

Rediscovering Touristic Photography In Bali; Gregor Krause As A Pioneer

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At the beginning of the Netherland-Indies colonial era in Bali, photography became an important medium that introduced Bali to the westerner. Photography in the realm of documentation in Bali began in 1912 by Gregor Krause, a German doctor commissioned by the Netherland-Indies colonial government, to treat the cholera epidemic outbreak in southern Bali. For the first time, Gregor Krause photographed Bali from the viewpoint of community life, agriculture, religion, women and children, dance, markets, nature, culture, and arts. Most of Krause's photographic works totalling more than 4000 frames, were present in book 1920. The photos in the book then played an essential role as media for promoting exotic Bali in the early tourism era and inspired many Western photographers, artists, writers and explorers to come to Bali. The activities of the early travellers then occurred in the tourism promotion media in the form of books, posters, postcards, magazines, brochures and travel guides published by the colonial government, shipping, airlines, and travel agents in various needs. This article discusses the role of Krause photography and analysis Gregor Krause's photographic work as a photography pioneer at the beginning of the tourism era in Bali.

Keywords: Colonial, Tourism, Photography, Bali, Gregor Krause, Pioneer

INTRODUCTION

After conquering all parts of Bali in 1908, the Dutch East Indies colonial government assigned a doctor who was also a photography enthusiast named Gregor Krause in 1912 to deal with the cholera outbreak in the Bangli, one of the districts in Bali. Outside his duties as a doctor, Krause also photographed the daily life of the Balinese people. Dr Krause, who is also engaged in photography, brought a simple Leica 35mm camera. During his assignment in Bali, Krause took more than 4000 photographs and wrote a published book about Bali that contained more than 400 of his pictures in 1920. Krause's book publication under the title *Bali 1912* significantly conveyed to the world Bali, a small island with extraordinary cultural wealth. Krause's book influenced many writers and photographers coming to Bali. Photographs of Krause then opened the eyes of Europeans about the exoticism of Bali.

Beginning with the need to photograph people's lives, nature, culture and art to get to know Bali, photography then plays an essential role as media for promoting exotic Bali in the early era of tourism. In addition to taking objects from Europeans and native elites and various occupational professions, various ethnic groups in the Dutch East Indies also became objects of commercial photographers.

Photography in the field of tourism has an important role both for tourism actors. In this case, the government deals specifically with tourism and the private sector. The

existence of photography for tourism actors is, of course, for the needs of publication or promotion of tourism objects because photography is considered capable of representing the beauty of existing tourist objects following the original. In addition, photography is also very closely related to tourists or people who travel. For tourists, photos are a must when travelling because apart from being a souvenir, photos also become personal archives and even a place to show off to others (Antopani, 2015: 30). This paper tries to reveal the role of Gregor Krause as a pioneer of tourism photography in Bali in the colonial era of the Dutch East Indies.

METHOD

The method used in this research is a descriptive exploratory method with an interdisciplinary historical approach through the heuristic stages (source collection), source criticism, interpretation and historiography. The author tries to collect contemporary sources, especially those related to the development of Photography in Bali, especially those on Gregor Krause's work.

RESULT AND DISCUSSION

Photography in Bali

Since photography technology became known in the Dutch East Indies in 1841, the camera became part of the modern technology used by the Dutch Government to carry out its new policy. The colonial government no longer developing

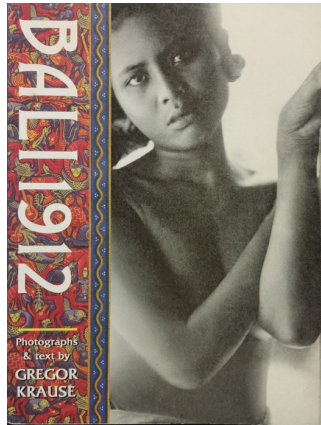


Figure 1. Gregor Krause Book "Bali 1912" cover
Source: Author collection



Figure 2. Gregor Krause in full uniform
Source: Krause, 1922:8

fortresses and placing troops and cannons in maintaining power but by mastering modern transportation and communication technology. The beginning of the use of photography by the colonial government became a marker of the colonial agenda recording in visual imaging and describing the conquest and development of colonies, intending to perpetuate occupation in various regions. Many overlapping colonial interests manifested in the photographic footage that supports this policy. Colonies in Asia and Africa are often seen as underdeveloped and inhabited by primitive native peoples. Europeans, on the other hand, see themselves as a more developed nation.

By conquering and occupying the colony, they imagine themselves as a superior nation advancing local civilization. This depiction of activities to promote local culture is essential in attracting the interest of people from Europe to come and live in the colony. This conquered land then appeared as a new area full of opportunities and promising prosperity. Private entrepreneurs then opened businesses in the archipelago, such as plantations, factories and private companies, including photography services to serve the self-image of migrants from Europe. These needs then influenced local nobilities who wanted to look modern.

In addition to emphasizing the relation of colonial power over its colonies and the need for a self-image that began to be modern, the camera as an image recording device in the colonial period was also popular amongst many scientists and explorers. European settlers made many aspects of the documentation of the lives of local communities, with approaches to the exact sciences and social sciences, such as geography and anthropology, including anthropometry (the measurement of the human body). This documentation helped form stereotypes that tended to be racist and supported the colonial gaze, which saw local communities as inferior (the other). The visual representation of non-European local communities as objects of research makes Europeans seem to be superior culturally and scientifically.

Besides photographers and scientists, photography in the colonial period was also popular amongst groups of diplomats and clergy. Photography was at first very technical and expensive, so only educated and large groups of people could enjoy it as a kind of luxury. The colonial regime depended not only on military and economic power to perpetuate its power but also on the dominance of forms of cultural representation. Europeans viewed and represented colonial reality often made social differences increasingly rigid and worsened racial and gender hierarchies.

The same was true of the early European views when their preliminary links to Bali. Initially, by contemporary European standards, Balinese were considered mystical, savage and primitive. Therefore, we need a cultural bridge to conquer all the backwardness. In the 1860-1890s, Isidore Van Kinsbergen, Walter Bentley Woodbury and James Page had visited Bali several times to photograph Balinese life, nature and arts in a photography project. Then Ohannes Kurkdjian began his exploration of photography in Bali in the late 19th century.

In preparation for conquering Bali for the mission of Pax Nedherlandica, Governor-General Van Heutz sent artist WOJ Nieuwenkamp to conduct art studies, mapping and photography in Bali. Besides being an artist, Nieuwenkamp was also an adventurer, ethnologist, art collector, photographer and writer who first came to Bali on March 17, 1904, through an assignment by the Dutch East Indies colonial army. In Bali, Nieuwenkamp observed art, social and architecture, sketched and photographed many old temples and important castles. He also included maps of strategic streets which were later known to use for the interests of the Dutch East Indies military expedition of the kingdom of Badung, Tabanan and Klungkung (Carpenter, 1997: 7). Later, Nieuwenkamp's work was an essential reference in the Dutch conquest of the Kingdom of Badung in 1906 and Klungkung in 1908 and ending the full sovereignty of the kings of Bali.



Figure 3,4,5. Gregor Krause photograph, Villager in Bangli
Source: Krause,1922

When the Colonial Government's completed the conquest of Bali, they issued a colonial strategy to make their image as if they were protecting and caring for Balinese culture. The colonial government defended the policy by arguing that Bali did not have natural resources such as mining, agriculture and plantations to exploit as commodities that benefited the colonial government (Hitchcock, 1995: 3). After controlling all of Bali, the colonial government commissioned a doctor who was also a photography enthusiast named Gregor Krause in 1912 to handle the cholera outbreak in Bali; Krause also photographed the daily life of the Balinese people. Dr Krause, who is also engaged in photography, brought a simple Leica 35mm camera. During his assignment in Bali, Krause took more than 4000 photos.

Gregor Krause as a Pioneer

Before Krause's work, the interest of foreign photographers in Bali was more dominant in photographing kings and government officials and their servants. Very rarely found photos that show ordinary people without power relations. Zhuang Wubin's survey confirmed by a survey from Zhuang Wubin which stated that:

"While camera technology was invented in Europe, there was hardly any belatedness in its arrival in Southeast Asia also served as one of the first contact points for local elites to experience the medium. The palace of Kings and Sultans across Southeast Asia also serves as one of the first contact points for locals, especially those close to power, to learn about photography. It is possible to argue that the fascination towards photography displayed by those associated with power helped to ease the medium's arrival to the region" (Wubin, 2016:12).

Gregor Krause arrived in Bangli for a term of colonial duty in 1912, and his astonishing photographs of Balinese he met quite definitely showcased the people and their culture to the world (Mann, 2015:26). For the first time, Gregor Krause began an anthropological approach to the concept of his photo work. Krause photographed almost all of the Balinese activities he met— from economic activities in the market, rituals in temples, arts, agricultural activities, and household activities. His photographs were taken

in an area still barely touched by foreign visitors and, therefore, deeply authentic. Krause was interested in the ordinary lives of the people around him, and although he admired bare-breasted women, these were by no means the particular focus they became later in the painter's hands.

Two years since Krause's arrival Bali began to open for tourism in 1914. It started with a publication from the official Tourism Bureau that year. Because of the insufficient number of lodgings, the Bureau only allowed no more than three groups of visitors to visit Bali at one time. In 1924 there were 213 visitors. In 1934 it increased to around 3000, and they had already claimed that tourism damaged Bali (Haks, 2011: 207). Gregor Krause then published a book in 1920 under the title *Bali 1920*, which contained about 400 photographs in Bali. In the same period, the colonial government organized the community and Balinese culture, known as the Baliseering policy. Vickers (1989: 11) described how the Dutch colonial government redefined the image of Bali from its appearance as a wildly uncivilized place into the image of an island paradise.

In his book "Bali 1912", Krause wrote in the first lines: "To the invisible Gods who dwell high in the coolness and eternal blueness of the mountains belong the land and everything that grows on it, and the water that's stream over it, and the air and the light which caress it in an eternal spring and summer". "The breath of these Gods is invisible but perceptible to all Balinese everywhere – these Gods who look down on their land from their lofty thrones, or descend on the rays of the dawn or the gentle wings of the awakening wind to their woods, valleys, and lake, to rejoice in their possessions in dignity and noble calm, as it fitting to Gods". The words of Gregor Krause were and are every bit as important as his photos of all days live as it was in Bangli in 1912's because today tourism developments threaten Bali's sacred heartland as they have never done before (Mann, 2015:27)

In Krause's first book, his friend Karl With wrote the value of these objective pictures because they present an uninterrupted view of the complete life of this island and its inhabitants. They displayed an equal measure of beauty expression and mood due to the boundless beauty of these people and nature, not to the fact that certain moments and situations were on purpose to take the pictures. Indeed, these photographs' rare and unique splendor was that the people were not posing, not even aware that they were recorded (Krause,1922: v). That fact confirms that Gregor Krause had started a new genre of photography in Bali that was previously shot in a photo studio towards a natural documentary style and shows Balinese people as they are. The photo published in Gregor Krause's publication became a new magnet that inspired exotic images about Bali. The imagery encouraged the arrival of many photographers, artists, anthropologists, filmmakers and writers. Among them Miquel Covarrubias, Vicky

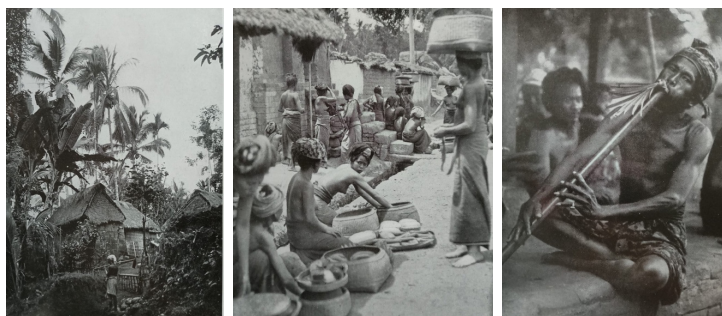


Figure 6,7,8 Gregor Krause photograph, Village, Market & Performing Arts

Source: Krause, 1922

Baum, Franklin Price Knott, Walter Spies. Walter Spies was inspired to come to Bali after seeing the photos in Krause's book. The arrival of Walter Spies in Bali aroused his love for the nature and culture of Bali. Spies documented Balinese Art, community activities and also published Books. Together with Anthropologist Margaret Mead, Walter Spies published a book containing his photographic works entitled *Dance and Drama in Bali*. Walter Spies's visual record in Bali greatly influenced Balinese art and inspired many people to come to Bali. At the beginning of the 1930s, Arthur Fleischman, Rudolf Bonnet, Miquel Covarubiass, Baron Viktor Von Plessen, Henri De La Falaise, Margaret Maid, Philip Hanson Hiss, Robert Koke, PAJ Moojen and other famous names began in the 1930s. Photography, writing, and film works also encourage tourism promotion pioneered by the Dutch shipping company KPM, Rotterdam Lloyd, and Ruys Company by seeking professional photographers

CONCLUSION

Photography in tourism has an important role both for tourism actors; in this case, the government deals specifically with tourism and the private sector. The existence of photography for tourism actors is, of course, for the needs of publication or promotion of tourism objects because photography is considered capable of representing the beauty of existing tourist objects following the original. A descriptive exploratory method with an interdisciplinary historical approach, through the heuristic stages (source collection), source criticism, interpretation and historiography. The author tries to collect contemporary sources, especially those related to the development of Photography in Bali, especially those on Gregor Krause's work. After controlling all of Bali, the colonial government commissioned a doctor who was also a photography enthusiast named Gregor Krause in 1912 to handle the cholera outbreak in Bali; Krause also photographed the daily life of the Balinese people.

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