The Existence of the Cultural Arts in the Globalized Society

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Balinese Arts in the Global Cultural Touch

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ABSTRACT — As it is known that globalization which is accompanied by the birth of human and global culture has encouraged the process of socio-cultural change in Indonesia, including also in Bali. The socio-cultural changes also occur in the field of Balinese art, which of course the culprit can be seen as a global human who usually adheres to a market ideology, an ideology that can direct human action to commodify or commercialize all forms of goods and services.

Accordingly, this paper briefly describes two things: (1) glimpses of the global human, and (2) commodification in the management of Balinese art. In this case, global human beings have characteristics as homo minimalis which shows the properties of ironic, schizophrenic, and fatalis. Meanwhile, in the management of Balinese art there has been commodification based on market ideology. Two examples of this case are art performances called “Joged Ngebob Bali”, and “The Performing Arts of Bali Tourism New Packaging”.

Keywords: globalization, global humanity, art, commodification

1. Introduction

This article entitled “The Art of Bali in the Touch of Global Culture”, would like to briefly describe the existence of Balinese art in its contact with global culture or also known as postmodern culture, that is culture born through globalization process. This is of course intended to support the theme of this seminar: “The Existence of Cultural Art in the Life of a Global Society”. Presumably the theme of this seminar is open to be interpreted in various ways in order to participate in this seminar. The term “global society” listed in the formulation of the theme of this seminar can be understood as a society that embraces global culture or postmodern culture. As is known, globalization that gave birth to a global culture or postmodern culture has occurred throughout the world, including in Indonesia and of course also in Bali. Related to this, Piliang (2006) sees “Indonesian man in the attack of postmodernism”, while Atmadja (2010: 2010a) sees globalization as the backdrop of social change in Balinese society, including changes in art.

In order to see Balinese art in touch with global culture, it seems that the evolving thoughts about human traits in the global era need to be understood in this paper. This is important, given that it is humans who build art. Therefore, the following describes two things: (1) glimpses of the global human, and (2) commodification in the management of Balinese art.

2. Glimpse of the Global Man

According to Piliang (2006), in the emerging globalization of “postmodern man”, he divided into two kinds, namely postmodern minimalist man and postmodern pluralis man. Especially about homo minimalism that seems important to be put forward here according to Piliang (2006: 13), has a strong desire to survive and exist in the world of life, that is get the position, and social recognition, although knowing the condition of themselves and the environment is not support, thus trapping it in minimalist conditions of skill, perspective and outlook. Based on its characteristics, homo minimalis can be grouped into three kinds, namely human ironis (homo ironia), human schizophrenic, and human fatalis (homo fatalis).
An ironic person is defined as a human who has a changing nature in the context of belief and truth. They believe in good-bad and right-wrong criteria, but they always change in the context of time and space and circumstances. They hold that good and right in the context of time and space can be bad and wrong in the context of time and space, thus destroying the line between good and bad and right and wrong. Therefore ironic humans tend to be inconsistent, exaggerated, anomaly, awkward, out of line, contradictory, and abnormal. Irony can also be seen as a space where actors pretend, pretend, and play false roles. The ironyful man knows that rationally his actions will bring about tragedy, but for the sake of a desire to survive he throws away the rationality and replaces it with his various illusions, pretensions, lies, and myths. He also knows that his lifestyle (eg consumerism) will lead to self-destruction, but he lives in the ecstasy of consumerism in order to survive and survive.

The schizophrenic man as proposed by Piliang (2006: 14-15) is a man who has a self-concept (divided self) or even multiple self, which never has a determination, consistency, and self-continuity, leading to the absence the ego and the subject itself. It is a revolution of desire, destroying all forms of pressure and every model of normality that exists in society. The impulse of the ancient desire in human beings is allowed to flow in all directions by breaking down all the social codes that obstruct it, resulting in the posmodern human orphans (unconstrained by family or social rules), atheists (uncontrolled beliefs, and nomads) belief or territorial.) Schizophrenic man celebrates the fluidity of desire, ie freedom flows in all directions without any control, he rummages through all the code, switches quickly from one code to another, never based on a single code. The schizophrenic man exchanges a sense of continuous and free flowing, moving from one form of release of desire to the form of the release of subsequent desires, from one faith to another without ever having a determination. Schizophrenic man living in the field of deteritorialization, the field of social life, in which one never stops at a position (social, spiritual, political) that remains and consistent. It is affirmative and inclusive - it does not reject, limit or ban anything, so it no longer has a fixed subject and ego concept-it is human without ego. He accepts all forms of self-contradiction: to do various things that contradict the secrets of logic.

Piliang (2006: 15-16) shows that human fatalists are powerless within the power of the object, thus drifting within the mechanism and logic. It is absorbed into the logic of objects (TV logic, fashion, commodity, lifestyle), which can not escape from it, and in it it becomes a silent majority, unable to criticize and reflect. The human fatalis is formed by a condition of fatality, a condition in which everything (concept, argument, system or object) evolves toward the point of transcending or extreme, but as it continues to be pushed further, it arrives at a point, the depth of any concept, communication, information, system, or object loses its own logic. The fatalist enters the world of concepts, communications, information, systems, or objects that have evolved toward such extremes, and are immersed in their currents, mechanisms, rhythms, and logic, without being able to perform a process of reflection and internalization, in order to build a meaningful life. Human fatalists are also called human humans, most of whom space and time are spent in front of television screens, computers, videos, hp, movies, ATMs), and are absorbed into the logic of the screen, so that it can no longer distinguish between the worlds on the screen with the world outside the screen. The distorted display reality of its reference is considered to be the real reality, because the screen image and reality can no longer be distinguished.

Referring to Piliang’s idea of a minimalist postmodern human as described above, it can be said that in its exposure to global culture, Balinese art has a chance or potential to experience change, both on the level of being and the ideas in it. This can only become
3. Commodification in Balinese Art Management

Based on the results of research conducted by some researchers it is known that in the management of Balinese art, especially performing arts but also other types of Balinese arts commodification or commercialization. Menggingat number of pages paper for this seminar is limited between 5-7 pages only, then in this case only two cases that can be delivered concisely. First, the management of the performing arts by Ruastiti (2008) is studied as what he calls “The Performing Arts of Bali’s New Packaging Art”. Performing arts are staged in the castle, namely Puri Mengwi in Badung regency, Puro Anyar Kerambitan, Tabanan, and in Puri Bongkasa, Badung. This art performance involves various parties, namely the castle, travel agency, dance artists, artists percussion, and others. In this case Ruastiti concluded that the emergence of the art of new packaging tourism show is backed by various interests of the parties concerned. All parties in this context are oriented towards optimum economic gain through commodification in the development of the tourism industry.

If examined further by holding to the knowledge of human and global or postmodern culture as described above, it can be expected that the commodification in the staging of Balinese tourism performances of new packaging is applicable principles that are commonly adhered to by homo minimalist. For example, in order to gain economic benefits, then the type of dance that is sacred is staged as the art of Bali’s new tourism packaging show. In order for his sanctity to be presumed to be maintained, then possible steps are made possible. For example the dance performances barong and Rangda are usually sacred by the perpetrators, so that only bias staged at certain times and places, among others in a series of ceremonies in a particular temple. In order for the sanctity of barong and rangda in this case can be believed to be maintained, the performance in the framework of Balinese tourism performances of new packaging done in the open space, not in the space of the building or the existing arena roof.

Second, the case examined by Atmadja (2010a), namely the commodification of female body in Joged performance performances “Ngebor” Bali. In this case, Atmadja came to his statement that the action of joged dancers in the dimensionless and complex dimension. Her actions can not be considered spontaneous, but behind them is the economic system of capitalism and market ideology which is the golden child of globalization. Joged dancer women are trapped by the seduction of market ideology, not only visible on the willingness to be joged dancers but also continues on the willingness to perform erotic and porno action scenes. This can not be separated from the whisper of market ideology which states that the market is a sacred place to celebrate desire, image, and consumerism.

Observing Atmadja’s statement above, it appears that what happens in the commodification of the female body through joged dance shows a practice that reflects the spirit of market ideology sourced from globalization. Thus it may be said that the parties involved in the performing arts joged show the characteristics of human and global culture.

4. Closing

Based on the above explanation, it can be concluded that the culture of globalization can give birth to human and global culture or also called human and postmodern culture. The engagement of local culture with a global culture permits the management of local cultural elements including local art with postmodern management, in the sense expressed by Lubis
(2014: 11).

In connection with this there is the result of research showing that the management of Balinese art (art of tourism performances of Bali, and the art of joged performances) nuances of commodification or commercialization. The actions of the stakeholders in the management reflect the postmodern features of human and postmodern culture that are the product of globalization.

Bibliography


