Title
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Publication Date
2015

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA
RIVERSIDE

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Re-shaping and Re-affirming Religious Practices in Modern Balinese Paintings

A Thesis submitted in partial satisfaction
of the requirements for the degree of

Master of Arts

in

Art History

by

Astara Claire Light

August 2015

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Acknowledgements

ABSTRACT OF THE THESIS

The Power of "Visual Movement:"
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by

Astara Claire Light

Master of Arts, Graduate Program in Art History
University of California, Riverside, August 2015
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This thesis examines specific works from a range of styles, and contrasts the images to understand different types and degrees of "visual movement." The Balinese painters Ida Bagus Made, I Ketut Madra, Anak Agung Gde Anom Sukawati, and I Gusti Nyoman Mirdiana merge new artistic methods and techniques with Hindu subject matter to create paintings with embedded symbolism. Their innovative methods are used to depict Hindu characters and narratives in a fluid and dynamic manner to represent physical or bodily motion in a painting. The Balinese-Hindu figure in motion that emerges in these works demonstrates an interlinked web amongst visual and performance forms. Most notable is the dual role of painting, shadow puppet-theater, and dance as "narrative" media; this shared function reveals an interconnection of art forms that is particularly relevant to Balinese culture. The Balinese have retained cultural and religious identities, which find a strong expression in Balinese art.

Further examining the history of Balinese painting and dance reveals that artistic innovations and shifts in style are an ongoing process that often coincides with cultural exchanges with European painters, as well as touristic and national issues. Ultimately the production of paintings demonstrates that Balinese artists actively appropriated new techniques and materials to create distinctive and personal images. Balinese art forms reflect practices and beliefs. In this way, specific paintings present a visual account and representation of Balinese identities that are isolated amidst the religious and political climate of Indonesia. Artistic developments in Hindu-themed paintings demonstrate that individual artists are interpreting and representing similar Hindu stories and themes as earlier "traditional" paintings with visual twists, such as "visual movement," that continually reinvent and re-affirm their beliefs.

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Introduction

I returned to Ubud, Bali in 2014, eight years after first visiting; while conducting several interviews and viewing different museum collections, my research question surrounding "visual movement" emerged more clearly. But more importantly, I had a better sense of how the depiction of physical motion in painting was significant for individual artists as well as members of the community. I observed from my ethnographic and scholarly research that the depiction of physical movement in some paintings referenced dance and shadow puppet performances and transmitted a feeling of energy and "live-ness" to the subjects of these paintings. This thesis centers on identifying and understanding the emergence of a figure in motion by examining Balinese paintings from varying dates and by different artists, but predominantly during an Art Historical "modern" period (beginning in 1930).[1] I argue for the presence of visual movement in certain Balinese paintings that is artistically conveyed through the representation of figures using dynamic angles, arrangements, and in some cases, more naturalistic techniques. This "visual movement" references different performance forms, and manifests as dance, shadow puppet-theater, martial or action motion, as well as a combination of these types of movement.

The idea of visual movement in a painterly context also challenges taxonomies amongst visual and performance forms in Bali, revealing how dance, painting, and shadow puppet-theater are interlinked phenomena. The presence of visual movement in paintings becomes all the more valuable for Hindu subject matter because it references

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[1] Adrian Vickers, *Balinese Art: Paintings and Drawings* (Singapore: Tuttle Publishing, 2012), 112.

performances, as well as re-enlivening the stories and characters represented. This thesis centers on four main Balinese painters, Ida Bagus Made, Anak Agung Gde Anom Sukawati, I Ketut Madra, and I Gusti Nyoman Mirdiana whose works convey motion in different ways. Each of these examples reveals that "visual movement" connects a painting to other artistic forms and Hindu narratives.

In order to fully address the potential meanings and significance of paintings as visual perspectives on religious issues it is necessary to situate them in their socio-political context. I present a debate surrounding a process of "Hinduization" in Bali designed to fit religious practices on the island with a larger and nationally accepted conception of religion. Leo Howe argues that local Balinese-Hindu practices are viewed as a threat to an Indonesian definition of religion because they do not resemble more structured religions such as Islam and Christianity.[2] Michel Picard further argues that Balinese beliefs and practices have been shaped in response to larger national Indonesian forces.[3] Within this context, artistic and visual forms afford the opportunity to understand personal perspectives in contrast to larger national ones; and in this way, Balinese paintings act as counter-narratives.

Religious and national concerns in Indonesia are also linked to the construction of group identities based on geographic boundaries. In this thesis, I refer to Bali as a geographic space, meaning the physical island located in the country of Indonesia, but also to describe the community and culture on the island. I focus on Bali as a collective

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[2] Leo Howe, *Hinduism and Hierarchy in Bali* (Oxford: School of American Research Press, 2001), 4-5.

[3] Michel Picard, "From Agama Hindu Bali to Agama Hindu and back: Toward a Relocalization of the Balinese Religion?" in *The Politics of Religion in Indonesia,* Ed. Michel Picard (New York: Routledge, 2011), 118.

with Hindu practices and beliefs mixed with animist and indigenous ones, all constantly in flux. In this way, my research approach and methodology intersect with Thongchai Winichakul's argument about the formation and perpetuation of a "geo-body." This idea of a culturally defined collective is based on a feeling of unity but "unity" based on opposition to those outside of the geographically defined nation or community.[4] My thesis topic links with this concept, especially given Joshua Barker's argument that Indonesia as a nation promotes the notion of a unified religious and political identity with which to connect culturally and physically diverse groups[5] into one geo-body. This political notion also relies on similarities of religious practices and beliefs that, in the case of Bali, do not fully align with the larger predominant ideology. Similarly, Panivong Norinder challenges the term Indochina as a spatial identifier in relation to Cambodia;[6] this discussion connects with the presentation of a united Indonesian national-identity amidst the cultural diversity and actual spatial separation of this archipelago nation-state.

I argue that forms such as painting and images provide an effective outlet for addressing some of the national and religious issues in Indonesia presented here. The authors, Shelley Errington, Karen Strassler, and Laurie Sears demonstrate the potential for visual media and material culture to function as a lens directed at socio-cultural and political issues. In their research on Indonesian art forms, such as the religious site of

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[4] Thongchai Winichakul, *Siam Mapped: A History of the Geo-Body of a Nation* (Hawaii: University of Hawaii Press, 1994), 5.

[5] Joshua Barker, "Engineers and Political Dreams: Indonesia in the Satellite Age," *Current Anthropology* (Volume 46, Number 5, December 2, 2005), 703-705.

[6] Panivong Norinder, *Phantasmatic Indochina: French Colonial Ideology in Architecture, Film, and Literature* (Durham: Duke University Press, 1996), 1-2.

Borobudur (Errington),[7] and Javanese Shadow Puppets (Sears),[8] these authors use artistic subjects as interventions on topics of cultural commodification and colonization. According to Strassler, the Indonesian government used photography competitions to promote certain visual ideals of the nation; this demonstrates that images can be powerful reflections of their socio-political context.[9] Similarly, I seek to present images as a means of understanding religious questions and tensions between local and national identities. I propose that the paintings in this thesis present a counter-narrative that is more personal compared to national ones.

I have adopted different research approaches given the artistic and cultural focus of my topic; in this study I employ Art Historical methodology and draw on research by Joseph Fischer, Thomas Cooper, Kaja McGowan, Michele Stephen, Jean Couteau, Helena Spanjaard, and Adrian Vickers to address Balinese painting. Some of these authors, such as McGowan and Stephen, address Balinese painting from a more Anthropological and ethnographic approach. Therefore I have included information from my interviews conducted in August of 2014 in Bali because I believe that a Visual Anthropology approach is imperative for appropriately addressing artworks that are so closely linked to religious practices on the island. I employ terminology used for a conventional historiography that puts Balinese paintings into categories such as

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[7] Shelly Errington, "Making Progress on Borobudur" in *The Death of Authentic Primitive Art And Other Tales of Progress* (London: University of California Press, 1998), 229-232.

[8] Laurie Sears, *Shadows of Empire: Colonial Discourse and Javanese Tales* (Durham and London: Duke University Press, 1996), 2-4.

[9] Karen Strassler, *Refracted Visions* (Durham: Duke University Press, 2010), 51.

"traditional," "transitional," "Modern,"[10] "Ubud-style,"[11] and so forth. There are inherent problems in these taxonomies and how they are used, so I use them as a vocabulary with which to identify works in a consistent way and not with the goal of further establishing these categories and divisions.

Artistic styles are a significant issue in this research project given that I address paintings from different stylistic categories and years. I do not argue that there is a stylistic hierarchy wherein paintings with more three-dimensionality, use of color, and shading to create a naturalistic result are somehow "superior." Nor do I argue for a linear "progress" or "evolution" of style in Balinese painting, especially since there are later and twenty-first century works executed in a two-dimensional style akin to earlier "traditional" paintings. This effectively disproves arguments for a linear "progression" or "evolution" in Balinese art. Meyer Schapiro's definition of style as a "system of forms with a quality and meaningful expression" relates to different Balinese painting styles.[12] However, Schapiro also argues that different styles can be used to measure the degree of progress of a work, individual, or group,[13] and classifies some styles as "primitive."[14] In contrast, the

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[10] The authors Adrian Vickers, Suteja Neka, and Garret Kam employ these terms in their research and writings on Balinese painting. There are many other styles of painting in Bali but these are the primary ones I focus on in this thesis.

[11] Suteja Neka and Garret Kam, *The Development of Painting in Bali* (Ubud, Bali: Yayasan Dharma Seni Museum Neka, 1998), 19: The "Ubud style" broadly refers to a style that developed around the 1920's in the Ubud, Gianyar area. However, the style can now be applied to works that do not fit in that time or area (19). Neka classifies several of the paintings I focus on in this thesis, including *Bumbleebee Dance*, and *Portrait of a Balinese Dancer* this way (22-23).

Paintings by the artists Ida Bagus Made and Anak Agung Gde Anom Sukawati are classified as "Ubud Style" in the Museum Puri Lukisan Collection as listed on the museum website: "Ubud School of Painting," accessed July 4th, 2015, http://museumpurilukisan.com/museum-collection/ubud-painting/

[12] Meyer Schapiro, *Theory and Philosophy of Art: Style, Artist, and Society* (New York: George Braziller, 1998), 51.

[13] Schapiro, *Theory and Philosophy of Art*, 51.

[14] Schapiro, *Theory and Philosophy of Art*, 57.

scholars Alfred Gell,[15] Shelly Errington,[16] and Sally Price[17] critique the classification of non-"Western" works as "authentic" and "primitive;" instead, they stress the importance of attributing agency to non-western artists. Unfortunately, some texts on Balinese painting implicitly and explicitly perpetuate themes of stylistic and technical "progress" in certain cases.[18] Rather than passively adopting "western"-inspired techniques, Balinese painters have intentionally created works using more naturalistic or stylized techniques; additionally, certain techniques make the visual movement of the figures more apparent and "heightened" thereby referencing particular performances. The increased visual movement applied to Hindu figures and narratives in Balinese painting are the primary focus of this thesis.

Over the course of this project I employ certain terms that fit with my methodological approach and leave out others that present challenges or theoretical miscommunications. Hybridity is one term I have avoided, although some of the paintings I address could be described this way. This concept can be used to denote a synthesizing of different cultural and artistic forms, imagery, and physical or material aspects. According to Homi Bhabha, cultural hybridity functions in a liminal state and

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[15] Alfred Gell, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998), 1, 23.

[16] Shelly Errington, "What Became Authentic Primitive Art?" *Cultural Anthropology* 9(2): 201-226. American Anthropological Association (1994), 201.

[17] Sally Price, *Primitive Art in Civilized Places,* (Chicago: University of Chicago Press, 1989)*,* 7.

[18] In *The Island of Bali*, Miguel Covarrubias describes paintings as "primitive" suggesting a "childlike" and "unsophisticated" quality in Balinese arts (165). Additionally, in *The Development of Painting in Bali* certain works are described as "attempting" "Western" style artistic standards, implying that the artist fell short in employing the technique (21). However, there are other places in these texts where artistic agency is attributed to Balinese painters.

therefore: "entertains difference without an assumed or imposed hierarchy."[19] In this way, hybridity as a mixing of different cultural elements or materials does not enforce hegemonic relationships, and in fact could be a subversive act in that it is never fully identified with a "side." However, Anthony Easthope argues that this term is associated with ethnic, and cultural hybridity therefore implying "bastardization" as a result of mixing distinct elements, with one element possessing an "originary" and superior identity.[20] Carolyn Dean and Dana Leibsohn further argue that hybridity creates an "us and them" dyadic relationship, and often refers to "products of Colonialization,"[21] in which case there is an imbedded history of inequality. Objects defined as hybrid might possess a material or visual element considered "superior" by association with a particular culture or time period. Therefore, I have intentionally avoided using this concept to avoid suggesting that Balinese paintings are a combination of more or less "advanced" components.

Certain words, such as "influence" implicitly or explicitly imply levels of control and strip subjects of agency when applied to cultural interactions. In his text, "Excursus Against Influence" Michael Baxandall makes a strong case for the hierarchical associations that "influence" evokes.[22] In recognition of this debate, I have been careful

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[19] Homi Bhabha, *The Location of Culture* (New York: Routledge, 1994), 4.

[20] Anthony Easthope, "Homi Bhabha, Hybridity and Identity, or Derrida Versus Lacan" *Hungarian Journal of English and American Studies (HJEAS)*, Vol. 4, No. 1/2, Theory and Criticism [Part 1] Centre for Arts, Humanities and Sciences (CAHS), University of Debrecen CAHS, (1998), 145-146.

[21] Carolyn Dean and Dana Leibsohn, "Hybridity and its Discontents: Considering Visual Culture in Colonial Spanish America" in *Colonial Latin American Review* (Vol. 12, No. 1, 2003), 5.

[22] Michael Baxandall, "Excursus Against Influence," *Patterns of Intention: On the Historical Explanation of Pictures* (Yale: Yale University, 1985), 59.

in employing "influence," and instead used "exchange" to acknowledge the artistic agency of Balinese painters. Cultural exchanges between Balinese artists and non-Balinese, including the painters Rudolph Bonnet and Walter Spies, as well as the anthropologists Margaret Mead and Gregory Bateson account for some of the visual and artistic shifts that occurred in Balinese art forms. Additionally, new techniques and materials from outside of the island were actively integrated into an artistically rich painterly approach. These artistic interactions and collaborations demonstrate that Balinese artists have been re-inventing and creating new artistic styles using tools and techniques from outsiders.

I have used the words "tradition," or *adat,* and "traditional" in two ways in this thesis based on different bodies of research and literature. The term *adat* translates as "tradition/s" in the Indonesian, and according to Gaik Cheng Khoo, Malaysian languages;[23] Carol Warren explains that *adat* is a generalizing term used for practices, customs, or other manners of doing things, and frequently has religious associations.[24] In this way, "tradition/s" refers loosely to practices that are more indigenous and "pre-modern;" however, both these applications are vague. The term "traditional" has been used extensively by historical and art historical scholars of Balinese painting to describe the earliest known style of painting in Bali that closely resemble shadow puppets in their manner of depicting characters and narratives. "Traditional" is both a historical and

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[23] Gaik Cheng Khoo, *Reclaiming Adat: Contemporary Malaysian Film and Literature* (Vancouver: UBC Press, 2006), 4.

[24] Carol Warren, *Adat and Dinas: Balinese Communities in the Indonesian State* (Kuala Lumpur: Oxford University Press, 1993), 3.

stylistic term given that some contemporary artists may employ a style similar to earlier paintings to reference their historical context. I employ this term, but have placed it in scare quotes since "traditional" functions as a specific art historical category, and not a broader statement about art or culture in Bali. The words "tradition/s" and "traditional" present significant challenges when applied to Balinese art, performance, and religion and connect to Eric Hobsbawm's idea of "invented tradition."[25] Additionally, in his chapter "The Ideology of Tradition" Geoffrey Robinson argues that "traditional" has been used to promote Bali as an "a-political" and culturally static island. The idea of a "traditional" Bali perpetuates Dutch efforts to maintain a romantic and idealized image of the island that would prevent any genuine recognition of current social and political conflicts.[26] "Traditional" is often used to describe Balinese art, performance, and other cultural forms, and implies "pre-modernization;" unfortunately, the term is frequently not tied to a historical context and is therefore imprecise.

In order to fully situate the paintings addressed within their socio-cultural context there are some crucial gender issues that must be addressed; in particular, certain paintings potentially perpetuate gender norms or "ideals" through the dances represented.[27] However, there are also numerous examples where Balinese dance and

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[25] Eric Hobsbawm, *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983), 1.

[26] Geoffrey Robinson, "The Ideology of Tradition" in *The Dark Side of Paradise: Political Violence in Bali* (Ithaca and London: Cornell University Press, 1995), 129.

[27] The paintings *Legong Dance,* and *Baris Dance* addressed in Chapter 2 depict styles that are often considered the typical/idealized "feminine" and "masculine" dances.

painting introduce what Michael Peletz refers to as "gender pluralism"[28] by representing a gender possibility that crosses norms. Gender roles as well as sexual imagery or symbolism are also conveyed in some of the paintings addressed in this thesis.[29] Additionally, I encountered a striking shortage of female artists in Bali in my textual and ethnographic research. Not only are there virtually no well-known female painters in Bali's artistic history, but also when conducting research in Bali during the summer of 2014, I did not meet any female painters or artists.[30] Given the length and time restrictions of my thesis I was unfortunately not able to address gender issues in more detail.

The establishment of exhibition settings in Bali such as museums, galleries, and competitions is another crucial topic for Balinese painting that I encountered. The initial production, evaluation, distribution, and exhibition of paintings in a "Western" gallery space occurred partially because of contact with Walter Spies and Rudolph Bonnet.[31] These painters also worked with Tjokorda Gde Agung Sukawati who created the Pita Maha artists' association;[32] this led to the establishment of the first museum in Bali, the

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[28] Michael G. Peletz, "Transgenderism and Gender Pluralism in Southeast Asia since Early Modern Times," *Current Anthropology*, vol. 47, No. 2 April (2006), 310.

[29] These issues occur specifically in the paintings, *Bumblebee Dance* (Chapter 1) and *Barong and Rangda* (Chapter 3).

[30] This is my observation based on the historical, literary, and ethnographic research visiting schools and meeting artists. I did not personally meet any female painters during my research period. I also spoke with a young women working at a Keliki-style painting gallery on Jalan Raya in Ubud, Bali. When asked about the apparent lack of women artists she confirmed that it is very unusual, although she said there is a growing group of women painters connected to one of the schools. While this was not something I focused on in my research.

[31] Adrian Vickers, "Ubud: Becoming Bali's Centre of the Arts 1920-1970" in *Ubud: A Short History of the Art and Cultural Center in Bali* (Ubud: The Ratna Wartha Foundation, 2011), 47-48.

[32] A. A. M. Djelantik. *Balinese Painting* (Oxford: Oxford University Press, 1990), 30.

Puri Lukisan in 1956.[33] Bali has several other recognized museums, the Neka Art Museum, the Agung Rai Museum of Art (ARMA), and the Rudana Museum; and to some extent certain artists and styles of painting are more acknowledged in these exhibition contexts. This indicates a certain valuing of particular schools, artists, and styles as fitting more in a "museum piece" or "fine art" category, although this also varies amongst the museums and their goals.[34] In addition to this, based on some of my interviews there is a contemporary classification of certain styles as "museum pieces" while other styles are regarded as more "tourist" styles. However, these classifications do not necessarily determine the quality of the paintings themselves.[35] The question of an exhibition and curatorial context is also salient for Balinese painting; however, it is not a discussion that I have been able to focus on in this project.

I will address painting in Bali rather than other art forms or visual works because visual "movement" is particularly relevant to this medium. Paintings in Bali have a strong connection to shadow puppets[36] and in this way transfer some of the symbolism and meaning from these performances. Additionally, I believe that painting itself is important

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[33] Djelantik, *Balinese Painting,* 33.

[34] During my research visiting museums in Bali in 2014, the more established ones such as Neka and Puri Lukisan Museums seemed to focused more on artists and works that are well-recognized and in this sense part of a "canon" in Balinese art. In contrast, the Rudana museum also housed more works by newer and less recognized artists. The Agung Rai Museum itself, like the Neka and Puri Lukisan museum also focuses more on artists who are more established, but there is an affiliated gallery that sells works by less recognized painters.

[35] In my interview with Soemantri Widagdo we discussed the assumption that certain styles of Balinese painting, such as the Keliki, are classified as "tourist" works. I also interviewed several painters in the school of I Wayan Gama. While the artists do make their living by selling their paintings, it was also immediately apparent that they train extensively and take up to a few months to make finely detailed and skilled works. Therefore the "tourist" and "high" or "museum piece" distinction of classification is problematic. This was further confirmed in my interview with Dr Widagdo who said that while this style is generally regarded as more for tourists, that this is not really accurate.

[36] Leland Gralapp, *Balinese Painting: Taylor Museum Collection* (Colorado Springs: The Taylor Museum, 1961), 26.

to the idea of visual movement because an artist can physically connect their body to the canvas through the act of applying paint with brushstrokes. A recent Art Historical workshop, organized by Christiane Hille, proposes that the physical process of painting or drawing involves a type of choreographic motion that connects the artist's imagination to the material work produced.[37] This process of painting includes the artist's bodily movement and makes "visual movement" all the more evocative for certain Balinese works.

In the first chapter, I argue that the ongoing process of integrating and molding Hinduism with Balinese culture can be partially traced through the representation of Hindu figures and narratives in the arts. Stylistic shifts, and naturalistic techniques, especially the use of line, color, and shading to represent figures makes their physical movement more apparent in paintings. Artistic approaches applied to works with Hindu subject matter reveal a process of agentive application of new methods and a re-interpretation of religious subjects.

The second chapter addresses the representation of a visual and "performative" form of movement in works by the painters Ida Bagus Made, Anak Agung Gde Anom Sukawati, and I Ketut Madra. Style and artistic techniques vary dramatically amongst the paintings addressed, and while some works have a more two-dimensional approach, they can still convey visual movement. An examination of these works enables me to analyze the degrees of movement and situate them in a historical and stylistic context. By

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[37] CFP: Choreographies of Invention: Agency & Embodiment. Organized by Christiane Hille. (Tutzing, 30 Oct-2 Nov 14). In: H-ArtHist, Apr 11, 2014 (accessed Jul 7, 2015), http://arthist.net/archive/7401, 1.

discussing the connection between artistic and performative media I seek to reveal the fluidity of categories and the performative quality of a seemingly "static" painting.

The third chapter examines two paintings, *Barong and Rangda* by I Gusti Nyoman Mirdiana, and *Atomic War in Indra's Heaven* by Ida Bagus Made; these paintings combine the experience of watching a performance with stories from Hindu narratives and texts. These works also accomplish a multi-part referential process: first they reference performance forms through the depiction of "visual movement," second, they illustrate Hindu textual narratives in Bali, and third, they convey the experience of actually viewing a performance. Finally, I present a political debate surrounding the representation and practice of Hinduism in Bali. I propose that the paintings in this thesis offer an alternative account, or counter-narrative with which to understand tensions between local and national conceptions of identity in Bali.

Chapter 1- **Artistic Developments and Cultural Interactions in Balinese Painting**

The history of Balinese painting reveals shifts in the style, material, subject matter, and function of works. One of the most striking developments is the presence of dance as a subject of painting, as well as the visual representation of physical movement in paintings. Earlier Hindu and some Buddhist mythological subjects are present in works from the early 1800's and were initially present only in shadow puppets, religious texts, and wall-paintings in temples.[38] These religious subjects have been re-imagined in paintings with different artistic techniques beginning around the 1920's through the twenty-first century.[39] While the stories and narratives are still present in modern works, visual shifts and particularly the depiction of physical motion demonstrates that these stories are uniquely re-imagined in Bali.

This chapter examines the adoption and presence of Hinduism in Bali and its significance for performance and artistic practices. In particular, shadow puppets and earlier "traditional" paintings depict Hindu narratives and myths in a way that is unique to the island. This thesis focuses less on the exact date and reason for the presence of Hinduism in Bali, but more on issues regarding the impact it had in Balinese culture and how this religion was artistically adopted and transformed. I will examine artistic shifts from the earliest "traditional" paintings around the 1800's to the "transitional" style works dating beginning around 1920 as well as "modern" paintings in relation to "visual

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[38] Suteja Neka and Garret Kam. *The Development of Painting in Bali* (Ubud, Bali: Yayasan Dharma Seni Museum Neka, 1998)*,* 11-12.

[39] Adrian Vickers, *Balinese Art: Paintings and Drawings* (Singapore: Tuttle Publishing, 2012)*,* 114.

movement." Certain artistic approaches such as the use of light and shadow, modeling, and the line quality of figures emphasizes their three-dimensionality and corporeal "movement" in paintings depicting Hindu subject matter.

Balinese artistic and cultural exchanges with outside individuals such as Rudolph Bonnet and Walter Spies are important historical developments in relation to visual shifts in painting. Balinese artists adopted and used the new materials and artistic techniques these individuals introduced to depict subjects of importance on the island in a unique manner. In addition to this, the connection between dance and painting is significant to this thesis because of the emergence of dance as a subject of painting beginning around the 1930's and an increased representation of physical motion in paintings depicting Hindu subjects. According to Michel Picard, Hinduism is also linked to tourism because of the consumption of Balinese religious and cultural forms including painting and dance.[40]

The practice of Hinduism in Bali has sustained numerous historical shifts, such as colonization, the extensive conversion to Islam of populations on the majority of islands in Indonesia, as well as political pressures.[41] Picard notes how remarkable it is that the Balinese have remained Hindu, but are now a minority in relation to other islands in Indonesia, but still practicing the religion in a unique way on the island.[42] I argue based on literary sources and my own ethnographic research conducted in Bali during the

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[40] Michel Picard, *Bali: Cultural Tourism and Touristic Culture* (Singapore: Archipelago Press, 1996), 26-27.

[41] Picard, *Bali: Cultural Tourism and Touristic Culture,* 22

[42] Picard, *Bali: Cultural Tourism and Touristic Culture,* 11.

summer of 2014 that Hinduism is uniquely practiced and a vital part of life in Bali. Thus

an examination of movement in painting through specific works of art and case studies

offers an opportunity to understand the significance of performance in relation to

Balinese-Hindu identities and its relevance to issues such as the practice and national

recognition of Hinduism on the island.

The question of "movement" is central to shadow puppets and painting; the

shadow puppets are a two-dimensional medium that is both an early form of painting, and

a performative medium that is literally "moved" by the shadow puppet master.

"Traditional" Balinese paintings adopt similar artistic practices as those in shadow

puppets and this continuity shows that movement can be translated as "performative" in

both media. Finally, the movement-quality of the Hindu characters and figures shifts in

later works and becomes more akin to dance, and also more visually recognizable. I

examine how the movement-quality of Hindu characters shifts in more recent, and

"modern" works to embody dance and shadow puppets performances and an overall

increased sense of physical motion. Evidence of this shift in movement quality and its

meaning is present in works by artists such as Ida Bagus Rai and other paintings done

later in a "transitional" style.[43] The experience of watching dance and shadow puppet

performances is not merely passive, but involves an active engagement from the audience.

Their imagination and connection to the show is invaluable in bringing a narrative "to

life." The visual reference to this audience-experience in a painting context further

cements and re-affirms the socio-cultural value of Balinese ritual and performative

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[43] The painting *Pandavas in Disguise* by Ida Bagus Rai is one example of this style that will be addressed in the *"'Transitional' Style Painting"* section later in this chapter.

practices. Furthermore, the process of depicting religious narratives and performances in the paintings demonstrates artists' own active re-interpretation of their meaning and function.

Artistic Implications in the Adoption and Integration of Hinduism in Bali

Hinduism is central to Balinese arts, as reflected in "traditional" style works (considered the earliest forms of painting on the island), shadow puppets, and later paintings. Movement in Balinese painting, and the way that physical motion in paintings from "traditional," "transitional," and "modern" categories has shifted is a significant part of this debate.[44] The presence of Hinduism in Bali has impacted the culture, art, and performance; and exchanges with Indian beliefs and practices are important to understanding early forms of Balinese painting and the *wayang kulit* or shadow puppets. I argue that Hinduism, movement, and painting intersect and that the movement and style of figural depiction varies depending on the time and context; in many ways recent paintings are still linked to older practices.

A strong pre-Hindu system of imagery and beliefs is also part of Bali's art and rituals, this belief system is highly community-oriented, and includes a spirit-worship component to maintain the "life-power" of a group.[45] This pre-Hindu system of beliefs is further accompanied by a pre-Hindu imagery including the erection of stones and wooden

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[44] The scholars Suteja Neka and Adrian Vickers address these styles of painting.

[45] Willem Frederik Stutterheim and Claire Holt, *Indian Influences in Old-Balinese Art* (London: The India Society, 1935), 3.

figures to represent the deceased ancestors.[46] Robert Pringle adopts a historical and political approach to Bali's history and argues that Hinduism is one of the most important events given that the "local variations (of the religion) define… Bali today."[47] Leo Howe argues that indigenous religious movements not directly tied to Hinduism are becoming popular on the island.[48]

The "Indianization" or introduction of religious ideas from India, particularly Hinduism into Bali began in the 9th century according to Stephen Lansing.[49] Lansing argues that objects indicate that Hinduism may not have found its way to Bali through Java, as many scholars claim.[50] Joseph Fischer and Thomas Cooper introduce a few alternative theories concerning how Hinduism first came to Bali. They argue that this was a gradual process that can be traced with three general historical events. In the first millennium Hindu priests and Buddhist monks travelled to Bali and brought with them the Ramayana and Mahabharata stories.[51] This marked a significant turning point for Balinese rituals and artistic practices and these religious epics continue to be a major source of inspiration today, particularly in dance and art. The presence and ruling of the

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[46] Stutterheim, *Indian Influences in Old-Balinese Art*, 5.

[47] Robert Pringle, *A Short History of Bali: Indonesia's Hindu Realm (*Australia: Allen and Unwin, 2004), 41. According to Pringle, the most important historical events for Bali are the history of Hindu expansion on the island, the development of rice irrigation, and the presence of tourism.

[48] Leo Howe, *Hinduism and Hierarchy in Bali* (Oxford: School of American Research Press, 2001), 7.

[49] Stephen Lansing, "The 'Indianization' of Bali," *Journal of Southeast Asian Studies* (1983), 416: Stone sculptures, seals, ritual objects and inscriptions on copper and stone are evidence of Hindu ideas and aesthetic in the tenth century.

[50] Lansing, "The 'Indianization' of Bali," 417.

[51] Joseph Fischer and Thomas Cooper. *The Folk Art of Bali* (Singapore: Oxford University Press. 1998), 4.

East Javanese King Erlangga is another historical factor for Hinduism in Bali.[52] And Hinduism was further cemented on the island when the Hindu Majapahit Empire conquered Bali.[53] These events and connections between Javanese royalty and Bali are strengthening the presence of Hindu ideas on the island, and the production of Hindu-themed art.[54] The influx of Javanese nobility to the island also accounts for the frequent representation of Bali as a "living museum" that houses a "lost" Hindu culture of the Javanese royalty.[55] According to Robert Pringle, Bali's association with Hindu royal courts of Java has remained strong while other parts of Southeast Asia converted to Islam.[56] The early presence of Hindu ideas and practices indicates that the religion has been a crucial element to the socio-cultural fabric of the island for a long time.[57]

A discussion of Hinduism in Balinese painting is not complete without reference to the actual myths and stories depicted. According to Adrian Vickers, the Mahabharata

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[52] Joseph Fischer and Thomas Cooper, *The Folk Art of Bali,* (Singapore: Oxford University Press. 1998), 5: Erlangga was believed to be a descendant from a Javanese Princess and Balinese King.

[53] Fischer and Cooper. *The Folk Art of Bali*, 5: The Majapahit Empire was already established in Java in 1343, then in the 16th century the empire came under Islamic control and many priests and noblemen fled from Java to Bali.

[54] Picard, *Bali: Cultural Tourism and Touristic Culture,* 18.

[55] Picard, *Bali: Cultural Tourism and Touristic Culture,* 20: Picard elaborates on the representation of Bali as a temporally static cultural site for the lost Hindu culture in Java and how this has also promoted the consumption of Balinese art forms.

[56] Pringle, *A Short History of Bali*, 44: Pringle argues that the presence of trade routes through Bali from two-thousand years ago strongly suggest that there were connections between India and Bali through Java much earlier than physical records would indicate. Pringle also acknowledges the implications that Indian arts and philosophy were in Bali around the eighth or ninth centuries with the seals and clay *stupas* that Lansing discusses.

[57] Pringle, *A Short History of Bali*. 41. Pringle also introduces the idea of an "old Bali" time period to distinguish the historical events such as when the Javanese King Kertenagara invaded Bali (Pringle, 45). The "old Bali" period traces events that occur between 896 and 1343 when the Hindu Majapahit Empire invaded Bali. Pringle also acknowledges the importance of Erlannga in Bali's Hindu history, as well as Erlangga's brother Anak Wungsu, who eventually ruled Bali instead (Pringle, 49). The question of precisely how or when Hinduism came to Bali cannot be satisfactorily answered and is beyond the scope of this research project and perhaps better suited to a cultural-historical approach.

and Ramayana, both Hindu epics from India are told in Balinese shadow puppet-theater (*wayang kulit)* and paintings.[58] The Mahabharata is one of the main Hindu epics retold through visual means.[59] Some of the Hindu deities present in this epic and depicted in Balinese paintings are Shiva, Indra, and Brahma.[60] In Balinese paintings depicting Hindu subject matter a color symbolism is tied to deities such Brahma, represented in red, and Shiva who is often shown in white.[61] The adventures of the five Pandava brothers are also narrated in the Mahabharata and conveyed in "traditional" and modern paintings, as well as shadow puppet-theater.[62] Hindu mythology holds a prominent place for Balinese shadow puppets and paintings, in addition to a strong vein of pre-Hindu beliefs running throughout.[63]

The Ramayana is another main Hindu story told through Balinese paintings and shadow puppet performance. This story centers on the Hindu deity Rama and his journey to rescue his wife Sita from the demon-King Rawana. However, the character Hanuman,

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[58] Adrian Vickers, *Balinese Art: Paintings and Drawings*, 30.

[59] Fischer and Cooper, *The Folk Art of Bali*, 33. The authors state that this Mahabharata epic is composed of several books that recount different stories with many different characters and gods. The first book centers on tales about the Pandava's ancestors, struggles between the *ksatriya* and *brahmana* castes, and also includes many "origin of the world" stories (Fischer and Cooper, 33). The first book also introduces the Hindu character Garuda, a mythical eagle and discusses issues of the Hindu hell, a space reminiscent of the Christian purgatory (Fischer and Cooper, 36).

[60] Vickers, *Balinese Art: Paintings and Drawings*, 38.

[61] Vickers, *Balinese Art: Paintings and Drawings*, 21.

[62] Vickers, *Balinese Art: Paintings and Drawings*, 40: The battle between the five brothers and their cousins, the Korawas, is one of the central stories in the Mahabharata.

[63] This is one example of the complexity of art forms in Bali and how they are made up of different components and therefore could be classified as hybrid, as Homi Bhabha defines the concept; however, I have chosen not to adopt this terminology.

the monkey general who helps Rama recover his wife is more popular in Bali.[64] In addition to these characters, the heroic bird Jatayu is another character featured in the Ramayana tale and represented in painting and shadow puppet performances.[65] The character Jatayu will be addressed again in a "*wayang* style" painting by I Ketut Madra in the second chapter.

These complex Hindu stories are integrated with earlier and indigenous (pre-Indian) Balinese narratives. Vickers argues that these pre-Hindu, or indigenous stories feature "protagonists who are closer to humanity than the deities … of the epics." [66] Balinese art and philosophy is centered on the idea of a connection between the seen (sekala) and the unseen (niskala) realms; Fischer and Cooper describe the unseen *niskala* world as:

> Apart from the physical world of here and now… peopled by gods and demons, giants heroes, witches, monsters, ancestors and spirits both malevolent and benign; a world that was very real and very present in the minds and hearts of the Balinese…(it is a) world of myth and magic, a world made manifest only through craftsmen and performers acting under divine inspiration… (this world) conveys… invisibility and timelessness.[67]

This passage illustrates the value of art forms in conveying the power and ideologies of an unseen realm, and that the Balinese have a spiritual philosophy apart from Hinduism. This combination of Hindu and pre-Hindu or indigenous beliefs in Bali is also an

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[64] Vickers, *Balinese Art: Paintings and Drawings*, 45: The Balinese regard Hanuman as similar to Bima because both are sons of Bayu, the god of Wind Both Bima and Hanuman have the power to challenge the gods and influence events in the cosmos (Vickers, 45). The Balinese narrative paintings and shadow puppets recount the story of Rama and Hanuman rescuing Sita and fighting Rawana's forces, and although Rama is technically the central figure because he is the hero and god, the most popular character is Hanuman (Vickers, 49).

[65] David Irons, *I Ketut Madra,* 31.

[66] Vickers. *Balinese Art: Paintings and Drawings*, 30.

[67] Fischer and Cooper, *The Folk Art of Bali*, 8.

important theme in the arts. Vickers further argues that "Balinese aesthetics" link indigenous approaches to Hindu ones with the goal of "communicating with a world beyond the one that is immediately visible."[68]

Shadow Puppets and "Traditional" Balinese Paintings

The earliest forms of "painting" in Bali are the *wayang kulit* or shadow puppets. According to Fischer and Cooper shadow puppet-theater and "traditional" Balinese paintings both have a narrative function, and draw inspiration from Hindu epics such as the Ramayana and Mahabharata.[69] The *wayang kulit* are not only a form of entertainment, but also an important means of promoting the culture and values in Bali.[70] Additionally, shadow puppets support a social hierarchy and are believed to hold a certain "power"[71] that also gives the *dhalang* social and spiritual prestige.[72] This medium is also important because stylistic depictions of Hindu stories and figures in "traditional" paintings are derived from the shadow puppets.[73] Fischer and Cooper describe the puppet construction as follows: "the head, legs and feet of all Balinese puppets are integral with the body and are not separately moveable… with the heads in profile, their bodies as if viewed from

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[68] Vickers. *Balinese Art: Paintings and Drawings,* 30.

[69] Fischer and Cooper, *The Folk Art of Bali*, 10.

[70] Fischer and Cooper, *The Folk Art of Bali,* 17. Shadow puppet performances are frequently incorporated into important ceremonies ad festivals such as tooth filing ceremonies and weddings in Bali. These performances are believed to be "an offering to the gods, spirits, and ancestors" and thus have a ritual function as well as being mandatory for certain ceremonies. Furthermore the *dhalang* through his connection to this ritual-performance takes on the role and status of a priest, teacher, and performer.

[71] Fischer and Cooper, *The Folk Art of Bali*, 19.

[72] Fischer and Cooper, *The Folk Art of Bali*, 17.

[73] Fischer and Cooper, *The Folk Art of Bali*, 51.

the front… These puppets have two moveable arms, with joints at the shoulder and elbow."[74] The physical construction and depiction of characters in puppets translates into "traditional" Balinese paintings especially since they share figural qualities.

"Traditional" Balinese paintings belong to the same "narrative tradition" as shadow puppets that became the inspiration for these "traditional" paintings.[75] According to Fischer and Cooper, shadow puppets and paintings hold a spiritual value in Bali beyond the mere representation of stories or figures, they "have an invisible but very real power of life force of their own."[76] In this sense, the shadow puppets re-animate the actual beings and Hindu characters they depict, and since they are believed to connect directly to the unseen world (*niskala*), their power and animation almost transcends their representational function.[77] The same reverence for the *wayang kulit,* carries into the "traditional" paintings that visually reference this art form.[78] The paintings certainly recall shadow puppets in their stylistic approach, but more importantly the paintings depict these same narratives and thus they also connect to an unseen and sacred realm.[79] In this way, there is an artistic transfer of the energy from the beings and the *niskala* realm to the paintings that depict these characters and narratives.

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[74] Fischer and Cooper, *The Folk Art of Bali*, 21: Exceptions to this rule are the god Shiva, who is represented frontally (but with head in profile) with four immovable arms. The *dhalang* moves the puppets' arms using short sticks on the hands.

[75] Cooper, *Sacred Painting in Bali,* 6.

[76] Fischer and Cooper, *The Folk Art of Bali*, 19.

[77] Fischer and Cooper, *The Folk Art of Bali*, 19.

[78] Fischer and Cooper, *The Folk Art of Bali*, 38.

[79] Cooper, *Sacred Painting in Bali,* 6.

The characters represented in "traditional" paintings from the early 1800's share a similar physical appearance as the puppets, except that these figures are rendered in a painting and not manipulated by a shadow puppet master or *dhalang*.[80] The stylistic continuity from shadow puppets to paintings varies depending on the use of three-dimensionality or two-dimensionality within each work and has artistic implications for visual "movement."[81] Figures in paintings from the 1800's appear to "move" like shadow puppets (see Figures 1 and 2). Leland Gralapp compares the movements of puppets to those of figures in painting and dance, in particular because of the similar hand gestures and *mudras* present in all three media.[82] Because the figures in paintings are flatter and more two-dimensional they also recall the two-dimensionality of the puppets. Furthermore, the interaction between characters in painting is represented on a plane that reflects the screen used for a shadow puppet performance.[83]

Thomas Cooper explains that the term "traditional" which refers to paintings of Hindu subject matter dating from the early 1800's is a problematic category. However, a few common criteria help to define this term: the subject matter is based on a narrative, it denotes paintings not intended for sale, and the works convey religious ideas and reflect an unseen (*niskala)* world. The "traditional" paintings are linked to shadow puppets,

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[80] Fischer and Cooper, *The Folk Art of Bali*, 16.

[81] The artistic use of different dimensions, perspective and naturalistic techniques will be discussed further in the section titled *Shifting Artistic Approaches.*

[82] Leland W. Gralapp. "Balinese Painting and the Wayang Tradition," *Artibus Asiae*, Vol. 29, No 2/3 (1967), 241.

[83] Gralapp, "Balinese Painting and the Wayang Tradition," 243.

represent sacred characters, and have a practical purpose.[84] The term is used by many scholars and artists and may not always include all of these elements; rather, this is a general set of guidelines that define the "traditional" category.[85] According to Alison Taylor, the earliest Balinese paintings are from the "Kamasan" genre and date to the 17th century; these are also a painting style frequently referred to as "traditional."[86] However, Leland Gralapp argues that the origins of Balinese painting may date to the 14th century.[87] Another important distinction in "traditional" Balinese paintings is that they function as religious iconography and are included in manuscripts or books.[88]

Balinese paintings reflect a fusion of cultural approaches. Known cultural and artistic exchanges that impact Balinese paintings include interactions with India and China through sea trade as early as 100 CE. The import of Chinese porcelain and Indian textiles resulted in the incorporation of designs such as Indian floral patterns and Chinese swastika into Balinese paintings.[89] According to Gralapp, Chinese motifs, specifically

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[84] Thomas Cooper, *Sacred Painting in Bali* (Bangkok: Orchid Press, 2005), 5: The "practical" purpose refers to the use of paintings to decorate temple walls or religious manuscripts, thus the function is didactic.

[85] Cooper, *Sacred Painting in Bali,* 5.

[86] Alison Taylor, *Living Traditions in Balinese Painting* (Ubud: The Agung Rai Gallery of Fine Art, 1991), 13.

[87] Leland W. Gralapp, *Balinese Painting: Taylor Museum Collection* (Colorado Springs: The Taylor Museum, 1961), 26: And used as murals or wall paintings in a royal architectural setting or temple.

[88] Cooper, *Sacred Painting in Bali,* 20. Although direct ties to India cannot be sufficiently confirmed there are strong similarities in the narrative painting practices between Bali and India, and historic accounts of interactions do strongly suggest that there was some artistic and stylistic influence between the two cultures. According to Cooper, because of the humid climate on the islands of Java and Bali it is difficult to find physical records of paintings earlier than this. He additionally argues that the presence of Islam in Java has thoroughly removed records of Javanese Hindu artistic models.

[89] Vickers, *Balinese Art: Paintings and Drawings*, 26.

from the Chou Dynasty, were included into Balinese painting.[90] Balinese artists also employed paints from China and others imported from Europe.[91]

According to Adrian Vickers, there are records of trade between the Balinese and the Dutch East India Company as early as 1597; however, the evidence suggests that the Balinese were not interested in artistic Western models.[92] In fact, Vickers argues that Balinese rulers trading with the Dutch were more interested in the rich and colorful patterns of textiles from India. Balinese painters, whose names are not recorded, did adopt paper, cloth, painting tools, and paints. Prior to this, the Balinese employed bark and cotton that has a much harder surface to work with. New materials resulted in a switch from large canvases and long scrolls to "single scene drawings and paintings in ink."[93] In this way, the main European artistic presence in Balinese paintings occurred in the sixteenth century through the materials, and less the style. According to Vickers, the Dutch presence introduced techniques such as variation in color and use of perspective; although it is unclear why, these approaches did not gain much interest or use in Bali until the second half of the twentieth century.[94]

An examination of figures in "traditional" paintings, indicates a visual reference to the physical bodies of shadow puppet figures; the limbs not only have the same rigidity

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[90] Gralapp, *Balinese Painting: Taylor Museum Collection*, 11.

[91] Vickers, *Balinese Art: Paintings and Drawings*, 20-21: The paints originally used were made from natural materials such as vegetable and mineral dyes and soot from lamps.

[92] Vickers, *Balinese Art: Paintings and Drawings*, 29.

[93] Vickers, *Balinese Art: Paintings and Drawings*, 29.

[94] Vickers, *Balinese Art: Paintings and Drawings*, 29.

and limitations of movement as puppets, but even the knees and elbows of the figures have subtle "hinges" drawn where the limbs would be connected on a puppet (Figures 1 and 2). However, Fischer and Cooper argue that one important distinction between the figures of the *wayang* and those of paintings is that the hands are more delicate than the puppets,' and even begin to suggest dance-like gestures that are not possible to attain in the shadow puppets.[95] This point is debatable since some puppets display more refined and dance-like hand gestures, as seen in the Arjuna puppet (Figure 1).

Figural Representation: Identifying Hindu Characters and their "Motion"

Identifying artistic approaches that change and those that remain consistent assists in understanding the degree or type of visual movement of Hindu figures in "traditional" Balinese paintings compared to later works. There are distinct differences between the artistic conventions of shadow puppets and Balinese paintings. Some differences include the materials used, and the fact that the puppets are individual objects animated during a performance while the paintings are composed of figures arranged and represented in a manner that evokes performance-like interactions. Nonetheless, there are also significant similarities that connect these media, most notably the facial conventions for depicting specific Hindu characters. These similarities also reveal that physical movement of characters becomes more pronounced in later paintings.

Fischer and Cooper discuss some of the key differences in figural representation. They argue that the symbolic stylistic features are used to classify different types of

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[95] Fischer and Cooper, *The Folk Art of Bali*, 54.

characters in Balinese arts. The more delicate physical features on certain shadow puppets also visually indicate their level of "refinement" of character and their spiritual inclination.[96] Covarrubias argues that the physical distinctions in the characters' eyes are important for identifying their personalities and status.[97] For example, ogres in contrast to deities are the least refined characters and are "bulky, hairy, (with) muscular bodies, bulbous eyes, thick hands and cruel sharp fingernails and fangs."[98] The gods as well as royal or priestly characters are "slim, with slender limbs, narrow eyes, straight nose(s), and small even teeth…" These more "refined" physical traits describe characters such as Arjuna, and some of the other Pandava brothers; however, the prince Bima is an interesting exception.[99] Although Bima is a Pandava, and thus a more divine and royal character, he is also "the biggest, strongest, coarsest, and most impetuous of the five Pandawa brothers."[100] The Hindu character Bima lies in between the most refined characters such as Arjuna, and the ogres and demons who are considered the least refined on this spectrum. In shadow puppets, Bima is depicted as more muscular compared to the shadow puppet of Arjuna (Figure 1).[101] This character demonstrates how many of the

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[96] Fischer and Cooper, *The Folk Art of Bali*, 23.

[97] Miguel Covarrubias, *Island of Bali* (Singapore: Periplus, 1946)*, 192: Covarrubias points out that the characters' eyes have slight differences in the Balinese paintings. The eyes of men and women are similar in appearance, both are elongated, almond shaped, with the main difference being that the women's gaze is downcast, with a straight line above while the men's eyes have a rounded line above and the gaze is upward. The eyes of devils, on the other hand, are large and rounded with arched eyebrows, representing a "violent attitude."

[98] Fischer and Cooper, *The Folk Art of Bali*, 23.

[99] Fischer and Cooper, *The Folk Art of Bali*, 23.

[100] Fischer and Cooper, *The Folk Art of Bali*, 23.

[101] Fischer and Cooper, *The Folk Art of Bali*, 23: Bima's legs are also exposed and more muscular, while Arjuna's are slimmer and covered down to the calves (Figure 1). Another important convention for depicting Bima is that his eyes are rounded like those of a demon and he has a small mustache, also regarded as less refined in the male characters.

figural approaches have been transferred from the depiction of Hindu characters in shadow puppets to modern paintings.

A comparison of the shadow puppet of Bima to that of Arjuna, as well as the painting *Pandavas in Disguise* by Ida Bagus Rai (Figure 4)[102] reveals that many of the physical traits used to depict Hindu characters have remained fairly constant, even with a shift in medium (shadow puppets to paintings), and time period. The "transitional" style painting by Rai clearly retains many of these figural approaches. In particular, the figures of more "spiritually refined" mortal characters, and gods are slender, with the same almond shaped eyes, narrow waists, and straight noses as seen on the puppets. Because many of the figural conventions used to depict Hindu subjects have stayed constant over time and between different media, it is easier to see the degrees of "visual movement" in the characters' bodies from the shadow puppets and earlier paintings, to modern ones. The "transitional" style paintings introduce new techniques such as highlighting and shading that reduces distinct lines to increase the three-dimensionality of figures. These techniques also assist in rendering the visual reference to physical movement clearer.

Examining the shadow puppets and characters in "traditional" paintings reveals clear similarities in the figures and lines. But do these shadow puppet-inspired figures "move" in the paintings, and if so in what ways? Fischer and Cooper argue that: "in paintings, as in *wayang* the characters exist and act in two dimensions, horizontal and vertical: there is no illusion of depth, no landscape receding into the distance, no horizon

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[102] The painting *Pandavas in Disguise* will be addressed further in the section: *"'Transitional' Style Painting."*

to separate earth and sky."[103] Of course, the shadow puppets as two-dimensional figures exist in a more limited physical dimension. And yet they are described as conveying a "life force" or power that connects them to the unseen or *niskala* realm. The *wayang* certainly convey movement as a form of performance and representations or pseudo-embodiments of characters that are "brought to life" by the shadow puppet master *dhalang*.[104]

Shadow puppets (*wayang kulit*) are "paintings that move;" because of their connection to *wayang kulit,* the "traditional" paintings are also a narrative form and mode of performance.[105] A comparison of shadow puppets to figures in paintings demonstrates similarities in the positioning of the arms, and in general the quality of "movement." For example, the "traditional" painting titled *Death of Abhimanyu* (Figure 2) that depicts scenes of a battle between the Pandavas and Korawas reveals striking similarity in the physical form and depiction of shadow puppet figures. The arms are rigid and bent in places that a puppet might be, in addition to this, the figures themselves are clearly flat and two-dimensional. There is a sense of "activity" in the arrangement and interaction between figures, and the "movement" recalls that of puppets. The viewer can see how the limbs and forms of the painted figures might be propped up and animated by the shadow puppet master. It is clear when examining paintings depicting Hindu characters and

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[103] Fischer and Cooper, *The Folk Art of Bali,* 52.

[104] During a shadow puppet performance in Ubud, Bali in 2015, I witnessed how the-two dimensional puppets are rendered very active during a shadow puppet performance and the *dhalang* moves them in creative ways. In this manner the puppets also "break" their own two-dimensionality to some degree and become more three-dimensional when used in a performance context.

[105] Fischer and Cooper, *The Folk Art of Bali,* 53.

stories in the post 1920's period that a shift in movement quality, as well as the overall style and techniques occurred.

Shifting Artistic Approaches: New Styles, Techniques, and Materials

Shifts in style and movement quality in visual form highlight references to performative types of movement evoked in the paintings, and subsequently to the experience of watching these performances. The degree of visual "movement" shifts in "transitional" works beginning in the 1920's[106] and later paintings depicting Hindu figures and stories. Figures become more life-like or realistic through artistic techniques such as shading, highlighting, use of color, and detailed brushstrokes.[107] Additionally, their "movement quality" is also more fluid, three-dimensional, and akin to motions in dance. Thus while figures in a "traditional" painting might be "moving" in a manner comparative to dance,[108] the question is more a shift in the degree and type of movement, rather than a question of motion or non-motion.

Changes in the style and method of figural representation are key factors for the depiction and identification of "movement" in Balinese paintings. The common thread in "traditional" and modern paintings I focus on is Hindu subject matter, but the figures, composition, and many other factors differ. According to Suteja Neka and Garret Kam, the historical period since the 1920s introduced key shifts and innovations in Balinese art

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[106] Vickers, *Balinese Art: Paintings and Drawings*, 114.

[107] Jean Couteau, *Museum Puri Lukisan* (Ubud, Bali, Indonesia: Yayasan Rathna Warta, 1999), 26.

[108] Gralapp, "Balinese Painting and the Wayang Tradition," 239.

forms that continue to impact current artistic practices.[109] In particular, the presence of European artists such as Rudolph Bonnet on the island led to the adoption of new and specifically renaissance or "academic" style techniques by Balinese painters.[110] These artists often worked closely with European painters, and subsequently drew inspiration and learned techniques from them.

Jean Couteau argues that some of the most dramatic shifts in style for Balinese painting have been the use of different colors, perspective, as well as techniques of shading, highlighting, and chiarascuro to suggest more three-dimensional figures and shapes.[111] In his book *Island of Bali*, Miguel Covarrubias describes witnessing the process of Balinese painters adopting new artistic techniques that transformed the style of their work. The author himself was a painter and his writings provide historical accounts of the role that Spies and Bonnet held in Bali.

Covarrubias narrates an instance of Balinese artists adopting new techniques and approaches as follows: "together with sculpture, painting underwent a liberating revolution after boys from around Ubud started to paint pictures in a "new" style."[112] He also states that the subjects depicted "were never attempted before," such as scenes of daily life and performances. Some scholars have argued that the artistic representation of scenes of daily life and performance instead of religious Hindu narratives results in a

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[109] Neka and Kam, *The Development of Painting in Bali,* 11.

[110] Helena Spanjaard, *Pioneers of Balinese Painting* (Amsterdam: KIT Publishers, 2007), 31.

[111] Couteau, *Museum Puri Lukisan*, 26.

[112] Covarrubias, *Island of Bali,* 194.

division of "secular" and "religious" categories for Balinese painting.[113] Adrian Vickers, on the other hand, argues that it is inaccurate to state that "traditional" paintings do not illustrate daily life, one of the subjects considered "new" in paintings. Rather, this cursory distinction is a result of Western writers: "not paying attention to what artists were interested in around them."[114] This quote emphasizes the complexity of Balinese paintings and how creating a division of "secular" and "sacred" is too simplistic— these representations of daily life and performance are in many ways connected to religious practices and ideas. It is evident in Vickers' analysis of style that Balinese paintings of the post 1920's cannot be narrowed to just one style, given that artists have always been innovative.[115]

Covarrubias argues that Spies and Bonnet "encouraged" painters and argues that they were "careful… to keep undesirable influences from them (Balinese)."[116] While this quote suggests that these European artists guarded and monitored the creative process of Balinese painting, other passages illustrate how Balinese painters themselves played a more active role in the development of new styles. For example, Covarrubias describes a Balinese artist employing his own artistic license and creativity as follows: "Once a young Balinese painter saw my friend Walter Spies painting yellow high-lights on the tips of the leaves of a jungle scene. He went home and made a painting that was thoroughly Balinese, but with modeling and highlights until then unknown in Balinese

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[113] Covarrubias, *Island of Bali,* 194.

[114] Vickers, *Balinese Art: Paintings and Drawings*, 51.

[115] Vickers, *Balinese Art: Paintings and Drawings*, 26.

[116] Vickers, *Balinese Art: Paintings and Drawings*, 51.

painting."[117] This particular passage provides a concrete example of how the style changed and emphasizes Balinese artistic agency; it illustrates how painters adopted techniques that appealed to them and used them in a distinctive way.

A painting by the artist I Made Sukada, titled *Portrait of a Balinese Dancer* (Figure 5) depicting the face and shoulders of a Balinese dancer in portrait format further illustrates the integration of techniques such as shading and more realistic details in Balinese painting. Neka and Kam argue that this work displays a "western style"[118] approach because of the portraiture, as well as "Balinese 'traditional' aesthetic concepts" the integration of shading in the face, is described as "sculptural and mask-like" with "details of costuming… and …flatness of the torso."[119] The main difference of style in this work is the use of perspective, color, as well as light and shadow to visually suggest three-dimensional form, and a portrait style composition. This painting demonstrates an intentional juxtaposition of three-dimensional and two-dimensional artistic approaches. Sections of this portrait, such as the dancer's face and headdress are highlighted and rendered in a manner suggesting three-dimensionality, but the flatness of the torso in contrast demonstrates that the artist understood both approaches and chose to combine them. This contrast between two and three-dimensionality in the painting demonstrates

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[117] Covarrubias, *Island of Bali,* 164.

[118] Perhaps there is not a better term other than "Western style" or "aesthetics" but the phrasing furthers a "West versus East" dichotomy that implies a hierarchy and "originary" artistic state, rather than fluidity in the adoption and use of styles and techniques. The combination of multiple elements from contact with other cultures makes Balinese art forms complex in a way that goes beyond "East vs. West" relations.

[119] Neka and Kam, *Developments of Painting in Bali,* 23.

Sukada's ability to use different artistic techniques as well as his artistic agency and decision to integrate these approaches in one painting.

The painting *Portrait of a Balinese Dancer* further presents not only issues of style, but also gender. There is an androgynous quality to this portrait that demonstrates what Peletz terms "gender pluralism;"[120] the sex of the dancer is not identified in either the title, or by any distinguishing features of the face. The costuming of the dancer also does not concretely identify a specific dance-style that would typically be performed by a man or woman.[121] This portrait is therefore "dual gendered" and reflects the fluidity of gender in dances such as *Taruna Jaya* and *Kebyar Duduk* that intentionally transgress or challenge gender norms through the narrative, costume, and gestures.[122]

Artistic processes and the works produced necessarily entail some appropriation and re-invention of methods and approaches. Cultural and artistic interactions with the painters Walter Spies and Rudolph Bonnet introduced new approaches in Balinese artistic media.[123] Balinese paintings demonstrate that while artists adopted new methods that were related to contact with Western artists, they were nonetheless highly innovative in

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[120] Michael Peletz, "Transgenderism and Gender Pluralism in Southeast Asia since Early Modern Times," *Current Anthropology*, vol. 47, No. 2, April (2006), 309-310.

[121] I Wayan Dibia and Rucina Ballinger, *Balinese Dance, Drama, and Music: A Guide to the Performing Arts of Bali* (Singapore: Periplus Editions, 2004), 76-77, 90-91: while some costuming elements such as the headdress are similar to a legong dance, the necklace, torso wrapping, and armbands could be worn in a variety of dances including Kebyar Duduk which is famously performed by a male dancer.

[122] Dibia and Ballinger, *Balinese Dance, Drama, and Music*, 76-81: While Balinese dances like *baris* and *legong* might be presented as cementing gender roles, these dances can be performed by children of either sex.

[123] Spanjaard, *Pioneers of Balinese Painting,* 29: Of these two painters, Bonnet is the more recognized for his artistic presence and role in certain developments for Balinese painting. Bonnet's own artistic background includes studies at the Royal Academy in Amsterdam focusing on "technical" drawing and human anatomy. Bonnet later worked and studied in Anticolo Corrado in Italy from 1920 to 1928 where he focused on mastering Renaissance techniques in his pastel, drawings, and paintings.

their own right.[124] Indeed, most of the paintings I discuss reference Hindu subject matter or narratives using distinctive and experimental artistic methods and techniques that visually re-invent religious stories, just as they are re-interpreted through performances.

"Transitional" Style Paintings

According to Vickers, a "transitional" style beginning in the 1920's marks a shift from the "traditional" to modern paintings; this style is more elaborate with detailed foliage, figures, and other natural or background themes.[125] These works replace the earlier and simpler backgrounds of "traditional" paintings. Instead, this style uses the flat *wayang*-inspired figures, but places them in a rich setting, filled with trees and many details not previously used.[126] The painting *Tantri* (Figure 3) by Anak Agung Gede Meregag depicting a religious myth is an excellent example of this shift, because of the artistic creativity and the placement and positions of the figures and intensified colors.[127]

The question of visual "movement" may be unclear until viewing the different styles and periods of Balinese painting. Earlier paintings referred to as "traditional" such as *The Death of Abhimanyu* (Figure 2)*, indicate a two-dimensional and linear sense of space and representation that evokes shadow puppets and their interaction during a performance.[128] When contrasting a painting in the "traditional" style to shadow puppets,

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[124] Spanjaard, *Pioneers of Balinese Painting,* 31.

[125] Vickers, *Balinese Art*, 114.

[126] Vickers, *Balinese Art*, 114.

[127] Vickers, *Balinese Art*, 116.

[128] Neka, *The Development of Painting in Bali,* 13.

the similarities in form and "motion" become apparent. Thus when examining paintings in a "transitional" style such as *Tantri,* the shift in "movement" as well as the level of activity and dynamic exchange between figures is heightened.[129] While the figures are still two-dimensional and inspired by "traditional" works, they are seated and placed in different ways. The different divine, human, and animal figures in this painting introduce a fluidity and curvature of the body that diverges from the earlier figures in "traditional" paintings. In this scene, Vickers identifies the central figure as female because of the myth depicted.[130] Stylistically the various views of the main figure have more rounded lines that recall the movement-quality of Balinese dances. Neka and Kam argue that the artistic shift to a "transitional" style is evident:

> In coloring, with a wider palette and often lighter hues being used… figures in many of these paintings also are slightly shaded, giving them a rounder appearance rather than the flatness seen in traditional puppet painting…. Light and shadow appear in various degrees in some works, with attempts at visual depth usually made by showing distant mountains… trees and other foliage take on a more natural appearance.[131]

The painting *Tantri* demonstrates the artistic changes described here with the richly detailed and more sensual style found in other "transitional" works.

The "transitional" style painting *Pandawas in Disguise* (Figure 4), by Ida Bagus Rai, demonstrates the same stories and characters as those of the "traditional" Balinese paintings, but with a unique artistic approach. This work narrates a story from the

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[129] Vickers, *Balinese Art*, 117.

[130] Vickers, *Balinese Art,* 116.

[131] Neka and Kam, *The Development of Painting in Bali,* 20: Additionally highly decorative motifs begin to fill the canvas and become a more prominent part of the composition as a whole.

Mahabharata, a Hindu epic, of the five Pandava brothers who were exiled into the forest with their wife Drupadi.[132] The central and largest figure of this painting is Bima whose angled and raised arms reference similar motions present in a Balinese dance such as *kebyar* or *baris*.[133] Bima is the most prominent figure while Arjuna, pictured on the right, is shown with one raised arm and his hand also recalls a dance gesture.[134] The movement of the figures, and use of ornate and patterned detail in the background, adds a level of dynamism and emotional power. This painting demonstrates how "transitional" style works retain some of the same stylistic conventions used for shadow puppets. Physical traits that represent certain character-qualities and status are employed. For example, the character Bima is depicted as muscular, with large eyes and a moustache; the other princes, Arjuna, Nakula, Sahadeva, and Yudhisthira and the princess Drupadi who are regarded as more "refined" and aristocratic characters, have slimmer figures with more delicate features. These artistic conventions show continuity in the figural and hierarchic style amidst the depiction of "visual movement."

Pandavas in Disguise (Figure 4) also has elaborately detailed foliage and backgrounds that emerge in other "transitional" style painting. This work exhibits a theatrical and "staged" quality that creates a visually dramatic effect. The use of shading, angularity, and three-dimensionality of the characters conveys physical volume. Rai also

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[132] Neka and Kam, *The Development of Painting in Bali,* 17.

[133] This is my personal observation from viewing performances of Baris and Kebyar in Ubud, Bali in the summers of 2006 and 2014.

[134] Dibia and Ballinger, *Balinese Dance, Drama, and Music,* 18-19: In Balinese dance, hand gestures, eye movements, and less frequently, *mudras,* are used. These gestures do not carry the same function as forms of communication or language as in East Indian dances.

collaborated with Rudolph Bonnet and studied his artistic methods which partially accounts for the use of shading, color, and a "human-like" representation of mythological figures.[135] Simultaneously Rai's subject matter and various references in his work are an entirely individual artistic decision. Adrian Vickers comments on the same work arguing that Rai is unique for taking this "ornamentation… to higher and higher levels of detail" and that this artistic development also impacted other artists' approaches beginning in the 1970's.[136] In addition to being comparatively more three-dimensional, and realistic, some Hindu characters also demonstrate a movement-quality reminiscent of the Balinese dances. In particular, the reference to hand gestures, and meaningful body movements connect the painting to the emotional energy present in Balinese dance.[137]

Mead and Bateson in Bali and Questions of Gesture

One of the significant developments for painting in Bali was the creation of new styles and approaches that occurred through contact with American and European visitors. Another salient event in Bali's artistic history is the increased presence of anthropologists on the island, including Margaret Mead and Gregory Bateson, from 1936 to 1938, [138] as well as Clifford Geertz.[139] Margaret Mead and Gregory Bateson conducted research

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[135] Neka and Kam, *The Development of Painting in Bali,* 17.

[136] Vickers, *Balinese Art,* 186.

[137] Dibia, I Wayan. *Toward Modern Balinese Dance* (Los Angeles: University of California, Los Angeles, 1984), 14: Dibia argues that gesture and bodily movement are used to add emotional emphasis to the dance performance itself.

[138] Leo Howe. *The Changing World of Bali* (New York: Routledge, 2005), 33.

[139] Howe, *The Changing World of Bali*, 33: In 1957, the anthropologist Clifford Geertz also researched Bali extensively and in many ways improved our understanding of this culture, but according to Howe, Geertz also contributed to a

focusing on Balinese dance and ritual performance. Sally Ness argues that Mead and Bateson adopted an entirely new anthropological approach to studying other cultures.[140] Their methods applied "photographic and cinematic technology" to recording ritual dance and performance, and this technique provided an early inspiration for visual Anthropology. Additionally, their research emphasized the meaning behind gesture and movement, a radical investigation at that time.[141] Mead and Bateson also had an impact on the promotion of particular Balinese painting forms because of their art collection and patronage.[142]

There are multiple factors that drew Mead and Bateson, along with other researchers, to Bali during this time. One reason for this new awareness of Balinese performance occurred through the Paris Exposition Coloniale in 1931.[143] Another source was the display of artistic works by Miguel Covarrubias in New York galleries. This may, in fact, have been one of the key factors for Mead and Bateson's choice of Bali as a site

"distant" and "western" approach to Bali. During this time, changes in the style, background, and figures of Balinese paintings also occurred.

Clifford Geertz, *Negara: The Theatre State in 19th Century Bali* (Princeton: Princeton University Press, 1980). Geertz's research and theory of a "theatre state" where kings and priests were "impresarios and directors" presents intriguing questions surrounding a cultural performativity (Geertz, 5).

H. G. C. Nordholte, "Negara: A Theatre State?" review of *Negara: The Theatre State in 19th Century Bali*, by Clifford Geertz, *Bijdragen tot de Taal-, Land- en Volkenkunde, Deel* 137, 4de Afl. KITLV, Royal Netherlands Institute of Southeast Asian and Caribbean Studies (1981), 472: Nordholt argues that Geertz's books claims an association between performativity and power where those with the most authority demonstrate it through "ritualistic" or "ceremonial" display.

[140] Sally Ness, "Bali The Camera, and Dance: The Lost Legacy of the Mead-Bateson Collaboration," *The Journal of Asian Studies*, Volume 67, Issue 04, November (2008), 1251.

[141] Ness, "Bali The Camera, and Dance," 1251.

[142] Hildred Geertz. *Images of Power: Balinese Paintings Made for Gregory Bateson and Margaret Mead* (Singapore: University of Hawaii Press, 1994), 1.

[143] Ness, "Bali The Camera, and Dance," 1254.

for artistic and cultural research.[144] Fatimah Rony also describes Mead and Bateson's work in Bali; their camera techniques were "distant" and "medical," contributing to an exoticizing and temporally "static" representation that further promoted the idea of Bali as a "lost paradise."[145]

The Mead-Bateson collaboration in Bali extended into visual practices as well. Their research examines how the body configures: "symbolic processes such as inscription, conceptualization, abstraction, and related forms of generalization that …(enable) a fundamental revision and reassessment of the relationships symbolic action can maintain with language, with cultural forms of subjectivity, and with the practice of everyday life."[146] Mead and Bateson's research revealed the symbolic meaning and value of gesture in performance. It is important to note that they also promoted certain styles of Balinese painting. Mead and Bateson commissioned paintings that they believed conveyed ritual ideas in the subject matter. This not only exemplifies the artistic and cultural connections between painting and dance but also raises questions regarding possible overlaps in the meaning and function of these artistic forms.

Hildred Geertz examines a particular series of paintings that were promoted by Mead and Bateson. The works in this collection were made using paper and pen to create evenly and meticulously inked lines, new materials that were not previously used in Bali, and thus labeled as a "Western" style. Furthermore, the collection is also classified as

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[144] Ness, "Bali The Camera, and Dance," 1254.

[145] Fatimah Tobing Rony, *The Third Eye: Race, Cinema, and Ethnographic Spectacle* (London: Duke University Press, 1996), 146.

[146] Ness, "Bali The Camera, and Dance," 1252.

"Batuan style" which is known for the heavily detailed and "dark" artistic approach achieved in part by the medium of ink.[147] According to Geertz, Mead and Bateson were fascinated with these Balinese paintings because of the different artistic approaches that utilized "new" materials.[148] Mead and Bateson considered dance, and paintings depicting subjects of performance and ritual, to be significant representations of meaning to the Balinese. Geertz makes the distinction between the paintings discussed here, and previous Balinese works because they are not created or used for spiritual purposes.[149] However, the majority of paintings in the collection commissioned by Mead and Bateson have spiritual subject matter. According to Geertz, the subjects of painting in this collection: "tell about the formidable powers that healers, priests, and kings have for averting or curing… afflictions …through a special kind of mystical "power," (that is) …sometimes referred to by the Balinese as *sakti.*"[150] A closer examination of the content, technique, and style of specific works in this collection shows a close correlation with the focus of Mead and Bateson's dance research.[151] The subject matter of these paintings

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[147] Geertz, *Images of Power*, 1.

[148] Geertz, *Images of Power*, 1.

[149] Geertz, *Images of Power*, 1.

[150] Geertz, *Images of Power*, 2.

[151] Geertz, *Images of Power,* 47. One example is the work *Play Performance of a Baris Melamphan* by the artist I Made Djata that reflects the distinctive artistic approaches in this collection. These artistic qualities include the use of ink on paper in a monochromatic color scale without shading. This artistic approach adds "darkness" to the painting, but also distinctive and even lines for every limb, article of clothing, and outline of the body of each figure. This work exemplifies the ritual and performative subject matter of paintings supported by Mead and Bateson because it depicts a figure engaged in a ritual performance (*baris)*. Details of musical instruments as well as foliage and architectural details fill every inch of the canvas creating an artistic effect that can be visually overwhelming. One result of this effect is an emphasis on the activities and physicality of the figures. While there is a lot to absorb in this painting the composition does place emphasis on the performance taking place in the center of the work, in particular because of the use of a space between the audience and the central *baris* dancer stabbing the demon sister of Rawana, Surpanaka, who has now taken the form of Rangda in this performance.

parallels Mead and Bateson's research focus on trance and ritual in Bali and many of them emphasize physical form, action, and "movement." This demonstrates that visual movement is present in Balinese paintings of varying styles and periods.

Mead and Bateson's study of Balinese performance, and in particular their examination of the meaning and significance behind the physical gestures and movements of ritualistic Balinese dances sets their work apart, according to Ness.[152] Here, a distinction amongst gesture, movement, and dance needs to be made. In a Balinese performance context, "dance" might refer to motions occurring within a dance as well as to the static gesture of a figure occurring during a paused moment in a dance when the figure is still. Likewise, a "gesture" could occur in conjunction with a movement of a dance, but could also be a gesture held by a seated figure. Additionally, "motion" can also occur in many other contexts aside from a dance. Therefore "movement" conveyed in visual form is not necessarily connected to either dance or to gesture since neither of these is necessarily an act involving motion. Although dance, gesture, and motion are not interchangeable categories, they are still closely related, and may occur simultaneously. Thus the shifting of types and degrees of movement complicates the idea of gesture and dance-motion.

Since Balinese dance includes gestures that convey meaning and actual *mudras* with origins in Hindu dance styles, they can function as a type of sign language.[153] In his work on Ananda Coomaraswamy and Isadora Duncan, Nachiket Chanchani specifically

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[152] Ness, "Bali The Camera, and Dance," 1254.

[153] Dibia and Ballinger, *Balinese Dance, Drama, and Music,* 18-19.

addresses the potential for gestures and *mudras* in sculpture, dance, and photography to

act as expressive signs that convey "ideas or emotions"[154] as well as the internal "spirit"

of a dancer.[155] Given that gestures occur in conjunction with physical motion, I argue that

the representation of a figure engaged in gestural movements in Balinese paintings retain

some of the linguistic meaning from the gesture or *mudra* illustrated.

Tourism and Balinese Art Forms

A discussion of the possible historical and cultural events that led to a shift in

"movement" quality of figures in painting would not be complete without an examination

of dance and the presence of tourism that to some degree promoted certain dances.[156] Leo

Howe argues that the presence of a "tourist gaze" on the island demands further

discussion, especially for its implications to Balinese culture.[157] The earliest forms of

tourism were encouraged by the Dutch beginning around 1914 and since then the cultural

integrity of Bali has been debated.[158] This process of cultural consumption occurs in

conjunction with the existence of Balinese-Hindu practices in the twenty-first century.

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[154] Nachiket Chanchani, "The Camera Work of Ananda Kentish Coomaraswamy and Alfred Stieglitz," *History of Photography*, Routledge, Taylor and Francis Group, Volume 37, Number 2, May (2013), http://dx.doi.org/10.1080/03087298.2012.711903, 210.

[155] Chanchani, "The Camera Work of Ananda Kentish Coomaraswamy and Alfred Stieglitz," 215.

[156] Helena Spanjaard, *Pioneers of Balinese Painting* (Amsterdam: KIT Publishers, 2007), 94. There were several researchers and outside individuals during this time that played a role in touristic development. The artist/writer Miguel Covarrubias was also influential in promoting dance as an artistic subject.

[157] Leo Howe, *The Changing World of Bali* (New York: Routledge, 2005), 131.

[158] Michel Picard, *Bali: Cultural Tourism and Touristic Culture* (Singapore: Archipelago Press, 1996)*, 23.*

Michel Picard examines how Hinduism is caught in financial and touristic motivations for the island and nation. Tourism specifically feeds the stereotype of Bali as an "idyllic," "authentic," and "exotic" Hindu paradise for the purpose of cultural salesmanship.[159] David Shavit argues that Spies and Bonnet also played a role in tourism; stating that they worked closely together in Bali to promote painting, acting as "PR man" and "(artistic) guide" respectively.[160] Both artists worked closely with Balinese museums, princes, and artists and Spies acted as curator at the Bali Museum.[161] According to Eng-Beng Lim, Spies promoted photographic and cinematic images, as well as dance styles that presented a queer and highly sensualized view of the Balinese "native,"[162] in addition to the feminized image of Bali that is more prevalent.[163] This reveals that part of the touristic draw toward Bali was the emphasis on "otherized" bodies. The production of Bali as a "paradise" set apart and the Balinese as "exotic others" in many ways connects to Edward Said's theory of an "other" in relation to "orientalism."[164] While my thesis does not center on tourism, these historical and political issues are an important context in which the paintings have emerged.

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[159] Picard, *Bali: Cultural Tourism and Touristic Culture,* 26-27.

[160] David Shavit, *Bali and the Tourist Industry* (London: McFarland and Company, Inc, 1997), 81.

[161] Shavit, *Bali and the Tourist Industry*, 79. Spies and Bonnet have been criticized for their overly promotional role in tourism. Spies' ethics were questioned in regards to tourism, Shavit states that he was accused for letting his house "become an important cog in the machinery of the Balinese tourist industry, (and) he replied that romantic Bali depended on tourist guilders." This quote highlights a significant historical moment in the shifting of Balinese painting toward tourist consumption.

[162] Eng-Beng Lim, *Brown Boys and Rice Queens: Spellbinding Performance in the Asias* (New York: New York University Press), 2014, 18: Spies specifically promoted the dance style *kecak* that highlights a young male body. And Lim argues that Spies was sexually involved with younger Balinese men in addition to featuring them in photographs.

[163] Lim, *Brown Boys and Rice Queens*, 43: The *legong* dance style has become the most recognized representation of a "feminized" Bali.

[164] Edward Said. *Orientalism* (Routledge & Kegan Paul: London, 1978), 1-2.

The construction of Bali as a tourist site also involved "secularizing" art forms; and the artificiality of this process is highlighted in artistic terminology. Michel Picard argues that while many "western" cultures have the concept of "the performing arts," the Balinese do not. Picard states that "the Balinese do not have a word to designate 'art' … there are (also) no terms …that convey the exact generic sense of 'dance' … (instead) the Balinese always refer to specific activities, … which are thus not perceived as part of an abstract category."[165] This also demonstrates Carolyn Dean's argument in "The Trouble with (the Term) Art," that the category and idea of "art" is culturally constructed and temporally and geographically fluid.[166] According to Picard, for the Balinese, the boundaries of art forms such as dance and painting are less categorical, rather they are more integral to associated rituals and daily practices.[167]

Art forms like dance and painting reflect the economic, social, and political repercussions of tourism.[168] Balinese dances are a notable example because they were demarcated into artificially constructed "sacred" and "profane" divisions that brought some dances out of the temple and into the public gaze. While not ideal, this was a better alternative to allowing tourists into the temples, which would introduce other problems.[169] The *legong* dance is a significant example of the process of dividing and

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[165] Picard, *Bali: Cultural Tourism and Touristic Culture,* 135.

[166] Carolyn Dean, "The Trouble with (the Term) Art," *Art Journal,* Vol. 65, No. 2 (Summer, 2006), 24-32.

[167] Picard, *Bali: Cultural Tourism and Touristic Culture*, 135.

[168] Howe, *The Changing World of Bali*, 134.

[169] Howe, *The Changing World of Bali,* 137.

categorizing dances into "sacred" and "profane" or ritual and "performance;" [170] additionally *legong* has become a symbol of "cultural tourism" in Bali.[171] This dance illustrates some of the conflicts between Balinese art forms and tourism, as well as issues with assigning taxonomies of "sacred" and "secular" that have been applied to painting as well as dance forms.[172] Balinese painters also began to make works depicting Hindu figures and other subjects, but using artistic approaches that more directly suggest dance-motion as well as depicting dance; Balinese artists integrated new techniques into the current models to form innovative artworks and styles.[173]

During the mid-twentieth century, artists such as Anak Agung Gede Sobrat began painting dancers and dances in a more realistic style and exemplify innovations that occurred in conjunction with, but not as a result of, tourism.[174] The painting *Bumblebee Dance* (Figure 6) by Soberet provides an example of the style and subject matter that,

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[170] Stephen Davies, "Balinese Legong: Revival or Decline?" *Asian Theatre Journal*, Vol 23. No 2 (Fall, 2006), 194: Davies discusses the history of this dance in his article "The origins of Balinese Legong." He describes the process of altering this form as follows: "though originally associated with the palace, *legong* has been performed… at temple ceremonies… Since the 1920's, abridged versions of *legong* dances have featured in concerts organized for tourists and in overseas tours…."

[171] Rachmi Larasati, *From Temple to New Venues* (University of California Los Angeles, 2000), 21: Rachmi argues that *legong keraton* is one of the most famous Balinese dances because it has been featured and utilized in postcards, television, films, and other media as a promotional tool for island tourism.

[172] Robert Pringle, *A Short History of Bali: Indonesia's Hindu Realm* (Australia: Allen and Unwin, 2004), 134. Robert Pringle argues that prior to tourism paintings were actually a less important medium among Balinese art forms. This was especially in comparison to dance-drama, and music, which featured prominently in religious observances.

[173] Michel Picard, "'Cultural Tourism' in Bali: Cultural Performances as Tourist Attraction," *Indonesia*, Southeast Asia Program Publications at Cornell University No. 49 (Apr., 1990), 43: In his article, Picard further examines issues of an outside presence in relation to Balinese art forms. Many have justified tourism by arguing that bringing in visitors with a desire to view their art forms will encourage a feeling of cultural pride for the Balinese. According to Picard some have even argued that: "If anything, tourism has pumped more life into the Balinese cultural Renaissance that began earlier this century…There are probably more superb artists and craftsmen in Bali today than at any time in its history." Aside from ignoring the many downsides and issues caused by tourism, this quote removes the agency and innate ability of Balinese artists. Rather it suggests that they should be grateful to tourists for stimulating their economy and for "inspiring" them further.

[174] Neka, *Developments of Painting in Bali,* 22.

according to Suteja Neka, collectors favored during this time.[175] The artist Soberet also worked with Walter Spies and Rudolph Bonnet and adopted certain styles and techniques through this exchange.[176] This particular painting is significant not only because it demonstrates that dance was one of the popular subjects during the 1970s, but also because it pays historical tribute to one of the most famous Balinese choreographers, I Ketut Marya (Mario).[177] Mario choreographed Oleg Tambulilingan, the dance depicted in this painting, and his life and works were a central focus of Miguel Covarrubias' book *Island of Bali*.

The painting *Bumblebee Dance* is an example of a figure in motion that occurs in visual works. The two figures here are engaged in the performative courtship that characterizes Oleg Tambulilingan. The representation of the male figure in a crouched position suggests that he may at any moment rise up again. In contrast, the tilt of the female figure's head and body indicates that she is turning toward the male dancer but also moving in a circular pattern, simultaneously the placing of her right foot in front of her left suggests that she is about to take another step. The visual "movement" occurs here through the interaction between the two dancers and the implication that they are not only engaged in one motion, but also about to execute a new one. This artistic approach creates a feeling of anticipation for the viewer of this painting.

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[175] Neka, *Developments of Painting in Bali,* 182.

[176] Neka, *Developments of Painting in Bali,* 182.

[177] Neka, *Developments of Painting in Bali,* 22.

The visual reference to the physical motion of Oleg Tambulilingan connects the viewer of the painting to another artistic and performance context. Furthermore, the visual movement here makes the experience of watching this performance more immediate and re-creates the dance for the viewer. The visual movement not only re-enacts a specific dance performance for the viewer of the painting, but also instills a quality of motion in the dancers represented, in this way the painting itself acts as a new performance, or "re-performs" the dance.

Tourism has been a factor in the development and promotion of certain artistic media; however, it is by no means the primary factor of the styles that have emerged. While tourism did not produce artistic innovations, increased contact with outside artists gave the Balinese tools and ideas to shape their art forms in different ways. The circumstances surrounding Balinese art forms reveal tensions between the commodification of artistic media for touristic and economic purposes, and genuine artistic innovations. For example, dances created by I Ketut Marya (Mario), the *legong* dance (Figure 7), and the painting by Anak Agung Gede Sobrat (Figure 6) demonstrate that Balinese artists have been highly innovative in consciously shaping dance and painting forms; and unique artistic creations occurred in conjunction with, though not as a result of, tourism.

Conclusion

Hindu characters and stories are a central theme in Balinese culture and art. Shadow puppets provide the earliest examples of "painting" and act as visual narratives

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and performance. The "traditional" Balinese paintings derive much of their visual inspiration from shadow puppets. These narrative media convey movement that is "flatter" and two-dimensional but are far more meaningful than painted figures that tell a story. Because of their ability to connect to a realm that is considered unseen, the *wayang* are tied to Hindu as well as pre-Hindu or indigenous beliefs in Bali. The "traditional," and later "transitional" styles visually trace shifts of movement quality in Balinese painting and reveal an increased fluidity and dance-like style in later works. I argue that the religious subject matter of these paintings, and not the degree of naturalism or three-dimensionality, versus two-dimensionality is what makes an artwork spiritually powerful. Many of the developments in dance and painting are linked to artistic exchanges between Balinese individuals and visiting artists and anthropologists. Examining the history of Balinese arts, specifically painting and dance, also reveals that artistic innovations and shifts in style are an ongoing process that often coincides with cultural exchanges, but ultimately highlights the Balinese ability to adopt and transform art forms into something distinctive and personal. Further artistic connections include the dual role of painting, shadow puppet performance, and dance as "narrative" media, and through this narrative quality they take on a performative function.

Chapter 2- Balinese Performative Figures in Motion: Development, Functions, and Forms of Expression

This chapter examines the question of "visual movement" in paintings by Ida Bagus Made, Anak Agung Gde Anom Sukawati, and I Ketut Madra who each employ distinctive artistic approaches in works during the 20ᵗʰ and 21ˢᵗ centuries. By examining paintings by these artists I seek to illustrate that movement and dance are a substantial issue for Hindu-themed paintings. The tie between "visual movement" and Hinduism in painting is not a single trend or topic among a few artists. Instead, visual movement reveals a deeper connection amongst paintings, dance, and shadow puppet performances in Bali. While I do not argue that this is the case for all Balinese artists in all styles, the presence of visual movement in Hindu paintings re-occurs so frequently that the significance of movement and performativity of figures is evident.

In this chapter I investigate different types of motion represented in Balinese paintings by focusing predominantly on three key paintings depicting Hindu subject matter with varying types of movement. These works each demonstrate a different approach to the visual representation of physical motion that serves to clarify the value of movement in Balinese-Hindu painting. Although dance is a logical focus for movement, a deeper examination of Balinese painting reveals that it is visually depicted in a number of ways other than dance. For example, paintings that depict certain dances also reference Hindu narratives, and movement occurs in shadow puppet performances recounting action-centered scenes from similar stories. The Balinese paintings examined here have been created by different artists, and in varying styles and periods. Therefore, these works

demonstrate that movement is a pertinent issue that crosses certain divisions of style and years from the early nineteenth century to the present. In the next two chapters I focus on three broad categories of movement that are unique to Bali and salient to the paintings.

The first category or type of movement I examine is a dancer in motion, or figures executing "dance-movement." The works *Legong Dance* (Figure 7), by Ida Bagus Made and *Baris Dance* (Figure 8), by Anak Agung Gde Anom Sukawati explicitly depict dancers and are valuable examples for the type of movement enacted during a dance. These paintings are an excellent starting point for examining the question of movement in general because dance is a more recognizable form of motion. In this sense, the dance-movement in painting is more easily identified and analyzed theoretically and cross-culturally. The representation of dance movement has been specifically addressed in scholarship on the artists John Singer Sargent, Edgar Degas, and Henri de Toulouse-Lautrec who all focused on dancers, as well as specifically capturing motion and energy in a performance; but this scholarly attention to dance movement has not previously been directed toward Balinese paintings.[178] Furthermore, significant differences in dance forms, styles, and in different cultures does not allow for a "universal" analysis.[179]

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[178] On Edgar Degas: Theodore Reff, and Jill DeVonyer. On John Singer Sargent: Nancy G Heller, and D Dodge Thompson. On Henri de Toulouse-Lautrec: Lincoln F Johnson.
The question of visual representation of movement in painting and other two-dimensional media such as prints has been addressed in scholarship on John Singer Sargent, Edgar Degas, and Henri de Toulouse-Lautrec who all focused extensively on dancers as well as specifically capturing the quality of motion, and energy in a performance.
John Singer Sargent painted dances that he considered "powerful" such as flamenco (Heller); he also painted Javanese dancers (Thompson). However, while Javanese dance is related to Balinese dance, they are still very different in the movement quality.

[179] Aby Warburg has been a crucial resource in my research on the representation of physical motion in a two-dimensional painted surface. Nevertheless, there is a danger in using outside and European theoretical approaches in relation to Balinese painting that might result in making universal or generalizing claims about topics that are culturally contingent, therefore Warburg has been one source and opinion juxtaposed with others. Warburg's work introduces significant interpretations in Art History; however, some of his symbolic comparisons surround works that are too culturally different, and in this way over-step the limits of cross-cultural discussion. For this project some of Warburg's

The second form of movement I address in relation to Balinese paintings recalls a performative type of motion that specifically connects to shadow puppet-style movement. The actions and interactions of puppets physically manipulated and moved by the puppet master during a performance would execute this type of motion.[180] This particular form of movement is more complex because the performative function links painting to shadow puppet performances and to dance because the same Hindu narratives are frequently re-told through each of these artistic modalities. The painting *Jatayu Battles Rawana* (Figure 9)*,* by I Ketut Madra, reflects this type of shadow puppet "performance-movement," but also reveals the increasing complexity and interconnectedness of different categories of movement. This painting explicitly depicts a struggle, and references the movement of shadow puppets; therefore the motion in this work also takes on a highly performative quality because of its narrative function.

The process of selecting the paintings for the following chapters was challenging, not because it was difficult to find works by Balinese artists that demonstrate "visual movement," but because there are so many paintings from varying styles and time periods that convey this idea. This chapter outlines performative forms of movement that are directly tied to dance or shadow puppet theater and thus are more recognizable, at least within a Balinese artistic context. The question of visual "movement" or "motion" is complex given that there are actually multiple ways that movement can be conveyed in a

discussion of the representation of dance movement in artwork cannot be applied to Balinese painting since the dances and costumes are very different.

[180] Colin McPhee, *The Balinese Wajang Koelit and its Music* (New York: AMS Press, 1936), 2-3: McPhee analyzes the construction, movement and role of the *dhalang* in his book.

painting and instances where it holds an important place in the narrative and meaning of the work in question. No doubt, there are forms of movement in Balinese paintings other than the ones I have outlined, but those discussed here are the easiest to identify and most relevant to this discussion. By illustrating that movement and motion are present with a range of artists working in different styles, I argue that the visual depiction of movement itself is a critical question for Balinese painting that further connects with questions of uniquely Balinese-Hindu identities. Through these artistic case studies I seek to examine and emphasize the emergence of a dynamic, active, and multidimensional figure in motion within Balinese paintings. The goal for uncovering this "figure in motion" is to further reveal the significance and meaning of movement and dance to Balinese religion.

Analysis of Visual Movement Part 1: Dance, Performance, and Community

The first example of movement in painting is a work titled *Legong Dance,* 1950, (Figure 7) and created by the Balinese artist Ida Bagus Made, who, according to Kaja McGowan is regarded as a highly influential and innovative painter. Made is internationally recognized, not only for his unique adoption of techniques learned from the artists Rudolph Bonnet and Arie Smit, but also for his innovative integration of these techniques into Balinese works reflecting Hindu subject matter and ritual practices in Bali.[181] Although Made is not known as a professional dancer or musician, McGowan argues that he was: "known for dancing in front of his canvas, imitating the gestures so

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[181] Kaja McGowan, "Ida Bagus Made: the Art of Devotion," in *Ida Bagus Made: The Art of Devotion* (Ubud: Ratna Wartha Foundation, 2008), 33.

that he could realize them in paint,"[182] thus this painter is an important example of how movement and dance are visually conveyed in painting. Carrie Noland addresses the "migrating" of gestures from an artist's hand to physical object;[183] in this way the physical "displacement" of gesture present in a work carries some of the energy or "live-ness" from the artist that may also give the object an increased feeling of "motion." This idea is particularly valuable when the subject of the work is represented as "in motion." Additionally, the bodily process of making a brushstroke leaves a physical trace from the painter's hand as they transfer their personal memory and experience of viewing a dance performance to the physical canvas.[184] In Made's case, the process of physically applying paint carries some of his physical motion and gestural intent since he executed dance movements while painting.

In the painting *Legong Dance* by Made, two female dancers are shown performing a narrative scene about: "The story of King Lasem, who abducts Langkesari, the beautiful princess of Daha."[185] This painting depicts an outdoor performance of a variation of *legong* called *legong keraton*. The two dancers occupy the central and right

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[182] McGowan, "Ida Bagus Made: the Art of Devotion," 126.

[183] Carrie Noland, "Introduction," *Migrations of Gesture* (Minneapolis: University of Minnesota, 2008), XVII: Noland addresses the motion connected to this gestural process of creating art, but suggests that the object is inherently static. While I agree that a physical object, such as a painting, certainly does not physically move unless animated by an outside force, I propose that that to classify a painting (such as *Legong Dance*) that depicts and semiotically references physical movement as "static" ignores certain artistic approaches that evoke the energy and movement of a live performance.

[184] The scholars Margaret Iverson, "Saussure versus Peirce: Models for a Semiotics of Visual Art," and Mieke Bal "Seeing Signs: the Use of Semiotics for the Understanding of Visual Art," address a Peircian semiotic model. This painting in multiple ways introduces questions pertaining to Peircian semiotic theory. A peircian approach to semiotics allows for more fluidity and shifting between signs that connect with this painting given that the sign/representamen are multi-part (a dance acts as one type of sign, and the representation of a dance in a painting is yet another type of signification).

[185] McGowan, "Ida Bagus Made: the Art of Devotion," 126.

section of the canvas. The most central dancer is also the most dynamic, and is shown upright with her body tilted and engaged in a gesture and position specific to Balinese dance. The *legong* dancer holding wings to symbolize a bird is depicted with both knees bent as if she is about to kneel. The representation of the winged dancer kneeling makes her less dynamic and "in motion" compared to the central upright figure. However, the angled position of the winged dancer's arms, especially in relation to her bent legs and curled toes, suggests that although she is bending down, she will quickly rise up again. According to McGowan, the particular scene from this performance recalls a battle between King Lasem and a bird of ill omen.[186] When *legong* is performed, the dancer playing the bird will often hop on her feet and alternate between kneeling and rising up again, in addition to flapping her arms to suggest flight.[187] Covarrubias describes witnessing the performative section between King Lasem and the "unlucky" bird as follows:

> She dances sitting on the ground, fluttering her wings with lightning speed, advancing on her knees with birdlike leaps, and beating the earth with her wings. Lasem hesitates for a moment at sight of the ominous bird, but goes on with his kris drawn; the bird dashes at him, obstructing his progress and hampering him in battle.[188]

This description reveals that the painting represents the type of movements the dancers themselves execute during a *legong* performance. While the specific motions and narrative of this dance may not be immediately apparent to an observer, a viewer of the

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[186] McGowan, "Ida Bagus Made: the Art of Devotion," 126.

[187] This is my personal observation from viewing *legong* performances in 2006 and 2014.

[188] Covarrubias, *Island of Bali*, 228.

painting who has previously seen the dance will recognize the meaning and significance of this scene. Points of referential slippage occur in this example since the dance is meant to evoke a moment of conflict. The *legong* figure dancing with a fan in one hand plays King Lasem who draws his *kris* (small dagger) against the bird during their battle. Dance props such as fans may be used in a highly martial way, to stand for, or evoke a weapon, such as a *kris*.[189] This example illustrates the fluid nature of signs that shift and give way to new signs because the fan depicted in this painting might also metaphorically stand for the dagger (*kris*) wielded by King Lasem.[190] This example illustrates the fluid nature of meanings that occur during a dance, and the transfer of this meaning into a painting depicting a dance-drama.

The central *legong* dancer is the figure most "in motion;" she dances with her arms angled to create a diagonal line that extends from the fingers of her left hand to the fan in her raised and outstretched right hand. The fingers of her left hand are extended which visually implies the finger movements and gestures performed in this dance. Though her head is tilted to one side, her eyes are focused in the opposite direction of her head, suggesting the fast and intense eye movements in this dance.[191] Her body creates an "S" shape— from her head to the curve of her hip down to her feet— that visually assists

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[189] Covarrubias, *Island of Bali,* 227.

[190] This further suggests the semiotic complexity of a Peircian approach as discussed by the authors, Mieke Bal and Margaret Iversen, and the implications for this semiotic model in relation to paintings depicting a dance performance.

[191] This is my personal observation from viewing different Legong performances in Ubud Bali in the summers of 2006 and 2014.

in conveying her fluid and diagonal movement.[192] But the most significant visual cue for her motion is the placement of her feet. The dancer's left foot is placed on the ground while the right foot is raised and arched with the toes curled (a common foot position in Balinese dance). The placement of her feet suggests the type of movement performed in *legong* and other dances. In addition to this, the central panel of her costume, sometimes referred to as an "apron" (or *lamak*),[193] curves outward in the same direction as her right foot and raised right hand, thus following that line of motion. Walter Spies describes watching the motions of the same variation of *legong* depicted in Made's painting as follows:

> Everything from their flowery crowns to their fluttering feet, is accent and glittering precision… The line of their movement blossoms, like Balinese drawings, into smaller intricacies of circular pattern, knotted by accents of eye, neck, or finger, hip or knee or toes, so that a single dancer seems to carry within her small body a whole orchestra of movement.[194]

This description is notable because it draws the connection between dance and painting based on Spies' experience witnessing the dance. His emphasis on "line" and "pattern" suggests that the dance through its sensory richness and style of movement also visually connects with painting; during a performance the dancers become like a "moving painting."

The dancers in this painting are surrounded by at least five male musicians with gongs, a *gamelan*, and drums. Several women and children are gathered in the

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[192] Wayan Dibia, and Rucina Ballinger, *Balinese Dance, Drama, and Music: A Guide to the Performing Arts of Bali.* Singapore: Periplus Editions, 2004, 18-19: This asymmetrical "S" shaped body stance is also referred to as *agem* and represents the importance of balance and ability to overcome imbalance, according to Dibia.

[193] Covarrubias, *Island of Bali,* 225.

[194] Walter Spies, *Dance and Drama in Bali* (Singapore: Tuttle, 2012) 223.

background. The placement and interaction of figures in this composition presents a striking distinction between the physical activity of the dancers on the one hand, and the relaxation of the audience on the other. This contrast between the dynamism and activity of the dancers in the center and relaxation of other figures also highlights "visual movement." Although the dancers are not perfectly centered in the painting, they are the main focal point and are encircled by the musicians and audience members. The gaze of the figures in this painting is internal but unified; the dancers do not look ahead at the viewer, and only a few of the audience members directly watch or look at the dancers.[195] Dibia describes *legong* as the "quintessence of femininity and symbolic of an ideal youthful female beauty in Bali.[196] Stephen Davies further argues that *legong* is one of the most famous styles in Bali, and is used to represent an iconic image of a feminized paradisal island to tourists.[197] There is also shifting of gender roles in this work, while legong is often described as a "feminine" dance style, the female dancers might portray male characters in the dance-drama.[198] In this manner, *legong* also transgresses "gender norms,"[199] and the painting highlights tensions surrounding gender ideals on the island.

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[195] McGowan, "Ida Bagus Made: the Art of Devotion," 126: McGowan further address some of the gender implications in this painting arguing that the female figure leaning against a bamboo post in the background is longing for the days when she was young and beautiful like the dancers depicted here.

[196] Dibia, *Balinese Dance, Drama, and Music*, 76.

[197] Davies, "Legong Revival or Decline?" 194

[198] Dibia, *Balinese Dance, Drama and Music,* 78: The legong dancers assume multiple roles including those of men, women, and animals, during narrative scenes.

[199] Peletz, "Transgenderism and Gender Pluralism in Southeast Asia since Early Modern Times," 314: Peletz addresses how roles, not just those of gender but also human, animal and spirit are transgressed in Southeast Asian contexts; *legong* is an excellent example of this shifting.

The detailed surroundings of this painting and artistic approach also introduce a quality of harmony. The colors and tonality of this work are subdued; there is less contrast in color, and a striking lack of primary colors. Overall the colors themselves are muted, suggesting a warmth and earthiness that integrates the primary figures with other subjects in the painting. Stylistically this image is highly patterned; in particular the background scene with waves and even the use of detailed and distinctive lines around the figures makes the painting less realistic. The patterning along with verdant and warm colors conveys harmony in the setting, the audience, dancers, musicians and natural surroundings are connected rather than placed in separate spatial categories such as "audience" and "performers." The dancers are performing outside in front of a sea with four boats sailing on rolling waves. The waves are painted with curled lines suggesting that the waves themselves are instilled with rhythm. The painting also includes various creatures, such as a crab and several birds that are perched and flying out toward a horizon line of mountains in the distance. McGowan argues that the crab is also: "in sync with the drummer's rhythms."[200] The details in this painting and artistic style give a feeling of harmony and also mirrors the quality of movement conveyed by the central dancers.

The rendering of the dancers' bodies and clothing emphasizes certain types of movement in this painting. One significant feature of this particular image is the incorporation of the ocean, mountain-landscape, animals, musicians, and audience members in the work. The inclusion of other subjects further emphasizes the figures that

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[200] McGowan, "Ida Bagus Made: the Art of Devotion," 126.

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are more in motion than others. Most of the audience members in the scene are more stationary compared to the dancers; one example of this is the female figure in the far right corner holding a tray of offerings. Although this figure could be stepping forward, she is depicted upright and appears more static. What stands out with this figure is the movement of her scarf in relation to her torso, although it is unclear if the movement of her scarf is in response to the figure stepping forward, or to a passing gust of wind. There is a distinctive and overall feeling of movement in the natural surroundings, the streamers and other decorations appear to be blown by winds, perhaps from the sea. According to McGowan, even the crab in the lower right corner and the birds in the top middle of the composition are engaged in a "gesture" or "movement" of sorts.[201] This painting visually conveys dance-motions, as well as a lack of movement, or degrees of movement present in other figures in the same work.

The perspective in this work is more layered because the dancers and drummers in the foreground appear to be closer and are also larger in the image, and those figures that are farther away, are smaller. Spatial depth is created through the foreground, middle ground, and background. However, the sea itself does not recede into space, but instead fills the upper portion of the canvas behind the audience making the space itself less clear for the viewer. There is still a sense of depth with the placement of figures in the foreground, groups of viewers in the middle-ground, and the sea in the distant background. The boats themselves also appear to be above, rather than fully behind the audience members who are seated directly behind the dancers, this further breaks an

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[201] McGowan, "Ida Bagus Made: the Art of Devotion," 126.

illusion of the landscape receding into space. The feeling evoked in this painting is one that reflects an artistic approach unique to Bali referred to as *rame-rame* or "joyful crowdedness" that suggests the rich and almost "overflowing" activities and experience taking place in a work.[202]

The artistic approach of *rame-rame* in Balinese painting also connects to the daily practices and especially ceremonies and festivals in Bali where multiple activities and even performances take place simultaneously.[203] Ceremonies in Bali are often characterized by multiple significant activities occurring at once.[204] During a ceremony I attended there were different groups of people involved in activities directly related to rituals. Additionally, there were several individuals making offerings of flowers, as well as dance and shadow puppet performances taking place. This event was an integration of spiritual and devotional activities because of the offerings and prayers, as well as social and performative ones. Because of this experience, I believe the idea of *rame-rame* that refers to multiple significant activities taking place at once is especially significant to Balinese religious practice and carries over into this painting as well, creating multiple levels of meaning. In this way the details, surroundings, and figures "in motion" reflect not only a performative setting, but also the experience of being present in this context.

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[202] Taylor, *Living Traditions in Balinese Painting*, 17.

[203] I was fortunate enough to ask Mr. Agung Rai about this concept of *rame-rame* during an interview at the ARMA museum in Ubud in the summer of 2014. He further explained that this idea is not only central to Balinese art forms, but also performances and cultural practices such as events such as festivals, rituals, and ceremonies.

[204] I experienced this personally while conducting research in Bali in the summer of 2014. The family managing the home stay in which I was staying invited me to attend a ceremony held at night in a local temple (*pura*) outside Ubud in the Jalan Raya Andong Tegallalang area.

McGowan argues that dance and music hold an important place in Made's painting, she references an interview with the Balinese dancer Ni Ketut Reneng. Their conversation about Made is described as follows:

> Reneng mentioned … that there were few artists in Bali who could evoke the rhythms of the gamelan in paint, and, fewer still, the movements of the dance… Ida Bagus Made's name surfaced. "When you look at Gus Made's paintings," she said, you know the exact moment in the music by the gestures of the musicians and dancers. He even dances while painting, " she added with her own graceful hands in motion."[205]

This quote emphasizes how integral motion is for paintings by Made, not only in the finished work and the process of making the painting, but also for the viewer, especially if they are familiar with the dance depicted. The work *Legong Dance* highlights some valuable questions and issues. Not only does it depict dance and movement, but it conveys some of the multi-layered meaning tied to artistic and performative practices in Bali. This painting signifies the *legong* dance-drama, and the representation of a narrative scene tied to the dance makes the meaning more elaborate. Additionally, the dance and corresponding gestures and movements depicted in the painting evoke the physical interactions that would occur during an actual live performance.

According to Davies, *legong* has been used to perform, as well as physically and visually narrate Hindu epics.[206] Therefore, *legong* as a dance form also connects to shadow puppet performances as well as paintings that narrate the same stories. This painting highlights the fluidity of artistic media as narrative and performance forms, since

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[205] McGowan, "Ida Bagus Made: the Art of Devotion," 46.

[206] Davies, "Legong Revival or Decline?" 194.

paintings are performative, but also function as narratives. Similarly, paintings have a strongly narrative function and become performative through the representation of movement and activity. The dances function as physical narratives of Hindu stories that are also "acted out" in shadow puppet performances and some Hindu-themed paintings. Covarrubias describes the narrative function of *legong* as follows:

> The dancers enact the various characters of the story that everyone in the audience knows by heart. The acting of the *legong* is abstract pantomime with such stylized action and economy of gesture that it becomes merely a danced interpretation of the literary text, which is recited by a story-teller, who chants the episodes and dialogues while the dance is in progress.[207]

This quote illustrates that the representation of *legong* dance in this painting creates a connection not only to the dance itself, but to the narrative it conveys. Thus dances are often *performed* narratives that intersect with other Balinese media, part of the significance with the paintings then is that they mirror the dance as well as the narrative performed. Although the visual movement here is superficially dance-specific motion, the dance itself narrates a moment of conflict and struggle from a Hindu story. Since this section of the *legong* dance narrates a physical battle between King Lasem and the ominous bird, this scene makes the dance and subsequently the painting itself more energized and exciting for the viewer. While the categories of movement such as dance, and physical conflict that I have outlined here are helpful in examining Balinese works, they are by no means mutually exclusive, but instead are highly fluid as are the actual forms of dance, painting, and shadow puppet performance in Bali.

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[207] Covarrubias, *Island of Bali,* 227.

Dance Movement Part 2: Discussion of "Baris Dance" by Anak Agung Gde Anom Sukawati

The painting *Baris Dance* (Figure 8) by Anak Agung Gde Anom Sukawati, is an especially unique example of visual movement, and in particular the motion produced by a Balinese dancer. The main figure represented in this work is a young male *baris* dancer who not only occupies a central place in the composition but also fills the majority of the canvas, unlike the *legong* dancers discussed earlier. This particular dance is referred to as "*Baris* Tunggal" which is one of the first dances learned by boys and performed solo. Converse to *legong*, this dance is frequently described as more "masculine"[208] and in this way both dances perpetuate certain gender norms or ideals. The movement and gesture of the *baris* dancer during a performance is highly pronounced and also partially improvised.[209] The *baris* dancer here dominates the painting while several figures and audience members surround him in the background and foreground of the composition. However, the *baris* dancer's body and costume obscures parts of the faces and figures of the audience behind.

In the foreground of the painting are three small children who are placed almost immediately in front and below the dancer's feet. The children appear to have been engaged in playing, one child is holding a teal kite and another reaches for one of the kite's streamers and a toy truck is placed before him. However, the children are shown as though interrupted in their activities; they look up in wonder at the *baris* dancer as though transfixed by his movement. In the foreground, various ritual objects such as flowers,

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[208] Dibia and Ballinger, *Balinese Dance, Drama, and Music,* 80.

[209] Dibia and Ballinger, *Balinese Dance, Drama, and Music*, 80.

offerings, and a circular tray are strewn across the ground before the dancer's feet, as if upturned by his steps. The presence of figures in the foreground and background of the painting further enlivens the dancer since the majority of them attentively watch him. Indeed, some of the figures' expressions reflect the emotions an audience member might experience while watching a *baris* dance performance. The *baris* dancer's wide-eyed expression is reflected through the gaze of his attentive audience. In addition to this, the highlighting emphasizes the *baris* dancer's colorfully clad figure and draws attention to his power, energy, and motion.

Sukawati has employed techniques of shading, variations of color, and the use of modeling as well as light and shadow to carefully render the numerous streamers on the dancer's costume. These costuming elements, or what Aby Warburg terms "accessory forms in motion," highlight the movement of his arms and body.[210] Indeed, each streamer on the dancer's garment is whirling as if caused by a sudden burst of energy perhaps from a turn, a step that often occurs in this dance style.[211] The motion of the *baris* dancer comes alive through the rendering of his costume, even the representation of the individual shells on the dancer's headdress are distinctly isolated from one another, suggesting the quivering that occurs on the headdress since each shell is typically attached by springs to further emphasize head movements. The headdress is a major part

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[210] Aby Warburg, *Aby Warburg the Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*. Ed. Stephen Lindberg, (Los Angeles: Getty Publications, 1999), 95: Aby Warburg addresses the concept of accessory forms in motion as the hair, garments or other apparel that might be blown by the wind, or animated by bodily motion and thus enhance the visual depiction of the subject's motion. Warburg uses this concept to identify the movements of hair and clothing in Botticelli's painting *The Birth of Venus*. In Warburg's example this term refers to the flowing fabric of the Goddess's loose dress. In the case of the Baris dancer, "accessory forms in motion" can be applied to the heavy streamers on his body, and the quivering shells on his headdress.

[211] Dibia and Ballinger, *Balinese Dance, Drama, and Music*, 81.

of the performance since the mother-of-pearl shells are white, and represent dignity, heroism, and purity.[212] There is also a distinctive spinning motion, not only because of the depiction of the garment, but also the placement of the dancer's feet. We see one arched foot with toes curled, but the other foot is partially concealed by the dancer's costume and even blends with the streamers. The focus on a single, poised foot that appears to be turning emphasizes his "displaced" and "off-balanced" position. This recalls the manner in which the *baris* dance would actually be performed.

As the "warrior dance" of Bali, *baris* is meant to convey power and dynamism;[213] therefore the dancer will often stalk across the stage and frequently stop, raising one leg suddenly and pause to hold it, before executing a violent and unexpected turn.[214] Covarrubias describes the type of nervous and violent energy executed during a *baris* performance as follows:

> Every part of his body, from his toes to the tops of his fingers, is in action during the dance ... (and) as the music grows more violent, the dancer becomes more and more tense, raising himself on his toes until he gives the impression of growing in height; his eyes seem ready to jump from their sockets, his whole body trembles, making the flowers of his headdress shake violently.[215]

This passage illustrates why *baris* is considered a martial dance and captures some of the type of movement, as well as the experience it is meant to evoke for the dancer and the audience observing this performance.

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[212] Dibia and Ballinger, *Balinese Dance, Drama, and Music*, 81.

[213] Dibia and Ballinger, *Balinese Dance, Drama, and Music*, 81.

[214] This is my personal observation from viewing Baris dance performances in Ubud, Bali in the summers of 2006 and 2014.

[215] Covarrubias, Island of Bali, 231.

The dancer's hands and fingers are also "in motion;" they are curled outward and contorted to convey the frenzied almost violent movements of this dance. In particular, the dancer's left hand is turned and the fingers are twisted and reaching out following the line of his gaze. This extends and emphasizes the dancer's intense facial expression. The left hand also reaches out to the viewer as though the dancer is performing not only for the audience in the painting, but also the viewer of the painting—making them an "audience member" as well. The visual "movement" in the painting occurs primarily in the *baris* dancer's figure, but like the *Legong Dance* by Made, there is also a sense of "motion" present in details in the background. For example, in Sukawati's painting the fabric and grass curtain behind the dancer mimics the billowing and curling movements of the streamers and fringe on his costume. In this sense, the movement that occurs around the dancer does not detract from his motion, but instead invigorates it since the *baris* dancer is so clearly the central and most dynamic figure in this image.

This painting is especially important to a question of visual movement because the two-dimensionality of a painting medium is further challenged in this specific work. The *Baris* dancer moves forward and outward, as if he is breaking free of the canvas and stepping out of it. Indeed, his fingers and costume already appear to project outside and beyond the limits of the two-dimensional plane. According to Soemantri Widagdo, compared to other Balinese paintings that suggest movement, the image by Sukawati is exemplary because of the figure's outward and forward motion.[216] Other Balinese

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[216] During our interview in the summer of 2014, I asked Soemantri Widagdo about the representation of movement in painting, he referenced the painting *Baris Dance* and responded as follows: "It's as if the dancer is moving out from the canvas— so he's able to do that. He's able to capture the essence of the motion, it's very interesting. But there are some

paintings visually suggest motion in a convincing manner, and the movement itself occurs on a more diagonal plane such as in the *Legong Dance* painting by Madra. Figures in other paintings are often tilted or turning, suggesting a rotational movement; however, the motion remains within the two-dimensional plane of the canvas and does not project outward compared to the *baris* dancer in Sukawati's work.

The application of three-dimensional techniques in this painting increases the power of visual movement since the dancer's motions become more visible for the viewer. This further introduces the potential for visual movement to engage the viewer in an experiential way and produce an interaction of sorts between the subject of the painting and the viewer. Maurice Merleau-Ponty addresses the ways a work of art interacts with the artist through a visual "switch;" while Merleau-Ponty focuses primarily on the relationship between artwork and artist, this approach can be applied to an artwork and viewer. He describes how an artwork looks back at the artist,[217] additionally the "light, lighting… (and) color" make the works exist in a "ghostlike" manner or as a "play of shadows."[218] Similarly, the illusion of three-dimensionality in *Baris Dance* and the visual representation of movement increases the engagement between the viewer of the painting and the dancer depicted, who is moving out and looking back at the viewer.

(paintings) that the body itself is in kind of an unstable position, because if it is stable it doesn't have the effect of the dancers moving.
(I asked: "So is it more paintings that have angularity to them?")
Widagdo: "Angularity or something that is not stable, meaning that the kind of leaning forward, leaning to the left, it is like a chair, but only standing on two of the feet, so you know it is unstable and at any moment it will move."

[217] Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception*, edited by James E. Edie, translated by Carleton Dallery, (Evanston, IL: Northwestern UP, 1964)*,* 5.

[218] Merleau-Ponty, *Eye and Mind,* 5-6.

In her work on Merleau-Ponty, Amelia Jones argues that his theory breaks the typical subject-object dichotomy surrounding a work of art and reveals that they are "chiasmically intertwined." According to Jones, reciprocity occurs as the viewer engages with a work and applies their identity and imagination to it.[219] I argue that this reciprocal engagement between the work and viewer, or work and artist, is especially poignant when considering visual movement since the increased motion of a dancer in a painting connects the viewer more immediately to the image. The *Baris Dancer* reflects this concept since the three-dimensionality extends the dancer to the viewer (or audience) witnessing the painting, thus making the painted figure in motion more viscerally apparent. The "motion" and visual performance allows the viewer to more easily identify with the painting—and the subject and object dyadic are further broken through this "visual movement."

An interview I conducted during the summer of 2014 with Soemantri Widagdo at the Puri Lukisan Museum in Ubud, is especially useful for evaluating and identifying the visual depiction of motion in Balinese painting. In this interview Widagdo referenced the painting *Baris Dance* by Sukawati as an especially significant example of movement in painting. Widagdo argued that Sukawati's approach to the composition combined with his artistic techniques make the movement especially central and palpable in this painting. According to Mr Widagdo, movement is more effectively represented and most easily viewed in a painting where diagonals are emphasized. The placement of a figure's feet, and positioning of the body within the canvas are crucial to effectively conveying a

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[219] Amelia Jones, "Meaning, Identity, Embodiment: The Uses of Merleau-Ponty's Phenomenology in Art History," in *Art and Thought,* edited by Dana Arnold and Margaret Iversen (Oxford: Blackwell Publishing Ltd, 2008), 78-79.

feeling of movement. According to Widagdo, the work *Baris Dance* represents and conveys the movement of the dancer extending out of the canvas. This image contrasts with other works that reflect a sense of motion occurring predominantly through diagonal lines and thus within the canvas. This work instead conveys a forward motion, and the body balances precariously on one foot, yet is swiftly gesturing. Thus, Sukawati's painting challenges the painted medium, creating the illusion of the dancer's movement extending out of the canvas— he is moving forward and past the flat surface.

Examining the writings of art historians outside of a Balinese context reveals that there is some continuity in the arguments concerning how movement is concretely represented in painting. In chapter two of his book *Aby Warburg and the Image in Motion,* Philippe-Alain Michaud addresses Warburg's theory of conveying motion as a modifying of: "the economy of figures at rest by giving them over to the effects of an external force and by underscoring their reality."[220] Warburg examines the nymph on the right in Botticelli's painting *The Birth of Venus* as an example of the depiction of movement. According to Michaud, "an imperious sense of motion courses through the figures" in this painting. [221] Crucial approaches that convey physical motion include the representation of clothing and hair, and an off-centering of the figure. Indeed, according to Warburg, it is the sense of instability or "dissonance," a disorder of the figure's "symmetry", as well as a "play of contradictory forces" that is especially effective in

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[220] Philippe-Alain Michaud, *Aby Warburg and the Image in Motion* (New York: Zone Books, 2004)*,* 69.

[221] Michaud, *Aby Warburg and the Image in Motion,* 69.

conveying bodily movement on a canvas.[222] Although a "western" theory of movement cannot be simply applied to a Balinese painting, some of the arguments Warburg introduces assist in determining how to analyze paintings and how the physical form might be rendered in a variety of ways to convey movement.

Widagdo's statements regarding the depiction of movement in painting actually parallel Warburg's argument. This suggests that specific artistic approaches, such as the angling and off-centering of a figure's body to convey movement and energy, can be identified in works spanning different time periods and cultural contexts. These examples are not "universal" artistic approaches; dance takes many different forms and shapes depending on the culture, time period, and specific dance in question. However, the connection and similarity between Warburg and Widagdo's statements regarding movement in painting provide visual and artistic markers or clues with which to identify references to gesture and movement. While dances are very different, the idea of the motion of a figure is more easily discernible and transposed into a two-dimensional visual medium when there is a sense that the figure in question is somehow unstable, off-balanced, and precarious.

Analysis of Visual Movement Part 3: Performative Movement Continued, Wayang Kulit

The painting *Jatayu Battles Rawana* (Figure 9), by I Ketut Madra, depicts four figures, Jatayu, Sita, Rawana, and Wilmana, but the main figure is Jatayu who is the most central to the composition and also the most physically dynamic figure. This work depicts

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[222] Michaud, *Aby Warburg and the Image in Motion,* 71.

a moment from the Ramayana a classic Hindu epic where Jatayu, the bird and central figure of the painting, is attempting to save the princess Sita from the Demon King Rawana.[223] This scene of conflict between the four figures in the Ramayana literally fills the canvas. The story of the Ramayana is also a popular narrative for shadow puppet performances, and in this way the painting connects to narratives and movement in the *wayang kulit*. [224]

There is no landscape or background present in this painting, rather the figures dominate the image and their forms are almost perfectly centered. The arms and legs of the figures extend to the corners and edges of the composition. The only sense of background are the stylized clouds in the upper and lower right portions of the canvas. In terms of color, there is very little in this work; it is painted in black, white, varying shades of grey, and light brown. The only primary color present is a light yellow and in just a few places a brighter yellow is used on the figures' garments and headdresses to suggest gold ornamentation and jewelry. This work is highly patterned and predominantly two-dimensional because of the use of line and lack of shading to depict the figures' bodies. *Jatayu Battles Rawana* is also extremely intricate and detailed, which is emphasized because of the lack of color. The amount of detail used on the figures' faces, garments, bodies, and in the case of Jatayu and Wilmana, their large feathered wings, is almost visually overpowering.

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[223] David Irons, *I Ketut Madra and 100 Years of Balinese Wayang Painting* (New York: IS Publishing, 2013)*,* 31.

[224] Colin McPhee, *The Balinese Wajang Koelit and its Music* (New York: AMS Press, 1936), 26-27.

The characters' faces, garments, and clothing are all rendered with a level of detail that makes them more ornamental than realistic. For example, the demon King Rawana who is directly underneath Jatayu appears to be bent backward suggesting three-dimensionality and "movement" of his figure because of the contorted position. Yet, his right leg is depicted two-dimensionally and the elaborate design on his pant leg combined with a lack of shading and distinctive brushstrokes outlining the shape of his leg make it ornamental, patterned, and less realistic. The representation of interactions amongst the four figures consists of a layered composition with multiple levels of figures. This suggests a hierarchy with Sita, the Princess, occupying the highest position in the work, while Jatayu as the heroic bird coming to rescue her simultaneously holds her with his left arm and his right arm extends outward with his hand bent backwards.

Jatayu appears to hold Sita close as he prepares to fly upward, he straddles Rawana, the demon king with a wide stance suggesting he is climbing over, or perhaps has just stepped on, Rawana. Jatayu's right foot is concealed behind Rawana giving a greater sense of depth and action between the characters. Jatayu's right knee is also pointed upward following the same line and direction as his extended right hand. This angled line formed by Jatayu's knee and hand is mimicked by his wings, which are diagonally positioned towards the left corner of the painting. The angling of Jatayu's body further increases the sense of dynamism and motion of the painting. Jatayu's left leg and foot are visible and also bent in a forty-five degree angle. As Jatayu steps over Rawana, he also appears to be stabbing the demon king in the side with the spur on his left foot, increasing the violent content of the painting.

Jatayu is presented as the most dynamic figure, not only because of the position of his body, but also because of his expression. Although the faces of these figures are highly stylized, they reference the faces of shadow puppets (*wayang kulit*) (see Figure 1); because of this visual similarity it is easier to identify their expressions and role in the narrative. While Jatayu's eyes are open and wide, suggesting intensity, Rawana and Wilmana have closed eyes and are perhaps unconscious from being overpowered and dominated by Jatayu.[225] Although Sita's eyes are not closed, they are not round or wide-eyed as Jatayu's are. The shape of her eyes references her status as a princess, since royal figures are typically given almond-shaped eyes to evoke a serene nature.[226] She is the highest figure in the composition, but not the most dynamic. Indeed, Sita's calm gaze extends in the opposite direction as Jatayu's arm; she holds long and elegant scarves in her hands and gestures with them in the direction of her gaze. The delicate position of her hands and angling of her arms suggests dance gestures or motions, the scarf in particular is a garment used in some dances.[227]

The motion and activity in the painting occurs predominantly in the interaction between Jatayu and Rawana. Jatayu stabs Rawana as he climbs over his bent and seemingly limp form. Jatayu appears to be about to take flight, indicated by the tilted position of his wings and his outstretched right hand. Within the composition, Jatayu and

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[225] The difference between open or closed eyes is one instance of artistic license and increased possibilities in painting compared to shadow puppets; because of the painted medium this scene can be rendered in a more active and in a sense realistic manner, certain characters eyes are closed, while others are open and their bodies are positioned in a way that would not be as easy or possible with puppets. Furthermore, the eyes of shadow puppets I have seen are predominantly open, so having certain characters eyes closed is another instance where a painting allows for more artistic freedom.

[226] Fischer and Cooper, *The Folk Art of Bali*, 23.

[227] This is my observation from viewing dances such as Oleg Tambulilingan in Bali where the female dancer uses a scarf or other prop, as well as learning one dance style.

Sita are off-centered compared to Rawana and his vehicle, Wilmana, suggesting that they are more in motion, or "off centered" compared to the vanquished Rawana with Wilmana crushed beneath him. The only identifiable parts of Wilmana's body are his head, hands, and wings, which fill the lower portion of the canvas. There is one large foot that appears on the left side of the painting below Jatayu's right wing that could belong to Wilmana given its size and placement. The displacement of what appears to be Wilmana's foot emphasizes the chaotic nature of this scene. The overall splayed and contorted depiction of Rawana and Wilmana's limbs and bodies illustrates that Jatayu has managed to overcome them in this battle and that they are twisted and crumpled as a result. Jatayu is depicted as a heroic bird because of his attempt to protect Sita from the demon-King Rawana. Jatayu's angled body and legs suggest that he is trampling Rawana's body that is bent over backwards in a circular manner, splayed above his beast of carriage, Wilmana. According to David Irons, this painting "captures and distills some of the movement of shadow puppets on the screen in a *wayang kulit* performance."[228] While there is distinctive movement present in this painting, it may not be as evident or dramatic as in the painting *Baris Dance*. Therefore, visual movement is highly complex and varies by degrees depending on the type of motion referenced, for example, shadow puppet-theater compared to dance.

The painting *Jatayu Battles Rawana,* by I Ketut Madra is striking for various reasons and demonstrates a type of movement in painting that is unique to Balinese arts. The movement displayed in this work specifically references the motion of *wayang kulit,*

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[228] Irons, *I Ketut Madra,* 31.

or shadow puppets during a performance. Clear visual references have been made to shadow puppets through the two-dimensionality of the forms. In addition to this, the highly detailed and ornamental approach used to depict the faces and garments of characters draws a clear reference to shadow puppets. Even Jatayu's knees suggest the joints and overlapping leather parts connected by wooden pieces to create the limbs of a shadow puppet.

One artistic approach that is especially significant to Madra's painting is the oscillation between two and three-dimensionality in the same image. There are certain sections of this painting that demonstrate three-dimensionality, most notably Rawana's torso is depicted as though it is bent backward. The use of line and foreshortening also suggests the voluminous or three-dimensional quality of this section of his body. In addition to this, the feet and hands of several characters are also shaded and represented three-dimensionally. The emphasis on the figures within the composition, and the use of minimal background instead of depicting them as though they are on a screen is a different artistic approach compared to the "traditional" Balinese paintings. In earlier, "traditional" paintings the figures are stiffer and shown as if lined up before a screen, rather than "close-up" as they are in this work.

The interaction between the figures is re-invented here and presented in a manner that highlights Madra's artistic creativity in imagining and re-telling this epic scene. The shadow puppet-inspired subject matter is translated in a painterly modality here; through different techniques the painting acts to "break" the shadow puppet screen or two-dimensional plane of a canvas. In this manner the painting has the potential to actually go

beyond the shadow puppet medium because the scene is re-made in the context of the canvas where key scenes of the story are focused on, perhaps similar to a close-up shot on a movie screen.

The question of movement is complex but nonetheless meaningful in this work because of the reference to multiple forms of movement. According to Irons, Madra draws inspiration from shadow puppet performances, as well as his own knowledge and practice of dance, and this visually translates into his painting.[229] Therefore, I argue that the question of movement, motion, and "performativity" is highly central to this work. Part of what makes it meaningful is that it literally "brings to life" or "enlivens" the epic depicted and references the performance. The combination of an artistic representation of conflict between the characters and the clear reference to shadow puppets in the painting more closely ties it to the movement of a shadow puppet during a performance. In this sense, the painting connects to shadow puppets (*wayang kulit)* and by doing so ties the work to a larger Balinese-Hindu performative culture.

The shadow puppet performances in Bali are very dynamic as I witnessed when attending a performance at the Oka Kartini on Jalan Raya in Ubud in August, 2015. While the finely made leather shadow puppets themselves appear highly fragile up close they are used in a dynamic and even violent manner depending on the narrative scene performed.[230] This combined with the music, and voicing of the characters by the shadow

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[229] Irons, *I Ketut Madra*, 6.

[230] This performance that I witnessed at the Oka Kartini on Jalan Raya, Ubud was predominantly held for tourists and involved an admission charge. The integration of slapstick humor and in some cases English words or phrases made the performance more accessible and indicated that the target audience was very different. Therefore it was striking to witness another shadow puppet performance that occurred in conjunction with the ceremony in the Jalan Raya Andong Tegallalang area. During this ceremony a dance and shadow puppet performance were performed at the same time

puppet master (*dhalang*) make the Hindu narratives literally come to life, though in a mysterious and two-dimensional form because of the puppets' shadows cast behind the blank screen. This illustrates that while the Hindu figures in this painting appear more two-dimensional, their placement and reference to *wayang kulit* conveys a more dynamic type of movement that breaks this flat plane.

While movement is conveyed, it is unlike other works that have been discussed earlier; the particular motion here signifies the battles and struggles enacted by shadow puppets during a performance. The layering of the figures in this painting with one on top of the other, and circular shapes formed by the wings of Jatayu and Wilmana, implies a rotational movement. This painting further highlights the ways that categories of movement in Balinese painting often intersect and overlap with each other. Here, the movement suggests a physical struggle, but the motions and "staging" of figures also closely references the type of movement witnessed in a shadow puppet performance. This painting indicates that the extent of a figure's movement can also reflect the agency and importance of that character. For example, Jatayu is not only placed above, signaling his attempt to defeat Rawana, but his figure is the most angled, and his "motion" of stepping or climbing is more dramatic and central than the backward bending motion displayed by Rawana.

Visual movement occurs in this painting because of the interaction between the figures of Jatayu and Rawana, as well as the reference to shadow puppet performances; in

rather than treated as separate "acts" scheduled at different times. Another key difference was that the shadow puppet performance at this ceremony was not performed with a flame or screen; the *dhalang* held the manipulated them to enact a narrative scene, but the puppets were fully visible. Additionally, the shadow puppet performance at the ceremony, unlike the one in Ubud did not have an attentive audience sitting in front, instead people appeared to be partially watching.

this sense the movement in this painting is different from that discussed in the works *Legong Dance* and *Baris Dance.* The style is also different since there is less three-dimensionality of the figures. There is not necessarily less movement, but the movement may not be as evident because of the lack of shading and highlighting to convey three-dimensional and "realistic" bodies. The reference to shadow puppet figures, combined with the dynamic narrative, captures the emotion and experience of a shadow puppet performance itself. The shadow puppets are manipulated by the *dhalang* in a highly dynamic manner, they are frequently placed in relation to one another and physically engage in battles. The idea behind a *wayang kulit* or shadow puppet performance is literally to bring the narratives to life and the puppets themselves are regarded as possessing a life or energy.[231] Therefore, I argue that Madra's painting also conveys motion and movement, as well as the emotional and experiential quality of the *wayang kulit* performance.

The painting *Jatayu Battles Rawana* exemplifies a recent "*wayang*" style that visually references the earliest inspiration for Balinese paintings that were more strictly religious and decorative in function.[232] What is especially intriguing and distinctive about contemporary works, such as those by Madra, is that while a "traditional" Hindu subject is depicted, he still employs an individual artistic approach to re-tell these narratives. Madra's artistic history further reveals the interconnection of art forms; while his inspiration is drawn more directly from the shadow puppet performances, he is also a

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[231] Fischer and Cooper, *The Folk Art of Bali*, 19.

[232] Irons, *I Ketut Madra,* 4: They were drawn on the walls and ceilings of temples, and then later transitioned to other materials such as cloth.

dancer. David Irons describes Madra's inspiration from shadow puppet performances as follows:

> By the time he was five, he was going with his musician father to shadow play performances at festivals and ceremonies all over the village… where he grew up. He watched the action not in silhouette with the crowd, but from behind the screen within the small circle of performers who made the magic happen.[233]

This passage demonstrates some of the experiences that motivated Madra's choice of *wayang kulit* subject matter and style for his paintings. Irons argues that for Madra dance is also an important component of his work as a painter because: "(It) is a near perfect complement to his life as a painter. Performing in stories he had only watched and painted brings new insight to (the) character and deeper understanding of the spiritual and devotional nature of both kinds of work." Thus the representation of movement in his paintings is drawn from his own experience as a dancer, as well as watching shadow puppet performances. According to Irons, Madra also references the diminishing interest of younger generations in shadow puppet-theater; he hopes that his work will show a future in painting that also connects back to earlier forms and styles of painting in Bali.[234] These passages highlight the connection amongst artistic and performative media and their potential to convey a deeply personal meaning for individual Balinese artists.

Conclusion

In order to illustrate different types of movement that occur across genres of painting and by various artists I have visually contrasted three works that highlight

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[233] David Irons, *I Ketut Madra, 6.*

[234] David Irons, *I Ketut Madra,* 11.

"visual movement" in unique ways. I argue that the visual movement carries across artists and styles in Balinese painting; and ground my discussion to works with Hindu subject matter whether it be Hindu characters, a story, or related dance style. Artistic parallels between paintings and dance indicate fluidity between art forms in Bali. While each is without a doubt a distinct medium, these art forms can still be thought of as different modes of "performance." Although the paintings are not technically "performance" art, they have a narrative and "staged" quality. Their increased level of visual dynamism, and the physical activity of the figures depicted enlivens the Hindu subject matter. "Visual movement" links different artistic forms in Bali and reveals the connections and significance between painting and shadow puppet performance, dance *and* painting, dance *in* painting, and the "movement" of figures in painting. By analyzing this artistic connection, I seek to demonstrate how physical movement is represented in paintings and uncover possible meanings and interpretations.

Chapter 3- Motion and Meaning: The Significance of Visual Movement to Balinese-Hindu Culture and Identities

Stepping into the "Ida Bagus Made Gallery" at the Puri Lukisan museum brought back memories from visiting the museum eight years prior and also sparked new impressions. After turning a corner I encountered the painting *Atomic War in Indra's Heaven* by Ida Bagus Made. After seeing reproductions of it in books, facing this painting in person made the size, texture, and subject matter on the canvas viscerally clear. This work was one of the first starting points for my thesis research on the idea of visual movement in painting. Viewing this painting at the museum felt more like an encounter with a performance or story that was enacted and unfolding before me; I felt as though I was both watching an event take place, as well as being drawn into it. This experience in many ways solidified my focus on visual movement in Balinese painting.

A violent form of motion suggesting physical struggle between Hindu characters is found in paintings that convey Hindu narratives. By building on examples of paintings depicting Hindu figures "in motion" through dance, and shadow puppet performances, and extending my visual examples to those including martial movements I will further the point that visual movement plays a valuable role in the narrative and meaning of the work itself. This violent movement is more complex since it also interlinks with dance-drama and shadow puppet-theater that narrate struggles and battles. This category of martial-movement is present in the paintings *Barong and Rangda* (Figure 10), by I Gusti Nyoman Mirdiana, and *Atomic War in Indra's Heaven* (Figure 11), by Ida Bagus Made. These works create a visual connection between religious narratives, such as those in

lontar texts[235] and performance forms, and depict figures engaged in a physical struggle or battle. The movement in these paintings is not explicitly that of dance or performance, but rather dynamic action and activity.

The presence of movement suggesting conflict increases the performative reference of the Hindu narrative portrayed in a painting. Performance-specific forms of movement, such as those in dance or *wayang kulit*, are applied to depict Hindu figures in painting. These Hindu figures reference textual *and* performance forms in one artistic context— the painting. Visual movement in this way makes both the religious text and the performance more physically permanent, but also more energized. The paintings addressed in this chapter accomplish something that cannot be done by either the text or the performance referenced. A painting integrates text *and* performance by visually illustrating a story (that is often performed). Simultaneously, a painting represents the energy from a performance, such as a dance-drama or *wayang kulit*-theater, and conveys some of the experience from viewing that performance that otherwise could only be understood in-person by an audience member. Therefore, the paintings discussed here "preserve," or render more permanent, meanings connected to narratives and performance.

This last chapter shifts to a discussion of religious and identity questions related to paintings depicting Hindu narratives. Some artistic and stylistic changes take place during a post World War II period of national and religious formation that questioned if

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[235] For additional details about Balinese palm-leaf (*lontar)* manuscripts, including the material, content as well as their past and present use see: H.I.R Hinzler, "Balinese Palm Leaf Manuscripts," *Bijdragen tot de Taal-, Land- en Volkenkunde, Deel* 149, 3de Afl., Manuscripts of Indonesia (1993), 438-473.

Hinduism in Bali was a legitimate religion. These issues relate to a process of re-shaping Balinese-Hinduism to fit with "religion" as defined by the government, instead of regarded as "idolatrous," polytheistic, or animist.[236] In order to conform to national requirements, Bali underwent a process referred to as "Hinduization."[237] This illustrates a key moment for the way that Balinese religious practices are presented by the Indonesian government, versus how they might still be viewed or practiced by the Balinese themselves in a local and individual manner. In this chapter, I argue that Hindu narrative paintings relate to these processes of religious re-shaping. According to Michele Stephen, Balinese paintings, such as those by Mirdiana, visually re-affirm beliefs and textual theories that are meaningful in the island, but not "officially" recognized.[238]

Analysis of Visual Movement Part 4: Re-Imagining Hindu Figures and Narratives through "Performative" Action and Struggle in Balinese Painting

The painting *Barong and Rangda* (Figure 10) by the Balinese painter, I Gusti Nyoman Mirdiana, exemplifies the importance of Balinese paintings that convey visual "movement" in relation to Hindu characters or narratives. The visual movement in this painting is an example of artistic agency that further re-shapes the Hindu narratives and characters depicted. This painting synthesizes textual religious narratives such as the *lontar* texts, with the energy of a dance-drama. Performances like Barong and Rangda

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[236] Michel Picard, "From Agama Hindu Bali to Agama Hindu and back: Toward a Relocalization of the Balinese Religion?" in *The Politics of Religion in Indonesia,* Ed. Michel Picard (New York: Routledge, 2011), 122.

[237] Andrea Acri, "A new Perspective for 'Balinese Hinduism' in the light of the pre-modern religious discourse: a textual-historical approach," in *The Politics of Religion in Indonesia,* Ed. Michel Picard (New York: Routledge, 2011), 142.

[238] Michele Stephen, *Desire: Divine and Demonic* (Honolulu: University of Honolulu Hawaii Press, 2005), 96.

enact stories from these religious texts. Yet, they have a certain temporary quality in the sense that no two will be alike, and to experience the narrative "come to life" in this way someone must be physically present to view the dance or performance. Thus the painting *Barong and Rangda* "enlivens" the religious narrative, and simultaneously recreates in a visual and physical manner the motion and drama of the Barong and Rangda performance. The visual motion in this painting energizes and records for future reference some of the significant moments of the Hindu narrative and performance represented.

This painting by Mirdiana exemplifies a re-interpretation and re-creation of a Balinese-Hindu narrative. Mirdiana's paintings often depict Balinese mythology as well as *lontar* texts of the *"tutur"* category that draw on religious and philosophical issues.[239] According to Andrea Acri, these religious texts (*tutur*) assist in re-examining a Hindu belief system in Bali that is without a doubt unique, but have been undervalued by the Indonesian government.[240] This highlights a whole dimension of Balinese culture that has been overlooked. Stephen explains that Mirdiana's visual narratives are from the *Siwagama lontar* text, a Balinese interpretation of Hindu stories, and sometimes Buddhist ones, of which there are multiple versions and interpretations on the island.[241] This point illustrates the complexity of Balinese identity and that it is not strictly *Hindu*; in fact the religious practices and beliefs on the island are a combination of Hindu, indigenous, animist, and Buddhist ones.

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[239] Stephen, *Desire: Divine and Demonic,* 75.

[240] Acri, "A new Perspective for 'Balinese Hinduism' in the light of the pre-modern religious discourse: a textual-historical approach," 143.

[241] Stephen, *Desire: Divine and Demonic,* 68.

This painting depicts two mythical beasts entangled in a combative embrace; *Barong,* a half-lion, half-dog creature wearing a headdress, and Rangda, a witch with long hair,[242] are the only two figures in this composition. The Barong and Rangda are also monstrous manifestation of the deities Shiva, and his female consort, the Goddess Uma, also known as Durga; they are shown together, suggesting their role as husband and wife,[243] although their interaction is violent. The interpretation of Durga as seen in Mirdiana's painting exemplifies a Balinese visual translation of Hindu iconography. Durga typically adopts a martial persona as the slayer of the demon Mahisa. However, in Balinese religion and iconography, Durga also assumes the unique role of Rangda— she becomes a demonic, powerful, and terrifying witch who frequents graveyards.[244]

Mirdiana's painting depicts these characters in a manner that suggests a quality of turmoil, conflict, and drama that is accentuated by their beastly appearance as they battle one another. The movement in this work occurs temporally, with the implication of changing actions and sequence, as well as spatially, through the physical conflict between the characters. The angles of their bodies, as well as their hand gestures and foot placement also suggest movement that gives the narrative a richer dimension. The visual qualities in Mirdiana's work converge to create a highly sensory experience of the narrative.

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[242] Stephen, *Desire: Divine and Demonic*, 70.

[243] Stephen, *Desire: Divine and Demonic,* 70.

[244] Stephen, *Desire: Divine and Demonic,* 90.

The Barong and Rangda figures are central in the composition, occupying the majority of the canvas. The curling flames symbolizing Rangda's anger[245] encircle and visually frame their interaction. There is no background in this painting, or sense of a landscape or space receding in the distance. Barong and Rangda are represented as though they are in front of, or partially surrounded by, misty grayish-purple clouds. The figures are engaged in a violent encounter, and the colors heighten this interaction. The use of grey, deep brown, and purple in the background gives the painting an ominous quality. The deep reddish color used for the flames surrounding the figures emphasizes their encounter. Similarly, the use of a lighter shade of red for Rangda's tongue, the details in Rangda and Barong's faces, and the flowers in their ears, also draws the eye toward their fearsome expressions. Their bodies are depicted with lighter shades of peach and cream, while white is used for their teeth, claws, and Barong's "furry pelt."[246] Finally, a yellow-gold color is used to depict their bejeweled accessories and Barong's elaborate headdress.[247]

The work *Barong and Rangda* is highly detailed emphasizing the figures' faces, ornamentation, hair, and fur. Mirdiana's painting is also stylized because of the use of distinctive lines to define the figures' bodies. The clear use of line, and the profile and frontal view makes Barong and Rangda's faces more stylized. However, the use of shading and modeling renders their bodies in a more three-dimensional way; this is

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[245] Stephen, *Desire: Divine and Demonic*, 70.

[246] Stephen, *Desire: Divine and Demonic,* 90.

[247] Stephen, *Desire: Divine and Demonic*, 70.

especially apparent on Rangda's breasts, stomach, legs, and right foot. The light, shadow, and modeling used on Barong's paws and feet also add a three-dimensional quality, although the majority of his body is shrouded in highly detailed white fur. Furthermore, their fearsome expressions add to the visual drama of the narrative that invokes textual and performative inspirations.

There is a striking distinction between two and three-dimensional imagery in Mirdiana's painting that references both mask-carving in Bali, and the dance-drama about the Barong and Rangda. The two-dimensional, and ornamental-style faces visually reference the physical masks that are used to represent these characters in a performance.[248] According to Fred Eiseman, masks themselves are believed to possess the energy of the characters they represent; they are "alive" and charged with magic.[249] In contrast, the three-dimensional and highly active bodies of these figures makes the movement itself more apparent, and also references the sacred dance-drama performed to convey ideas of conflict and balancing of dualities.[250]

The contrast between two and three-dimensional approaches actually highlights the Barong and Rangda's dynamic embrace within the canvas. Stephen argues that they: "move together in a wild dance."[251] Because of the simpler background, which contrasts with the extensive detail used on the figures, the primary focus of this painting is on the

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[248] Dibia, *Balinese Dance, Drama, and Music*, 72.

[249] Fred Eiseman, *Sekala and Niskala: Volume II: Essays on Society, Tradition, and Craft* (Singapore: Periplus Editions, 1990), 207.

[250] Dibia, *Balinese Dance, Drama, and Music*, 72.

[251] Stephen, *Desire: Divine and Demonic,* 70.

movement between the beast, *Barong,* and witch, *Rangda*. Stephen describes their interactions as follows:

> Rangda/Durga… is a half-naked ogress draped in entrails. Her staring eyes, great tusks, and long red tongue of fire are those of the Rangda mask; her whirling mass of knotted hair is Rangda's wig; and in her right hand she brandishes the *kreb*, the white cloth Rangda shakes at her attackers. Barong leaps upon her, grasping her in his talons, as his beard entwines with her tongue.[252]

This passage captures the interaction of these figures and details of their clothing that are also highly symbolic. Dibia argues that the costumes in a dance-drama are powerful, Rangda's white cloth bears sacred drawings that can cause illness,[253] and Barong's beard is magical and can be dipped in water to give it sacred and healing properties.[254]

According to Stephen, the figures here reference the Balinese dance-drama of the Barong and Rangda that is frequently performed in Bali. She further argues that this performance is: "a public ritual means of achieving in the external world the same purification from disease and sin and the same return to divine unity as achieved in the self via yogic visualization."[255] The origins and symbolism for the Barong dance style are fairly complex. Barong is traced to the Chinese lion dance[256] but like many Balinese dance styles has taken on multiple forms, and meaning including the Calonarong story.[257]

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[252] Stephen, *Desire: Divine and Demonic,* 70.

[253] Dibia, *Balinese Dance, Drama, and Music*, 70.

[254] Dibia, *Balinese Dance, Drama, and Music*, 72.

[255] Stephen, *Desire: Divine and Demonic,* 72.

[256] Dibia, *Balinese Dance, Drama, and Music*, 70.

[257] Dibia, *Balinese Dance, Drama, and Music*, 73: The Calonarong story is historically related to the prince Erlangga who marries Rangda's daughter in this narrative.

According to Lim, the Barong and Rangda performance is also the central subject of Mead and Bateson's film *Trance and Dance in Bali*.[258] Different sources claim ritual and tourist functions of the Barong and Rangda dance. According to Dibia, Barong is a sacred dance,[259] but Eiseman argues that Barong is primarily a tourist performance and has lost much of its sacredness.[260] However, Eiseman describes symbolism in the Barong performance as an "expression… of the Balinese mythic and religious world."[261] I personally experienced Barong and Rangda as separate and more secular performances when I was in Bali in 2014.[262] Dibia argues that in a performance context the Barong represents white magic and protection, while Rangda is associated with black magic and destruction. However, their interaction is not a stereotypical battle between good and evil since there is a place for both elements, hence the need for a balance.[263]

The painting *Barong and Rangda* has multiple meanings and visual arguments. Specifically the interaction between Barong and Rangda symbolizes a meeting of dualities as described in the *lontar* texts; Rangda is an untamed "fiery" force and the

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[258] Lim, *Brown Boys and Rice Queens,* 45-46: Although the video project was innovative it also entailed cultural misidentification and voice-over narration of the story.

[259] Dibia, *Balinese Dance, Drama, and Music*, 70.

[260] Fred Eiseman. *Sekala and Niskala: Volume I: Essays on Religion, Ritual, and Art* (Singapore: Periplus Editions, 1990), 288.

[261] Eiseman, *Sekala and Niskala: Volume I,* 293.

[262] The Barong dance I viewed was performed in a tourist venue and presented in a highly comedic manner. However the Rangda performance I saw was in conjunction with a special exhibition opening at the Rudana Museum; this was not for tourists, as the audience was predominantly Balinese or Indonesian individuals. Nonetheless the Rangda performance appeared to be more for entertainment than ritual purposes, although this is my own observation.

[263] Dibia, *Balinese Dance, Drama, and Music*, 72: In addition to this, Barong is typically associated with humans in trance bearing keris or daggers, while Rangda is associated with negative spirits and witches (*leyak).*

Barong is the water that neutralizes it.[264] According to Stephen, the interaction between the beasts symbolizes: "the meeting and redirection of cosmic powers so that the destructive potential of the cosmic feminine element may be reversed and returned to its pure source"[265] because of this, Rangda is not simply demonic, but also represents a powerful, but potentially destructive "Mother" who is respected as "the source of our own being."[266] Stephen argues that Mirdiana's work as a whole frequently carries a hidden message of foreboding;[267] additionally, he frequently depicts violent and even horrific scenes in a manner that, according to Stephen, is visually "beautiful."[268]

The transformation of Hindu epics and tales into visions of dynamic and ferocious encounters is another example of Balinese artistic agency. This work exemplifies Mirdiana's personal approach to depicting religious narratives because he frequently integrates intense interactions and imagery into Hindu and Buddhist narratives.[269] Therefore, one approach that connects Mirdiana's work with Made's is the forceful, and complex level of physical "movement" of the figures. This motion dramatizes and animates Hindu narratives. The central presence of visual movement in Mirdiana's painting recalls Ida Bagus Made's comment that the "movement" of a figure in painting is not only "strong," but also that a "Balinese style" is: "rhythmic just like Balinese music

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[264] Stephen, *Desire: Divine and Demonic,* 70: Here their interaction is also sexually charged because the water could symbolize semen, and their interaction and pairing has a certain sexual connotation.

[265] Stephen, *Desire: Divine and Demonic,* 71.

[266] Stephen, *Desire: Divine and Demonic,* 81.

[267] Stephen, *Desire: Divine and Demonic,* 69.

[268] Stephen, *Desire: Divine and Demonic,* 62.

[269] Stephen. *Desire: Divine and Demonic,* 70.

and dance."[270] This connection suggests that visual "movement" in Made's work has a deeper meaning that is also shared by Mirdiana.

I argue that "visual movement" is a valuable component of this image because it energizes the religious narrative by conveying some of the emotion and drama experienced during a performance. Mirdiana's painting combines a textual narrative with dance-drama into an image that simultaneously re-creates and captures the symbolism tied to both religious forms. The visual movement in *Barong and Rangda* re-imagines the narrative and demonstrates Mirdiana's own artistic license.[271] According to Stephen, the painting *Barong and Rangda* references divine energies, creative power, and balancing of dualities that are connected to mystical and tantric ideas in Bali.[272] These tantric ideas are linked to Balinese Hinduism, but are undermined and questioned because of the religious requirements of a Muslim-majority Indonesia. Stephen further argues that the tantric dimension is not only misunderstood, but also devalued in discussions of Balinese religion.[273] I propose that as a personal interpretation of religious beliefs Mirdiana's painting presents an alternative account to larger national debates.

National, Religious, and Identity Issues in Bali

Since the incorporation of Bali within the Indonesian nation there have been

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[270] Widagdo, "Ida Bagus Made Poleng—a Short Biography" in *Ida Bagus Made: The Art of Devotion,* 24.

[271] Stephen, *Desire: Divine and Demonic,* 68.

[272] Stephen, *Desire: Divine and Demonic,* 76

[273] Stephen, *Desire: Divine and Demonic,* 96.

efforts to make Hinduism on the island "fit" a more recognized definition of religion.[274]

This historical moment marks a re-envisioning of Balinese-Hinduism on a national level, in contrast to indigenous practices and beliefs. Several scholars including Michel Picard, F. L. Bakker, Martin Ramstedt, and Leo Howe discuss the construction of Balinese identities in terms of religion (*agama*) and how a religious identity is shaped through interactions with the Indonesian nation. The acceptance of religions like Islam, Catholicism, and Protestantism by the Indonesian government pressured the Balinese to define their practice as a more formally and ideologically "Hindu" religion in order to be recognized and not labeled as "pagan" or animist.[275] This process of "Hinduizing" Bali risks undermining Hindu beliefs and practices as they have already been incorporated in the island's culture. Adding to scholars such as Picard, I propose that paintings conveying personal and indigenous representations of Hindu themes introduce a new outlet for further investigation of Balinese Hinduism in relation to national ideologies.

Picard argues that since its initial presence in Bali around the end of the first millennium Hinduism has been articulated into something uniquely Balinese based on the pre-existing practices and beliefs of the culture.[276] However, political ideologies in Indonesia define Balinese religion based on "traditional" qualities that center specifically

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[274] Michel Picard, *Bali: Cultural Tourism and Touristic Culture,* 20-21: In this chapter I focus on more recent efforts to shape and re-define Hinduism in Bali, however, according to Picard external defining of Hinduism on the island occurred even earlier with Dutch colonizers' view of the island as an "archetypal" and temporally static "Hindu paradise," indicating that "Hinduizing" is a long-standing issue for the Balinese.

[275] Michel Picard, "From Agama Hindu Bali to Agama Hindu and back: Toward a Re-localization of the Balinese Religion? *The Politics of Religion in Indonesia.* Ed. Michel Picard. New York: Routledge, 2011, 121.

[276] Picard, *Bali: Cultural Tourism and Touristic Culture*, 17.

on a more globally recognized form of Hinduism.[277] Barker argues that technological

developments within Indonesia also draw on "traditional" Hindu imagery and

symbolism.[278] Additionally, as a national symbol of a "traditional Hindu identity" Bali is

promoted both within and outside of Indonesia.[279] This debate pivots around a political

process of "Hinduizing" Bali to align practices on the island more closely with Hinduism

in India.[280]

      The degree that Balinese identities connect to Hinduism is multi-layered,

triggering questions surrounding if this religious ideology is institutionalized and oriented

toward a structured religion, or if Balinese selfhood is tied to "animist" and pre-Hindu

beliefs and practices. According to Howe, the Pancasila national ideology required an

accepted religion to have at least a belief in One Almighty God and a sacred book. Since

Balinese-Hinduism did not appear to fit this definition, the Balinese were "without a

religion" and in danger of proselytizing by Christian and Islamic groups.[281] Martin

Ramstedt argues that the national religious re-configuration beginning in 1950 prompted

Balinese authorities and intellectuals to draw on the neo-Hindu ideology and practices of

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[277] Picard, "From Agama Hindu Bali to Agama Hindu and Back," 118.

[278] Joshua Barker, "Engineers and Political Dreams: Indonesia in the Satellite Age" (Current Anthropology Volume 46, Number 5, December 2, 2005) 706.

[279] Michel Picard, *Bali: Cultural Tourism and Touristic Culture* (Singapore: Archipelago Press, 1996) 11.

[280] Brigitta Hauser-Schaublin. "Spiritualized politics and the trademark of culture: political actors and their use of adat and agama in post-Suharto Bali." *The Politics of Religion in Indonesia.* Ed. Michel Picard. (New York: Routledge, 2011) 192.

[281] Howe, *Hinduism and Hierarchy*, 5.

India.[282] Although he argues that some Balinese Brahmins have been critical of adopting Hindu rituals from India.[283]

Michel Picard addresses the extent that a more "orthodox" Hinduism conflicts with a Balinese sense of self.[284] He argues that the Indonesian government emphasizes a formal Hindu-Balinese identity that centers on Hinduism as a religious ideology, rather than a practice that has been adapted and shaped by the Balinese themselves.[285] Picard examines issues surrounding *adat* (meaning: traditions, practices, or customs) and *agama* (meaning: formal religion) in relation to Bali. He argues that pre-Hindu *adat* have shaped and interpreted the formal *agama,* or Hindu religion.[286] The adoption of "*agama* Hindu Bali" was a compromise for the Balinese when *agama* (religion and belief in God) became a requirement in Indonesia. This political change resulted in a shift in practice that does not fully align with the beliefs and views of the Balinese. Differences between the terms "*Agama* Hindu Bali" and "*Agama* Bali Hindu," reflect political shifts and influences that impact Balinese-Hindu identities.[287]

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[282] Martin Ramstedt, "Hindu Bonds at Work: Spiritual and Commercial Ties between India and Bali," *The Journal of Asian Studies*, 67, (2008), 1227-1250, doi:10.1017/S0021911808001769, 1239: And as a result of Indonesia's emergence as an independent nation-state (1239). This historical point of religious re-configuration also sparked increased spiritual "trade" and exchange between Bali and India (1240).

[283] Ramstedt, "Hindu Bonds at Work: Spiritual and Commercial Ties between India and Bali," 1242.

[284] Picard. "From Agama Hindu Bali to Agama Hindu and Back," 118.

[285] Picard. "From Agama Hindu Bali to Agama Hindu and Back," 118.

[286] Picard, "From Agama Hindu Bali to Agama Hindu and Back," 118.

[287] Picard, "From Agama Hindu Bali to Agama Hindu and Back," 117-118.

According to Howe, the creation of *agama Hindu* directly impacts identity formation and the idea of a "Balinese-ness."[288] This narrow religious definition further restricts smaller branches in Bali such as the Hare Krishna, Sai Baba, and newer indigenous Hindu movements that are viewed as deviant by the government.[289] The issue of religious classification and requirements further extends outside of the island; according to F. L. Bakker, there are sizeable Balinese groups living in other parts of the country.[290] Additionally, groups on other Indonesian islands practice unique versions of Hinduism that are not officially recognized by the government.[291] In this way, the implications surrounding religious practices in Bali versus a national definition of religion extends to other minority groups in Indonesia. Picard exposes the irony of national attempts to "re-Hinduize" Bali, given that Hindu ideas have been integrated into the culture for centuries. Picard further exposes the gaps in how Hinduism is understood in Bali and argues that the Indonesian government ideologies prefer a *Hindu* identity, rather than a *Balinese-Hindu* one.[292] The conceptual difference between Balinese practicing Hinduism, versus Hindus who happen to be Balinese, raises critical questions for how religion is shaped and presented.

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[288] Howe, *Hinduism and Hierarchy in Bali*, 8-9: Additionally this definition of Hinduism on the island has increased a separation of religion and culture as distinct "things" that can be possessed, not practices that are connected.

[289] Howe, *Hinduism and Hierarchy in Bali*, 6.

[290] F. L. Bakker, "Balinese Hinduism and the Indonesian State: Recent Developments," *Bijdragen tot de Taal-, Land-en Volkenkunde* Deel 153, 1ste Afl. *Royal Netherlands Institute of Southeast Asian and Caribbean Studies* (1997), 38. Bakker further addresses issues of Balinese practicing Hinduism as a minority in Muslim and Christian dominant areas (17), and issues of Balinese who convert to Christianity and Islam (19).

[291] Bakker, "Balinese Hinduism and the Indonesian State," 20: The Karo Batak in Sumatra and Nguaju Dayak of Kalimantan are smaller Hindu groups that practice a form of Hinduism that does not meet the official and national requirements for a "religion."

[292] Picard, "From Agama Hindu Bali to Agama Hindu and Back," 117.

Paintings conceived by Balinese artists afford the opportunity to glimpse a personal representation of Hindu narratives and beliefs on the island, with perhaps less external and political structuring. Artworks and art institutions such as museums have been established and supported by the Indonesian government. Nonetheless, according to Kenneth George, paintings have the potential to act as a form of dialogue or even resistance in relation to hegemonic systems surrounding them.[293] I do not approach these issues in my thesis with the goal of providing definitive answers or solutions to these questions. Instead, I argue that artistic practices and specific paintings, such as *Barong and Rangda* by I Gusti Nyoman Mirdiana, and *Atomic War in Indra's Heaven* by Ida Bagus Made, function as personal expressions of religious beliefs and that "visual movement" further emphasizes and enlivens the narratives or subjects depicted. In this way, paintings offer a uniquely indigenous and individual account of Hinduism on the island and provide a counter-narrative to other, larger ones.

Ida Bagus Made: Visual Movement and Artistic Re-Invention of Hindu Ideologies

Examining paintings by Ida Bagus Made further reveals the significance of visual movement, especially in works depicting Hindu stories. The painting *Atomic War in Indra's Heaven* (Figure 11) represents nine figures in a striking interaction; the title references Indra, a Hindu deity,[294] and presumably the largest and most central figure in the composition. However, the potential meanings of this image extend beyond the

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[293] Kenneth M. George, "Some things that have Happened to *The Sun After September 1965:* Politics and the Interpretation of an Indonesian Painting," *Comparative Studies in Society and History* 39(4) (1997), 605.

[294] Fischer and Cooper, *The Folk Art of Bali,* 76.

representation of Hindu themes. According to Widagdo, the figures in Ida Bagus Made's paintings are: "full of motion: a Balinese dancer about to make the next movement, a musician's hand in the middle of striking an instrument, a figure drawn in the midst of enacting an episode of a folk story."[295] *Atomic War* does not represent dancers; nonetheless, the image evokes a feeling of rhythm and a wrestling or martial-type of movement is strikingly visible here.

Made's painting is also notable for the history of Balinese art and issues of artistic agency. He is recognized as an especially innovative painter who studied with Rudolph Bonnet, but employed his techniques and style in an artistically distinctive manner.[296] Made even challenged Bonnet's artistic choices and opinions, demonstrating an agentive approach to the subject matter and style of his own works.[297] In an interview during the summer of 2014, Widagdo further supported Made's artistic genius stating that he was a "very talented painter" and of his work *Atomic War*, that it is: "modern and futuristic." The image is certainly complex and mysterious, allowing for multiple interpretations.

The work *Atomic War* conveys heightened "visual movement" as well as unique use of color, line, and composition to represent the figures. This image also dramatically re-shapes Hindu themes through the use of visual movement. There is a sense of motion and physical conflict in the wrestling figures—the "energy" and "activity"[298] of this work

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[295] Widagdo, "Ida Bagus Made Poleng—a Short Biography," in *Ida Bagus Made: The Art of Devotion,* by Kaja McGowan, Widagdo, Soemantri, Adrian Vickers, and Benedict R O'G Anderson (Ubud: Ratna Wartha Foundation, 2008), 24.

[296] Widagdo, "Ida Bagus Made Poleng—a Short Biography," 18.

[297] Widagdo, "Ida Bagus Made Poleng—a Short Biography," 18.

[298] McGowan, "Ida Bagus Made: the Art of Devotion," 35.

is palpable. Degrees of movement are also discernible since certain figures display more motion than others. For example, the smaller male figures that encircle and contort themselves around the two largest figures are most dynamic and "in motion." Two male figures on the left side of the mass of nine figures grab the largest central figure (Indra); one figure arches backward attaching to Indra's neck with his arms and hands, while below him, another figure grasps and hangs from his waist. On the top right side of this entwined corporeal mass is another male figure clasping the bicep of the second largest character with his arms, and simultaneously wraps his torso around that figure's head and neck. The second largest figure's bicep is bent and flexed, and an additional smaller male figure hangs from his angled bicep. At the bottom of this nine-figure mass is an additional smaller figure whose legs and arms are interlocked with those of four other figures in the composition. The lowermost figure is intertwined and also hanging from the base of this interlinked group. He completes the overall compositional image of a wrestling and entangled group of figures that together enact a rotational type of movement.

According to McGowan, the Balinese scholar Claire Holt interpreted this "embattled composition" and the "grappling and irregular spherical configurations" as visually recalling the *Laocoon*.[299] No doubt the composition, use of Renaissance-inspired painterly techniques, as well as the sense of "convulsive… struggle" and "vitality"[300] of

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[299] McGowan, "Ida Bagus Made: the Art of Devotion*,*" 35.

[300] McGowan, "Ida Bagus Made: the Art of Devotion*,*" 35. This type of intertwined struggle is also present in Michelangelo's *Laocoon*, but the connection is arbitrary. Holt's comparison too directly correlates the meaning of a Balinese painting to that of a Hellenistic sculpture.

this work all converge to convey the physical entanglement and dynamic wrestling-motion of the nine figures depicted. Holt directly compared Made's painting *Atomic War in Indra's Heaven* to the *Laocoon* sculpture, implying that this work is an artistic "masterpiece."[301] While this is not an exaggeration since Made clearly produced remarkable works, Holt's comment implies a Westernized artistic canon of "masters" in which to classify Balinese painting. This comparison raises questions concerning the degree that useful cross-cultural and artistic comparisons can be made.[302] *Atomic War* does not need an analogy to a canonized "Western masterpiece" to establish Made's artistic skill. Instead, this painting demonstrates his artistic ingenuity and original painterly interpretations of Hindu subject matter, and not a passive adoption of techniques and styles.

In terms of the potential meanings of this image I argue that the visual interaction of the figures does not have a directly negative and oppositional symbolism. Nor does the representation of figures indicate absolute opposition or destruction, although there is a strong sense of conflict conveyed. Instead, the figures appear to be unified in a way and perhaps physically supporting each other in the tangled physical mass. However, the title, *Atomic War* does explicitly suggest violence of a highly destructive sort, an "atomic war" certainly has negative associations. Therefore, the title suggests that this painting is also

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[301] McGowan, "Ida Bagus Made: the Art of Devotion," 33.

[302] Maria Loh, "Outscreaming the Laocoon: Sensation, Special Affects, and the Moving Image," *Oxford Art Journal* (2011), 401: In her article "Outscreaming the Laocoon: Sensation, special affects and the moving image," Maria Loh examines the physical and emotional qualities of the Laocoon; this example illustrates the culturally specific meaning of specific works of art. In regards to movement and naturalism, Loh argues: "we begin to rethink naturalism as being about life-likeness, about pushing representation to the brink of movement, of making things seem *as if* they were really breathing, really capable of moving, really in possession of the soul and a voice."

potentially informed by, or created in response to political issues of the time. According to McGowan, Madra's painting also metaphorically references current political events during this time. McGowan questions if this painting might be reflective of the artist: "grappling with the theme of the atomic bomb supplanting all other demons and monsters of this world."[303] In this way, it is conceivable that Made's work reflects his own consideration of national and political events and issues as well as his artistic involvement with the government.[304]

The possible meanings of this painting are highly complex, with multiple potential references. There is a direct reference to Balinese-Hindu ideas since the title lists Indra, a deity in Hindu mythology. Widagdo further complicates the potential and complex meanings of this painting stating that the figures could also represent the *nawa sanga,* a Balinese cosmological symbolism.[305] According to Eiseman, the *nawa sanga* theory of order is represented by an "eight pointed figure" that stands for eight directions (four cardinal and four inter-cardinal) with Shiva at the center as the ninth, and central direction; the *nawa sanga* can also be interpreted as nine gods, numbers, and colors.[306] Widagdo argues that this painting was most likely inspired by the Balinese religious *lontar* texts that Made was familiar with and understood, in which the *nawa sanga* would

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[303] McGowan, "Ida Bagus Made: the Art of Devotion*,*" 36.

[304] Widagdo, "Ida Bagus Made Poleng—a Short Biography," 20: Made also had a very close personal and professional relationship with Indonesia's first President Sukarno. In addition to requesting paintings by Made, Sukarno also increased the international circulation of Made's work, including giving one of his paintings to the United Nations in 1960 when Indonesia joined.

[305] Interview with Soemantri Widagdo, August, 2014.

[306] Fred Eiseman, *Sekala and Niskala: Volume I: Essays on Religion, Ritual, and Art* (Singapore: Periplus Editions, 1990), 229.

also appear.[307] Therefore, *Atomic War in Indra's Heaven* artistically fuses religious and political ideas into something uniquely Balinese through the multi-layered meaning of its imagery and title.

McGowan further argues that *Atomic War* represents rhythm and music,[308] and perhaps this visual composition references a vibrating type of motion. One final question is if increased physical movement *itself* is something uniquely Balinese, not just an increased movement in painting, but also a heightened degree of movement in Balinese dance.[309] Covarrubias suggests this possibility, arguing that compared to Javanese dance the Balinese performance displays heightened "expressiveness," "exuberance" that introduces "new life" into their performance art.[310] More significantly than this observation is the comment by Made regarding another painting he created depicting a *jauk* dancer with raised arms and outstretched fingers. When asked by Widagdo what made his painting "strong" the artist stated: "it is the movement of the dancer."[311]

Conclusion

The paintings *Barong and Rangda* by Mirdiana, and *Atomic War in Indra's Heaven* by Made, integrate visual movement and Hindu narratives and thus

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[307] Interview with Soemantri Widagdo, August, 2014.

[308] McGowan, "Ida Bagus Made: the Art of Devotion*,*" 40.

[309] This was also my personal observation from learning the Balinese dance *panyembrama* from Inten Sari Korngiebal, a professional Balinese dancer in Ubud, Bali in the summer of 2006, and the following summer learning a popular Javanese dance through the South East Asian Studies Summer Institute language program in Madison, Wisconsin in the summer of 2007.

[310] Covarrubias, *Island of Bali,* 220.

[311] Widagdo, "Ida Bagus Made Poleng—a Short Biography," 24.

simultaneously "preserve" and "enliven." While a performance is rich with energy, sound, and sensory stimulation it is also temporary and changing— no two performances will be the same and once a performance has ended it can never be experienced as it was live and in-person. In contrast, textual narratives, while physically tangible, do not convey the energy, motion, or experience of a story the way that a dance or painting does. In this manner, "visual movement" in a painting energizes Hindu subjects, such as in a performance, but also records them, as in a religious text— thereby visually and "permanently" linking both forms. These paintings convey an artistic and personal re-imagining of Hindu themes that potentially reflect indigenous practices and beliefs as well as presenting an alternate-narrative of Balinese identities in contrast to larger, national ones.

Conclusion

The goals for this thesis have been multi-fold; my argument initially began with a discussion of the visual depiction of physical movement in Balinese paintings, but unfolded into an investigation of the significance of this idea for the Hindu narratives and subjects represented. Paintings by the Balinese artists Ida Bagus Made, I Ketut Madra, Anak Agung Gde Anom Sukawati, and I Gusti Nyoman Mirdiana reveal that "visual movement" reoccurs in the representation of Hindu themes. In adopting this approach, I have situated Balinese paintings in a new framework that they were not previously afforded in order to emphasize their representation of singular religious views. I argue that the visual representation of motion directly signifies performance practices; this process enlivens the subject matter depicted and aids the viewer of a painting in connecting with the image. Visual movement transfers the initial energy from a performance to a painting, and in this way references the experience of watching the Hindu narratives performed, animated, and "brought to life."

This concept of visual motion further challenges artistic divisions and taxonomies for painting, dance, and shadow puppet performances, and instead demonstrates their interlinked function. These performance practices are also symbolically linked to religious and ritual beliefs unique to Bali. The island's history reveals that Balinese painters have actively employed materials and styles to produce originative works. Most notably, Balinese artists have drawn from Indian religious iconography and texts, as well as European artistic techniques and materials. Modern Balinese paintings integrate

renaissance-inspired techniques with "traditional" Hindu subject matter to form pieces with embedded meaning.

Balinese paintings offer a means of re-examining and negotiating religious beliefs by representing Hindu subjects in creative ways and introducing alternative accounts to established norms. I argue that "visual movement" in painting conveys a more personal counter-narrative; and have used it as a theoretical thread with which to trace religious and socio-political concerns on the island. As a minority group, the Balinese reveal religious tensions between indigenous practices and authoritative discourses in Indonesia. The meaning behind these images and their power of representation potentially conveys different Balinese identities and perspectives.

Art and visual forms allow for a more personal and intimate expression of beliefs and values; in this way, focusing on painting is an opportunity to address more diverse and less acknowledged perspectives. Finally, this project establishes a foundation for future questions, such as, if the deeper meaning of a character or subject in motion is an inner energy, or an affective, experiential quality carried through the figure represented. As a reflection of the emotions and imagination of individual artists, visual movement in Balinese painting presents a starting point for further understanding the continued re-shaping of religious practices and beliefs on the island.

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Figure 1: *Arjuna Puppet* (left), artist and date unknown; *Bhima Puppet* (right), artist unknown, 20th century (new puppet).
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Figure 2: *Death of Abhimanyu,* artist unknown, late 19th century, mineral pigments, ink on bark-cloth, 100 x 106 cm.
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Figure 3: *Tantri: The Monkey who Turned into a Human by Bathing in a Magic Pool, but Turned Back into a Monkey when she got too Greedy and Bathed a Second Time in the Pool,* Anak Agung Gede Meregag, 1937, tempera on triplex, 78 x 58 cm.
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Figure 4: *Pandavas in Disguise,* Ida Bagus Rai, 1972, acrylic on canvas, 139 x 128 cm.
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Figure 5: *Portrait of a Balinese Dancer,* I Made Sukada, 1976, acrylic on canvas, 65 x 50 cm.
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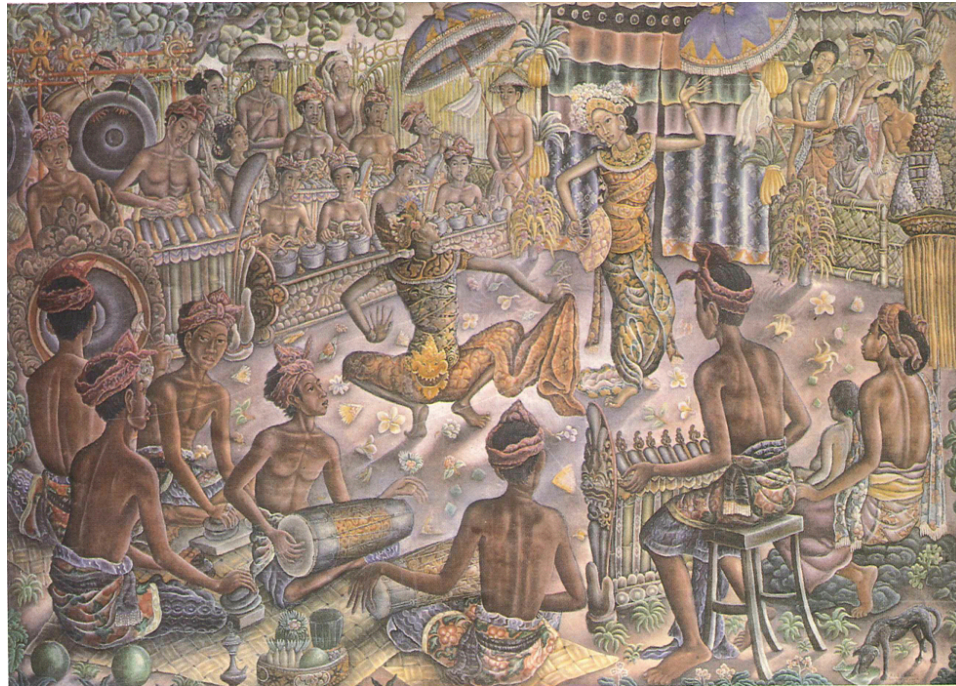
Figure 6: *Bumblebee Dance,* Anak Agung Gede Sobrat, 1970, tempera on canvas, 97 x 132 cm.
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Figure 7: *Legong Dance,* Ida Bagus Made, 1950, tempera on canvas, 65 x 66 cm.
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Figure 8: *Baris Dance*, Anak Agung Gde Anom Sukowati, 1995, acrylic on canvas, 135 x 100 cm.
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Figure 9: *Jatayu Battles Rawana*, I Ketut Madra, 1995, ink and acrylic on paper, 35.8 x 50.8 cm.
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Figure 10: *Barong and Rangda*, I Gusti Nyoman Mirdiana, 2000, acrylic on canvas, 68 x 52 cm.
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Figure 11: *Atomic War in Indra's Heaven*, Ida Bagus Made, 1956, tempera on canvas, 91 x 73 cm.
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