

## Form of Modern Mask Created by Ida Bagus Anom

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Mask is an artificial face made of a thin material or a material which is made thin in such a way that it is feasible to be worn on the human face. It is worn to make the face partly or entirely covered. It is a man's cultural product which has been in existence since a long time ago. It is historically recorded that it has been in existence since the pre-history era, exactly since what is termed as *perundagiaan* era ( $\pm$  600-800 AD). The modern mask art currently developing is derived from the traditional one, functions for aesthetic purposes only and is related to what is needed by tourism. The process during which the modern mask art has been created is basically inspired by the traditional mask art. In addition, in the creation process, an artist always tries to acquire his personal identity. Ida Bagus Anom, as a mask artist, in creating mask art with special characteristics, is considered to be able to combine traditional values with modern elements. He still adopts the Balinese cultural values as the identity of the masks he has created. Apart from that, he has also adopted creatively foreign cultural values in his works. Through his modern masks, what he has contributed to arts still refers to the principle of Balinization. What is meant is that he has adopted the foreign cultural values to enrich the modern Balinese masks he has created. His creative, productive, and innovative works have aesthetical and ethic values as the soul. In other words, he has given priority to change or comodification as a basis for interacting symbols. The change taking place in the modern mask art created by Anom is not a product but a process of creativity based on *Tri Semaya* teaching which includes *Atita*, *Wartamana* and *Negata* (the past time, the present time and the future time). What is meant is that what is being done should refer to the past values, *atita*, and what is expected in the future, *nagata*. It is the past values and what is expected in the future which are combined in such a way that a basis for what is currently done (*wartamana*) can be created. What is currently done by Anom does not neglect the past cultural roots and will be regarded as being creative in the future. As far as the modern works created by Anom are concerned, the supra-empirical aspects of arts based on aesthetical values make them regarded as creative works, and empirically, they are highly realistic.

Keywords: Artist, topeng, and Ida Bagus Anom

As a product of human culture, mask art has great values and mission; therefore, it may be used as the bridge for making the development of intact Indonesian people successful. It may be used 1) to introduce a number of great Indonesian cultural values to those who support them to be understood and comprehended so that the cultural shock they face may be overcome; 2) to develop and implant people's prestige in such a way that they will be culturally aware of, not isolated and too far from their cultural environment; and 3) to implant pride and love of, and responsible for their own culture; in

addition to developing mutual respect; widening their insight into their cultural values and strengthening the national identity and the maintenance of the national culture (Atmaja, 1986: 37). It is necessary for them to implant and comprehend the superiorities of mask art to enhance their appreciation of such a great culture. It is hoped that their appreciation of mask art may help them identify their identity and understand plurality as part of the national identity. Finally, they will wisely respect differences and plurality, and to accept cultural plurality as the reality in Indonesia. The reason is that culture is

not static but creative, and develops from era to era; otherwise, it will not be able to support the existence of those supporting it (Geriya, 2004).

Mask, as a cultural product, changes in form, function and meaning following what is demanded for by the attitude of the community. The critical and creative attitude of its artists has caused its creativity to increase. Creativity is a characteristic which exists to face the challenges appearing any time; therefore, it can give fresh and harmonious answers for the future development (Mantra, 1992). In general, mask is one of the forms of symbolic expressions made by man for particular purposes. Mask is an artificial face made of a thin material or a material which is made thin in such a way that it is feasible to be worn on the human face. It is worn to make the face partly or entirely covered (Sedyawati, 1993: 1). Mask is an originality glorifying human cultural product which has probably been in existence since human culture was in existence. It is historically recorded that in Bali mask has been in existence since the pre-history era referred to as *perundagiaan* era ( $\pm$  600 – 800 M). In the ancient inscription issued by King Ugrasena, *pertapukan* meaning mask was stated. In addition, the ancient inscription of Pandak Bandung issued by King *Anak Wungsu* (1071 AD) the word *atapukan*, meaning mask dancer was stated (Pameran Topeng Traditional Bali & Jawa Barat, 1993/1994). Since the government of Dalem Waturenggong (1460-1550), this art has been growing fast and has been associated with traditional and religious ceremonies. In the Bali community, it is believed that mask has been part of the personification of gods and ancestors. It is used as a means of communication between people and their gods and ancestors. In addition, it is also a means used by people of respecting their gods and ancestors (Marah, 1981: 47).

Mask art is a branch of arts which integrates performing art and art and design. As a performing art, it has theatrical aspects which combine stories, dramatic structures, language, dance, gamelan orchestra and actors. As part of art and design, mask art has handicraft aspects, making it comfortable, safe and beautiful to watch. As art and design supported by the values of beauty, it should show its design appearances as the visual elements and aesthetical values.

The aesthetic values of mask are reflected by the philosophical meaning and beauty of the form of the mask itself. The Balinese mask is characterized by the values of Hinduism it contains as the determining and stable characteristics. The Hinduism-based Balinese mask art can generally maintain its intactness and growth as an art work of handicraft; in addition, it contributes a lot to the culture of mankind as cultural, economic, political, educative and aesthetic media. Basically, the Balinese traditional mask art functions as a means of worshipping and the dancers are associated with the traditional ceremonies performed in Hinduism.

Generally, modern art works are formed through the combination of several cultures or multiculturalism which cannot be separated from globalization. Globalization has been able to shift various style in such a way that monoculture has appeared; furthermore, the world has only one culture, that is, the modern culture which has adopted all habits in the past (Fadillah, 2006: 106). The currently developing mask art is the continuation of the traditional mask art, and functions only to meet what is aesthetically needed, and is associated with what is needed by tourism. Basically, the process of creating the modern mask art basically refers to the traditional mask art. In such a process, the artists and the craftsmen always try to acquire their personal identities. It is such a fact which has caused the mask craftsmen to act faster in order to be professional. They tend to be free and to concentrate on the only two objectives, discovering and renewing. Nowadays, many modern mask artists have their own objectives, causing the forms and meanings of the masks they produce to vary.

Ida Bagus Anom is a mask artist who is regarded as being able to combine the traditional values and modern ones with particular Balinese style. Ida Bagus Anom (hereinafter referred to as Anom), apart from being a traditional mask artist, is also able to create modern masks which are formed from various cultural elements conceptualized through his spiritual, personal and social experiences obtained through scientific expansion and exploration, technological innovation, knowledge of arts and aesthetics. It is these which have caused Anom to be independent in creating their works. From this perspective, traditionally, the modern masks created by Anom are not only historical products but also

reflect a creativity based on openness to the future characterized by aesthetical, social and self reality developments. As an artist, he is highly unique. He has multiple expertises; he is a mask carver, a mask dancer, and an instructor teaching mask art. He is also highly good at creating traditional masks from other countries such as Japan, Korea, Greece and Mexico. Therefore, he has been appointed adviser and instructor in the International Living Program and American Program which send their students twice a year to Bali. In his works, he always combines the real life and illusions which are derived from magical religious elements. These elements are combined as an imagination strength which can create the world of ideas, which are then processed and gathered in such a way that the modern marks he produces have particular characteristics and identity.

### REVIEW OF MASK ART AND DESIGN

In general, mask is part of a three-dimensional work of art and design. It cannot be separated from the four basic things needed by three-dimensional art works. They are composition, balance, proportion, and unity.

A good mask is supported by a good composition. Composition refers to how the plastic elements such as line, area, texture, pattern and color are organized in a design which will lead to a stimulus to balance, with accentuation, which, in its diversity, forms a harmonious unity. In other words, all forms of mask art can be in the form of statue, painting or performing art, and the mask musical art is so particularly composed that a composition of regular elements is created to meet what is needed and psychologically intended by mankind. Composition of art elements constitutes the way of composing and mixing based on the existing norms in such a way that the atmosphere of harmonious regularity is created. Such norms refer to the process through which a technical unity is obtained to create a quality art work.

Anom's composition of the modern mask art is created through an integration of basic norms of arts and design; as a result, harmony and balance are obtained. Every work of mask art should reflect balance; otherwise, it will lead to discomfort and restlessness, as a tree or building which is about to collapse. Balance is the most important principle

in mask art for the reason that stability, tranquility and welfare exist in balance. Stability, tranquility and welfare work together consistently to give impression and are the final stage in which the elements of arts and designed are composed.

There are several types of balance, as far as the arts and design applied to mask art are concerned; they are 1) symmetrical balance; the one applied to the areas which are similar in regard to their forms, or the balance between what is the left and what is on the right. If divided into two, any work of art mask can be divided into two forms with equal sizes; 2) Radial balance; the balance between the left and right areas, upper and lower areas; its characteristics are exactly similar to those in symmetrical balance; 3) Obvious balance; the degree of the balance between what is on the right and what is on the left is equal; however, their profiles are different; one in the form of a circle and the other is in the form of a triangle, but their intensity are equal; and 4) Axial balance, frequently referred to as asymmetrical balance; the balance applied to the organization of objects or forms or colors whose sizes are equal, or whose positions are not the same; or the burden of what is composed and organized on the left is different from that of what is composed and organized on the right; their profiles are too but they keep balance (Tjidra, 1992: 23).

Proportion also includes the basic carving principles in order to create harmony. Accurate comparisons are required in mask work; otherwise, harmony will not be obtained. Basically, proportion or mean refers to the mathematical comparison of an area. Golden mean is the most popular proportion used up to now in any architectural work. Proportion refers to the arithmetical progression proposed by Fibonacci in which the comparisons used are 1:1, 6:18 and 8-13. It seems that such proportion is derived from the comparisons found in the natural objects including the physical structure or facial structure of mankind; therefore, it is assumed to be the one derived from God. Unity is one of the basic principles which is highly important in carving. The absence of unity from any carving work will cause it to be dispersed, confusing and not comfortable to look at. Actually, such a principle is the principle of relationship. When the elements of line, form, color, profile, direction and so forth are related to each other, then a unity will be created. Unity

is the effect achieved in the composition of the interrelationship among the supporting elements in any art work. In this case, unity refers to the one which is observed from how objects are organized, composed, applied and arranged on an art work. They should support each other. If one part is made to disappear, unbalance and improperness will appear. There are two types of unity; they are 1) the unity of the parts forming the mask; there is a norm organizing what elements should be included to form unity, as, for example, the *prabu* (dalem) mask should have what is referred to as *urna* (the third eye), which is made up of the ornament of hair. The size of such an element is normative in nature as the feature of such a mask. 2) The unity in organization (application); how the visible parts should support each other so that harmony/artistic in mask art is created. The unity in mask art highly determines the real quality of any art work of mask.

#### THE MASK DESIGNED BY IDA BAGUS ANOM

The mask designed by Anom refers to the material and non-material models. According to him, the mask produced by referring to both the material and non-material models should pay attention to the model already exemplified. What is described below refers to the final or finishing stage, which includes complexity, intensity and empathy.

1) Complexity; this factor is concerned with the matters pertaining to complexity and accuracy in expressing the mask form and color through the other supporting elements such as what is referred to as *petitis*, *cundang*, and the other complementary ornaments to strengthen the mask characteristics revealed. An artist will evaluate that he has created a quality work if it is created with high complexity and accuracy. The works created by Anom, for example, present high complexity values. The traditional mask 'dalem' illustrates this.

2) Intensity: it refers to the sharpness of colors such as dark versus bright; in this way the impressions given by the parts of the mask really reflect the characteristics and charisma the mask is supposed to reveal. High persistence and skill are needed to acquire high quality intensity. In mask art, the sharpness of colors can be created by golden contour (*prada*), and using contour technique and gradation of from light colors to dark ones.

3) Emphasis; the central part of the mask; the part on which the view is focused and therefore it is referred to as Central of Inters. This can be created by using a striking color or by dividing the lines which go in different directions, and by using a shade with high intensity. In any traditional mask art, it is not absolutely needed; however, in modern masks emphasis is absolutely needed to give other aesthetic values as refusal to tradition.



**Picture 1.** Traditional mask (Dalem); **Picture 2.** Naga mask with high intensity color; and **Picture 3.** Modern mask, in which difference in unity can be seen

#### The Elements Forming the Modern Mask Designed by Anom

Mask is one of the Balinese cultural arts which has been inherited from generation to generation and has particular forms and characteristics. The elements used to realize the mask art are similar to those used to realize the other arts and design. Such elements are point, line, area, texture and measurement which are visible; through which someone may create a form and characteristics of the mask he has intended using chisel and brush. In addition, the parts which highly determine the realization of the form of an art work are the understanding of the 'framework' of carving elements which will enable it to be more perfect and have spirit 'metaksu'. Anom combines the points in the masks he has produced, making them unique and have characteristics. In addition, the ornaments made are highly creative. One point cannot express one expression; however, four or five points can create styles of ornaments needed in mask art with various forms. As an illustration, the mask entitled "Garam dan Merica" (Salt and Pepper) constitutes a collection of points composed in such a way as mask motives for illustrating the mask form with the values of beauty that it is symbolically and aesthetically meaningful. As far as the masks created by Anom are concerned, points are not only used to express things but also to form characteristics with magical strength.

The lines used in mask art have many meanings; they may be used to form the mask characteristics,

to divide areas, and to symbolize things. The lines used in the modern masks produced by Anom are adjusted to forms with special functions so that they can symbolize things, divide areas and have distinguished characteristics. In other words, Anom, through his works, is able to express numerous explicit and implicit meanings which contribute to the beauty he personally wishes to express. The lines of expression appearing on the masks produced by Anom are distinct. This proves that he is a mask artist which has been highly experienced and trained in expressing what he has in his heart without doubt. The lines used to form characteristics or to symbolize things are expressed using what is termed as *sigar mangsi* technique; the gradation of colors from light colors to dark colors and vice versa. The golden color (*prada*) flows in such a way that no partition is seen and that it features the expression which is soft but distinct expressed by a Balinese artist, as illustrated by the eye line, the cheek indentation, forehead sketch and the other ornamental lines applied to mask. Such lines of expressions are artistically processed based on the characteristics of the mask produced. As an illustration, the lines which curve downwards give impression of sadness, being old and scared. The lines which curve upwards give impression of happiness and smiling. Anom likes adopting such lines used to express characteristics enabling his works to give highly realistic impression and to have values of beauty. The lines used to express things are initiated using carving technique; then they are made distinct using both *sigar mangsi* technique and texture technique; as a result, the lines are getting clear and distinct. This means that the lines expressed are highly expressive and distinct and hence, they give impression of being more natural.

The element of area gives the impression of being unhampered, being deep, cavity, being far and being near. In any carving work, area functions: a) to emphasize expressive values and movement values, rhythmic values and directional values; b) to give limitation, form and space as what appears in the constructions of a statue and a mask; and c) to give impression of what is referred to as *trimatara* (three dimensions) made to appear by the limitations of length, width and height. In addition, area also has its own nature.

As an illustration, a) vertical and horizontal areas give impressions of tranquility, being static, being stable and movement; b) round area gives impressions of being occasionally stable, occasional movement; c) triangle gives impression of being both stable and dynamic; and d) wavy area (sunken and curvy) gives impression of being rhythmic and movement. The form of area in any carving work can be negative and positive. The area is stated to be negative if it is made of three or four lines and if it is assumed to have holes or penetrations, meaning that the lines made function as the contour. The penetration made on the mask eyes concretely illustrates this. The area is stated to be positive if it is horizontally made of many lines which are connected with each other. What is referred to as *keras*, the area which is made of woven bamboo, concretely illustrates this. In the modern art work created by Anom, the area is used to the characteristics and identity of the mask. In addition, the area is also used to emphasize the expressive values, the movement values, the rhythmic values and the directional values which are formed through the negative area. The negative area is also used to give aesthetic space of movement so that the user's agility can be revealed depending on what he wishes. Such an area can also function to ease the user to communicate (to voice) and see his surrounding when the mask is being used.



**Picture 4.** 'Garam and Merica' Mask; Ornamented with Points; **Picture 5.** the Mask with the Lines Which Curve Downwards.

The texture which is visible and touchable on the surface of an area can be distinguished into two; the natural texture and artificial texture. The natural texture refers to the nature of an area created by the nature such as the fibrous parts of wood or stone. The artificial texture refers to the nature of wooden area created using a particular drawing technique to give particular impression (Kartika, 2004: 226). This means that texture functions to make the surface of an area give particular impression and

have aesthetic values. As an illustration, the fibrous parts of wood are made to appear distinctively in accordance with form. Texture can be created through three processes; chemical process, natural process and hand-made process. As far as the modern mask art created by Anom is concerned, the texture reflected constitutes the quality which is visible and touchable on the mask surface through size, form, organization and proportion of its parts. Texture can determine to what extent the mask surface can reflect or absorb light as mask functions to cover the face when a dance drama is performed. However, in general, the texture of the work created by Anom gives more emphasis on soft and pseudo-texture. The soft texture expresses that perfect beauty is achieved; therefore, there is impression that his works seem to be lined with glass without reflecting light and to be *doof*. Pseudo-texture gives the impression of being antique. What is meant is that his works give impression that they are rough and spotted; however, they give impression that they are fine and smooth when touched.

Nowadays, color is believed to express personal emotion but in the past it was not as it was devoted to religion and the king during Hindu-Budha eras. Then, in the next eras, the carvers used color, especially the natural one (naturalistic). Color was believed to represent the real object. The color which was made to distinctively appear was adopted as the second way of expressing things; however, the impression given was less expressive. In the 19<sup>th</sup> century, the artists thought that color was seriously and consequently used as a media for expressing things. As time passes by, the function of color has adapted to the era during which it is used. In the past, the color was always associated with the relationships which were supernatural in nature and with the particular strengths controlling parts of the universe. Our ancestors believed that the color they used could protect them from every bad influence or danger.

In Bali, the approach using color has been applied based on physics and mentality as well as on the symbolic elements which are supernatural in nature. It is possible that the philosophy of color in Bali is derived from Hinduism in India; it has developed and passed by a long journey. The concept to which the composition of color in Bali is referred to is called *Rajah Nawasanga*. It is made up of

nine colors which are associated with the names of Gods and points of the compass. Color refers to a particular spectrum in the perfect light (white in color). Every color can give particular impression and identity depending on the observer's social condition. White, for example, gives the impression of being white and cold in the western countries as it is associated with snow. However, in the eastern countries white gives the impression of death and being extremely scaring as it is associated with the white cloth needed when someone dies, although, theoretically, white is not color (Sakri, 1990: 57). According to Anom, color physically and spiritually expresses things as reflected in various traditional and modern art works which have the scheme of color *nawasanga*. The masks he has produced refer to the traditional ones and generally use three colors; they are yellow, red and black. According to him, color is highly meaningful both as a symbol and an identity. As an identity, his works can be distinguished into two types; traditional mask and modern mask. In his modern works, the colors red, yellow, green, blue, white, and black are used to express his personality. The colors used are always associated with the things which are supernatural in nature. The colors mentioned above symbolize many things; therefore, one will feel particularly satisfied when one wears the masks he has produced. In addition, the color composition mentioned above has strong characteristics and are full of mysteries.

Hence, the characteristics of the colors used are described as follows:

1) Red; among all the colors, red is the strongest one; it highly attracts attention; it is aggressive in nature, and symbolizes primitiveness. It is associated with blood, anger, braveness, strength, muscularity, love and happiness. In Bali, red (*barak*) symbolizes God Rudra in the south or *daksina*. God Rudra is identical with God Ciwa (Ciwa Rudra) illustrated as a physically great male. His stomach is blue and His back is red. (Titib, 2001: 183).

2) Yellow; it refers to a collection of two important phenomena in human life; the life provided by the sun in the sky and the gold as the wealth provided by the earth. Yellow is a bright color; therefore, it is frequently symbolized as happiness, liveliness, and intellectuality. Yellow is the brightest color after white; however, it is not as pure as white. Yellow means the greatness of love and in-depth

understanding of the relationship among human beings. In Bali, yellow constitutes the golden color symbolized as Dewa Mahadewa in the west symbolizing competence, expertise, and *pascad*.

3) White; it has positive, stimulating, bright, light and simple characteristics. White symbolizes holiness, straightforwardness, honesty, and pureness. White also symbolizes supernatural strength, light and victory defeating darkness. White gives an imagination which is opposed to that given by black as illustrated by “the white heart”, meaning being not jealous and having no hatred. The expression “white magic” as the opposite of black magic is another illustration. The letter is intended to bring misfortune on someone and the former is intended to purify someone from the black magic.

4) Black; it symbolizes darkness or the absence of light. Black indicates dark strength, symbolizes mysteries, the opposite of white or bright. It is frequently used to symbolize destruction or error. In general, it is associated with negative characteristics. The expressions such as black goat, black magic, black list and black market refer to negative characteristics. However, black can also show positive characteristics. As an illustration, the word *strukt* refers to a strong, formal and affirm structure. From what was described above, it can be concluded that color, as the symbol, cannot be separated from its use. Nowadays, modern life color is still used to symbolize things, although how it is used has shifted.

5) Blue; it gives the impression of being peaceful and cool, belief, conservativeness, security, regularity, happiness and passive acts in everything. Blue is also associated with the width in space, depth, positive association, trust and stability. However, negatively, it also symbolizes suspicion and being melancholic.

6) Green; it symbolizes growth, fertility, newness, harmony and romanticism. It tranquilizes, cools down and gives life. In addition, it also symbolizes braveness, desire as well as stubborn. It also means having strong personality and being powerful.

Apart from that, it may also increase pride. Those who are fond of this color are frequently referred to as advisers. Positively, it means optimism, freedom, and balance. Negatively, it may also mean being jealous and falsehood.

From what was described above, Anom has been able to construct philosophical symbols using colors to inspire the mask art. In addition, he has also been able to combine yellow and white, red and black; they are combined with forms of motives and their symbolic meanings. He has been able to show the characteristics of an art work such as unity, complexity, seriousness, purification and harmony.

#### **FORM OF THE TOPENG CREATED BY IDA BAGUS ANOM**

Seen from the form, the modern masks produced by Ida Bagus Anom are combination of the local (Balinese) cultural elements and foreign (global) cultural elements. This requires two things which are related to one another. On one hand, he still maintains the Balinese cultural values as the identity of his works; on the other hand, living in the global era, he also adopts foreign cultural elements creatively. In brief, through his modern masks, he adopts foreign cultural elements to enrich his creation but still maintains the Balinese principles. His works contain aesthetical, ethical and logical values as the soul but show creativity, productivity and innovation. In addition, changes, as the basis of symbolic interaction, are his priority. The most basic change, as far as his works are concerned, can be seen from the art structure involving form, function and meaning, which he refers to, as a consequence of the interference of renewal ideas adopted from outside Bali. The changes taking place include: 1) invention; the process during which new ideas are created and developed when producing his modern works; 2) diffusion; the process during which new ideas are communicated into the art system so that the new form becomes one of the art elements of his modern works; and 3) consequence; the changes taking place in the modern mask art resulting from adoption or refusal of innovation. Such changes take place if such adoption or refusal causes form, function and meaning to change.

The changes taking place in the modern mask art produced by Anom are not a result or product but a process of creativity based on what is referred to as *Tri Semaya* teaching; they are *Atita*, *Wartamana*, *Negata* (the past, the present and the future). What is meant is that what is currently done should refer to the past values or *atita* and what is expected for the future or *nagata*. It is the past values and what is expected for the futures which are combined in such a way that they serve as a reference for the future (*wartamana*). What is currently done by Anom does not only maintain the past cultural roots but also creativity for the future. In addition, the modern mask art created by Anom, if seen from the supra-empirical aspect of art which is based on aesthetical values, is creative; and if seen from the empirical point of view, it is highly realistic. What is meant is that the forms of the modern masks produced by Anom are implemented into the current societal life by understanding the modern culture which keeps changing. It is in such a process of rejuvenation the artistic creativity, which follows what is going on (mainstream) such as tourism, takes place. It is proved by the fact that Anom has not only created mask art in the interests of tradition but also in the interests of tourism. It is not only performed as a modern theatre but it is also used as a mere ornament.

#### THE MODERN MASKS CREATED BY IDA BAGUS ANOM

The modern masks created by Anom expresses self totality which gives more priority to the principles of modern art and design which include originality, freshness, personality and economy. The modern masks created by Anom are inspired by the traditional artifact as the basic element combined with modern elements which are then developed and modified in such a way that they represent himself as a Balinese artist. Anom, with his traditional background, has learned mask art from various countries; therefore, he has been indirectly and directly influenced by the cultures coming from outside Bali. Based on what was described above, he has created various types of both traditional and totally modern masks with their highly specific forms and colors. A number of unique masks created by Ida Bagus Anom are described as follows.

#### Bidadari Mask

The mask in the form of *bidadari* (a fairy beautiful lady) is inspired by the beauty of the fairy beautiful ladies in the story of *Arjuna Wiwaha* or *Arjuna Tapa*. In Sanskrit, the word *bidadari* is derived from the word *vidhyadhari* or *Apsara* (Sanskrit: *apsarah*). It is, according to Hinduism, a creature in the form of a female human being residing in heaven. She is responsible for submitting divine message to mankind. In *Semit* belief, she is identical with an angel. Sometimes she is sent to examine to what extent a male is persistent in meditation by disturbing him. She examines those who are meditating using her physical beauty. Physically, she is highly beautiful and perfect. She is sometimes prepared to marry one of them as a reward for what he has extraordinarily done for goodness. In the story of *Arjuna Wiwaha*, for example, the fairy beautiful lady named *Supraba* is made to marry *Arjuna* after successfully killing the giant named *Niwatakawaca*, the enemy of Gods and heaven. The word “*bidadari*” (fairy beautiful lady) in Indonesian, Javanese and Balinese languages is influenced by Sankrit. In Javanese tradition, the words ‘*bidadari*’ as well as ‘*apsari*’ are termed as ‘*widodari*’. In Balinese language, the word ‘*bidadari*’ or ‘*apsari*’ is referred to as ‘*widyadari*’ or ‘*dedari*’. The term ‘*widodari*’ in Javanese language and ‘*widyadari/dedari*’ in Balinese language are derived from the word ‘*vidhyadari*’ in Sanskrit. *Vidhya* means beautiful. The mask in the form of *bidadari* is a creation giving emphasis on the renewal or modernization aspect. The design friction and the pure art characterize the formation of modernization reflected by the mask art produced by Anom. The democratic and industrial spirits are responsible for the opposition to the principles of the beauty of pure art which are regarded as bringing the old spirits. This can be seen from the work which is oriented towards function and what is needed by the community. Anom states that, in the creation process, he does not imitate the nature and that he creates something new so that freshness and originality are attached to his work as the elements of modern art. In expressing art, he disagrees with the theory proposed by *Aristoteles* claiming that an art is an imitation (*mimesis*) of the nature.

According to Anom, an art actually produces something which is completely different from the natural reality. To some extent, any art work is



similar to the nature; however, it is already removed from the natural reality. As far as an art is concerned, there is a principle which is not identical with the nature. It is this which has caused it to be completely independent as a personal creation. The principle of being removed from the nature is used as the basic principle of his creation. Furthermore, he states that actually mask art refers to the assumption that mask is a result of human symbolization; therefore, the principle of his creation refers to the principle of symbolization or symbol formation. In creating mask, inspiration followed by aesthetic experience in which man gets impression of his life, plays an important role. In his experience, Anom, as an artist, tends to internalize the impressions he has. It is such impressions which are poured and internalized into his art work in the form of mask. As far as his work entitled 'bidadari' is concerned, it is not merely the imitation of the nature but it has been processed and has been made in harmony with the elements playing roles in the creation process. Therefore, he is a creator; the ideas and media he has are analyzed to see the technical, aesthetical and expressive values they have. His ability to process internal and external things through in-depth comprehension is reflected by the *bidadari* mask below.

What is expressed by the mask in the form of *bidadari* produced by Anom has been thoroughly done from the formation stage to the finishing stage. This can be expressly seen from the mask feasibility; the ornaments and the colors used show the seriousness of an artist in pouring his ideas which are full of symbolic values. This can be expressly seen from how the crown details are expressed; its form is simple but still represents what is intended and aimed at by who has created it. 'Bidadari' is a heavenly being which comes down to the earth and then returns to heaven any time. This is expressed by the form of the crown reflecting attributes of a bird with its wings and tail indicating that it can fly. In addition, the golden color can also reflect the great values the 'bidadari', as a heavenly being, has. Green and blue are also used on the crown in the form of color gradation (*secawian*) from light color to dark color; the end is made white. This reflects the peace and freshness the artist has. Wholly, the 'bidadari' mask is made white using small fine brush symbolizing heavenly creature. The colors used, in addition to symbolizing things, also represent

real objects. The black used on the eyebrows, for example, does not symbolize anything but the color of eyebrows itself. However, the red on the mask's mouth, apart from representing the real color of the mouth itself, also symbolizes sexuality which can tempt those who enjoy it. As a whole, the 'bidadari' mask, apart from symbolizing something, also has a particular role to represent modern art work giving priority to aesthetic, ethic and logical values referring to Hinduism.



Picture 6. *Bidadari* Mask

#### Opening of the Third Eye

Every human being has one more sense apart from the five senses, that is, the third eye well-known as "the spiritual eye". However, not everybody has it open or active. If it is already open or active, one will be able to observe various forms of energy/ creature/the invisible things. However, if it is not open or active, one cannot see the invisible things. Prayers are used to open it, which is closed before, or to make it active. If one can open it actively and perfectly, he will be able to directly see the invisible things such as energy and the like. It is also called spiritual sight or sensitiveness to feeling or intuition. It is such an intuition which has inspired Anom to be so creative that his ideas flow as they like without any pressures and the final result is the mask entitled "the opening of the third eye".

His sensitiveness and ability to process everything he has internally and externally followed by in-depth comprehension have enabled him to create art works with the following aesthetical values. (1) Empathy: a feeling of being possessed or entering, projecting oneself into an art work so that one becomes united with the elements of or the work as a whole. Empathy is different from sympathy

which means sharing a feeling for something. (2) Enjoyment; enjoyment provided by the elements of arts and design such as line, color, texture and so forth including the principles of design. (3) Imagination: development of the observer's notions, resulting from the stimulus received from an art work. (4) Expression; images or messages reflected by an art work so that the observer becomes impressed.

According to Anom, among the four values mentioned above, which cause an art work to have quality, empathy and expression are more important than the other two. The reason is that they are highly abstract and difficult to explain. Furthermore, he states that an artist should be technically able to handle the media used; otherwise, what has been comprehended and intended cannot be communicated.

In his work entitled "Opening the Third Eye" the wood used as the media is called "pule". The wood has been thoroughly comprehended and processed. The finishing has also been thoroughly done so that the mask produced has high quality. Such a skill has been acquired as the form of intuitive motivation of his experiences when visiting several countries such as Japan, Korea, Taiwan and European countries. The skill he has in the form of professional expertise derived from other cultures (cultural borrowing) has proved this. The fact has distinguished that the process of acculturation derived from Hindu culture and Japanese culture has contributed to the works produced by Anom. This is expressly reflected by the face of the mask he has produced. It looks like Japanese mask; however, the colors used and its elements are combined with the elements derived from Hindu culture. This has given the mask he has produced particular characteristics as what Anom has intended to express. He is fully concerned about aesthetical values. Totally, the mask with the closed third eye is used to give a nuisance of meditation; in addition, it is revealed on the head that the third eye is accompanied with water sterilization which is bluish in color. The *sigar mangsi* technique or the gradation from dark blue to light blue with the white end is used. This means comprehension of what will be aimed at.

### **Dream**

The mask entitled 'dream' expresses unhappiness of what has been undergone. In addition, it also

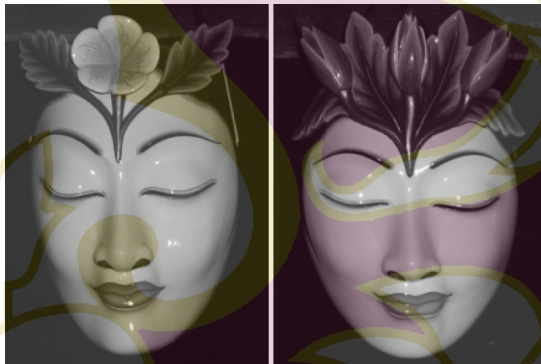
expresses the various household experiences frequently undergone by Anom. The social reality of his household life was brought into his dream and finally inspired the mask entitled 'dream'. The inspiring dream has been used as the artistic subject in his work. Aesthetic experiences often contribute to the creation of a work. The aesthetic experiences result from the positive responses given to the sensitiveness to environment which causes beautiful feelings to appear in dreams. In the mask entitled 'dream', Anom wishes to express what he has done to overcome the problems and challenges he has comprehended in dreams. If further analyzed, a dream is a series of shadows or pictures, ideas, and emotions undergone by someone when sleeping. Almost one third of human life is spent sleeping. However, sleeping does not mean waste of time, as it is done to maintain the body's metabolism so that it remains stable.

The world bridging two natures (phenomenon and abstract) can be accessed by sleeping through dreams. A dream may also be used to fulfill what is intended and may be the source of science and art creation. According to Anom, a dream is a distorted expression or an expression of what is really intended when not sleeping, and as part of imagination. He further states that imagination competence is always active both when sleeping and not sleeping. When not sleeping for hours, such a competence is turned by the sense impression to do what it is normally supposed to do; however, when sleeping and the senses and other competences are not working, all imaginations wake up. Anom is highly grateful that he can dream when sleeping. One day he dreamed of meeting a very beautiful goddess. Her beauty was finally realized in the form of an art work with full of symbols reflecting his personality. The art work was aesthetically processed. In his dreams, a symbol is the most fascinating part as, in several conditions, it is possible to interpret it without asking another who is sometimes unable to tell anything about the symbol.

However, through imagination supported by his ability to process aesthetically, Anom was able to reveal what he dreamed of using the carving language in the form of the mask entitled 'the crowned *bidadari*'. The crown symbolizes the greatness of an object realized. It is carved in the form of what is called *patra punggol* which was processed in such a

way that it was separated from the traditional values and formed a modern art as his personal process. In its appearance, it can give impression that it is a modern mask supported by modern aesthetic elements. As a modern art, it is not regulated by the past norms and has developed according to the era in which it is in existence. Thematically, it reflects the situation being undergone and gives more emphasis on creativity and personality.

The mask produced by Anom entitled 'dream' shows an art which contains a pastiche element; aesthetics of pure imitation which does not pretend to reflect anything and constitutes the composition of the elements borrowed from various expressions used by the artists in the past. In practice, the mask expressed from what is dreamed of takes various historical styles and forms, leaves its era enthusiasm and put itself within the current context. In addition, one of the symbols expressed by this mask is purification as shown by white. Red, green and blue with golden contour give impression of being purely brave based on greatness. This is what is intended to express by Anom through his dreams with an expectation that the people who will use his mask can show beauty, greatness and purification as the current life expression which should be struggled for in order to achieve happiness.



Pictures 7. The Dream Masks

#### **'Bawang and Kesuna' (Miss Onion and Miss Garlic)**

Not many people in Indonesia are aware that the classical literary works in general and local literary works in particular contain many essential and precious things as Indonesian spiritual inheritances. They constitute a treasury of thoughts and what was dreamed of by our ancestors. It is true that classical/traditional literary works implicitly and explicitly

contain quality teachings and way of life. Such treasury of thoughts and way of life are definitely widely implicational and dimensional. The way of life reflected by classical literary works may inspire ideological, economic, political, social, art and cultural aspects. In this relation, the art aspect is highly dominant in Bali. Although in this article it is irrelevant to talk about how literary works are related to arts and design in general and to mask art in particular, what is stated by Robson, as quoted by Agastia, can be referred to as the theoretical framework that art works are harmoniously relevant to classical literary works. Essentially, art works cannot be separated from classical literary works. They are related to and complete each other. In this relation, Anom tries to reveal the relation between literary works (especially local literary works) and mask art with its various styles. It is clear that his works have been inspired by the local literary works. He further states that the local literary works in Bali can be divided into two; they are Balinese literary works and Old Javanese literary works; however, functionally, the Old Javanese literary works (Kawi) belong to the treasury of Balinese literary works.

According to him, such a division does not matter. In addition, according to him, whether it belongs to the "Balinese literary works" or to the "Old Javanese literary works" does not matter. What matters is "how to apply such literary works to mask art" so that aesthetic and useful art works will be created. The reason is that arts should be functional and useful to the community. Anom, as a mask artist, has been inspired by the Old Javanese classical literary works as well as the Balinese classical ones. One of many great Old Javanese and Balinese classical literary works which has inspired him is a tale entitled "Bawang Kesuna" (Miss Onion and Miss Garlic). It has many versions, one of which is in existence in West Java entitled "Bawang Merah dan Bawang Putih" (Miss Onion and Miss Garlic). It has been so popular from generation to generation that it has been adopted as an electronic cinema presented on a TV station. Although the version presented on TV is highly different from the original tale, it indicates that the public in Indonesia still pays attention to classical tales. In this story, 'Bawang Merah' means the Onion and 'Bawang Putih' means the Garlic. They are sisters and live together with their parents. Unlike Miss Onion, who

is a lazy, jealous and likes slandering and hates working, Miss Garlic is quiet, honest and works hard. Almost all the household chores are done by Miss Garlic. However, being good at playing up to get on good side of the parents, Miss Onion is loved by them. One day their father goes to rice fields and their mother goes to market. Miss Garlic asks Miss Onion to help her do the household chores but she refuses it. Finally, Miss Garlic does all the household chores. After everything is finished, Miss Garlic goes to the river to bathe. While she is still at the river, Miss Onion quickly smears herself with dust and says that she has worked all day and that Miss Garlic just plays and does not want to help her. When Miss Garlic arrives home, the mother hits her with a broom of split coconut midribs and expels her. She sadly goes to a forest and cries. This tale ends with Miss Garlic's happiness and the sadness of Miss Onion and the mother.

The mask entitled 'Bawang Merah and Bawang Putih' is one of the masks inspired by a tale owned by the Balinese community in the form of a local literary work. Such a mask has been modified from a traditional one combined with the life of the nature which has been sterilized and deformed. We should be proud of and preserve the existence of mask in the treasury of Balinese culture. The reason is that when it is performed, it always gives moral messages and life guidance which introduce us to the historical events which we are obliged to know. The philosophy of the mask entitled 'Bawang and Kesuna' (Miss Onion and Miss Garlic) is realistically expressed and is combined with ornamental elements as the specific characteristics of decorative mask. It has been intentionally made colorless to show the characteristics of the raw material used; it is made up of two types of wood, 'kamboja' and 'suar'. The fibrous parts of the wood are clearly seen. It is in the form of a beautiful lady completed with a bird giving her a necklace. It symbolizes Miss Garlic who is always kind. Miss Onion is expressed with a sad face completed with ornaments in the form of leaves which cannot give her luxury in her life as a consequence of her bad behaviors toward her younger sister, Miss Garlic.

If analyzed further, the mask produced by Anom entitled 'Bawang Kesuna' gives impression that the Camp aesthetic values, which give emphasis on decoration, surface texture and sensual, are used.

The content is sacrificed and the past, as one of the inspirations, is appreciated. Then, one model 'the phenomenon of aesthetics', which, in this case, does not refer to beauty and harmony but to falsity and enrichment characterized by the attempts made to do something extraordinarily, extravagantly and glamorously. Falsity is promised as a model of aesthetics and is unnatural in nature. The nature, human beings and animals are often used as the objects but they are extremely deformed; they are made thinner, more slender or tall.



Picture 8. The Bawang Kesuna Masks

#### ***Ibu Pertiwi (The Earth)***

*Ibu Pertiwi* is another word for Sang Hyang Giriputri (the power of God Ciwa). Actually, the story of *Ibu Pertiwi* has many versions. In this case, the version adopted by Anom refers to the concept of *Tri Hita Karana* taken from Baghawad Gita, III.10 reading as follows:

*Sahayajnah prajah srishtva  
Puro 'vacha prajapatih  
Anena prasavishya dhvam  
Esha vo 'stv ishta kamadhuk*

meaning, when *Prajapati* (Ida Sanghyang Widi) created human beings, He said: you will grow and multiply and let it be your milk cow (*Kamadhuk*).

What is meant by the milk cow is something which can fulfill everything we want (*Kamadhuk*) such as 'Ibu Pertiwi' (the Earth). "The nature gives every kindness; the nature means the cow which can fulfill all desires (*Kamadhuk*)". This expressly highlights that the mother never stops loving her children as the earth 'Ibu Pertiwi' never stops giving food and life to all creatures. The earth develops life and therefore, it is referred to as 'Bhumi Pertiwi'. Plants, as the *sthana* of Gods, save human beings. They give foods and

protect the universe; therefore, they are also called the mother. That is why the nature (*Ibu Pertiwi*) should be looked after by the government ‘*Guru Wisesa*’ and the community. The universe ‘*Buwana Agung*’ (the macrocosm), as *Ibu Pertiwi*, is the place where living creatures live and grow their lives. It is on *Ibu Pertiwi* the so-called *stavira* (plants), *janggama* (animals) and human beings depend. Everything desired by the living creatures is created from *Ibu Pertiwi*. Foods, beverages, clothing, housing and other materials come from *Ibu Pertiwi*. She is called *Kamadhenu* as she can fulfill what is desired by the living creatures. *Kamadhenu* is derived from the words *kama* and *dhenu*. The word *kama* means desire and the word *dhenu* means milk cow. In mythology, *Kamadhenu* is the name of a cosmic cow belonging to God *Indra*; in other words, it is a heavenly cow which is able to give whatever we desire.

Actually, what is symbolized by *Kamadhenu* is the Earth which gives us whatever we need in our lives. Based on the story which is highly philosophical, Anom, presents his carving art in the form of mask. Such an idea appeared when a Japanese film director visited his house and told what he intended to create a dance with environment as the theme. It is what was intended by the Japanese inspired Anom to express his ideas on a piece of wood to express his personal experience in the form of mask art. The mask entitled *Ibu Pertiwi* was adjusted to the background of the customer and was processed through his spiritual sensitiveness and as a consequence, the Japanese mask with Balinese nuisance was produced. If it is observed as a whole, it presents a beautiful lady who smiles and closes her eyes. The forehead is decorated with ‘*kamboja*’ (a type of flowers). The other mask is decorated with lotus naturally symbolizing life. The mask combines two styles, the traditional and modern styles, as this one, according to its creator, can give a nuisance which puts forward the value of “sense” or *Srנגgara Rasa* ‘sense of love’. It constitutes aesthetic emotion, and *vipralambha srנגgara* ‘sense of love in leave-taking’.

Essentially, these values are combined with modern values and; as a result, a Japanese mask with Balinese nuisance has been created. The decorative ornaments characterize the Balinese art works and the Japanese nuisance is reflected by its face which looks like Japanese face. The two styles are

processed creatively to combine the two styles; as a result, the symbolic values of two countries are reflected with their realistic and decorative characteristics representing the modern art work.



Picture 9. The *Ibu Pertiwi* Masks

### Dewi Aphrodite

The work entitled *Dewi Aphrodite* was inspired by the beauty of a lady revealed in the story of *Dewi Aphrodite*. As the Goddess of Love or Goddess of beauty, she was so beautiful that she was able to tease and hypnotize Gods and human beings. She was so beautiful that all the other goddesses in Mount Olympia became jealous of her. Anom’s idea to reveal the beauty of a Goddess appeared from his personal experience when he read and listened to the stories about Goddesses, Gods and the other heavenly creatures coming from Hinduism or non Hinduism.

He likes and is interested in reading the stories about Gods, Goddesses and the other heavenly creatures which contain numerous philosophical values which can be referred to as a life guidance. Through these stories, he has found things which are beautiful and exotic, as reflected the beauty of *Dewi Aphrodite*. It is this which inspired him to reveal exoticism in a mask. High creativity, personal maturity including suggestion, skill and originality as the expression of a specific identity were needed when creating the mask of *Dewi Aphrodite*. The personal identity of an artist in creating an art work is a manifestation which is personal in nature. As stated by Utami Yasraf Piliang (1998: 1), the meanings of creativity can be identified from 1) creative personality; 2) creativity supporting factors; 3) creative process; and 4) creative product. Therefore, as far as the creation of a work of art and design is concerned, “creativity means a process which produces something new, which can be in the form of ideas; it is the process

of ideas involving various such thoughts and experiences that new ideas or forms which have not been thought about are created". As far as the masks produced by Anom are concerned, creativity means new ideas which are free from the existing traditional patrons; it is free from the supporting traditional forms, colors and other ornaments. New things which have never been thought about before are created. The experiences acquired from the stories read are poured into a mask with western nuisance but it still refers to the eastern tradition, as reflected by the mask entitled *Dewi Aphrodite*. It is white and golden yellow in color. It is performed to complete a drama dance and functions as the goddess who is tempting. It is made white in color as an artistic expression to tempt Gods; while the golden yellow tempts the human beings in the earth. It can be seen that the string of flowers on the chin symbolizes something which is tempting. The one which is used to tempt Gods is also completed with a crown as the sterilization and deformation of the Balinese mask form. The Hinduism-based Balinese culture is used to complete his work with socio-cultural dynamism as the source of his ideas. It is the traditional values which have formed the background of this mask. Inability to avoid the era development and social changes resulting from tourism has caused the traditional values to change and to be modified; as a result, modern values are created. Modernization reflected by the mask produced Anom is something which is not new. He is used to seeking after new things as his personal expressions. In addition, modern arts, which give priority to the user's originality, personality and satisfaction, need new things.



Picture 10. Dewi Aphrodite Masks

### God *Indra* with a Thousand of Eyes

The Hinduism-based Balinese culture with its socio-cultural dynamism, revealed in the form of tales and legends, has inspired the modern masks created by Anom. Initially, he wished to reevaluate the essence of human life which can never be separated from sexual deviation. In this context, he was successful in exploiting the other form of sexual deviation reflected in the form of a myth, belief and puppet show, which cannot be separated from the lives of the Balinese people. This shows that the Balinese people cannot be separated from the traditions they have strongly adhered to. Therefore, on one hand, rationality and irrationality may be scaring; on the other hand, they can be interesting and sometimes funny. The mask entitled '*Dewa Indra Dalam Seribu Mata*' (God Indra with a thousand of eyes) was inspired by what was read in the story about how God Indra is interested in Ahalya. This story is initiated by the journey made by Sri Rama, Laksamana and Resi Wiswamitra to Mitila to join the competition held to win Dewi Sinta (Goddess Sinta). On the way there, they pass by an old hut which is not well-maintained and a stone covered with bush. They stop for a moment and then Resi Wiswamitra tells the story about Ahalya and Resi Gautama. It is told that there is a beautiful lady named Ahalya. She is Bintang's sisters, the Kartika. It is told that Ahalya is the most beautiful lady in the world; she is so beautiful that God Indra would like to love her. However, she is always close to her husband. God Indra approaches *Dewa Matahari* (the Sun) to help him fulfill his desire; however, diplomatically *Dewa Matahari* refuses. *Dewa Bulan* (the Moon) is not as lucky as *Dewa Matahari*; he is forced to help God *Indra*. *Dewa Bulan* informs God *Indra* that every day early in the morning, Rsi Gautama always prays at Gangga River. When *Dewa Bulan* imitates the sound produced by a cock, Rsi Gautama goes to the river. As he (Rsi Gautama) goes, God Indra is disguised as him and enters the hut where Ahalya lives. Actually, she knows that the man coming is not Rsi Gautama and she is highly proud that the king of Gods is interested in her. Hence, they fall in love. She still has the instinct which an animal usually has. Such a potential is inspired by her pride that the king of Gods highly loves her. She wants to have something which, actually, does not belong to her. It is told that God Indra asks Asura to help him to return his sexual desire. The Asura happily helps him; as, if he is not helped to have sexual intercourse, he will

be getting more and more powerful and scare them. It is told that Indra's sperm is replaced by a goat's. Possibly, that is the reason why many people like consuming the meat taken from a goat, especially its sperm in order to obtain their masculinity back as what happens to Indra. Then he meditates so that his one thousand of sexual organs will change into thousands of eyes. It is not easy to understand why he frequently does something which is opposed to the nature. Actually, he is not frequently referred to as King of Gods; he is frequently referred to as a physical king who likes satisfying his desires. The one thousand of sexual organs which are replaced by the one thousand of eyes may also mean that someone who always makes mistakes should be watched out by one thousand of eyes. The *asura* is happy if the body and thought can satisfy Indra but he is unhappy if watched out by a thousand of eyes; therefore, the *asura* becomes physically strong and may go wherever without being disturbed by the heart. One should be aware that having a sexual intercourse with someone who is not his legal partner, will lead to many problems. Although he can satisfy his sexual desire, everything which has been achieved will be tasteless; and therefore, he wants to improve its quality. To what extent such a desire can be enjoyed will lead to a regret in the end of the story of his life. As far as the context of the current societal life is concerned, this story presents what actually takes place in how people behave when they search for what is true, legitimate and rational by presenting something which is irrational. Such a social life has developed in the community; therefore, Anom wished to make the people aware by creating the mask entitled Indra with a thousand of eyes. It is hoped that such a mask may be used as a guidance, reference and performance in cultural life. The thousand of eyes made in the form of ornament of eyes are equally placed. This proves that tradition has strongly influenced Anom.

### The Mask of Mask

In myths and legends appearing in different parts of the world, a giant looks like a human or an animal; however, it is bigger than a human or an animal. It is described as a creature which is stupid and cruel, likes disturbing and eating humans. However, in some myths and legends, it is described as the reverse. It is regarded as a threat as humans cannot resemble its big size and power. However, in the

other myths and legends, it is described as a living creature which is friendly to humans.

In Indonesian vocabulary, the word 'raksasa' (giant) is used to refer to something which is bigger than what is being normal. In Indonesian language, it is derived from the word "Rakshasah" (meaning 'cruel' in Sanskrit). It refers to a creature in the Hindu mythology. In the Hindu literary works such as Ramayana and Mahabrata, the term "rakshasa" is used to refer to a wicked creature. Then such literary works have been adopted in the puppet show, in which a giant is described as a creature which is big. So far the term "raksasa" refers to something which is big. Such a uniqueness of the myth of giants can inspire creative products in the modern mask art.

According to Anom, the sources which can inspire the creation of masks will never be endless, especially to him, as an artist who lives in Bali which is rich in cultural uniqueness, making him free in creating quality art works. In addition, as described above, he does not only restrict himself to what Bali has but his experiences in exploring numerous countries and having students from different parts of the world has made him more creative in creating quality art works. His ideas to create the masks of giants were not only inspired by the Balinese ones but also by the traditional ones created by the artists from Irian, Kalimantan, Java, Madura and even from other countries such as Mexico, Thailand and Japan. Such masks are revealed again and modified following his desire. In addition, the hair made up of palm fiber, palm leaves and human hair are added to them to reaffirm the characteristics of the masks of giants as their identity showing straight and loose hair. The masks of giants created by Anom cannot be separated from aesthetic values and always give priority to symbolic values as reflected by the colors used and their intact appearances. The striking contrast in the colors used in the masks of giants symbolize disharmony in life and shows unhappiness. The forms give more emphasis on the forms of wide areas with strict lines representing the characteristics of giants as cruel and jealous creatures. What is interesting, as far as this type of masks is concerned, is that Anom is highly creative in using outside cultural elements to create innovative works. The tourists coming from different parts of the world are so interested in it

that many have plagiarized it or reproduced it again for commercial purposes. What has been described in this chapter shows that the forms of the modern masks created by Ida Bagus Anom have not only resulted from art creativity but have also resulted from his ideology as a Balinese artist who wishes to exist in the global era without neglecting his own cultural identity. It seems that he wishes to show that creating modern masks does not necessarily mean neglecting traditional cultural values.



Picture 11. The Mask of Mask

### CONCLUSION

Based on what was discussed above, it can be concluded that Ida Bagus Anom is one of the mask artists at Mas Village, Ubud, Gianyar, Bali. His uniqueness can be seen from his ability to combine the elements of both the classical and modern traditional Balinese masks and those adopted from other countries. As a mask artist, he has been well-known in Indonesia and overseas and many people are interested in works. His works are the continuation of the traditional masks inherited from his ancestors. His works give priority to the modern aesthetic values; they are representative, deformative and non-representative as well; however, the Balinese cultural elements are still strongly maintained making his works ideoplastic and physioplastic and tend to be commercial. The change taking place in his works constitutes a creativity process based on the *Tri Semaya* teaching, implemented in the current societal life. Seen from the forms of the masks created by Anom, it can be

seen that they are all the products of art creativity process unfolding a Balinese artist's ideologies. His works show a combination of the local (Balinese) cultural elements and the foreign (global) cultural ones and realize imagination, creativity and the ability to express spirituality. As a whole, his works constitute a relationship between the creator and those who enjoy them; in addition, they are functional and express mysterious and magical strengths, and give priority to aesthetic, ethic, and logical values as the soul. As well, they are productive, innovative and give priority to co-modification. The basic change taking place in his works involves the form, function and meaning as a consequence of the renewal ideas adopted from outside Bali. The change how his works look like gives a new breath in the development of the Balinese mask accommodating socio-political, economic and cultural renewals which refer to pluralism. The modern forms of his works represent his specific individual expressions as one of the characteristics of the modern arts which need beauty. In mask art, the appearance of a character expressed through the lines and colors used forms the profile of the character it represents.

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