

FOREIGN FIGURES IN THE PAINTINGS OF I KETUT GEDE SINGARAJA

Figur Orang Asing pada Lukisan Karya I Ketut Gede Singaraja

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Abstract. *I Ketut Gede Singaraja always portrays figures adopted from the depiction of wayang pattern. It is similar to Wayang Kamasan but more expressive. Aside of painting the local figures, he also painted foreign figures such as Javanese-Muslims, Chinese people, and Europeans. They were narrated as the cultural actors in the life of Singaraja City at the end of the 19th Century. This paper compares those figures, especially their attributes and faces thorough iconographic studies. The result shows some cultural diversity through figures painted by I Ketut Gede Singaraja. The diversity is a plurality that occurred as a result of cultural unification from the previous period, namely the spice route period. The purpose of this paper is to identify the ethnic foreign figures described by I Ketut Gede Singaraja in his paintings as part of the multicultural life in Singaraja city at the end of the 19th century.*

Keywords: *foreign figures, drawing, painting, I Ketut Gede Singaraja, cultural pluralism*

Abstrak. I Ketut Gede Singaraja selalu melukiskan figur dengan mengadopsi pola penggambaran wayang yang menyerupai penggambaran wayang Kamasan, akan tetapi lebih ekspresif. Hal yang menarik adalah penggambaran beberapa figur orang asing dalam dua karya lukisan I Ketut Gede Singaraja, yakni figur Muslim-Jawa, figur Tionghoa, figur Eropa dan tentu saja figur lokal yang digambarkan dalam narasi sebagai pelaku budaya di dalam kehidupan Kota Singaraja di akhir abad ke-19. Dalam tulisan ini, dilakukan perbandingan figur, terutama karakter atribut dan wajah melalui studi ikonografi. Hasilnya menunjukkan keberagaman budaya melalui figur yang dilukiskan oleh I Ketut Gede Singaraja. Keberagaman tersebut merupakan pluralitas yang terjadi akibat penyatuan budaya pada masa sebelumnya, yaitu pada masa jalur rempah. Tujuannya adalah untuk mengetahui figur-figur asing dari etnis mana saja yang digambarkan oleh I Ketut Gede Singaraja sebagai bagian dari kehidupan multikultur di kota Singaraja.

Kata kunci: figur asing, gambar, lukisan, I Ketut Gede Singaraja, pluralisme budaya

1. Background

Singaraja City since the 17th century was built through a very multi socio-cultural life. The proof is there are various ethnic groups still coexist and even influence one another today in the city. The location of ethnic diversity settlements in Singaraja is concentrated in areas close to the city port, present known as Singaraja Harbor, within its area are Kampung Tinggi settlements, Kampung Baru, Kampung Bali, Kampung Jawa, Kampung Bugis in the western part of the port, and also Kampung Arab which is in a straight line with the port.

These Kampung have a strong relationship with the existence of the port as an entry point for foreigners in Singaraja City from the time of the Buleleng kingdom in the 17th century to the colonial period in the 19th century. Now Singaraja City is the capital of Buleleng Regency where its position is in the northern part of Bali island.

Learning from its history, Buleleng has become a strategic area for trade routes, which was not only busy during the colonial period, but also had been crowd from the 11th century. Two major ports, namely the port of Julah and the port of Menasa are recorded in several ancient Balinese inscriptions, i.e. the Sawan inscription/Bila A1 dating from 945 Śaka (1023 AD); the Sembiran A/IV inscription dating from 987 Śaka (1065 AD); and the Kintamani E inscription dating from 1122 Śaka (1200 AD). In the 17th century during the reign of I Gusti Ngurah Panji Sakti, the commercial trade ports are extended and maximized through Temukus Port, Buleleng Port, and Sangsit Port.

Singaraja as a commercial city brings an impact on the occurrence of cultural interactions between various ethnicities. Therefore, the acculturation of plural culture and life existed and it can be seen from the architecture of buildings at the city. The spiritual life concepts also acculturated, such as *Ratu Dalem Mekah*, *Ratu Melayu*, *Ida Bhatara China*, and *Ida Bhatara India*. Those are familiar to society.

Thus, acculturation occurs when the Hindu-Balinese community in Singaraja sees a mutually beneficial thing between themselves and foreigners.

The sacred building worshipping the *Ratu Dalem Mekah* and the *Ratu Melayu* of the Pura Negara Gambur Anglayang is contained in a note written by The History Writing Team of the Penegil Dharma Temple and Its Order, 1995 in Widiarya (2013: vii) it is stated that there was intense communication between local residents and foreigners in the 13th century whose boats were stranded due to a leaking hull on the beach of Kuta Banding (Kubutambahan Village in the East of Singaraja City), local residents were happy to help foreigners who were almost all of them work as traders, between them then there is interaction, exchange of knowledge about trade, shipping, agriculture to the military. After the ship was repaired, they entered into an agreement by jointly praying at a temple on the beach so that a worship for *Ratu Dalem Mekah* was built specifically for the worship of Islamic and Hindu syncretism, *Ratu Melayu* specifically for worshipping ethnic *Melayu* (Malays), while the main worship was *Ratu Gede Siwa* for worship Hindu society.

A similar case is also found in Singaraja City, namely at Puri Kawan Singaraja, in a place of worship for the royal family there are two statues of foreigners, namely *Ida Bhatara China* (God from China) and *Ida Bhatara India* (God from India), I Gusti Ngurah Widnyana in an interview on February 27, 2016 stated that the existence of the two sacred foreign statues cannot be separated from the good relationship of their former ancestors with the immigrants, their ancestors as one of the royal families in the 18th century who had power over the land as a residence for foreigners who came to Singaraja and foreigners from China and India as immigrants provide trade knowledge and medicine to the rulers and society. Such is the acculturation relation that occurs in Singaraja City.

In fine arts, especially paintings, this cultural interaction is clearly recorded, for example by the figures painted by I Ketut Gede Singaraja, whose life is thought to have been recorded in his paintings dating from 1870 to early 1900. His name is recorded in the writings of W.O.J. Nieuwenkamp, the first European artist to visit Bali. In 1904, before visiting Bali, Nieuwenkamp conducted a lot of image studies through the archives of Herman Neubronner van der Tuuk, a linguist who lived in Singaraja City in 1870. After Van der Tuuk's death in 1894, all of his archives were taken to the Leiden University library. This is a place where Nieuwenkamp met and was impressed by I Ketut Gede Singaraja's paintings and conducted a visual study until his visit to Singaraja. Then he met I Putu Gede, the son of I Ketut Gede Singaraja who was old at that time. From the meeting, it was revealed that the collection of paintings Van der Tuuk is the result of his work and states himself in collaboration with "*Toan DerTuuk*."

I Ketut Gede Singaraja's paintings were asked to be early experimental period through their painting methods as well as the themes depicted the most popular puppetry themes of the *Ramayana* and *Bharatayudha* epics became dominant. The two epics were popular because they became patrons in Hindu literature and religious life, *Ramayana* and *Bharatayudha* later entered into the main literary genre, namely *Sekar Agung*. The second theme widely used was the narrative of *gaguritan*, *gaguritan* is a poem that is more free from the language side and is not bound by *Guru* and *Lagu* as in the *Sekar Agung* tradition, from the narrative side, *gaguritan* takes a lot of themes from certain parts of *Kakawin* which were developed using Balinese language which is more general and easily understood by many people. The socio-cultural theme through depiction of the activities of the Singaraja community. The interesting part is when his paintings tell a lot about socio-cultural themes, I Ketut Gede

Singaraja depicts a lot of foreign figures. This is concluded through iconographic analysis which results were obtained clearly how he made figures with indigenous characters or local people, European figures, Chinese figures, and Muslim figures.

Three paintings of I Ketut Gede Singaraja which are the focus in this paper provides evidence of cultural encounters and depict cultural interactions in Singaraja City in the 19th century. The paintings are in the collection of the Leiden University library with the code Or. 3390-256 and Or. 3390-125. The number Or. 3390-125 painted in one paper containing two fragments of paintings, i.e. one depicting a *barong* dancer and the other depicting a *gamelan* musician. Through these three paintings, a question can be drawn, how to identify foreign figures through iconographic studies? why I Gede Ketut Singaraja depicts foreign figures in his paintings? The purpose of this study is to reveal the intercultural relationship shown by the foreign figures painted by I Ketut Gede Singaraja in his paintings.

2. Method

The research method uses descriptive qualitative methods which data obtained by doing interviews and literature studies. The analysis uses iconographic studies which places I Ketut Gede Singaraja's paintings in the details of the objects showing the icons of mixing cultures in North Bali at the end of the 19th century as well as the impact of the spice trade in the past centuries. Research on the existence of foreign figures in I Ketut Gede Singaraja's painting uses qualitative research methods, Qualitative research methods according to Sugiyono (2012: 9) is a research method based on the philosophy of postpositivism, used to examine the conditions of a natural object, (as opposed to an experiment) where the researcher is the key instrument, while Moleong (2009: 6) states that qualitative research is research that produces

analytical procedures that do not use statistical analysis procedures or other quantification methods. In this context, research is conducted to obtain results through analytical procedures and presented descriptively.

By using a qualitative research model that presents data through the natural conditions of the object under study which in this context is a painting that focuses on socio-cultural issues, Fitriyona (2016: 15) explains that the study of iconography reveals the hidden meaning behind the configuration of an image or a form of art. Iconography in its development is a study of symbolic and cultural content or content which includes aspects, political, religious, philosophical, and social related to works of art. Iconography is used to dissect I Ketut Gede Singaraja's paintings. According to Panofsky (1967: 26), iconography is a branch of the art history which concern itself with the subject matter or meaning of works of art, as opposed to their form. Through this description, it can be interpreted that the form in iconography becomes the starting point of the review of the multi-layered meanings of a mental portrait of an image.

Iconography itself has three steps in its application, namely (1) Pre-iconography is a formal description or analysis stage, (2) Iconography is a secondary analysis stage, the object is a convention of forms in the arrangement of images, stories and symbols with literal knowledge, (3) Iconology is an intrinsic meaning. In iconology analysis which produces multi-layered meanings, iconology is more like a model of synthesis than analysis, symbolical values is the object of what we may call iconography in a deeper sense; of a method of interpretation which arises as a synthesis rather than as an analysis (Panofsky 1972: 8).

Iconology is used to read the diversity of cultures in Singaraja City through I Ketut Gede Singaraja's paintings. The focus is the attributes of figures, such as the headdresses, fashion, and facial features that indicate the

depiction of foreign figures as an illustration of the diversity of social-cultural life of the people in Singaraja. The results are presented in a descriptive qualitative manner.

3. Result and Discussion

Figures in traditional Balinese drawings or paintings do not only present a narativistic aspect, they are also present as narrative amplifiers. Traditional Balinese drawings or paintings are also composed of narrative and illustrative aspects. The narrative side is the story and the illustrative is the figures. These two aspects form its trademark as a traditional painting. As in the view of modernism, traditionalism in art is seen from three elements, i.e. illustration, narrative and figurative. The figurative (representation) implies the relationship of an image to an object which is supposed to illustrate; but it also implies the relationship of an image to other images in a composite whole which assigns a specific object to each of them. Narration is the correlate of illustration. A story always slip into, or tends to slip into, the space between two figures in order to animate the illustrated whole (Deleuze 2002: 2).

Figurative and narrative in traditional art also play an important role as a medium of communication between a text and an event which is then able to provide information to the public, therefore, figurative and narrative are ways of depiction by traditional painters as a medium for delivering messages.

On the issue of traditional art which has a strong storytelling aspect, figures in pictures have an important position as a link between the two poles between a text whose content is very complex and the general public as readers. We can see this in the traditional arts that are closest to Balinese society, such as relief carvings on the walls of sacred buildings. As well as in people's houses, this pattern is then adopted into a more two-dimensional image, namely a *gambar wayang* or puppetry paintings. In fact,

the early traditional Balinese paintings that can be seen today as the painting of puppet figures, centered in Kamasan Village, Klungkung. It exposes many stories and visual languages of epic plays of *Ramayana*, *Baratayudha*, *Sutasoma*, *Tantri*, *Panji*, *Geguritan*, and *Balinese Cosmology*.

Traditional art in the form of reliefs, *prasi* or drawing on palm leaves, and images of Kamasan puppets are then termed narrative art. In this model, the images that are presented do come from a text or writing made on palm leaves, the image therefore becomes a kind of fragment of a scene whose story is carefully chosen so that the message can be conveyed. The image of *wayang Kamasan* in the timeline of Balinese fine art history as a patron which initiated the birth and development of similar images in several important places such as Batuan Village in Gianyar and Kerambitan Village in Tabanan. The most distant media leap was in Jembrana City, Negara Regency with thread embroidery models, Karangasem City, and Singaraja City.

Based on the data available in the Leiden University Library in Netherlands, that in Singaraja, Buleleng Regency, the image of the *wayang Kamasan* which manufacturing technique refers to drawing activity developed in the 1870s with a technique that can be said to be a painting technique, namely by processing colors on the surface of the medium, the characteristic of the traces a strong brush, though it doesn't abandon the use of black ink to create its flexible, strong lines. This development is certainly the result of easier-to-use mediums, for example paper and watercolor mediums. It is therefore probable that when Van der Tuuk contracted an artist, he gave a bundle of sheets of the same type or mark from his stock to the artist in question. As a result the study of the marks on the paper can give us indications as to the artists, and, if the folios are dated, the terminus post quem the drawing were made (Hinzler 1986: 5).

Vickers noted that the presence of a new medium in drawing has an impact on the development of techniques that can be read as expressive or experimental activities, after 1830, working on paper meant a new immediacy sketches could become paintings in one action (Vickers 2012: 99). Painting mediums such as paper and watercolor at that time were quite difficult to come by in Bali, but not for a rapidly developing area such as Singaraja which is on the north side of the island. More than that in the context of I Ketut Gede Singaraja, the role of Van der Tuuk in providing paper and water color medium so the aesthetic exploration becomes more developed. I Ketut Gede Singaraja's confession when meeting Nieuwenkamp in 1906 clearly stated that he worked a lot for Van der Tuuk, stated by while visiting a household temple in Buleleng in 1905. He was astonished to see a painting that closely resembled one of those paintings he had copied in Leiden. He was introduced to the painter, now an old man, who was in turn astonished when Nieuwenkamp said he knew the old man had, years before, made many paintings for "*Toean Pandertoek*". That man was I Ketut Gedé (Cooper 2003: 65).

The collaboration between I Ketut Gede Singaraja and Van der Tuuk was caused by the post-war colonialization of Buleleng, which meant the interaction between local people and Europe became more open, as well as the interactions with traders who anchored at the city port through Dutch control. The strategic position of North Bali with a long coastline makes it an important port to provide opportunities for the interaction of local people with traders. The new social interaction occurs in cultural encounters and acculturation in the 19th century, it was recorded in the history of Buleleng that the port developed by king Ki Gusti Panji Sakti included Temukus Harbor, Singaraja Pabean Port which then developed rapidly during the colonial period, while in the eastern part of Sangsit Port continued to operate.

The sea area in North Bali has long been a shipping and trading area for travelers from various regions such as China, Bugis, Arabia, and others. Moreover, as a fishing area, especially turtles. This area is also a stopover place and also a rendezvous (temporary stop) for traders from Eastern Indonesia sailing to the West. Also a place of escape for the Makassar royal fighters who fled from the kingdom of the VOC fleet at the end of the 17th century after the Makassar War in 1667-1669 (Suwitha 2017: 255).

European colonialization in Bali was inseparable from the activities of the world spice trade. The bustling port in the northern part of the island of Bali in the 19th century, Singaraja City which became the capital of the Buleleng kingdom caused the Dutch in Batavia to start thinking about securing trade routes on the north coast of Bali, resulting in physical contact through negotiations.

Physical war contact occurred in 1846 in the kingdom of Buleleng, until in 1849 the kingdom of Buleleng was successfully controlled by the Dutch, on April 15, under the leadership of General Michiels dan Overste De Brau who carried out the second attack that was able to damage the defense of the Buleleng kingdom which was resulted in the siege of Patih Jelantik's army and retreat towards Karangasem with the intention of seeking help, but Patih Jelantik died (Brata 2014: 122).

There was an introduction and absorption of culture through colonization. It is what happened in Singaraja. The distance between the center of government and the port is about 2.5 kilometers, therefore the interaction of local people and foreigners was very intensive. This cultural interaction is recorded by I Ketut Gede Singaraja in his paintings.

Figure 1 is the reproduction image from the archive of Leiden University Library. It is now on display at the Buleleng Museum. The description said "Two Chinese



Figure 1. Cod. Or. 3390-256, I Ketut Gede Singaraja, Circa 1879-1894 (Source: Image courtesy of Hedi Hinzler)

men wearing shirts with buttons and Chinese shoes (*tlumpah*), and a Muslim Koran reader also wearing *tlumpah*". Thus the focus of the description points to the iconography of shoes used by three figures, which is used by two Chinese and also used by Muslims who read the Koran. If we stop at the visual, it can be ascertained that the person holding the chicken in a squatting position is Balinese (in this context it is a Hindu from Singaraja person) because he is performing a ritual as it is the custom of Balinese today. But when read slowly the Balinese scripts is shown in Figure 1, (bottom writing) "*Pasegehan nasi warna, mawadah klakat sudamala*" which means an offering in the form of colored rice (*nasi warna*) placed on a woven bamboo named *klakat sudamala* (specific woven bamboo for rituals is usually made from yellow bamboo) so I Ketut Gede was illustrating that Chinese and Muslim people and in the Figure 1 did not have Hindu-Balinese people there. The hat and fashion iconography in Figure 1 can be compared and analyzed through a comparison of two photographs of Chinese families in Batavia before 1900.

Clearly in Figure 1 through the script, it is written "*Wang Cina, mapotong ayam, ngabe pajeng rob-rob. Wang Slam juru potong siyap selem, aji golok*" means Chinese people, carry out the ritual of cutting chickens, carrying umbrellas. A Muslim as a chicken butcher with a machete, while the writing at the bottom



Figure 2. (left) Studio portrait of a Chinese merchant with his wife and child, Batavia before 1900; (right) Portret van een Chinese man met zijn kind te Batavia (Source: Tropen Museum)

explains “*Pasegehan nasi warna, mawadah klakat sudamala*”, an offering in the form of colored rice (*nasi warna*) placed on a woven bamboo named *klakat sudamala*. *Wang Cina* in a Balinese term referring to Chinese people, depicted by their attributes wearing a porkpie-type hat, a *Hanfu* fashion model with button-down *koko* shirts, long trousers and *telumpah*. His face is also depicted with a mustache at the end of her lips and slanted eyes. From the history of Singaraja City, the existence of this trading area cannot be separated from the density of activity distribution of goods at the Port of Buleleng during the period of the Dutch East Indies government take place, rows of shops, mostly Chinese-owned (Riyanto 2016: 38)

Muslims are called *Wang Slam* in local Balinese terms, with clothing attributes similar to Balinese clothes, wearing a headband for those who are *nyambleh* a (black) chicken, wearing a floral pattern (polkadot), and a kind of striated *surjan, kopyah* as a cover for a man who sits in the middle position that is most synonymous with Muslim men's clothing.

So this painting shows a Muslim person carrying out a ritual in front of the Chinese, while the *Muslim Pangulu* is standing facing three people who are seated reading the Koran (Al-Qur'an). In Singaraja, we are familiar with the existence of *Pegayaman* Muslim Villages and *Kampung Arab*. *Pegayaman* refers to the name of the area at the hill located in the

south of the Singaraja city. *Kampung Arab* is a sub-district of *Kampung Bugis*, whose people settled in North Bali in the 17th century and had a strong relationship with King I Gusti Panji Sakti. The Bugis community then became part of the *Taruna Goak* Army who accompanied the Buleleng kingdom to attack Belambangan Kingdom. *Kampung Bugis* has the majority of the Bugis Muslim population, which attracted the attention of Arab traders in the 18th century to settle in Singaraja (Susanti 2015: 8).

Regarding the Muslim community, *Pegayaman* also has a close relationship with I Gusti Panji Sakti who is friendly with the Islamic Mataram rulers so that he (Panji Sakti) is given an elephant as well as the people who take care of the elephant. The elephant caretakers were originally placed around Banjar Peguyangan Singaraja. Then they were also given a place at the hill which today is called *Pegayaman*. The naming of the Muslim people of *Pegayaman* using the Balinese naming procedure by adding the words *wayan, made, nyoman*, or *ketut* in front of their Muslim names according to the order of birth first, second, third and fourth. Therefore, it is very likely that the ritual was carried out by the Muslim community in Figure 1. It is those who have also adopted Balinese culture in Singaraja. The character of Panji Sakti which is open to various influences from outside, is like opening three major ports in Buleleng, then accepting fugitives from the kingdoms in the south, those who want a free and respectful life, because their old place is pressed by problems aroused by the arbitrary actions of the corrupt local rulers. So they were moving north in search of a new better life (Sastrodiwiryo 2011: 117).

Figure 3 *Barong* Orchestra consists of thirteen figures playing the *gamelan*. Each player wearing a very stylish and colorful outfit. There are five types of hats used. The first type of hats is the porkpie type; the second is the Chinese cone hat model of the Qing dynasty which functions are worn by soldiers;



Figure 3. Barong Orchestra Or. 3390-125, I Ketut Gede, Singaraja, Circa 1879-1894 (Source: Image courtesy of Hedi Hinzler)

the third type is the hat model *topi demang* or *topi polka* or *topi menir*; the fourth type is the major hat or *topi mayor* model; and only one figure does not use a head covering. There are also two types of clothes, Chinese *hanfu* style and flower patterned clothes. There is a Balinese script on the upper right side explaining “*Skaha magambel, ngiglang barong*” means community playing *gamelan* and dancing with *barong*.

Figure 4 is a continuation painting of the *Barong* Orchestra with fragments playing the *gamelan*. This picture depicts the *barong* and *rangda* dance scene. *Barong* is played by two people so that his body looks four legs. Two people wore *rangda* masks with sticking out tongues. One person was facing as if they were turning their backs on the audience; two people were not wearing a mask; one person was at the back; and one person was squatting and stabbing his body with a *keris* using a Chinese cone hat. In the Balinese script text at the top right reads “*Puniki lalampahan barong,*



Figure 4. Barong Orchestra Or. 3390-125, I Ketut Gede Singaraja, Circa 1879-1894 (Source: Image courtesy of Hedi Hinzler)

sami nyaluk tapel” means this is a story about *barong*, all of them wear masks.

Figures 3 and 4 are a single fragment of the story. One fragment depicts the *gamelan* musicians and another fragment depicts a *barong* dancer. The clothing attribute used by the *gamelan* players is an interesting depiction on the painting. The porkpie type hat is widely used by Chinese in Batavia and when referring to Figure 1, the tradition of wearing this hat by Chinese in Singaraja is the same as that in Batavia. The cone hat is also very close to the Chinese hat model during the Qing dynasty, the original function was used by the army, similar to the type of *topi mayor* used by a *gamelan* player. The mayor hat type was often used by majors during the colonial period and was also used by regents such as I Dewa Gde Ngurah regent of Gianyar and I Gusti Bagus Jelantik regent of Karangasem.



Figure 5. Crematie van Dewa Manggis - Stedehouder van Gianjar (Source: KITLV 182881, 1914)

The faces transformation of the figures leads to the depiction of Balinese, Chinese and European characters. To identify and determine them is also very difficult. One of the factors is the depiction procedure, whether it refers to a human face model that has been enriched or refers to the depiction pattern of the *wayang Kamasan*'s face. Especially for the putty drummer with a grouting hat referring to European figures through glocalization, namely global localization, in which there is a stylized facial shape. Native figures tend to depict the faces of the *gamelan* players who do not use the attributes of a head or a hat. Facial

expressions also become more specific that most of them refer to the depiction of Chinese society, especially figures with porkpie hats and conical hats, but the closeness of Chinese and Balinese features does not differ very much because they are still one Asian family. To compare it can be seen in Figure 6.



Figure 6. Gamelan Orchestra, Kamasan Paintings in Bale Kambang Klungkung (Source: Dewa Gede Purwita)

As comparison, Figure 6 is a stylized model of the *wayang Kamasan*, that can be found in the Bale Kambang complex of Kertha Gosa. The customary figures of the indigenous people are made identically referring to the depiction of the *wayang* style, the attributes use a woven bamboo hat, some of the clothes use a kind of t-shirt, as well as clothes with buttons,

which are identical to the use of *kamben* or *kamen* in Balinese terms and *kemben* in Javanese term or *kemban* in Indonesia, also popularly called sarong. This is different from Figure 3, which is more of a depiction of a *gamelan* player using trousers.

Thus, when referring to the statement of art as a marker of the times, I Ketut Gede Singaraja describes how the cultural acculturation occurs as well as how painting becomes a kind of recording medium in the city of Singaraja. Puppet figures or mythology are still strongly attached to the insertion of modern icons such as bicycles, airplanes into new forms in relief depiction of that era, and at this time it can also be read that the socio-cultural characteristic of the Buleleng community as individuals who like to combine two elements which different. Artists actions in creating artwork are always inspired by the environment and the spirit of the times according to their views and their level of ability to respond to the mental situation of the times (Chaya 2013: 70).

Table 1. The iconography of various hat in the paintings of I Ketut Gede Singaraja (Source: Dewa Gede Purwita)

| No. | The Hat Icon | Source Comparison | The Factual Form | Iconography Name |
|-----|--------------|-------------------|------------------|--|
| 1. | | | | Cone Hat Military Hat Qing Dynasty Hat |
| 2. | | | | Porkpie-type Hat |
| 3. | | | | Mayor Hat |
| 4. | | | | Polka Hat Demang Hat Meneer Hat |
| 5. | | | | Kopiah |

Purwita (2020: 2) states that I Ketut Gede Singaraja produced many paintings whose existence was intended as an illustration of the Van der Tuuk project. Some of his paintings will function as illustrations of prestigious three-language dictionaries, namely Kawi (Old Javanese), Balinese, and Dutch, so that his works dated 1870-1890 were most likely done for the book illustration projects so that the paintings contain characters that describe specific events or objects. What I Ketut Gede Singaraja has described through his three paintings, he can be sure that he recorded through his experiences interacting with foreigners, which means people outside the Balinese community, because Singaraja City consists of several ethnic groups who lived during the colonial period, such as the Chinese, Arabs, Bugis, Balinese and Europeans. Each ethnic group occupies a certain area. Arabs occupy the Kauman area, the Bugis occupy the Bugisan area, the Chinese occupy the Chinatown area, the Balinese occupy the Balinese village, while Europeans, especially the Dutch, occupy the center of the city (Keling 2016: 70).

Through the iconography analysis of the three works of I Ketut Gede Singaraja, we can see a reflection of the multicultural of the socio-cultural life of the Singaraja people lived in Singaraja in the 19th century which influence each other. The use of icons on the figures in the painting proves that the painting not only displays narratives, illustrations, and figurations, but also can be interpreted as a cultural artifact.

4. Conclusion

The position of Singaraja City as the capital of Buleleng Regency in the northern part of Bali island has the advantage of being a stopover through the Spice Route. Even though the area does not produce spices like the eastern area in the archipelago, its strategic position flanked by Java and Nusa Tenggara islands caused the Bali Sea to become a busy shipping

route. The establishment of major ports in North Bali provides opportunities for foreign traders brought their cultural influences. North Bali coast cause the close interaction with the Chinese and Arab merchants, the pirates who later settled in Singaraja, and lastly entrance of European people through colonialism

Through his works, I Ketut Gede Singaraja directly records how the influence of outside culture affects the social life of the Singaraja people. The iconography in his paintings shows the cultural encounters between the locals and foreigners in the 19th century. Factually, I Ketut Gede Singaraja describes the involvement of Muslims in rituals witnessed by the Chinese, in addition to the fragments of a *gamelan* community in action using headdress attributes in the form of porkpie hats, major hats, demang hats originating from Europe and brought by the colonialists. while the cone hat, Hanfu style clothing, and shoes namely *tlumpah* are from the Chinese Qing dynasty culture, while *Barong* and *Rangda* are Hindu culture.

In terms of depicting facial expressions, it also becomes closer to the depiction of foreigners when compared to the procedure for depicting Balinese figures in the style of traditional Kamasan puppet paintings in Klungkung. Thus, it can be concluded that I Ketut Gede Singaraja depicts multiculturalism through the iconography of each figure in his painting.

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Barong Orchestra Or. 3390-125, I Ketut Gede, Singaraja, Circa 1879-1894