

Tri Hita Karana: A contemporary sculpture creation

Pande Putu Ogy Mega Sanjaya¹, I Wayan Adnyana², I Ketut Muka³

^{1,2,3}Master in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: ogycx10@gmail.com

Abstract: Tri Hita Karana in Hinduism is the understanding of three main things that cause prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan. The phenomenon stimulates creator to create a sculpture that aimed to provide an understanding related to Tri Hita Karana. The method applied in this creation uses five stages, namely the search for ideas, the search for materials, experiments, the embodiment of the work, and the presentation of the work. In this creation of three-dimensional works of art in the form of sculptures, the creator tries to express Tri Hita Karana issues with the concept of recycle, a process to turn used materials into new materials with the aim of preventing waste that can actually be turned into useful goods. The form of the work will be in the form of contemporary sculpture by displaying unique and authentic new forms.

Keywords: contemporary sculpture, recycle, Tri Hita Karana.

History Article: Submitted 2 July 2022 | Revised 8 August 2022 | Accepted 15 September 2022

How to Cite: Sanjaya, P. P. O. M., Adnyana, I W., & Muka, I K. (2022). Tri Hita Karana: A contemporary sculpture creation. *Journal of Aesthetics, Creativity, and Art Management*, 1(2), 95-104

Introduction

The creation of contemporary sculptures based on recycled media is based on the phenomenon of a civilization of life at this time where there is a lot of environmental destruction committed by humans which makes life uncomfortable. These include river pollution and forest destruction. Forest destruction is carried out by cutting large trees carelessly without thinking about the consequences. Water pollution such as garbage disposal in rivers and will end up in the sea which results in damage to the ecosystem of water-dwelling animals. Illegal felling of trees also has an impact on the habitats of animals that depend on the forest for their lives and also illegal logging will also reduce water storage sources which will be difficult for us in the dry season.

In modern times it is called the Kali Yuga era. In the Kali Yuga, dharma is depicted as only one leg, so it will be easily overthrown by the rampant power of adharma, as is the case in this modern era. Crimes in the form of theft, rape, murder, corruption, leaders who do not take sides and do not protect the people (Sedia, 2022). In the time of Kali, human ambition to pursue material things became the only goal of life. For the sake of political office, humans have the heart to destroy religion and do not hesitate to curse the saints who were previously respected. Position and material become the cause of death. Many bad people look like saints. The wrath of nature is caused by the vibrations of the human mind. At this time there was a massive physical and mental destruction, then God would come down to save good people and devotees (Donder 2004: 26).

Tri Hita Karana's cosmology, which is a strong philosophy of life, is currently being neglected in its implementation. For example, at this time there is a lot of debate on the issue of trust. environmental pollution such as the disposal of factory waste in rivers, in fact it will damage a river ecosystem due to toxic substances from the waste and will also damage farmers whose main breath is the river that provides water for rice fields. The balance of nature is like the uncontrolled felling of large trees which of course will harm us because it is a source of oxygen for our lives and trees as a place to live for animals. Illegal logging will also have a negative impact on the animals who depend on the forest as a place to live as well as a source of food for them. When this continues, it is possible that animals whose lives depend on forests will experience extinction. Violence against fellow human beings is currently being carried out as if there is no love and affection. The uncontrollable nature of the ego often interferes with humans which causes humans to lose direction and will only be concerned with themselves. The belief system in God Almighty is much in dispute. Sometimes the concept of life taught by religion begins to deviate.

As an art creator, when you see a phenomenon in such a way, the creator's heart is moved to do something. This background phenomenon stimulates the creator to create a sculpture that aims to provide an understanding related to the case observed by the creator. After being observed, studied and researched by the creator, a concept of Hindu cosmology related to the problem emerged, namely Tri Hita Karana. Tri Hita Karana in Hinduism contains the understanding of three main things that cause prosperity and prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan (Suamba et al, 2017; Mudana et al, 2018; Ahmad et al, 2021; Anggana et al, 2022; Dewi et al, 2022). The harmonious combination of these elements is the basis for achieving a comfortable, peaceful, and peaceful sense of life. The term Tri Hita Karana was coined for the first time by I Wayan Merta Suteja which was later popularized by I Gusti Ketut Kaler (1983) and I Made Djapa around 1968-1970. Then the term Tri Hita Karana developed widely and became popular in the community. This concept is very relevant and continues to exist. Even not only in Bali but also in the archipelago and even throughout the world.

The creation of three-dimensional works of art in the form of sculptures, the creator poured and imagined this Tri Hita Karana with wasted wood which was obtained in several places and then responded using old newspapers and copper as ornaments of this sculpture. The form of the work will be in the form of a contemporary sculpture by displaying new forms obtained from the wood. The objectives of the creation of this work are (1) to find out the relationship between recycling-based media and the Tri Hita Karana philosophy, (2) to know the process of utilizing recycled materials into contemporary sculptures, and (3) to realize contemporary sculptures originating from Tri Hita Karana.

This creation is based on the phenomenon of life today, there are many deviations from the teachings of Tri Hita Karana. This is used as a reference to work to reveal things that are considered interesting by the creator, for

example the creation of a statue that illustrates the improper application of the teachings of Tri Hita Karana. The embodiment of the work uses the concept of Recycle by using used materials as a medium of expression. In this creation, the creator directs himself to discarded materials and used materials that are around the creator's environment, such as wood, used bamboo, used paper, and there are several new materials that are also used as a supporting medium. Then the creator finds a discarded wood material on the beach and wood in several other places. Bamboo and old newspapers will also be used to express ideas that are transformed into sculptures.

Methodology

The method of creation is a way to do something in a well-structured way. The creator understands that the method of creation is a creative process carried out by an artist in a process of realizing a work of art. This process is an artist's way of finding identity in creativity. Creativity can be interpreted as a person's ability to produce works or ideas about something that is essentially new or completely new in the sense that it is unknown or has never been created before. Creativity can also be interpreted as the ability to make something new, with a new perspective (Russian Diction, 2018: 235).

Creativity, according to the creator, is an ongoing exploration of self-identity which is manifested by copyrighted works. In this case creating a work of art, the term creative is absolutely necessary for the artist, because the creative process will allow the artist to exist in expressing himself through the artwork created. Novelty will appear in the work process. As is the case in the process of creating this sculpture, the idea comes from the teachings of the Tri Hita Karana philosophy. The basic footing of a philosophical value of Hinduism which will be transformed into a sculpture.

Results and discussions

Creating sculptures from several sources of creation that provide a deepening of the creator's ideas in terms of work, including written sources and visual sources. Written sources are the creation of written works of art in the form of journals, books, magazines, and articles. Visual sources are sources of inspiration in the form of works of art created by previous artists who inspire creators in the realization of sculptures. The creator in this case gets more inspiration from visual sources.

The visual sources of the 3 sculpture artists who have an influence in the process of realizing the work are I Nyoman Cokot, I Nyoman Nuarta, Putu Marmar Herayukti. These three artists are used by the creator as a reference in the work process because these three artists have strong characters and have self-identity. I Nyoman Cokot, for example, views the creator's view of the sculptures created as generally made of wood. However, the resulting forms are very unique and different from the general sculpture at that time. Interesting for the creator even though the shape of the statue is abstract and has come out of the standard of Balinese sculpture, but his work still shows Balinese character.

I Nyoman Nuarta is a modern Indonesian sculptor who has Balinese blood but currently he has a studio in Bandung. His works adorn many strategic spaces and city parks in Indonesia, one of which we know is the greatest work is the GWK statue in Uluwatu Bali. Nyoman Nuarta's works predominantly use bronze as a medium and what is interesting for the creator is the expressive impression played in his work. This expressive impression has an influence on the beauty of sculpture, which was originally a sculpture that was generally a dead form. When Nyoman Nuarta's work is present, the impression is created as if the statue seems to move dynamically and is no longer a dead statue.

Putu Marmar Herayukti is an artist from Denpasar Bali. He is a young artist who is talented in the creation of three-dimensional works of art, one of which is the art of ogoh-ogoh. Besides ogoh-ogoh, Bliau also created a metal sculpture of Dewi Melanting that adorns the Badung market. It is interesting to the creators that the artworks created by Putu Marmar mostly use recycled materials. Reconstructing unused materials into a work of art according to the creator is an unlimited creativity that can produce works of art

Some studies of the source of creation are obtained from several libraries in the form of books ever read by the author which helps provide scientific explanations including:

Wirawan (2011) in *Tri Hita Karana, Kajian Teologi, Sosiologi dan Ekologi menurut Weda* (Tri Hita Karana, Study of Theology, Sociology, and Ecology according to Veda) provides a lot of history of the term Tri Hita Karana, the meaning and elements contained therein. His book explains that Tri Hita Karana comes from Sanskrit. From the word tri which means three, Hita means prosperous and Karana means cause. Understanding Tri Hita Karana are three main things that lead to the welfare and prosperity of human life. This concept appears closely related to the existence of community life in Bali. Starting from this lifestyle, it emerged and was related to the realization of a traditional village in Bali. Thus, a characteristic of a traditional village in Bali has at least three main elements, namely the area, the community and a holy place to worship God/Sang Hyang Widhi. The elements of Tri Hita Karana include: (1) human relationship with God, (2) human relationship with each other, and (3) human relationship with the natural environment.

The harmonious combination of these three elements is the basis for creating a comfortable, peaceful and peaceful life both physically and mentally. This is the picture of traditional village life in Bali with the Tri Hita Karana pattern. In fact, the values of the teachings of Tri Hita Karana are philosophical values taken from the values of the teachings contained in the Vedas and the daily life of Balinese elders that are still relevant today to be practiced anywhere.

Susanto (2018) in *Diksi Seni Rupa* (Diction of Fine Arts), the third edition of the collection of terms and movements, helps creators in using the language or terms of art in making scientific writings. The use of the language of the application of fine arts in written works makes it beautiful to read and easy to understand.

Suryajaya (2016) in *Sejarah Estetika; Era Klasik sampai Kontemporer* (History of Aesthetics from Classical to Contemporary Eras) provides an understanding of aesthetics from classic to contemporary, which of course is also a basis for creating contemporary-style sculptures. This book explains some opinions about art and imagination. The existence of a work of art, for Sartre, rests on the artistic imagination of the creator. Sartre's starting point is Husserl's theory of the intentionality of consciousness. Every consciousness is always directed to something. There is no consciousness without an object. Sartre calls the intentional object "non-real" (irreal). The reality of intentional objects is rooted in the peculiarities of the behavior of the imagination. For Sartre, there are three possible operations of imagination (Sartre, 2004: 12), namely (1) placing the object as something that does not exist (for example, a leech-headed man), (2) placing the object as something that does not exist but is not present (for example, a lover), and (3) placing objects as possibilities (eg, the age of intergalactic exploration). These three operations are bound by one thing in common: the presence of destiny or the making of the non-existent (in reality) into existence (in the imagination). This is what manifests in a work of art.

This reading also explains that Taine's image of art is a kind of document that records the social unrest of his time. There are three main socio-historical aspects that Taine finds in his work of art. These three are the keys that unlock the meaning of every work of art (Taine, 1880: 23), namely Nation (la race), Environment (le milieu), and Age (le moment). Both the nation, the environment and the times have their own character. In the sense that the nation is the cultural character of a society, while the environment is a natural condition and the times mark the historical tradition that covers the entire development of society. For Taine, the three are the "laws of motion" of art.

Muchtar (1992) in *Seni Patung Indonesia; Seni Patung dalam Kaitannya dengan Kehidupan Manusia* (Indonesian Sculpture Arts; Sculpture in Relation to Human Life) provides the creator's understanding of the notion of sculpture and also talks a lot about the development of Indonesian sculpture. This book describes the art of sculpture manifested in three-dimensional form. The third dimension that has always been the work of the sculptor is the "depth" of form. In sculpture, form is caused by volume, solid or empty. Can be seen from all angles. This situation causes sculpture to have a multi-faceted nature: front-back-side-top-bottom or it can be said that all are faces, all are sides, all are sides, all are above, and all are below. Thus, the form in sculpture is the most important, most complex aesthetic element.

Kusmara (2018) in *Relasi dan Ekspansi Medium Seni Rupa; Medium Seni Rupa: Konsep, Struktur dan Perkembangannya* (Medium of Fine Arts: Concept, Structure and Development) of an understanding of the art of sculpture in relation to the medium of art. Sculpture is one of the classic mediums, developed along with the growth of human civilization, from prehistory to the present when each era interprets its function differently. The modern view of existence generally divides categories based on archaeological and aesthetic approaches. Both of these perspectives originate from the development of modern (western)

knowledge; The first is the view that sees sculpture as the result of the knowledge of pre-modern society. Second, the view that discusses sculpture has developed since Classical Greece, to the modern era which places the issue of sculpture as part of high art knowledge (Fine Art) which talks a lot about beauty. Sculpture, which is summarized from prehistory to the present, is divided into three trends in relation to media. The first is the tradition of sculpture related to the manifestation of material resilience and immortality. This tendency has become a tradition of sculpture until now, that there is a material hierarchy based on the character and durability of the material, as well as the complexity of the manufacturing technique. The two traditions of sculpture as part of the development of modernism are the exploratory media tradition which is often known as the avant-garde tradition.

Modernism places sculpture in the frame of seeking the essence of form through individual material exploration. The tradition of exploring form and material in the modern era is also based on the spirit of seeking the essence and universal dimensions of natural reality, including the nature of material and form itself in the principles of art. The third marks a new chapter in sculpture that shows the conceptual side as a comparison to the conventional side of sculpture that is oriented to the principles of "traditional sculpture". For art critic Thomas McEvilley as the birth of the concept of sculpture in the "anti-art" principle, collaborates with conceptual principles (McEvilley, 1999) to abort a traditional idea of sculpture as part of material transformation. This tradition of sculpture based on finished and found objects developed along with the development of popular culture in contemporary society which was also strengthened by the artist Andy Warhol who exhibited many everyday objects into three-dimensional works of art.

In this process, the creator tries to present the novelty in the process of creating, the medium used, and the form that can be categorized as new. In the creative process, the creator uses the concept of recycle (recycling) is a process to turn used materials into new materials. What is meant is the use of discarded wood as a medium which is responded to by using old newspapers and then using copper as a medium. Some of these mediums will be combined into a single unit which is embodied in the form of a sculpture. The merging of these mediums can be said to be a new thing in the process of creating a sculpture.

The form of sculpture is certainly very influential from the medium used in the work process. In this creation, the work that is realized follows the shape of the wood obtained while still using the characteristics of the wood used. Because the wood obtained by the creator will not be the same as obtained by others, this is what makes the work authentic.

The steps taken in the process of creating a work of sculpture are, first of all, to search for ideas by feeling an experience that has been observed around the creator's environment which gave the initial idea of this creation process. These phenomena in the form of human activities that navigate life today have experienced many deviations. In this case, the phenomenon is contextualized with the teachings of Hinduism, namely Tri Hita Karana, the

three causes of harmony in human life. Therefore, Tri Hita Karana becomes the rationale for creativity in the creation of sculptures.



(Source: Sanjaya, 2022)

Figure 1. Contemporary Sculptures which Represent Tri Hita Karana

The next stage after the ideas obtained are then formulated into a work concept, then exploration of the work material is carried out. In exploring materials, the creator's thoughts immediately focused on discarded wood materials, the wood in question is wood or can be called a dead tree with only the trunk or roots remaining. This material is widely available on the beach and some dead wood trees are also found on the edge of the rice fields. Some of the materials were collected beforehand and then re-selected the dead wood material according to the shape desired by the creator according to the idea.

The experimental stage includes the creative process in realizing new work techniques. If you don't experiment often, your work tends to be monotonous (flat) or undeveloped. The realization of a work of art takes place from the impulse felt by the artist until the work is realized. Conducted several experiments to express the ideas formulated by the creator, written with pencil sketches in the form of three-dimensional images. Material experiments were also carried out trying to combine materials that would be used in the work process, including trying to combine wood, copper, and paper materials to become a material that could give the impression of integrity to the work. Several techniques were also tried, starting from sculpting, engraving, and sticking techniques.

The stage of embodiment of the work is the unification of various elements or elements that make up a work, namely in the form of line, color, shape, composition, space, and texture. In this formation the application of the theory of artistic practice related to a creation. The formation process carried out in the creation of this work is by combining three materials using three techniques. In this process, the materials used are the results of experiments conducted previously by the creators who are considered good. Applying techniques that were also obtained from the results of previous experiments including sculpting, engraving, and sticking techniques. Starting from forming wood then affixed with copper and paper then some parts of the copper will be inlaid. After getting the shape desired by the creator, the final stage or finishing will be carried out in the process of coloring the work.

Presentation of works of art is a part that affects the aesthetics of a work of art. Presentation of works is very important which aims to attract the attention of art connoisseurs. This sculpture will be displayed indoors using a pustek, so that this sculpture has artistic value it needs lighting. Because the exhibition is held in the creator's room, using lights as lighting will make art connoisseurs feel comfortable viewing the work. The pustek used will be adjusted in height and size with the work made so that the appearance is pleasing to the eye.

Exhibition of works is an important thing in art, through exhibitions we can express creative ideas that are visualized through a work of art. Through the exhibition, you can also know the quality of the works of art that are made. In an exhibition, of course, there will be a response from the public, both suggestions and criticism, so that it will become a reference for artists to be better in their next work.

Conclusions

Tri Hita Karana contains the understanding of three main things that cause prosperity and prosperity for human life which consist of Parhyangan, Pawongan, and Palemahan. The harmonious combination of these elements is the basis for achieving a comfortable, peaceful, and peaceful sense of life. The concept of Tri Hita Karana's cosmology, which is a strong philosophy of life, is currently being neglected in its implementation.

At this time there is a lot of debate on the issue of trust. There is an environmental pollution such as the disposal of factory waste in rivers. The balance of nature as well as the felling of large trees is not controlled. Violence against fellow human beings is currently being carried out as if there is no love and affection. The uncontrollable nature of the ego often interferes with humans which causes humans to lose direction and will only be concerned with themselves. The belief system in God Almighty is much in dispute. Sometimes the concept of life taught by religion begins to deviate. It is because of the reason this sculpture is created by the creator.

References

- Ahmad (2021). Green Tourism and Tri Hita Karana Implementation at Suranadi Narmada Area, Lombok. *International Journal of Glocal Tourism*, 2(2), 113-123. Retrieved from <https://ejournal.catuspata.com/index.php/injogt/article/view/56>.
- Anggana, I. P. S., Mudana, I. G., Triyuni, N. N., & Sukmawati, N. M. R. (2022). Tri Hita Karana as a form of pro-environmental behavior in Bindu Traditional Village. *International Journal of Green Tourism Research and Applications*, 4(1), 30–37. <https://doi.org/10.31940/ijogtra.v4i1.30-37>.
- Dewi, N. W. B. P., Ernawati, N. M., Mudana, I. G., Harmini, A. A. A. N., & Somawati, N. P. (2022). Tri Hita Karana-Based CSR: How Hotel Relates to Community during the Covid-19 Pandemic. *International Journal of Glocal Tourism*, 3(2), 121-130. Retrieved from <https://ejournal.catuspata.com/index.php/injogt/article/view/213>.
- Djelantik A.A.M (1999). *Estetika Sebuah Pengantar*. Jakarta: Masyarakat Seni Pertunjukan Indonesia.
- Donder, I K (2004). *Panca Dhatu Atom, Atma, dan Animisme. Sebuah Evolusi Konsep Tentang Pemahaman terhadap Substansi yang Amat Kecil Sebagai Asas Hidup dan Kehidupan*. Surabaya; Paramita.
- Kaler, I G. K (1983). *Butir-butir Tercecer tentang Adat Bali 2*. Denpasar: Bali Agung.
- Kusmara, A. R (2018). *Relasi dan Ekspansi Medium Seni Rupa; Medium Seni Rupa: Konsep, Struktur dan Perkembangannya*. Bandung: Program Studi Seni Rupa, Fakultas Seni Rupa dan Desain-Institut Teknologi Bandung.
- Muchtar, B (1992). *Seni Patung Indonesia; Seni Patung Dalam Kaitannya Dengan Kehidupan Manusia*. Yogyakarta: Bada Penerbit ISI Yogyakarta bekerjasama dengan Taman Budaya Yogyakarta.
- Sedia I W (2022). *Relevansi Konsep Catur Yuga Dengan Realita Bermasyarakat dan Bernegara Saat ini*, Accessed in 9 January 2022.

- Mudana, I. G., Suamba, I. B. P., Putra, I. M. A., & Ardini, N. W (2018). *Practices of Bali Tourism Development, Threfolding, and Tri Hita Karana Local Knowledge in New Order Indonesia*, IOP.
- Suamba, I. B. P., & Utama, I. K (2017). Materiality and spirituality in Bali tourism: An Ethical Reflection on the Tri-Hita-Karana. *International Journal of Applied Sciences in Tourism and Events*, 1(1), 82–93. <http://ojs.pnb.ac.id/index.php/IJASTE/article/view/189>.
- Suryajaya, M (2016). *Sejarah Estetika; Era Klasik sampai Kontemporer*. Jakarta: Gang Kabel dan Indie Book Corner.
- Susanto, M (2018). *Diksi Rupa; Kumpulan Istilah dan Gerakan Seni Rupa Edisi Ketiga*. Yogyakarta: Penerbit DictiArt Laboratory.
- Wirawan, I M. A (2011). *Tri Hita Karana; Kajian Teologi, Sosiologi dan Ekologi menurut Weda*. Surabaya: Paramita.