

Returning to *Tri Hita Karana* in Bali, Indonesia: Setem's Paradigm in the Creation of an Environmental Art

Bambang Sunarto

Postgraduate School of Art Study Program
Indonesian Art Institute, Surakarta, Indonesia.
bsunarto432@gmail.com

Abstract

This article discusses the creative process of an artist named I Wayan Setem in creating an artwork entitled "*Cèlèng Ngèlumbar*". The focus of the discussion emphasizes the basic beliefs of the artist, the form of the artistic model, the concept of creation, and the way the artist displays his work. This focus is a portrait of the artist's activities, knowledge and methods in art creation. The three elements chosen are the paradigm as an imaginative conception related to philosophical views, techniques, and artistic forms.

This research used a grounded approach, which uses inductive reasoning to produce an understanding behind Setem's art creation. It obtained data by carrying out observations supported by in-depth interviews. The author analyzes the data by reading activities and creations through the identification of the aspects in the form of (1) facts of thought inherent in works of art, (2) signs that have an associative relationship with ideas, and (3) references as references for the artist's thoughts. Reading is supported by the *verstehen* method; the process of understanding the symbolic reality in the artwork through insight supported by the artistic interpretation and hermeneutic methods. Through *Cèlèng Ngèlumbar*, the artist has expressed his concern about environmental damage due to the exploitation of sand mining that ignores environmental ethics. The artist advises that there must be awareness so that the exploitation obeys environmental ethics. The expected awareness is for Balinese people to return to the concept of environmental ethics, namely *Tri Hita Karana*.

Keywords: tri hita karana, paradigm, artist belief, artistic model, concept of creation, environmental art.

Introduction

Every artist creates art based on a paradigm (Sunarto, 2013;2018), which is a meaningful and useful imaginative conception related to philosophical views, techniques and artistic forms. When I Wayan Setem who is an Indonesian artist created a fine-art show called *Cèlèng Ngèlumbar*, he was grounded in the paradigm of his choice. The effort to build a paradigm in every art creation is not a simple matter because it needs reliable and in-depth arguments.

No artist has created art without a paradigm. Only epigon artists do not have a paradigm of their own because they use a paradigm of other artists followed (Sunarto, 2013). Artists with strong characters generally have their own paradigms. They do not want to lose face by following other artists, because the paradigm for an artist defines self-esteem.

The paradigm is a part of the epistemological theory of art creation. A paradigm intended here is an imaginative conception of knowledge related to philosophical views, techniques and artistic forms in the creation of art activities, which serve to lay the foundation and direction of

discourse and artistic values. Knowledge in a paradigm frame has a relationship with the source, nature, and character of the artist's knowledge present in the artwork to construct a theory of art creation. The function theory is a means for artists to create art. That theory is explicit knowledge regarding the existence of works of art because of creative activities. Unfortunately, in the world of artistic creation, the theory of creation always exists in the form of implicit rather than explicit knowledge.

Knowledge as a means of creating art has the structure or arrangement of systematic ideas that follow general principles. Structured knowledge is synonymous with theory. Therefore, the artist is essentially a theorist. For Labovitz and Hagedorn, a theory is a thought which determines how or why elements and relationships between elements can be interconnected (Creswell, 1993). The elements in question are cognition and intuition as the totality of sources and means of artistic creation. Therefore, there can never be cognition without the involvement of intuition. Although art creation always involves intuition, in this article, the question of intuition is not discussed in its role. The role of intuition is separate from that of the artist in constructing a fully theoretical paradigm.

Art creators have no obligation to express the theory of their creation in the form of explicit knowledge. Artists should express ideas into works of art containing symbolic discourses and messages. There are rarely theories of art-creation directly from artists because they never express their theoretical knowledge explicitly. The theoretical knowledge comes as implicit knowledge in the art.

Artists construct the paradigm of art creation theoretically as researchers build a scientific research paradigm. However, the elements forming the paradigm of art creation and the elements forming the paradigm of scientific research are different. This article looks at Setem's performance in building a paradigm when creating an art performance titled *Cèlèng Ngêlumbar*.

Research Methodology

The research method is to look at the construction of Setem's reasoning in the process of creating art titled *Cèlèng Ngêlumbar*. The flow of thought in writing this article tends to be inductive. Therefore, it uses a grounded approach within a case study method. Every artist has a unique paradigm. Any research is possible to use this approach in order to discover the unique insights that result from an artist's creation paradigm. However, due to the limitations of "space and time", this article only focuses on the creation of *Cèlèng Ngêlumbar*. The goal is to see the artist's perspective with a grounded approach and case studies. The hope is to find Setem's unique thoughts in creating works of art along with his insights, to discover the knowledge contained in his works of art. Therefore, this research produces an explanation that is ideographical, because the intention of this research is not to reveal elements in generally applicable proportions, but rather to reveal and describe the creation and performance of *Cèlèng Ngêlumbar*'s artwork as a manifestation of symbols representing ideas with a distinctive character of knowledge.

Things that become a reference for thinking are the phenomena behind the work of arts titled *Cèlèng Ngêlumbar* explored, interpreted and developed iteratively. The artistic phenomenon in the art creation carried out by Setem was observed, and the reasoning sequences were searched, and then turned to the practice of creation to produce a conceptual construction of the creation paradigm. The paradigm is concerned entirely with the process and construction of thinking. It is not merely a practical and empirical elaboration of the artistic reality inherent in the work of art. For this reason, artistic phenomena are only a means to explain how Setem thinks and builds his reasoning.

In seeing Setem's thoughts, there is no need for sampling, because *Cèlèng Ngêlumbar* is an intact reality, so the observed element is the artistic element as the population observed. In-depth observations and interviews are the mainstay methods in this research. As a coincidence, *Cèlèng Ngêlumbar* is a work of art submitted by its creator as one of the works of art for the doctoral level studies at the Indonesian Institute of the Arts, Surakarta. The researcher is the chief examiner of the artwork as the final stage of the doctoral study of the Art Creation Program. As examiners, researchers took a very close look at *Cèlèng Ngêlumbar*'s artwork. After the examination ended, the researcher looked closely at the locations where the art creation took

place. Researchers have had the opportunity to interact with society and the environment, which was the source of inspiration for Setem in creating *Cèlèng Ngêlumbar*.

Researchers carried out the analysis by verifying and categorizing various empirical realities that give birth to the meaning behind works of art. Verification is done by "reading" the reality of (1) facts of thought inherent in works of art, (2) signs that have an associative relationship with ideas, and (3) references as a reference for the art creator's thinking, stored in the artist's idea. Verstehen's method worked on interpretation, and hermeneutics support the search for substance. The verstehen method is the process of understanding the symbolic characters in works of art through insight, namely seeing clearly and intuitively about the complexity, situation, and nature of the symbolic character from the work of art. The method of working on interpretation is a process of analysis that tries to explain, reveal, and interpretively understand symbolic characters by introducing external factors that shape context and meaning. A hermeneutic method is a way of capturing the value, meaning and the deepest substance of symbolic characters. The essence of value is in the construction of art. Therefore, searching for the nature behind the artwork will find the content, types and criteria of knowledge that colour the artwork. Finally, the application of the inductive method is a way to explain and draw conclusions by using the principle of logic based on specific phenomena, namely phenomena related to the substance, source, means, and procedure of creating art.

Many experts discuss paradigms in art. However, the average paradigm in question is a research paradigm whose material object is art. For example, an expert discusses the theory and practice of research in art therapy. The result is that knowledge about the inclusiveness of research methods that contribute to a complete understanding that can communicate the effectiveness of art therapy (Carolan, 2001). Others discuss paradigmatic structures for testing inquiry whose application can be useful for research in arts education (Pearse, 1992). Some experts see paradigm as aesthetics in stage set art to reveal the main concepts of an atmospheric theory which include the type of atmosphere (character), its quasi-objectivity, the means to produce the atmosphere, and the emotional content (Böhme, 2013). Others understand a paradigm as a manifestation of the idea that art practice can generate significant new knowledge, and therefore qualify as a research method in art education (Marshal and D'Adamo, 2011). Generally, paradigm discussion is an attempt to reflect researchers in building perspectives in conducting research. Perspectives in art research have many different points of view so that the views of these experts reflect that research whose material object is art allows researchers to approach various paradigms.

Sunarto sees paradigm in art creation as a science that must be applied to activities, methods, and knowledge with the support of the reasoning processes of art creators. Reasoning is to produce a typical artwork based on several elements, namely belief, desire to work, models, concepts, methods of applying concepts, and works of art. Mastery of reason and the material elements of the reason is an important issue in the development of the paradigm of art creation (Sunarto, 2015). This article looks at Setem's activities in the creation of *Cèlèng Ngêlumbar* from this perspective because this perspective rests on the assumption that every artist who creates works of art always applies a paradigm that is specific and only applies to the work he creates.

Findings

Artist's Belief

Setem has personal experience as a basis for believing something is essential to express in a work of art. During his childhood to adulthood in the village (Peringsari and Amerta Bhuana, Selat District, Karangasem Regency, Bali) he felt that the people lived happily with the river. At that time, rivers flow deep and clear water (Setem, 2018a). Along with the flow of water, various types of biota live abundantly. On cliffs and banks grow trees, bamboo groves, elephant grass (*Pennisetum purpureum*), *gelagah* (*saccharum spontaneum*), and *ilalang* (*imperata cylindrica*), as a place to live various species of birds. The river functions as sanitation, a source of irrigation, family nutrition barns, and a place to hold the *melasti*, *mapag toya*, *karma subak*, and *banyu pinaruh* ceremonies as well as *nganyut* of ashes as part of the cremation ceremony (Setem, 2018a).

According to Setem, until the 1980s, the ecosystem was still sustainable. Sustainability is inseparable from the implementation of culture and traditional systems that prioritize the concept of cosmic balance and harmony (Setem, 2018a). For Balinese, balance is a source of happiness, a reflection of the harmonious relationship between humans and God, humans and humans, and humans and their natural surroundings (Conrady & Buck, 2010). This concept in Bali is called *Tri Hita Karana*. "Tri" means three, "Hita" means happiness, and "Karana" means cause. So, *Tri Hita Karana* is "Three Causes of Happiness" (Peters & Wardana, 2013).

According to Setem, after the 1980s, when mining for rock and sand began to develop, the atmosphere in Karangasem Regency in particular and in Bali Province in general changed. The river no longer functions as sanitation, a source of irrigation, family nutrition barns, and a place to hold *melasti*, *mapag toya*, *banyu pinaruh* ceremonies, and *nganyut* ashes at the cremation ceremony (Setem, 2018a). Now, the river water discharge is minimal and very dirty. It happened because there was over-exploitation of rock and sand mining in the upper reaches of the river, as shown in Fig. 1., large-scale mining occurred in the mountainous areas. Massive dredging of rocks and sand has affected and damaged the upstream and downstream rivers (Setem, 2018a).

Exploitative rock and sand mining have made the physical condition of the river in the downstream area and the landscape in the upstream area to change. The impact, the surface of the river is getting wider. Flowing water moves. Many cliffs have collapsed resulting in erosion. Recent excavation upstream leaves many large holes flooded with water. The holes became mosquito breeding sites, so they became a source of disease (Setem, 2018a).



Fig. 1: Condition of Sand Mining Area that Affects the River Discharge
Source: Setem, 2017

Mining of rock and sand since the 1980s has damaged the environment of the community. Mining has torn the cultural system and the concept of *Tri Hita Karana*. If the miners immediately recover the landscape in the upstream area, cultural life can go back on under the concept. Unfortunately, the discourse of recovery is never in the evidence of implementation (Setem, 2018a). Thus, the breaking of the adat system and *Tri Hita Karana* deserves deep lamentation.

The lament over environmental destruction arises because there is a change in people's emotions at both the *sekala* and the *niskala* levels. At the *sekala* level, the river no longer has fish and plant species ready for picking, so there is no longer any activity of fishing and picking vegetables at the river's edge. At the *niskala* level, *beji* (holy fountain) has no longer water, so that the community must seek *tirta pengelukatan* and *tirta pengentas* by digging well water or buying gallons of bottled water. This condition does not allow the community to carry out the *banyu pinaruh* and *melukat* ceremony in the river because the damage to the river has been very severe. The nature of wisdom and the natural beauty of the river has left behind sweet memories that will not return.

For Setem, he felt the need to uncover the lament. The aim is to tap the conscience of the community, especially the stone and sand mining community in the upstream area, to return to pay attention to *Tri Hita Karana*. He needs to uncover the lament so that environmental destroyers realize that they have torn the ecosystems and values of the Balinese society. They

have exchanged ecosystems and values with glittering economic and material convenience. They need to be aware that preventing any damage to the ecosystems is an essential requirement. The only way to prevent this is to improve the handling of the project to consider environmental ethics. The method for expressing lamentation is by making a satire, both verbal and symbolic. For Setem, he believes that the ecosystem will be in line with people's happiness if they receive a gift from God Almighty. God will give a blessing if the people and entrepreneurs of stone and sand mining in Bali again carry out the teachings of *Tri Hita Karana* with sincere gratitude, and they uphold that teaching as a concept and way of life consistently.

The Model of Artistic Form

Setem sees the phenomenon of damage to ecosystems due to the exploitation of rock and sand as a worrying phenomenon. He looked at the breakage wistfully at both lamenting and furious. For him, this phenomenon is an ecological crisis (Setem, 2018a.). Based on its experience, he wanted to reveal the grinding and wrath through the artwork.

To express concern and fury through art, Setem must begin by making an artistic form in work. This art form will manifest in the act of creation. The artistic form is a particular subjective choice in the use and processing of materials, facilities, consideration and supporting the work. He must turn all of that into works of art (Sunarto, 2013). Setem formulated his work as art that tried to consider *eco-art* thinking. It is an ecological art aimed at caring for environmental and cultural situations. It is ecological activism in art involving conceptual problems (Setem, 2018a). The idea of *eco-art* is a contemporary art movement that focuses on eco-friendly appeal. This movement is an artist's concern for damaged and polluted landscapes and ecosystems (Marks, 2017).

There are several types of *eco-art*, including *bio-art*, *eco-design*, *street-art*, and *land art*, and Setem must choose one of the various types available. *Bio-art* is environmental art that uses contemporary medical imagery and biological research to convey messages regarding life (Pentecost, 2008). *Eco-design* is a principle as well as an approach, which cares about the service or environmentally friendly design cycle to minimize the negative environmental impacts in the production, use and disposal of design products (Liu et al., 2017). *Street Art* is visual art created by artists independently in public locations for public visibility, and it has to do with the terms "independent art", "post-graffiti", "neo-graffiti", and "guerrilla art" (Avramidis & Tsilimpounidi, 2016). *Land art*, also known as earth art, environmental art, and earthworks is an art that uses materials from the earth (earth, sand, stone, vegetation and water) found on site, and displays of works are often far from the place of occupation. Although difficult to access, artists usually display photo documentation in galleries (Weinberg, 1970). *Site-specific art* is artwork created specifically for a particular place. Artists consider location when planning and making art by displaying sculptures, installations, and other art forms in locations that have a specific meaning context.

I Wayan Setem uses *site-specific art* as a reference, because the elements of the art he made, he projected explicitly for a particular location, namely the location of the former quarry. He strongly considered the location because it intends to knock on the conscience of mining entrepreneurs and the community to return to *Tri Hita Karana*. The concept of *eco-art* functions as a basis for thinking in art creation, primarily to develop environmentally friendly issues and foster awareness that everything on this earth is interconnected, interrelated, and influential.

Setem's work is an exhibition of exquisite art sculptures, which he presents in the form of an installation involving the performing arts as a means of strengthening the artistic format. Setem displays various spiritual elements in Balinese culture. All that he displays is in the location that he set according to the context and meaning that he calculated. In it, there is music, there are sculptural works, there is a beautiful *Sang Hyang* dance, and there is also contemporary dances whose dancer moves at will as if displaying wildness in dirty mud like a pig. Setem presented *Gamelan Selonding* and *Gamelan Gong Kebyar*. The *Gamelan Gong Kebyar* is played not in a noisy background as in the kebyar method, but rather a chosen musical composition that inspires spirituality. The form of the *Gamelan Selonding* comes forth in Fig. 2.



Fig. 2: A Set of *Gamelan Selonding* and A Set of *Gamelan Gong Kebyar*

Source: Sunarto, 2018

The dominant sculptures are the statue of many pigs, in addition to the statues of small babies with hollowed bellies. That is why Setem's work is titled *Cèlèng Ngêlumbar*. *Cèlèng* means pig or wild boar. *Ngêlumbar* is free, wild, lives according to instinct, and knows no rules. Therefore, *Cèlèng Ngêlumbar* is a pig or a wild boar that knows no rules, whose life is very greedy.

He needed the spiritual element of Balinese culture in his work as a treasure to emphasize the orientation of harmony in life constructed in the meaning of *Tri Hita Karana*. Life harmony must be pursued based on religion. *Atkarvaveda* XIX.9.1 mentions “*santa dyuh santa prthivi, santam idam urvantariksam, santa udan vatir apah, santa nah sautu osadih*” (may the sky be peaceful, may the earth be free from disturbances, may the vast air be calm, may the waters flow fresh, and plants are beneficial) (Tim Buku, 2018). Regarding the hopes expressed in *Atkarvaveda* about the harmony of life, humans can only achieve this through culture. Without sincerity in culture, humans will not achieve harmony. That is why Setem expresses the building of harmony by presenting instruments and music with a spiritual nuance.

Bali has many types of music, with profane and spiritual nuances (Sukerta, 2001). However, to represent the realm of culture and religiosity as a reflection of the depth of cultural endeavour, Setem chose to present *Gamelan Selonding* in his art performance. Selonding Gamelan is the oldest believed instrument among various types of gamelan in Bali. Balinese mentions this instrument as a sacred gamelan because they used widely to complement religious ceremonies in Bali. One of the distribution areas of this gamelan is Selat District, Karangasem Regency (Maria et al., 2007), where Setem's spent his childhood enjoying happiness. Incidentally, the Selat District is one of the areas affected by sand and stone mining activities. Therefore, presenting *Gamelan Selonding* means opening a spiritual depth in living and managing the environment and culture.

The Concepts of Creation

Based on the design of artistic forms that develop in the imagination, the artist formulates the concept of creation. The concept of creating art is nothing but an artist's framework. The concept emerges as a logical entity that emphasizes its existence on the meaning of imaginative ideas. It is the cause of the emergence of artistic forms empirically (Sunarto, 2013). The concept contains arguments that explain the orientation of artists in expressing meaning or values. Therefore, the concept is a manifestation of the artist's reasoning. The fundamental existential is an aesthetic moment in the form of a phenomenon. The footing moves towards the belief of values that give rise to artistic imagination to present meaning. The relationship between artistic design and concepts is similar to the relationship between two sides of a coin.

Art forms that are concretely present in the performance are manifestations of the concept and design of artistic forms. That is, artists creating artworks is not enough to only express the imagination of artistic forms or aesthetic forms. The concept is framing activity in art creation. Frames are things that relate to the meaning of an artwork, which includes the form and content of the work of art (Humardani, 1982; Sunarto, 2013).

Setem responded to this alarming phenomenon to express it through art with *eco-art* as its approach. Therefore, Setem intends to create ecological art, to stimulate concerns for environmental and cultural situations. This approach is ecological activism in the art which involves problems conceptually (Setem, 2018a). The main principles of *eco-art* for Setem are:

- (1) Re-knitting community relations with Nature, according to the concept of *Tri Hita Karana*.
- (2) Building awareness of the need for ecosystem restoration in an artistic way.
- (3) Giving information to viewers about environmental and cultural issues.
- (4) Creating works that use materials that do not damage the natural environment and
- (5) Proposing ethical and cultural ways for human and environmental coexistence

(Setem,2018a:28).

Setem realizes that the concept and design of artistic forms rests on three things, namely (1) interpretation, (2) restoration, and (3) collaboration.

Interpretation:

The interpretation shows that Setem tries to interpret people's attitudes that are ignorant of the values in the *Tri Hita Karana* concept as an essential substance.

Restoration:

He manifested an environmental campaign to encourage people to pay attention to the massive damage wisely. He hopes that an arbitrary attitude in the exploitation of the environment will not happen again.

Collaboration:

He developed art to build awareness and work together with the community. He tried to link art with social and cultural life so that art is not distant from the environment and life. These three things were present in Setem's performance in *Cèlèng Ngêlumbar*.

Setem defines environmental damage due to overexploitation as an abstraction about disharmony, damage, and greed. Abstraction in the art creation is the activity of finding and shaping artistic ideas, and artists perpetuating those ideas into visual form. Setem tries to change artistic ideas into visual forms. Visual articulation becomes a "significant form" if it is present as a meaningful visual reality following conceptualized ideas. Imaging like this is metaphorical; its intrinsic value lies in its correspondence with factual facts such as various heavy equipment in exploitation activities, so tools such as excavators play an essential role in the dredging and excavation of sand and rock breakers. Existential reality has an interpretive meaning as greed, with the symbolization of *cèlèng* or wild boar.

Setem is aware that art is not a means to overcome environmental problems. He says that *Cèlèng Ngêlumbar's* presentation did not necessarily address ecological damage, which was quite complicated. For Setem, art can function as a means of expressing discourses to build awareness, especially returning to the concept of *Tri Hita Karana*. Artwork can serve to remind the relationship between humans and Nature, humans and other humans, as well as humans and God (Setem, 2018a). Therefore, the artwork is a meaning entity that can function to arrange judgments wisely. Art can function to calculate the relationship between facts and values, soul and material, subjects and objects, even calculating the relationship between 'me' and 'others'. This concept shows that "*Cèlèng Ngêlumbar*", is an idea to bring back local wisdom as a foundation for understanding the importance of ecosystem sustainability.

An artist cannot build public awareness to return to *Tri Hita Karana* alone. He needs other parties to provide support. Therefore, Setem invited various parties to work together. For example, he invites *Banjar* Lusu Kauh, Peringsari, Selat, Karangasem and Elementary School Amerta Bhuana 1, Selat, Karangasem. In Bali, *Banjar* is the lowest territorial hierarchy, consisting of *Banjar Dinas* and *Banjar Adat*. Administrative problems and the implementation of government programs for the community are the responsibility of the *Banjar Dinas*. While *Banjar Adat* handles a variety of traditional activities, such as traditional ceremonies, weddings, deaths, and the implementation of traditional ritual arts.

Collaboration with Amerta Bhuana 1 Public Elementary School and two other elementary schools is an activity that seeks to build a school as a cultural house. The location of the school, which is very close to the mining location, is the reason to build the cultural house. The purpose of the culture house is to get students in school to behave in cultural life. Students must have an active attitude to care for the environment. Schools become home residents which have an awareness that their homes are free of rubbish, and have parks and gardens. This awareness is essential because plants in parks and gardens function to support life, fertilize the soil, protect watersheds, control erosion, absorb carbon dioxide, and control oxygen (Kotijah, 2009). Through this collaboration, Setem tries to make students become aware of the concept of *Tri Hita Karana*.

The collaboration with *Banjar* leads to the *Banjar Adat*, by mobilizing *Sekehe Teruna*, the village youth organization that has a concern for the culture and life of the village. Setem invites them to carry out the movement to clean the environment from the garbage. Every Sunday, *Sekehe Teruna* picks up trash scattered on the edge of the village roads. However, the *Banjar Dinas* responded very well to the activity by contributing to garbage transportation. After they finished picking up trash, they also practised gamelan for various traditional ceremonies. Students and youth organizations then sorted out the rubbish they had collected. They processed organic waste into fertilizer, while paper and plastic waste were used as material for sculpture at the *Cèlèng Ngêlumbar* exhibition.

Generating the love of students and young people for the environment is necessary because they are the heirs of the post-mining environment. They must know ecological resilience. For this reason, it is essential to make students become aware of ecological endurance in fun ways. Students also learn to draw, dance, and make poetry and songs. The youth play gamelan with a particular repertoire. Thus, the concept behind *Cèlèng Ngêlumbar's* work fosters a spirit of interpretation, restoration, and collaboration to strengthen ecological and cultural resilience.

The Methods and Process of Creation

Setem cannot form artwork as symbolic all of a sudden. He must first make a holistic observation of exploitative mining problematics. That observation is a condition for the creation of art as a symbolic act. Setem conducts direct observation of mining activities, without a mediator. Observation is passive by activating all the senses. Observation leads to environmental impacts due to mining and operation of heavy equipment. He also paid attention to the hustle and bustle of mining, smoke, dust, distribution networks, and visual culture and socio-cultural communities in the mining area. He also noticed the roar of heavy equipment such as excavators, bulldozers, sorting machines, trucks, stonebreakers, mining material collisions, and other sounds due to mining phenomena. Setem does a complete record of the reality of sand mining, including taking photos and video documentation. Observation results indicate that massive exploitation has caused massive damage to the river and the surrounding area, thus making the heart more cut (Setem, 2018b).

To enrich understanding, Setem conducted interviews with various speakers. He interviewed directly several miners, mining entrepreneurs, residents, community leaders, the government, school students and teachers around the mine. The topic of the interview was about mining's economic, social, cultural, environmental, legal and post-mining expectations.

Observation and interview alone are not enough. Setem also conducted studies on works of art based on *eco-art* from Indonesian artists who had worked first. The study is necessary so that he can discover dimensions that have never been the concern of previous artists, as well as efforts to avoid duplication. He found two *eco-art* works to be reckoned with, namely (1) *Pusat Kebudayaan Cigondewah*, Tisna Sanjaya's work, and (2) *Integrated Space Design*, by Widya Poerwoko. The two works became models for *Cèlèng Ngêlumbar*. Tisna Sanjaya's work inspired Setem to enliven Amerta Bhuana 1 State Elementary School students to be aware and care for the environment. Widya Poerwoko's work inspired Setem to develop conceptual thinking in improving the environment and culture. Therefore, Tisna Sanjaya and Widya Poerwoko have influenced Setem to drive change towards the emancipatory towards ecological awareness through symbolic action (creating works of art). Setem emphasized symbolic actions with the support of concrete actions in the form of developing community awareness.

Setem also conducted a study of literature. It is essential to strengthen the foundation, perspective, orientation and purpose of the creation of *Cèlèng Ngêlumbar*. He reviewed the literature on ecology, tourism, fine arts awareness, eco-criticism, principles and theories of the creation of art, art and life.

Setem carried out concrete actions following the ecological vision. He approached the community, and intensive technical experiments to achieve art form by the concept of creation. This choice of technique led to the development of ideas. An experiment has taught Setem to be patient in processing complexity (complexity of composition) until finally finding the language of expression. Technical experiments have also led Setem to recognize the proper use of materials and tools in artistic engineering according to the expected character and artistic quality. Experiments on the use of environmentally friendly media and rubbish collected by students and Sekehe Teruna became the focus. Setem has repeatedly conducted waste recycling experiments in the form of paper, styrofoam, plastic, dry leaves, and a woodcut.

Setem after coordinating with Amerta Bhuana 1 Elementary School and *Banjar* Lusuuh Kauh carried out the following stages of work, starting from preparing materials and tools. Materials include locker wire, wire rope, used styrofoam, pulp from waste materials, and glue. Tools consist of saws, various types of knives, grinding machines, drilling machines, and other carpentry tools. Then, he prepared the body frame of the statue with a wire locker formed following the model. Furthermore, Setem created a leg frame that is connected or separated from the body so that it is quickly assembled or removed. Setem made the head of the statue using styrofoam. The use of styrofoam material is to facilitate the formation of facial details from the head of the statue. The making of the statue's body frame looks like in Fig. 3.

The next step was to close the framework with paper followed by coating the framework with the pulp mixture to cover the entire frame; then, proceed with the closing of the framework for the second time after the first layer has dried. Setem repeated the coating, accompanied by efforts to improve the anatomical shape of the statue. So that the surface of the statue's outer layer looks smooth, having been flattened using a soft knife.



Fig. 3: Making a Sculpture in The Setem's Studio

Source: Setem, 2017

Furthermore, Setem needs to dry the outer layer of the sculpture, which is still wet by the pulp. Drying time depends on the thickness of the paper pulp layer. If the layer of pulp is thin, drying takes about one week. If the layer is thick, drying takes up to one month.

The main characteristic that the pulp layer is dehydrated is the weight of the sculpture becomes lighter due to loss of water content and colour changes such as the original colour of the paper. When the statue is dry, it is necessary to attempt to level the surface using sandpaper. Two types of sandpaper are needed, namely coarse sandpaper and fine sandpaper; if there are parts of the surface that are less than perfect, Setem perfects this by removing the parts that are too prominent by cutting it using a knife.

Setem felt the need to do the coating with *compound* (paste-shaped material that serves to smooth the coat of paint) on the surface of the statue to be flat and smooth. Coatings with *compound* done in stages and then re-sanded. Sanding is done repeatedly until smooth. After that,

they were staining with waterproofing/coatings using a soft bristle brush. This coating is so that the paper sculpture becomes impermeable to water. After finishing the basic colouring, then Setem painted the statue using a compressor with iron/wood paint. Setem also used styrofoam which is diluted with gasoline plus oil paint to give expressive accents to strengthen the shape image.

After Setem has finished working on the statues, he needs to take a closer look at his work. He saw the part of the details of each statue. Usually, after careful observation, he tries to make improvements. He often adds elements that he feels are necessary and removes parts that he feels are unnecessary.

Staging of the Fine Arts

Typically, the term staging refers to activities presenting performing arts such as dance, theatre, and music. Presentations of works of fine art usually use the term exhibition. However, Setem in the presentation of works of *Cèlèng Ngêlumbar* deliberately did not use the term exhibition but staging. This presentation indicates that Setem wants to present works of fine art in a dynamic context so that the audience can interact with his works with the support of performing arts.

The works he presented in the staging of *Cèlèng Ngêlumbar* primarily employed visual language. As a language, in *Cèlèng Ngêlumbar*, some symbols communicate contextual ideas. The context he expressed in the two forms of expression namely (1) ngêlumbar-ngêlumbih, and (2) the house of *sida rahayu*.

Ngêlumbar-ngêlumbih

The *ngêlumbar-ngêlumbih* expressions reveal a symbolic expression of pain in response to changes in the landscape of the mining area. In this section, Setem invites the audience to remember the exploitative sand mining event and its impact. He presented nine statues of cèlèng in various metaphorical expressions at the former mining site.

Setem used the former mining location as if it was a gallery. The word "as if" is used here because usually a gallery is a room or building where objects or works of art are displayed. However, Setem exhibits his work not in a gallery. He staged his work at the former mine site, in an open space, on the slopes of Mount Agung, Bali.

Every sculpture he creates, he gave a name. Every name is a symbol. Each statue is a portrait of the artist's response to greed, which is also a portrait of the symptom of greed itself. The statue named *Kaung Ngelumbih*, which appears in Fig. 4 on the left, is a picture of a cèlèng actor who is destructive due to greed, lust and ignorance. The statue called *Backhoe Bego* in Fig. 4 on the right, he used as an icon of the backhoe machine, a blind environmental predator. Backhoe is an image of dredging and sand digging, rock breaking.



Fig. 4: Kaung Ngelumbih Statue (Left) & Backhoe Bego Statue (Right)
Source: Catalog of *Cèlèng Ngelumbar*

Setem also named the statue in Fig. 5 on the left as *Pees Beduda*. This statue is to depict environmental predators. *Pees Beduda* is a figure that stands tall looking at hills, rivers, fields, and protected forests. This figure is ready to eat the hill until satisfying greed and lust. The statue named *Komat' su-Komang Su* on the right Fig. 5 is a picture of someone who wants to get rich in a short time. The image of a person in the show is someone willing to make productive land, community forest and protected forest a victim of greed. He sold all of that for exploitative mining. Finally, he did become rich. He seemed to say that destructive exploitation is a source of welfare.



Fig. 5: *Pees Beduda* Statue (Left) & *Komat'su-Komang Su* Statue (Right)
Source: Setem, 2018

The statue named *Overdose* in Fig. 6. (Left) is an expression of assessment of the organized plunder of natural resources. Setem looks cynical about looting because those looters have overdosed on straddling and playing with the law and environmental preservation. Setem made the statue named *Maestro Sumanto* in Fig. 6. (Right). The source of inspiration for making the statue was the judicial team incident, which always failed when conducting sudden inspections. The judicial team is a state apparatus that often carries out unannounced inspections to catch people who carry out illegal sand excavations. As it turns out, every sudden inspection plan and information to dig up sand was always leaked to the entrepreneur so that the inspection was never successful. There is an indication of cooperation between the state apparatus and people in business so that the inspection activity is just a play.



Fig. 6: *Overdosis* Statue (Left) & *Maestro Sumanto* Statue (Right)
Source: Sunarto, 2018

Setem made the statue of the *Kaung Berbulu Emas* (Golden-Haired Kaung) as shown in Fig. 7. This statue depicts citizens who only think of their living space for the present. He forgot the space of the future. The glamorous life space filled with golden images has shackled, locked and has imprisoned them.



Fig. 7: *Kaung Berbulu Emas* Statue
Source: I Wayan Setem, 2018

The *Caterpillar-CatKiller* statue in Fig. 8 is a reflection of the rich and seemingly happy mine exploiter with its luxuries as a result of efforts to sacrifice lives and natural resources. According to the constitution, natural resources are for the welfare of the people. However, now it has changed for the welfare of specific individuals *CatKiller*.



Fig. 8: *Caterpillar-CatKiller* Statue (Left) & *Brérong Cèlèng Berjubah Putih* (Right)
Source: Wiranegara & Setem, 2018

The statue named *Brérong Cèlèng Berjubah Putih* (*Brérong Cèlèng* in the White Robe) is a picture of a *cèlèng* with a white body like a cow or like a white robe. The point is a picture of an evil person who always appears as the right person. Its goodness only appears in the eyes, but its nature is different. His behaviour and speech said covering his greed is like a white robe covering his disgrace.

Rumah Sida Rahayu

Rumah Sida Rahayu (House of *Sida Rahayu*) is an imagination of a hopeful living environment for knitting and tying family love and brotherhood for others. That environment is a future of peace in life. Setem imagines that in areas damaged by exploitation, socio-cultural conditions that save lives must grow. That condition can only grow if there is a place that serves as a means of awareness and learning to knit the future of peace, resting on an awareness of environmental damage. Therefore, he tried to build the condition with the symbol of the house of *Sida Rahayu*.



Fig. 9: *Rumah Sida Rahayu* Statue (Left) & *Anak-anak dengan Lubang Hedonisme* (Right)

Source: Setem, 2018

The statue of *Sida Rahayu's* house in Fig. 9 is the image of the friendliness of life for children, so they are not victims. They are children who suffer and feel holes in the head, stomach and back. They have suffered injuries as a result of parents' choice of hedonism. For Setem, they must again find peace in the environment. They must return to *Tri Hita Karana* to save lives through environmental education.



Fig. 10: Cheerful Children Learn Ecological Endurance Play with the Cosmos Human Statue

Source: Setem, 2018.

In essence, the sculptures at *Cèlèng Ngêlumbar* are symbols of the "predators" of the environment and victims of a desire to live in glamour. The statues are a means for Setem to tell the story of *cèlèng's* greed that keeps on digging and digging. Who is that *cèlèng*? *Cèlèng* is an environmental destroyer due to a passion for greed, laziness and ignorance. *Cèlèng Ngêlumbar* is an act of awareness on greed, laziness and ignorance that moves wildly. Setem, through the fine arts performance of *Cèlèng Ngêlumbar* creates momentum to build ecological resilience. He tried to invite the community to support the return of habitat, organism and ecosystem processes with the joy and joy of children.

Conclusions

The conclusion from the above description is that Setem has produced works of art with his specific paradigm. He has used his knowledge as a basis for work, meaning as a philosophical view, and determining the choice of techniques and art forms in producing *Cèlèng Ngelumbar's* work. Theoretically, Setem's works have fulfilled the elements of a paradigm, because the work reflected (1) the basic beliefs, (2) artistic form models, (3) artistic concepts, (4) methods of creation and (5) the results of creation that appear in the *Cèlèng Ngelumbar* show. The five elements are a prerequisite for forming a paradigm. The paradigm of art creation will never exist without the fulfilment of these five conditions. His belief in *Tri Hita Karana* as a spiritual and cultural system has led him to develop ideas to build cultural awareness. The expression of developing consciousness is in an artistic model. This form of expression is a combination of the principles and rules of fine arts with the principles and rules of performing arts. The expression

that stands out is the presence of symbols with meanings that tend to be sarcastic and satiric. In Expressions about the development of consciousness also appear in the application of concepts that consider eco-art thinking. Setem applies an art creation method that adapts existing methods. Tisna Sanjaya's work entitled Cigondewah Cultural Center and Widya Poerwoko's work entitled Integrated Space Design, they used an adaptation reference to produce a typical art model. The result is the art performance of Cèlèng Ngelumbar, which has transformed the slopes of an ex-mining hill into a gallery.

Art viewers usually come to the gallery to see paintings formally and seriously. Setem makes sculpture present in an informal atmosphere and is full of spiritual, cultural and performing arts colours. The result of *Cèlèng Ngelumbar's* creativity was not only a successful performance but also the community's enthusiasm to re-plant trees in various places where former mines were mining and the routine activities of school children cleaning the trash on the roadsides. It is clear that Setem's paradigm in producing Cèlèng Ngelumbar was to build a sarcastic and satire aesthetic based on eco-art thinking as a model with adaptive concepts and methods. Art performances that tend to be informal have offered new ways to enjoy and appreciate art. This approach has implications that challenge fine art artists to create works out of standard and rigid exhibition formalism, due to the very limiting gallery frame.

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Bambang Sunarto is an Associate Professor and works as the Director of the Postgraduate School at the Indonesian Institute of Arts, Surakarta. He has published in Asian Musicology, Panggung, Dewa Ruci, Keteg, Terob, Open Journal of Philosophy, Síneris: Revista de Musicología, Music Scholarship, Gestalt, Viperart, and various International Seminar Proceedings. He has received grants from the Indira Gandhi National Center for the Arts (IGNCA); Directorate General of Higher Education, Ministry of Education and Culture, Republic of Indonesia, and DAAD (Deutscher Akademischer Austauschdienst). He has been a visiting scholar at the Wesleyan University, USA, the National Gugak Center, Korea, and College of Music, University of the Philippines. He has also completed a post-doctoral program at the Musikhochschule Luebeck, Germany.
