PRESERVING I GEDE MODARA’S “ROTATING THE MOUNTAIN OF MANDARA GIRI” PAINTING

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ABSTRACT

I Gede Modara (1770), nicknamed I Gede Mersadi, was a pioneer of the Kamasan wayang painting, which is now called classical balinese painting. Kamasan wayang paintings are very bound by standards and provisions that are binding and standard, used for offerings and enlightenment to the people. One of the works left by Modara enlightenment painting, entitled "Pemuteran Gunung Mandara Giri" is made in the form of parba on wood, using balinese colors, now in very poor condition, not taken care of properly, and has not received attention from the government so that it gives the impression of being very neglectful of the heritage history. In fact, this work is a work that has a high reputation as an art historical heritage which is very important when future generations want to trace the civilization and development of balinese classical painting. Departing from this phenomenon, it is interesting to be used as research "Preservation of I Gede Modara's Painting with the title Screening of Mount Mandara Giri". The analytical approach used the concept of theory and method of preservation. Preservation relates to preservation, development and empowerment to create new or renewable products. In the discussion, discussing: 1) conservation measures, 2) development of creative industries, 3) community empowerment and expanding employment opportunities.

INTRODUCTION

Art preservation and painting preservation are important aspects of maintaining the integrity of works of art. The chemistry of art preservation is a complex project that applies to a wide range of artifacts, including ancient pottery and furniture (Buys & Oakley, 2014; Szczepanowska, 2013). Art conservation and restoration can be defined as an array of professions dedicated to conserving and repairing artworks, protecting them from future damage and deterioration (Kralka, 2022; Ramsay & Jacobs, 2015; Smoluch et al., 2021). The techniques and methods of art conservation and restoration have become increasingly important in the work of museums, civic authorities, and all those concerned with works of art (Anam et al., 2022; Hagerman, 2023; Torre, 2021). Advances in science and technology have led to safer and more effective methods of art restoration.

Paintings conservation work includes cleaning, maintenance, and conservation of gilded and ornate frames (Hallett et al., 2012; McGowan-Jackson, 2017; Sawicki, 2020). Professional painting conservators carry out the conservation and restoration of paintings, which cover a wide range of various mediums, materials, and their supports (Bellido Márquez, 2019; Borg et al., 2020; Kramer et al., 2021). The conservation and restoration of paintings require a strong ethical framework, new imaging technologies, and instruments for the analysis of materials (Albertin et al., 2021; Appelbaum, 2012; Caple, 2012). Temperature and relative humidity are agents of
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deterioration that can affect the preservation of paintings (Shumka et al., 2020; Zucconi et al., 2022). Art with a purpose can address pressing environmental issues and topics about conservation, sustainability, preservation, biodiversity, and threatened habitats.

I Gede Modara, also known as I Gede Mersadi, was a pioneer singer and painter born into a respected family. He dedicated his life and skills to meet the needs of the people, earning the respect of the community and the king. Born into a Pulosari descent family, he was the oldest of three siblings, with Gede Mersadi being the only one engaged in painting. According to the Kamasan people, a sangging's skill is derived from his ancestors to provide enlightenment during religious rituals called "yadnya." In Balinese Hinduism, there are four levels of clan in carrying out yadnya: jnana marga, karma marga, yoga marga, and bhakti marga. Modara's paintings are scattered throughout the palace and are associated with holy places, enlightenment, and residential places like griya and puri.

One of Modara's works entitled “Rotating the Mountain of Mandara Giri” in the form of parba balai dangin belonging to I Dewa Ketut Astika Puri Jeroan Br Pekandelan Kaler Klungkung which is interpreted as being made in the 18th century, depicting the denawa and the gods turning Mandara Giri mountain in the sea as a source of life "amerta." This painting is full of soul, but it's a shame it was not well maintained, so it looks like it's on the verge of collapse.

During an interview with the owner of the castle, he stated that his grandson often feels frightened when he sees the figures in the paintings which are still clearly visible, so that each figure is plucked until they no longer look like figures. Now the painting looks unkempt and the owner is complaining that the government will help take care of it. If these historical relics are not valued, if they are not quickly handled by the government or related agencies, the next generation might lose track when tracing the genealogy of the classical Kamasan wayang painters.

Based on this phenomenon, it is very interesting to conduct research of the particular painting’s preservation efforts. Preservation of I Gede Modara's paintings takes steps to preserve, develop, and empower creative and innovative thinking in creating new or renewable products. This research is a follow-up study of "Transformation of Kamasan Wayang Painting in the Postmodern Era" conducted in Kamasan Klungkung Bali involving MBKM students of the Fine Arts Study Program who partnered with the Sinar Pande studio. The research is expected to become a reference for future art preservations, especially in Indonesia.

METHOD
As an analytical tool, a method approach and preservation theory are used related to preservation, development, and empowerment to create new or renewable products. Preservation measures: The Screening Painting of Mount Mandara Giri is being treated for prevention from damage. As a form of empowerment, every year at the Bali Arts Festival (PKB) Kamasan wayang paintings are always exhibited and included in competitions. The material for the competition refers to standards that are binding and standard. The Fine Arts Study Program through the MBKM (Freedom to Learn at the Merdeka Campus) lecture partnered with art galleries in Kamasan. As a form of empowerment; MBKM students for 1 semester are assigned to gain knowledge to develop
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creativity in creating creative and innovative art. Community involvement is very important in becoming a unified artistic entity that can live from creating art.

RESULT AND DISCUSSION

Preservation

This painting is loaded with standards that are binding and standard, hierarchical and very symbolic. The higher up the figure is painted, the higher the status and vice versa, the lower it is, the lower it is. Symbolically on the right side are depicted the figures of the gods, and on the left side the denawa, which means in search of "merta sanjihani" it is interpreted as a fight, playing, pulling each other, between the blind qualities and the denawa. Mount Mandara Giri which is entwined by snakes and Bedawang Nala to hold Mount. The painting also shows the horse "Oncesrawa" which is white in color. Because the dragon's venom is spit out, the tail has a black color which is interpreted as a bad trait. While "Garuda" which is depicted grabbing "Tirta Kamandalu" is interpreted as a good character to free a mother from slavery. The composition of the painting is made in the position of "centered and pradaksina" which is read in a circular motion, clockwise from right to left.

This painting was made full of soul, using standard traditional techniques, starting from: 1) ngedum coral, 2) creating, 3) nyawi, 4) coloring, 5) painting, 6) painting, 7) nyoco, 8) picking, 9) cringly. At the time of ngadum coral, it is a very decisive process of making composition, proportions, and narrations related to the story that will be visualized. In the pradaksina composition, the story of Mount Mandara Giri is read from the center and then played from left to right. The visualization in the middle is an image of Mount Mandara Giri which is supported by the bedawang nala base which is entwined by dragons. Then at the top there is a Garuda figure.
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holding "Merta". In the next reading, from the left, the figures of the gods holding the dragon's tail are depicted, which are interpreted as strength or control, to the right, the denawa are depicted holding the dragon on the head, which is interpreted as insolence, and poison in life. The proportion used for painting, is the proportion of sucker, which is a very idealistic proportion with a ratio of 7.5 x head. This proportion is usually used in parba paintings, kober paintings, and commercialized canvas paintings. Because the painting seems to have been destroyed so that its aesthetics cannot be read properly, it is necessary to deconstruct or restore it first as a rescue measure.

The materials and equipment used are made of wood in the form of Balai Dangin or Balai Tengah which are drawn using Balinese colors such as: black colors are made from mangosteen or soot, white colors are made from deer or pig bones, red colors are made from geluga, namely soil. red (ampe), yellow is made from atal, blue is made from taum flowers, purple is made from badung plant roots, and brown is made from pere stone. The Pere stone in Bali, which is often obtained on Serangan Island, has many stories, some say it came from the Netherlands, which was used as ballast for ships, while others say that there is a stone like that in Bali. The tools used in painting are brushes and pens. Brushes are made of deer or sheep hair of various sizes and pens are made of "yip" which is often called "repellent". They are made of various sizes, namely large ones are made for contours, medium ones are made for nyawi, and small ones are made for nyawi.

Processing of these materials and tools has the following stages, namely the process of making color, the process of making canvas, and the process of making Penelak.

The Painting of Mount Mandara Giri by Modara which is in Dewa Ketut Astika's house is very phenomenal, the painting is alive every moment so that his grandchildren feel curious to find out by prying off every part that emits life movements that appear every time. All the families in his house are used to interacting with Modara's paintings, and many people wish to collect these paintings. But as the owner of the house does not dare to sell it, but is unable to maintain it so that day by day this painting will continue to be damaged. If this incident is allowed to continue to be prying at by his grandchildren, without any help from the authorities it is feared that we will lose track of the existence of the great and noble Kamasan painting.

From this description, it can be said that I Gede Modara's painting entitled Screening of Mount Mandara Giri which is depicted on the Parba tabing of Balai Dangin owned by Idewa Ketut Astika, Puri Jeroan Br Pekandelan Kaler Klungkung needs to be preserved, deconstructed, or restored as a historical heritage of high value. presents about standard painting techniques using traditional materials and equipment.

Development of Kamasan Wayang Painting

The painting Screening of Mount Mandara Giri made by I Gede Modara in the 18th century is a great and noble work of Kamasan painting, very high quality depicting the peaks of creativity in creating paintings. Along with the demands of the times, works of art inherited from ancestors not only function as offerings but can also be capitalized into commercial products that can be traded to make money. The identity of the Kamasan wayang paintings pioneered by Modara is
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very distinctive and unique, furthermore this painting has been claimed by the Kamasan people as a shared identity as a non-object cultural heritage protected by law.

As a form of non-object cultural heritage, this painting technique by the community can be developed into the production of new or renewable works of art that depict innovation and creativity. This idea is expected to be able to fill the need for goods in the form of paintings of various styles, classes, and production goods that reflect the needs of the masses.

The theme of the painting is not only presenting symbolic themes, namely themes that are simply adapted from the stories of the Ramayana, Mahabharata, Sutasoma and Tantri stories, but have been developed according to market needs. Therefore, as a painter it is expected to understand in depth self-reliance or professionalism as a painter, what can be developed and what is not allowed. If this understanding has not been examined carefully, there is concern that there will be a conflict of interest in the understanding of cultural meaning which is deeply rooted in local traditions. Culturally, the sacred symbols often depicted by the ancestors as well as the pioneer painters "are bound and standardized" and are full of meaning, so they need to be preserved. On the other hand, they are also given space for creativity and innovation to create new products or those that reflect novelty.

The creative industry developed in Kamasan Village adheres to development principles, in the form of mass production, minimization of cost, standardization, homogenization of taste, differentiation and constant acceleration is becoming a new law of production process Creative industries that are developing in the global market are formed on habitus desires and structures in creating new products to satisfy consumers Shifting focus of attention as the will to appear new, attractive and different in the perspective of culture studies can produce mass culture with market idealism. By providing fashion touches in the form of new innovations on past ideas that are updated regularly so that they continue to seem new. Fashion is always changing, alternating, circling and not adding nothing on the value of an individual. If this is not done then the agent as an extension of capitalism is considered unable to become a true member of consumer society. Recycled production has a fashion for consumption by tourism. Painters no longer have freedom in developing ideas because they have to fulfill orders given by industry managers according to consumer needs.

The Dadaism movement provides new inspiration to create new products as creative industry products. The creative industry is able to accommodate the workforce thereby reducing unemployment. Wages earned from industrial work can increase family welfare. Products produced by the creative industries are not only consumed by certain circles, but everyone has the opportunity to consume creative industry products. The profit gained by the painter/craftsman when the products are distributed in the market is an apparent profit. Because the real beneficiaries are the agents as market liaisons. Craftsmen only get production wages based on agreements in the production and reproduction process. Celebrations held for the sale of mass products which are distributed in the market stimulate the development of creative industries to become very fast in producing and reproducing new cultural products in the creative industries.
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The role of capital greatly determines the production process to create goods that are highly competitive from an economic standpoint, unique, universal, but accessible to consumers. Production accuracy is very efficient/simple and wages can be reduced so that they can be exchanged with prices in the market. Marxist thinking states that the operation of ideology in a capitalist society is based on class relations in society, namely between the ruling class (conceptors) and the working class (actors) which makes the domination of the ruling class over the working class. In a commodity society, the distribution of power reverses, that is, from the top down to the top down, or from the hands of the central authorities to the hands of the executors who form the fragmentation of power.

Creative industry products developed to meet tourism needs are a struggle between the habitus structure and capitalism in creating new structures to produce souvenir products, such as paintings, egg paintings, bags, toys, accessories, fans and handicraft items. The government must take sides to protect the occurrence of injustice against small industries, through assistance, cooperation, and capital as a breakthrough to revive the spirit of artisans to work harder so as to produce high-quality creative products. The government is also actively looking for renewable technology so that it can produce products that have high competitiveness. Production that utilizes production and reproduction techniques is characteristic of the creative industry in duplicating past ideas which are recycled into new products. In the process of production and reproduction, market painters have been trapped by themselves in making production agreements with the capitalists, so that they are powerless to resist the orders of the owners of capital.

At first, Sangging Modara painted only for offerings, such as ider-ider, langse, pedape, and parba for sacred buildings. Along with the development of time and the leadership of the authorities, art that is considered good for decorating holy places is also used to decorate houses or residential buildings. As can be seen in the Screening Painting of Mount Mandara Giri which is depicted on the tabing or parba of the Balai Dangin building at Dewa Ketut Astika's house. That means, since the 18th century there has been a development of the form, function and meaning of painting.

In form, the development of the Kamasan wayang painting refers to the work of I Gede Modara who is considered as his ancestor, as a pioneer who has given birth to generations of painters who are very obedient to bisame or an unwritten agreement regarding the continuation of painting activities. Even though forms are developing to produce new or renewable works, in the process of innovation and creativity, Kamasan painters still uphold the old forms inherited from their ancestors. Likewise function, developing very dynamically not only focusing on the need for goods in the form of functional works from various parts of the world, but also providing offerings or in the form of works of painting to the maximum. However, it is realized that interest in this work has recently decreased sharply, so many painters have developed new productions and reproductions. Although from year to year the Kamasan wayang painting pioneered by I Gede Modara has changed, in essence Kamasan painting has never changed. The changes that occur are only changes in perception that are very subjective. Changes in perception are related to speech
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which often develops which is perceived as wrong, even though art which is perceived as wages does not actually change.

Kamasan Community Empowerment

Kamasan Village is an old village located in Central Bali, during the reign of the Kamasan kings it was made a "gilda" village, namely a village where all types of businesses that produce community needs take place. As a guild village, in Kamasan there are various types of crafts, namely; weaving, songket, endek, metal/iron, silver and gold jewelry, bowls and painting. Reading about the Painting of Mount Mandara Giri in the context of community empowerment is interpreted as a learning process to preserve heritage that has very high value so as to empower the community. Kamasan puppet painting studios are encouraged to carry out learning activities outside of school. Universities are made partners through students studying at the Independent Campus (MBKM) to absorb the existence of local content to be developed in universities.

The Klungkung Regional National Crafts Council (Dekranasda) always provides space to display handicraft products which are the pre-eminent identity of Klungkung Regency such as paintings, metal crafts and weaving. Handicraft products such as fans, wallets, hats and bags decorated with Kamasan wayang paintings receive great attention from visitors when they are exhibited at the Bali Arts Festival (PKB) from year to year. This means that this painting is in great demand by the public at large. Modara, as a pioneer of Kamasan wayang painting, through his successors, has succeeded in preserving the development of standards that are full of conditions, binding and standard, into new standards, in the form of innovative works without losing their original identity. According to Komang Arcana, on the second day after the opening of the PKB in 2015, he received orders for fans, wallets, bags and very large hats from various circles. Some are used for personal needs and some are resold as merchandise (Interview with Komang Arcana 2015 at Art Center Denpasar).

To produce creative works, painters are encouraged to innovate and be creative. Traditional works are very interesting objects used as discourses to be explored into production works as well as social criticism to defend marginalized communities. Ignorance and economic backwardness are one of the triggers for preservation towards a postmodern direction where capitalism has been able to professionalize Kamasan wayang painting into a mass product. The principles of creativity, freedom, democratization of expression, competition and individualism are postmodern discourses that can spur continuous diversity and novelty. In the economic sphere, it is also followed by the process of capitalization as products of capital in meeting consumer needs. Painters must have the courage to look away to see the reality on the ground, nothing is free, everything must be exchanged for money. Therefore money has become king, it can control painters, art workers, craftsmen, to regulate production and reproduction processes in creating market products that are similar and commensurate. The creative industry discourse is characterized by being open to receiving input from anyone, daring to take risks, daring to try new things, and having the energy to do all of that. Information and creativity trigger the birth of creative industries. To create creative works, skills are needed in the form of creative experience (smart wisdom) and the courage to try
things (street wisdom). The courage to try and get new products offered in the market so as to foster market confidence (market accountability) for creative industry products that can be produced and reproduced.

The rapid development of globalization is marked by the increasing number of tourists who need unique and unique souvenir products which have encouraged the establishment of artshops, art shops, galleries to accommodate the production of creative industrial products. The creative product identity that is developed is very distinctive and unique. The uniqueness of the creative products being developed can be seen from the use of various basic materials, such as household appliances, decorating hotels, decorating souvenirs, and handicrafts. Creative products offered to tourists can easily be found along the road from Banjar Sangging, Pande, Siku, sold in shops, galleries, artshops. If you observe at a glance, the products sold are similar between products in one place and another.

To give the impression of novelty and similarity to creative industry products, this is done by providing new narratives on industrial products so that they have high competitiveness that can win the competition in the market. Coaching refers to efforts to display something that reflects the difference from old habits with new forms of innovation or that reflect novelty. While the similarity results from coaching related to the reality of the ability to align between the copied work and the imitated results. The similarity of the imitated object shows the level of success in reality. The more similar the object being imitated, the more rewards commensurate in the form of economic value with the reality in imitating. Products that reflect resemblance and novelty when distributed in the market are standardized with money as industrial products aimed at improving the welfare of society and the environment.

The creative industry groups that developed in Kamasan Village joined in the form of home industries (IT), small industries (IK), and small and medium enterprises (UKM). Creative industry products are produced by recycling past ideas by providing creative touches in the form of innovations to produce products with a new identity. The number of market workers who are members of the creative industry is very large, therefore market painters deserve to be awarded because they have contributed to opening new jobs to reduce unemployment.

From the description above, the empowerment of I Gede Modara's painting: entitled Screening of Mount Mandara Giri, was made into an imitation product and developed into an innovative creative industry that is widely liked by the public. Even though Kamasan wayang paintings are very bound by convention, in empowering them to become new and renewable products, their true identities can still be clearly read, even though they have been obscured by various innovations. To give the impression of novelty and similarity to creative industry products, this is done by providing new narratives on industrial products so that they have high competitiveness that can win the competition in the market. The creative industry groups that developed in Kamasan Village joined in the form of home industries (IT), small industries (IK), and small and medium enterprises (UKM).
CONCLUSION

I Gede Modara's painting entitled Screening of Mount Mandara Giri, which is depicted on the Parba tabing of Balai Dangin owned by Idewa Ketut Astika, Puri Jeroan Br Pekandelan Kaler Klungkung needs to be preserved, deconstructed, or restored as a historical heritage of high value. This painting technique by the community can be developed into the production of new or renewable works of art that depict innovation and creativity. The creative industry developed in Kamasan Village adheres to development principles, in the form of mass production, minimization of cost, standardization, homogenization of taste, differentiation and constant acceleration is becoming a new law of production process Creative industries that are developing in the global market are formed on habitus desires and structures in creating new structures to produce souvenir products, such as paintings, egg paintings, bags, toys, accessories, fans and handicraft items. The rapid development of globalization is marked by the increasing number of tourists who need unique and unique souvenir products.

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