

Transformation of Balinese Painting Art Creation, A Study of Pure Art

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Abstract: *Creation transformation of painting art in Bali has developed through series of change and shift in certain period, creation factors become main feature of change, Bali pre-history era, Hindu era (Hindu Bali, Old Bali, Hindu Java), Majapahit influence, then by contact of West. Old Bali era is proposed in form of rerajahan image, geometric image, symbols. Bali painting art creation in contact era and Majapahit influence is found in form of building ornaments, wayang image, Kamasan painting, with unique features, not change, showing identity, showing its Bali, then modern era also showing painter identity caused by creation influence of West painting art by painter Anak Agung Gde Sobrat, Gusti Nyoman Lempad, Ida Bagus Made, Ida Bagus Gelgel, Gusti Debog, etc. Emerge painting art group Bali Modern-Pithamaha. Art creation after independence day (1945), raised of high education in University, Faculty / Major Sculpture Unud in 1965 in Bali, in 2004 together with STSI is level up to became ISI Denpasar, Bali painting art creation in form of "Bali Painting Art Modern-Academic". All scholars both local or international, Bali themes is poured with West high education concepts into personal design. Decade 1970 – 1980, lived globalization era, with various design from West, naturalism, realism, impressionism, suryalis, kubis, dadais, abstract and revealed creation transformation history screen of new Bali Painting Art, in form of "Bali Painting Art Modern-Universal". Research aim of Bali Painting Art Creation Transformation is to identify idea value concepts quality or creation concepts and aesthetic element that develop so identification and quality is valued how development growth in Bali painting art both from its diversity or direction to reach in the future. Research method, taking location spread in all regions in Bali represented by regencies and municipality in Bali, sample size is 90 objects also defined classification 5 (five) Bali painting art form development, spread in entire Bali randomly. Creation classification is differed into 5 (five) work form group is become assessment sample. From 90 (100%) sample data is obtained result that: (1) Old Bali Painting Art as 11 (12,2%); (2) Classical-Traditional Bali Painting Art as 16 (17,8%); (3) Modern-Pithamaha Bali Painting Art as 23 (25,6%); (4) Modern-Academic Bali Painting Art as 27 (30,0%); (5) Modern-Universal Bali Painting Art as 13 (14,4%). From total spread, seen from Gianyar regency total painting art creation activity is obtained mostly, as 30 (33,3%), Denpasar municipality 20 (22,2%), Klungkung regency 10 (11,1%), Badung and Buleleng regency each 8 (8,9%), furthermore Tabanan and Karangasem regency 4 (4,4%). From assessment recapitulation spread data 90 sample of Bali painting art creation in 2009 (Research Report, table 5.3.3) is concluded cumulative result as 1576 point (70,04%), so assessment result can be said good. With good predicate result means that Bali Painting Art Creation Transformation that developed today is concerned can continue image and identity of its Bali.*

Keywords: Transformation, Creation, Painting Art

1. Introduction

Productivity of artists of Bali in displaying Balinese Painting Art is very high from pre-historical time to the present. It is said that these artists are considered as "creator community" who care to the conservation of Balinese Culture. In the pre-historical time, it was found sarcophagus drawing, the drawing at the bronze kettledrum which is known as "Moon of Pejeng" in Penataran Sasih Temple, in Pejeng Village. During the government of Kresna Kepakisan Dynasty, in Gelgel Kingdom, Klungkung, it had developed centers of art around the Palace, like "ideal oriental type", symbolic abstraction with the style of "classical traditional symbolic art" (which is called as Balinese Traditional Art). In the peak of the era where art of painting with the theme of Ramayana and Mahabharata myth and their development were considered as the Pioneer of Painting Art of Kamasan Puppet which affected areas outside Klungkung, such as, Kerambitan (Tabanan), Painting Art of Naga Sepaha (Buleleng), Badung, Ubud (Gianyar) and other areas as below:

1.1 Painting Art of Kamasan, Klungkung

It is called with such a name as the painters of Kamasan Painting Art are from Kamasan Village, Klungkung. At the

beginning, the forms of the painting were following the form of leather puppet, the figures painted are in flat form with two dimension with the themes of story are taken from *Ramayana* and *Baratayudha* Epic (the continuation of the previous themes), and themes of *Malat Panji* (the story from 12-14 century), theme of "*Pelelintangan*" forecasting the effect of earthquake to life, and also taken from folklore such as, *Men Brayut* as a mother having many children.

1.2 Painting Art Style of Kerambitan, Tabanan

Balinese Classical Art of Painting developed also all over Bali. The development was influenced by local effects (social, religion, as well as tradition), drawing in the form of *prasi* painting (illustration drawing on palm leaves). In Kerambitan Village, it had emerged and developed puppet painting art showing vivid and strong facial form and expression of the puppet, while the clothes tended to be glamour with some accessories which could not find in Kamasan Puppet. At the initial stage, the style of Kerambitan Painting Art is anonymous, as the paintings were used to decorate temple and palace, however it has been changed by writing the name of the artist. The painting techniques are not so different from the painting techniques of painters in Kamasan with local colors.

1.3 The Style of Naga Sepaha Painting Art

Miguel Covarrubias (2013) said that “all Balinese are artists”, from noble family to farmers, men and women do their daily life with art.

In Naga Sepaha, a small remote village amongst the rice field located far away from the city of Singaraja, it was found a family having high reputation of “puppet painting”. Jero Dalang Diah who was born in Naga Sepaha Village, Buleleng in the beginning of 1900s developed puppet drawing of Buleleng. In addition as a Puppet Shadow Player and Craftsman, this North Balinese People, Jero Dalang Diah was appreciated as the pioneer of puppet painting on the glass. The puppet painting art of Buleleng has a very specific characteristic, which is different from the types of puppet painting found in Southern Part of Bali, where in Buleleng the Figure of Devil would be bigger size than the Devil figure of puppet in Southern Part of Bali but the characters of human and gods are smaller. The traditional painting techniques use glass material to change paper or canvas with different stages of painting techniques from the stages of painting on the canvas or paper.

1.4 The Touch of Outer World

Miguel Covarrubias (2013) said that “Modern Plastic Art, the term for Balinese Traditional Modern Painting Art” has West modern art elements, however it remains to have specific characteristics of Bali which are not so different from the concept of Traditional Classical Balinese Painting Art. It was established in the same time with transformation of gamelan art creation, with the emergence of “Gong Kebyar” in style and contents of Balinese Art. If during the golden age of Kings of Bali, the center of the cultural art was in Kamasan Klungkung, while in the Dutch colonial age, the center of the cultural art was in Ubud, Gianyar and surrounding area.

The changes with new style came from together with (West) painters who permanently resided in Ubud area : Walter Spies and Rudolf Bonnet, Collin McPhee (the expert of musicology) and M. Covarrubias (writer and painters).

There was a transformation in all forms of arts, like, sculpture, art of painting, art of dance, architecture, carving art and so forth. The changes appeared from the beginning of 30th Decade. In this era, there were created a lot of new form that were basically beyond religion, however their styles remains showing the image of Bali, in this case new Balinese Art or semi traditional modern which was also called as semi modern painting art, namely, a manifestation of Balinese Art as a result of introduction to West Cultural Elements. This remained in term of idea, however their statement of art remained showing specific personal life of Bali.

Included in this Traditional Modern of Painting Art are :

- 1) The Style of Painting Art of Pitha Maha centered in Ubud
- 2) The Style of Painting Art of Sanur
- 3) The Style of Painting Art of Ubud, then

- 4) The Style of Painting Art of Young Artists, Tjampuan Style, Pengosekan, Peliatan Style and so forth.

1.5 Academic Painting Art

Academic Painting Arts that commenced to move in 1965 is painting art produced by a group of academic artists supporting highly individual finding and emphasizing on the development of personal style and having orientation to the development of world fine arts.

The development of creation transformation of painting arts in Bali is found almost all over regencies and municipality of Bali, the only difference is the intensity and quality. The variety and high potency of transformation development have been the background of this study and at once try to propose concepts in order that functions, values and image of Balinese Painting Art can have Balinese identity continuously.

The objective and target of the writing of this transformation are expected to be able to convey a description on Balinese Painting Art both seen from its development and variety as well as measure in its development.

2. Literature

Several studies and result of research containing notion and meaning of “Transformation of Balinese Painting Art Creation developing at present” are :

The notion of function and form of Balinese drawing, by C. Hooykaas (1973) described that the function and form presented with symbols in the structure of life of Balinese Community can be understood through “Local Literature” (Balinese Language). In his book entitled “Tavenarij of Magische Tekeningen”, he convinced that drawing figured on cloth or other materials, on the leaf, tree bark, copper plat, silver, gold or other metals drawn with symbols have magical function, power, can cure illnesses, can ward off misfortune, chase devils and so on.

The inscription as an archaic manuscript could be made of copper plat or palm leaves and most of them used beautiful mini size drawing illustration as the origin of Balinese classical painting art. The function of painting art creation at the beginning was mostly as applied painting art or religious art, displayed as drawing, parba (wall) at the temple, decoration of screen in the palace, banners, flags. The artists painted the theme of Gods depicting the form of God of Brahma, Visnu and even more than that as their capability as decorators, architect, sculpture makers, painters and even some of them were also dancers.

In the beginning of Traditional Modern Painting Art history, Covarrubias M. (2013) stated that fine art of Bali had entered western esthetic elements, however it remained to have nature and specific characteristic of Bali. Dr. R. Goris, 1954 said that “ In the year 30s, it was born free, modern Balinese painting and it had famous image till beyond Bali...” The change of form from long art style with long human form but it kept in traditional style.

Then sculpture in the year 30s was known to grow and develop in the premises, especially tourism lines. The style of Traditional Modern Painting Art was influenced by external artists and developed to support tourism. The starting point totally remains to present Balinese classical painting art, however it is manifested into modern plastic art. The abstract form is full of consideration, concept and its creative process is like a work of an architect (Subrata, 2001).

In the discourse of cultural transformation (Agus Sachkari, 2001) it is stated that the appearance of design of plastic art that includes in painting art constitutes a joint element as a discourse of civilization, an evidence to extend a strong philosophy on transformational discourse of national culture.

In analyzing form, function and meaning of transformation of Balinese Painting Art creation, its analysis can use the result of literature such as : theory of art, esthetic, transformation, semiotic, modernization theory from cultural observers, artists, writers and art critics.

Other books, such as, “*Esthetic as a Reinforcing*” by M. Djelantik; “*Man and Culture*” by Kencaraning (2002); “*The Discourse of Indonesian Fine Art Critic*” by Bambang Sugiarto; “*Modern Fine Art*” by Dharsono Soni Kartika; “*The Reference of Modern Painting Art*” from the Report of Bali Study Tour of Painting Art Department of ASRI Yogyakarta presented the discourse of development language cultural creation, art transformation, in this case, Balinese Painting Art of Kamasan Style, Kerambitan Style, Naga Sepaha Buleleng, Ubud Style and surrounding area, Batuan Style, Sanur Style, Young Artist Style who are grouped in Traditional Modern Painting Art have specific characteristics as part of world painting art. Whereas every style includes theme, form, technique and media is expressed in detail as well as completed with biography, the background of the creation, and the specific nature of the works as individual intensity capability. Rai Kalam, et. Al (1986:20) stated that transformation of Balinese traditional painting art is a Balinese painting art as a result of Balinese community culture of which manifestation is closely related to Hindu Religion which is based on the local custom. Transformation inherited by painting art to present age constitutes sustainable process from thousands of years period, in which each development experienced completion both from philosophy point of view, theme, form, color as well as from functional point of view related to other development (Kalam, 1986 : 24). And also from the result of research, Rai Kalam, et. al. (the study various style of Balinese Painting Art in the effort of local painters creativity tenacity, 1994:78), population and painter potency in the villages, sub-districts, all over Bali shows that the potency of Balinese painting art is high enough with distribution : Gianyar 58.07%, Badung, Denpasar City 18.05%, Klungkung 11.53%, Tabanan 5.12%, Buleleng 4.12%, Karangasem and Bangli 1.65% and 1.46% respectively.

Further Western and Eastern Esthetic by Johann Herder with Craces firstly proposed in the Theory of Play that art work is created upon the inner (spiritual) motivation of the artists.

“Theory of Utility” mentioned that art works are created based on their utility for practical purpose and social needs.” This theory got support from anthropologists who considered that motivation and economic constitutes the basis of their creativity.

The theory of Esthetic stated that the value of beauty or esthetic is an important factor in art of painting, beautiful is not always art and art itself is not always beautiful, but esthetic or beauty has a close relationship with art. According to Baumgarten, beauty is an absolute perfection felt by feeling. Beauty is the harmony of outer part and inner part and their relationship as a whole. While, Suzler, Mendels Sohn and Horit described that the objective of art is not beauty but goodness. Suzler mentioned that those who could be said as beautiful are anything containing goodness.

Wickelman divided beauty into three, namely, beauty of form, idea, and expression. All ideas and result of the above research indicate that in “transformation of Balinese painting art creation” from philosophical point of view, the concept of function and form have a strong conformity.

3. Methodology

The method applied in collecting data is descriptive qualitative method by studying the concepts, ideas, object creativity, function and form from transformation of Balinese Art of Painting Creation as the object with reference based on the cultural and esthetical theories that focus on the study of function and form with the meaning implied in the *Traditional Art of Painting, Traditional Modern Art of Painting, Academic Modern Art of Painting and Non-Academic Modern Art of Painting*.

3.1 Object of Data

The object of data are the works of Balinese Painting Art as the result of transformation painters creation having their place of domicile in Bali, at the center of art of painting all over regency in Bali.

3.2 Sample of Object

The determination of object and sample of data is the creation of Balinese Art of Painting whose artists distributed all over regencies of Bali with 90 creation of paintings from 90 (ninety) painters based on qualification of function, form and meaning of Balinese art of painting creation. The amount of samples for 7 (seven) regencies has been determined as follows :

No	Area	Total Percentage of Sample
1	North of Bali, Buleleng Regency	8,9%
2	East of Bali, Klungkung and Karangasem Regency	11,1% and 4,5%
3	Central Bali, Gianyar and Bangli Regency	33,3% and 4,5%
4	South of Bali, Badung Regency and Denpasar Municipality	8,9% and 22,2%
5	West of Bali, Tabanan and Jembrana Regency	6,7% and 0%
	Total	100%

3.3 Types and Source of Data

Types of data is differed into two types, namely primary and secondary data. Primary data is obtained from field observation and object of paintings resulted from work of creation. Primary data are taken from competent painters, individuals as customers.

Secondary data are collected from data of literature, namely from existing books which tend to be limited.

Primary data of this creation is done in 4 (four) categories:

- 1) The creation of Traditional Art of Painting
- 2) The creation of Traditional Modern Art of Painting
- 3) The Creation of Academic Modern Art of Painting
- 4) The Creation of Non Academic Modern Art of Painting

With object location is determined in regencies of Bali. Each category is tried to identify about :

- 1) The authentic basic element which must exist in art of painting and additional element for each creation
- 2) Basic functions which must exist as well as additional function which might develop
- 3) The principle form of traditional art of painting and the principle form of painting art that has developed.

3.4 Method of Activity

The pattern of data recording above will help the development process of concept of Balinese art of painting creation. From the existing authentic functions, it can be maintained items which must absolutely exist in the transformation of its transformation.

From the existing additional functions, it can be concluded the tendency of functional creation development up to the present. To determine creativity in the future, it is based on the tendency of creation development occurred and the capability to predict condition of creation and demand in the future.

Studying the original form of traditional art of painting is to find out the principle formulation of form of the creation which will remain to provide identity and image of Balinese art of painting. And from the observation of transformation of Balinese art of painting creation that has been developed, it will be obtained a description on the success which has been created or gained or at least which needs improving in the transformation of Balinese art of painting creation in the future.

4. Discussion

4.1 Distribution and Total Creation

Total creation of Balinese art of painting based on the development of transformation of Balinese art of painting with 90 samples with specification as follows:

North of Bali	Buleleng	8 units of creation	8,8%
East of Bali	Klungkung	10 units of creation	11,1%
	Karangasem	4 units of creation	4,4%
Central Bali	Gianyar	30 units of creation	33,3%
	Bangli	4 units of creation	4,4%
South of Bali	Badung	8 units of creation	8,8%
	Municipality	20 units of creation	22,2%
West of Bali	Tabanan	6 units of creation	6,7%

This distribution may show that the areas having the highest activities of Balinese art of painting creation are Gianyar Regency (33.3%), Denpasar Municipality (22.2%), Klungkung Regency (11.1%), Badung and Buleleng each 8.8%, Tabanan 6.7% and Karangasem and Bangli each 4.4% respectively.

4.2 Transformation Classification of Creation in :

The creation of Traditional Art of Painting, 18 units, 20%
 The creation of Traditional Modern Art of Painting, 32 units, 35.6%
 The Creation of Academic Modern Art of Painting, 28 units, 31.1%
 The Creation of Non Academic Modern Art of Painting, 12 units, 13.5%

4.3 Discussion Intensity of Balinese Art of Painting from view point of function, esthetic, communication, religion, supporting tourism.

- Esthetic:	
a. Traditional Art of Painting	3,3%
b. Traditional Modern Art of Painting	11,1%
c. Academic Modern Art of Painting	6,7%
d. Non Academic Modern Art of Painting	3,3%
Total	24,5%
- Communication:	
a. Traditional Art of Painting	4.4%
b. Traditional Modern Art of Painting	13.3%
c. Academic Modern Art of Painting	13.3%
d. Non Academic Modern Art of Painting	3.3%
Total	31,5%
- Religion:	
a. Traditional Art of Painting	10%
b. Traditional Modern Art of Painting	3.3%
c. Academic Modern Art of Painting	2.2%
d. Non Academic Modern Art of Painting	1.1%
Total	16.7%
- Supporting:	
a. Traditional Art of Painting	3.3%
b. Traditional Modern Art of Painting	11.1%
c. Academic Modern Art of Painting	6.7%
d. Non Academic Modern Art of Painting	3.3%
Total	24.5%
Grand Total	100%

The above data shows that creation of Balinese art of painting from the highest function is to be able to communicate, to be understood by art lovers (31.5%), and also esthetic function (24.5%) and as supporting to tourism (24.5%) where there is a change of creation toward the fulfillment of tourism demand, while function to support

religion also exists (16.7%) but still a small amount, different from previous time.

4.4 Intensity of Change/Development of Creation from Concept view point, Form of Painting Art: traditional concept, west influence, academic education influence, academic influence.

- Traditional concept :	
a. Traditional Art of Painting	3.3%
b. Traditional Modern Art of Painting	11.1%
c. Academic Modern Art of Painting	6.7%
d. Non Academic Modern Art of Painting	3.3%
Total	24.5%
- Western Influence:	
a. Traditional Art of Painting	4.7%
b. Traditional Modern Art of Painting	24.4%
c. Academic Modern Art of Painting	7.8%
d. Non Academic Modern Art of Painting	1.1%
Total	37.8%
- Academic Education Influence:	
a. Traditional Art of Painting	4.4%
b. Traditional Modern Art of Painting	3.3%
c. Academic Modern Art of Painting	24.0%
d. Non Academic Modern Art of Painting	4.4%
Total	32.2%
- The influence of Non Academic Art of Painting	
a. Traditional Art of Painting	0%
b. Traditional Modern Art of Painting	1.1%
c. Academic Modern Art of Painting	2.2%
d. Non Academic Modern Art of Painting	6.7%
Total	10.0%
Grand Total	100%

4.5 Intensity of Change/Development of Form of Art of Painting from Theme view point: puppet myth, daily life, modern style, individual.

- Puppet myth :	
a. Traditional Art of Pain	
b. Traditional Modern Ar	
c. Academic Modern Art	
d. Non Academic Modern Art of ramung	1.1%
Total	20.0%
- Daily life:	
a. Traditional Art of Painting	4.4%
b. Traditional Modern Art of Painting	24.4%
c. Academic Modern Art of Painting	7.8%
d. Non Academic Modern Art of Painting	1.1%
Total	37.8%
- Modern/Universal Style:	
a. Traditional Art of Painting	4.4%
b. Traditional Modern Art of Painting	3.3%
c. Academic Modern Art of Painting	20.0%
d. Non Academic Modern Art of Painting	4.4%
Total	24.2%

- The influence of Non Academic Art of Painting	
a. Traditional Art of Painting	0%
b. Traditional Modern Art of Painting	1.1%
c. Academic Modern Art of Painting	2.2%
d. Non Academic Modern Art of Painting	6.7%
Total	10.0%
Grand Total	100%

4.6 Intensity of Development of Form of Art of Painting from Style Painting view point: Traditional style, Traditional Modern of Ubud/Kamasan/ Kerambitan and so forth.

- Traditional Style of Kamasan :	
a. Traditional Art of Painting	12.2%
b. Traditional Modern Art of Painting	4.5%
c. Academic Modern Art of Painting	1.1%
d. Non Academic Modern Art of Painting	0%
Total	17.8%
- Traditional Modern Style, Ubud Style, Batuan, Young Artists, etc:	
a. Traditional Art of Painting	6.6%
b. Traditional Modern Art of Painting	26.6%
c. Academic Modern Art of Painting	4.5%
d. Non Academic Modern Art of Painting	1.1%
Total	40.0%
- Academic Style, Realists, Naturalists, Impressionist, Modern :	
a. Traditional Art of Painting	2.2%
b. Traditional Modern Art of Painting	2.2%
c. Academic Modern Art of Painting	24.4%
d. Non Academic Modern Art of Painting	3.3%
Total	32.2%
- Individual Abstract Style:	
a. Traditional Art of Painting	0%
b. Traditional Modern Art of Painting	0%
c. Academic Modern Art of Painting	1.1%
d. Non Academic Modern Art of Painting	8.9%
Total	10.0%
Grand Total	100%

4.7 Intensity of Development of Form of Painting from Color Application: Traditional, Traditional Modern, Theoretical Color, Academic and Individual:

- Traditional Color Application :	
a. Traditional Art of Painting	8.9%
b. Traditional Modern Art of Painting	4.5%
c. Academic Modern Art of Painting	1.1%
d. Non Academic Modern Art of Painting	0%
Total	14.4%
- The application of Traditional Modern Color:	
a. Traditional Art of Painting	7.8%
b. Traditional Modern Art of Painting	27.8%
c. Academic Modern Art of Painting	4.5%
d. Non Academic Modern Art of Painting	1.1%
Total	41.10%
- The application of Academic Theoretical Color :	
a. Traditional Art of Painting	3.5%
b. Traditional Modern Art of Painting	3.3%
c. Academic Modern Art of Painting	23.3%
d. Non Academic Modern Art of Painting	3.3%
Total	33.4%
- Individual Color Appli	
a. Traditional Art of P	
b. Traditional Modern	
c. Academic Modern	
d. Non Academic Mo	
Total	
Grand Total	

4.8 Intensity of Development of Form from Material (Color) view point:

- Using Local Color Materials :	
m. Traditional Art of Painting	16.7%
n. Traditional Modern Art of Painting	3.3%
o. Academic Modern Art of Painting	3.3%
p. Non Academic Modern Art of Painting	1.1%
Total	24.4%
- Home Country Color Materials:	
a. Traditional Art of Painting	2.2%
b. Traditional Modern Art of Painting	22.2%
c. Academic Modern Art of Painting	12.2%
d. Non Academic Modern Art of Painting	2.2%
Total	38.9%
- Foreign Country Color Materials :	
a. Traditional Art of Painting	1.1%
b. Traditional Modern Art of Painting	7.8%
c. Academic Modern Art of Painting	11.1%
d. Non Academic Modern Art of Painting	1.1%
Total	25.6%
- Mix Materials:	
a. Traditional Art of Painting	0%
b. Traditional Modern Art of Painting	2.2%
c. Academic Modern Art of Painting	4.4%
d. Non Academic Modern Art of Painting	8.9%
Total	15.6%
Grand Total	
	100%

From the above data, it can be concluded that the intensity of the development of Balinese Art of Painting moved toward the creation of traditional modern art of painting with Academic Modern Art of Painting with high creation transformation both in term of amount as well as supporting data:

- has matched with the present demand
- utilize advance technology
- Present esthetic, communication and supporting
- Contain local culture
- Able to present art of painting with Balinese image.

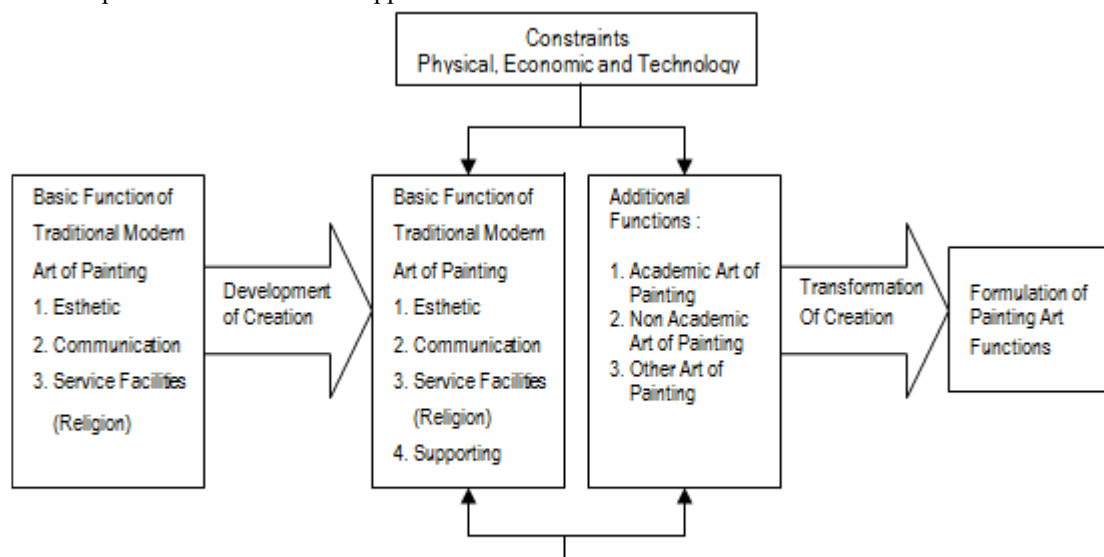
Transformation of Balinese Art of Painting which has sufficient to present efforts to this direction need to be attained in its development.

5. Scope Extension

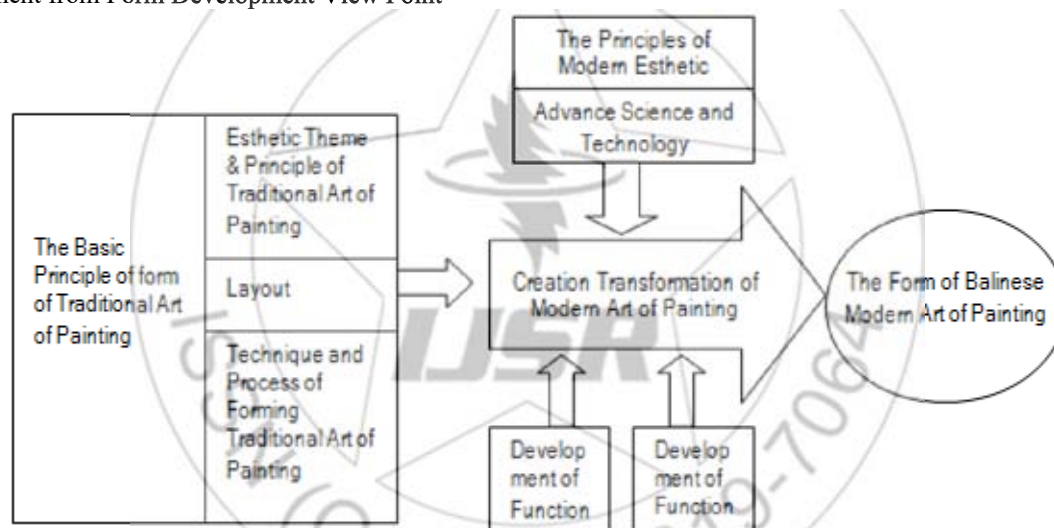
Studying the functions and forms of the creation of Balinese art of painting- traditional as well as modern, both moving toward Balinese Traditional and Modern art of painting is to find out principle formulation of creation which is expected to be able to provide identity and image of Balinese art of painting.

From this research, it is strive to propose concepts of conservation through efforts of developing to meet the demand of utility, to overcome new challenges, to utilize advance technology for quality improvement, both functions, techniques as well as esthetic, however, it remains to maintain the values and image identity of Balinese Culture, as described in the following concepts of development:

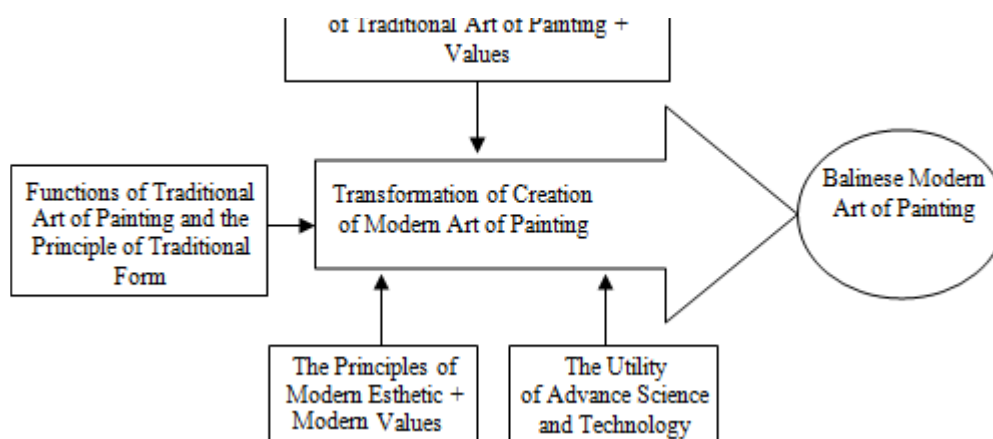
a) Creation Development from Functional Approach



b) Development from Form Development View Point



c) The Concept of Development of Balinese Art of Painting Creation as Balinese Modern Art of Painting



6. Conclusion

Transformation of Balinese Painting Art Creation can give a description and building as well as to which direction its development will be developed by Balinese artists as the founders and creative creators in Regencies – City all over Bali by maintaining the values and identity as Balinese artists of painting art.

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