



NYOMAN  
MANDRA

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NYOMAN BRADRA

RAHASIA KLUNGKUNG BALI

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Retrospective

# I Nyoman Mandra

Kamasan - Bali



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## Nyoman Mandra - The Master of Classical Balinese Painting

By I Nyoman Gunarsa



I Nyoman Mandra

Foto by Adrian Vickers

As a traditional artist, Nyoman Mandra resolutely follows his vocation. His devotion to the calling of a traditional artist is something he has pursued with great intensity since he was small. This is a task inherited from his predecessors, such as his uncle, Nyoman Dogol, and continues the work that has been done over many generations, up to the present day, in the village of Kamasan. His commitment to his career has raised him to the position of being a key figure, and it would even be appropriate to call him the Maestro, the most prominent artist in classical painting on our beloved island of Bali. We should be grateful and give thanks to Nyoman Mandra, because from him we can still learn about the ins-and-outs of tradition, witness his great works, and appreciate the classical style of Balinese art.

### I.

The classical art of Bali that we can observe now in the village of Kamasan, Klungkung, is the heritage of a past that developed and reached its golden age during the Sixteenth Century, when Bali was ruled from Gelgel by King Dalem Waturenggong, the ancestor of the dynasty that continues down to the present Klungkung royal family. This classical painting is the apex of a Balinese art that has taken off from the influences of the Hindu art of East Java, not to mention the plastic realism of Central Javanese art, where originally the influence of Indian art, inspired by Greek art, still reigned. During the reign of King Udayana, approximately the Eight Century, there was little difference between the ancient Hindu art of Bali and that of Java, as we can see in the remains at Goa Gajah, or at Pura Puseh Jagat at Bedulu, Gianyar. In what we can see of the remnants of Hindu-Buddhist art in Borobudur and Prambanan, the influence of India was still strong.

In their later development, the Hindu arts in East Java underwent changes which accorded with Indonesian tastes, so that realistically-shown symbols were stylised into more abstract forms, which was what made the carvings and reliefs of the temples of East Java stiffer, more decorative. In this style, new motifs and elements developed, such as

the servant figures Semar, or Malen and Merdah, who accompany the warrior heroes from the stories of the *Ramayana* and *Mahabharata*. Local patterns also appeared at this time, such as the "fractured leaf" and "lowering leaf" designs. All these have been inherited in Balinese tradition. In Bali, Hindu art has developed to the point where it has reached its true and unique self, freed from the influences of Javanese, let alone Indian, antecedents. That is why the classical art of Bali is such a unique style.

This development is a great source of pride to us Balinese, that we have our own high art, an art which provides us with a take-off point to reach the new world that is our ideal. That, clearly, Balinese have had their own high level of culture for centuries, is something for us to ponder in acting to create a better future as cultured people. The philosophical roots of Balinese Hinduism have taken hold and have been developed in the epics of the *Ramayana* and *Mahabharata*, the stories of *Tantix*, the *Gambuh* theatre, the *Angling Dama* narrative, the *Arja* dance-drama, and the *Pararaton* chronicle, all of which will illuminate the creative world of the next generation of young Balinese. Maybe we're bored with these traditions, but there will come a time, and this is not just 'if', our grandchildren will be interested again in the values of our ancestors as they are based in this art, and they will redevelop inspiration from them.

## II.

Nyoman Mandra is one of the key figures who has remained productive as a painter up until now. The word "classic" has its basis in "class", and its meaning of the best, the pinnacle, the most perfect, with fixed rules in its creation - not just for the form of the *wondo* or the proportions of the figures, the iconography, the facial features or character of the refined, coarse, demonic and monster figures; the differing symbolic uses of colours for some characters, such as red, yellow, and blue, that each have their own meanings; the symbolic hand gestures (or *mudra*) of each figure, as well as the foot movements, body stances - all these follow regulations that must be adhered to by the true adherent to the classic style.

Besides dealing with problems on the level of ideas that are played out in the narratives of the *Mahabrata*, *Ramayana* and so on, and involving

the realisation of set forms and technical problems, the paintings also involve stages that must be followed in a set manner, in order to gain the maximum "classic" result. For example, to create a painting based on the *Mahabharata*, Nyoman Mandra has to begin with a sketch (*ngeweka*). In making a figure, he has to demonstrate control over all the elements of shadow-puppet (*wayang*) theatre form, to the point where he can reflexively work from his sharp memory of what the iconography is for each character, using strokes that are precise and spontaneous, but exactly to the mark, and without repetition in the realisation of each figure. This is evidence of his mastery.

Nyoman Mandra has no rival in Kamasan for his command over the sketches of *wayang* figures. Moreover his work compares favourably to that of any of the senior artists from all over Bali, he is so fine in his power over the deeply expressive *wayang* figures. And this is despite the fact that he has never been trained in an academy. His control of the ideal *wayang* proportions, includes his overall framing outlines which are then refined with precision and attention to detail. Nyoman Mandra is the great teacher of Kamasan, and he provides the basic sketches for all those who work in his studio, which are then taken over by his assistants or *cantrik* to be coloured, and then are drawn over with a stronger lines, before being polished with a cowry shell to finish and gloss the surface.

In the global era, where Bali is experiencing upheavals in the direction of its art from outside cultures, tourism and the varieties of art active in Bali, Nyoman Mandra remains consistent, convinced and firm in carrying out his Hindu-Balinese philosophical and cultural mission. His works have moved the world, and so elevated the reputation of Bali and the Indonesian people.





I Nyoman Mandra  
*Labuh Geni Sita*. 1972  
Sita testing by fire. 1972  
Ink from mangsi on cotton cloth  
82,5 x 77,5 cm



I Nyoman Mandra  
*Garuda mencari Amertha*, 1972  
*Garuda and the elixir of Life*, 1972  
Ink from *mangs* on cotton cloth  
89 x 97,5 cm

## **I Nyoman Mandra: guardian of tradition, master of innovation**

By Prof. Adrian Vickers, Sydney

I Nyoman Mandra is the leading artist of the 'classical' school of Balinese painting, the art of the village of Kamasan, Klungkung (East Bali). Born in 1946, Mandra comes from an important family of artists, as his maternal grandfather was Rambung (c.1850-1925), probably the best of the painters working in the late nineteenth and early twentieth centuries. His uncle was Nyoman Dogol (1875-1963), one of the leading painters of his generation. Both Rambung and Dogol were leaders in earlier renderings of the Kerta Ghosa, the famous "Justice Hall" of Klungkung, which was originally painted in the nineteenth century, and then completely repainted in 1918 and 1933, before the main parts of the current version were re-worked in 1960 under the leadership of Dogol's colleague, Pan Seken. The neighbouring garden pavilion Taman Gili ("Island Garden") was painted by another colleague, Wayan Kayun (1879-1956) around 1943. The Kerta Ghosa remains the most famous monument to Kamasan art, and Mandra was also involved in repairs to the Kerta Ghosa in the 1980s. He is currently being consulted about plans to restore all the paintings.

The Kamasan tradition is a stylised art form with close affiliations to the wayang shadow-puppet theatre. The iconography of the painted figures is more-or-less that of the wayang, and many of the conventions of wayang performances, for example situating characters on the right or left of a central tree or rock in individual scenes, is a convention directly borrowed from the wayang. Figures on the right are the positive figures, the heroes such as Arjuna, or the most important gods such as Siwa. However in Kamasan painting conventions, 'right' and 'left' are not presented from the viewers' point of view. Rather, the paintings are presented as if there were a puppeteer or dalang behind the canvas, just as one watches the shadows of the wayang. Thus the heroes 'of the right' are those who would be held in the right hand of the shadow puppeteer.

Nyoman Mandra's expertise as an artist comes both from his skill and his great knowledge of the wayang repertoire, and generally of the

history of Kamasan painting. He has been my mentor in the research I have carried out since 1978 on Kamasan art, just as he has been an important source of knowledge for many other writers and researchers. We have often discussed the fact that there are many narratives in existence in Bali, but only a few of these are commonly known and used by Balinese painters. Nyoman's interest has always been in utilising the full repertoire of stories, and he has regularly sought out wayang puppeteers and others knowledgeable in such narratives. During the twentieth century, Kamasan village has around a dozen such dalang, including many members of Nyoman's descent group, the dadia Pulesari, but they had almost died out by the twenty-first century, the last dalang of Kamasan being Pan Sadera, a neighbour of Nyoman's. Other famous painters of Kamasan are the children or grandchildren of dalang, such as Ni Made Suciarni (b. 1932), Kamasan's first female artist, whose grandfather Nyoman Laya (also known as Nyoman Dablag, d. 1933) was one of the greatest artists of his generation, and a puppeteer.

The chief narrative sources for Kamasan art are the great Indian narratives, the Ramayana and Mahabharata epics. Hence we see scenes in Kamasan art that are also found throughout India and Southeast Asia, such as the story of the gods and demons churning the Ocean of Milk, which is depicted on Angkor Wat. Common scenes from the epics include the battle of Rama's monkey army against the demons led by Ravana; the ordeal by fire in which Rama's wife, Sita, proves her loyalty; and parts of the great battle between the Pandawa heroes and their cousins the Korawa. There are also many indigenous stories depicted in Kamasan works, such as the courtly romance of prince Panji Malat Rasm; the black magic tale of the witch Rangda; or the story of the Brayut family who had too many children.

The Kamasan style of art goes back at least to the era of Majapahit, the great empire based in East Java. Chinese sources mention traditions of narrative painting during the time of Majapahit, and the reliefs on East Javanese temples are in a wayang style. For many centuries the tradition of Kamasan was practised by the Sangging descent group, who gave its name to the section of the village (banjar) of Kamasan where present-day artists are still found. Early in the nineteenth century,



the Sangging descent group died out in Kamasan through lack of male heirs, but they passed on their tradition to others in the village, via the most famous artists of that era, Modara. Modara, like a number of other artists who followed him, married into the Sangging descent group. The name "Sangging" is found in other parts of Bali, and is a clear pointer to the fact that there were once many schools of traditional art spread over the island. In some places these schools metamorphosed into modern styles of art in the 1930s, in others they died out. Kamasan's sense of tradition remained strong because the artists' patron was the highest ranking king of Bali, the Dewa Agung of Klungkung, and leading painters received rice fields as gifts from their ruler, in return for their service to his palace and temples. The Kerta Ghosa, situated on the most public corner of the Dewa Agung's palace, is the last remnant of that patronage, and survived the wiping out of the royal family and its power at the hands of the Dutch in 1908.

Keeping alive the tradition of Kamasan art is Nyoman Mandra's main motivation. The art of Kamasan has not always been valued. During the 1960s and 1970s, Nyoman Mandra joined his fellow artists in having to travel all over Bali, selling works for as little as US\$1 per painting. He recalls having to walk from the main public transport routes, for many miles from Sakah up to Ubud, or from Denpasar to Sanur, in order to show his work to tourists. Remembering his impoverished childhood, when he studied from his uncle by sketching images in the sand, he established his studio as a teaching centre so that young people in the village would have ready access to painting methods, materials and techniques. Mandra has also been the person to whom outsiders have gone when seeking information about the village, especially commissions of large productions by the village's artists for major tourist sites, such as the refurbishment of the Grand Bali Beach Hotel in the 1990s. His guest book includes Indonesian presidents, foreign heads of state, and foreign researchers. As well as prominent pupils such as I Wayan Pande Sumantra (b.1966), one of Nyoman's star students has been his own daughter, Ni Wayan Sei Wedari (b.1974).

Besides Nyoman Mandra, the most famous artist of the latter part of the twentieth century was Mangku Mura (1925 -1999). Mangku Mura came from outside the main painters' area of Kamasan, but studied with two

of the more eccentric artists of the village, Kaki Lui (c.1860 -1930) who had been declared mad by the Dutch, and Pan Ngales (also known as I Sanur and I Kamasan, 1875 -1956). Mangku Mura pushed the limits of the Kamasan tradition towards a style that was almost caricatured, just as he invented idiosyncratic new narratives and variations on narratives. An example is his work showing the monkey hero, Anoman's, embassy to Rama's wife, Sita, when she is held prisoner by the demon king Rawana. In conventional depictions, Sita gives Anoman a ring to take back to her husband, but in Mangku Mura's version, the message of loyalty to her husband is conveyed via an old boot.

Kamasan painting has always been a communal, and largely a family activity. The leading artist draws an initial sketch in light ink lines, or perhaps nowadays in pencil. That sketch lays down the figures and narratives, but it is up to a group of apprentices and colourists to provide the main painting work. Nyoman Mandra's wife, Nyoman Normi, is a talented colourist from a family of painters. When the colourists have finished their work, then the final lines are done by the master artists, and then the painting is finished. In earlier times canvases were sized initially with rice paste before any lines were put on, then finished with a second layer which was impressed into the work through the use of a cowl shell on a bamboo spring. Unfortunately, the rice paste has made paintings attractive to all kinds of insects, which is one of the reasons few works of great antiquity survive. Paints were once of natural vegetable and mineral dyes, and the ink for the drawings was Chinese ink. Nowadays, artificial paints are often used. Some works of great value have been done on the bark cloth (*dalwang*) that is produced in Bali and a few other parts of Indonesia, but this bark cloth is expensive and hard to produce, it has great ritual value, and is difficult for painters to work on.

The reputation that has attracted outsiders to Mandra is built around two key aspects of his life's work: his dedication to preserving the highest standards that give Kamasan painting its 'classical' status, and his ability to work in innovative and interesting ways within the tradition. His impact on the village of Kamasan has been important - even amongst those who might see themselves as competitors, he has raised awareness of the village and raised the standard of work that is being

produced. His outside impact has been immense. Artists attempting to get in touch with the tradition of Kamasan such as the leading modernist, Made Wianta (b.1949), have come to Mandra to study. Leading cultural figures documenting developments within Indonesian culture, notably the late Umar Kayam, have held him up as a national cultural figure, and this recognition has been continued in the various national and regional cultural awards he has received.

Learning from the great artists of the past, Nyoman Mandra has produced his own pure version of the style. His work adheres to the proportions and structures laid out in traditional aesthetics, but he also adds his own unique touch to the style. His work is characterised by the highest degree of refinement, the sense of the *alus* in art, and he avoids many of the traditional images of violent conflict in favour of a meditative approach to the role of the Gods of Hinduism in the great Indian epic stories. His compositions have a distinctive centralising tendency and greater balance than was practised by his forebears.

In the works of the nineteenth-century Kamasan painters, compositions are complex, and frequently lack symmetry, often being made up of multiple, interlocking, scenes. These scenes are separated by borders that indicate rocks or other natural formations, and sometimes buildings such as palaces, are depicted when appropriate to the story. All spaces in paintings are filled, with small air or dust motifs (the look like flying eyes) and little winged cloud motifs occupying the main background of works. In earlier times, artists and colourers sat cross-legged on the ground, working on their laps, so they only worked on a segment of the painting at a time, and did not stand back and look at compositions as would a Western artist working on an easel. With the ready availability of tables on which to work and other furniture in the late twentieth century, Kamasan artists have changed their sense of composition. They have also been strongly influenced by the advent of modern styles of art in Bali, in which only single narrative scenes are presented.

Hence Nyoman Mandra's sense of composition is markedly different to that of his predecessors. The busy crowding and layering of figures in his grandfather's work has been replaced by careful and more symmetrical placement. An example of the more open compositions is

the commonly depicted image of the divine bird, Garuda, challenging the gods of the directions. The story for this painting comes from the first book of the *Mahabharata*, the *Adiparwa*, which tells of how Garuda has to challenge the gods in order to obtain the elixir of life to purify his mother's soul. The scene of Garuda versus the gods is usually painted to be hung on the ceiling of a pavilion, because it allows Kamasan artists to align the eight main gods - in clockwise order - Siwa (in front of Garuda), Sambu, Wisnu, Sangkara, Mahadewa, Rudra, Brahma, and Maheswara - with the cardinal directions that they represent. Mandra's version of this painting has a smaller Garuda than was depicted in a similar work by his uncle and teacher Dogol, and sparser use of background "air" motifs. The work draws attention to the figurative nature of each of the characters, as do smaller works showing either meetings between gods and heroes (such as Darmawangsa's meeting with the god, Indra), or single figures such as the monkey hero, Anoman. (see Garuda Amertha 1972, Anoman 1981, Garuda Nawasangga 1993)

One way to characterise his version of the Garuda paintings, and Mandra's work in general, is that it is quietistic. Balinese painting, as with performance and other art form, went in such a direction in the latter part of the twentieth century. There are many explanations as to why this should have been the case. The New Order regime of President Suharto emphasised, even in its name, the primacy of "Order" and harmony, and Balinese who had been traumatised by the mass killings of 1965 were not ready to embrace violence in their arts. But already observers of the arts in Bali were noticing a shift going on in the 1950s and early 1960s. The advent of tourism, and the need to play down violence and conflict, may thus provide a partial explanation of the post-World-War-II changes in Balinese art, but then tourism was already present in the 1930s. This kind of shift in aesthetics probably has many causes, and may be an aspect of a general modern sensibility that is part of the way that Balinese became Indonesian citizens.

In the case of Nyoman Mandra's art, the style and the subject matter have a distinctively meditative aspect. One of his key themes in his work when he was developing his style was the death of Bhisma, the grandfather, teacher of politics and of martial skills to the Pandawa

brothers. Bhisma reluctantly led the forces of the Pandawa's enemies, but was eventually felled by the arrows of Arjuna. In Nyoman Mandra's painting, we see the dying Bhisma lying on his bed of arrows, with the sorrowful Pandawa all around him. Bhisma's powers are such that he can choose the moment of his death, which comes at the release of a final arrow by Arjuna, who standing on the viewer's left (remembering that this is the hypothetical puppeteer's right), firing his bow, with Kresna standing behind him. The other Pandawa brothers all kneel on the left, paying respect to Bhisma, while the Korawa leaders kneel to the right. (see Bharata Yuda (Bisma Gugur) 1992, Bisma Gugur (Uluntaga) 1990)

This painting shows a great moment of tragedy, and a great spiritual moment. Arjuna, urged on by Kresna, knows that the killing of his teacher is necessary to fulfil the fate of the Pandawa. It is an ordained moment of destiny, but no less personally felt. Similar themes of spiritual struggle and destiny are found in other works by Mandra. His depiction of the Pandawa's exile to the forest, or of Sita's ordeal by fire, also show such great moments of destiny. The gods and heroes here make uneasy moral choices, and face great dilemmas.

Many of the paintings of Nyoman Mandra also depict moments of birth and the transmission of power. Hildred Geertz and I have both written about the concerns of Balinese painters with great spiritual force or *sakti*. In the works of the painters from the village of Batuan from the 1930s, such concerns were found in depictions of magical conflicts, and attention to malevolent unseen forces in the world. In Nyoman Mandra's works, the powers of gods and goddesses are depicted being transferred and transmitted into the world. One narrative that Nyoman Mandra favoured in the 1970s and early 1980s was the story of the birth of the god Gana, whose conception came from the fact that the God of Love, Smara, had to break Siwa's asceticism in order that Siwa could save the world. Older Kamasan works emphasise how Siwa took on his gigantic angry form and burnt Smara to ashes, which were then spread throughout the world as feelings of desire. In a single scene, Nyoman Mandra shows the continuation of this story, when Siwa has returned to his duties as a householder, and the goddess Parwati is pregnant. Seated on their mountain throne, they are visited by the gods, led by

Indra riding his elephant vehicle. Because she is startled by the elephant, Parwati's child is then born as the elephant-headed Gana or Ganesa, the patron of knowledge. In this scene, complex workings of fate are shown, as the actions of the gods, intended or not, have ramifications in the world.

Despite ill health in recent years, Nyoman Mandra's vision, his sense of tradition and his sense of the spirituality of his work continues to be strong. His daughter, Wayan, continues both the high quality of her father's work and his exploration of new themes through an old style. Kamasan art remains work in a traditional style, but Nyoman Mandra illustrates the fact that "tradition" can mean a lot of very different things. He has been able to influence and shape a new version of tradition, while still remaining true to his vision of an ancestral legacy. His work is a tribute to the resilience and adaptability of Balinese culture.



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Kali Rambug  
Langke Malat, ca 1890  
Malat Curain, ca 1890  
Natural paint on cotton cloth  
190 x 268 cm (restored)  
77 x 272 cm (unrestored)



## Nyoman Mandra - Empu Seni Lukis Klasik Bali

Oleh I Nyoman Gunarsa

Sebagai seniman tradisional, Nyoman Mandra dengan teguh mengikuti panggilan jiwanya. Pengabdiannya kepada pekerjaan seorang seniman tradisional adalah sesuatu yang dikejarinya dengan sepenuh hati sejak kecil. Inilah tugas yang diwarisi dari para pendahulunya, misalnya pamannya, Nyoman Dogol, dan melanjutkan kerja yang telah ditekuni selama bergenerasi-generasi, sampai hari ini, di Desa Kamasan. Komitmennya kepada karier telah mengangkatnya menjadi tokoh penting, dan dia bahkan layak disebut Maestro, seniman paling unggul dalam seni lukis klasik di Pulau Bali kita tercinta. Kita semestinya bersyukur dan berterima kasih kepada Nyoman Mandra, karena darinya kita masih dapat belajar tentang makna keluar-masuk tradisi, menyaksikan karya-karya ungunya, dan mengapresiasi seni rupa Bali gaya klasik.

### I.

Seni rupa klasik Bali yang saat ini dapat kita amati di Desa kamasan, Klungkung, adalah warisan masa lalu yang berkembang dan mencapai zaman keemasannya sepanjang abad 16, ketika Bali diperintah dari Gelgel oleh Raja Dalem Watuenggong, leluhur dinasti yang berlanjut turun-temurun ke keluarga kerajaan Klungkung pada masa kini. Seni lukis klasik ini adalah puncak dari seni rupa Bali yang telah menanggalkan pengaruh seni rupa Hindu di Jawa Timur, terlebih lagi realisme plastis seni rupa Jawa Tengah, di mana pengaruh seni rupa India, yang diilhami seni rupa Yunani, sesungguhnya masih berkuasa. Pada masa kekuasaan Raja Udayana, sekitar abad 8, kecil bedanya antara seni rupa Hindu kuno di Bali dan Jawa, sebagaimana dapat kita saksikan dalam sisa-sisa peninggalannya di Goa Gajah, atau di Pura Puseh Jagat di Bedulu, Gianyar. Dalam apa yang dapat kita saksikan dari peninggalan seni rupa Hindu-Budha di Borobudur dan Prambanan, pengaruh India masih kuat.

Dalam perkembangannya kemudian, kesenian Hindu di Jawa Timur mengalami perubahan yang disesuaikan dengan selera Indonesia. Simbol-simbol yang bertampilan realistik digayakan menjadi bentuk-

bentuk yang lebih abstrak, sehingga pahatan dan relief candi di Jawa Timur menjadi lebih penuh-sesak dan lebih dekoratif. Dalam gaya ini berkembang aneka motif dan elemen baru, seperti figur punakawan Semar, atau Malen dan Merdah, yang mendampingi para pahlawan satria dari kisah Ramayana dan Mahabharata. Pola-pola setempat juga muncul pada masa ini, misalnya desain "pecah daun" dan "mekar daun". Semua ini diwarisi dalam tradisi Bali. Di Bali, seni rupa Hindu telah berkembang mencapai titik kesejatian dan keunikan, terbebas dari pengaruh pendahulu Jawa, terlebih lagi India. Itulah sebabnya seni rupa klasik Bali sangat unik coraknya.

Perkembangan ini menjadi sumber kebanggaan luar-biasa bagi kami orang Bali, bahwa kami memiliki seni adiluhung kami sendiri, seni yang memberi kami pijakan untuk mencapai dunia baru yang kami idealkan. Bahwa orang Bali jelas memiliki budaya adiluhung sendiri selama berabad-abad, adalah sesuatu yang menggugah kami untuk bertindak menciptakan masa depan yang lebih cerah sebagai insan berbudaya. Akar filosofis Hindu-Bali tertanam kuat dan dikembangkan dalam epos Ramayana dan Mahabharata, kisah Tantri, teater Gambuh, cerita Angling Dama, sendratari Arja, dan kronik Pararaton, semua yang akan menyinari dunia kreatif generasi muda Bali di masa depan. Mungkin kami bosan dengan berbagai tradisi tersebut, tapi akan tiba saatnya, dan ini bukan hanya "seandainya", anak-cucu kami akan kembali meminati nilai-nilai para leluhur kami yang melandasi seni ini, dan akan mengembangkan kembali inspirasi darinya.

### II.

Nyoman Mandra adalah salah satu tokoh penting yang tetap produktif sebagai pelukis sampai sekarang. Kata "klasik" berasal dari kata "kelas", dan bermakna yang terbaik, puncak, paling sempurna, dengan aturan-aturan baku dalam penciptaan – bukan hanya untuk bentuk atau wondo atau proporsi figur, ikonografi, raut wajah atau tokoh yang halus, kasar, seram dan figur-figur monster; penggunaan simbolis warna untuk membedakan sejumlah tokoh, seperti merah, kuning dan biru, dengan maknanya masing-masing; isyarat simbolis tangan (atau mudra) dari tiap figur, juga gerak kaki, sikap tubuh – semua ini mengikuti peraturan yang harus dipatuhi oleh penganut sejati gaya seni lukis klasik.

Selain berurusan dengan berbagai masalah pada tataran gagasan yang digarap dalam lakon-lakon Mahabrata, Ramayana dan sebagainya, dan melibatkan realisasi tatanan bentuk dan problem teknis, seni lukis ini juga melibatkan tahap-tahap yang harus diikuti di tatanan perilaku, demi mendapatkan hasil "klasik" yang maksimal. Contohnya, untuk menciptakan lukisan berdasarkan kisah Mahabharata, Nyoman Mandra harus mengawali dengan sketsa (ngereka). Dalam membuat figur, dia harus memperagakan penguasaan atas semua unsur bentuk pertunjukan wayang, sampai ke titik di mana ia dapat berkarya secara reflek dari ingatannya yang tajam tentang seperti apa ikonografi tiap tokoh, memakai sapuan yang seksama dan spontan, tapi tepat sasaran, dan tanpa pengulangan dalam mewujudkan tiap figur. Inilah bukti dari keempuannya.

Nyoman Mandra tak tertandingi di Kamasan dalam kepiawaiannya membuat sketsa figur wayang. Selain karyanya setara dengan karya seniman senior manapun dari seluruh penjuru Bali, penguasaannya atas figur-figur wayang yang sangat ekspresif begitu bagus. Dan ini terlepas dari fakta bahwa dia tidak pernah berlatih di akademi. Dia menguasai proporsi ideal wayang, termasuk kontur keseluruhan yang kemudian diperhalus dengan ketelitian dan perhatian terhadap detail. Nyoman Mandra adalah mahaguru Kamasan. Dia menyediakan sketsa dasar bagi semua orang yang berkarya di studionya, yang kemudian diambil-alih oleh para asisten atau cantiknya untuk diwamai, lalu ditegaskan dengan garis yang lebih tebal, sebelum dipoles dengan kulit kerang untuk menyelesaikan dan mengkilapkan permukaan lukisan.

Di era global, ketika Bali mengalami pergolakan yang melanda keseniannya akibat serbuan budaya luar, pariwisata dan aneka ragam seni yang aktif di Bali, Nyoman Mandra tetap konsisten, yakin dan tegar menjalankan misi budaya dan filosofi Hindu-Bali. Karya-karyanya telah menggugah dunia, dan melambungkan reputasi Bali dan rakyat Indonesia.



Wisnu



North

Sangkara



North-west

Mahadewa



West

Rudra



South-west

Brahma



South

Maheswara



South-east

Iswara



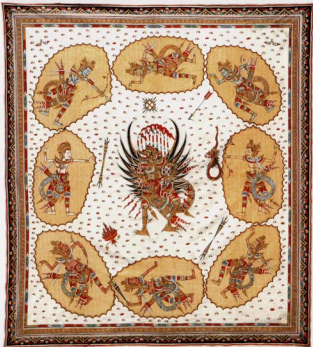
East

Sambu



North-east





I Nyoman Mandra

Garuda Nawasanga. 1993

Garuda and the gods of directions. 1993

Natural paint on cotton cloth

251 x 227 cm



## I Nyoman Mandra: Pengawal Tradisi, Empu Inovasi

Oleh Prof. Adrian Vickers, Sydney

I Nyoman Mandra adalah seniman terkemuka dari mazhab seni lukis "klasik" Bali, seni rupa Desa Kamasan, Klungkung (Bali Timur). Lahir pada 1946, Mandra berasal dari keluarga seniman penting. Kakeknya dari pihak ibu, Rambug (sekitar 1850-1925), barangkali pelukis terbaik di antara para pelukis yang berkarya pada akhir abad 19 dan awal abad 20. Pamannya, Nyoman Dogol (1875-1963), salah satu pelukis terkemuka dari generasinya. Rambug maupun Dogol memimpin pemoesan awal Kerta Ghosa, "Balai Pengadilan" terkenal Klungkung, yang aslinya dilukis pada abad 19, dan kemudian dilukis- ulang seutuhnya pada 1918 dan 1933, sebelum bagian-bagian utama dari versi sekarang digarap kembali pada 1960 di bawah kepemimpinan rekan Dogol, Pan Seken. Paviliun taman di sekitarnya, Taman Gili ("Taman Nusa"), dilukis oleh rekan lainnya, Wayan Kayun (1878-1956), pada sekitar 1943. Kerta Ghosa masih menjadi monumen seni rupa Kamasan palingasyhur, dan Mandra juga ikut dalam perbaikan Kerta Ghosa pada 1980-an. Dia kini menjadi konsultan dalam rencana restorasi seluruh lukisan tersebut.



Seni lukis tradisi Kamasan adalah ragam seni rupa bercorak khas yang memiliki kedekatan dengan seni pertunjukan wayang kulit. Ikonografi figur-figur lukisnya kurang-lebih sama dengan wayang, dan banyak pakem pentas wayang, misalnya penempatan tokoh-tokoh di sisi kiri atau kanan gunung (pohon atau batu) dalam adegan-adegan tertentu, adalah pakem yang secara langsung dipinjam dari wayang. Figur-figur di sisi kanan adalah figur-figur positif, para pahlawan seperti Arjuna, atau yang paling penting, dewa-dewa seperti Siwa. Namun dalam pakem seni lukis Kamasan, "kanan" dan "kiri" bukan ditampilkan dari sudut pandang pemirsa. Melainkan, lukisan ditampilkan seolah-olah ada dalang di balik kanvas, sebagaimana ketika orang menonton bayangan wayang pada layar pertunjukan wayang kulit. Maka para pahlawan "di sisi kanan" adalah juga para pahlawan yang akan dipegang dengan tangan kanan dalang wayang.

Kepiawaiannya Nyoman Mandra sebagai seniman berasal dari keterampilannya maupun pengetahuannya yang luas dan mendalam tentang lakon wayang, dan umumnya tentang sejarah seni lukis Kamasan. Dia pernah menjadi pembimbing saya dalam penelitian yang saya lakukan sejak 1978 mengenai seni rupa Kamasan, dan juga menjadi sumber pengetahuan penting bagi banyak penulis dan peneliti. Kami sering mendiskusikan fakta bahwa ada banyak cerita pewayangan di Bali, tetapi hanya sedikit yang dikenal umum dan digunakan oleh para pelukis Bali. Nyoman selalu berminat memanfaatkan segenap lakon pewayangan, dan dia rajin mengoreksinya dari para dalang wayang dan mereka yang menguasai cerita pewayangan. Pada abad 20, Desa Kamasan memiliki selusin dalang, termasuk banyak anggota kelompok keturunan Nyoman, *dadia* Pulesari. Namun mereka nyaris habis ketika memasuki abad 21. Dalang terakhir Kamasan adalah Pan Sadera, tetangga Nyoman. Para pelukis terkenal Kamasan lainnya adalah anak-cucu dalang, misalnya Ni Made Suciarni (kelahiran 1932), seniman perempuan pertama Kamasan. Kakek Suciarni, Nyoman Laya (juga dikenal sebagai Nyoman Dablag, wafat 1933), adalah salah satu seniman terbesar di generasinya, dan juga seorang dalang.

Sumber cerita pokok untuk seni rupa Kamasan adalah *adicerita* India, epos *Ramayana* dan *Mahabharata*. Adegan-adegan dalam seni rupa Kamasan juga terdapat di seantero India dan Asia Tenggara. Misalnya kisah para dewa dan butakala yang mengaduk Lautan Susu, yang tergambar di Angkor Wat. Adegan-adegan umum dari epos tersebut mencakup pertempuran balatentara kera Rama melawan butakala yang dipimpin Rawana; pengujian dengan api pembakaran ketika istri Rama, Sita, membuktikan kesetiiaannya; dan bagian-bagian dari pertempuran besar antara para pahlawan Pandawa dan saudara sepupu mereka, Korawa. Ada pula banyak kisah pribumi yang digambarkan dalam karya-karya Kamasan. Misalnya kisah cinta keratonan Pangeran Panji Malat Rasmi; dongeng ilmu hitam penyihir Rangda; atau kisah keluarga Brayut yang anaknya terlalu banyak.

Gaya seni rupa Kamasan berasal sekurang-kurangnya dari era Majapahit, kerajaan besar yang berpusat di Jawa Timur. Sumber-sumber Cina menyebut adanya tradisi seni lukis naratif pada masa Majapahit, dan relief-relief di berbagai candi di Jawa Timur bercorak

wayang. Selama berabad-abad, seni lukis tradisi Kamasan dipraktikkan oleh kelompok keturunan Sangging, yang memberikan namanya kepada banjar di Kamasan yang masih dihuni para seniman zaman sekarang. Pada awal abad 19, kelompok keturunan Sangging di Kamasan habis karena tiadanya ahli waris lelaki, namun mereka mewariskan tradisi mereka kepada kaum lain di desa itu, melalui seniman paling terkenal pada era itu, Modara. Modara, seperti sejumlah seniman lain yang mengikuti jejaknya, menikahi anggota kelompok keturunan Sangging. Nama "Sangging" didapati di berbagai daerah lain di Bali, dan ini jelas menunjukkan fakta bahwa dulu banyak mazhab seni rupa tradisional yang tersebar di seantero pulau. Di sejumlah tempat, mazhab-mazhab ini bermetamorfosis menjadi corak seni rupa modern pada 1930-an; sementara di tempat-tempat lain, punah. Kesadaran tradisi Kamasan tetap kuat karena patron atau pelindung para senimannya adalah raja Bali yang paling berkuasa, Dewa Agung dari Klungkung. Para pelukis terkemuka mendapat hadiah sawah dari penguasa mereka sebagai imbalan atas pengabdian kepada istana dan pura. Kerta Ghosa, yang terletak di sudut paling merakyat dari istana Dewa Agung, adalah sisa peninggalan terakhir patronase itu, dan selamat dari musnahnya keluarga kerajaan tersebut beserta kekuasaannya di tangan Belanda pada 1908.

Motivasi utama Nyoman Mandra adalah melestarikan tradisi seni rupa Kamasan. Seni rupa Kamasan tidak selalu dihargai. Pada 1960-an dan 1970-an, Nyoman Mandra bersama rekan-rekannya sesama seniman berkeliling Bali, menjual karya yang hanya dihargai 1 USD per lukisan. Dia ingat harus berjalan menyusuri jalan raya, sejauh bermil-mil dari Sakah ke Ubud, atau dari Denpasar ke Sanur, untuk menunjukkan karyanya kepada para wisatawan. Teringat masa kecilnya yang melarat, ketika dia belajar dari pamannya dengan membikin sketsa pada pasir, dia membuka studionya sebagai sanggar lukis agar anak-anak muda di desanya bisa mudah mendapatkan metode, material dan teknik melukis. Mandra juga menjadi tujuan para pendatang yang mencari informasi tentang desa itu, khususnya menyangkut pemesanan produksi besar-besaran para seniman untuk daerah-daerah pusat pariwisata, misalnya untuk merias Grand Bali Beach Hotel pada 1990-an. Tercantum dalam buku tamu Mandra, antara lain, nama para presiden Indonesia, kepala negara asing, dan peneliti mancanegara.

Juga murid-murid yang menonjol, seperti I Wayan Pande Sumantra (kelahiran 1966). Salah satu murid Nyoman yang menjadi bintang adalah putrinya sendiri, Ni Wayan Sri Wedari (kelahiran 1974).

Selain Nyoman Mandra, seniman paling terkenal pada paruh kedua abad 20 adalah Mangku Mura (1925-1999). Mangku Mura berasal dari luar wilayah utama pelukis Kamasan, tapi berguru kepada dua seniman yang lebih eksentrik di Desa Kamasan, Kaki Lui (sekitar 1860-1930) yang dinyatakan gila oleh Belanda, dan Pan Ngales (juga dikenal sebagai I Sanur dan I Kamasan, 1875-1956). Mangku Mura mendorong batas-batas tradisi Kamasan ke suatu corak yang nyaris karikatural, dan juga menciptakan berbagai cerita baru dan variasi cerita yang aneh-aneh. Contohnya karya yang menampilkan pahlawan kera, Anoman, utusan istri Rama, Sita, ketika ditawan oleh raja butakala, Rawana. Dalam penggambaran konvensional, Sita memberi Anoman sebuah cincin untuk dibawa kembali ke suaminya. Tapi dalam versi Mangku Mura, pesan kesetiaan kepada suaminya itu diusung dengan sepatu bot tua.

Seni lukis Kamasan selalu komunal, dan sebagian besar merupakan kegiatan keluarga. Seniman terkemuka menggambar sketsa awal bergaris tipis dengan mangsi, atau pada masa kini barangkali dengan pensil. Figur dan cerita diguratkan dalam sketsa, namun bagian utama dari pekerjaan melukis diserahkan pada sekelompok pemegang dan tukang wama. Istri Nyoman Mandra, Nyoman Normi, adalah seorang tukang wama berbakat dari sebuah keluarga pelukis. Setelah tukang wama menyelesaikan pekerjaannya, garis-garis terakhir dikerjakan oleh seniman empu, dan selesailah lukisan itu. Pada zaman dulu, kanvas dilapisi air bubuk tepung beras terlebih dahulu sebelum garis digoreskan pada kanvas, lalu diakhiri dengan lapisan kedua yang digeruskan pada karya dengan memakai sejenis kulit kerang. Sayangnya, air bubuk tepung beras membuat lukisan jadi disukai segala jenis serangga, salah satu alasan kenapa hanya sedikit karya dari abad-abad silam yang masih bertahan. Pada zaman dulu, catnya adalah bahan pewarna alami dari tumbuhan dan mineral, dan tinta gambarnya adalah tinta Cina. Pada masa kini, cat sintetis sering digunakan. Sejumlah karya yang bernilai tinggi dikerjakan pada kain dari kulit pohon (*daluwang*) yang diproduksi di Bali dan beberapa daerah lain di Indonesia. Namun

*daluwang* harganya mahal dan sulit diproduksi. Kain ini memiliki nilai ritual yang tinggi, dan sulit digarap oleh pelukis.

Reputasi Mandra yang menyedot pihak luar terbangun di sekitar dua aspek kunci dari kiprah hidupnya: dedikasinya dalam menjaga standar tertinggi yang memberikan status "klasik" pada seni lukis Kamasan, dan kemampuannya untuk berkarya secara inovatif dan memikat di dalam tradisi. Ia menghunjamkan pengaruh penting pada Desa Kamasan – bahkan di kalangan mereka yang memandang diri sebagai pesaing, dia meningkatkan kesadaran tentang desa itu dan mempertinggi standar karya yang diproduksi. Pengaruhnya ke pihak luar begitu besar. Para seniman yang berupaya bersentuhan dengan tradisi Kamasan, seperti seniman modernis terkemuka, Made Wianta (kelahiran 1949), mendatangi Mandra untuk berguru. Para budayawan terkemuka yang mendokumentasikan perkembangan kebudayaan Indonesia, terutama mendiang Umar Kayam, mengangkatnya sebagai tokoh budaya nasional, dan pengakuan ini berlanjut dengan aneka penghargaan budaya di tingkat nasional dan regional yang diterimanya.

Belajar dari para seniman besar masa silam, Nyoman Mandra menciptakan gaya seni lukis tradisional yang murni versinya sendiri. Karyanya mematuhi proporsi dan struktur yang terumuskan dalam estetika tradisional, tapi dia juga menambahkan sentuhan uniknya sendiri pada gaya tersebut. Karyanya dicirikan oleh kehalusan tingkat tinggi, nilai alus dalam seni. Dan dia menghindari banyak citra tradisional tentang konflik keras demi suatu pendekatan meditatif terhadap peran Dewa-Dewa Hinduisme dalam kisah-kisah epos besar India. Komposisinya memiliki kecenderungan memusat yang khas dan keseimbangan yang lebih mantap daripada yang dipraktikkan kakak-moyangnya.

Karya para pelukis Kamasan abad 19 memiliki komposisi yang kompleks, dan sering kurang simetri, acap kali tersusun dari adegan-adegan jamak yang jalin-menjalin. Adegan-adegan ini dipisahkan oleh batas yang mengisyaratkan batuan atau formasi alami lainnya. Gedung-gedung, misalnya istana, kadang digambarkan jika sesuai dengan kisahnya. Seluruh ruang lukisan diisi dengan motif debu atau udara kecil-kecil (bentuk mirip mata terbang), dan motif awan cilik

bersayap menduduki latar-belakang utama karya. Pada zaman dulu, seniman dan tukang warna duduk bersila di tanah, berkarya di pangkuan, sehingga setiap kali berkarya hanya menggarap sebuah segmen lukisan. Mereka tidak berdiri pada jarak tertentu untuk memandang komposisi lukisan sebagaimana seniman Barat yang berkarya di hadapan kayu sandaran lukisan. Ketika meja untuk berkarya dan perabotan lain menjadi mudah diperoleh pada akhir abad 20, para seniman Kamasan mengubah kesadaran mereka tentang komposisi. Mereka juga sangat dipengaruhi oleh kebangkitan seni rupa bercorak modern di Bali, yang hanya menampilkan adegan cerita tunggal.

Di sini, kesadaran Nyoman Mandra tentang komposisi sangat berbeda dari para pendahulunya. Kerumunan dan tumpukan figur dalam karya kakeknya digantikan oleh penempatan yang cermat dan lebih simetris. Contoh komposisi yang lebih terbuka ini adalah citra gambaran umum burung dewata, Garuda, yang menantang para dewa mata-angin. Kisah dalam lukisan ini berasal dari kitab pertama *Mahabharata*, *Adiparwa*, yang menuturkan bagaimana Garuda harus menantang para dewa demi mendapatkan obat paripurna kehidupan untuk menyucikan jiwa ibunya. Adegan Garuda melawan para dewa biasanya dilukis untuk digantungkan pada langit-langit paviliun, karena hal ini memungkinkan seniman Kamasan menyelaraskan delapan dewa utama – dalam susunan searah jarum jam - Siwa (di depan Garuda), Sambu, Wisnu, Sangkara, Mahadewa, Rudra, Brahma dan Maheswara – dengan delapan penjuru mata-angin yang mereka wakili. Lukisan versi Mandra memiliki Garuda yang lebih kecil daripada yang digambarkan dalam lukisan serupa karya paman dan gurunya, Dogol. Penggunaan motif "udara" di latar-belakang juga lebih renggang. Karya ini mengarahkan perhatian pada watak figuratif masing-masing tokoh, sebagaimana dalam karya-karya berukuran lebih kecil yang menampilkan pertemuan antara dewa dan pahlawan (misalnya pertemuan Damawangsa dengan Dewa Indra), atau figur-figur tunggal seperti sang pahlawan kera, Anoman. (lihat Garuda Amertha 1972, Anoman 1981, Garuda Nawasangga 1993)

Lukisan-lukisan Garuda versi Mandra, dan karya Mandra pada umumnya, dapat dicirikan sebagai tenang dan terkendali. Seni lukis Bali, sebagaimana pertunjukan dan ragam seni lainnya, menempuh

arah seperti itu pada paruh kedua abad 20. Ada banyak penjelasan tentang mengapa jadi begitu. Rezim Orde Baru Presiden Suharto menekankan, bahkan dalam nama rezimnya, keutamaan "Orde" (ketertiban) dan harmoni, dan orang Bali yang trauma dengan pembantaian massal 1965 tidak siap merangkul kekerasan dalam kesenian mereka. Namun para pengamat kesenian Bali sudah melihat pergeseran yang berlangsung pada 1950-an dan awal 1960-an. Kebangkitan pariwisata, dan kebutuhan untuk meredam kekerasan dan konflik, bisa memberikan sebagian penjelasan tentang perubahan pasca-Perang Dunia II dalam seni rupa Bali, meskipun pariwisata sudah hadir pada 1930-an. Pergeseran dalam estetika semacam ini mungkin punya banyak penyebab, dan barangkali merupakan sebuah aspek dari sensibilitas modern umum yang menjadi bagian dari cara orang Bali menjadi warga negara Indonesia.

Dalam kasus seni rupa Nyoman Mandra, corak dan subjek karyanya memiliki aspek meditatif yang khas. Salah satu tema kunci dalam karyanya ketika mengembangkan gaya lukisannya adalah kematian Bhisma, kakek, guru politik dan ilmu bela-diri Pandawa bersaudara. Bhisma dengan berat-hati memimpin balatentara musuh Pandawa, tapi akhirnya tumbang oleh panah Arjuna. Dalam lukisan Nyoman Mandra, kitaaksikan Bhisma yang sekarat terbaring pada ranjang panahnya, dikelilingi Pandawa yang berduka. Bhisma begitu sakti hingga dapat memilih saat ajalnya, yang datang bersama dilepaskannya panah terakhir Arjuna. Arjuna berdiri di sisi kiri pemirsa (sisi kanan dalam yang dianggap berada di balik kanvas), menembakkan busurnya, dan Kresna berdiri di belakangnya. Semus kakak-beradik Pandawa lainnya berlutut di sisi kiri, menghormati Bhisma, sementara para pemimpin Korawa berlutut di sisi kanan. (lihat *Bharata Yuda (Bisma Gugur) 1992*, *Bisma Gugur (Uluntaga) 1990*)

Lukisan tersebut menampilkan momen tragedi besar dan momen spiritual agung. Arjuna, setelah didesak oleh Kresna, menyadari bahwa pembunuhan gurunya harus dilakukan demi memenuhi takdir Pandawa. Inilah momen suratan nasib, namun tetap terasa personal. Tema-tema serupa tentang nasib dan perjuangan batin terdapat dalam karya-karya lain Mandra. Penggambarannya tentang pengasingan Pandawa ke hutan, atau pengujian Sita dengan api pembakaran, juga menampilkan

momen-momen agung penentuan nasib semacam itu. Di sini para dewa dan pahlawan membuat pilihan moral yang tidak mudah, dan menghadapi dilema hebat.

Banyak lukisan Mandra juga menggambarkan momen kelahiran dan transmisi kekuasaan. Hildred Geertz dan saya sama-sama menulis tentang kepedulian para pelukis Bali terhadap kekuatan spiritual adikodrati atau *sakti*. Dalam karya para pelukis dari Desa Batuan sejak 1930-an, kepedulian semacam itu terdapat dalam penggambaran konflik magis, dan perhatian kepada kekuatan gaib jahat di dunia. Dalam karya-karya Nyoman Mandra, digambarkan bahwa kekuasaan dewa-dewi ditransfer dan ditransmisikan ke dunia. Satu lakon yang disukai Nyoman Mandra pada 1970-an dan awal 1980-an adalah kisah kelahiran Dewa Gana, yang muasalnya bertolak dari fakta bahwa Dewa Cinta, Smara, harus membatalkan pertapaan Siwa agar Siwa dapat menyelamatkan dunia. Karya-karya lama Kamasan menekankan bagaimana Siwa berubah wujud menjadi raksasa murka dan membakar Smara hingga menjadi abu yang kemudian tersebar ke seluruh dunia sebagai gairah asmara. Dalam sebuah adegan tunggal, Nyoman Mandra menampilkan kelanjutan kisah ini, ketika Siwa telah kembali ke tugasnya sebagai kepala rumah-tangga, dan Dewi Parwati hamil. Duduk di singgasana gunung mereka, Siwa dan Parwati dikunjungi para dewa, dipimpin Indra yang menunggang gajah. Karena kaget oleh gajah ini, anak Parwati lahir sebagai Gana atau Ganesa berkepala gajah, pelindung ilmu pengetahuan. Dalam adegan ini ditampilkan mekanisme takdir yang kompleks, ketika aksi para dewa, disengaja atau tidak, mempengaruhi dunia.

Serupa dengan itu, sebuah karya besar yang memukau bertahun 2004 menggambarkan kelahiran sang pahlawan Anoman. Ibunda Anoman, Anjani, bertapa di atas batu di tepi sungai gunung, dan memakan sehelai daun yang mengapung di sungai. Tanpa sepengetahuannya, daun itu membawa sperma Siwa, yang hubungan kelaminnya dengan Dewi dijegal oleh Dewa Angin, Bayu, yang cemburu. Dalam lukisan Nyoman Mandra, hal ini ditampilkan di sisi kiri dalam adegan ketika ayah Anjani yang pandita, Gottama, mengulurkan tangannya ke atas dengan takjub ketika Bayu, yang digambarkan berselubung pancaran sinar di posisi terdekat dengan pusat karya ini, mengusir Siwa. Anjani,

yang berdiri didampingi abadinya, ditampilkan di bawah Bayu. Dia memakan daun itu dan menjadi hamil. Anak lelaki yang dilahirkannya adalah Anoman, yang secara teknis adalah putra Siwa (sehingga berkulit putih seperti Siwa) dan Bayu, yang juga ayah dewata pahlawan Pandawa, Bhima. Lukisan ini sangat simetris, dengan gunung dan bentuk mirip-gunung menduduki ruang utama. Di sisi kanan pemirsa tampak Anoman muda, yang sangat lapar. Dia diberitahu ibunya agar mencari sesuatu yang merah di Timur, dan itu ia lakukan, berusaha memakan Matahari, Aditya, yang ditampilkan menunggang kendaraan mirip-Garuda. Dalam kelanjutan kisah ini, yang tidak ditampilkan dalam lukisan, Siwa harus menghentikan Anoman perkasa dari tindakan menghancurkan dunia, dan Anjani menjelaskan bahwa yang dimaksudkannya adalah buah-buahan merah seperti rambutan dan manggis. Lagi-lagi, lukisan-lukisan ini menentang tema kekuasaan ilahiah dan konsekuensi-konsekuensi yang tidak disengaja.

Meskipun sakit-sakitan pada tahun-tahun belakangan ini, visi Nyoman Mandra, kesadarannya akan tradisi, dan kesadarannya akan spiritualitas karyanya, tetap kuat. Putrinya, Wayan, melanjutkan ketinggalan mutu karya ayahnya, maupun penjelajahan Mandra terhadap tema-tema baru melalui gaya lukis lama. Seri rupa Kamasan tetaplah karya bercorak tradisional, tapi Nyoman Mandra mengilustrasikan fakta bahwa "tradisi" bisa berarti banyak hal yang sangat berbeda. Dia mampu mempengaruhi dan membentuk tradisi versi baru, seraya tetap setia kepada visinya tentang warisan leluhur. Karyanya adalah sebuah penghormatan kepada kelenturan dan keluwesan budaya Bali.

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1 Nyoman Mandra - Bharata Yuda (Bisma Gugur). 1992 / The Death of Bisma. 1992. - Natural paint on cotton cloth. - 85,5 x 62 cm





I Nyoman Mandra - Bima Gugur. 1990 / The Death of Bima. 1990 - Natural paint with Goldleaf on Balinese paper - 56 x 70 cm



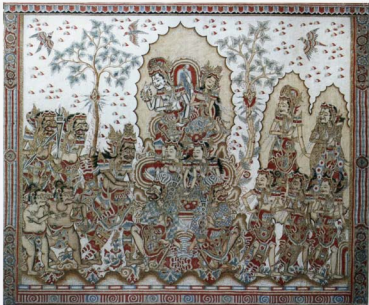
I Nyoman Mandra  
*Astronomi (Pelelintangan)*. 1997  
Starcalendar. 1997  
Natural paint on cotton cloth  
90 x 83 cm



1 Nyoman Mandra - Pellindor, 1994/ Earth Guide Calendar, 1994. - Natural paint on cotton cloth. - 83,5 x 110,5 cm



1 Nyoman Mandra - *Prabu Erlangga, 2000 / King Erlangga, 2000.* - Natural paint on cotton cloth. - 81 x 61,5 cm



I Nyoman Mandra  
*Penggambaran Ravana. 1986*  
Ravana's challenge. 1986  
Natural paint on cotton cloth  
95,5 x 114,5 cm



I Nyoman Mandra  
Anoman. 1981  
Hanuman. 1981  
Natural paint on cotton cloth  
72 x 154,5 cm



I Nyoman Mandra  
Garuda. 1981  
Garuda. 1981  
Natural paint on cotton cloth  
72 x 153 cm



I Nyoman Mandra  
Sunda Upasanda. 1991  
Duell of the demons. 1992  
Natural paint on cotton cloth  
47,5 x 141,5 cm

I Nyoman Mandra  
Dharmawangsa. 1993  
Dharmawangsa goes to heaven. 1993  
Natural paint and goldleaf on cotton cloth  
71,5 x 48,5 cm



I Wayan Pande Sumantra  
(Dhain Nyoman Mandra)  
Nawa Ruci. 1992  
Bima's Enlightenment. 1982  
Natural paint on cotton cloth  
78,5 x 111 cm

NI Wayan Sri Widani  
Lidhyoga Parwa. 1998  
Allegory on the Fall of Suharto  
Natural paint on cotton cloth  
68 x 52 cm

I Nyoman Adi Prabawa  
Anoman Duta. 1996  
Haruman's journey to Alengka  
Watercolor on paper  
40 x 55 cm

NI Made Sri Rahayu  
Manah Kidalang. 2008  
Shooting the deer. 2008  
Natural paint on cotton cloth  
42 x 64 cm







Mangku Mara  
*Kematian Salya. 1981*  
Death of Salya. 1981  
Natural paint on cotton cloth  
90 x 211,5 cm





I Nyoman Mandra  
Kamasutra. 1995  
Kamasutra. 1995  
Natural palm on canvas  
52,5 x 40 cm



## I Nyoman Mandra

Born: 1946 Br. Sangging, Desa Kamasan, Klungkung, Bali  
Address : Br. Sangging, Desa Kamasan, Klungkung, Bali

### Educations :

Graduate Junior High School.  
Started to learn painting in 1945 with I Nyoman Dogol.  
In 1970 started gathering young children to teach them painting in Kamasan S

### Exhibitions :

- 1972 Bali Museum Denpasar
- 1975 G. Cipta Niaga with Sanggar Dewata.
- 1979 Central Japanese Culture in Jakarta.
- 1980 German Culture Foundation in Jakarta.
- 1985 P.P.I.A. Jakarta.
- 1985 Jaya Ancol (Traditional Exhibition), Jakarta
- 1985 Fokuola Art Museum, Japan.
- 1990-1991 in United States of America (KIAS).
- 1992 Taman Budaya Denpasar.
- 1993 STSI Denpasar.
- 1995 National Museum, Jakarta
- 1995 Hamburg Museum, German.
- 1995 Taksu Bali, Kuta
- 1996 National Museum Jakarta (3 city exhibition).
- 2000 Bentara Budaya Jakarta.
- 2007 Belgian.

Until now Nyoman Mandra teaches Kamasan Style painting to young children.

### Awards:

- 1976 Dharma Kusuma Madya from Pemda Bali
- 1986 Appreciation from Pemda Kab. Klungkung
- 1993 Dharma Kusuma Penuh from Pemda Bali.
- 2003 Bali Award from Bali Aga.
- 2006 Appreciation and Trophy from Minister of Culture and Tourism



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