

## ***Wayang* Kamasan Painting and Its Development in Bali's Handicrafts**

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**Abstract:** The puppet arts in Bali can be found in the *wayang* Kamasan painting at Kamasan Village, Klungkung Regency. This painting inspired the creation and development of new handicraft in Bali. The objectives this research: 1. To find the *wayang* Kamasan painting in Klungkung Regency; 2. To find the development of handicraft types in Bali inspired by *wayang* Kamasan painting. This research used a qualitative descriptive approach, and data collection by observation, interview, and documentation. The results that *wayang* Kamasan painting is estimated to have existed since the reign of the ancient Bali kingdom, which was during the reign of King Dalem Waturenggong in Semarapura Klungkung. The *wayang* Kamasan painting character painted on a canvas with a light brown base color, stiff, two-dimensional, and the description follows the applied standards. The figures depicted taken from Ramayana and Mahabharata story. The Balinese handicrafts inspired by *wayang* Kamasan painting include ceramics, wovens such as *sokasi/keben* (basket made of woven bamboo), *keris* sheath, *dulang* (trays), *bokor* (bowls), guitars, *beruk* (coconut shell containers), and others. The authors expect in the future the *wayang* Kamasan painting can survive, and emerges the world's concern for its preservation.

**Keywords:** *wayang* Kamasan, inspiration, handicrafts, preservation, Bali

### INTRODUCTION

*Wayang* Kamasan painting is known by the Balinese community as a *wayang* Kamasan painting because this painting was originally developed in Kamasan Village, Klungkung Regency, Bali Province, Indonesia. In

addition, it is also called as classical Balinese painting. Some sources mention *wayang* Kamasan painting has existed since the reign of the ancient Balinese kingdom as written on the inscription of the Anak Wungsu 994 Saka year (1072 AD) and the name *kamasan* mentioned means good seed (Nirma, 2010). Kamasan Village is one of 53 villages in Klungkung Regency, located 43 km from Denpasar City and close to Klotok Beach or Jumpai Beach. The location of this village is quite easy to reach by traveling east of Denpasar City for 1 to 1.5 hours, and the trip will end in Kamasan Village. Kamasan Village yet nuances of the friendliness of the community, customs, and traditional culture. The visitors who come to this village will be greeted by numerous name plates installed in front of the entrance of the house yards (in Bali called *pemesuan* or *angkul-angkul*) as a sign that a painter is working on the *wayang* painting orders in the yard.

*Wayang* Kamasan painting has a uniqueness that becomes the characteristic of the painting style and is believed to be the forerunner to the development of other *wayang* paintings in Bali. *Wayang* Kamasan painting is a cultural art that must be preserved in this globalization, which is full of uncertainty and often referred to disruption era 4.0. In the advanced technology era nowadays, there are symptoms of decreasing appreciation and perseverance of traditional cultural values. In this era, young people in Kamasan Village are rarely found pursuing *wayang* painting, and they mostly prefer to work outside after graduating from school than to pursue *wayang* painting at home. These young generations choose to work formally or informally outside the home because it is considered easier to earn money than to pursue *wayang* painting. In addition, *wayang* painting is considered difficult to do because it requires perseverance and high skills. Concerning this phenomenon, Kamasan Village community figure, I Ketut Sukma Sucita in 2016 once stated "If there is no next generation, *wayang* Kamasan painting will gradually disappear," This is according to the research of John, a Dutch citizen who predicted 30 more years *wayang* Kamasan painting would be extinct if there is no regeneration to pass down because most of the painters who are still active in the painting are 50 years old or more. Therefore, various efforts, such as *wayang* painting competitions, are needed to revive this *wayang* painting activity (Nusa Bali.com, 2019).

When the authors surveyed at Mrs. Sri Wedari's studio in Kamasan Village, four mothers in their sixties were finishing *wayang* pictures. *Wayang* picture was an order, and they were given the task of coloring.

They said the work was done almost every day to enjoy their old age and that was the only work they could do. So, there is an impression that the work of *wayang* painting in Kamasan Village is the last choice and has not been able to be the main occupation for the community. This statement is reasonable because according to Mr. Made Sesangka (46 years), a *wayang* Kamasan painter in the village stated that in the past *wayang* painting activity was only a part-time job for farmers after working in the fields and also as an offering to God. As the late I Nyoman Mandra did at the beginning to make *wayang* Kamasan painting as sincere offerings to God by creating paintings in the form of *ider-ider* (decorative fabric that is mounted around the gutter house), *kober* (flag for religious procession), *umbul-umbul* (pennant), *parba* (bedhead), clothing and others.

The next development turns out to be the creation and development of handicraft products in Bali inspired by the uniqueness of the *wayang* Kamasan motif. Products with *wayang* Kamasan are developed in various forms, functions, and materials and marketed globally. The *wayang* Kamasan motif is applied as an ornament to obtain the beauty of Balinese form and identity. In today's modern life, this phenomenon is referred to as glocalization, which is the production of globalized products by utilizing local culture as power. The concept of glocalization was the concept of producing local products on a global scale and global localization (Barker, 2018: 111). Products with *wayang* Kamasan motif ornaments are quite easy to find in art markets in Bali and also in online media that can reach consumers from various segments and places.

The *wayang* Kamasan painting and handicraft products with the *wayang* Kamasan identity are quite interesting to be appointed as research objects because there are only a few researchers conducted researches about this topic and are only found in Bali. It should be appreciated by the owner of its culture and must be maintained because many good values of life are contained in *wayang* paintings and if taken seriously, it can bring economic value to its doers. The explanation above becomes the authors consideration to choose this object as a study in writing this research. In addition, researchers have been during the existence of Balinese culture, and this is outlined in the form of this paper. With all the advantages and disadvantages of this paper, researchers expect that the global community acknowledges the existence of *wayang* Kamasan painting and its development in handicraft products, so it grows the concern to preserve it. The objectives to be achieved in this research ware: first, to describe the *wayang* Kamasan painting in Klungkung

Regency, Bali; second, to find out the types of Balinese art handicraft products inspired by *wayang* Kamasan painting.

## METHODOLOGY

This research was a qualitative descriptive study that aims to describe the *wayang* Kamasan painting in Kamasan Village, Klungkung Regency, Bali, and the types of Balinese handicraft products inspired by *wayang* Kamasan painting. Data collection techniques were observation, interviews, and documentation, and sampling as the source of data was conducted with snowball theory (Subagyo, 2004: 31). The primary and secondary data collection in 2019 was completed through online media or directly in the field of the data source in Bali. This research used the hermeneutic method to analyze the data obtained. Hermeneutics has the meaning of interpreting texts to obtain precise understanding and is then conveyed to the appreciator according to the level and absorption (Wahid, 2017). The text referred to in this article was *wayang* Kamasan painting and unique handicrafts inspired by *wayang* Kamasan painting and interview results. Interviews were conducted with craftsmen who apply *wayang* Kamasan painting in their handicraft products, such as ceramic craftsmen, woven craftsmen, and interviews with *wayang* Kamasan painters in Kamasan Village, Klungkung Regency, Bali.

## RESEARCH RESULT AND DISCUSSION

### ***Wayang Kamasan Painting***

Cultural traditions can grow and survive according to their times in every part of the world, highly dependent on the competitive power of supporters of these cultures in maintaining their cultures. Basically, this life is a competition in all respects, including in the cultural field, and some even assume that from the beginning, a man was created to compete competitively (Premanto, 2018). The culture was maintained and passed down from generation to generation through formal and informal learning processes (Juanda, 2010: 1).

The *wayang* Kamasan painting was a traditional culture that still survives in the era of globalization, which is full of competition and affects every line of human life due to the learning process. The globalization

believed to have positive and negative impacts on human life in the economic, political, social, and cultural fields (Barker, 2004: 115). Thus, the influence of globalization, which offers modernity, facilitates human life and, on the other hand, can be the destroyer of traditional culture, including *wayang* Kamasan painting. It might happen viewed by global experts, and they believe that local culture will be extinct with in the homogeneous global culture. Like wise, pessimistic globalists argue that globalization is a negative phenomenon, a western occupation that appears to be real on the surface and forces a homogeneous culture (Cochrane and Pain qtd in Suneki, 2012; 310-311). Therefore, the awareness of the parties, especially the Kamasan Village community and the Balinese community in general, is needed as the direct supporter of the culture always to strive and preserve the *wayang* Kamasan painting culture so it can be economically beneficial to the community and its diversity can be maintained. The authors believe that this cultural art heritage will bring a positive economic impact on its supporters to survive.

The *wayang* Kamasan painting, as aforementioned, has existed since the royal era in Bali. Different sources explain the initial appearance of the *wayang* Kamasan painting, but in essence, it has similarities as the following explanation. The first source mentions that in the 17<sup>th</sup> century in Semarapura Klungkung, King Dewa Agung Made assigned Gede Marsadi, a resident of Kamasan Village, to draw Patih Mudara in the Boma palm-leaf manuscript. Marsadi's work impressed the king, and he always called Marsadi by the name of Mudara. The king gave the name Mudara to Gede Marsadi as a gift for his success carrying the king's duties. Further more, Gede Marsadi's works of art were copied by other painters and spread to various places in Bali. Currently, the style of *wayang* painting produced by Marsadi was known as the *wayang* Kamasan painting. Another name for this style of painting was the classical Balinese painting, unique, and this painting contains *uger-uger* or regulations binding that is preserved from generation to generation (I Made Kanta qtd. in Nirma, 2010; Mudana, 2019).

A second source from Mangku Muliarsa, a Kamasan Village resident, stated that the history of the *wayang* Kamasan art had existed during the reign of King Waturenggong around the 15<sup>th</sup> century. It was revealed in a documentary film titled *Seni Lukis Wayang (Wayang Kamasan Painting)*, which was uploaded on youtube.com on September 13, 2009. Further explained, at that time, sculpture artists, painting artists, and dance artists

were coordinated by the king and were often summoned to the palace occasionally. The transition of the kingdom from Gelgel to Semarapura at that time had a positive impact on the development of painting, sculpture, and dance. The king often exhibited this art culture when welcoming visitors from other kingdoms such as the Kingdom of Denpasar, the Kingdom of Karangasem, and others. One of the painters who were often called by the king to the palace was Mahodara. Mahodara as the king's servant, was given the task of drawing *wayang*. Mahodara is a self-taught painter in *wayang* drawing and did not have a teacher. The king awarded the name Mahodara to this painter because of his prowess in painting one of the Mahabharata figures named Bomantaka. In the Bomantaka story, there was a *pepatih* or prime minister named Patih Mahodara. The king later awarded the name Mahodara to a painter who had the original name Gede Mersadi.

Judging from the shape, the *wayang* Kamasan painting was old. The *wayang* Kamasan painting on the ceiling in Gili and Kerthagosa Garden in Klungkung temple has a similarity to the image contained in the temple reliefs in East Java, which is the style with the figures of the two dimensions combined with a flat background (Vickers, 2002: 38-39). An example of this Vickers's explanation can be seen in the relief of the Jago Temple in Malang, which features the Mahabharata story. This story tells about the life of the Pandavas who lived in the woods after being driven out of the kingdom by the Kauravas after losing in dice gambling, which bet for wealth (Sifak, 2017). Judging from the appearance of the head ornaments, the attributes of clothing, body position, hands and feet facing the opponent have similarities with the *wayang* Kamasan style. Another source also mentions the reliefs at the Ceto and Sukung temples that depict similar figures to the *wayang* in Bali. Ceto and Sukung temples around Surakarta, Karanganyar, were built in the 14<sup>th</sup> century at the end of the Majapahit kingdom. Likewise, the depiction of the *wayang* can be seen from the gestures, facial typology, and attributes. Some *wayang* figures depicted in the reliefs are heavenly beings (Krishna), knights (Bima), (Arjuna), Sudra (Twalen)/servant and others (Putra, 2018: 142). The above description implies that there are possibilities Kamasan *wayang* was originated from Java after the collapse of the Majapahit Kingdom, then made in Bali according to the conditions of Balinese culture, but the authors have not found an explanation of this hypotheses.

The initial material used to draw *wayang* Kamasan was a canvas made by craftsmen. This canvas was made using a white cloth, often called *blacu* (calico) cloth. To be used as a canvas fabric, the calico is washed, soaked, and dried under the sunlight. After that, the drying cloth is dipped in rice flour porridge that has been prepared, and this process is called *mubuhin* (Balinese). After the *mubuhin* process finishing, the canvas fabric is stretched and dried in the sun to dry properly. The process of *mubuhin* aims to glue the threads on the calico cloth. After drying, the canvas cloth was rubbed over the slab repeatedly with shellsto obtain a flat and smooth canvas surface (Nirma, 2010). At this time, the canvas has been already made and can be purchased, so *wayang* painters are no longer making their canvas. Thus, the activity of making a canvas among *wayang* craftsmen was rarely found. It was the disappearance of the craftsmen's culture in making canvas. Craftsmen feel the ease of obtaining canvas so that they are no longer interested in making their canvas. It means there was a loss of culture in making canvas among *wayang* Kamasan painters. This phenomenon was closely related to the *wayang* craftsmen's income in the current era and the impact of globalization it brings.

The process of making the *wayang* Kamasan painting consists of three stages, sketching, coloring, and the finishing stage, *nyami* (detailing). The colors used to draw the *wayang* Kamasan were natural materials such as *pere* stone to obtain yellow color by rubbing it until smooth on a ceramic bowl or mortar. While the basic color light brown was obtained from limestone dipped in water. In ancient times, the black color pictured on each line used soot. Painters have also used modern painting ink to get black and other colors using water colors, so the results of the paintings look more vivid (Kanta, 1977: 11). However, when this research was conducted, the *wayang* Kamasan painter had used factory-made acrylic colors bought from the stores. It shows that the development of materials used in painting the *wayang* Kamasan always follows the times, but still, there were maintained aspects.

The brushes that painters use to paint still utilize the old-fashioned method that was using bamboo and *yip*. *Yip* was the designation of palm leaf ribs. Mrs. Sri Wedari, an art teacher and also a *wayang* Kamasan painter, daughter of the famous *wayang* painter the late I Nyoman Mandra, stated that the coloring of *wayang* Kamasan painting is conducted with *sigar* (gradation) technique, with light brown base color, the

figure is stiff but has *pakem* (grip) (interview on 2019, 20<sup>th</sup> June). To find out more about *wayang* Kamasan painting works, it was shown in the following example of Mandra's work.



Figure 1. Example of *wayang* Kamasan painting, entitled *Arjuna Wimaha*, 1997.

The work of the late I Nyoman Mandra

Source: <https://www.mutualart.com>

The stories displayed in the *wayang* Kamasan painting generally depict the epic Mahabharata, Ramayana, the story of Men Brayut, *perlindungan*, and the depiction of *karma phala*. *Pelintangan* was a typical Balinese calendar that usually has a length of 140cm, a height of 120cm. The stories depicted in the *wayang* Kamasan painting have philosophical values for Balinese life. The style of *wayang* Kamasan painting was a continuation of the tradition of painting *wong-wongan*, which was the painting of human as the objects with the natural surroundings (Widigama, 2016: 1). It occurred in prehistoric times until the entry of Hinduism in Bali.

In general, the *wayang* figures depicted are divided into two groups, those with good traits and those with bad traits, some with subtle characters, and those with rough characters. *Wayang* figures with subtle characters are Yudistira, Wibisana, Laksmana, Rama, and others, while characters with rough characters were Rahwana, Duryadana, Bima, Raksasa, and others. Subtle characters are depicted with slender body shapes, long arms, and yellowish-brown body color, while rough characters are depicted with large bodies, hairy, black-brown skin color,

bulging round eyes, vicious smiles, and sharp teeth. Likewise, each character has different shapes, figures, attitudes, expressions, and colors according to the story it plays. In accordance with its role in the story, the *wayang* Kamasan painting can be seen as figures of gods, priests, knights, clowns, animals, and plants (Nirma, 2010).

### ***Development of Wayang Kamasan painting on Handicraft Products***

The beauty of the *wayang* Kamasan painting style has inspired craftsmen to develop handicraft products to be presented to local tourists, especially Balinese, domestic tourists, and foreign tourists. The increasing number of tourists visiting Bali every year was an opportunity to market handicraft products in Bali. Foreign tourists visiting Bali in the last three years were 4,927,937 people in 2016, 5,697,739 people in 2017, and 6,070,643 people in 2018 (Central Bureau of Statistics Province of Bali) (Sukawati, 2019: 8). Handicraft products developed by craftsmen by applying *wayang* Kamasan style as ornaments can be found in various products, for example, ceramic handicraft products, woven handicrafts such as *sokasi/keben* (basket made of woven bamboo), coconut shell products, fabric fans, wooden fans, bags, wallets, tissue boxes, key chains, *Uang Kepeng* (cash coins), eggshell, *keris* sheath, *lelontek* (pennant), *tedung* (umbrella), t-shirts, *dulang* (trays), *bokor* (bowls), guitars, helmets, *beruk* (coconut shell containers), eggs, cow's *cerongconggan* (bells). The *wayang* Kamasan painting was reproduced on a variety of handicraft products, which were previously only produced in the form of paintings. It was in accordance with Sunaryo's opinion (at Supatmo 2016: 111), which states that ornamentation was the application of decoration to a product, the primary function was to beautify objects. Products or objects that are ornamented have added value that were more beautiful, more valuable, and more meaningful. The application of the *wayang* Kamasan as an ornament has the purpose of achieving the beauty of the product, with the hope that people adore it, and they will buy it. So, the final goal was handicraft products with economic value and can support the craftsmen's livelihood.

A craftsman in the village of Kamasan Klungkung who applies the *wayang* Kamasan painting to *keben* products or *sokasi* as ornaments was Wayan Inda Anggaeni. *Sokasi* is a box-shaped object made of woven bamboo, commonly used by the Hindu community in Bali as a place of *banten* or *sesajen* (religious offerings) for praying. According to Anggaeni,

the products with *wayang* Kamasan features are quite attractive to the public, especially foreign tourists and local tourists visiting Bali. Local and foreign tourists mostly buy products compared to local Balinese. Understandably, the tourists buy the product regardless of its function, but because of its uniqueness, that was the application of *wayang* Kamasan motifs. The primary function of *keben/sokasi* is as a place for *banten/sesajen* (religious offerings) of Hindus in Bali. *Keben* viewed from its function, should be bought by Hindus, but most are bought by non-Hindu tourists ([bali-travelnews.com](http://bali-travelnews.com)). Therefore, it was not the function that the primary consideration of the buyers to buy this product but because of other factors that are more decisive such as the uniqueness of the decoration, shape, and price. Anggaeni as a seller and craftsman, did not find difficulties in marketing the products. It shows that the handicraft products inspired by the *wayang* Kamasan have a positive impact on the development of handicraft products in Bali because it was attractive to the consumers.

Another craftsman, Sinarwati from Banjar Pande, Kamasan Village, Klungkung, who works on the *wayang* Kamasan patterned fan handicraft, explained that the *wayang* motif products were initially sought after by buyers as pre-wedding photo properties. Likewise, these fan products were sought after by salon owners whom do bridal make up. Then in the subsequent development, this fan product was in demand by domestic and foreign tourists. Sinarwati acknowledged that innovation in the development of handicraft products that meet the needs of the community has made *wayang* Kamasan painting began to appeal to local consumers. The exhibition is one of the events that must be followed to promote *wayang* ornamented craft products. There are two types of fans marketed, wood fans and fabric fans. A 23 cm long wooden fan was sold at Rp 350,000, 27 cm for Rp500,000, 30 cm for Rp700,000, while a 23 cm long fabric fan was sold at Rp175,000, 30 cm for Rp 350,000. These craftsmen also utilize social media as a media for promotion and marketing their products (online media Bisnis Bali, 2019). The creative efforts of this fan craftsmen by utilizing *wayang* Kamasan painting as an ornament in the manufacturing of the fan products bring positive results in marketing. Besides that, the craftsmen's creative actions can also be seen as an effort to preserve culture, which was likely to have never been thought by craftsmen. Besides that, the dense activity of marriage at a certain period has a big influence on the marketing of these high-quality, locally-identified handicraft products. This *wayang* Kamasan motif fan creates more

elegant and higher values pre-wedding photos, and this has become a necessity that must be present in every pre-wedding photoshoot. In addition, the lifestyle trend in holding a wedding in Bali has changed. These changes, for example, the look of the wedding atmosphere was seen as glamorous yet exhibits the traditional Balinese identity, starting from the bride entrance decoration (*angkul-angkul*), the pre-wedding photos, and video, the reception room and the food presentation. Everything was created full of decoration elements to achieve beauty and creates a more special wedding venue. This trend change was very influential in the marketing of local identity handicraft products, such as fan craft. In addition to Kamasan *wayang* ornamental fan products, the craftsmen also provide flower-patterned fan products that are also in great demand. A visual example of a fan product with *Wayang* Kamasan painting was shown in Figure 6 below.

Other handicraft products, including *keris* sheath, apply *Wayang* Kamasan painting ornaments made by Arcana Kamasan Artshop. The sheath of the *keris* made was a *sesrengatan* model with *majegau* (*Dysoxylum densiflorum*) wood. On the sheath of the *keris*, the ornamentation motif of the figure of Prabu Yudistira/Dharmawangsa and Dewi Drupadiis drawn on the sheath *penyejer*. The selection of this Dharmawangsa figure as an ornamental motif because it is in accordance with the *kerissikut* (elbow), which is 14 *rai* (dharmawangsa). On the sheath, it also depicts two lions holding the spear of *tulup ki tunjung tutur*, which is a symbol of I Gusti Ngurah Jelantik's descent. In the story, it is told that the spear with the title "Ki Tunjung Tuttur" was awarded by I Gusti Ngurah Jelantik to his son I Gusti Gede Pasekan, who would later be named I Gusti Ngurah Panji Sakti (toopics.com). The visual work of this *keris* sheath can be seen in Figure 8 below. *Keris* sheath ornaments convey a lot of meaning to the public as an appreciator or as a potential user. With full ornamentation of meaning as outlined in the form of *wayang*, character ornaments make the secondary message conveyed by *keris* becomes more important than just its primary function, which seems to disappear. The secondary meaning was built from the utilization of the values that exist in the *wayang* figures Yudistira and Drupadi. The secondary meaning of a sign can never be fully captured because it implies various meanings, scattered like jigsaw puzzles (Budiman, 2002: 30). These values are also able to influence the price value of the *keris*, in addition to the quality factor, which was reflected in the visual form of the *keris*.

In other handicraft products, *wayang* Kamasan painting was also applied to the development of craft products with ceramic materials, as done by I Kadek Yuliawan in 2017 and I Wayan Mudra in 2018 and 2019. I Kadek Yuliawan applied this traditional *wayang* Kamasan painting motif to some lamp holders, which are named after the *wayang* figures depicted on it. The names of Yuliawan's lamp holders are Jetayu lamp holder, Rama and Sinta lamp holder, Hanoman and Rahwana lamp holder, Hanoman lamp holder, Rahwana lamp holder, Anggada and Subali lamp holder, Rama Shooting Deer lamp holder, Rama and Laksmana lamp holder, Sugriwa and Subali lamp holder, and Anggada and Hanoman lamp holder. Yuliawan used throwing, and print techniques in the embodiment of these lamp holders, and the application of *wayang* Kamasan motifs was done with several techniques, for example sticking, nicking, carving, and finishing with glazing technique (Yuliawan, 2017).

Yuliawan's lamp shade ceramic works display bright colors because the finishing was added with the ceramic color paint that does not require burning and also *prada* touch with a golden display. The basic colors are dark, so the puppet objects become prominent and clear. *Wayang* Anggada and Subali figures are depicted on both sides of the surface. The two *wayang* figures can be distinguished in terms of color and shape, which are almost similar. The appearance of the *wayang* Kamasan applied on the ceramic media by Yuliawan shows a global pattern, lacking in detail, but contains adequate proportion. Visual examples of Yuliawan's work titled Anggada and Subali lamps can be seen in Figure 9 below. The work was 29cm height and 17cm in diameter. Anggada was one of the heroes in the Ramayana story. The *wayang* figure Anggada was imagined to be a brave and very powerful man, son of Subali and Dewi Tara, who was a brave, smart, subtle, and agile character. On the other hand, Anggada also has an irritability character (Sudjarwo *et al.*, 2010: 222).

I Wayan Mudra also applied *wayang* Kamasan painting on ceramic media in 2018 and 2019. The ceramic works were created in the form of urns, flower vases, and *sangku* (holy water container). Each type of work was made in several variants, seen from the ornaments and sizes. In Bali, the primary function of *sangku* was a holy water container used by Hindus for religious ceremonies or traditional ceremonies. In Bali, it was also called *kumba*, generally made of red clay kilned at low temperatures. Aside from ceramic materials, *sangku* was also made of brass, silver, and

aluminum (Mudra, 2019: xvii). The formation of the ceramic body of Mudra's works was done through throwing technique and painting techniques to make the application of Kamasan *wayang* ornaments to the ceramic body. The color material for painting used special ceramic color paint that requires combustion at 1000°C so that the puppet ornament can be firmly attached to the ceramic body. Mudra's works were carried out through several long stages, starting from body formation, drying, burning biscuit, grading, glazing, applying puppet ornaments, and finally, the combustion process.

The process of forming Mudra's works involves Tri Surya Ceramic Business partners in Kapal Village, Badung, Bali and the application of *wayang* ornaments was done by *wayang* painter I Wayan Roky from Belahbatuh Gianyar Village, and I Made Sesangka from Kamasan Klungkung Village, Bali, which was the center for *Wayang* Kamasan painting. One of Mudra's works was shown in Figure 10 below. The jar was named Oval Guci; the *wayang* picture ornament applied to the ceramic body was taken from footage of the story after Sinta kidnapped by Rahwana when the civil war between Sugriwa dan Subali occurred in the kingdom of Kiskinda. Hanuman, who was uneasy with the incident, went to seek help and met with Rama and the Admiral. Hanuman told the story of what happened to the Kiskinda kingdom. Feeling moved, finally, Rama and the Admiral were willing to help Hanuman. On the other hand, Hanuman and his friends were ready to help Rama, who was kidnapped by Rahwana (Mudra, 2019: 27).

The works of Yuliawan and Mudra above are a form of creativity in developing ceramics art handicraft products by using *wayang* Kamasan painting as ornaments. Application of ornaments to these works was to obtain the beauty of the work, so the works show to appeal for or allure for each who sees it. Besides that, the application of ornament also contains conservation value, which was the preservation of *wayang* Kamasan painting a cultural heritage that must be preserved, developed, and passed down to the next generation. The authors believe the smallest effort made related to the preservation of past cultural heritage should be appreciated amid the advanced era, which leaves every thing considered not appropriate behind.

Some examples of art handicraft products in Bali, including those described above, apply *wayang* Kamasan painting ornaments. It was shown in the following pictures.



Figure 2. *Sokasi*



Figure 3. Sling Bag



Figure 4. Wooden *Dulang*



Figure 5. Coconut Shell Kettle



Figure 6. *Wayang* wallet.



Figure 7. Fan by *Sutasoma* Kamasan. Documentation: Sutasoma, 2019.

Figure 2-6 products of RKB UMKM Balinese Traditional Painters Klungkung regency. Documentation: Creative House State-Owned Corporation Klungkung Bali regency.



Figure 8. *Keris* sheath, by @keris\_mesari. Documentation: @keris\_mesari.



Figure 9. Ceramic lamp shade “Anggada and Subali” by Yuliawan. Documentation: Yuliawan 2017.



Figure 10. Porcelain *Guci*, by I Wayan Mudra. Documentation I Wayan Mudra, 2019.

The *wayang* figures depicted in the above handicraft products are more dominantly taken from the Ramayana story. The puppet figures chosen are figures with subtle characters, such as Rama, Sinta, Sugriwa, Subali, and Hanuman, and very rarely found depictions of tough characters such as Ravana. In the handicrafts, products of *sokasi*, sling bags, wallets, kettle, fans, and ceramics all illustrate scenes from Rama and Sinta's story. Rama and Sinta are central figures in the Ramayana story, which are often the preference of painters and craftsmen in their craftworks. As expressed by I Wayan Suardana (2013: 74) in the making of the Prasi Ramayana craft in Sidemen Karangasem Village, Bali. In the prasi Ramayana, the central figures depicted are Rama, Sinta, Rahwana, Hanuman, and Jatayu, in which the depiction shares similarities to *wayang* Kamasan. These central figures play an essential role in the Ramayana story.

In the Ramayana story, the Rama character was told as a powerful figure from the kingdom of Ayodyapura, good-looking, knowledgeable, broad-minded, helpful, dignified, mastering various weapons, and a prominent leader. While Sinta was the wife of Rama, married through a contest, the beautiful daughter of Prabu Janaka from the kingdom of Mantilireja (Suhardi, 1997: 9-10). Rama and Sinta can be interpreted as a symbol of the loyal husband and wife. It becomes a source of life learning that a husband and wife must be a faithful couple, love each other, care for each other, and support each other, while the loyal servant figure who always accompanied in the depiction of the Ramayana story was Tualen and Merdah who were always in presence when Rama and Condong accompanied Sinta. The portrayal of the *wayang* characters in handicraft products depicted shows a fragment of the story, as seen in the work of fan picture 7, the work of *keris* sheath Figure 8, and ceramic jar picture 10. However, there was also the opposite does not tell the story. The figures depicted apart from the story are only figures taken for ornamentation, as shown in Figure 2 to Figure 6 and Figure 9 above.

Several reasons are under lying the depiction of this second model, for instance, because the existing medium of images in craft products was limited or narrow, so it was difficult to describe some of the puppet characters according to the story. Other reasons, for example, handicraft consumers, are not too concerned with the stories depicted in craft products because what is important was the uniqueness of the craft products. It was different if the painter makes a *wayang* painting, there

must be a portrayal of *wayang* figures in a fragment of a particular story, and there was a specific message to be conveyed from the *wayang* story as seen in the example of picture 1 of the *wayang* painting by I Nyoman Mandra (deceased) above-entitled Arjuna Wiwaha. The handicraft products displaying the story of *wayang* seem to impose space somewhat like the portrayal of *wayang* figures on the *keris* sheath product Figure 8 above. In the end, what determines was the story fragment on products, which was very much determined by the needs of the craftsmen in serving consumers because handicraft products are created to meet the practical and symbolic needs of human life as consumers. Therefore, handicraft products must be unique, attractive, aesthetic, functional, and capable of displaying symbolic values. Gustami S.P. (1992: 71) states that past handicraft products are unique works of art that contain aesthetic, symbolic, philosophical, and functional values and are confounded in their making. In the current era, Gustami's opinion was still relevant to craftsmen in creating handicraft products.

The above craft products convey that *wayang* Kamasan painting ornaments are the craftsmen's efforts to create unique, interesting, and beautiful works in the hope of being able to serve the needs of prospective users. The image of *wayang* Kamasan as Balinese traditional culture still has a pretty good appeal in this era. *Wayang* Kamasan painting was a cultural capital for craftsmen in developing economically valuable handicraft products. The authors did not find craftsmen who have other goals besides economic goals in the development of handicraft products through the application of this *wayang* painting ornament. However, from these handicraft products, we can also find the meaning of preserving traditional art culture. This phenomenon also explains that *wayang* Kamasan painting functions as applied art, art functioned for product beauty and art that has been modified by craftsmen. *Wayang* Kamasan painting in this era is used for more practical purposes, no longer for religious offerings, the initial function of the emergence of the painting.

The *wayang* forms depicted in the handicraft product above resemble the *wayang* Kamasan forms, which are the source of the inspirations. The quality of the products shows low to good quality with high complexity. The good quality is neatly produced, in accordance with the basic form of the *wayang* Kamasan, the coloring was suitable and evenly distributed. The poor quality means the display was less neat, the lines do not match the basic shape of the *wayang* Kamasan, the coloring was not evenly

distributed, and the color does not approach the original color of the *wayang* Kamasan. It shows that there was various quality craftsmanship in the manufacture of these handicraft products, which lead to different market segments. The authors expect that *wayang* Kamasan painting can be maintained, and its development varies in a variety of handicraft products so that it was beneficial for its cultural supporter and beneficial for its preservation.

## CONCLUSIONS

*Wayang* Kamasan painting is a traditional painting born in the village of Kamasan, Klungkung Regency, Bali, and was expected to have existed since the reign of the ancient Balinese kingdom, which was the reign of King Dalem Waturenggong. This painting originally grew in the kingdom environment, became the pride of the king, and was presented when the king welcomed visitors from other kingdoms in Bali. The *wayang* Kamasan painting heritage was still shown and well maintained on the ceiling of the building in the Gili and Kerthagosa Garden in Klungkung Bali. Initially, the *wayang* Kamasan painting was made as offering to God, but as the times evolved, the *wayang* Kamasan painting made for tourism purposes that are presented to tourists visiting Bali. It has brought a positive economic impact on the residents of Kamasan Village and surrounding areas. There is a possibility that the *wayang* Kamasan motif was originated from Java Island, viewed from the depiction of reliefs that exist Ceto and Suku temple. The interest of the young generation in the *wayang* Kamasan painting still poor.

Until now, *wayang* Kamasan painting still survives and developed in a variety of handicraft products by craftsmen in the Kamasan Village and outside Kamasan Village. The process of painting *wayang* Kamasan on handicraft products continues to follow the traditional stages, from sketches, coloring, and finishing. Whereas, the change in the making of handicraft products today was that craftsmen do not use traditional colors and equipment such as *pere* stone, bamboo, and *yip* brushes, resembling *wayang* Kamasan painting on canvas but the craftsmen have used acrylic colors and ready-made bristle brushes. These change sare related to the craft media used, which mostly are not canvas-base, but the medium consists of bamboo, wood, ceramics, cloth shirts, and others. The *wayang* figures depicted in today's handicraft products are dominantly

drawn from the Ramayana story, such as Rama, Sinta, and Hanuman. The application of paint to this handicraft product is needed only as an ornament to beautify the products. In addition, this development also contains the meaning of preservation and appreciation of the value of tradition. The craftsmen's efforts are positive actions that should be appreciated by all parties in preserving the cultural heritage of the *wayang Kamasan* painting to avoid extinction.

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