



Pitamaha Painting Arts: A Cross Between Balinese Painting and Modern Painting

I Ketut Supir^(✉)

Prodi Desain Komunikasi Visual, FBS, Singaraja, Indonesia
ketut.supir@undiksha.ac.id

Abstract. Pre-colonial Balinese art is dominated by wayang themes which contain symbolic meanings to be dedicated to the interests of Hinduism. After the Dutch colonial rule over Bali, the theme of wayang was replaced with the theme of everyday life with the aim of enjoying its visual beauty. Even though it has different principles from pre-colonial painting, Pitamaha painter accepts modern painting. The purpose of this study is to find 1) the power practice behind the acceptance of modern painting; 2) a cross between Balinese painting and modern painting. This study used a qualitative descriptive method and was conducted in the Ubud area. The results of the study show that 1) the acceptance of modern painting is motivated by the practice of teacher power over the Pitamaha painter of the Ubud group and the practice of consumer power in determining the theme of the painting. 2) the cross between elements of Balinese painting and modern painting produces hybrid art and localization of modern painting. The crossing of the two elements of painting shows that Balinese painting which was originally static and obedient to traditional standards has then developed into dynamic painting.

Keywords: Hybrid · Pitamaha · Postcolonial · Balinese Painting

1 Introduction

Jean Couteau divides the periodization of Balinese art, particularly painting, into the pre-colonial, Pitamaha, and modernist Balinese academic periods [1]. Pre-colonial painting is dominated by the wayang genre with religious functions taken from Hindu epics, namely Mahabharata, Ramayana, Tantri, Panji stories, and others. Hinduism is the source of the idea of creating painting and painting as a medium to convey the message of Hinduism. This shows that the relationship between art and religion is closely intertwined, so it is in line with Granoka's idea in Sumba, that religion cannot be dichotomized with art, art and religion are identical, art cannot be separated from Hinduism [2].

Artists work as part of social and religious duties (*ayahan*) and are guided by Hindu aesthetic values, namely *satyam* (truth), *shiwam* (holiness), and *sundaram* (balance) [3]. Aspects of truth and holiness as the contents that determine the aspect of *sundaram* (balance). The balance can be seen in the placement of the puppet gods which refers to the concept of *pengider-ider* or *dewata nawa sanga*, namely the nine gods who rule the

directions of the winds. The placement of the god figures in the cardinal directions is strictly regulated with a very standard aesthetic order with repeated icons and sub-icons, stable colors, and scenes constrained by narrative.

The standard symbolic aesthetic order then changed after being influenced by modern painting. Modern painting entered Bali after Bali was controlled by the Dutch colonials. A number of Western artists came and lived in Bali, among them were Walter Spies and Rudolf Bonnet who later founded Pitamaha, the name of the association of Balinese artists. They teach modern painting, such as the theme of everyday life by highlighting aspects of proportion, anatomy, spatial impression, lighting, and bright colors [1]. The theme of daily life prioritizes purely visual beauty, in contrast to the wayang theme to convey the message of Hinduism [4].

A number of studies on Pitamaha painting from various perspectives. Kun Adnyana said that the theme of Pitamaha painting emerged as a result of interaction and intensive dialogue between Balinese painters and Walter Spies and Rudolf Bonnet [5]. Zuliati said Pitamaha as an agent of change in the technical aspects of painting and media introduction, thematic aspects, changes in artistic practice, individual works, and patronage of city bureaucrats and tourists [6]. The Pitamaha movement introduces a modern approach in expressive and representational vision by highlighting dark-light gradation techniques, anatomical techniques, and spatial impressions [7]. As far as it is known, until now, no studies have been found on the practice of power in the Pitamaha painter's acceptance of modern painting and the crossing of elements of Balinese painting with modern painting. These two things are the focus of this study.

Pitamaha's acceptance of modern painting cannot be separated from the operation of the practice of power. Power, according to Foucault in Arifudin, can be exercised by anyone, either individually or in groups [8]. Power relations operate from thought (ideology) to the body, which ultimately affects behavior. Power is always actualized through knowledge, and knowledge always has a power effect. Knowledge and power are intertwined, there is no knowledge without power and no power without knowledge [9]. In this regard, specifically observing the practice of teacher power against the Pitamaha painter of the Ubud group and the practice of consumer power in determining the theme of a painting.

The cross between Balinese painting and modern painting is studied using postcolonial theory, especially in the theory of hybridity and glocalization and is supported by the aesthetic theory of postmodernism. Postcolonial examines the relationship between the colonizer and the colonized in a binary opposition system by placing the colonizer in a dominant position and the colonized as the dominated class. The colonized carried out resistance to the invaders by using the third space. Through the third space, cultural identity is brought into the area of ambivalence so that the cultural representation of the colonizers and the colonized is no longer pure [10]. In the third room, the painter mixes elements of Balinese painting with modern painting through the practice of hybridity and glocalization. According to Bhaba in Sugiyanto, hybridity is a new identity built by the colonized to fight against the invaders [11]. Glocalization according to Baker in Ardini is a term used to express global products of local things and localization of global things [12]. Aesthetics of postmodernism rejects homogeneity with big narratives, universality

to celebrate heterogeneity, respects small narratives, plurality, respects differences, local uniqueness [13].

2 Research Method

This study is qualitative (qualitative research) on the phenomenon of art and culture, especially painting by the Pitamaha painter of the Ubud group, in this case carrying the theme of everyday life. This study was conducted in the village of Ubud, Gianyar district, Bali, specifically observing the works of Anak Agung Sobrat and the works of Nyoman Meja. The sample selection was determined purposively by setting the appropriate criteria beforehand.

Data collection is done through observation, interview and document study techniques, which support each other. The data is then analyzed with critical theories that are typical of cultural studies. The data analysis used is qualitative data analysis. In data analysis, the steps taken are in accordance with the ideas of Miles and Huberman as follows, (1) data reduction, namely the process of sorting, focusing on simplification, abstracting, and transforming rough data that emerges from written notes in the field. (2) data presentation, namely assembling and compiling information that gives the possibility of drawing conclusions and taking action. (3) drawing conclusions, which is a complete configuration activity or review of field notes, with the aim of testing the truth, suitability, and validity of the meanings that appear in the study location. After having a solid foundation, the conclusion increases to be more detailed and becomes a complete final conclusion [14].

3 Discussion

3.1 The Practice of Power in the Acceptance of Modern Art in the Ubud Pitamaha Group

The Pitamaha painters of the Ubud group accept that modern painting cannot be separated from the practice of power behind it. The practice of power studied is the practice of teacher power over the Pitamaha painter of the Ubud group and the practice of consumer power in determining the theme of the painting.

3.1.1 The Practice of Teacher's Power to the Pitamaha Painters of the Ubud Group

In 1936, Walter Sepies and Rudolf Bonnet founded an association of Balinese artists called Pitamaha based in Ubud. With the blessing of Cokorda Gede Raka Sukawati, the ruler of Ubud Palace, the Western artist taught Pitamaha painter modern painting. Modern art is a genre of art that was born in Europe during the Enlightenment century by carrying a spirit of rationality and novelty [13, 15, 16]. Modern art prioritizes innovation, creativity, and establishes itself as an autonomous art.

The Western artist teaches the theme of everyday life to replace the puppet theme. Pitamaha painters are advised to reduce the puppet theme because it does not describe the world of reality [17]. Everyday life themes are drawn highlighting anatomy, linear perspective, lighting, lineplay, planes, colors, textures and more. Painters were introduced

to factory-made paper and paint materials. Modern painting was immediately accepted because it was seen as advanced, rational, and developing knowledge and art skills.

Spies and Bonnet are role models and their suggestions are always followed because they are seen as teachers. In Balinese society, teachers are important figures because they not only impart knowledge, but also instill confidence. There are four types of teachers known, namely the chess *kang sinanggih guru*, namely the *guru pengajian* (teacher who teaches at school), *guru rupaka* (mother and father), *guru wisesa* (government), and *guru swadhyaya* (*Sang Hyang Widhi*, God) [18].

As *guru pengajian*, Spies and Bonnet were trusted and imitated because they were seen as having broad art knowledge and being able to produce quality works. The painter Pitamaha used the work of the Western artist as an example to emulate. Bonnet's work, which emphasizes proportion and anatomy, was imitated by Sobrat and Sukada. Spies' works that highlight lighting techniques were imitated by Ida Bagus Nadera, Wiranata, and others.

Apart from being teachers, Spies and Bonnet are considered as partners who help in solving painter's problems and are able to direct them in a better direction. In such conditions, the painter places Spies and Bonnet as parties worthy of trust and respect [19]. The Pitamaha painter's respect for Spies and Bonnet is shown by calling the master to the western artist. Calling "Mr. Tepis" to call Spies' name and Mr. Bonnet to call Bonnet's name [20]. Master's call is addressed to people who have a higher social class, which has the same meaning as *bendoro*, employer, lord, skipper, owner, owner. By calling lord to Spies and Bonnet it can be interpreted that Western artists are the ruling class whose position is equal to the king or other castle elite. As the ruling class, Spies and Bonnet can produce truth [21]. Therefore, the painter was not able to negate the ideology of modern painting that was instilled by the Western artist. In this regard, it refers to Foucault's idea in *Atmadja*, that the relationship between Spies and Bonnet and the Pitamaha painter in the context of the transfer of modern painting skills is full of power [22].

3.1.2 The Practice of Consumer Power in Determining the Theme of the Painting

A consumer is a person or organization who buys a product or service. Consumers are key figures in the market, therefore Setiadi in Subianto said that in producing goods, producers always consider consumer tastes [23]. The seller puts the consumer's taste as the central point, so that the jargon appears that customer satisfaction is our happiness; customer satisfaction is everything.

Consumer tastes are an important consideration in the production of painting in Bali. In the pre-colonial period, the king was the main consumer as well as the patron of fine arts. The king bought works of art to decorate temples and castles, so many puppet themes were produced. Since the Dutch colonial era, Balinese art has been marketed to the wider community and until now, consumers of Balinese painting are no longer monopolized by the king, but also by the European bourgeoisie who act as tourists. European tourists prefer the theme of Balinese life which they see as exotic. Imagination of exoticism about Bali emerged cannot be separated from the Beliseering policy of the Dutch colonial government which labeled Bali as the last paradise, island of the gods, and a beautiful place. The exoticism of Bali was then sold to European tourists by establishing the *Officieel Toeristenbureau voor Nederlandsch-Indië* institution in charge of managing

and developing the tourism business. Brochures as promotional media are equipped with photos of Bali as the Garden of Eden. Since then, the wave of commodification of Bali as an Eastern “heavenly” charm has been uniquely manifested in the whole body of local culture along with the artistic activities of the community in addition to the charm of its natural landscape.

The commodification of the arts was handled by Walter Spies and Rudolf Bonnet by teaching the daily life of Balinese people. Consumers of Balinese painting are mostly tourists who come from the European continent. Bonnet advised painters to reduce the wayang theme, because first, European tourists do not know wayang culture and are less interested in wayang themes. Second, Europeans are less interested in themes from the imaginary world and prefer themes from the visible (real) world. Third, European tourists have already imprinted the imagination of Balinese exoticism, therefore they hunt for paintings with the theme of everyday life, such as the theme of traditional markets, temple ceremonies, farmers, traditional Balinese fishermen, and others.

As the owner of money as well as the owner of economic capital, tourists have symbolic power in determining the painting themes they like. Tourists can exchange their money for the paintings they like. On the other hand, painters are part of a capital society that desperately needs money to support their lives, so they exchange their paintings for money. In order for his paintings to be quickly exchanged for money, the painters complied with consumer demands. They work adhering to the supply and demand principle [24]. They produce themes that consumers demand and place customer satisfaction as everything. In this condition, Bourdieu in Fatmawati says that consumers are the dominant class and painters are the dominant class [25]. As the dominant class, consumers determine the preferred painting theme, while painters as the dominant class obey consumer orders to get monetary rewards.

3.2 Crossing Elements of Balinese Art and Modern Art

After having knowledge and skills of modern painting, Pitamaha painter mixed Balinese painting with modern painting so that there was a crossing of elements of Balinese painting with modern painting. The crossing of these two elements of painting resulted in hybrid painting and localization of modern painting.

3.2.1 Hybrid Painting: Crossing Different Codes

Hybrid is one of the aesthetic discourses of postmodernism which is formed from the mixing of two styles, two languages, two speech manners, two criss-crossing semantics. The mixing of these cultural elements causes the blurring of established cultural boundaries [26]. Hybridity is the result of the struggle of the dominant class in finding an alternative that is as valid as the dominant discourse. Pitamaha painter mixing elements of modern painting with Balinese painting could be an attempt to fight for his existence in balancing the validity of modern painting.

The relationship between Spies and Bonnet and the painter Pitamaha is the relationship between the dominant class and the dominated class. As the dominant class, painters are proud to have knowledge of modern art, which they see as more advanced and developing. However, on the other hand, painters find it hard to leave Balinese painting

because they are responsible for preserving Balinese painting. These two different desires attract each other to give rise to a feeling of ambivalence. In a condition of ambivalence, the painter mixes elements of Balinese painting with modern painting by utilizing the third or liminal space which is between the dominant class and the dominated class. In this liminal space, painters are free to process, mix, and cross elements of Balinese painting with modern painting without being bound by strict rules, both those that apply in Balinese painting and in modern painting. The mixing of the two paintings produces a hybrid painting in which the codes of Balinese painting and modern painting cross each other and the purity of the two arts can no longer be maintained. Homi K. Bhabha said that hybridity undermined the authority of colonial domination [27].

The mixture of elements of Balinese painting and modern painting can be seen in the work of Anak Agung Gede Sobrat. Sobrat was born in the village of Padang Tegal, Ubud, and was one of the first Pitamaha members. He received direct guidance from Spies and Bonnet. Sobrat's painting with the title "Pasar Bali" dated 1955, is one of the collections of the Ratna Warta Ubud Museum. This painting displays a cross between elements of Balinese painting and modern painting (Picture 1). Elements and rules of modern painting are evident in the traditional Balinese market atmosphere, anatomical techniques, application of perspective techniques, and lighting techniques. Human figures are drawn by highlighting the plural anatomy known in modern painting with mathematical calculations. The impression of space is displayed through a linear perspective by drawing objects that are much smaller than objects that are close. The impression of volume is displayed through the play of light and dark lighting.

The principles and elements of modern painting are crossed with elements of Balinese painting. The depiction of a human figure that emphasizes proportions, anatomy, lighting, crossed with wayang rules with the face drawn from the three-quarters direction, the body and legs from the front. The application of linear perspective techniques in an approximate way, so that the comparison of the appearance between near and far objects is less precise. The lighting on the object does not display a clear direction and light source and the provision of dark light is still based on the rules of decorative puppets. Mixing and crossing Balinese painting with modern painting, resulting in a style that is no longer pure or has lost some of its identity.



Picture 1. The work of Anak Agung Gede Sobrat. Title: **Bali Market.** Collection of the Ratna Warta Ubud Museum.

3.2.2 Glocalization: Localization of Rules and Elements of Modern Painting

In simple terms, glocalization is a mixture of global content with local content [28]. Important aspects in the process of glocalization, namely (a) the world is developing and more respect for diversity. (b) local individuals and all groups have the power to adapt, innovate and move in a glocalized world. Local individuals and groups are seen as important and creative social agents. (c) all social processes are interrelated and dependent on each other. (d) commodities and media are not viewed coercively, but provide material for use in glocalized personal or group creations. One of the concepts of glocalization is heterogeneity which is formed due to the mixing of two cultural elements or different parts of the world in order to reject the idea of cultural homogeneity [29]. In order for global products to be enjoyed in local flavors, global codes are integrated into local flavors to produce Think Globally, act locally [28].

The localization of modern painting principles can be seen in the painting entitled “Kecak Anak Anak” by I Nyoman Meja. Meja is a painter born in Taman village, Ubud, who is a descendant of Pitamaha and did not receive direct guidance from Spies and Bonnet. However, in his work, Meja adopts many modern painting principles. Knowledge of modern painting, at this time, can be obtained from print and digital media. In the painting “Children’s Kecak” (Picture 2), Meja highlights the red light that comes from the torch and from the sun. The red light from the torch stuck in the middle of the arena hit the kecak players, creating a very contrasting impression of dark and light. The red light from the sunflowers in the background also creates a very contrasting dark and bright impression. The contrasting bright and dark red color reminds us of Rembrandt’s chiaroscuro technique. Chiaroscuro to give the impression of volume and depth of an object in a work [30]. Rembrandt developed the chiaroscuro technique to create a visual sensation of contrast in the colors of his paintings.

The application of chiaroscuro like that produces a painting that is different from Balinese painting in previous times. Although imitating Rembrandt’s chiaroscuro technique, Meja adapts to local Balinese flavors. It seems that the table in imitating Rembrandt’s chiaroscuro goes through the adoption, adaptation, and adept stages. At the adoption stage the Meja imitated Rembrandt’s chiaroscuro technique as is. In the adaptation stage, the chairscuro technique is adapted to the rules of Balinese painting. At the adept stage, after being proficient in processing the chiaroscuro technique, Meja then processes and adapts it to the character of Balinese painting, so as to produce a local Balinese aesthetic taste.



Picture 2. Children’s Kecak Title. The work of I Nyoman table. Source: Dermawan T., 2006

4 Conclusion

Pitamaha painters accept modern painting because of the teacher's practice of Pitamaha painters and the power of consumers in determining the theme of the painting. Spies and Bonnet as founders, teachers, and the dominant class, are trusted, admired and imitated, and respected so that they trust all suggestions given to the Pitamaha painter. When Bonnet suggested painting the theme of everyday life, the painter could not possibly refuse. Consumers as owners of money as well as owners of economic capital have symbolic power to determine the themes of everyday life. Painters as part of a capitalist society need money to fulfill their desires, so they produce themes of daily life in order to earn money.

The mixing of elements of Balinese painting with modern painting produces hybrid art and localization of elements of modern painting occurs. The painting "Pasar Traditional" by Anak Agung Gede Sobrat is an example of a hybrid painting. In it, there is a mix between the principles of modern painting: anatomical techniques, linear perspective, and lighting, with the principles of drawing wayang. Localization of modern painting as in the painting "Kecak Anak Anak" by Nyoman Meja which adapted Rembrandt's chiaroscuro technique which was adapted to the aesthetic taste of Bali.

The crossing of elements of Balinese painting with modern painting and the localization of elements of modern painting into Balinese painting shows that Balinese painting is open to outside influences. Modern painting is accepted by making adjustments to suit the aesthetic taste of Balinese painting. Acceptance of modern painting shows that Balinese painting is dynamic and develops in line with the spirit of the times.

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