mudana (2016) states that Kamasan puppet paintings have been applied to new products for market needs in the form of products. The products innovated by applying the Kamasan puppet are in the form of wallets made of cloth, capil (farmer hat) from woven bamboo, woven bamboo bags, hand fans made of cloth, and others. The relevant research results, Isnaini and Lodra (2016) explain that the form, technique, and function of Coco Karunia Keramik is a form of decorative plants, animal decorations, and calligraphy decorations as well. The techniques used are cast and press printing techniques to serve decorative and aesthetic functions. Marwati and Arif (2017) created ceramic works inspired by honey bees. This creation was intended so that humans will always remember God's creation that must be preserved. The works created are two-dimensional and three-dimensional. Likewise, Qulub (2017) created interesting ceramic works inspired by roses. The work created tends to display pure art. Rose flowers were processed in various forms of ceramic works, both as three-dimensional shapes and as decorations attached to the ceramic surface. Further, Zuhdi (2016) created a ceramic flower vase inspired by honey bees. This flower vase ceramic was created using the techniques of cast, pinch, twist, and slab, and coloring was completed using dye and brush techniques. Ahmadi (2016) describes several craft products inspired by Purwa leather puppets. Craft products created from Purwa leather puppets include experimental puppets, wall hangings, sitting lamps, room dividers, single fans, Kresna motif mascots, and a small puppet of Wisanggeni. Based on the articles above, it is clearly explained that no one has yet created ceramic that apply

the Kamasan puppet, thus, the creation of Kamasan ceramic is a new creation of ceramic.

Some of the written works described above took *wayang* (puppet) as an idea to embody craftwork such as the researches of Mudana (2016) and Ahmadi (2016), while the creation of other ceramic crafts was inspired by objects outside the puppet. Mudana's (2016) research describes the development of Kamasan puppets in various handicraft products made from woven bamboo and canvas. Meanwhile, Ahmadi's (2016) research describes several craft products inspired by Purwa leather puppets. It shows that the creation of Kamasan puppet ceramic is a new and unique work because the Kamasan puppet painting is applied to ceramic products by painting techniques using special materials to paint on the ceramic surface and the finishing is done by the combustion process. The Kamasan puppet is considered as a unique work because the art style of Kamasan puppet painting is the only one in Bali, which can be found in Kamasan Klungkung village. Kamasan puppet painting is also known as classical painting and existed in the 17th century, which is during the kingdom era in Klungkung Regency, Bali (Pranata, 2019, and Mudra, 2020).

The creation of Kamasan puppet ceramics is expected to strengthen the national identity and introduce traditional cultural arts at the national and international levels. Besides, this creation is also part of conservation as it serves activities to protect the Kamasan puppet as a cultural heritage of past arts. However, we believe that as long as the Kamasan puppet can bring economic value to the community, the Kamasan puppet will remain sustainable in the community. Likewise, this creation is expected to increase the diversity of ceramic products which so far have not been widely discussed by ceramic artists. Therefore, this research aims to explain the creation process of Balinese Kamasan ceramic, starting from making sketches, shaping ceramic bodies, combustion, giving puppet ornaments, final combustion, and the types of products that are made. Also, it will discuss the meaning that can be perceived by the realization of the Kamasan puppet. Kamasan puppet ceramic can be perceived as signs that convey various meanings. Every product can be perceived as a sign that conveys a lot of meaning because people's perceptions differ on the object and depend on their ability to read the object (Harisah, 2008).

METHODOLOGY

This research was conducted by creating ceramic of the Kamasan puppet carried out by the research team consisting of the researchers of this article. This research is qualitative. The characteristics of qualitative research are as follows: use natural setting, the researcher acts as a research instrument, use inductive data analysis, descriptive in nature, and others (Hoepfl in Azmi, 2018). This research was conducted in 2020 in Bali. Data collection was carried out using observation, interview, and documentation techniques (Gunawan, 2013). The data source was determined by using purposive sampling. The data sources of this research are ceramic products decorated with Kamasan puppet motifs, the creators of Kamasan puppet ceramics s, Kamasan puppet painter I Made Sesangka (58 years old), and Kamasan puppet researcher I Nyoman Wiwana (67 years old). The data collected were obtained off line and on line and analyzed through interpretive methods. This method is used because the data collected is qualitative data explaining social and cultural events, the facts are unique, fluid (not rigid), has social context and meaning (Muslim, 2018). Besides, this research is classified as social research so that it is relevant to be approached with an interpretive approach. The interpretive approach is usually associated with qualitative social science (Babones, 2016). The success of this study is determined by the depth of the researchers' interpretation supported by complete data.

RESEARCH RESULT AND DISCUSSION

Ceramic as the subject of this research are s made of ceramic material and decorated with Balinese Kamasan puppet images applied with the painting technique. Ceramics are generally known in the community as objects made of clay that is combusted at a certain temperature, whether coated with glaze or not. Some also mention that ceramics are products made of composite materials that have better high-temperature resistance, wear, and corrosion than superalloys but have fragility features (Subiyanto & Subowo in Setiawan, 2017). Meanwhile, the latest definition of ceramics states that ceramics are a mixture of metal and non-metal materials (Vlack, 2004, in Sari, 2013). Ceramic crafts in Indonesia can be found in the form of porcelain, tiles, jugs, sculptures, or crafts products (Setiawan, 2017).

Wayang (puppet) culture in Indonesia, especially in Java, has been known since prehistoric times and is estimated to have existed since 1,500 B.C (Sudjarwo, Sumari, Undung Wiyono, in Nurgiyantoro, 2011). *Wayang* then developed in various regions in Indonesia according to the local language, literature, and traditions such as the Sundanese and Balinese regions which gave birth to unique and distinctive *wayang* arts. *Wayang* culture in Indonesia can be found in the form of literary works, performing arts, and fine arts. *Wayang* has been known as traditional literature that meets the qualifications of a masterpiece, literary works, and/or noble culture, even the Indonesian *wayang* gained recognition as a world masterpiece in Paris on November 7, 2003 (Wibisono in Nurgiyantoro, 2011). It implies that *wayang* is an Indonesian culture that contains a high value for human life and exists from time to time as well as an inspiration in creating fine arts, performing arts, and literary arts. In this research, Kamasan puppet art becomes an inspiration as an ornament in creating products from ceramic materials. Ornaments are components of art products that are embedded or deliberately made for decoration purposes (Gustami in Supatmo, 2016). Ornaments serve to beautify the decorated objects so that the products are more beautiful, more meaningful, and more valuable.

The Kamasan puppet ceramics are made in several stages, starting from the preliminary study, making sketches, to the stage of the work creation. A preliminary study is carried out on ceramic products that have been circulating both offline and online. This preliminary study is useful for finding out the types of ceramic that have been created by ceramic artists or craftsmen. By finding the ceramic products that have been created by the artists, then a different product from the preliminary study results can be designed. Besides the study of the results of ceramic products, there was also a direct study of the Kamasan puppet in Kamasan Village, Klungkung Regency, Bali Province. The purpose of this preliminary study is to observe the Kamasan puppet painting style directly which will inspire ornaments in the making of ceramic. Furthermore, these ceramic artists begin to make sketches of basic ceramic shapes that will be created based on the analysis of the results of the preliminary study.

In one image design, several design variants are made, and then one design is selected which is manifested in the form of ceramic works. There are 10 designs of varying sizes. Some of the designs made include names:

sangku bulat (round holy water container), guci botol (bottle jar), sangku lurus (even holy water container), sangku biasa (regular holy water container), guci lengkung (curved jar), vas gelombang (wave vase), kendi tangan (hand pitcher), botol gelombang (wave bottle), gelang botol (bottle bracelet), guci cekung (concave jar), and botol langsing (slim bottle). The size of the design starts from the ceramic body diameter of 16 cm and a height of 17 cm to a diameter of 21 cm and a height of 36 cm. Some of the ceramic body designs have a use function such as several types of chairs and vases and those with decorative functions such as some of the types of jars aforementioned. The use functions designed are likely to change into decorative functions because of the beauty of the product appearance. It may happen after the product reaches to the users' hands because the users have the freedom to function the product. In addition, the researchers believe that this work can convey social class messages from consumers because the social class of individuals can be expressed by several variables, such as wealth or ownership (Sulistyowati, 2013).

The process of creating a ceramic body is then carried out in the ceramic handicraft business, namely UD Tri Surya Keramik in Kapal village, MengwiBadung. This handicraft business is a partnership established by the team of Kamasan puppet ceramics artists. Partners are also allowed to market the product they were working on. The embodiment of a ceramic body uses stoneware ceramic soil. The forming technique is carried out by rotary technique using an electric wheel rotating machine which is often called an electric wheel. The forming of this ceramic body is a technique commonly used in the formation of ceramic bodies. The rotary molding technique is the most well-known technique and is widely used by ceramic or pottery craftsmen in Bali. In the initial formation of this ceramic body, some designs are realized in one formation stage and some designs are carried out in two stages. The two-stage process referred to is the first stage is the formation of the lower body and the second stage is the formation of the upper body. After it is well-dried, then the lower body and upper body of the ceramic are united into one whole body and then proceed with tidying the bottom of the ceramic. Then, performing drying until the remaining water is completely gone. Drying is only done in a room that is not exposed to sun light so that that drying can be done slowly and the ceramic body does not break easily. According to craftsmen, a two-stage forming process is carried out to obtain a good shape according

to the design set by the designer. This forming technique is the creation of the craftsman in realizing the work according to the previous experience and is not a necessity depending on the skills of each craftsman in creating the ceramic body.

After the drying process is carried out and the ceramic body is completely dry, then the first combustion process is continued. This first combustion process is often referred to as bisque with a combustion temperature of up to 1000°C, the aim is to strengthen the ceramic body so that the glaze can be applied properly. The ceramic body that has been burned by bisque is then given a layer of white glaze by dipping technique, then the ceramic body which has been coated with glaze is burned in a firing furnace with a mature temperature of 1250°C. The application glaze to the ceramic body can add value the ceramics, improve appearance, and resistant the water. Glaze is a thin layer of glass that is attached the surface the ceramic body which is obtained through the combustion process (Pradell, 2020). The purpose of this second combustion is to mature the glaze layer on the ceramic body to facilitate the next process, which is the ornamentation of the Kamasan puppet image with painting technique on the glaze. In the process of applying the ornament, a special ceramic material is used in the form of powder and the liquid is oil. The person must be competent in painting Kamasan puppets on ceramic bodies. In retrieving Kamasan puppet paintings in Kamasan Klungkung Village, several painters found had never painted Kamasan puppets with ceramic painting materials. It was stated by Mr. Made Sesangka, a Kamasan puppet painter in Kamasan Klungkung Village in 2019. The team creating this ceramic finally chose I Wayan Roky to apply puppet ornaments to the ceramic media. This painter is known to have good skills in painting Kamasan puppets on ceramic media. Roky, in an interview in June 2020, said that the ability to paint *wayang* on ceramic media is a rare ability that not many people pursue because the process is quite complicated and it is feared that no one will continue in the future.

After the process of applying the Kamasan puppet painting ornament to the ceramic body, it is followed by the third combustion process, which is combustion to mature the Kamasan puppet ornament with a combustion temperature of up to 1000°C using an electric furnace. A mature ornament makes the ornament firmly attached to the ceramic body and it does not come off easily and looks more beautiful because at a good

maturity level the color becomes shinier. The third combustion process of ceramic is the final process and the embodiment of the Kamasan puppet ceramic. To make it easier to understand the process stages of the embodiment of this ceramic, it is shown in the following chart:

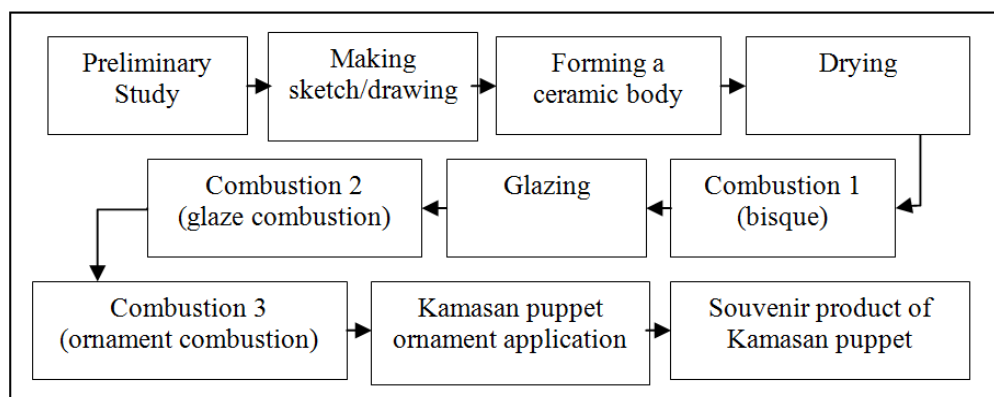


Figure 1. The stages for the embodiment of Kamasan ceramic puppet s.
Source: I Wayan Mudra, 2020.

The whole process of creating the Kamasan puppet ceramic is long and detailed. It is because the combustion process is carried out three times, at the final stage, namely combustion to mature the ornament. The process of combusting ceramic products generally consists of two stages, namely bisque and glaze combustion. Therefore, this process requires the patience of the research team and partners in accomplishing this work, with the expectation that the results obtained are in accordance with the plan and are also of interest to the wider community. Some of the results of Kamasan ceramic puppet s that were successfully realized with partners and included in this research are presented as follows.



Figure 2. Round Jar A.
This jar is embedded with Rama, Sugriwa, and Subali puppet ornaments. (Document: I Wayan Mudra, 2020).



Figure 3. Round Jar B.
This jar is embedded with Hanoman and Shinta puppet ornaments. (Document: I Wayan Mudra, 2020).



Figure 4. Sangku 1.
This sangku is embedded with Rama, Laksmiana, Wibisana, and Hanoman puppet ornaments. (Document: I Wayan Mudra, 2020).



Figure 5. Sangku 2.
This sangku is embedded with Dewi Shinta, Laksmiana, and Rsi puppet ornaments. (Document: I Wayan Mudra, 2020).

In Figure 2, the Round Jar A with 21cm in diameter and 23 cm in height is decorated with the puppet figures of Rama, Sugriwa, and Subali. Sugriwa and Subali are vanara characters from the Ramayana story. In this research, only one side from three sides is shown, the figure of Sugriwa holding a bow. The story described in this work is a fierce battle between Sugriwa

and Subali that never ends, which is part of the story of the play *Cupu Manik Astagina* and often called the play *Guwarsa Guwarsi* (Wibowo, 2026). The fight was then ended by the presence of a prince from the Ayodhya Kingdom named Sri Rama, with various considerations he finally killed Subali. The story of the battle between Sugriwa and Subali is found in several different versions. Many values can be learned from the battle story of Sugriwa and Subali, for example, love siblings, love each other, respect each other, accept each other's weaknesses and strengths, avoid fights, properly filter the information so it protects from hoaxes, and so on.

In figure 3, Round Jar B has a slightly larger size than the previous jar, applying ornaments with the figures of Hanoman, Dewi Shinta, and their servants. This piece has a size of 28cm in diameter and 29cm in height. In this ornament, Hanoman tells the story when he handed the ring to Dewi Shinta, witnessed by Shinta's servant. Hanoman is a messenger from Rama to hand over the ring to his wife Shinta who was kidnapped by Rahwana, the king of Alengka. The ring was used by Rama to measure Dewi Shinta's loyalty to Rama. If the ring was loosely worn by Shinta, it showed that Shintawas concerned about Rama, and conversely, if it was unfitted, it meant that Shintawas happy to be in Rahwana's place (Suryanto, 2014). In this story, the value of loyalty to the partner shown by Shinta and the loyalty of subordinates to superiors shown by Hanoman can be learned. Loyalty is evidence of obedience to anyone based on true beliefs, as shown by Shinta and Hanoman. This story also provides learning about sincere devotion to superiors who are believed to have exemplary truth.

In picture 4 above, Sangku 1 is 27cm in height up to the lid and 19cm in diameter. This work is decorated with puppet images of the characters Rama, Laksmana, Wibisana, and Hanoman. Sangku in Bali is daily used as a container of holy water (*tirta*) in religious ceremonies or traditional ceremonies. Apart from clay, there are also sangku made of metal and vary in shape. In the above work, it shows you the ornaments of Rama and Laksmana are wrapped around a dragon. The snippet of the story is that after Wibisana was expelled by Rahwana there was a disaster. Rama and Laksmanawere hit by Meganada's magic arrow called *Nagapasa*. The only medicine that could free them was the *Lata Mahusadi* plant. Wibisana said that this plant only existed at the top of the Himalayas. Then, Wibisana sent Hanoman to look for these plants. The value that can be learned from

this story is the mightiness of a weapon, about toughness, and also about loyalty.

Meanwhile, Figure 5 shows Sangku 2, which has almost the same shape as the previous sangku and has almost the same size. This form is taken from the basic forms of pottery that are often made by traditional Balinese pottery craftsmen. This sangku is decorated with pictures of Dewi Shinta, Laksmana, and the priest. The footage of the story begins with the romance of Rama and Shinta in the middle of the forest as Rama hunted because of his mother's request. At that time a deer appeared and caught Shinta's attention, then she told Rama to catch the deer. Rama hunting for the deer caused his distance from Shinta even further. This condition was used by Rahwana's envoy, Marica, to approach Shinta. Shinta was worried about Rama who was even further from her. Finally, Shinta told Laksmana (Rama's younger brother) to ensure Rama's safety as Shinta heard screams from a distance. Laksmana was ordered by Rama to look after Shinta during the hunt. Before carrying out Shinta's order, Laksmana drew a safety circle line around Shinta, under the condition that Shinta did not cross the line. Rahwana, who knew the power of the impassable circle of Laksmana's circle, transformed into a priest who was hungry and begged Shinta. Shinta forgot herself and left the circle because she wanted to help the priest, then was kidnapped by the incarnation priest Rahwana (Yadnyawati, 2019).

The next description is the meaning of the creation of Kamasan puppet ceramic. Researchers used Ferdinand de Saussure's theory in discussing the meaning of *wayang* Kamasan ceramic. Ferdinand de Saussure is known as the father of Semiotics/Semiology, a figure who plays an important role in the science of semiotics. Saussure mentions sign is everything for the other (Saussure in Purwadi 2013). In other words, it can be stated that a sign is anything that can represent something other than itself. Saussure introduced a sign consisting of a signifier and a signified. Likewise, the Kamasan puppet ceramic can be read as a sign consisting of a signifier and a signified according to Saussure theory. The sign can be read as a non-singular second meaning. The connotative meaning is plural, but it does not mean that the subjective individual is shared, social, structured, and flexible (Thwaites, 2002). The second meaning of this ceramic puppet can be explained as follows.

The meaning of creativity. Creativity can be defined as the ability to respond, provide solutions, and the ability to create something new. Therefore, creativity is based on flexibility, fluency, smartly, and intelligence (Campbell in Sunarto, 2018). Zabelina (2018) mention “creativity is a way of embracing originality and making unique connections between seemingly disparate ideas. The root meaning of the word “create” means to “arise, grow,” therefore creativity and innovation is a growing of sorts-from an individual to the entire civilization”. In the Kamasan puppet ceramics, the creativity meaning of a ceramic artist is attached which has not previously been done by ceramic creators, especially in the field of Kamasan puppet painting on ceramic bodies using ceramic paint. Previously, ceramic artists had created ceramic works with puppet motifs but did not refer to the Kamasan puppet and did not use ceramic colors which required combustion at the finishing stage. Thus, the product produced at a certain temperature, the ornament can be separated from the ceramic body. An example of this work is the ceramic works of I Gede Yuliawan, which also uses puppet as an ornament, but does not refer to the Kamasan puppet and its finish uses paint that is not combusted in the final process (Yuliawan, 2017). This is very different from making Kamasan puppet ceramic which can resist hot and cold conditions because the combustion eventually reaches 10000C. That is the novelty of the creation of this ceramic which is part of the creativity of the artists.

The meaning of preservation. Kamasan puppet ceramic can also be interpreted as a sign that has the meaning of preservation and love for traditional culture, which is the Kamasan puppet painting. In the creation of this ceramic art, the Kamasan puppet is only used to decorate ceramic products and it means helping to preserve Kamasan puppets through ceramic works. Kamasan puppet will be increasingly known to the public internationally through scientific papers such as this paper. More and more information is disclosed to the international public so the traditional culture of the Kamasan puppet is increasingly known and expected to help to preserve its existence. Kamasan puppet painting needs to be preserved because it is a unique past culture and is still practiced today in Kamasan Village, Klungkung Regency, Bali. Kamasan puppet painting as a past culture can be considered as a cultural capital viewed from Bourdieu's capital theory (Purwanto, 2013). This attitude of preservation and love for culture must be possessed by all parties, according to the expertise of each

of these cultural actors. The preservation of Kamasan puppet painting in the future will become a joint responsibility of the Indonesian and even the world, which previously has been the sole responsibility of the community of Kamasan Village. In the art of Kamasan puppet painting contains values reflecting human life which are conveyed through the depiction of characters. Kamasan puppet painting is estimated to have existed during the reign of King Dewa Agung Made in Semarapura in the 17th century. This king is said to be fond of art so that art in Klungkung at that time experienced magnificent progress. During the reign of this king, a puppet painter was very popular with the king because of his expertise named Gede Mersadi. Because of his expertise, Mersadi painted puppets and the king gave the name after Mudara. Mudara became a well-known figure in the discourse of Kamasan *wayang* painting in Klungkung Regency, Bali. Kamasan puppet painting is also known as Traditional Classical Balinese Painting because it has an uger-uger, regulations binding that are preserved from generation to generation (Kanta in Nirma, 2010).

The meaning of economy. According to Saussure's theory, the creation of Kamasan puppet ceramic can be perceived as a sign that has economic meaning. This ceramic work can be produced by ceramic craftsmen to be marketed to the public space to get a response from potential consumers. The prices offered for this product are adjusted to the cost of production and existing market conditions so that the producers can obtain economic benefits. Besides that, producers must consider the market segmentation they want to target so that the product is in demand and purchased by potential consumers, thus the continuity of production is maintained. Hermawan Kartajaya in Oentoro (2012:35) explains market segmentation means observing the market creatively, which is the art of identifying and taking advantage of opportunities in the market trend. The market has great power in determining the art products produced by producers (Bourdieu, 1993). In this case, this ceramic product with good quality work is believed to be well accepted by consumers according to the established market segmentation. Good quality can be measured from the accuracy of the Kamasan puppet form, the detail and level of neatness, and the attractive shape of the ceramic body. The good quality of this product has a good chance of winning the market competition. Thus, this ceramic can be developed as a creative economy business. Creative Economy includes crafts, art, design, architecture, fashion, film, music, performing arts,

publishing, research and development (R&D), software, toys and games, television and radio, and video games (Howkins, 2001).

The meaning of national identity. This ceramic product can also be interpreted as a work that can visualize national identity, namely the identity of the Indonesian nation which is lifted from the local Balinese culture. This ceramic works as an identity that has different characteristics from other products. The difference can be seen from the Balinese *wayang* ornaments applied to these products. Not many ceramic artists have created ceramic works that elevate local culture such as this Balinese puppet. It is also expected that these works can become Indonesia's national identity, although it takes a long and difficult process to accomplish because these works are taken from regional cultural identities for Indonesian identities. Therefore, efforts to introduce ceramic creations must continue to be made through exhibitions and publications at the national and international levels. National identity is the identity of a nation that is bound by physical and non-physical similarities. Physical similarities can be seen from culture, religion, and language (Chotimah, 2018).

CONCLUSIONS

The process of creating this Kamasan puppet ceramic was quite a long process, starting from making sketches, forming ceramic bodies, combustion, embedding puppet ornaments, to the final combustion which shows that the work has been completed. Each stage of the process is performed meticulously and in detail to obtain good results. This creation results in several ceramic products with the identity of Balinese Kamasan puppet ornaments. The types of products produced consist of several forms of sangku and jars which are served varying in size and ornament motifs. Each ornament in the work is a snippet of a puppet story filled with life values that can be used as learning in living this life. Good and bad traits are always a coined fate that cannot be separated in this life. The application of Balinese Kamasan puppet motifs makes the appearance of this ceramic works to be unique and interesting. Likewise, many meanings can be perceived from the creation of these ceramic works, including the meaning of creativity, the meaning of preservation, the meaning of economics, and the meaning of national identity. These meanings are always hidden behind the product of the work, therefore, attention is

needed to understand and express. As the findings of this study, the creation of ceramic works requires a long time and high accuracy, especially in applying the Kamasan puppet ornament which is done with the painting technique. Therefore, the process of creating this Kamasan puppet ceramic requires a lot of patience to produce works with good quality. This long process can affect production costs and the selling price of the product becomes expensive.

ACKNOWLEDGMENTS

The researchers would like to thank various parties who have helped to create this ceramic works, including UD Tri Surya Ceramics, Kapal village, Mengwi Badung, Mr. I Made Sesangka who helped in implementing Balinese Kamasan ornament motifs, and fellow lecturers of the Craft Study Program, Faculty of Fine Arts and Design of Indonesian Institute of the Arts in Denpasar for supporting the creation and writing of this work. Also, the researchers would like to thank the Director of Research and Community Service of the Ministry of Research and Technology/ National Research and Innovation Agency who has provided funds for the creation of this ceramic work.

References

- Ahmadi, Agus. "Kriya Kreatif Pengembangan *Wayang Kulit Purwa*". *Acintya Jurnal Penelitian Seni Budaya*, 8(1). (2016).
- Azmi, Z., & Nasution, A. A. "Memahami Penelitian Kualitatif Dalam Akuntansi Akuntansi". *Akuntabilitas*, 11(1), (2018): 159-168.
- Babones, S. "Interpretive quantitative methods for the social sciences". *Sociology*, 50(3), (2016): 453-469.
- Bourdieu, Pierre. *The Field of Cultural Production*. Columbia: Columbia University Press. 1993.
- Campbell, S. "Kamasan Art in Museum Collections: 'Entangled' Histories of Art Collecting in Bali." *Bijdragen Tot De Taal-, Land- En Volkenkunde*, 170(2/3), (2014): 250-280. Retrieved March 3, 2021, from <http://www.jstor.org/stable/43817947>
- Chotimah, H. C. "Identitas Nasional dan Norma Internasional Sebagai Pertimbangan Politik Indonesia". *Jurnal Politica Dinamika Masalah Politik Dalam Negeri dan Hubungan Internasional*, 7(2). (2018).
- Harisah, A., & Masiming, Z. "Persepsi Manusia Terhadap Tanda, Simbol Dan Spasial." *SMARTek*, 6(1), (2008).

- Howkins, J. *The Creative Economy: How People Make Money from Ideas*. Penguin: 2001.
- Iryanto, V. E. "Tari Bali: Sebuah Telaah Historis" (Bali Dance: A Historical Reasearch). *Harmonia: Journal of Arts Research and Education*, 1(2). (2000).
- Isnaini, S. K. Bentuk, Teknik, Dan Fungsi Ragam Hias Keramik Pada Coco Karunia Keramik Probolinggo. *Jurnal Pendidikan Seni Rupa*, 4(01), (2016).
- Kanta, Made. *Proses Melukis Tradisional Wayang Kamasan*. Proyek Sasana Budaya Bali. 1977/1988.
- Mudana, I. W., & Ribek, P. K. "Komodifikasi Seni Lukis *Wayang Kamasan* Sebagai Produk Industri Kreatif Penunjang Pariwisata." *Mudra Jurnal Seni Budaya*, 32(1), (2017).
- Mudana, I. W. "Inovasi Bentuk Lukisan *Wayang Kamasan*". *Mudra Jurnal Seni Budaya*, 31(2), (2016).
- Mudra, I. W., Remawa, A. A. G. R., & Wirawan, I. "*Wayang Kamasan* Painting and Its Development in Bali's Handicrafts". *Cultura International Journal of Philosophy of Culture and Axiology*, 17(1), (2020). 139-157.
- Muslim, M. "Varian-Varian Paradigma, Pendekatan, Metode, Dan Jenis Penelitian Dalam Ilmu Komunikasi". *Media Bahasa, Sastra, dan Budaya Wahana*, 1(10), (2018).
- Marwati, Sofiyah. "Lebah Madu sebagai Ide Penciptaan Karya Seni Keramik". *Jurnal Seni Rupa*, 5(01), (2017).
- Nirma, I Nyoman. "*Wayang Kamasan* 1". <http://repo.isi-dps.ac.id/469/1/474-1625-1-PB.pdf>. (2010).
- Nurgiyantoro, B. "*Wayang* dan Pengembangan Karakter Bangsa." *Jurnal Pendidikan Karakter*, 1(1), (2011).
- Oentoro, Deliyanthi. *Manajemen Pemasaran Modern*. Yogyakarta: Laks Bang PRES Sindo, 2012.
- Pageh, I. M. "GENEALOGI BALINISASI ZAMAN KOLONIAL BELANDA: ANALISIS KRITIS BALI SEBAGAI MUSEUM HIDUP". In *Seminar Nasional Riset Inovatif*, Vol. 5, (2017): 896-902.
- Pranata, I. K. E., Sindu, I. G. P., & Putrama, I. M. "Film Dokumenter Seni Lukis *Wayang Kamasan Klungkung Bali*". *Jurnal Nasional Pendidikan Teknik Informatika: JANAPATI*, 8(2), (2019): 142-153.
- Purwanto, A. Modal Budaya dan Modal Sosial dalam Industri Seni Kerajinan Keramik. *MASYARAKAT: Jurnal Sosiologi*, 2013. 233-261.
- Purwadi, N. A. Pemaknaan Iklan Serial Rokok Djarum Super Analisis Semiotika Ferdinand de Saussure. *Jurnal Komunikasi Pembangunan*, 11(2), 2013.
- Pradell, T., & Molera, J. "Ceramic technology. How to characterise ceramic glazes. Archaeological and Anthropological Sciences", 12. (2020).
- Qulub, R. T. "Bunga Mawar Sebagai Sumber Ide Penciptaan Karya Keramik". *Jurnal Seni Rupa*, 5(01), (2017).
- Sari, S. N. P., & Asmi, D. "Fabrikasi dan Karakterisasi Keramik Kalsium Silikat Menggunakan Bahan Komersial Kalsium Oksida dan Silika dengan Reaksi Padatan pada Suhu 1000°C". *Jurnal Teori dan Aplikasi Fisika*, 1(1). 2013.

- Setiawan, F., Yulianto, A., & Aji, M. P. "Analisis PoroShintas dan Kuat Tekan Campuran Tanah Liat Kaolin dan Kuarsa sebagai Keramik". *Jurnal Mipa*, 40(1), (2017): 24-27.
- Supatmo, S. Keragaman Seni Hias Bangunan Bersejarah Masjid Agung Demak. *Imajinasi: Jurnal Seni*, 10(2), 2016. 107-120.
- Sulistyowati, E. "Motivasi dan Perilaku Konsumen dalam Keputusan Pembelian Produk Industri Kerajinan Kulit di Yogyakarta". *Jurnal Maksipreneur: Manajemen, Koperasi, dan Entrepreneurship*, 2(2), (2013): 17-26.
- Sunarto, S. "Pengembangan Kreativitas-Inovatif Dalam Pendidikan Seni Melalui Pembelajaran Mukidi". *Refleksi Edukatika: Jurnal Ilmiah Kependidikan*, 8(2), (2018).
- Suryanto, D. "*Wayang Terawang 'Hanoman'*". (*Doctoral Dissertation*, Institut Seni Indonesia Surakarta), 2014.
- Thwaites, Tony, Lloyd Davis, Warwick Mules. *Introducing Cultural and Media Studies: sebuah pendekatan semiotik*. (Saleh Rahmana, Penrj.). Yogyakarta: Jalasutra, 2002.
- Wibowo, M. B. *Pakeliran Wayang Kulit Purwa Lakon Resi Subali*. (*Doctoral dissertation*, Institut Seni Indonesia Yogyakarta), 2016.
- Yadnyawati, Ida Ayu Gde, dkk. "Kecak Ramayana Dan Ballet Ramayana Wakil Unhi di Pentas International "Kumbh Mella" Trivani, Allahabad, Ultra Paradesh India Utara." *Jurnal Sewaka Bhakti*, 3(1), (2019): 50-109.
- Yuliawan, I. G. "Penciptaan Tempat Lampu Keramik Dengan Ornamen Figur *Wayang*." *Skripsi*, Fakultas Seni Rupa dan Desain Institut Seni Indonesia Denpasar, 2017.
- Zabelina, D. L. Attention and creativity. (2018).
- Zuhdi, D. H. "Lebah Madu Sebagai Ide Dasar Penciptaan Karya Keramik Jenis Vas". *Pend. Seni Kerajinan-S1 (e-Craft)*, 5(2), (2016).