

The Post-tradition Paradigm of Balinese Diaspora Artists in Yogyakarta: Reflections on Local Wisdom in the Realm of Contemporary Art

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Abstract. The field of contemporary art tramples the ‘memory of tradition’ of Balinese diaspora artists towards Balinese ‘post-tradition’ dialectic intersecting with the concept of place, time, and conditions of the contemporary era. This paper relies on literature research on Balinese aesthetics and visual art exhibitions held by Sanggar Dewata Indonesia fine arts community as a creative space for Balinese diaspora artists in Yogyakarta. The philosophical reflection of the values of local wisdom refers to the conception of *Desa*, *Kala*, *Patra*, and *Rwa Bhineda*. The study of visuality aspects found that the interpretation of post-tradition paradigm of Balinese diaspora artists gave rise to new cultural identities, especially in the embodiment of varied representations of the ideas of works of art; some artistic aspects tend to be simplified. The post-tradition paradigm is based on hybridizing academic intellectual concepts with the local cultural values of the archipelago, modern to the contemporary global realm.

Keywords: post-tradition, local wisdom, Balinese Diaspora artist, contemporary art, Sanggar Dewata Indonesia

1 Introduction

Recently, there has been a hot discussion about the transformation and transmission of Indonesian diaspora culture spread to various parts of the world; he has made many positive contributions to the country and has a recognized reputation and a vital position in the international relations arena. The development of such culture is specific to a culture and represents the knowledge and skills that society considers essential to participate fully in everyday life [1]. In its form, functionally, Balinese diaspora artists will build a space of togetherness in the form of art communities, *tempek*, *bebanjar*, and other social institutions [2]. Communalism is an aspect of Balinese life in general. Wherever an activity is carried out, a

group of young people (*sekaha*) is formed to facilitate it. All members are expected to contribute or *gotong-royong* (called as *ngayah*) to *Banjar*. The form can be labor, money, or other donations to fulfill this obligation. Painters and sculptors can devote their talents to serving the community by providing statues or drawings for temple (*pura*) needs in meeting rooms or *Bale Banjar*, a community gathering place [3]. The life and daily life of most Balinese people are still centered on *banjar*, which is inseparable from religious ceremonies and rites, with art being a part of it.

That being said, today, Bali is a place where traditional and cultural identities seem more homogeneous than in other regions in Indonesia. In that context, Bali today can be said to be in a post-tradition situation. The artists' work in Bali and its diaspora breathes tradition, naturally also in a post-tradition state [4]. Culture is put in the sense of post-tradition into a particular collective frame of thought or pattern of behavior is now becoming increasingly dynamic, volatile, and unstable [5]. Culture is no longer a process of transmission or inheritance of systems but rather a process of relentless transformation. Everyone contributes to the development of information and knowledge but without certainty. Therefore, the works of the Balinese diaspora in the Sanggar Dewata Indonesia (SDI) community presented in various art exhibitions in Yogyakarta can be an entry point to talk about contemporary art in a post-tradition context.

The face of Indonesian art contains multicultural, intercultural, and religious values in the dialectic of regional (traditional) art. There is a transformation of ideas and visual elements by absorbing modernization from Western colonialism and its contact with the modern world of education. Likewise, the Balinese fine art landscape experiences a different enrichment from the Balinese generation who study art in art education schools and art colleges throughout the archipelago (*Nusantara*). Art education has become an essential source in the debate of transforming the face of Balinese art. One of them is the overseas generation of Balinese (Diaspora) who are engaged in the fine arts field proliferating in Yogyakarta and play an essential role in building the constellation of Indonesian fine arts discourse are artists of the Sanggar Dewata Indonesia art community [6].

Like other global societies, Balinese society is constantly changing and transforming by developing the world's social, cultural, economic, and social environment. This new civilization is known as a global culture. In contemporary art's position in global culture, Jonathan Harris viewed *Contemporary Art as Global Cultural Diplomacy* with the reference 'to be unique both global and local in terms of their an esthetic-critical potential' [7]. The pluralization of the world as the process of locality gives birth to a variety of unique cultural responses to global powers. Balinese people have a pliable, supple, and open cultural character, thus quickly adapting the old culture to the new culture so that it is presented as a 'new culture' in the community. Balinese people are aware of the presence of modernity-global with the opening of foreign tourist flows since the early 1990s by the Dutch colonials to the *Visit Indonesia Year 1991* tourism industry program by the New Order government [8]. Then how do Balinese people react to changes in cultural patterns in social life in this foreign exchange-touristic politics, namely by re-exploring traditional values, consciously preserving and maintaining the essential heritage of Balinese culture, then developing communal sensitivity in the form of adaptive responses to the presence

of outside cultures, and being able to cultivate into a new tradition? A strong mental attitude is needed in the face of globalization to properly maintain its moral attitude and behavior according to the foundation of its local wisdom values.

On the other hand, in the context of global identity or recognition, people also want to return to the local culture of origin, which is perceived as the root of the self. The implication of this is that the individual now faces a tension between the ha to adopt freely the various elements of other cultures that he considers exciting and necessary (*freedom of choice*) and the obligation to discover and protect his unique identity by returning to his cultural treasures. It's the tension between the route and the root, in a sense, between the right to self-determine the path of his adventure in establishing himself and the necessity to return to the basis of the tradition; in short, between progressive tendencies and conservative tendencies [5]. Interpreting the dialectic of tradition and post-tradition identity consists of elements whose interrelationships are loose and not always inevitable. The essential part can be rearranged according to the changing environment and situation. This is a process of guidance and counter-demands, changing responses, and creating new expressions. Pierre Bourdieu affirms that tradition is the creative ability to renew the self, the process of transmission and transformation, based on existing and possible conditions [9]. The question presented in this article is what are the basic concepts of the Hindu philosophical tradition of the Balinese people in their daily world, and how do Balinese artists (Diaspora) interpret the transformation of art in the era of globalization in the realm of post-tradition and contemporary art?

Balinese in art, in essence, as a totality of their lives. Art for Balinese does not mean activities or hobbies separate from daily life, but everything blends holistically with daily life. The art flows and fills the everyday life of the Balinese people. Balinese society recognizes the existence of complementary binary opposition in the concept of *rwa bhineda*, which is determined by space (*desa*), time (*kala*), and actual conditions in the field (*patra*). The concept of *desa, kala, patra* causes Balinese culture to be flexible and selective in accepting and adopting outside cultural influences. Balinese culture also has a clear identity; a configurative manifested expressive culture that includes dominant fundamental values, such as religious, aesthetic, solidarity, harmonious, and balance values [10]. From agricultural activities to ritual activities, art comes as something inseparable. Therefore, a Balinese artist understands art holistically '*nyeraki*' and is familiar with his environment [11]. Consideration for addressing sociocultural backgrounds is also an integral part of an ethical conception of art. Making changes while keeping the old rules is an ongoing artistic struggle. What can change, what can remain, is a process of maintaining identity [12].

The specialty of today's social conditions with all kinds of communication devices and cutting-edge information lies not in the level or intensity of the globalization process but in the clarity, openness, and 'visible' nature of the influence of various world cultures. The process of globalization has been around for a long time and has never been absent from our lives. Indonesia, in the past, during the Srivijaya kingdom, Majapahit, or in the colonial period, was always a cosmopolitan society where foreign cultural influences from India, China, Arabia, and Europe found fertile seedbeds [13].

2 Result and Discussion

2.1 Post-tradition in the Realm of Contemporary Art

The discussion of the conception of contemporary art cannot be separated from the pull of tension between traditional-modern-postmodern conceptions. Kenneth Collins, in his statement at *Being Contemporary*, 'Contemporary' is one of the popular new labels for a type of theatre that has been around for quite a long while in spirit. At other times this kind of work has been called experimental, independent, avant-garde, performance, postmodern, and so on [14]. Contemporary art, through the concept of postmodernism, recognizes, and values plurality and therefore provides an opportunity for the inclusion of local values and traditions of any nation to enter into it. Postmodernism is a wide-open door to the influx of local traditions and values. Barker says, "the postmodern can be read as the democratization of culture and new individual and political possibilities" [15].

The artist is in a zone of freedom where the work present does not necessarily have to be bound by the conventions of creation but rather transmedia, seeking strange and unique novelties, free from worldly needs and functions. Keifer-Boyd in [1] characterized the complexity of some contemporary art when he wrote, '... Art in the 21st century tends towards work based on sociopolitical themes, collaborative endeavors, hybrid art forms, recontextualized in site-specific installations, and interactive cyberspace'. [16] marks a da heterogeneous space in contemporary culture, which is constructed by a plural variety of lines, canals, translucent latitudes, and trans areas, thus forming a kind of intermediate area, a gray area, and a boundary area between various entities. In other words, a conversation about a cultural entity (form, thing, style, pattern of behavior, mentality, meaning) is no longer possible without talking about the external entities that pollute it.

Two fundamental aspects behind the understanding of contemporary art prevail in Indonesia. The first aspect leads to the knowledge of contemporary art as alternative art, with new revealing media such as installation, performance art, video art, and environmental art. Performance art is also called performing art, the visual art of events. The second aspect is contemporary art as fine art that opposes or rejects modern art (anti-modernism). Contemporary art values plurality and is freely oriented, ignoring boundaries rigidly. Contemporary art can be created from various objects, materials, or media; there is no distinction between one another, including things that already exist in everyday life [17]. Both aspects are in line with Stallabrass' contemporary conception view [18] in *Contemporary Art: A Very Short Introduction* states as follows, "Contemporary art seems to exist in a zone of freedom, set apart from the mundane and functional character of everyday life, and its rules and conventions. In that zone, alongside quieter contemplation and intellectual play, there flourishes a strange mix of carnival novelty, barbaric transgressions of morals, and offenses against systems of belief."

The complexity of the problem of contemporary-postmodern art terms allows artists to look for different ways and mediums to represent them. In this context, it is creating concern with engineering problems and channeling ideas regarding them. Thus, it can once again be asserted that the word *contemporary* attached to the phrase art is not a term referring to a school or style

of art but rather merely an artistic activity that is considered current in each age by observers who live in each era. As the first party to coin the term contemporary art in the West, the same is valid. As quoted in [16], Arthur Danto says there has not been a definition of contemporary art in the context of 'contemporary style.' Chris Barker states that the concept of postmodernism can be understood as follows:

1. A cultural style marked by intertextuality, irony, pastiche, genre-blurring, and bricolage.
2. A philosophical movement that rejects 'grand narratives' (that is, universal explanations of human history and activity) in favor of irony and forms of local knowledge [15].

The description of the substance of contemporary art above, relating to post-tradition-tradition, is a postmodern paradigm respecting plurality, one of which, as Barker said, namely about the intertextuality of local wisdom, Stallabrass emphasizes the space of freedom, contemplation, and the belief system. First of all, it is necessary in pahami that the term post-tradition is not a term whose meaning is sure. Simply put, the notion of post-tradition will mean after tradition. The term post-tradition cannot be separated from the idea of modernity born in the West, as explained by Stephen Turner, "The term [post-tradition], however, has a problematic relation to a much deeper, older and more pervasive set of distinctions, involving modernity and the larger trajectory of European society from the medieval period on, the Enlightenment, democratization, capitalism and industrialization, urbanism, and 'rationalization' and differentiation" [19]. Along with changes in communication technology and the digitalization of information dissemination, culture has undergone fundamental changes in character, character, and meaning. This change in condition, [5] explains, "After all, the values and way of life of the cultural system and this circulate very freely and widely unstoppable. The cultural system becomes very open, interacting with each other in relentless, fluid transactions. In nature, tradition is not the only pillar or center of gravity of the most decisive value. In that sense, we can call this epoch: the era of 'post-tradition.' Isolation is now more shaped by the education system, information system, economic system, political system, etc. than local cultural traditions". It shows that tradition in the context of post-tradition is still ongoing, but not the main thing because today, in modern times, what is more decisive is the current educational, economic, and political system. In this sense, it has been a long time since we in Indonesia have experienced a post-tradition situation, at least since Indonesia became an independent nation that adopted the modern system of government and national values. There are at least three definitions of post-tradition, according to Hokai in [4], the *first*, post-traditional readings are genealogical; we live in an era after tradition, which preceded modernity. To understand modernity, we must understand its origin; To build a responsive and enlightening modernity, we must digest tradition, and in the case of spiritual practice, we become an ingested part of it. The *second* sense is the retro-character of tradition in modernity; we now know that tradition as it is understood today was more often formulated or defined at the time of the arrival of modernity, either in response to the threat of modernity or as commodification of opposition to modernity, and we even have so many *invented* traditions. The *third* reading, suggesting the possibility of moving forward, works differently with the forms of traditional practice because we live in different worlds, and as social beings, we are distinct—within traditional society; this

is the notion in which post means to detach from tradition completely. According to Hokai in [4], we need to develop new forms of practice and new ones in which sociocultural regimes do not dominate or dictate human interaction of humans.

Nevertheless, in Gadamer's view, this way of merging develops itself. It is oriented towards the tradition from which it diverges: the shock qualities of much contemporary art, for example, depending on the traditional expectations it determines. Therefore, this art is part of the tradition because it relies on the tradition's assumptions that influence it [20]. Parsons and Blocker in [1] describe a postmodern multicultural situation that includes "artistic traditions of different cultural origins" in cultures, and artistic traditions are constantly changing and influencing each other, always hybrid in one way or another. The concept of style and form, so important to Western modernism, is not enough to explain the informed response to the art world when one understands the art world as plural rather than singular.

Examining the various artistic thoughts and perspectives that develop around contemporary art, it can be understood that contemporary art can cover a vast area with multiple cultures surrounding its presence. The discussion of current topics in a work of art can be positioned in the cultural context surrounding it. As mentioned earlier, art is a product of the culture in which the artists were born and worked. There has always been a connection between the lives of the artists and the local cultural behaviors that gave birth to them. The aesthetic taste of contemporary art combines the values of post-tradition, urban culture, and technology to hybrid culture as a source of inspiration for the creative process.

2.2 Local Wisdom of Balinese Traditions

Bali's Hindu community's religious traditions, customs, and ritual practices would not be complete without artistic offerings. That is, our understanding of Balinese culture cannot be separated from its customs and religion [21]. Balinese art consists of several fields, including dance, *karawitan* art, *pedalangan* art, dance performance art, fine art and crafts, architectural art, and recorded media art. For the Balinese, art is an offering to God, *Ida Sanghyang Widhi Wasa*, by worshipping its manifestation and majesty in the universe. Art for the Balinese people is an aesthetic awareness based on the *Tri Hita Karana* philosophy; the philosophy of *Tri Kona*, namely *Shivam*, *Satyam*, *Sundaram*; and the universal values of humanity: logic, ethics, aesthetics, creativity, solidarity, and spirituality [22]. In a sense, when art life in Bali proceeds based on this philosophical ideology, it will have the potential to give birth to harmony or world peace, both in the spiritual (*Bhuana Agung*) and material (*Bhuana Alit*) worlds [23]. Guidelines for art and traditions can be seen in various literature, history, pre-emptive, and writings about *Dharma Pewayangan*, *Panitalaning Pegambuhan*, and *Catur Mubi-Muni* [22]. Many guidelines for values in Balinese society are found in local wisdom imbued with Hinduism [24]. Likewise, the art life of the Balinese people is based on Hindu-Balinese religious beliefs.

Bali's islanders are predominantly Hindu, inheriting a tradition of art with Hindu aesthetic values of *shivam*, *satyam*, and *sundaram* [25]. These central values become the moral, ethical and aesthetic foundation for glorifying life in the world of *sekala* and *niskala*. Balinese artists uphold the values of chastity (*siwam*) because they believe that in beauty, there are values of

truth (*satyam*) as a guide to achieve peace and tranquility (*sundaram*). The importance of chastity, truth, and beauty is the perfect guide for artists as a source of inspiration to develop the values of life, happiness, and prosperity [22]. Local wisdom Bali held in social life other than the philosophy of *Tri Hita Karana*, *Desa Kala Patra*, and *Rwa Bhineda* include *tatas*, *tetes* (prudence in acting), *tat twam asi* (tolerance without highlighting differences), *paras paras* (giving and receiving each other's opinions), *salunglung sabayantaka* (united unanimously divorced), to the point of *merakpak danyuh* (dissent does not eliminate friendship) [26]. One of the *Pupuh Ginada*, namely "Pupuh Ede Ngaden Awak Bisa," which grows and develops in the oral traditions of the Balinese people which contains a lot of moral spirits to increase the empowerment of the Hindu community (Balinese) [27].

Hinduism is the soul and philosophy of the daily culture of the Balinese people. The philosophy of local wisdom, the daily soul of the Balinese in society, is firmly based on Hindu philosophy. Ida Bagus Mantra [28] composes the theological canon of Hindu Dharma, consisting of five basic beliefs called – *Panca Çraddha*– namely believing in God Almighty (*Sang Hyang Widhi*), in the essence of eternal life (*atman*), cause and effect for all deeds (*karmaphala*), the existence of reincarnation (*samsara*), and final liberation/release (*moksa*). As long as Hinduism becomes the spirit of the everyday life of the Balinese people, Balinese culture will still exist. On the other hand, if Hinduism is not dominant, then the sturdiness of the Balinese cultural spirit and the existence of people's lives needs to be questioned by [29]. The understanding of Balinese philosophy is certainly not born out of thin air in the person of the Balinese but through a tiered process of knowledge transmission.

So many local Balinese philosophical concepts settle into the spaces of Balinese communities. Local wisdom of cultural arts can be understood as the values Balinese culture-based arts integrated into community-based education that blends with *Banjar* activities. Banjar activities cover three domains of Balinese culture, namely *parhyangan* (religion), *pawongan* (social), and *palemahan* (nature). Early childhood instills education in various local wisdom, such as *Rwa Bhineda*, *Sekala-Niskala*, *Tri Hita Karana*, and many others. *Tri Hita Karana* is applied in the behavior of daily life, including *parhyangan*, *pawongan*, and *palemahan*. This conception is the foundation for realizing man's relationship with God, others, and spirit. The religious value seems so unified in all the relations of life as the embodiment of human religiosity [30].

Various forms of cultural activities blend with multiple aspects of life in the social environment of the Balinese Hindu community in Java. This artistic activity is an expression of the soul as a response to the natural environment in which it lives and to its life experiences. The creative foundation of Balinese artists has never been separated from the basics of Hindu theology and integration with the values of the local cultural locality. Religion, which is a belief, can not only be understood through one perspective. However, religion can be understood from many views because of various ways of faith. According to Dale Cannon (2002), there are six ways of religion: holy rites, right deeds, knowledge, obedience, shamanic, and mystical mediation [31]. Balinese artists have a long satisfactory art history, from Kamasan Classical Balinese painting to the influx of modern art influences brought by Western artists who settled in Bali. Balinese art was predominantly aimed at religious and spiritual activities from the beginning. Paintings, sculptures, and statues of *Barong* and *Rangda* became famous Balinese mystical icons. Along

with the presence of modern art and tourism art, the *Barong-Rangda* symbol as an art item which in the context of religiosity is still classified as a profane (non-sacred) object, so it does not have any meaning or symbolics other than an art image. Since both *Barong* and *Rangda* will be used as religious symbols, carrying out a process of transit or transfer of predicates and qualities from profane to sacred forms is necessary. That is also why *Barong-Rangda* is mentioned as an artistic (cultural) activity. However, later *Barong-Rangda* was not solely a form of art. Still furthermore, it was an implementation of the theology (divine teachings) of Hinduism, both concerning the philosophical (essence) side of religion and the psychology (psychological aspects/emotions) of religion [32].

[33] conveys the acculturation of Balinese culture with other cultures produces a new culture, and the model of identity concealment, namely the Balinese diaspora, becomes melted with local identity. Likewise, in artistic language, Balinese diaspora artists in Yogyakarta have undergone adjustments/accommodating, visual transformation, syncretism religiosity to hybridization of Balinese-Javanese-modern cultural values. With the power of art and ethnic culture, Bali has a vast essential capital in advancing toward contemporary art. Contemporary art will not abandon traditional art because the roots of modern art are sourced from conventional art. The transformation and revitalization of local values or traditional arts in intermedia art is part of the development of contemporary art in Bali. Diversity becomes a source of wealth; local indigenous activities become a source of inspiration for creating global contemporary art [11].

Balinese diaspora artists who are members of SDI also can paint various icons, religious symbols, and Balinese Hindu spirituality in their artworks. The magical value in his work is indeed based on what the original/primary purpose of the work was created and, in the process, how the work is presented immanently and transcendently to the public. SDI artists are well aware that the local philosophy, which is inherent in their heartstrings and academic logic, becomes the capital of thought, concept, perspective, the nature of worldview, and cosmological concepts, and understands the implementation of local wisdom that lives and develops in a particular society, which then contributes to the outlook on life, customs, creative processes, and survival methods, one of which is in growing up in the field of fine arts.

2.3 Considering the Post-tradition Art Representation of SDI Artists

In my introductory writing on the catalog of SDI visual art exhibitions, themed *Samasta* (2019), I found that the SDI (as an academic artist) who migrated outside Bali, from the beginning has realized the causality of the dynamics of globalization, the interaction in art between ethnic groups has become more and more close and fluid so that artistic differences are increasingly blurred, eroded by the adaptation process, adoption, to an intercultural cultural arts culture. This does not mean a disconnect from the context of local consciousness, but rather, an awareness of the attitude of preserving and preserving the 'memories' of traditional values through reinterpretation and recontextualization. Cultural discourse also faces a big problem about the boundaries of time, namely whether the culture developed is a continuity of a legacy of the past or is disconnected from it (discontinuity). In Gadamer's view, the knowledge that an individual

or community has about a particular domain of objects is not a product of the individual or community itself but rather a product of history. Gadamer further asserted that no less important is its attempt to resuscitate a dialogic conception of knowledge. Understanding (*Verstehen*) for Gadamer is primarily coming to an understanding (*Verständigung*) with others. In confronting texts, different views and perspectives, alternative life forms and world-views, we can put our own prejudices in play and learn to enrich our own point of view [20]. Intercultural contact transcends the boundaries of geography and crosses the dimension of time, that is, moving into the past and the future to dismantle the prevalence of value transmission that is usually passed down from generation to generation.

A critical question of layman's view these days, "do diaspora artists in SDI still seem to be invulnerable and talk about the Balinese 'mental world' when the works of their current generation are very minimalistic, simple visuality (compared to traditional and modern Balinese paintings), contextual conception, and sensibility of transmedia exploration?" The dichotomy of the reality of contemporary Balinese art display, which then comes to the fore of the dialectic of oral tradition and modernity, particularly the change or shift between the two, has always been hotly debated. Scientists of the arts-humanities and philosophy are very interested in discussing questions related to this dichotomy. On the other hand, it happens because of solid structures such as culture and change agents who are always restless, critical, and dynamic, namely the individual artist.

An almost similar opinion was also elaborated by [34], affirming that in responding to modernity, Balinese society is disaggregated in two views. *First*, the change from traditional culture to modern Balinese culture is basically in line with the conception of continuity in change supported by the concept of revitalization, adaptive, accommodating, flexible, and selective. *Secondly*, traditional culture still stands so strong, and modernization is as accurate as it is to only change the surface of Balinese culture. However, the story in contemporary and even global Balinese art - this is not then the basis of divisions/inequalities that mutually negate traditionalism and modernism, but rather with the intellectual path of deconstructing between the legitimacy of the values of cultural traditions and the process of seeking the meaning of individual contextuality/artist. The duration of programs for world art events, such as international biennales, uses this approach.

SDI community was formed on December 15, 1970, in Baciro, Yogyakarta [35]. The founders of SDI were aware of the geopolitical contestation that took place in the 1960s to 70s, where ethnic elements and religious identity became hot fields to get rid of each other. So the SDI was founded on the awareness of creativity in togetherness, diversity, openness, and independence, universal insight based on Pancasila [36]. It is proven that from the beginning of its establishment until the current year, some members of SDI there are also from other ethnicities such as Batak, Javanese, Minang, and Sasak, etc. This plural membership position with multicultural normative even further enriches the dialectic of art and creative ideas of Balinese diaspora artists in SDI so as not to become primordial. The aesthetic repositioning of the Balinese art diaspora in Yogyakarta brought and developed continuously by the artists of Sanggar Dewata Indonesia, especially those who settled and processed in Yogyakarta in the perspective of Bambang Sugiharto and Hokai, has entered the post-tradition phase. This means

that the aesthetics of the creation of SDI artists' works have developed new hybrid and new forms of practice from the awareness of the values of tradition, modernity, academic education, information systems, and globalism. In the dynamic of presenting the results of their creative process in the form of artworks in art events (collective spaces, art seminars, exhibitions, festivals, etc.) SDI artists simultaneously express their artistic opinions and concepts to the art public and academics, the impact of which reopens a series of 'thought processes' strategies of differences and similarities exist tension, both within the intellectual sphere, social relations, and in the collective consciousness.

As with the SDI exhibition titled *Rethinking Diaspora Kala Patra* (2022), it means rethinking; reconsidering the 51-year journey of the Sanggar Dewata Indonesia art community, the flow of tradition transmission, geographical boundaries, cultural crossings of the aesthetics of Balinese diaspora art in Yogyakarta. SDI artist, the birth of a new culture in the Balinese diaspora art identity as a result of the dialectic of Balinese cultural 'values' with the local cultural atmosphere (Yogyakarta-global art field) so that it 'seems' to imply a model of concealment of artistic identity and its Balinese representation fused with other cultural identities. Is that the case? The contemporary art field draws the 'memories of tradition' of the Balinese diaspora towards the Balinese 'post-tradition' dialectic, which crosses with the concept of 'place and condition' from the contemporary era in question. Today's cultural hybrid moves to the past, present, and future projections, by applying aspects of ideology-identity to dismantling the prevalence of value transmission that is usually passed down from generation to generation. In terms of visibility, a decades-long process in Java, Balinese diaspora artists in Yogyakarta gave rise to a new cultural identity, especially in the practice of art that tends to be simplified (minimalistic), based on academic intellectual concepts through a mix of hybridization of local cultural values, global, modern, and contemporary.

The aesthetic dynamics of the Balinese diaspora consider the inevitability of the field of interpretation to the recontextualization of 'the past & today' without breaking or detaching the whole common thread of Balinese local philosophical conceptions but transforming them into various artistic possibilities. Even if there is a difference in response to the interpretation of 'damaging/disturbing' the establishment of traditional visual imagery of Balinese art, it is a matter of perspective, a response to the breadth of the horizon of thought. The cultural selection that occurs in the praxis of art and the visual representation of the work of SDI artists can be the main factors that explain the traits as well as the artistic characteristics that develop and show how they adapt to environments and situations that are very different to their home (Bali). According to this view, culture evolves compulsively, creating new societal structures due to constant modification and enrichment (innovation). At this point, the flexible power of adaptation and survival spirit of the Balinese as a diaspora, if we look at it, it turns out to be due to the existence of a cosmological inner concept, a very close bond between the interaction of Balinese people with Balinese culture, especially in the interaction with the nature (environment) of the universe. In the cosmology of Balinese society, two divisions of environmental nature are known: *sekala* (real) and *Niskala* (unreal). The concept of *rwa bhineda* as an aspect that reinforces the value of *sekala* and *niskala* [37].

However, this event deserves attention in enriching the critical view of hegemonic discourse in Balinese culture. In the cosmology of art space, there is a dimension of freedom to place itself at a distance and attached to any reflection, both to the representation of particular objects/materials, their people, and events. The aesthetic momentum of the visual diversity of SDI diaspora artists can be traced in the exhibition space and several SDI catalogs such as *32 Tahun Sanggar Dewata Indonesia* (2003), *Termogram: Mengukur Suhu Kreatif SDI* (2004), *Reinventing Bali* (2008), *SDI Now* (2008), *Vibrant Vision of Lempad* (2012), *Tribute to The Maestro I Nyoman Gunarsa* (2017), *Partitur* (2017), *Proud to be an Artist* (2018), *Samasta* (2019), and *Rethinking Diaspora Kala Patra* (2022). The performance of SDI artists' more specific art creativity landscapes is recorded in art exhibitions held by SDI collective branches from groups of fine arts students and ISI Yogyakarta recorded media, which are pretty numerous. It seems like a jargon of philosophical views that no particular thought/view is absolute and absolute, that difference is an inevitability, and so are the tensions of the social response; there is knowledge in it. SDI artists are not just a personal entity that gathers together, processes art, and associates across Bali. They formulate a new formula with sacred ingredients of Balinese ancestral spirits. This can be seen through the exploration of diverse work themes from gender, socio-political, economic, cultural issues, everyday populist issues, Balinese cultural parodies with a variety of aesthetics of creation, taste, works by the philosophy of *Desa, Kala Patra, Rwa Bhineda, and Tri Hita Karana* [38].

I believe, with a time dimension span of 51 years and the creative dynamics of local genius Balinese diaspora artists at SDI, it will show its distinctive yet universal classification and aesthetic span of how transforming art practices adapt to the structures of the Balinese *trikona* concept, i.e., *Desa, Kala, Patra*; eligible dialectics of knowledge, critical reading, judgment, discernment, and loyalty to a strict intellectual discipline and daily art practice. With a variety of artistic, conceptual, and discourse performances offered and presented by SDI artists, with dozens of national and international art events held in the span of half a century of SDI. It has the opportunity to open a space for accurate reading of 'rethinking, reinterpretation and recontextualization' from both the dimensions of metaphysics, epistemology, and axiology through the perspectives of art thinkers, anthropology, sociology, management, art governance, philosophy, and other academic multidisciplinary.

Exponents of Balinese diaspora artists, let me mention some of them: I Nyoman Gunarsa, Made Wianta, Wayan Sika, A. Agung Suryahadi, I Gusti Ngurah Nurata, Nyoman Erawan, Made Budiana, I Nyoman Sukari, I Made Arya Dwita "Dedok", Putu Sutawijaya, Pande Ketut Taman, Made Sumadisa, Dewa Made Mustika, Nyoman Masriadi, I Wayan Sudarna Putra, Putu Adi Gunawan, I Made Widya Diputra, Made Valasara, Wayan Upadana, Agus Putu Suyadnya, Putu Sastra Wibawa, I Kadek Didin Junaedi, I Wayan Piki Suyersa, Oka Randy Mahendra "Setsu", Putu Suardana "Kencut", and many more exponents of SDI until the latest batch of the 2020s, progressive and modernist minds, carried out various transformative actions, in this case, the production of new thoughts and praxis of art. This confirms that the visuality of Balinese art in the hands of Balinese diaspora artists at SDI will continue to grow and develop dynamically, changing and adapting to the constellation of space, time, and situation without losing the

meaning of its essential values. Of course, the growth of Balinese art is based on the depth of understanding and daily praxis based on philosophical Hindu-Balinese values.

3 Conclusion

A critical attitude interprets 'post-tradition' into a reflective action that Balinese diaspora artists must continuously carry out. Rethinking and marking knowledge of social self/collective experiences to the response of the times is a way of survival and establishing an artistic existence. The art movement of SDI diaspora artists, which has been consistent for a long time and space, has finally found a new art structure, which is recorded as contemporary art (Bali). As a result, the construction of the art building has become a 'newly-established art practice,' sublimating according to the idioms and ideological paradigms of the current era. Apart from the very ethnic designation, the main contribution of the vision of the art movement of the SDI fine arts community is to build a multicultural identity of art based on the depth of local values in the relationship of aesthetic diversity of Indonesian contemporary art.

Therefore, my mind is that it would be challenging to imagine how a Balinese Diaspora artist (no matter where they are located) attached to the 'Balinese ideological identity' is actively 'rebellious' as a Balinese geopolitical-*ajeg-ajeg* (traditional) introspective space; armed with memories of tradition, intersecting with the realities of cultural products outside Bali, giving birth to a new passion for artistic authenticity created by redefining the essence of Balinese philosophical formulas; open-minded and critical, confident, adaptive, organized, and out-minded. Balinese diaspora artists are assured of developing a more dynamic idea of their art today that offers opportunities for hybridity and transnational-global dimensions as a contemporary aesthetic representation of Balinese diaspora/overseas artists.

The description above shows that the horizon of knowledge of SDI artists in Yogyakarta is divided into traditional, modern, and postmodern (contemporary) art bases. This is displayed based on styles, genres, and streams of fine art that tend to be form-free, minimalistic, and aesthetic visions that tend to be trans-medium and exploratory. This created artistic upheaval and renewal after contemporary art discourse was present, especially in Balinese diaspora artists who have carried out an ideological process of art knowledge at art institutions and institutions in Yogyakarta. The study and creation of contemporary artworks tend to give birth to ideas that go beyond the structure of art that is considered conventional. In it affirms the knowledge of art that presents a structural and hybridity. But it tries to explain and make cultural values a post-traditional identity.

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