

Panca Warna: The Living Energy of the Cosmos from Ancient Myths to Contemporary Art Practice

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ABSTRACT

In Balinese tradition, color is central to both artistic expression and spiritual practice, serving as a guiding principle that connects aesthetic forms with cosmological meaning. This study focuses on *Panca Warna*, the five sacred colors, white, red, yellow, black, and multi-colored/gold, each associated with a specific direction: east, south, west, north, and center. These colors express principles of opposites, balance, and renewal, connecting human life as a microcosm with the universe as a macrocosm in harmony. The study uses an interdisciplinary approach, combining cultural analysis, hermeneutic interpretation, and artistic reflection, to show how color serves both as a symbolic system and as a medium of artistic innovation, preserving ancestral wisdom while enabling new interpretations in contemporary practice. The findings demonstrate that the significance of color transcends its cultural origins, offering a paradigm for understanding how traditional cosmologies inform broader global discourses on art, ecology, and spirituality. This study expands the understanding of sacred colors in Balinese tradition and demonstrates their relevance to global discourses, offering a foundation for cross-cultural studies and contemporary art practices rooted in traditional wisdom.

KEYWORDS

Panca Warna,
Balinese cosmology,
aesthetics, symbolic
philosophy,
contemporary art
practice



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Awakening Cosmic Energy through Panca Warna

Panca Warna, the five sacred colors: white, red, yellow, black, and multicolored (often including gold), have long been understood as more than just a visual system. The five sacred colors of Balinese cosmology symbolize the living balance between humans and the universe, Figure 1. Rooted in ancient myths and rituals, these colors promote harmony between the microcosm and the macrocosm. Panca Warna is part of the color system in *Dewata Nawa Sangga*, the nine sacred colors, five of which are considered core colors. [1] The author first used the title "*Panca Warna*" at a solo exhibition in Scala, Basel, Switzerland, in 2005 [2]. Since then, its exploration has continued and remains highly relevant for sustaining balance and emotional stability.

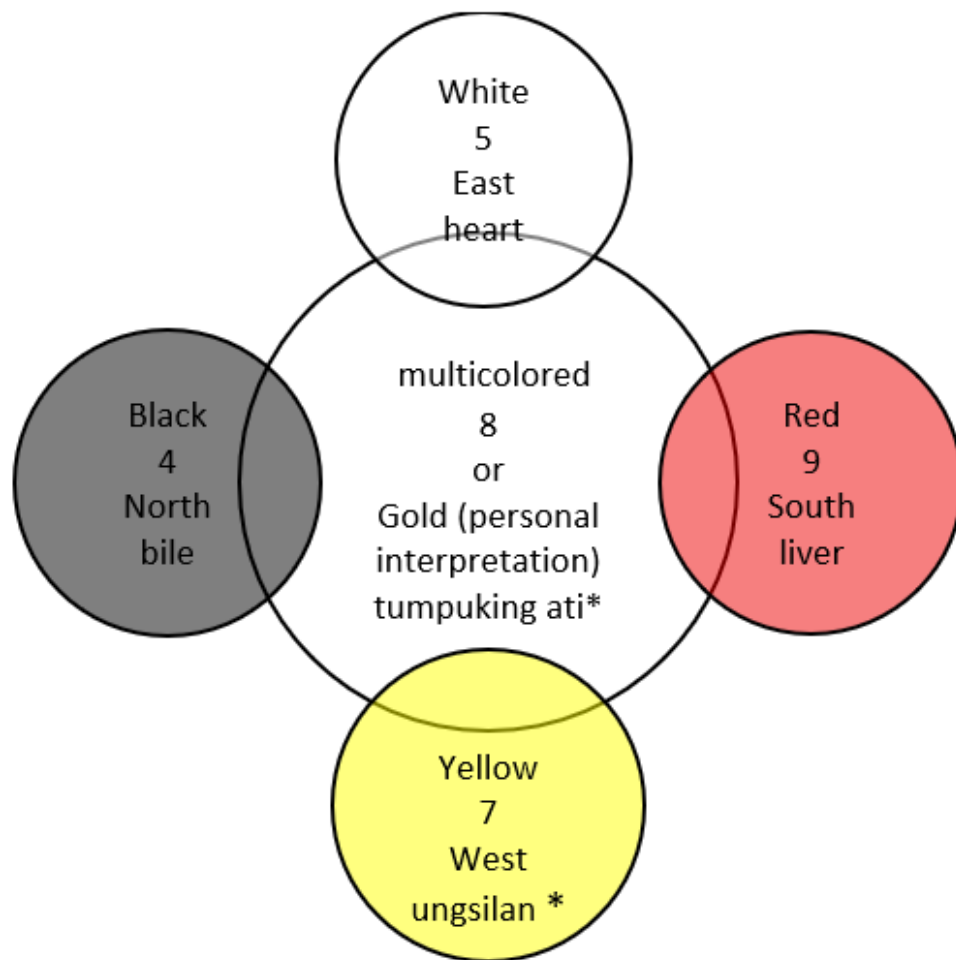


Figure 1. Panca Warna (Karja, 2025)

*No specific location in the body

Today, *Panca Warna* continues to inspire contemporary art, demonstrating how timeless values endure in creative practice. In Balinese tradition, Color embodies energy, direction, deity, and cosmological principle, forming a symbolic mandala that unites the microcosm of human life with the macrocosm of the universe. For centuries, these colors have guided ritual, temple decoration, painting, and performance, embedding philosophical reflection within aesthetic practice. As such, *Panca Warna* represents not only the aesthetic foundations of Balinese art but also the metaphysical framework of harmony and balance in Balinese philosophy[1], [2]

Although *Panca Warna* holds a central place in Balinese culture, most studies remain limited to describing its ritual use or offering surface interpretations of its symbolism. What is often missing is an exploration of its deeper reality as a living force that shapes daily life and artistic practice, as well as its role as a guiding principle for harmony, ethics, and cosmic energy balance. Few works examine how these colors continue to

inspire creativity beyond ritual contexts. There is also little attention to their potential contribution to wider philosophical and ecological discussions, leaving an important gap in understanding their relevance in today's world.

The main issues are: What is the concept of *Panca Warna* in Balinese mythology and ancient cosmology? How has the idea of *Panca Warna* been revitalized and applied in contemporary art practice? What is the meaning of the symbolic and aesthetic aspects of *Panca Warna* in understanding cosmic energy and its relevance in today's artistic expressions?

Several foundational ideas emerge from the literature on this subject. For Taussig, color is not just something we see, but something we *feel*, a living energy that connects the sacred, the body, and the world [3]. The color is deeply connected to the cosmology, the universe, astronomy, and astrology, as expressed through the *Vastu Purusha Mandala* [4] [5] [6]. The quadrants of *Vastu* explain that good art should embody three essential qualities: *bhogadyam* (usefulness), *sukha darsham* (beauty or aesthetic value), and *ramya* (spiritual satisfaction)[7]. In Bali, divinity is believed to possess three corresponding qualities: *satyam* (truth), *sivam* (purity), and *sundaram* (beauty) [8].

In Tantric philosophy, the human body is understood to contain aura and seven chakras, or centers of vital energy, though some texts mention variations in their number [9]. In *Kundalini Tantra*, these seven chakras are as follows: Mooladhara - a dark red lotus, Swadhisthana - a vermilion lotus, Manipura - a yellow lotus, Anahata - a blue lotus, Vishuddhi - a violet lotus, Ajna - a silver-gray lotus, and Sahasrara - a multicolored or red lotus[10]. These interrelated concepts show how artistic, cosmic, and spiritual systems are unified through symbolic structures that connect the human body, the universe, and divine order.

In the *mecaru* purification ritual, five types of liquids are used: tuak (white), arak (yellow), brem (black), toya anyar (fresh water) (clear), and blood (red). Each substance symbolizes one of the vital fluids in the human body: lymph, gastric fluid, bile, serum, and blood. Hindus believe in the Nine Gods (*Dewa Nawa Sanga*) who guard the nine directions, maintaining peace, safety, and prosperity[11]. Among them, five deities play key roles in preserving cosmic balance: Iswara in the east, Brahma in the south, Mahadeva in the west, Vishnu in the north, and Shiva at the center[12].

The Balinese concept of *ulu-teben* is closely linked to *the giri-danu (mountain and lake) symbols, which express the union of lingga and yoni, representing fertility*. Historically, Balinese kingdoms extended their power by appointing royal relatives to govern surrounding villages such as Mancawarna and Bedulu. The universe itself is believed to be composed of the five great elements: earth, water, air, fire, and ether,

known as the *panca maha bhuta*, which together sustain the harmony of both the physical and spiritual realms[13].

Drawing on Hans-Georg Gadamer's hermeneutics, the concept of *panca warna* in Balinese cosmology can be understood as a bridge between tradition and the present. Rooted in a cosmic system that connects directions, deities, and natural elements, *panca warna* is more than a sacred symbol; it is a living idea that continues to evolve through each generation. Its meaning is not fixed but shaped by the ongoing dialogue between cultural heritage and contemporary experience. As Kandinsky observed, the true reality of art lies in the expressive power of color itself; color is a power that directly influences the soul[14]. Pablo Picasso pointed out that colors, like features, follow the changes of the emotions.

This study explores *panca warna* not merely as a traditional five-color system but as a manifestation of cosmic energy that unites myth, ritual, and artistic practice. Through an interdisciplinary approach combining cultural analysis, hermeneutics, and artistic reflection, it seeks to show how these five colors function as both a symbolic order and a dynamic medium for creative expression in contemporary art[15].

The discussion contributes to academic and practical dialogues by highlighting how Balinese wisdom, encoded in *Panca Warna*, can inform global conversations on art, ecology, and spirituality. It demonstrates that these colors are not static symbols of tradition but living energies capable of guiding new forms of aesthetic innovation and ecological awareness. By foregrounding their philosophical and artistic significance, the study affirms the enduring role of indigenous cosmologies in shaping intercultural understanding and offering pathways toward harmony between humanity and the cosmos.

The Concept of Panca Warna in Balinese Mythology and Ancient Cosmology

In the Balinese perspective, the world is divided into two realms: the seen and the unseen, *sakala* and *niskala*, symbolized by black and white. In ancient cosmology, the universe is seen as protected by nine guardian deities, called Dewata Nawa Sangga. They rule over the eight directions and the center, each linked to a certain color, element, and power that keep the cosmos in balance, Figures 2 and 3. The findings of this study show that *Panca Warna* is more than a set of ritual colors and images of gods and goddesses, but the whole cosmos. It is a living cultural energy that shapes artistic imagination, social values, and the core of cosmological understanding. These colors do not function only as symbols in ceremonies but also act as guiding principles that link human life with the universe, offering direction for balance, ethics, aesthetics, and creativity. Their continuing presence proves that tradition in Bali is not a fixed

inheritance but a source of renewal, constantly reinterpreted in art and cultural practice.

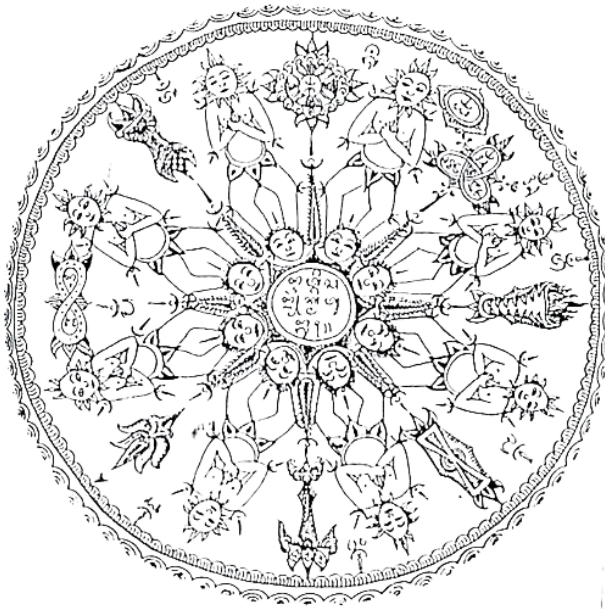


Figure 2. The concept of ancient mythology in Balinese cosmology

Figure 3. Dewata Nawa Sangga, Balinese Cosmology

Figures 4-10 illustrate how the Balinese cosmological order connects color, ritual, and artistic expression. Figure 4 presents *Dewata Nawa Sangga*, the nine deities who guard the directions of the universe, each linked to a specific color and element. These colors are not only symbolic but are also manifested in ritual practice, as seen in Figure 5, where the *mecaru* ceremony employs the *panca warna* (five sacred colors) to restore harmony between humans and nature. The same cosmological order is represented in Figure 6, a place for preparing *tirtha* (holy water), and Figure 7, which shows young coconuts (*bungkak*) arranged in *panca warna* according to their directional placement: white in the east, red in the south, yellow in the west, dark green in the north, and *sudamala* multicolored in the center. This principle extends beyond ritual into artistic creation. Figures 8-9 show the use of *panca warna* threads as symbolic materials in preparing to paint sacred figures such as the Barong, dragon, and lion, embodiments of cosmic power and protection. Finally, Figures 10 depict the *bagia*, a cosmic diagram where the *panca warna* embodies the unity of the five directions, expressing the harmony of the macrocosm and microcosm at the core of Balinese philosophy.

Sambu Mahadeti Triandia Wihana Biru Pahang Kuningan Wa 6 Kuluwa Sri	Aryang Suka Sri Tulu Kulinitir Medangkungan Kuluwa Karo, Katsiga Ineban	Iwara Uma Baja Gajah Pah Jangkutan Sa 5 Kajeg Laba	Umami Unakung Redite Iedra Dadi Tola Langkir matal, Dukut Kapat Pepusuh	Maheswara Lakshmi Dupa Merak Dadu Dadu Na 8 Jaya	Pasiron Waspati Guru Dango Gumbreg Medangia, Uye Watugunang Kaina, Kanem Peparu
Wanu Sri Chakra Garuda Ritum Taruna A 4 Beteng Kau	Wage Soma Uma Urungan Ukir Dungulan Tambur Wayang Kau	Sirva Durga Padma Lembo Pancawarna Tiga Sakti I/Ya 8 Tumpokang Hsa	Brahma Sarawati Gada Angas Mereh Langkir Ba 9 Pasah Menala	Falang Was Saniscara Yama Janger Warisa Pujat Menal Kagata Hati	
Sangkara Bodi Sangkara Sanga Hias Gadag S 1 Merakhi, Ugo Jenna, Sadia Lampa	Mahadewa Sadhi Nagapasa Naga Kunang Lembo Kanya Ta 7 Kerlut, Bala Kedasa Ungulan	Poe Tungghel Bulidha Brahma Nohan Jabungwangi Suta Krut, Bala Kedasa Ungulan	Rudra Sumudhi Makala Kerban Jangga Jangga Ma 3 Kauhi, Kasanga Uras	Rudra Maula Anasara Rudra Gigas Wangpahan Pahang Panghakat Kauhi, Kasanga Uras	



Figure 4. Dewata Nawa Sangga, Balinese Cosmology (Karja, 2020).

Figure 5. Mecaru ritual used the panca warna and the colors in between (Karja, 2020)



Figure 6. A place for holy water (Doc. Karja, 2020). **Figure 7.** Young coconut in panca warna (Doc. Karja, 2020). **Figure 8.** Yarn, use the elements of panca warna (Doc. Karja, 2020).



Figure 9. Preparing to paint the Barong and the symbol of mystical creatures, dragon and lion (Photo doc. Karja, 2020).

Figure 10. The symbol of cosmic as bagia uses the element of panca warna (Photo doc. Karja, 2020).

In Balinese cosmology, the cycle of orientation begins in the east, where light rises and sets the rhythm of existence. From this point, movement turns clockwise toward the south, marking a shift from white to red, from clarity to vitality. This transition carries

both spatial and symbolic meaning. White, linked with the east, signifies purity, awakening, and the opening of consciousness[17]. As the cycle turns southward, red emerges as the color of energy, passion, and generative force. The clockwise movement, therefore, reflects more than a change of direction; it expresses a cosmological principle in which light awakens and transforms into the active power of creation. Through this rhythm, the cosmos is also not seen as static space but as a living cycle of renewal, where color becomes both marker and medium of life's unfolding[18], [19], [20].

From the south, marked by red as the surge of vitality and creation, the cycle turns westward into yellow. This transition represents the passage from active growth to maturity and fulfillment. In Balinese cosmology, yellow is linked with prosperity, abundance, and the ripening of life's potential. The west, aligned with the setting sun, embodies the fullness of existence, a stage where energy stabilizes into form before it begins to wane.

From the west, the cycle continues northward, where yellow gives way to black. This shift marks the movement from completion into dissolution, where life enters the phase of return and transformation. Black in this context does not signify absence, but rather depth, mystery, and the fertile ground of renewal. The north is therefore associated with protection, endurance, and the hidden energy of restoration.

The cycle then turns back to the east, where black yields once again to white, and the rhythm of light begins anew. In this clockwise movement, the colors white, red, yellow, black, and *Panca Warna* represent the full cycle of the cosmos: awakening, creation, growth, dissolution, and renewal. It is within this continuous cycle that Balinese thought situates both the cosmos and human life, affirming that existence is not static but a living rhythm of balance and transformation.

At the center of this cycle lies the fifth color, known in Balinese as *brumbun*, which brings together white, red, yellow, and black. In artistic interpretation, the meeting point of the four directions is often depicted in white or gold, symbolizing purity, unity, and transcendence. The center functions as the cosmic axis, the point where all energies converge and harmonize. It affirms that creation is not only a process of movement through cycles, but also an integration of forces into a balanced and unified whole.

The Concept of Panca Warna: Revitalized and Applied in Contemporary Art Practice

In this section, six images are used as samples for analysis through a hermeneutic reading. *Panca Warna* can be understood as a “text” whose meanings unfold through its cosmological, ritual, and artistic contexts. Rooted in Balinese myths and practices,

the five colors serve not only as decoration but as symbols that organize space, orient rituals, and guide human relationships with the cosmos. Each color, white, red, yellow, black, and the central unifying tone of *panca warna*, holds layers of meaning related to direction, deity, element, number, letter, and moral order. Panca Warna shows how Balinese cosmology transforms color into a spiritual medium that reflects and sustains universal balance. Its lasting presence in visual art reveals the harmony between philosophy, ritual, and aesthetics, ensuring that artistic expression always remains connected to its cosmological roots.

At the same time, the reinterpretation of these colors in contemporary practice shows that the philosophical depth of Panca Warna remains a living source of creative inspiration, linking ancestral wisdom with present-day concerns. Each color is more than a visual tone; it carries meaning connected to direction, natural elements, and divine forces that sustain balance in the universe. In this way, the system of five colors expresses both polarity and harmony, showing that opposites do not conflict but instead complete one another. Color becomes a language of light, a medium through which humans connect their lives to cosmic energy and align themselves with the natural order.

In Balinese rituals, offerings made of flowers, palm leaves, and food are carefully arranged according to the principle of cosmos, where each color corresponds to a direction and a deity, turning simple materials into a cosmological statement. In sacred drawings (*rerajahan*) and *wayang* paintings, colors are used not only for aesthetic harmony but also to express the presence of divine energy, bringing protection, purification, and alignment of consciousness. A clear example can be seen in the paintings of I Gusti Nyoman Lempad, Figure 11, whose works often embody the essence of color, translating spiritual balance and cosmic order into elegant visual form. Even in contemporary art, whether painting, installation, or performance, artists who engage with color continue to awaken this spiritual essence, affirming that creativity itself is a form of offering. The colors are not merely pigments on a surface but radiant energies that sustain the ongoing dialogue between the human spirit and the divine cosmos.



Figure 11. I Gusti Nyoman Lempad uses black and white, with red and gold as accents, photo rep doc. I Wayan Karja, 2019.

The symbolic depth of *Panca Warna* lies in its ability to convey meaning across multiple levels of interpretation. White marks clarity and awakening, red embodies energy and creation, yellow signifies prosperity and ripeness, and black represents dissolution and the hidden power of renewal. At the center, the meeting point of all directions, the fifth color holds the principle of balance and integration. These associations are not static; they form part of a living cosmology in which color mediates the relationship between human life and universal order.

In his abstract symbolism, Figure 12, the work of I Wayan Sika refers to the *mecaru* ritual, a ceremony performed to cleanse and harmonize the spirit of a place. His use of color is based on the *Panca Warna* system, where each hue holds cosmological and spiritual meaning. The composition often takes the form of a square (*klakat*) with nine holes, symbolizing the balance of the nine directions (*nawa sanga*) and the flow of energy within sacred space. Despite its abstract style, the identity of Bali remains clearly embedded in its imagery, revealing how traditional ritual concepts continue to inspire and shape contemporary Balinese art.



Figure 12. I Wayan Sika, transfer the ancient script into contemporary painting, photo, and rep doc. I Wayan Karja, 2019.

To deepen this study, the author expands the exploration from a master's thesis into doctoral research that investigates *Panca Warna* through the lens of Balinese cosmology and the philosophy of cosmic energy. The theoretical foundation is grounded in the understanding that color, form, and ritual are not separate from spiritual reality but act as channels of balance between the human and the divine. By engaging with texts, oral traditions, and local knowledge, the study reinterprets color as a symbolic system that encodes cosmic order, ethical harmony, and artistic consciousness. Through this perspective, color becomes a means of translating metaphysical concepts into visible form, revealing how Balinese aesthetics emerge from deep spiritual principles rather than mere visual expression.

In practice, this research develops through continuous studio-based inquiry that integrates observation, reflection, and experimentation. Field studies are conducted at ritual sites, in collaboration with both traditional and contemporary artists, to document the application of *Panca Warna* in offerings, sacred drawings, and performance-based works. Within the studio context, the exploration of *Panca Warna*

becomes a process of transforming philosophical concepts into visual experiences through the interplay of color, texture, spatial composition, and rhythm. Each artwork functions as both a meditation and a dialogue with cosmic energy, embodying the dynamic relationship between the visible and the invisible. Figure 13, These eight paintings of *Pangider Bhuwana* visualize the harmony of the Balinese cosmos, where the *panca warna* color system serves as the symbolic core that balances directions, natural elements, and divine forces within a unified universe.



Figure 13. I Wayan Karja, *Pangider Bhuwana Color*. Photo by I Wayan Karja, 2019.

According to the author's findings, Figure 14, any study of *Panca Warna* begins with light, the origin of both color and time. In Balinese cosmology, the east is associated with the rising sun and Sunday, regarded as the entrance to the cosmos where energy first enters the world. This view differs from the Western compass, which places north at the top as the main point of orientation. In Balinese thought, the east is not just a direction but the source of life, order, and renewal. By placing the east at the center of meaning, Balinese cosmology shifts orientation from a fixed map of space to a living cycle that always begins with light and renewal. Figure 15, Essentialist abstract minimalist painting seeks to express the pure essence of form and color through radical simplicity, transforming visual elements into a silent meditation on balance, light, and inner awareness.

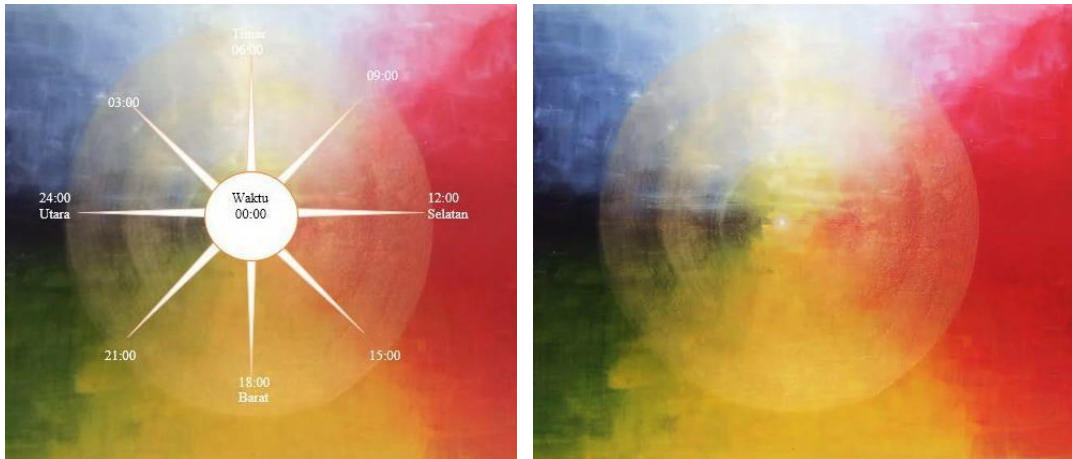


Figure 14. I Wayan Karja, color and time.

Figure 15. A series of essentialist Abstract minimalist symbolist

Figure 16. The author's work as an artist channels cosmic energy as both creative force and spiritual inquiry, using color, light, and space to reveal the unseen connections between human consciousness and the rhythm of the universe. Panca Warna is not only a system of colors but a pathway of remembering the luminous essence that pervades all forms of life. When artists engage with these five sacred hues, they are not simply reusing symbols; they are entering into a dialogue with the cosmos itself. Each stroke of white, red, yellow, black, or gold becomes an invocation, a way of bringing unseen forces into visible form. In this sense, art is less a matter of representation than of revelation: a means by which the eternal flows into the temporal, and the sacred continues to breathe through the hands of the artist.

From this foundation, the arts of Bali evolve as extensions of a cosmological vision. In painting, the rhythm of colors embodies the rhythm of existence, transforming visual form into a medium of metaphysical thought. The aesthetic principles of contrast, balance, and harmony are therefore not invented categories but ontological necessities rooted in the structure of the cosmos itself. When artists employ Panca Warna, they engage in a symbolic system that unites the visible and the invisible, affirming art's role as both an act of knowledge and an offering of devotion. What emerges is a distinctive Balinese sense of beauty: an aesthetic grounded in cosmology, where the sensory and the spiritual converge. This framework positions color as a philosophical language of light, one that sustains the continuity of tradition while also providing fertile ground for reinterpretation in contemporary contexts.



Figure 16. I Wayan Karja, 2025, Pangider Bhuwana Color (series of cosmic energy).

The Meaning of the Symbolic and Aesthetic Aspects of Panca Warna

The concept of *Panca Warna* in Balinese cosmology and Hindu philosophy sees color not merely as visual, but as a symbol of cosmic energy and balance. The five sacred colors—white (east, Iswara) for purity and awakening, red (south, Brahma) for energy and creation, yellow (west, Mahadeva) for prosperity and light, black (north, Wisnu) for protection and mystery, and gold or multicolor (center, Siwa) for unity and harmony—form a mandala of universal order. These colors express the interconnection between the elements, directions, and deities, guiding rituals and artistic creation. In this way, *Panca Warna* becomes a living language where every stroke of color carries life and rhythm, linking human creativity with divine harmony.

This vision resonates with the ancient wisdom of *Tat Twam Asi*, “you are Brahman”, which teaches the unity of all beings and the reflection of the divine within each form of life[4]. Through this principle, the artist is reminded of the deep tolerance and

understanding of the cosmic man (*purusha*), who perceives creation not as separate entities but as expressions of one universal self.

In ritual practice, offerings, and sacred art, *Panca Warna* plays a central role as a symbolic code. The arrangement of colors in ceremonies or temple decoration is not only decorative but a form of communication with the divine, carrying prayers and intentions beyond the material. Sacred images such as *rerajahan* and *wayang* demonstrate how abstract cosmological principles are given form through visual expression. By turning unseen ideas into visible symbols, *Panca Warna* brings spiritual awareness into daily life and artistic practice, keeping harmony between humans, nature, and the cosmos. Within Balinese cosmology, color is not a passive visual property but an active force that embodies the balance of opposites and the circulation of cosmic energy. The interplay of white, red, yellow, black, and gold symbolizes the dialectic of harmony and polarity: clarity and mystery, vitality and stillness, prosperity and austerity. Their unity does not merely please the eye but reflects the metaphysical truth that the universe is held together by tension and equilibrium. Beauty, in this sense, is not a subjective preference but a manifestation of the cosmic order that governs life, art, and spirituality.

In the spiritual context, *Panca Warna* is not merely a system of five sacred colors but a manifestation of *tattva*, the essential truths of existence. Each color embodies a spiritual energy linked to the *Dewata Nawa Sangga*, the guardian deities of the directions, who collectively uphold the order of the universe. White, the radiance of *Sang Hyang Iswara* in the east, is understood as the purity of consciousness; red, the force of *Brahma* in the south, is the fire of transformation and creativity; yellow, the light of *Mahadeva* in the west, signifies prosperity and illumination; black, the protective energy of *Wisnu* in the north, reflects depth and mystery; while gold, the synthesis at the center, represents divine harmony as the balancing axis of the cosmos. In this way, the colors are not symbolic in a superficial sense but are spiritual presences, carriers of cosmic vibration that connect human life with divine order.

The deeper meaning of *Panca Warna* lies in its invitation to contemplate unity within multiplicity. White shines as the clarity of consciousness, red as the fire of becoming, yellow as the radiance of abundance, black as the depth of mystery, and gold as the harmony that binds them into wholeness. Together they form a cosmological rhythm, a language of light through which the human spirit is reminded of its inseparability from the universe. In contemporary art, this rhythm is not diminished but reimagined, where these energies can once again manifest. At its most profound, color teaches that to create is to return to move beyond the limits of the body and merge again with the source of life, where all colors dissolve into the light of unity. In this way, the aura

becomes the bridge in that journey, a living spectrum that shifts and softens as the self draws closer to harmony.

Self-exploration in finding the aura is a journey inward, a gradual unveiling of one's subtle energy and true essence. It begins with awareness: observing thoughts, emotions, and bodily sensations without judgment. Through stillness, meditation, and presence, layers of conditioning slowly dissolve, allowing the natural radiance of the self to emerge. The aura is not something to be created but revealed; it reflects the quality of our inner state, our clarity, compassion, and balance. As one deepens in self-inquiry, the perception of this energy becomes more refined; color, vibration, and feeling become expressions of consciousness itself. Ultimately, finding one's aura is not about seeing light around the body, but realizing the luminous field of awareness that connects the inner being with the living cosmos.

Panca warna embodies cosmic harmony where color becomes the language of consciousness. Each hue reflects a divine vibration that threads the universe and the human soul alike. In this view, the cosmos and the self are not separate; the aura within mirrors the eternal dance of universal energies. To awaken awareness of one's inner colors is to return to the source, where light, being, and consciousness are one. When the inner colors of the aura align with the sacred hues of color, creation itself becomes an act of returning or remembering the original light from which all life and color arise.

The aura is a radiant field of energy that reveals the soul's hidden movements, its emotions, thoughts, and spiritual balance, while *Panca Warna*, the five sacred colors of Balinese philosophy, embody the cosmic forces that sustain life itself. When seen as one, the aura and color reflect each other like the inner and outer sky: the shifting hues of the aura echo the play of balance within the self, just as color reminds us of the harmony that binds humans, nature, and the divine. In their union, the aura becomes the living pulse of color, a flowing spectrum of energy that awakens the chakra system, aligning each center of consciousness with the rhythm of creation, where art and awareness move together in tune with the universe.

Conclusion

In Balinese tradition, color holds a central role in both artistic expression and spiritual practice, serving as a bridge between aesthetic form and cosmic meaning. The concept of *Panca Warna*, the five sacred colors, originates from ancient Balinese cosmology, symbolizing harmony, polarity, and balance that link the human microcosm to the universal macrocosm. More than a visual order, *Panca Warna* represents the flow of cosmic energy that sustains life and ritual. In contemporary art, it has been revitalized as a creative language through which artists express cultural identity, philosophical ideas, and personal spirituality. Through this renewal, color becomes more than

pigment; it breathes as the language of the soul, revealing the hidden harmony between the human spirit and the cosmos. In this living dialogue, tradition is not preserved but reborn, where art speaks from the deepest pulse of existence.

This study affirms that *Panca Warna* functions as a dynamic cultural system, a meeting point between ancestral wisdom and modern creativity. It continues to inspire new ways of understanding art as a psychological, spiritual, and therapeutic process, connecting human experience with nature and the cosmos. However, interpretations of color may differ across regions and artistic contexts, and its spiritual depth can be lost when adapted into modern frameworks that prioritize form over essence. Despite these limitations, color remains an open and evolving concept that bridges past and present, tradition and innovation, affirming the lasting relevance of Balinese cosmology in shaping contemporary artistic thought and practice, where painting itself becomes both an act of thinking and a form of meditation, offering great opportunities for future exploration.

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