

**COMMODIFICATION OF WAYANG KAMASAN PAINTING AS KRIYA PRODUCT
IN KAMASAN VILLAGE KLUNGKUNG BALI
(Change and Continuity)**

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ABSTRACT

This paper will talk about the existence of community leaders in *Kamasan Klungkung* Village who are majorists in *Wayang* painting activities in sustaining their chronicles. Painted Activity is known as "*Seni Lukis Wayang Kamasan (SLWK) Series*" is a traditional art, has a strong tradition of tradition and inherited from generation to generation with Schingga's painting activities still exist in the midst of the people of *Kamasan Klungkung* Village. In this case there has been a commodification of *Wayang Kamasan* Painting, impacting on changes in society and continuity. Ichih leads to mass-oriented titles of distribution, market, and consumption under the legitimacy of capitalists. Conditions of representation of community activities of *wayang kamasan* paintings are constructed from Atonomists are dominated by struggle in the posbut niche, by the dispoction (society) who have symbolic capital (prestige, status, and authority). Thus, analyzes permanently the ones using the critical social theory approach. In this study there was a change in the tradition which has been entrenched in the welfare of the *Kamasan* Village community, namely the changes that occur are. 1) there are changes in the traditional tradition of *wayang kamasan* painting, 2) the real lifestyle and social nature of society, and 3) the occurrence of commodification of positive presence in the continuation of *wayang* painting activities, namely enriching the arts that have been inhabited in *Kamasan* Village communities, and creating community creativity, more creative, and can improve the economic support of the community.

Keyword: Commodification, Wayang Kamasan, Culture

INTRODUCTION

This article will talk about the existence of the society of *Kamasan Klungkung* Village, the majority of *wayang* painting diligently activities in sustaining their daily lives. This painting activity is known as "*Wayang Kamasan Painting Art*" is a traditional art, has a very strong tradition of tradition and is passed down from generation to generation. So that this painting activity still exists in the midst of the society of *Kamasan Klungkung* Village. In its development there has been a commodification of the *Wayang Kamasan* Painting more directed towards the craft. According to Martyn J Lee who said commodification is a consumption object that is exchanged for profit, does not emphasize the value of function, economic value and physical appearance, and aesthetic appearance, but is classified as a market consumption object (J Lee, 2006: ix). In line with the opinion of Keat and Abercrombie, 1990 in Norman Farclugh explained; Commodification is the process by which domains and social institutions, which do not care about commodities in the narrow economic sense of being sold, are still regulated and conceptualized in terms of production, distribution and consumption of commodities. (Farclugh: 207).

The *Kamasan* Village community which is famous for its puppet paintings indicates a homogeneous society. The emergence of the name "*Sangging Modara*" which in fact is a name of honor

of ancient artists, as well as a form of legitimacy of the ruler in 1443, indicating the wayang painting activity in Kamasan Village has a very long civilization. Along with the times which were marked by the skyrocketing development of advanced technology and the mobility of industries in various lines so fast, leading to the commodification of "*Wayang Kamasan* painting" tending to production-oriented craft products to conform market needs. This phenomenon shows a symptom of changes in the traditional culture of the community and the sustainability of *wayang Kamasan* painting activities. According to Zeitlin (1996), Ritzer explained that change is not only a threat to the community and its components, but is a threat to individuals and society. In parallel with Pareto's thinking, said social change occurs when elites begin to experience moral decline and are replaced by new elites who come from elites who do not rule or elements that are higher than the masses. (Ritzer, 2015: 13-55).

Commodification of *wayang Kamasan* painting as a craft product, which triggers a change in both the art structure and cultural traditions of the society of Kamasan Village, directly and indirectly and gradually has a positive and negative impact on the continuity, quality value, and behavior of the supporting community. The same opinion with the explanation Martono (2014) which confirms change always contains a positive and negative impact on values, direction, program, strategy and others. (Martono, 2014: 26). In this phenomenon the continuity in means is the continuity of the *wayang kamasan* painting activity which of course is not prisoner from the behavior of the community or the painter gets the value of the quality of the product produced.

The phenomenon of commodification of *wayang kamasan* painting has become a product of craft that is inseparable from the influence of social change in society with the rate of increasing the tempo of life in various sectors so high. Increasing the tempo of people's lives is due to the acceleration that occurs in economic, social and technological activities that are simultaneously supported by the acceleration of the advancement of information, transportation and telecommunications technology to create interdependent and connected life, which leads to an instant, practical life. (Piliang, 2011. 430). Referring to Piliang's thinking, it can be identified that the majority of the life of the Kamasan Village community is wrestling with the Wayang Kamasan painting activity that has been dominated by the acceleration of the tempo of life, due to the acceleration of technological development in various lines. This issue has an impact on the changing behavior of the society of Kamasan Village itself more on the domain of instant, indirectly influencing routine activities that are oriented towards acceleration or instant ignoring quality and focusing on production capacity.

Phenomena of the social changes mentioned above, which are assumed to dominate the commodity community of Kamasan Village with its superior products are Wayang Kamasan Painting Art with the quality of *adhiluhung* art, are now undergoing changes into commodification products in preoccupied market needs. This discourse is very interesting to explore and study using a critical social theory approach. Symptoms of emerging change cannot be separated from the intervention of capitalists and social elites. So in reviewing the problems that arise borrow Bourdieu's theory, 2009 which formulated " $Habitus \times Capital + Domain = Practice$ ". More explicitly described the "domain"

referred to in Bourdieu's coefficient is "the domain of power" which is partially "habitus" full of struggle for positions. Whereas "Habitus" in Bourdieu's perspective refers to a set of dispositions created and formulated through a combination of objective structure and personal history. The following "Capital" for Bourdieu covers a very broad definition and includes material things (which can have symbolic values) and various attributes that are untouchable but have cultural significance; prestige, status, and authority (symbolic capital), as well as cultural capital (which is defined as the taste of cultural values and consumption patterns). "Practice" is the result of contraction of habitus and domains caused by individual and social group practices. (Bourdieu, 2009; 6-17).

DISCUSSION

Commodification and Wayang Kamasan Painting

Wayang Kamasan Painting is an icon of the some village at Klungkung Bali regency, where the majority of society wrestle in the field of traditional painting with the techniques and standards of tradition. Historically it experienced its peak in 1443 when the *Majapahit* artists fled to Bali, and arranged the Klungkung monarchies full of decorations. The growth and development of this *wayang kamasan* painting begins with the art of offering, which is to decorate temples, ceremonial tools, and castle decorate and castle equipment in return for respectability name and a gift of rice fields and fields. Then the name "*Sangging Modara*" appeared was the appreciation of the artist's reward at that time, as well as the form of the ruler's legitimacy in the lifetime.

Wayang Kamasan Painting in the past is better known as "*wong-wongan*" painting (*wong* means human; *wong-wongan* means many humans) or human beings with the natural surroundings. (Kanta, 1978; 9). *Wong-wongan* Painting was later known as painting Wayang Kamasan, because in terms of its shape resembling the puppets, bound to the standard of puppetry and developed in the Kamasan Village, so far it was called the Wayang Kamasan Painting style, and became the icon of the Klungkung Regency. In addition to the wayang kamasan painting, the Klungkung regency is also famous for its art of weaving, which is very famous in song foreign songket.

Style of Wayang Kamasan painting has a very distinctive and unique identity, has a very artistic aesthetic and contains symbolic values which are often used as offerings to enlighten and shadow human life both in the world and in the hereafter. In accordance with the development of industries in various fields that are progressing with various attractive offers, in a very tight global market competition, the cultural tourism industry development strategy (cultural tourism) emerges which demands regional iconic superiority as products sold to tourists. (Ardhana, 2012; 1). Impacts on the existence of Wayang Kamasan Painting that has been populated in community lives leads to craft products as souvenirs in filled consumer needs.

The more market demand for souvenir products that identifies *wayang kamasan* painting, then this product is produced into craft products to support market mobility, so that it becomes an

arena for the struggle of capitalists or capital owners. A profit-oriented capitalist game accompanies artists in Kamasan village to modify the *wayang kamasan* painting, in craft products.

In this market orientation struggle something unbalanced happened, on the one hand it seemed to have a positive impact, namely being able to increase society income towards a more prosperous development, but on the other hand the death of traditional artists who produced the *adhiluhung* works. The most crucial problem needs to get the future thinking of what is the fate of Kerta Gosa; is a *klungkung* work court that has historical value with the iconic *Wayang Kamasan* Painting, when it is worn out at age, and who will be able to depict *wayang kamasan* again? Because artists or the next generation no longer have the ability to work well, because it has been dominated by profit-oriented market ideology. To refer opinion of Martyn J Lee said commodification is a consumption object that is exchanged for profit, does not emphasize the value of function, economic value and physical appearance, and aesthetic appearance, but is classified as a market consumption object (J Lee, 2006: ix). Be in accordance with the explanation of Keat and Abercrombie, 1990 in Norman Farclugh said; commodification is the process whereby social domains and institution, whos concern is not producing commoditties in the narrower economic sense of good for sale, come nevertheless to be organized and conceptualized in terms of commodity production, distribution, and consumption. (Komodifikasi adalah proses dimana domain dan institusi sosial, yang tidak mempedulikan komoditi dalam arti ekonomis yang sempit untuk dijual, tetap diatur dan dikonseptualisasikan dalam hal produksi, distribusi, dan konsumsi komoditas. (Farclugh: 207)

Based on the above opinion, it can be explained that the Commodification developed in the village of Kamasan against the art of traditional culture is a concept or forerunner of the capitalist who are engaged in industry, in an effort to meet market needs, which is indeed quite promising for the improvement of the economy of the community, especially the village Kamasan, Klungkung, Bali.

Commodification Product of Wayang Kamasan Painting

In its cross-cultural history, the tradition of *Wayang Kamasan* paintings is the daily activity of the Kamasan village community, both male and female. At first this painting was the art of offering to decorate religious ceremonies such as *kober* (flag), *lelontek*, *pagut* (umbrella), *parbha* (wall decoration) and so on. Aside from being an offering of religious ceremonies, *wayang kamasan* paintings, as well as offerings to the kingdom to decorate royal equipment and furnishings such as kingdom chairs, keris case and wall decoration, flatform (ceiling) royal buildings such as Kerta Gosa.

After the royal era this painting activity still remained as a daily activity for the community of Kamasan. The further development of the *wayang kamasan* painters was assembled in the PITAMAHA group was the association of painters in Ubud in 1935, initiated by a western painter Rodolf Bonnet, a tourist and also a painting artist from the Netherlands, who lived in Ubud castle. Ideas Bonnet to accumulated the artists in Ubud and surrounding areas fully supported by the Ubud king Cok Korda Sukawati. PITAMAHA activity is not only limited to the association of artists fostered by Bonnet, but

also exhibits both in Indonesia and abroad. This breakthrough resulted in bringing the names of Ubud and Kamasan artists to the world market, so Kamasan Village became a very popular village in foreign countries, fueling the growth and development of young artists in Kamasan Village, such as Mangku Mura, Nyoman Mandera, Pan Sumari and others.



Picture 1 *Wayang Kamasan* paintings on ceremonial equipment and on the royal chairs

The progress of the development of the tourism industry has sparked developments in all sector, both infrastructure, hospitality, restaurant, SPA, souvenirs, tourism / city tours, and so on. This mobilizes the occurrence of commodification in the field of cultural arts or other forms of culture. Supported by the city of Klungkung as a tourist city destination with the brand *Kerta Gosa* carrying the identity of the *Wayang Kamasan* style painting, motivating the development of activities modifying the traditional arts and wayang kamasan painting as craft products to fulfill tourism needs for souvenirs. Judging from the roode maps the history of its development Kamasan Style Painting has been applied to functional objects such as royal chairs, sarong *keris* and religious ceremonial equipment. When modified as a creative work it is not new, but the difference is seen in the enrichment of production, distribution and marketing systems. So as to increase societies income and reduce unemployment. The types of products that are modified are more capacities on functional items such as hand fans, restaurants equipment, SPA, and hospitality interior equipment.



Picture 2 Fruit container; Modified handicraft products with Wayang Kamasan style painting

In addition to functional items as mentioned above, as for functional products to meet the needs of restaurants, kitchen equipment that is modified with modern techniques, such as photo printing techniques have been able to be applied on mug / ceramic cups. Physically it can be observed that the commodification development that occurs does not deviate from the commodification theory which does not care about commodities in the narrow economic sense for sale, but is still regulated and conceptualized in terms of production and distribution.



Picture 3 Mug and brooches with Wayang Kamasan style painting photo printing techniques

The toy objects in the form of musical instruments were not untrammelled from creative ideas of the artists of Kamasan Village, modified into craft products combined with wayang kamasan painting in preoccupied market demand. These objects are designed in such a way as the local cultural identity of the *Wayang Kamasan* painting, thus reflecting the craft product based on locality culture, in increasing the selling value.



Picture 4 Toys or musical instruments with Wayang Kamasan style painting designs, painting

The commodification of these Kamasan Village artists has been able to reach a very broad market. The distribution has penetrated supermarkets in Bali, both centers of souvenirs and super markets and art stalls in the tourism centers, so that production has increased.

Heightening market needs will have implications for increasing order capacity or orders from market participants, so that the cool term Made to Order is the western term which has been

entrenched among artists in the village of Kamasan. The reality can be used as authentic evidence that along the streets and alleys of the Kamasan Klungkung Village, lined up signposts in front of the artist's house gate with writing *made to order*, which has the meaning of being ready to receive and serve orders on time. Made to order which connotes the ability to produce with high cavities and on time, it has the effect of decreasing product quality from an aesthetic point of view and the *adhiluhung* tradition that has been practiced in the midst of the artist community of Desa Kamasan.

Esthika Adhiluhung which originally had such a high selling value decreased and slowly escaped the attention of the artists, because it focused on the timeframe of order completion. This has a crucial impact on the continuity stage of the condition of Kerta Gosa which is the regional icon of the Klungkung Regency which carries the local cultural identity of the kamasan puppet painting. Physically, the sustainability of the treatment requires artists who have high skills in maintaining the aesthetic quality of the *adhiluhung*, especially in the works of painting displayed on the Kerta Gosa building platform. By looking at the conditions that occur at this time, it can be predicted that the sustainability conditions of Kerta Gosa in the next twenty years will only become a memory of history that presents the majesty of past artists. This is due to the impact of advanced technological advancements, namely the ability to print photos with various media that indulge the generations of Kamasan Village, to learn to explore *wayang kamasan* painting as a cultural heritage of *adhiluhung*.

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CONCLUSION

Outgrowing and developing modifications based on local cultural arts in Kamasan Village are initiatives of capitalists in an effort to improve the economy of the wider community, supported by the city of Klungkung as a tourism destination that carries cultural heritage (cultural tourism) with the presentation of *Wayang Kamasan* Painting as an art and cultural identity. which are displayed throughout the flatpomp (ceiling) of the Kerta Gosa building.

The commodification that occurs is the development of the road maps *Wayang Kamasan* painting history which at the beginning of its growth was intended to decorate royal functional objects

and religious ceremonial equipment. Then it is developed on functional objects of interior hospitality, SPA, restaurants, souvenirs and others, both traditional techniques (handmade) and modern techniques (photo printing) in an effort to increase production. Commodification that is carried out is not merely a profit-oriented production in a narrow sense, but is still regulated and conceptualized in terms of production and distribution.

Increasing market demand for products with the art identity of the wayang kamasan painting, which made to order made a negative impact on the sustainability of the Kerta Gosa park which became the city icon of Klungkung district tourism, and had an impact on the sustainability of the wayang paintings in Kamasan Village. The standard of the *adhiluhung* tradition arts is almost extinct due to human power that has been replaced by mechanical power when the emergence of photo printing with advanced technology capable of being applied on a variety of media.

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