

The Inheritance of Skill and Knowledge of Kamasan Painting as Part of Culture Preservation

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Abstract. This research aims to find out about the methods of inheriting skills and knowledge about Kamasan painting art carried out by Kamasan painting maestros and higher education. This research uses a qualitative descriptive approach. Research data were taken using interview techniques, observation, documentation, and from literature studies. It should be noted that Kamasan painting is a classical painting art that grows and develops in Kamasan Village, Klungkung Regency – Bali. Kamasan paintings have existed since ancient times and can be found in places of worship such as temples, as well as in the Klungkung Kingdom heritage site, Kertha Gosa. Kamasan painting has now been designated as an Intangible Cultural Heritage (WBTB) in 2015 by the Indonesian Government. The maestros of Kamasan painting from the previous era to the present have thought and applied the right method as a way to maintain the art of Kamasan painting to ensure that there is a next generation. In addition, higher education institutions are also involved in learning skills and knowledge about Kamasan painting. It is certainly to preserve the art of Kamasan painting that it still exists despite the changing times. The results showed that the families of Kamasan painting maestros actively provide training and share knowledge related to Kamasan painting to their internal families first. Then, they also share this knowledge with the community in their neighbourhood, and finally to people outside the neighbourhood who want to learn the art of Kamasan painting. Finally, in higher education, learning about Kamasan painting is also provided by incorporating Kamasan painting into the curriculum of higher education in Bali.

Keywords: Cultural Transmission; Inheritance Of Knowledge; Kamasan Painting, Painting Skill; Preservation Of Art.

1 Introduction

The art of Kamasan painting grew and developed in Kamasan Village, Klungkung Regency, Bali Province. One of the relics of Kamasan painting that still exists and it can be seen at the Klungkung Kingdom heritage site, Kertha Gosa. In the history of its development, Kamasan painting has reached a golden period almost coinciding with the Renaissance in Europe [1]. Kamasan painting is also known as Wayang Kamasan painting. This is because the objects painted in Kamasan paintings are puppets. The golden age of Kamasan painting cannot be separated from the figure of the maestro of Kamasan painting, Gede Mersadi. A painter who successfully realized the wishes of the King of Klungkung in depicting the figure of Mahapatih Modara, thus earning the nickname Sangging Modara from the King of Klungkung at that time [2].

The Kingdom of Klungkung has a high regard for the practice of art, so in its territorial arrangement there is a Banjar (level below the village) which is devoted to practicing and developing certain arts. In this case, there is also the issue of transmitting knowledge and skills to the next generation. The inheritance of painting skills and knowledge in Kamasan Village has been done for a long time ago because Kamasan paintings are one of the objects used as decorations in religious ceremonies in Kamasan Village. Although there was a void after the passing of Sangging Modara [2], then the emergence of the next generation as painters such as Kumpi Kerta, Kaki Rianta, and Ketut Lui [3]. According to Mudana, Ketut Lui is a figure who inherited the expertise of Sangging Modara who learned from his student [2].

According to Harimanto and Winarto, art and cultural inheritance is a process of continuous transfer, regeneration, and use of culture from generation to generation [4]. The process of inheritance can be through formal learning practices such as in school programmes, courses, and so on, besides it also through informal educational processes like enculturation and socialization [5]. School as a place of formal education will provide

many values and norms about life so that people still have harmony and proportion in life. In the context of cultural inheritance, formal education functions to preserve community values maintained in harmony even though the resulting cultural inheritance process is in the form of silent culture (Darusman, 2021). In addition, Darusman (2021) also conveyed the nature of cultural inheritance in informal education which tends to be unstructured. This trait makes informal education in the process of cultural learning will be interrelated with one another.

Formal and informal education both play an important role in the process of cultural inheritance. Although each has a different way of approach. In formal education, the learning curriculum becomes a guide by teachers in transmitting their knowledge to students. Another thing in informal education in the process of transmitting knowledge there are no definite rules and continue to repeat (Darusman, 2021). As in the process of cultural enculturation, an individual will focus on studying the culture that exists in the community comprehensively and socialization is included in the elements therein. The process of cultural socialization will focus on a person's learning process about culture related to skills, cultural norms that have a long duration in his life.

The conditions of existence of inheritance of skills and knowledge about Kamasan painting have been going well. However, the scope of the organizers is still very limited within the scope of the maestro family group in Kamasan village and one art higher education in Bali. Given the current conditions, the inheritance process needs to be adapted to the situation of modern society. The inheritance process needs to continue to innovate and adapt to changing times and social environments. This practice is carried out by continuing to maintain the characteristics of traditional culture and maintaining the value of spiritual meaning (Fu, 2023). Based on this, the question in this study is how is the method of inheritance of skills carried out by Kamasan painting maestros and in higher education today?

With regard to the inheritance of skills and knowledge in the art of Kamasan painting has also been carried out research by Ida Bagus Shindu Prasetya et al with his article entitled "System of Decrease of Skill Art Painting Art Wayang Kamasan By I Nyoman Mandra" [6]. The results of his research showed that the background of the students who studied the Nyoman Mandra was grouped into several groups, including those who received direct inheritance from within the family and the "cantrik" group, those who came from outside the Nyoman Mandra family to study in person.

Based on the background conditions that have been explained that research related to the inheritance of skills and knowledge in Kamasan painting is still very limited and requires actualization with the current context, so this study aims to find out the method of inheriting skills carried out by Kamasan painting maestros and in higher education at this time.

The inheritance of Kamasan painting is currently undergoing transformation and adapting to existing challenges. This research will show the transformation of the practice of inheritance of Kamasan painting in the current era. In the initial section, we will discuss some of the tendencies of individuals, groups, and communities in transmitting knowledge and skills of Kamasan painting. What is taught, how is the teaching process, and the instillation of values to the younger generation. Then a grouping of these tendencies is carried out to reveal how this inheritance process works in the context of the present.

2 Method

This research uses a qualitative descriptive approach. Descriptive research intends to describe or explain systematically issues related to facts in examining the characteristics of a particular individual or community [7]. Primary data collection techniques included interviews, observation, and documentation of Kamasan painting maestros, as well as limited discussions with academics. Informants were determined using the purposive sampling technique based on expert recommendations. Moreover, relevant literature sources were also searched and used as secondary data for this research.

The research was located in the village of Kamasan, Klungkung Regency, Bali Province. Specifically, this research was conducted in the Banjar Sangging and Banjar Siku areas. The selection of this location was based on the consideration of where the maestro's family lived in Kamasan. In this study, two maestros of Kamasan painting were selected who still preserve the art of Kamasan painting and actively pass on skills and knowledge to the next generation.

Data were analyzed using a narrative approach to interpret the experiences and motivations of informants. The first stage of analysis data is written transcription from audio recording interview. The second stage is

coding the text to make analysing the data easier. Final stage is the grouping of data that used to reveal themes and meanings related to the preservation practices carried out by Kamasan painting maestros.

The approach in this analysis uses Jean Piaget's constructivism learning theory. Principles of Constructivism Piaget's theory sets forth two main principles about how knowledge is built on human beings, namely adaptation and organization. Individuals adapt to the physical and mental stimuli of the environment through the process of assimilation and accommodation. By understanding Piaget's theory of Constructivism, we can analyze how the process of inheritance of knowledge and skills of Kamasan Painting takes place. The processes of assimilation and accommodation in this theory can explain how such knowledge and skills are received and adapted by subsequent generations (Flavell, 1996).

3 Result and Discussion

3.1 The Process of Transmitting Kamasan Painting Knowledge and Skills in the Scope of Informal Education

Mangku Mura Classic Painting Group. The Mangku Mura Classic Painting Group (KSLKMM) is an art group whose members are descendants of Mangku Mura. Located in Banjar Siku. This painting group is located outside Banjar Sangging, which is the center of the development of Kamasan painting. KSLKMM in 2023 was managed by Mangku Muriati. The 9th child of Mangku Mura. Mangku Muriati is one of the successors to the practice of classical Kamasan painting that has a similar visual style to Mangku Mura. In addition, Mangku Mura has a son who also paints, Nyoman Kondra. The other children of Mangku Mura's family help with the coloring. The practice of inheritance involving parents and children is an important point here.

The inheritance of skills and knowledge in the family environment can basically be said to be easy and difficult, because there are children who cannot accept the inheritance well, in other words, reject them. Naturally, the children of these maestros are accustomed to growing up by seeing their parents as painters, and then indirectly want to imitate them. One of our informants also said that the way he imitated his father in painting was by making scribbles on paper or just for fun in the sand, then drawing figures like those in Kamasan paintings.

What Mangku Muriati taught him from his father was acquired gradually through observation, habituation, and verbal inheritance of knowledge. After going through the stages of observation and example, Mangku Muriati then began to be given the trust to be involved in the process of thickening the lines above the sketches that had been made by his father. On that occasion, the meaning of the philosophy and values of Balinese traditions was also conveyed. This process was not an easy one for Muriati, based on his confession, when he entered art college, he found it difficult to draw figures realistically because he was more accustomed to drawing Kamasan puppets. This then made Mangku Muriati convinced to pursue Kamasan painting. This reality shows that the family is the primary place for socialization and the child is the recipient of disposition over cultural transmission (Kløkker & Jæger, 2022).

Currently, after the death of Mangku Mura and Mangku Nyoman Kondra, the practical inheritance of skills and knowledge about the art of Kamasan painting is carried out by Mangku Muriati, who passes on the knowledge gained from Mangku Mura as a father to the next generation. This pattern of inheritance begins with the family members gaining insight into the art of Kamasan painting. The pattern, according to Sforza and Fieldman, is categorized as a form of vertical transmission [8].

Mangku Muriati earned a bachelor's degree from ISI Denpasar and also received traditional heritage as a regent (one of Bali's traditional leaders). On this occasion he has access and opportunity to explore traditional values through lontar which is limited to the holders. Through this process, Mangku Muriati has the awareness to develop forms or scenes that were rarely visualized by previous Kamasan artists. On that occasion, Mangku Muriati felt that what was depicted in Kamasan's painting should be able to describe the actual situation according to the needs of the community at that time.

Mangku Muriati will focus on the basic fundamentals in transmitting the skills and knowledge of Kamasan painting. These fundamental elements include the forms of figures that must be known by someone when learning the art of Kamasan painting, as shown in figure 1. The fundamentals of Kamasan painting is a visual form that has been agreed upon by Kamasan painting artists since ancient times [9]. In addition, it is also related to the story or theme of the painting that will be depicted in the form of the Ramayana, Mahabarata epics, and

stories about the local wisdom of the Balinese people. Related to story ideas, Mangku Muriati also develops and explores story ideas from life events in the community to be used as ideas in painting.

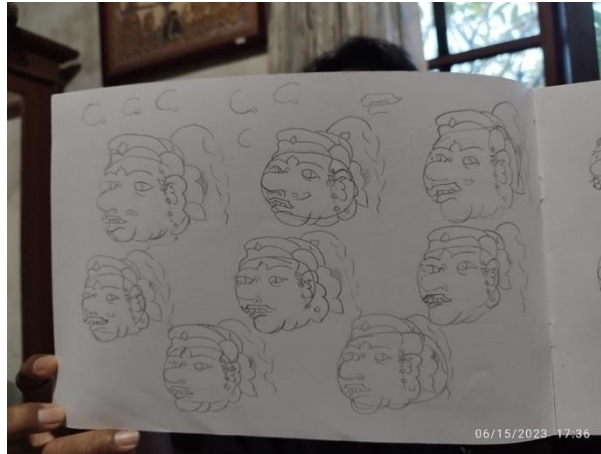


Fig. 1. Basic knowledge of character shapes in Kamasan painting.
Source: author's documentation

The inheritance and knowledge of color are also important parts of this activity. The colors used are from natural materials; For example, *péré* stone material is the basis for the brown color. More specifically, it uses color-base materials that are not found on the Bali Island, such as black ink and “*kinicu*” from China [10].

The inheritance of skills and knowledge carried out within the scope of the Mangku Mura family is a learning that is close to the concept of constructivism learning where Mangku Muriati's relationship with the Kamasan painter environment, the empowerment of himself that has been instilled since childhood to the inherited traditional schemes.

Wasundari Nyoman Mandra Studio. In interviews and observations conducted at Nyoman Mandra studio, which is located adjacent to Wasundari studio (currently managed by Nyoman Mandra's son). The practice of inheritance carried out by Nyoman Mandra to his successors within the scope of the family is carried out through a storytelling approach, practice, and direct supervision of works. This depends on the age of the learner. For young adults, Nyoman Mandra does not hesitate to criticize and comment on the work and make direct changes to it. The inheritance process carried out by Nyoman Mandra to his son based on interviews was through direct involvement and supervision of the painting process. Children are usually left to play around their parents who paint. Over time interest grew, children began to be brought closer to the process of making Kamasan paintings. Some go through the practice of scraping the ground to form a certain shape, some are given a piece of paper, and pencil to start drawing parts of puppet characters. In addition, there is also an approach that starts from telling stories. Parents tell witty folklore, so children will be interested in listening. After that, folklore is inserted that has the meaning of cultural values about morality, justice, religiosity, love for the motherland, and discipline.

Sanggar Wasundari is located in Banjar Sangging, where most of Kamasan's painting groups are concentrated in Banjar. This condition is a guarantee for the continuity of Kamasan painting inheritance in the region. Banjar Sangging activities also involve Kamasan artists, for example in the process of making stretchers for the Ngaben ceremony. This process is recognized to have been going on since their parents long ago. The practice of inheriting Kamasan painting skills outside the family is carried out through direct teaching in the form of workshops. A number of study groups from formal schools, for example, have requested workshops from the studio several times to provide a basic introduction to both painting techniques and the philosophy contained in Kamasan painting.

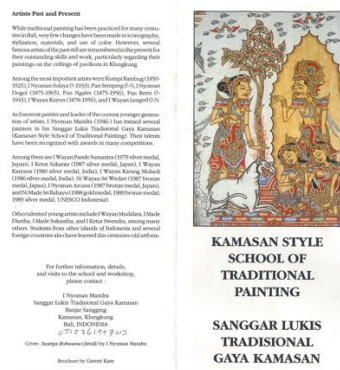


Fig. 2. Brochure of painting course at the studio. Source: author's documentation

Formally, as shown in Figure 2, the studio has opened a painting course that can be attended by anyone, both locals and foreigners. The materials taught in the painting course can be found starting with the introduction of the story, figure shapes, materials, and procedures for drawing Kamasan paintings. The visual style taught in this studio refers to the drawings of Nyoman Mandara. The visuals are related to principles or fundamentals, but they also teach and modify something that is transformative in the development of media ideas in Kamasan painting. This can be seen in several YouTube video uploads made by students visiting their studio. In addition, they have also become accustomed to showing their creative activities through social media.

The learning process that occurs in the Wasundari studio can be categorized in constructivism learning as in the Mangku Mura Group. The thing that then becomes a differentiator is, there are more homogeneous environmental conditions, where most of Kamasan's painting artists come from the “banjar”. So that the younger generation can be more easily exposed to the traditional values around them.

3.2 The Process of Transmitting Knowledge and Skills of Kamasan Painting within the Scope of Formal Education

Colleges have a very important role in the practice of inheritance and transmission of knowledge and skills in classical Kamasan painting. Institut Seni Indonesia Denpasar has collaboration programs with painting studios in Kamasan Village. Several teaching programs on campus have involved Kamasan painting practitioners and maestros. In terms of the partnership, it is not only a matter of painting skills but also management, marketing, and promotion of Kamasan painting.

The involvement of the maestro or artist in the transmission of knowledge about Kamasan painting in formal educational settings such as collages is very important. The presence of these artists can enrich and support the curriculum, increasing collaboration opportunities for teachers to be able to develop their skills and knowledge (Kind et al., 2007). On the other hand, students will gain direct knowledge and get supervision about deepening skills that they may not have obtained when studying with their lecturers. In addition, students will get an intake of knowledge that has an impact on positive motivation, so that they will continue to work like what the artist did and most importantly hope that from here the next generation will emerge. The study of Kamasan painting has been included in the official curriculum of higher education here. Like education in a college, in the practice of learning Kamasan painting, a module is provided as a student handbook for learning. This method of inheritance can be categorized as horizontal transmission [8].

The presence of a kamasan style classical puppet drawing learning guide book makes it easier for students to be able to learn about Kamasan painting quickly. In this guidebook, in detail introduced characterization characters to the types of attributes used. In the practice of drawing in this book, there is also the concept of compiling figures in which there are learning materials related to composition, arrangement of figures, attitudes of body figure shapes for certain scenes. In addition, students are also introduced to decorative ornaments as decorations in Kamasan paintings. Finally, here is also introduced related to the material and its function used for painting starting from the use of natural materials such as pere, bone, lipstick, anjur and black angus from lamp soot.

Collage is places to develop and transform Kamasan painting. Several learning programs have also been synchronized with the Kamasan painting art scene. Such as apprenticeship and learning directly in the studios in

Kamasan Village. Some of the results of the apprenticeship have also been uploaded to the video channel and produced several transformation concepts such as fashion, t-shirts, or wall paintings.

As part of community service carried out by lecturers at ISI Denpasar, research activities related to Kamasan painting were carried out. This research covers many things, for example related to commodification in Kamasan painting, innovation in the form of Kamasan painting and many more. Then the results of this research are in the form of articles that have been published in journals of national and international repute.

4 Conclusion

The process of inheritance of Kamasan painting carried out in family groups can be categorized as a constructivism learning process, where the younger generation in the Kamasan painting community acquires knowledge derived from the environment and pre-formed cultural schemes. The younger generation in Kamasan Village, accustomed to seeing and inspired by more senior performers. Thus, even though the younger generation has a lot of exposure to values outside Balinese traditions, they are still adaptive and accommodating.

Each Kamasan painting maestro has their own visual style. For example, in the studio of the Mangku Mura painting group, it still upholds the principles or fundamental issues of Kamasan painting without excessive media transformation. Different case in Wasundari Nyoman Mandra's studio, the fundamental issues in Kamasan painting are also maintained, but a matter related to the transformation of the media application of Kamasan painting here is accommodated. Similarly, in universities, the fundamental and transformational issues of Kamasan painting have a good place.

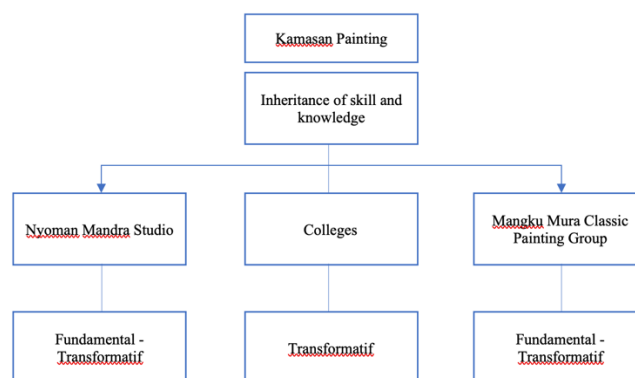


Fig. 3. The manner of skill inheritance seen in the studios of Nyoman Mandra, Mangku Mura, and the Colleges.

The practice of inheritance of skills and knowledge of Kamasan painting has gone well. Internally, the maestro's core family practices the inheritance of Kamasan painting from generation to generation. Moreover, some people from outside the family are also involved in gaining knowledge of Kamasan painting.

The practice of inheritance of Kamasan painting in universities occurs in the integration of learning curricula, especially in fine arts learning. This can be seen in the practice of student internships at Kamasan painting studio. In addition, the university also invited Kamasan painting maestro / performers to teach on campus. This practice shows that within the broader cultural scheme, universities also assimilate and accommodate cultural practices.

In higher education, the practice of passing on skills and knowledge about Kamasan painting has a suitable place. The availability of facilities and teaching materials is good. All of this is expected to provide knowledge and insight to students who learn about the art of Kamasan painting so that there will be a successor generation in the future.

Based on the analysis of the process of transmitting knowledge and skills in informal and formal educational institutions related to Kamasan Painting, it is found that transmission practices are very dependent on the environment that accommodates traditional norms, values, and skills in the environment of the growing young generation. The scheme formed became very adaptive and this can be seen from the innovation and exploration of the younger generation who produced visual Kamasan paintings that were different from the previous generation.

This study only looks at how formal and informal educational environments accommodate the practice of inheritance of Kamasan painting, while the manifestation of this work of assimilation practice has not been discussed much in this study. The process of assimilation between modern values espoused by the younger generation and the encounter with traditional Balinese values also results in a transformation of new aesthetic forms that can be submitted for further research.

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