

LAMPIRAN

DRAFT ARTIKEL ILMIAH JURNAL INTERNASIONAL

The Art Representation of Hindu-Bali Philosophy to Strengthen Local Wisdom Appreciation on Contemporary Artwork of Balinese Diaspora Painters in Yogyakarta

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Abstract: *Balinese diaspora painter art creativity will not be separated from the bond of Balinese culture's noble values, especially aesthetic rules derived from Hinduism. The picture of Balinese diaspora painter paintings in Yogyakarta is loaded with the deposition of Hindu aesthetics, philosophical issues of Balinese locality values, contemporary art, to globalisation. This research investigates the content of Hinduism cosmology philosophy and the visual art representation of Balinese diaspora painters in Yogyakarta as part of the transformation of Balinese visual art aesthetics. Method of presentation of works with "mental representation system" and "visual language (sign)": The three main rules of Hinduism aesthetics analyse the representation of painting, namely, truth (Satyam), chastity (Shivam) and beauty (Sundaram). This study found that the Balinese diaspora painters with traditional experience raise self-awareness of "a renewed thought, clashed" between understanding Bali's local wisdom with Javanese culture and gradually affecting their conceptual map representation of art in the contemporary art world. In conclusion, Balinese painter diaspora creative process is very pervasive aesthetic, cultural capital, term of Hindu-Balinese philosophy in the expression of symbolisation of artwork. They realised the importance of the philosophy of local Balinese traditions as fundamental conceptions of Hinduism aesthetics in everyday art creativity.*

Keywords: *Art Representation, Hindu-Bali Philosophy, Local Wisdom, Visual Arts, Balinese Diaspora*

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Introduction

Art is one of the cultural means that can adapt to new environments. Dialogue between the values of ethnic, cultural locality takes place in encounters with artwork, enabling creating a balance of national identity aspirations by respecting other cultures and perceptions of other nations values in all their peculiarities¹. Bali is a small island in the Indonesian archipelago. Its total size is about 5,632.86 square kilometres. Despite its small size compared to the other archipelago islands, Bali is internationally renowned as a tourist destination. One of the various reasons is Bali has become a famous unique culture that has developed through creativity and been transmitted from generation to generation². As one of the multicultural entities with a distinctive "cultural identity" of hundreds of ethnic, cultural traditions in Indonesia, Balinese culture has reached the phase of cultural diversity, artefacts to the content of views of philosophical values of its traditions. The tradition of classical-traditional Balinese art has become iconic and symbolic of cultural identity in its arts, ordinances of life, social relations, religious activities, and dialectics contesting global ethnic identity³. As a religious human being, Balinese people maintain their religiosity: through behaviour, rituals, myths, and symbols⁴.

Bali is the island of the major centre of Hinduism in Indonesia⁵. Hinduism with Vedas as its holy book is the oldest religion in the world. Sivānanda states that: The Vedas are the oldest sacred library in the literature of humankind⁶. The Vedas are the primary source of Balinese people's religion. In Bali, Hinduism is closely intertwined with art and culture in everyday life and performing arts and fine arts are considered an integral part of religious ceremonies⁷. Balinese art is undoubtedly different from Indian art even though both are Hindu. G. E. Marrison stated, "The difference is that the paintings of Indian artists are more naturalistic, while Balinese artists, for all their variety, cultural richness, and energy, appear more stylish, and loaded with symbolism⁸."

The local religious system or "Balinese religion" was born from the expression of the interaction between Balinese and spiritual environments, which includes

¹ Andrey G. Shishkin dan Olga O. Morozova, "Art in the age of globalisation: Dialogue of cultures (Ural opera ballet Theatre's production of the opera tri sestry)," *Changing Societies and Personalities* 4, no. 4 (2020): 476–91, doi:10.15826/CSP.2020.4.4.112.

² I Gede Arya Sugiarta, "Relation of Dance and Music to Balinese Hinduism," *SPAJA Journal, Journal of Archaeology and Fine Arts in Southeast Asia* 2 (2018): 1–17, doi:http://dx.doi.org/10.26721/spafajournal.v2i0.564.

³ I Gusti Ngurah Seramasara dan Ida Ayu Trisnawati, "Bali's cultural arts and the contest of identity during the tourism era of Bali," *International Journal of Innovation, Creativity and Change* 9, no. 4 (2019): 109–20.

⁴ Alexandru Gabriel Negoită, "Human's Spiritual Crisis And The Existential Vacuum," *Cogito: Multidisciplinary Research Journal* XIII, no. 1 (2021): 21–31, http://cogito.ucdc.ro/cogito_nr_1_2021.pdf.

⁵ June McDaniel, "Religious Change and Experimentation in Indonesian Hinduism," *International Journal of Dharma Studies* 5, no. 20 (2017): 1–14. doi:10.1186/s40613-017-0056-x.

⁶ I Ketut Donder. "Keesaan Tuhan dan Peta Wilayah Kognitif Teologi Hindu: Kajian Pustaka tentang Pluralitas Konsep Teologi dalam Hindu." *Harmoni Jurnal Multikultural & Multireligius* 14, no. 2 (2015): 22–35.

⁷ Sugiarta, *op. cit.* 4.

⁸ G. E. Marrison, "Balinese Classical Painting: Its Literary and Artistic Themes," *Indonesia Circle. School of Oriental & African Studies. Newsletter* 23, no. 65 (1995): 1–20, doi:10.1080/03062849508729830.

conceptions of supernatural forces and beings, adat of religious ritual ceremonies, religious facilities, and religious communities. Michel Picard confirms the relationship, “how is agama (religion) related to adat on the one hand, and how is Balinese religion connected to Indian Hinduism on the other”⁹. There was a mixture of values between local Balinese religion and Hinduism elements by cultural acculturation in its development. Hindu-Bali’s philosophical values are reflecting in the concept of *rwa bhineda*. The concept of *rwa bhineda* is a concept based on Hindu-Bali people’s belief in harmony in life, such as *kangin–kaub* (east-west) and *kaja–kelod* (north-south)¹⁰, and in the form of occasional philosophies of *sekala-niskala*¹¹. The community very realises differences in Balinese culture because of the factors of the *desa* (place), *kala* (time) and *patra* (condition). These Balinese concepts used to adapt to differences in customs or cultures between one region and another in Bali. These three terms cause Balinese culture to be flexible and selective in accepting and adopting outside cultural influences.

As Balinese people, art is physical work that requires perseverance, interest, Swadharma (obligation), and also 'inner satisfaction', meaning he does it wholeheartedly and displays the best. Hindu-Balinese culture, based on the principle of Vedic scripture, actually upholds the values of balance and harmonisation as contained in the philosophy of *Tri Hita Karana*, *Desa Kala Patra*, *Sekala-Niskala*, and *Rwa Bhineda*¹². This philosophy’s basis is the base on creativity in the creation of the painting of Balinese diaspora artists in Yogyakarta.

Balinese artists who migrate outside Bali’s island will undoubtedly have a more dialectical perspective concerning acculturation and other external cultural crosses. The question in this article; what is the basic Hindu-Bali philosophy of Balinese diaspora painters in Yogyakarta, and how do Hinduism aesthetic principles reflect in their artwork? The Balinese diaspora’s art activities also strengthen the essence and inner values of tradition such as spiritual, ritual, and religious meaning¹³.

Research Methods

This research explores the basic principles of aesthetic creation of works, philosophical meanings of Balinese culture, and reflections of Hindu religious values in representative works of Balinese diaspora painters in Yogyakarta. Research on the view of philosophy in this field using literature and interviews with Balinese diaspora painters who are members of the Sanggar Dewata Indonesian in Yogyakarta city. Philosophical reflections explore each of the artwork’s aesthetic components’ basic structure and understand all the activities of the various features as one unit related in a network with each other.

⁹ Michel Picard, *Balinese Religion in the Making: An Enquiry About the Interpretation of Agama Hindu as ‘Hinduism.’ The Appropriation of Religion in Southeast Asia and Beyond*, 2017. doi:10.1007/978-3-319-56230-8.

¹⁰ I Ketut Sunarya, “The Concept of Rwa Bhineda Kriya on the Island of Bali Towards Jagadhita,” *Wacana Seni* 19 (2020): 47–60, doi:10.21315/ws2020.19.4.

¹¹ Siobhan Campbell, “Temple Art For Sale: Traditional Painting In Contemporary Bali,” *Indonesia and the Malay World* 43, no. 126 (2015): 226–54, doi:10.1080/13639811.2014.996999.

¹² Sunarya, *op. cit.* 56.

¹³ Lydia Christine Kieven, “Getting Closer to the Primordial Panji? Panji Stories Carved in Stone at Ancient Javanese Majapahit Temples – and Their Impact as Cultural Heritage Today,” *SPAFAJournal* 1 (2017), doi:10.26721/spafajournal.v1i0.172.

This interdisciplinary qualitative method uses the art research method with a representation system approach. There are two processes in the representation system: first, mental representation, where all object, people, and events correlated with concepts carried everywhere inside the head. Here, it can be said that the meaning depends on all concept systems (as the conceptual map) formed in mind, used to represent the world and deny interpreting objects both in and outside the mind. Second, language involves constructing meaning, connecting concepts and ideas through written language, body language, and visual images (signs)¹⁴. Clifford Geertz asserts, "semiotics should move beyond consideration of signs as a means of communication, the code to be deciphered, with their consideration as a mode of thought, idioms to interpreted"¹⁵.

The representation of meaningful images involves "seeing-in" or "seeing-as". An artist who makes representational artworks should aim to have the disposition to produce the experience of seeing or seeing as a particular¹⁶. Language has a referential function, i.e., it can refer to objects in the world. The object also has a visual representation; therefore, language can (at least to some extent) describe visual perception¹⁷. For a visual representation of Balinese diaspora painting, its objectification tends to be symbolic and metaphorical. In traditional rhetoric, metaphors classified as clues as one of the criteria for modification of particular meanings in the use of words. Aristotle stated that the metaphor consists of transferring foreign meanings to a name¹⁸.

Hinduism is the primary source of values that animate Balinese culture. Hindu aesthetics is essentially a way of looking at the sense of beauty (*Lango*) based on Hindu religious values based on Vedic (*Weda*) scripture's teachings. Three aesthetic pieces of evidence become guidelines in building art activities in Bali. Three propositions are also a synergy that requires balance or harmony in Bali's art activity. The three primary pieces of evidence or rules of Hindu aesthetics that use art in Bali, namely, truth (*Satyam*), chastity (*Shivam*) and beauty (*Sundaram*)¹⁹. These concepts are represented symbolically, as well as metaphorically, by Balinese diaspora painters in Yogyakarta. Most classical Balinese paintings have scenes from Ancient Javanese poetry (*kakawin*), or prose (*parwa*), derived from Indian epics Ramayana and Mahabharata, and animal tales of *Panca Tantra*. Some Balinese poems were later also illustrated. The astrological calendar painted in the same way, *tabing*²⁰ and a traditional painting called *langse*²¹.

Result & Discussion

¹⁴ Stuart Hall, *Cultural Representations and Signifying Practices* (London: SAGE Publication, 1997), <https://us.sagepub.com/en-us/nam/representation/book234567>.

¹⁵ Adrian Vickers, "Visual Methods and the Study of Balinese Art Collections," *Journal of Southeast Asian Studies* 51, no. 3 (2020): 321–42, doi:10.1017/S0022463420000478.

¹⁶ Nick Zangwill, *Aesthetic Creation* (New York: Oxford University Press, 2007), doi:10.1093/acprof:oso/9780199261871.001.0001.

¹⁷ Wentao Zhao et al., "How to Represent Paintings: A Painting Classification Using Artistic Comments," *Sensors* 21, no. 6 (2021): 1–15, doi:10.3390/s21061940.

¹⁸ Jacek Woźny, "Archeology as a Metaphor in Contemporary Culture," *Qualitative Sociology Review* 17, no. 1 (2021): 28–38, doi:10.18778/1733-8077.17.1.3.

¹⁹ IBG Triguna Yudha, *Estetika Hindu dan Pembangunan Bali* (Denpasar: Widya Dharma, 2003), <https://opac.perpusnas.go.id/DetailOpac.aspx?id=1641>.

²⁰ Marrison, *op. cit.* 4.

²¹ Peter Worsley, "The Rhetoric of Paintings: The Balinese Malat and the Prospect of a History of Balinese Ideas, Imaginings, and Emotions," *Wacana Seni* 21, no. 2 (2020): 303–25, doi:10.17510/wacana.v21i2.870.304.

The exploration of aesthetics is needed to introduce and appreciate the uniqueness of the place, man, knowledge, and local culture. Bali has a long artistic tradition, acculturation with outsiders in ancient bronze times and stone statues as witnesses to the originality of Balinese creative works with forms and motifs. The earliest manuscript records show that Bali is intensely interacting with Java politically, socially and culturally ²².

To this day, the latest generation of Bali continues to establish a close cultural relationship with Java, especially in Yogyakarta in the field of fine arts. Balinese art's transformation in Yogyakarta focuses on fine art, the representation of visual art and the relationship of traditional art heritage in contemporary art practice. Considerations to build relationships, regularity and continuity of emergence, development of modern, postmodern art, and transition and assimilation of traditional art concepts into contemporary art concepts ²³. The development of the Balinese diaspora locality tradition's values is not rigid, but the tradition that the process becomes, the process of demands and counterpoints, the process of creating new expressions with "inner setting of philosophical values of Balinese locality". Narrative philosophy of Balinese cosmology such as *rwa bhineda*, occasionally, *tri hita karana*, and so on in the world of Balinese art is a fundamental part of the various processes of its creation, both ethical and aesthetic aspects.

As part of Balinese cultural art life, aesthetic aspects have rules of evidence that are inseparable from Hinduism's influence and soul based on Vedic scriptures. Emphasis and efforts to build an element of beauty on Bali's art activities, permanently porous on the foundation of Hindu-spirited aesthetics. Balinese cultural philosophy believes in the existence of macrocosm nature (*bhuvana Agung-jagad gedhe*) and microcosm (*bhuvana alit-jagad cilik*) ²⁴. To maintain the balance and regularity of the *bhuvana agung*, in the nine directions, is guarded by the Gods, also known as *Devata Nawa Sanga*. Hindu cosmology is the knowledge of everything related to the universe according to Hindu philosophy. In Hinduism, the universe is built from five elements, namely *pertivi* (soil), *apah* (water), *bayu* (air), *teja* (fire), and *akasa* (ether) ²⁵. The five elements are called *panca maha bhuta*. *Panca Maha Bhuta* then became a universe with all its contents such as the sun, moon, earth, mountains, rivers, trees, animals, people, etc. So it is clear that the universe with all its contents was born and flowed from the body of *Sang Hyang Widhi*, in time will return into *Sang Hyang Widhi* as *pertivi*, *bayu*, *apah*, *teja*, dan *akasa*.

Concepts of Hindu-Bali Philosophy

According to Hindu philosophers, human is an integral part of nature. Human is a minor nature: microcosm, which means that if nature exists in humans and humans

²² Adrian Vickers, *Balinese Art: Paintings and Drawings of Bali, 1800-2010* (Hongkong: Tuttle Publishing, 2012), <https://www.amazon.com/Balinese-Art-Paintings-Drawings-Bali/dp/0804842485>.

²³ Sonja Vuk dan Maja Bosnar, "Process in Contemporary Visual Art as a Paradigm Shift in the Visual Art Education: Perspective of Creativity," *Creativity Studies* 14, no. 1 (2021): 99–111, doi:10.3846/cs.2021.12632.

²⁴ Sri Sudarsih, "Metaphysic Dimension in Labuhan Ceremony of Yogyakarta Palace," *E3S Web of Conferences* 202 (2020), doi:10.1051/e3sconf/202020207051.

²⁵ Ida Bagus dan Gede Candrawan, "Kosmologis Masyarakat Hindu," *Dharmasmrti: Jurnal Ilmu Agama dan Kebudayaan* XIII (2015): 23–35, <https://media.neliti.com/media/publications/266312-kosmologis-masyarakat-hindu-di-kawasan-t-49a7ca00.pdf>.

are the specificity of nature, then man's centre is also the centre of nature. Conclusion: *atman* is *Brahman* and *Brahman* is *atman* also. Human and nature are not two things but one thing man and nature are one whole. Elements of the human soul called *jivatman*, and through layers of tools herb body (*raga sarira*), then arise three properties or forms of the *Tri Guna* (three attributes, or forms of energy). *Tri Guna* means 1. *Sattwan*, covering the inner tranquillity, balance, innocence (rhythm, harmony, purity); 2. *Rajas*, covering workforce activities, carrying out plans or passions (action, motion, or desire); 3. *Tamas*, namely darkness and ignorance (inertia, darkness, and stupidity). If *budi rajas* help the animal's mind, then arise from it a culture that contains a sense of beauty or subtlety, commonly named: 'art' ²⁶.

Cosmology for Balinese people sees the universe as an orderly and balanced system. Therefore, cosmology defined as regularity and harmony manifested into *jagad gedhe* (macrocosm) and *jagad alit* (microcosm) for Balinese society. In Balinese culture, cosmology implemented into the universe's elements, including aesthetics, humans, sacred buildings, houses (*pawongan*), and other communities as the microcosm. In Balinese cultural cosmology does not view this universe as a physical unity (*sekala*) alone, but also spiritual (*niskala*), which organised under the power of *maha-atman*, "one Supreme God", namely *Sang Hyang Widhi Wasa* ²⁷. To understand the existence of God deeply, theology Hindu (*Brahmavidya*) formulated it through theology *Nirguna Brahman* and theology *Saguna Brahman* ²⁸. God is abstract, metaphysical and transcendent (*paravidya*) ²⁹.

Continuity to keep balance and harmony (*Tri Hita Karana*) among these worlds is very important to achieve spiritual liberation (*Moksha*) and good physical and mental health.

Moksa, as inner freedom, the highest achievement of happiness, became one of the spiritual paths of Balinese people. Similarly, the concept of ritual and the creation of works of art is based on the soul's devotion and mind to the gods. The concept of harmony and happiness can be found well with freedom of thought, freedom of expression, freedom of conscience, and achieving common goals and personal rights ³⁰. Different types of mosaics, dances, sculptures, and prayer offerings are ways spirits, gods, goddesses, and magical beings express themselves. They can be communicated and make art and aesthetics a central part of Balinese life ³¹.

The Balinese lontar manuscript explains the local Balinese philosophy of *Rwa Bhineda* is the *lontar Prakempa* (from ental leaves). I Made Bandem mentions, in essence, *lontar Prakempa* pioneered four main aspects, namely *tatwa* (philosophy), *moral* (ethics), *lango* (aesthetics), and *gagebug* (technique) ³². The *tatwa* aspect in *Prakempa* explains Balinese *gamelan* sound that is closely related to the elements of

²⁶ I Gede Arya Sucitra dan Rr Siti Murtiningsih, "Kosmologi Sekala-Niskala Refleksi Estetika Lukisan I Nyoman Sukari," *Jurnal Kajian Seni* 06, no. 02 (2020): 111–27, doi:<https://doi.org/10.22146/jksks.52895>.

²⁷ Jennifer M. Pipitone dan Chitra Raghavan, "Art as a Cultural Tool: Deconstructing Exotified Notions of Balinese Society During an American Study Abroad Programme," *Pedagogy, Culture and Society* 00, no. 00 (2020): 1–22, doi:10.1080/14681366.2020.1844788.

²⁸ Donder, *op.cit.* 24.

²⁹ *Ibidum*.

³⁰ Alexandru Gabriel Negoitã, "The Concept Of Happiness – Individual Right Or Divine Gift," *Cogito: Multidisciplinary Research Journal* XII, no. 3 (2020): 29–37, <http://cogito.ucdc.ro/COGITTOseptembrie2020.pdf>.

³¹ Pipitone dan Raghavan, *op. cit.* 2.

³² Sugiarta, *op.cit.*

Panca Maha Bhuta. Lontar Prakempa contains the concept of human life balance that is manifested in several dimensions, namely:

1. The balance of human life in a single dimension, namely the balance of life based on the philosophy of *Mokshartam jagadhita ya ca iti dharmah*.
2. They are building human life in a dualistic dimension, namely believing in the existence of two powerful forces such as good and evil, day and night, female men, up and down, *Kaja* (north) and *kelod* (south), *sekala* and *niskala*, and others.
3. The balance of life in the third dimension is to believe in three elements in life: *Tri Murti*, *Tri Loka*, *Tri Aksara*, *Tri Sakti*, *Tri Hita Karana*, and others³³.

Further affirmed by I Wayan Rai S.³⁴, Balinese art *Rwa Bhineda* is a fundamental concept. From this duality comes the "conflict", which will then become an "aesthetic force". *Rwa Bhineda's* duality element will influence artists doing their artistic activities.

Representation of Hindu-Bali Cosmology

Balinese art has known to have a different developmental flow in the development of Indonesian art. Balinese art develops in its evocative plot based on local wisdom. Balinese art aesthetics have aesthetics derived from *rerajahan*, *sastra-modre*, ornaments (carvings) and puppets, as well as the philosophical values of Hindu-Balinese teachings. Art imbued by religious teachings can provide inspiration and strong imagination in making it happen. Hinduism has never forbidden its people to describe or depict God's existence in a natural human form because, in essence, the Hindu scriptures themselves show the differences in symbols over gods, differences in the nature of gods and differences in the level of power. Hinduism religion is full of various symbols that aim to depict the indescribable God. Hinduism is, therefore, a very complex religion requiring a deep understanding³⁵.

In Hinduism aesthetics, the known formulation that an art result to be said beautiful and successful must meet six (*sad*) conditions or details (*angga*); therefore, the formulations called *sad-angga*. The six conditions of the position are as follows: (1) *rupabheda*, meaning the differentiation of forms, meaning that the forms depicted must be immediately recognised by those who see them; (2) *sadryya*, meaning similarity in vision, meaning the forms depicted must be following the idea contained in it; (3) *pramana*, meaning according to the correct size. As a consequence of the *sadryya* principle, tradition determines the benchmark of mythological figures' measures, which are essentially the embodiment of specific ideas; (4) *wanikabangga*, namely decomposition and colour making. These requirements include the creation of primary colours and the provision of brush tools, place of colour mixing, and proper use of colours; (5) *bhawa* that interpreted as the atmosphere and, at the same time, the radiance of taste; and (6) *lawanya* means the beauty of charm, authority or great³⁶.

³³ I Wayan Rai, "Rwa Bhineda dalam Kesenian Bali," *Jurnal Mudra* 1, no. IX (2001): 147–51.

³⁴ *Ibidum*.

³⁵ Donder, *op.cit.* 25.

³⁶ Jakob Sumardjo, *Filsafat Seni*, ITB Press (Bandung: ITB Press, 2000), https://www.goodreads.com/book/show/2009347.Filsafat_Seni.

Cosmology for Balinese people sees the universe as an orderly and balanced system. In Balinese society, cosmology defined as regularity, harmony, and harmony manifested into the macrocosm and microcosm. Balinese culture, closely related to spirituality and magic, also forms the imaginary world of Dewa Made Mustika as a painter. Dewa Made Mustika is a Balinese diaspora artist in Yogyakarta who has lived and actively worked in the city of Yogyakarta since 1994 until now. The proximity of Dewa Mustika to traditional art, especially traditional painting, instils a universal knowledge of Balinese locality about the *palelintang* (astrology), *pelelindon* (about earthquakes), *langse* (curtains), *ider-ider* (long sompit fabric at the end of the roof), *kober* (painted flag) ³⁷ that are the main result of traditional painting.



Figure 1.

Bali's ider-ider art with Ramayana play story

Source: <https://www.mutualart.com/Artwork/KAMASAN--BALI/9346EECBFAF4D339>

Dewa Mustika has an awareness of the dynamic of cross-cultural in the world of fine arts. Mustika sees the future condition of postmodern artists-contemporary, not only retaining the legacy they received from their predecessors by reproducing artworks in their style. Critical contemporary artists explore and experimentally to the mind, giving birth to a variety of new art forms such as Pop Art, Installation Art, Conceptual Art, Performing Arts, Neo-Expressionism, Neo-Dada, Constructivism, and Action painting in the last decade of 20th century America ³⁸.

The ritual performance of *Calonarang* influenced *Rwa Bhineda* Mustika's philosophical representation. Religious-magical dancers' appearance with sacred speech, accompanied by the rhythm of gamelan artistically packaged playwright *Calonarang*. It became a subject of discussion that was so pervasive, especially the symbols of black and white cloth called *poleng* which often appears in presentations of Mustika's paintings, became a picture of the duality of life balance *Rwa Bhineda* and often present in the expression of his painting as shown in the painting below, titled "*Rwa Bhineda*".

³⁷ Siobhan Campbell, "Kamasan Art in Museum Collections: Entangled Histories of Art Collecting in Bali," *Bijdragen tot de Taal-, Land- en Volkenkunde* 170, no. 2-3 (2014): 250-80, doi:10.1163/22134379-17002001.

³⁸ Smriti Thakur dan Dinesh P. Babu, "The Confluence in the Contemporary Art World of Literature and Postmodern Visual Arts in Jeff Vande Zande's Landscape with Fragmented Figures," *Rupkatha Journal on Interdisciplinary Studies in Humanities* 12, no. 5 (2021): 1-6, doi:10.21659/RUPKATHA.V12N5.RIOC1S1N4.



Figure 2.

Dewa Made Mustika, 1998, *Rwa Bhineda*, 145 X 100 cm, oil, acrylic and collage on canvas

Source: Dewa Made Mustika's archive

Mustika's aesthetic aspects of human cosmology and the universe, especially towards the surrounding environment, are attached to the spirit of *Tri Hita Karana's* philosophical conception³⁹. Since childhood, this concept's presence leads God to the sensitivity to recognise the phenomena/symptoms of the surrounding environment, both to the interaction of fellow human beings, the environment, and worship to the Creator. For him, the balance of the three elements must be applied and integrated into daily life. And if one not fulfilled, then it will be a problem, a disaster and suffering. God's attention to the ecology of natural balance widely presented in very poetical and spiritual works.

There is a deep concern for nature through contemplative work entitled "*Nyepi Sebari Untuk Bumi*". *Nyepi* is a holy day of Balinese-Hindu where they fast a full day and do not do daily activities. In the noble *pitutur* (phrase), Balinese and Javanese culture is known as Mother Earth (*Ibu Pertiwi*). Mother Earth is the nature of the earth that we live in, which provides various living needs of humans and other creatures such as water, soil, fibre and minerals. As for the gift of air and space (*angkasa*) with the honour of the Father of Space (*Bapa Angkasa*). Mustika is reminding us to always together maintain the survival of the earth and space, consciously by maintaining the earth's ecosystem and carrying out the fast of *Tapa Brata Penyepian* with a background painting of the Prambanan temple in Yogyakarta. In connection with the term Ibu Pertiwi and Bapa Angkasa, included in the noble *pitutur* of Javanese culture and had one of the *pitutur* in maintaining the dignity and honour of the nation with the values of local wisdom⁴⁰ This *pitutur* gives Balinese and Javanese views on the ecosystem (awareness of the universe).

³⁹ I Gede Arya Sucitra, I Made Bandem, Pande Made Kutaneegara, Edi Sunaryo, Nasirun. *Partners Spirit of I Dewa Made Mustika*. Yogyakarta: Agung Tobing, 2017.

⁴⁰ Ernawati. "Kosmologi sebagai Pijakan Kreasi dalam Berkarya Seni." *Invensi* 4, no. 2 (2019): 113–29. doi:<https://doi.org/10.24821/invensi.v4i2.3222>.



Figure 3.

Dewa Made Mustik, 2010, *Nyepi Sehari Untuk Bumi*, 200 X 145 cm, oil and acrylic on canvas

Source: Dewa Made Mustika's archive

Another Balinese diaspora painter who brings the value of local Balinese wisdom into his artworks is Agus Putu Suyadnya. Suyadnya is a millennial Balinese diaspora artist, began to travel to Yogyakarta since 2003 and until now actively work of art and join exhibition in famous art galleries. Representation of Suyadnya's painting based on the story of animal fable *Tantri*. The form of symbolisation with various *Barong*. In Balinese art, *barong-rangda* dance is known, until *barong Landung*⁴¹, for spiritual activities. This protective spirit is then visualised and given to the body as a form of *Barong*. For Suyadnya, this is one form of respect of Balinese people to nature and its contents, by borrowing elements that exist in nature then processed with such a form into the *barong*'s form. Like the Balinese painter character, Suyadnya can process natural objects and innovate through Balinese *barong* masks' impersonation with composition, style, and more imaginative colours. Adrian Vickers asserted that "An internal dynamic of Balinese painting comes from how artists innovate through imitation. They copy the works of others, but they produce highly original interpretations, both in terms of composition and style."⁴².

Suyadnya's artwork presented the *Barong Macan* (Tiger) as a *barong* figure with a tiger. Then *Barong Bangkal* is a *barong* depiction of a male pig animal aged/old, in the myth of Balinese society believed to have supernatural powers. As a record of the creation of primordial cosmic situations or events, myths tell how something appears about the world, heaven, people, plants, animals, behaviours—and what these things mean, from these "sacred reality"⁴³. *Barong Asti/Gajah* is a *barong* depiction of an

⁴¹ Campbell, "Temple Art For Sale: Traditional Painting In Contemporary Bali." *Indonesia and the Malay World* 43, no. 126 (2015): 226–54. doi:10.1080/13639811.2014.996999.

⁴² Adrian Vickers, *Balinese Art: Paintings and Drawings of Bali, 1800-2010*. Hongkong: Tuttle Publishing, 2012. <https://www.amazon.com/Balinese-Art-Paintings-Drawings-Bali/dp/0804842485>.

⁴³ Negoitã, 2021, *op. cit.*, 25.

elephant and one of Balinese people's barong sacred. Elephants have a myth as rides or vehicles from *Bhatara Indra*.

Agus Putu Suyadnya in daily life activities in Yogyakarta continues to apply local Balinese philosophies such as *Rwa Bhineda*, *Desa Kala Patra*, *Tri Hita Karana*, and *Tattwam Asi*. In social life, Suyadnya also adapted to the local Javanese values. As traditional Javanese phrases, namely *mikul dbuwur mendhem jero*, *ngono ya ngono ning aja ngono*, *sakmadya*, *sakcukupe*, or *aja ngaya*, has meaning as a strategy to maintain relationships in harmony⁴⁴.



Figure 4.

One of Bali's legendary barongs named Barong Ket which is often present in Calonarang rituals and art performances in Bali

Source: <https://bali.idntimes.com/science/discovery/i-putu-yoga-sadhu/macam-macam-barong-bali-c1c2-1/8>

Here's a visual representation of painter Agus Putu Suyadnya with the idea of an animal fairy tale of *Tantri*. Take the shape of symbolisation with various forms of *Barong*. The expression of *barong* in Suyadnya's painting becomes a metaphorical element of the cosmological meaning of the balance of life between man, animal and nature.



Figure 3.

Agus Putu Suyadnya, 2017, "*Spirit of Bangkal/ Macan/ Asti* (born of fire series)" 3 @100cm x100cm, Acrylic on canvas

Source: Agus Putu Suyadnya's archive

⁴⁴ Triyanto, "Estetika Nusantara : Sebuah Perspektif Budaya," *Jurnal Imajinasi* 4, no. 1 (2008): 1–14, <https://garuda.ristekbrin.go.id/documents/detail/136243>.

Conclusion

Representation is an integral part of how meaning is produced and exchanged among members of a culture. Balinese diaspora artists who are creative in Yogyakarta are very pervasive aspects of Balinese Hindu aesthetics and philosophy in his work's soul. The diaspora painters in this study realised the mental representation of the concepts and ideas of local wisdom Bali into a visual expression that is full of philosophical content. They developed three fundamental conceptions of Hindu aesthetics in the everyday reality of *Satyam*, *Shivam* and *Sundaram*. The art activities performed by Balinese diaspora painters in Yogyakarta are synonymous with Hindu-Balinese philosophical spiritualism.

Balinese diaspora painters present "beauty" and "balance" include similarities and differences reflected in several dimensions of multicultural culture. The understanding and balance of Balinese conception awareness are adapted to the locality value of Javanese nobility. With this balancing concept, the Balinese diaspora uses aesthetic values to create happiness and achieve a peaceful life. Thus, revitalising conceptual understanding and artistic expression of locality values becomes an amplifier of creative character and appreciation of visual culture in the era of contemporary art and globalisation.

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