

The Expression of Balinese Art in 90s Viewed Through Intra-aesthetic and Extra-aesthetic Method

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Abstract

Balinese known for its unique culture that reflected in the Balinese Hindu culture and the identity of Bali on their cultural products. Bali cultural products are always related to the meaning and cultural value. Bali cultural products in the form of art is a form of expression of beauty. The Balinese art tends to generate its own uniqueness on the aesthetic value of traditions in the forms of performances, installations and others tradition forms. This study look at the development of Balinese art which has developed rapidly in the 90s followed by the rapid development of infrastructure and visual arts events until now. This qualitative research utilize Tjetjep Rohendi's methodology; intra-aesthetic and extra-aesthetic, which see structural relationships that fundamentally underlie human mind on looking at social interaction as the outward manifestations of cognitive structures that exist on the surface as well as the relation through changes in patterns and cultural systems that affect human life. This study will also enrich the understanding of Balinese art, as part of the diversity of Indonesian art, because the development of Balinese art during period of the 90s until 2000 was different from the classic era and the era of colonialism influenced

Keywords: Balinese art, extra-aesthetic, intra-aesthetic

1. Introduction

Bali is one part of a great culture of Southeast Asia. Bali of course known as a tourist destination, with a unique culture and natural beauty, Bali is famous around the world as a place that keep the tradition alive, it is based on the harmonious relationship between man and nature. But behind it all, there is no doubt also that there is a long complex history in tourism that linking modern culture, Balinese culture, political power and identity. (Picard , 2006: 290)

The development of cutting-edge artworld since 1945 has been more widespread with the development of infrastructure and supporting institutions in the artworld itself. The artworld also develops understanding and form of art that is increasingly becoming the understanding of cultural studies, which according to Jones more influenced by developments in the understanding and reading (decoding) for the aesthetics, politics, subjectivity, identity, theories and methods; and also development of technology. (Jones , 2006: 6-15)

The development of Balinese art on and after after World War II has been the basis on the understanding Balinese art until now. The occurrences of Pita Maha group and the emergence of Balinese artists who adapted the early modern notion that brought by colonial in the development of the classical style of *wayang* painting has become an established identity well know as Balinese art.

Balinese people is a unique society, their existence in the world is one of a kind in range of very diverse cultural presence. Jakob Sumadjo express the uniqueness of Balinese people have been known to the western from the preaching of visitors from western people to the island of Bali. Cornelis de Houtman, in 1595 has mentioned the hospitality of the kings in Bali through a picture of a king Bali whom are traveling with sledding two cows accompanied by a lance armed soldiers. (Sumardjo, 2009 : 50)

In a special chapter on the book "Origins of Modern Indonesian Art", Jakob Sumardjo mentioned early met of Balinese art with modern art recorded as a gait of Walter Spies and Rudolf Bonnet. Walter Spies, a German descent who was born in Moscow in 1895, suffered exile during the period of World War I (1914-1917) in the Ural highland. In 1923 came to Indonesia and live in Bandung as a pianist. Went to Bali in 1927 and found a place where he can develop his talent as a painter, composer, choreographer, musician, photographers, botanists, archaeologists and linguists. Later in 1936, Spies alongside his patron Cokorda Gede Raka and Gede Agung Sukawati, along with Rudolf Bonnet, form the first modern art organization in Bali, Pita Maha.

According to Wisetrotomo (Karnadi , 2010: 22) Bali is unique in geographic, geo-social and geo-cultural, as a result of the dynamic confluence between tradition culture that continues until today, with the foreign culture (modern) that carried by tourists through tourism. The existence of the artists group Pita Maha in 1936, is a form of a mixture of modern western thought with Balinese tradition that produced works such distinctive looks at the work of Walter Spies (1895-1942) and or even works of I Gusti Nyoman Lempad (1865-1978). Now, the development of Balinese art into a distinctive shape, are caused by the development of the modern construction, which grew rapidly in Bali, still dealing with the tradition, which could be a possibility as the counterweight of rapid change.

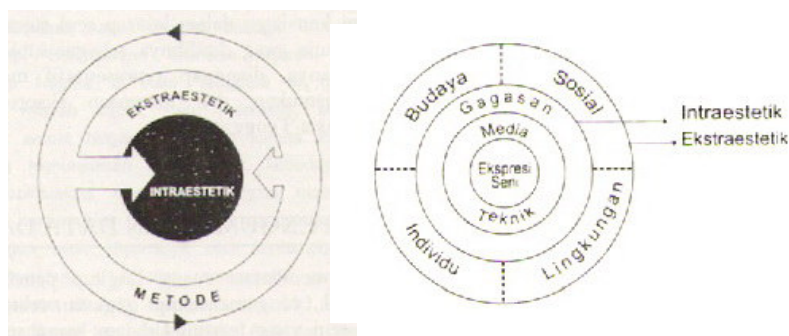
2. Purpose of Research

“Since the early 90s, the art world of Bali has characterized by the emergence of a group Sanggar Dewata Indonesia that provide new forms of identity outside of the well known established Balinese art such as *wayang* painting. The development of infrastructure that supported Balinese art world through the 90’s are growth rapidly and overlaps with the experienced of the peak tourism era. This made the presence of the aesthetic novelty during the 90s did not map well. The development of aesthetic in this ‘new’ Balinese art of the 90s has resulted in the effect of the emergence of progressive movements such Klinik Seni Taxu community in the 2000s, but further more, the existence of this progressive aesthetic development of Balinese art in 90s is currently still on exclusivity due to no mapping in a comprehensive form. The terms of intra-aesthetic and extra-aesthetic used to questioning and developing the form of aesthetic of Balinese art in 90s.

This study aimed the understanding of Balinese art, as part of the diversity of Indonesian art, especially the development of Balinese art during period of the 90s as a progressive aesthetic development, that was different from the classic era and the era of colonialism influenced

3. The Method of Intra-aesthetic and Extra-aesthetic

This research is a qualitative research to map the state of the art in the 90s Bali. By utilizing Tjetjep Rohendi’s methodology; intra-aesthetic and extra-aesthetic, which see structural relationships that fundamentally underlie human mind on looking at social interaction as the outward manifestations of cognitive structures that exist on the surface as well as the relation through changes in patterns and cultural systems that affect human life. This method used to understand the cultural relationship with the shifting symbolic form of visual art, the cultural change (time and place) and the shifting of the visual form.



Rohendi’s Intra-aesthetic and Extra-aesthetic method, 2011

Furthermore, Symbolic Interpretation are used to determine meanings that contained in works of art and its relation to the prevailing philosophical shift in cultural values .

Interviews were conducted to gain meaning and deeper values.

4. Works Session

The development of Balinese art in a historical narrative, briefly can be seen in the previous research on the structure of the identity of the museum of art in Bali. (Himawan, 2015) It was found that the structure of Balinese identity in the works of art begins with classical era (early) which was then the era of influence of foreign cultures (the west) through colonialism that does not necessarily remove, shifted the origin culture. Bali is also identified as a typically unique daily life culture, natural scenery and mystical-exotic atmosphere that always inspire. Bali is also represented as part of Indonesia and at the same time put their self on globalism interchange and international culture.



Figure 1, “Gugurnya Abhimanyu”, 19th century, as a sample of Klasik Wayang Painting (source: Kam, 2003: 27,



cited by Himawan, 2015)

Figure 2, “Tari Oleg Tamulilingan”, Anak Agung Gede Sobrat, 1970,
As a Sample of The Periods of Colonial Encounters
(source: Kam, 2003: 31, cited by Himawan, 2015)

The development of Balinese art of the 90s was consider different to the development of art in past traditions and the influence of colonialism era, this development is a development that is identified as an influence of Indonesia(ism) on Balinese art.

Identification of Balinese artists 90s expression seen through representation of several artists whom are beginning a career peak in the 90s, where the expression on them works and then tend to remain visually and artistically the same until later times.

In intra-aesthetic identification, can be seen in technique, media and ideas that shape an artistic expression in the works of Balinese art era of the 90s, emerged differences with the previous period. Artistic expression that occur during this period has left the depiction of “wayang” that prevalent in earlier times. The idea of everyday life and religiosity in the past turned into the idea of daily life tend to show surreal-abstract themes and social themes. Artistic expression that contained in the Bali 90s artists tend to be individual and have a diversity compared to the previous period that tends to be monocentric on the artistic expression of “wayang”. In intra-aesthetic identification, also obtained two (2) strong tendency of artistic expression, realist-naturalist style and abstract styles. In addition, there is also artistic expression tendency of that combines the two.

The tendencies result of intra-aesthetic method can be seen in the expression of several artist sample that can be grouped into classification as seen below;

4.1. The group of works with the realist style:

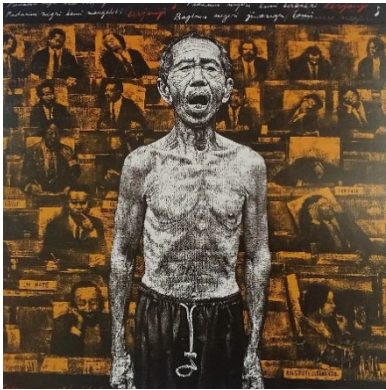
Consist of artists such as, I Gusti Nengah Nurata, graduated in 1985 from Painting Studio ISI Yogyakarta; Made Bendi Yudha, graduated from ISI Yogyakarta in 1988 and obtained his master degree also in the same institute in 2005, and; Mangu Putra, graduated in 1988 from Graphic Design ISI Yogyakarta



3)



4)



5)

Figure 3. "Hitam Putih Cermin Kristal Perang Bangsa-bangsa, work of I Gusti Nengah Nurata, 1989 (Images source: Karnadi, 2010)

Figure 4. "Ritual Cow, work of Made Bendi Yudha, 2006 (Images source: Karnadi, 2010)

Figure 5. "Padamu Negeri#2" work of Mangu Putra, 2008. (Images source: Karnadi, 2010)

4.2. The group of works with the formal-abstract style:

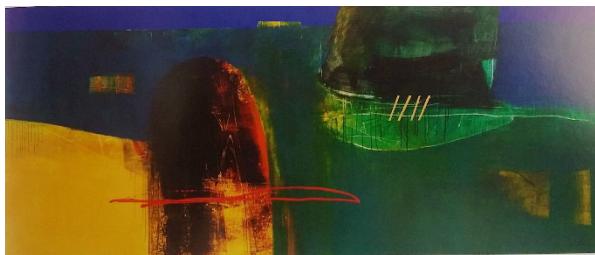
Consist of artists such as; Gusti Alit Cakra, graduated from painting studio, ISI Yogyakarta in 1992; I Made Toris Mahendra, graduated from ISI Yogyakarta in 2000; I Made Sumadiyasa, graduated from painting studio ISI Yogyakarta in 1997; I Made Mahendra Mangku, graduated also from ISI Yogyakarta in the same year with I Made Sumadiyasa, in 1997.



6)



7)



8)



9)

Figure 6. "The Inundated", work os Gusti Alit Cakra, 2008 (image source: Karnadi, 2010)

Figure 7. "Superior Syndrome", work of I Made Toris Mahendra, 2008 (image source: Karnadi, 2010)

Figure 8. "Arch of Tranquility", work of I Made Mahendra Mangku, 2005 (image source: Karnadi, 2010)

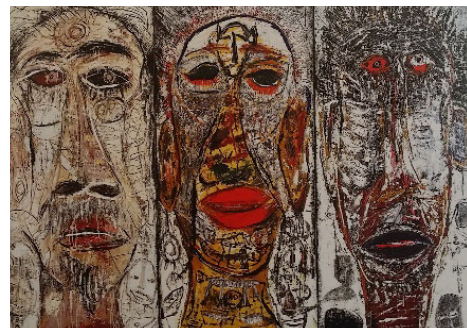
Figure 9. "Heart Series: This Blessed land", work of I Made Sumadiyasa, 2004 (image source: Karnadi, 2010)

4.3. The Group of Works with The Tendencies of Naturalist-Abstract

Consist artists such; I Nyoman Erawan, graduated from Painting Studio ISI Yogyakarta in 1988; and, I Made Djirna, graduated from ISI Yogyakarta in 1985.



10)



11)

Figure 10. "Relay Race" work of Nyoman Erawan, 2003 (image source: Karnadi, 2010)

Figure 11. "Diferent Eyes", work of I Made Djirna, 2008 (image source: Karnadi, 2010)

In extra-aesthetic identification, by looking at the cultural, social and environmental, obtained that the rapid development of Balinese art 90s mainly due to the influence of Indonesian arts institution located in Yogyakarta (ASRI, now ISI Yogyakarta). Many Balinese artists who have studied at ISI Yogyakarta since the 70s, experienced a period of peak in the 90s. The existence of Balinese artists in Yogyakarta characterized by a

large group (now consists of hundreds of members) named Sanggar Dewata Indonesia. The group logo was taken from image of *trisula*, the weapon of *Bhatara* (God) Shambu that rule the temple of Besakih, as the biggest and the most important temple in Bali.



Figure 12. Sanggar Dewata Indonesia's logo
(source: jogjanews.com)

The increase of Bali tourism industry in the 90s and the emergence of museums and art galleries in Bali also one of the causes of the increasing balinese art in 90s. According to Nyoman Erawan, one of the key figures of Sanggar Dewata Indonesia within interview at His studio in Sukawati Gianyar, Bali tourism boom, are the things that most affected the existence of the development of Balinese art in 90s through the increasing of chance and encounter with other people, especially western, that consider art as one representation of culture of Bali. "You can not took dance to your home place, or you can not took *Pura* (temple) or other experience of balinese culture, but you can took art as a representation of the experience. Beside, art it self is an experience" said Erawan.



Figure 13. interview with artist I Nyoman Erawan in His studio in September 2015

5. Conclusion

This research is a qualitative research The development of Balinese art in 90s is the development of new art different with the depiction of "wayang" that prevalent in earlier times. The idea of everyday life and religiosity in the past turned into the idea of daily life tend to show surreal-abstract themes and social themes. Those themes emerged as an expressions of realist-naturalist style, abstract styles and also in between. The peak periods of Bali tourism in 90s has also took a big role in the development of Balinese art in 90s through interaction of tourist that mostly western with Balinese culture.

This research, in advanced, can be developed through another research of visual and art world to see other methods that dissect the development of Balinese art in 90s as a more distinctive research of art.

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