

The Rwa Bhineda Painting Principles: The Art of I Dewa Nyoman Batuan

DOI: <https://doi.org/10.47175/rissj.v4i1.591>

| I Made Ruta¹ | Ni Wayan Masyuni Sujayanthi² | Ni Made Purnami Utami³ |
 | I Made Saryana⁴ | Gede Yoga Kharisma Pradana^{5*} |

^{1,3} Fine Arts, Faculty of Arts and Design, Indonesia Institute of the Arts Denpasar (ISI Denpasar), Denpasar, Indonesia

² Karawitan, Faculty of Performing Arts, Indonesia Institute of the Arts Denpasar (ISI Denpasar), Denpasar, Indonesia

⁴ Photography, Faculty of Arts and Design, Indonesia Institute of the Arts Denpasar (ISI Denpasar), Denpasar, Indonesia

⁵ Hotel Management, Tourism Institute and International Business (IPBI), Denpasar, Indonesia

*yoga@stpbi.ac.id

ABSTRACT

Rwa Bhineda are two distinct characteristics that exist in this life. The goal of this article is to reveal the principle of rwa bhineda in I Dewa Nyoman Batuan's mandala paintings. The mandala paintings by I Nyoman Batuan are very distinctive and have inspired many other artists' paintings. However, there has been no study that discusses the principle of rwa bhineda, which makes mandala paintings by I Dewa Nyoman Batuan look distinctive. This article discusses the principle of rwa bhineda in a painting by I Dewa Nyoman Batuan and the meaning of rwa bhineda in a mandala painting by I Dewa Nyoman Batuan. This study uses a qualitative method. The data sources for this study were mandala paintings by I Dewa Nyoman Batuan himself, mandala painters, cultural observers, and people observing mandala paintings selected based on purposive sampling and snowball techniques. All data obtained through observation, interviews, and literature studies were analyzed qualitatively and interpretatively using aesthetic theory and deconstruction theory. The results of the research show that the principle of rwa bhineda in the mandala painting by I Dewa Nyoman Batuan is made in the form of a circle, which is beautified by the duality motif. The principle of rwa bhineda in mandala paintings by I Dewa Nyoman Batuan has an aesthetic meaning, a cultural meaning, and a counter-destruction meaning.

KEYWORDS

rwa bhineda principle; meaning; I Dewa Nyoman Batuan mandala painting.

INTRODUCTION

Traditional terms are always related to the past, backward, frozen, finished, old-fashioned, dying in the discourse of artistic progress. These traditional stereotypes actually motivated I Dewa Nyoman Batuan to create paintings. I Dewa Nyoman Batuan as a painting artist in Ubud simply resigned himself to the rules of traditional Balinese painting in the midst of a discourse of art criticism. Through his paintings, I Dewa Nyoman Batuan tries to prove that the traditional Balinese painting style is not counter-productive and monotonous.

The uniqueness that is created through the application of conventional painting styles and modern painting styles indirectly dispels the stereotype of art that traditional art is a monotonous art that is stagnant and can no longer develop because it is rigid. I Dewa Nyoman Batuan likes to paint about wayang and then he often paints about mandalas (Rinu, 2004:137). A number of actual artistic ideas are manifested in the form of mandalas.

The idea of mandalas is mostly realized in works with modern and up-to-date painting styles. According to Saywel et al (2015), contemporary can mean contemporary, current,

new, actual and fresh. Facing contemporary challenges, I Dewa Nyoman Batuan seems very skilled at combining two styles of painting into his work so that he is able to create a very unique style. The two art styles referred to are Dewa Batuan still using the conventional painting style which he is most good at. On the one hand, many of his works have been completed with a touch of modern painting style. In Pengosekan village, I Dewa Nyoman Batuan is also known as a well-known painting artist because of his mandala motifs.

Paintings about mandalas by I Dewa Nyoman Batuan are capable of presenting a novelty while retaining the characteristics of the painting. Apart from the appearance of the painting, the novelty in mandala painting can be seen in the theme of the painting. I Dewa Nyoman Batuan used to use painting themes originating from tantric stories, the Ramayana, the Mahabharata, Hindu tattwas, and his experience in traditional activities. No theme of mandala painting was found that came from tantric stories, the Ramayana, or the Mahabharata. I Dewa Nyoman Batuan prefers to use abstract themes derived from his own experiences.

The uniqueness and beauty of mandala motifs cannot be separated from I Dewa Nyoman Batuan's efforts to find identity and meaning in his life in this world. Through the medium of painting, I Dewa Nyoman Batuan has expressed himself by expressing ideas more freely and universally to express his experiences and views to painting lovers. As a result, the mandala looks very different from the previous paintings by I Dewa Nyoman Batuan and Balinese paintings in general. The various differences can be observed in the motifs, the themes, the shading of the paintings, the substance, and the freedom in the use of color. In general, the characteristics of the new paintings by I Dewa Nyoman Batuan have lost the characteristics of traditional Balinese paintings (Dermawan T, 2006:53). Nevertheless, the novelty and breakthrough of I Dewa Nyoman Batuan in producing paintings on mandalas is very meaningful for the image of Balinese painting in Gianyar, Bali. Like the beauty of the painting about Mandala by I Dewa Nyoman Batuan, it is classified as a unique traditional Balinese painting in the catalog of the Neka Museum, Ubud, Gianyar. The form of mandalas tends to be manifested in a hybrid manner, but there are always elements of painting that, after being explained, have a strong impression in relation to conventional painting styles and traditional Balinese culture.

The mandala paintings by I Dewa Nyoman Batuan include round mandalas, flower mandalas, beautiful mandalas, brooding mandalas, mandalas for me being a student, mandalas for me being a teacher, mandalas for trading, mandalas for three magic lines, mandalas for Tattwam Asi, a mandala for Lingga Yoni, and a mandala for Rwa Bhineda (Ruta, 2015). The weight of the beauty value of the round mandala emphasizes the formation of circles that are aligned vertically; the weight of the beauty value of the mandala flower is built on the composition of white flowers; the weight of the beauty value of the mandala contemplating lies in the circle above the turtle; the weight of the beauty value of mandala I is a student represented by three children; the weight The beauty value of mandala being a teacher emphasizes the interaction of a teacher with students; the beauty value of mandala i trade is built on interactions between Balinese buyers and traders; the beauty value of the three magic lines lies on three lines with different colors; the beauty value of mandala tattwam asi is represented by two people who are making out; the weight of the beauty value of mandala lingga yoni emphasizes the intimacy of living things, the weight of the beauty value of mandala rwa bhineda is built on the relationship between the sign (+) and the sign (-); It is interesting to note that mandala rwa bhineda is a new work by I Dewa Nyoman Batuan that has no superiority based on the display of traditional Balinese cultural attributes. The distinctive form of the mandala rwa bhineda

looks beautiful, even though it is relatively simple among the mandalas in the painting by I Dewa Nyoman Batuan. However, I Dewa Nyoman Batuan denied that the mandala rwa bhineda only had an aesthetic meaning. The problems are: 1) What is the shape of the mandala rwa bhineda motif in the painting by I Dewa Nyoman Batuan? and 2) What is the meaning of the mandala rwa bhineda motif in the work of I Dewa Nyoman Batuan?.

RESEARCH METHODS

Research on the meaning of mandala rwa bhineda in a painting by I Dewa Nyoman Batuan was conducted in Pengosekan village. Every trip to a location has a destination orientation (Pradana, 2019). Pengosekan Village was chosen as a travel destination in the research study because the mandala painting rwa bhineda was exhibited at I Dewa Nyoman Batuan's art studio, located in Pengosekan village. The material object under consideration is a painting by I Dewa Nyoman Batuan with a mandala patterned with rwa bhineda. Formally, the meaning of the mandala rwa bhineda in the painting by I Dewa Nyoman Batuan is at the center of the analysis of its meaning.

The qualitative method was used to solve the problem of the meaning of the mandala rwa bhineda in an I Dewa Nyoman Batuan painting. The qualitative method is known as a suitable method for analyzing visual and descriptive data (Kumar, 2019). Beginning with a search for primary data at an art studio in Pengosekan village, observations of the mandala rwa bhineda form and an interview with I Dewa Nyoman Batuan were made. The data acquisition was then supplemented with secondary data that had been obtained through a literature study based on magazines and exhibition catalogs of paintings by I Dewa Nyoman Batuan. All data were analyzed qualitatively and interpretatively by using aesthetic theory and deconstruction theory. Deconstruction theory was used to reveal the meaning of the beauty of the mandala form rwa bhineda in the work of I Dewa Nyoman Batuan, and aesthetic theory was used to explain it. While aesthetic theory is intended to describe the elements of beauty in the mandala rwa bhineda form, deconstruction theory is used to find the essential elements of beauty in a painting by I Dewa Nyoman Batuan.

RESULTS AND DISCUSSION

The Form of Rwa Bhineda's Mandala in The Painting by I Dewa Nyoman Batuan

Agents have influence over the construction of practice (Pradana, 2012; Pradana, 2018; Pradana, 2021; Pradana and Parwati, 2017; Pradana and Pratiwi, 2020). Mandala *rwa bhineda* is a painting inspired by I Dewa Nyoman Batuan's interpretation of the mandala. The mandala *rwa bhineda* in a painting by I Dewa Nyoman Batuan is in the form of a full circle with a plus sign (+) and minus sign (-) accompanied by various colors. The Mandala *rwa bhineda's* displays the duality of the sign (+) and sign (-) as the substance of a unified circle called a mandala. The existence of the unity of the circle is emphasized and beautified by the arrangement of lines, light colors, dark colors, ornamental symbols, and dots. The beauty that is created through a series of lines, colors, symbols, and signs is intended by I Dewa Nyoman Batuan to make the mandala *rwa bhineda*, the center of attention in the painting. The appearance of the mandala *rwa bhineda* by I Dewa Nyoman Batuan is as follows :



Figure 1. Mandala *Rwa Bhineda*
(Source: I Dewa Nyoman Batuan, 2003)

The relationship between the elements of form and mediation produces an image of representation (Pradana and Ruastiti, 2022; Pradana, 2022). Based on the mandala *rwa bhineda* in the work of I Dewa Nyoman Batuan, it can be seen that there are four main circles, a white (+) sign, and a black (-) sign. A significant *rwa bhineda* relationship is represented by the plus (+) and minus (-) signs in the first circle. The second circle reinforces the impression of the first circle with the dominant color beige. The third circle is meant to decorate the empty space between the rows of red, orange, blue, and white flower petal shapes. The fourth circle, which is dominantly colored blue, becomes a boundary between the substance component and the complementary component. The substance of the mandala *rwa bhineda* painting shows the form of the mandala *rwa bhineda*, and the complementary components show the various beauties that complement and emphasize the existence of the mandala *rwa bhineda*. It can be observed in mandala *rwa bhineda*'s that there are more color variations outside the fourth circle than there are colors in the fourth circle. The circle that surrounds the substance is filled with a collection of small white dots decorated with wavy motifs that form a path of simple, brightly colored kite motifs.

Metaphors are not real but seem to always bring with them something that has the potential to open certain doors (Barker, 2004). The dominant blue complementary component consists of the same motif that repeats around the *mandala rwa bhineda* as well as the rays emanating from the *mandala rwa bhineda*. Through the metaphor of light within the mandala, *rwa bhineda* has made the substance of I Dewa Nyoman Batuan's painting imply the existence of a source of light. The series of contrasting color variations between bright colors and dark colors between the *rwa bhineda* symbol, the circle, and the flower petals in the compositional structure of the mandala *rwa bhineda*, which resembles the symbol of a male lion sleeping in the center of the painting, implies the potential for great power. The many shapes of flower petals that adorn the inner circle of mandala *rwa bhineda*'s imply the presence of a source of fertility that requires balance for a new life opportunity.

Overall, the attributes of the beauty of the mandala *rwa bhineda*'s form do not contradict aesthetic principles. Mandala *rwa bhineda* was created by I Dewa Nyoman Batuan using the conventional Ubud painting style, which emphasizes the subtlety of painting coloring techniques. The texture of the painting is classified as "pseudo," considering that there are symbols and dots that appear and are rough on the surface of the mandala *rwa bhineda* painting.

The Meaning of Rwa Bhineda's Mandala in Dewa Nyoman Batuan's Paintings

According to the Big Indonesian Dictionary (2002: 703), "meaning" is an intention or meaning. Saussure in Piliang (1999:115) argues that meaning as content is based on the signified. Meaning refers to that part of the visual text that has social implications for the maestro of art among artists (Wright, 2008). As a painting maestro from mandala rwa bhineda, I Dewa Nyoman Batuan understand that all circular shapes are related to objects, events, and experiences in the artist's social life as a mandala. Every representation of objects, events, and even experiences within a main circle in I Dewa Nyoman Batuan's painting is said to be a mandala. As stated by I Dewa Nyoman Batuan at the painting studio in Pengosekan village on November 18, 2013:

"..I believe that all of nature's real and unreal contents come from small spheres." They are in an infinite space. It was from that belief that I made circular paintings with the characteristic that in each painting there is always a shape, a sense of beauty, and a weight of value. In order to be easily recognized by the public, every painting that I make I call a mandala..".

Based on the narrative of the informant above, the mandala is a circular shape with characteristics in painting. The characteristics of the circle referred to are stated not to be spared from the shapes and weights of values that have a correlation with the expression of the artist's sense of beauty and the sense of beauty of lovers and connoisseurs of painting. Therefore, by observing directly and considering the relationship between value weight, form, and a sense of beauty in mandala rwa bhineda's, it seems that the painting by I Dewa Nyoman Batuan has several aesthetic meanings, cultural meanings, and counter-destruction meanings.

Aesthetic Meaning

I Dewa Nyoman Batuan is known among painters as a steadfast, productive, and creative artist. As one of the Balinese painters who is skilled at painting in a conventional style, there is always "another thing" that becomes a new nuance and characteristic in his paintings, as in mandala *rwa bhineda*. The beauty of the mandala *rwa bhineda* is a result of the accumulation of the power of imagination, understanding, and skills of I Dewa Nyoman Batuan as an artist. Every line and accentuation in relation to the existence of the mandala *rwa bhineda* are made very clearly. Between one color and another, the totality of the mandala *rwa bhineda* painting is used with different levels of intensity. All the colors used to decorate the beautiful form of the mandala *rwa bhineda* come from natural materials that were processed directly by I Dewa Nyoman Batuan. Meanwhile, the beautiful composition that adorns the area around the mandala *rwa bhineda* is complemented by symbols and subtle lines, along with I Dewa Nyoman Batuan's chosen colors, in order to clarify the characteristics of the painting as a whole.

If you look at the characteristics of the beauty of the mandala *rwa bhineda*, which was created by a painting maestro in the conventional style of Ubud, it does not represent the characteristics of Balinese art. Therefore, it can be understood that the artistic characteristics of mandala *rwa bhineda* are contemporary. According to Dufresne (2021), contemporary refers to the present and timeliness of practice. Contemporary art is defined as art that goes beyond aesthetics, aesthetic criticism, or art with low aesthetic value and a form that follows fun (Galdston, 2019). However, it turns out that the Mandala *rwa bhineda* painting in a painting by I Dewa Nyoman Batuan has no meaning in terms of criticism of Balinese art or aesthetic criticism. In addition, mandala *rwa bhineda* was made not only for the pleasure of the creators but also for the tastes of the majority of painting

consumers. Thus, listening to I Dewa Nyoman Batuan's narrative about the naming genealogy of mandala *rwa bhineda*, the painting that places a (+) sign and a (-) sign in a circle has the same artistic characteristics as contemporary Balinese painting.

Cultural Meaning

Rwa bhineda in Balinese traditional culture refers to the contrast in duality, which is difficult to avoid. The relationship of duality in Balinese life that is meant appears to be commonly experienced by the public, such as the contrast between dark-bright, good-evil, joy-sad, hard-easy, masculine-feminine, high-low, big-small, strong-weak, hot-cold, right-wrong, good-ugly, smart-stupid, rich-poor, soft-rough, soft-handed, diligent-lazy, new-old. *Rwa bhineda* is a challenge for the Balinese to create peace and harmony through Balinese culture. Thus, the meaning of *rwa bhineda* in the mandala *rwa bhineda* painting is considered to have the most weight as a contemporary Balinese painting.

The contrasting duality relationship in the mandala *rwa bhineda* painting can be seen in the position of the (+) and (-) signs in the first circle, which show the dichotomy between more and less; the composition of dark colors as the background of the white sign (+) and white as the background of the black sign (-) indicates a dichotomous relationship between dark and light; and the position of the sign (+) and position of the sign (-) emphasizes the existence of the presentation of the contents is the result of I Dewa Nyoman Batuan's reflections on life based on Hindu understanding and cultural wisdom in Ubud in the process of searching for identity, true truth, and perfection in beauty. The importance of the integrity of *Rwa Bhineda* is emphasized in the mandala *rwa bhineda*, which has been made clear with harmonious coloring elements between fine and embossed strokes. Although symbolically it is not clear about the essence of Balinese culture in mandala *rwa bhineda*, this painting has a relationship with cultural values, customs, and Hinduism in Bali as an abstraction of the theme. As stated by Anak Agung Gde Rai at a Pengosekan Village museum on January 20, 2022:

"...I really understand the painting and the characters." Worker who is tenacious, assertive, and progressive. Religious values, Balinese customs, and culture are always raised as the leading themes of his works..".

The sustainability of practice cannot be separated from the suitability of habits with ideological orientation and support for environmental conditions (Pradana et al., 2016). In accordance with the statement of the informant above, it can be seen that I Dewa Nyoman Batuan represents the values of Balinese Hinduism, and Balinese customs and culture have always been the inspiration for every work of art, including mandala *rwa bhineda*. I Dewa Nyoman Batuan is known by the Pengosekan villager as a member of the community who is active in banjar activities and traditional ceremonies, besides painting. Since childhood, I Dewa Nyoman Batuan, have been familiar with the lives of the indigenous people and cultural traditions in Ubud. Therefore, it is not uncommon for I Dewa Nyoman Batuan to often choose the theme of his paintings about Balinese traditional life and cultural traditions. It is not wrong if the maestro is very skilled at using the conventional Ubud painting style in paintings about Bali. Not a few paintings by I Dewa Nyoman Batuan were also successfully produced after being motivated to adapt traditional Balinese cultural symbols. On the one hand, I Dewa Nyoman Batuan's creativity does not always display symbols of traditional Balinese culture, as in the mandala *rwa bhineda* painting. On the other hand, in local wisdom, *rwa bhineda* is considered important enough to be developed into paintings because of their value. As stated by I Dewa Nyoman Batuan on November 28, 2013 at the Pengosekan village painting studio, namely:

"...*Rwa bhineda* is the eternal law created by God in this life." When two opposites—good and bad, day and night, dark and white, black and white, and so on—are addressed properly, they create beauty. Consider what would happen if all of the contents of this type were made the same. This means that if all human beings in the world have black skin, then their character and traits are ugly, evil, and their beliefs are the same. Therefore, God deliberately created differences to make this life beautiful...".

Through the narrative of the informants above, it can be seen that *rwa bhineda* in local wisdom is a teaching about the principle of life that recognizes the existence of dichotomous differences that often become part of life in this world. This term refers to the inversely proportional concept of duality, in which the existence of the two is difficult to avoid and even separate from the reality of life in traditional Balinese society. Through his work on mandala *rwa bhineda*, I Dewa Nyoman Batuan wants to convey the characteristics of this different relationship as a variation of life that has the potential to impact beauty and well-being. The relationship between culture and mandala in mandala *rwa bhineda's* was also disclosed by I Ketut Kebut in Pengosekan village on January 20, 2015:

"...The paintings belong to I Dewa Nyoman Batuan, and the stories are always related to the religion, customs, and culture of the Balinese, which are based on Hindu philosophy." That means depicting symbols related to Hinduism such as *Swastika*, *Padma*, *Acintya*, and *Catus Pata*. However, all symbols are always accompanied by a circle shape..".

Based on the statement above, it can be seen that the paintings by I Dewa Nyoman Batuan have themes around Hinduism and customs as well as the culture of the Balinese people, which are embodied in the form of symbols and symbols framed in a circle shape. It seems that the mandala in I Dewa Nyoman Batuan's painting is indeed inspired by Balinese cultural values and Balinese Hinduism, which have become traditions in Balinese life. Through the mandala *rwa bhineda*, it seems that I Dewa Nyoman Batuan proposed an abstraction of the concept of *Rwa Bhineda* not only for lovers of Balinese painting but also for lovers of contemporary painting. *Rwa Bhineda*, which is constructed with a contemporary identity pattern, is a form of support for a new life as well as a hope for equality in relationships that may exist outside of cultural stability and structural integrity. On the one hand, the form of a dual relationship in a circle seems to uphold differences that can complement each other. Mandala *rwa bhineda* as a contemporary painting clearly rejects the opportunity and principles of going beyond the duality that poststructuralism strives for in the contemporary dimension. The symbol of protection against forms of difference that can complement each other contains the meaning of a dissensus on parasites, toxic symbiosis, and the rejection of exploitative actions that are very likely to occur in contemporary freedom spaces. The central position of mandala *rwa bhineda's* in I Dewa Nyoman Batuan's painting emphasizes the opposition to contemporary mystery.

The Antithesis of Destruction

The mandala *rwa bhineda's* in I Nyoman Batuan's painting has the meaning of "counter-destruction." Counter-destruction based on the meaning of *rwa bhineda* means abstaining from destroying duality or not destroying one of the dichotomous elements of duality. When it comes to differentiating between bright and dark, temporary and permanent, dynamic and constant, evil and good, sad and happy, down and up, left and right, easy and hard, feminine and masculine, low and high, small and big, passive and active, ebb and

flow, weak and strong, cold and hot, narrow and wide, sick and healthy, wrong and right, young and old, loss and gain, heavy and light, slow and fast, apparent and true, dead and alive, rare, So the counter-destruction is based on the subtle strokes on *rwa bhineda's* part in trying to establish peace between the two camps that annihilate each other. More than that, counter-destruction must change the mutually exclusive relationship to be willing to coexist with each other, to be a complementary relationship or a relationship of mutual need.

The orientation of the value of change from counter-destruction to the relationship between the two factions that annihilate each other to a complementary relationship or a relationship of mutual need indicates a dissensus of conflict. Every conflict has the potential to be devastating for the conflicting parties (Berwouts, 2017; Abrams, 2022). So, counter-destruction in mandala *rwa bhineda* shows a dislike for real conflict and a difference of opinion about using destructive methods to end conflict.

Indications of practice can be developed based on the form of activity and the motives of the actors (Pradana, 2020a). The form of the mandala *rwa bhineda* continues with bright colors as a source of light in the midst of darkness. Through the meaning of illumination, it can be seen that the contrast of more-less, dark-bright, and up-down relationships is the center of the mandala *rwa bhineda*. The thick circle that frames *rwa bhineda's* relationship as more or less dark-light and up-and-down seems to have become a major warning about the meaning of "counter-destruction." This opposite meaning of destruction is strengthened by the representation of the face of a sleeping male lion. In general, male lions are known as the king of the jungle, the king of wild animals, and a symbol of freedom from animal life. The representation of the sleeping face of the king of the jungle in mandala *rwa bhineda* shows the potential for great power. The potential for such great power still needs to be realized and developed through the appreciation of *rwa bhineda's* values. In relation to the meaning of "counter-destruction," it is necessary to explain and realize the great power potential that lies behind *rwa bhineda's* relationship, but it is not to be developed and used for the purpose of destroying *rwa bhineda* or a part of *rwa bhineda*. In line with the meaning of "counter-destruction," "enlightenment," "awareness," and "development" of the great power potential behind the mandala *rwa bhineda*, there is a desire to delay destruction. Specifically, the delay in destroying the *rwa bhineda* form of relationships or the *rwa bhineda* elements implied in mandala *rwa bhineda*.

The large number of red motifs with elements of orange, white, and blue surrounding the thickest circle in the mandala *rwa bhineda* have built a representation of the beauty of a flower and strengthened the meaning of counter-destruction. Flowers for each plant have a meaning as a form of protection against the species' destruction (Anderson, 2006). Flowers on fruiting plants can mean fertility, which requires balance from its environment to welcome new life and save its species from the apocalypse. The flower symbol implicit in the mandala *rwa bhineda* shows readiness to contribute to preventing destruction. Primarily, preventing the destruction of the *rwa bhineda*-based balance of differences.

Discussion

The qualities of the circle mentioned are indicated not to be exempt from the forms and weights of values that have a correlation with the expression of the artist's sense of beauty and the sense of beauty of painting lovers and connoisseurs. By studying and examining the relationship between value weight, form, and a sense of beauty in mandala *rwa bhineda's*, it appears that I Dewa Nyoman Batuan's painting has multiple aesthetic, cultural, and anti-destruction connotations.

Meaning refers to an intention or intent. According to Saussure in Piliang (1999:115), meaning as content is founded on the signified. Meaning refers to the portion of the visual language that has societal repercussions for the artistic master (Wright, 2008). As a painting master from Mandala Rwa Bhineda, I, Dewa Nyoman Batuan, am aware that all circular shapes in an artist's social life are represented by mandalas.

Mandala Rwa Bhineda is a piece of artwork influenced by I Dewa Nyoman Batuan's rendition of the Mandala. The Rwa Bhineda mandala in a painting by I Dewa Nyoman Batuan is a complete circle with a plus symbol (+) and minus sign (-) complemented by numerous colors. Mandala Rwa Bhineda's depicts the duality of the (+) and (-) signs as the material of an united circle known as a mandala. The arrangement of lines, light colors, dark colors, ornamental symbols, and dots emphasizes and embellishes the circle's unity. I Dewa Nyoman Batuan intends for the mandala rwa bhineda to be the focal point of the painting as a result of the beauty created by a sequence of lines, colors, symbols, and signs.

The mandala rwa bhineda material, the painting depicts the shape of the rwa bhineda Mandala, whereas the complimentary components depict the different splendors that complement and accentuate the existence of the Rwa Bhineda Mandala. In Rwa Bhineda's mandala, there are more color variations outside of the fourth circle than there are colors within the fourth circle. The circle that encircles the material is filled with a collection of tiny white dots adorned with undulating motifs that form a route of basic, brilliantly colored kite shapes.

The series of contrasting color variations between bright colors and dark colors between the rwa bhineda symbol, the circle, and the flower petals in the compositional structure of the mandala rwa bhineda, which resembles the sleeping symbol of a male lion in the center of the painting, suggests the potential for great power. The numerous forms of flower petals that adorn the inner circle of mandala rwa bhineda's suggest the presence of a source of fertility that necessitates equilibrium for a new life chance. The features of the mandala rwa bhineda's form that contribute to its beauty do not violate aesthetic ideals.

CONCLUSION

With the results of the analysis of the meaning of mandala rwa bhineda in the painting by I Dewa Nyoman Batuan, it can be concluded that :

- 1) In a painting by I Dewa Nyoman Batuan, the mandala rwa bhineda has a round or circular shape and a duality theme that is made more beautiful by different color combinations.
- 2) The mandala rwa bhineda in the painting by I Dewa Nyoman Batuan has an aesthetic meaning, a cultural meaning, and a counter-destruction meaning.

REFERENCES

- Abrams, Hesha. (2022). *Holding the Calm: The Secret to Resolving Conflict and Diffusing Tension*. Oakland: Berrett-Koehler Publishers.
- Anderson, Neil Owen. (2006). *Flower Breeding and Genetics: Issues, Challenges and Opportunities for the 21st Century*. Dordrecht: Springer.
- Barker, Chris. (2004). *The Sage Dictionary of Cultural Studies*. London: Sage Publications.
- Berwouts, Chris. (2017). *Congo's Violent Peace: Conflict and Struggle Since the Great African War*. London: Zed Book Ltd.
- Dermawan T, Agus. (2007). *Bali Bravo Leksikon Pelukis Tradisional Bali 200 Tahun*. Jakarta: Panitia Bali Bangkit.
- Dufresne, Emilie. (2021). *Contemporary Art*. New York: Enslow Publishing.

- Galdston, Paul. (2019). *Contemporary Chinese Art, Aesthetics Modernity and Zhang Pelli : Towards a Critical Contemporaneity*. London: Bloomsbury Academic.
- Kumar, Ranjit. (2019). *Research Methodology: A Step-By-Step Guide For Beginners*. London : Thousand Oak.
- Pradana, Gede Yoga Kharisma, Suarka, I Nyoman, Wirawan, Anak Agung Bagus, & Dhana, I Nyoman. (2016). Religious Ideology of The Tradition of The Makotek in The Era of Globalization. *Electronic Journal of Cultural Studies*, 9(1), pp.6-10.
- Pradana, Gede Yoga Kharisma, & Parwati, Komang Shanty Muni. (2017). Local-Wisdom-Based Spa Tourism in Ubud Village of Bali, Indonesia. *Russian Journal of Agricultural and Socio-Economic Sciences*, 8(68), pp.188-196.
- Pradana, Gede Yoga Kharisma, & Arcana, Komang Trisna Pratiwi. (2020). Hasil Pengelolaan Homestay Bercorak Budaya Tradisional Bali Ditengah Pengaruh Perkembangan Trend Millennial di Sektor Pariwisata. *Jurnal Ilmiah Hospitality Management*, 11(1), pp.1-12.
- Pradana, Gede Yoga Kharisma, & Ruastiti, Ni Made. (2022). Imitating The Emancipation Of Hindu Female Characters In Balinese Wayang Legends. *International Journal of Social Science*, 5(1), pp. 643-656. <https://doi.org/10.53625/ijss.v1i5.1307>.
- Pradana, Gede Yoga Kharisma. (2012). Diskursus Fenomena Hamil di Luar Nikah dalam Pertunjukan Wayang Joblar. *Electronic Journal of Cultural Studies*, 1(2), pp. 11-27.
- Pradana, Gede Yoga Kharisma. (2018). Implications of Commodified Parwa Shadow Puppet Performance For Tourism in Ubud, Bali. *Journal of Business on Hospitality and Tourism*, 4(1), pp. 70-79. DOI: <http://dx.doi.org/10.22334/jbhost.v4i1.103.g111>.
- Pradana, Gede Yoga Kharisma. (2019). *Sosiologi Pariwisata*. Denpasar : STPBI Press.
- Pradana, Gede Yoga Kharisma. (2021). Aplikasi Filosofi Tri Hita Karana Dalam Pemberdayaan Masyarakat Tonja di Denpasar. *Jurnal Abdi Masyarakat*, 1(2), pp. 61-71. DOI : <https://doi.org/10.22334/jam.v1i2.10>.
- Pradana, Gede Yoga Kharisma. (2022). Mereresik dan Penghijauan Dalam Rekognisi Perayaan Hari Ulang Tahun Kemerdekaan Republik Indonesia di Desa Bangli, Tabanan. *Jurnal Pengabdian Mandiri*, 1(6), pp. 1101-1112.
- Pradana, Gede Yoga Kharisma. (2022a). Animo Dosen STPBI Dalam Gerakan Semesta Berencana Bali Resik Sampah Plastik di Karangasem, Bali. *Swarna: Jurnal Pengabdian Kepada Masyarakat*, 1(3), pp. 245-255. <https://doi.org/10.55681/swarna.v1i3.115>
- Rinu, Ni Made. (2004). *Pengaruh Lukisan I Gusti Ketut Kobot Terhadap Perkembangan Seni Lukis Ubud (Tesis)*. Denpasar: Program Studi Magister (S2) Kajian Budaya Universitas Udayana.
- Ruta, I Made. (2015). *Seni Lukis Mandala oleh I Dewa Nyoman Batuan di Desa Pengosekan Ubud-Gianyar (Tesis)*. Denpasar: Program Studi Magister (S2) Kajian Budaya Universitas Udayana.
- Saywell, Edward, Miner, Al, Munsell, Liz, & Ziber, Emily. (2015). *Contemporary Art*. Boston: MFA Publications.
- Wright, Terence. (2008). *Visual Impact: Culture and The Meaning of Images*. Oxford: Berg.