

# PHYTICISM OF THE PAINTING OF WAYANG KAMASAN: THE STRUGGLE OF DISTRIBUTION STRUCTURE AND ORDER IDEALISM IN FULFILLING NEEDS TOURISM INDUSTRY

**I Wayan Mudana, I Nengah Wirakesuma**

*ISI Denpasar*

[wayanmudana@isi-dps.ac.id](mailto:wayanmudana@isi-dps.ac.id)

## ABSTRACT

Phytism is an expression of the thoughts of capitalist society to produce duplicating ideas so that producing similar merchandise can generate economic benefits in the form of money. The timeless symbols of the great and noble tradition of wayang Kamasan painting are commodified into physical art, resulting in a struggle between the idealism of a structure that is binding and standard with the idealism of an order that defies money. Commodification is a feature of capitalism which is able to transform objects, qualities and signs into commodities to be distributed to the market. Commodities that are distributed to the market are the consumption idealism of the tourism industry. The order practice of capitalist society that works in the realm of habitus and the capital and networks that have been built is very broad. Capital relates to the ability to duplicate, while the network seeks to distribute consumer needs with producers. The physical product of the tourism industry which is distributed to the market is in the form of market paintings, handicrafts and souvenirs. To analyze physical aesthetics, the struggle for order structure, and the production of physicalism, theories and methods are used, namely: commodification theory, cultural-industry physicalism theory, and social practice theory. Discussion: The distribution of ethical ethics discusses; capital (money power), habitus (capital society's desire), image and media. Conclusion: Kamasan wayang painting has been made into a physical art alienated from capital society to get money from the tourism industry. The form of fististic art is obscured into a similar new creativity, interchanging the structure of struggle for order and mass production. Findings: Phitism of wayang Kamasan painting is barter oriented to make money

**Keywords:** *Phyticism, Kamasan Wayang Painting, Order Distribution, and Tourism Industry*

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## INTRODUCTION

Painting activity in Kamasan was originally an expression of cultural creativity to fill spare time between busy lives as a farmer. Painting at that time could not be regarded as a job, because it could not meet the needs of life but was said to be peasant creativity, folk art, or community art. Folk art according to Redfield (1956) in Kayam (1981) is an art that is intact and interrelated among its supporting elements. The supporting factors for the emergence of folk art are influenced by the conditions of the local community, such as religion, life experiences, customs, and culture that continue to develop (Oktaviani & Rustandi, 2018). Observing the relationship between the farming community and the ruler, Kayam stated that folk art functions as a complement to ceremonies held by the palace and accepts a position as part of a larger ecological system, for example from a kingdom, so the king is the center of a large ecological system that is now claimed artistic creativity. In addition to talking about peasant art, Redfield also talks about "great traditions" and "little traditions", namely the cultural patterns of the court (grand) civilization and the cultural patterns of small communities or agricultural societies.

Kamasan village is a gilda village, which is an old village as a place for the development of handicraft industrial centers such as demand, weaving, and painting. As a center for industrial development, the king paid special attention to Kamasan village. The painting activity in Kamasan Village was originally created as a means of playing games by the farming community. On the sidelines of free time after working in the fields or in the fields, the community gathers in a shady place while doing small activities that are entertaining or a place to show the skills and talents of the farming community. Gradually, the talents that were often exhibited by the public at every opportunity developed so that they received serious attention from the king. People who have talents in art, especially in painting, are given space by the king to develop their abilities in painting. So that people's talents can be developed properly and correctly, this art was brought to the palace, and training was carried out by involving sangging who had already shown their existence, such as with the involvement of sangging I Gede Mersadi.

As a reinforcement of painting skills, the resulting work is attached to religion as a form of enlightenment (Sucitra, n.d.). Enlightenment works relate to ceremonial facilities and infrastructure as a form of offering (Semadi, 2020). While the system of making offerings is done collectively and communally. The form of the offering reflects the values of togetherness, and mutual cooperation in a community regardless of higher or lower strata. Works that are done collectively and communally are agreed upon as joint property by the Kamasan people. The joint work in the form of "Paintings of Kamasan Puppets" which was passed down by the ancestors, reflects the spirit of the Kamasan people who are very united with natural life, always attached to Hindu religious rituals, customs, and culture.



Image 1: Symbol of Sacred Art  
Document: I Wayan Mudana, 2014

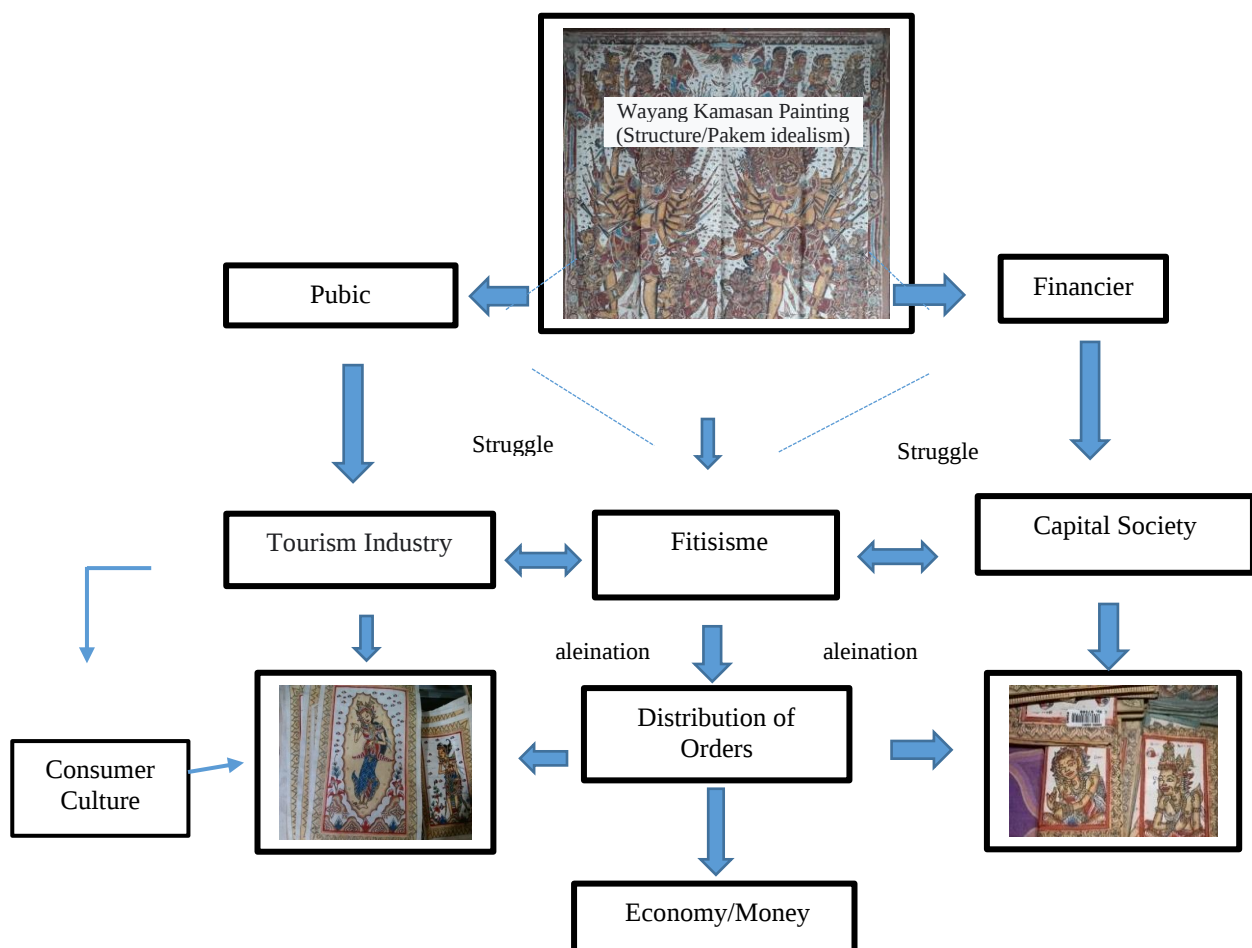
In its development, Kamasan wayang paintings are not only distributed to meet traditional and ritual needs but have been made into physical art to meet tourism needs. Sacred symbols such as Kober, banners, page umbrellas, ider-ider, and paintings found in Kerthagosa and at holy places as enlightenment are commodified into merchandise to be distributed to the market. The criticism of wayang Kamasan paintings presents a struggle for orders that are hedonistic in nature resulting in a struggle for idealistic structures bound by binding and standard provisions with market interests. Adorno, in his thoughts on feminism and the cultural industry, calls the Kamasan wayang painting a serious art that abandons the commodity form because it cannot be fulfilled by market production and consumption (Strinati & Mukhid, 2003). Meanwhile, commodification is a characteristic of capitalism that is able to change objects,

qualities, and signs into commodity products. As a commodity product to meet the needs of the tourism industry, traditional symbols and sacred arts used as enlightenment are made into physical art, resulting in a struggle for the idealism of structure and order.

## METHOD

To analyze the physicalism research of Kamasan wayang paintings: the struggle of structure and order idealism in meeting the needs of the tourism industry, the concepts, methods, and approaches of Bourdieu's practice theory (2010), Adorno's cultural industry physicalism in (Strinati & Mukhid, 2003), and the theory of commodification are used. Fairclough (1995) in (Barker, 2004a). Fairclough assumes that commodification is a feature of capitalism that has the ability to turn objects, qualities, and signs into commodities. Marx with phytic said that commodities come from exploratory relations. Commodities in the theory of cultural industry photism are dominated by two processes, namely standardization, and pseudo-individualism. The physical aesthetic features in the form of resemblance, the basic structure is exchanged with one another, hidden by side additions, novelty, attached by stylistic variations

Figure 2  
Concept and Production Method of Pythicism of Kamasan Wayang Paintings



## **RESULTS AND DISCUSSION**

### **Distribution of Pythical Aesthetics in Kamasan Wayang Paintings: The struggle of Idialism Order in Fulfilling the Needs of the Tourism Industry**

Physical aesthetics is an expression of critical thinking, creativity, markets, mass products, and imagery of a capitalist society that deifies money. Capitalism has the ability to turn objects, qualities, and signs into commodities. According to Marx (Barker, 2004b), the aesthetics of market art in cultural industry phytic obscures the origins of commodities originating from exploratory relationships that give birth to mass culture, consumer society, or commodity society. The struggle for the distribution of phyticism aesthetics displays works of art that are similar, new, authentic, and full of variations and styles. In the process of production and reproduction of physical aesthetics, there is a binary opposition between the old structure as an image and the new structure to produce similar work, mass production, and standardization.

#### **1. Capital (Money Power)**

The power of money in a fantastic aesthetic is described as not standing alone but as a series of hallucinatory relationships full of distributional interests, mass products that are similar to one another to gain profit in the form of money. (Martyn, 2006) in "Consumer Culture Reborn" states:

“.....the transformation of capital has an impact on contemporary culture and presentation politics, discusses the form of the concept of value that is useful for the quantification of economic exchange. The value represents the amount of labor to produce the quantity of exchange rate. In capitalism, value is always in material form in the production of commodities when it is objectified as capital, in the form of money.

According to Lee, capital has an important role to produce commodities to be exchanged for economic value. When Kamasan wayang paintings are made into commodities, diaphysis becomes a mass product, causing an aesthetic struggle for the idealism of structure and order. The aesthetics of wayang Kamasan paintings tussle with standardization and pseudo-idealism with money aimed at obtaining economic benefits. Capital society does not want the works of art that are contested only to be monopolized by certain groups of people but can be enjoyed by all groups, from the upper, middle, and lower classes. For the bearers of the old structure of the standard painting, they are given the widest possible space as a form of maximum preservation of works. At the same time, people are also creative to get money so it is phytic towards Kamasan wayang paintings.

Paintings that are used as enlightenment are critically made into physical art which is mass-produced and commodified into commodities in the form of merchandise to meet the needs of the tourism industry. The physical product that is distributed to the market represents the quantity of idealistic exchange value full structure with the image of being a commodity product that is very creative, free, wild, and orientated to earn money. Meanwhile, hard work, skills, and enthusiasm for work to earn income are targeted by money scales. The power of money has been able to lead to symbols or signs that are often used as references to enlighten people into new signs as a basis for earning income. The new structural idealism offered by capitalism is in the form of imitating idealism and imagery-producing works of standard commodities determined by the market. Market commodities display a work structure that is very similar to the calculation of money so that it can change objects, qualities, and signs.

In the arena of cultural production, the power of capital social capital in the production process by Bourdieu (2010), is referred to as an inverted economic world where producers are made losers. With the power of money that is owned by consumers, they are able to regulate and direct to produce ideas that are collected from the alienation of habitus desires with the market to gain economic benefits in the form of money. On the other hand, the capitalist community has already conducted research on economic conditions, background, and ability to carry out orders. Producer society is very confident that the offers or promises made by capitalists can improve their welfare. Even Pande Sumantra, a famous Kamasan wayang painting artist, stated that he has no enthusiasm to work if there are no orders. According to him, the order concerns certainty in meeting the needs of everyday life.

The power of money in carrying out its mission of consuming structural idealism has been able to create new structural creative products, in the form of merchandise to produce the desires of networks that are spread all over. In fact, the process of creating creative products in the form of merchandise is an alienation of the desire of both parties to create products that can bring economic benefits and improve welfare. The alienation of the Kamasan people's habitus with the capitalists actually works mutually beneficially, that is, they both want to benefit. The habitus' painting skills in producing merchandise desired by the market can provide very real benefits, provide certainty, and bring comfort. Habitus's involvement in production and reproduction involves almost all levels of society. Each layer of society is valued according to the abilities and skills of physicalism. The work process of phytic is very dynamic, and the responsibility and productivity are very high. People who have full time, can take daily jobs, paid according to the time per day. But people who have part-time jobs will use their time as piece workers. Culturally, daily worker and piecework productivity refers to standards, targets, orders, and agreements that have been previously set according to conditions and environment. The advantage of capitalism is an opportunity to distribute thoughts in the form of creative and innovative ideas in creating tourism industry products.

The form of physical aesthetics is fully produced with profit and loss calculations, standardization, and pseudo-idealism. The visible and invisible supporting aspects are first calculated with the pros and cons before being designated as a product, such as stages of work, use of materials/media, tools, who did the work, targets, wages, packaging, satisfaction, bonuses, or compensation. The stages of work include dividing space or planes (medium coral), forming (ngereka), giving color (ngewarna), ornament contours (nyawi), thickness dimensions (ngampad), feather ornaments (nyepuk), gems (nyoco), irradiation (meletic), and tightening the canvas (ngerus), obscured by rote work. In order to gain money, the working system of capitalism describes professional work that is designed based on empirical experience toward the needs of the consumer society. Physically, profit reflects the suitability of quality objects and commodity marks distributed to the market. Market commodities reflect displays of production forms that are similar, novelty, authentic, and full of variety and style. Similar products reflecting novelty are characteristics of tourism industry products that hide the core structure by highlighting packaging, inserts, and additional variations with pseudo standardization and idealism.

| Chart 2: Pythicism of Kamasan Puppet Painting |                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|-----------------------------------------------|-----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Type                                          | Production                                                                        | Capital (Mony Power)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Souvenir                                      |  | <ol style="list-style-type: none"> <li>1. Phytism is a capitalist thought to seek economic benefits that rely on capital, relations, and power.</li> <li>2. Capitalist thinking is in the form of a cultural image product, in the form of a new creative product by displaying similarities, standardization and pseudo-idealism.</li> <li>3. Capital power relations alienated with cultural society to meet market targets and orders</li> <li>4. Objects, qualities and physical aesthetic signs are obscured into souvenirs in the form of commodity goods to meet the needs of the tourism industry</li> </ol> |

## 2. Habitus (Desire of Capital Society)

Bourdieu (2010) in "Areas of Power, Literary Arenas, and Habitus" states that mediation is related to social structures and works of art. The habitus social structure of the Kamasan people who worship idealism is aware of the structure of the demands of life that are increasingly complex from day to day, and from year to year, it continues to increase. Every fulfillment of needs requires an exchange rate in the form of money. Once the necessities of life are complex, in practice the habitus community alienates the tourism industry to produce Kamasan wayang paintings into works of art that can be distributed to the market. Polanyi (2003) in the book "The Great Transformation of the Origins of Today's Politics and Economics" states: basically humans are economic beings (economic men) who like to barter, acknowledge and exchange one object against another. The alienation of painting skills possessed by the habitus community is bartered with income in the form of money in producing consumer ideas to consume Kamasan wayang paintings. Money is a very powerful medium of exchange for owners of capital to distribute their ideas so that producers are unable to refuse because their necessities of life really need money.

To earn money, the habitus of capitalist society is to reduce Kamasan wayang paintings, which are used as enlightenment, to be bartered into handicraft products and souvenir works. Habitus skills are exchanged for creative product orders that can be distributed to the market. The distribution of orders is compiled from the needs of consumers who come from various statuses and circles (upper class, middle class, and lower levels of society). The practice of distributing physical aesthetics in the realm of the tourism industry experiences a struggle between structural idealism and reality related to the necessities of life, existence, and levels of welfare. In reality, every life requires costs that are very urgent. Existence and well-being are one of life's goals that are very urgent to fulfill, so it is necessary to struggle, if necessary, sacrifice to obtain equality in life. The habitus skills of the Kamasan people are to barter objects, qualities, and signs, to be exchanged for economic values so that they can increase their existence as workers and can increase their welfare. Symbols that are often used as

imagery are bartered, exchanged, and mass-produced to get money. The income earned from orders for physical art reflects very well the alienation of barter and exchange. Money for producers is highly worshiped, while the worship of excessive money can fade objects, qualities, and signs.

| <b>Figure Chart 3: Pythicism of Kamasan Puppet Painting</b> |                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------------------------------------|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Type                                                        | Production                                                                        | Habitus (Desire of Capital Society)                                                                                                                                                                                                                                                                                                                                                |
| Craft                                                       |  | <ol style="list-style-type: none"> <li>1. Culturally, the habitus has the technical ability to produce handicrafts.</li> <li>2. Habitus is trapped by its own desires related to thoughts and lifestyle so it must be a loser to follow consumer orders.</li> <li>3. Habitus craft production is a consumer order to be redistributed to consumers and their relations.</li> </ol> |

### 3. Imaging and Media

The imaging of Kamasan wayang paintings as timeless masterpieces has been carried out since Bali was colonized by the Dutch. Dutch ethical politics promised the world that colonialization was aimed at preserving, developing, and empowering the Balinese people. At that time Bali was very poor economically but very rich culturally. To improve welfare, imaging is carried out by introducing Balinese culture as tourism promotion. One of the Dutch promises in imaging stated that it was time for the Balinese to depend on tourism other than as farmers. Imaging was performed from the 1910-the 1930s continuously for 20 years. During the Dutch Culture Overseas exhibition, Colonial Practices in the Dutch East Indies 1900-1942, which was held in France in 1931, Kamasan wayang paintings were also exhibited and completed. Unfortunately, before the opening of the Bali pavilion that was exhibited, it burned down (Gouda, 2007). The burning of the Bali pavilion invites many questions and stories about the sacredness of Bali as the island of the gods. Even though it was already on fire, it did not dampen the enthusiasm of the visitors to see Bali in miniature as a window to Indonesia. One of the Covarrubias visitors even asked where Indonesia was located, Bali.

The Kamasan puppet painting as a cultural icon that visualizes the shadow of the nature of life in the world and in the afterlife has received extraordinary appreciation from visitors. In the visual art festival, Kamasan wayang paintings entitled "Lubdaka" and "Gugurnya Bimaniu" were made by painter Ida Bagus Gelgel who came from Kamasan won the festival with a silver medal. This exhibition is the first time held as a medium to introduce Balinese art and culture to the world. This exhibition was very successful because it was attended by thousands of visitors, who were described as being very jostling. Since then, tourist arrivals to Bali have been very rapid so Picard stated that the development of Bali tourism experienced its peak "Bali Age" in the 1930s. After Indonesia's independence until the 1960s, Mudana (2015) tourism experienced a setback, uncertain conditions, the media was preoccupied with political affairs and the war was not interested in art and culture.

The media has a very important role to play in introducing Kamasan wayang paintings which are full of symbols that are always related to religious rituals, traditions, culture, and art. Tester (2003) in the book "Cultural Media and Morality" states: Industrial culture has an important role to dominate the social world. Through the power of the media, the capitalists distribute their ideas and absorb consumer desires to consume. Meanwhile, electronic and print media, such as newspapers, magazines, television, and the internet, routinely present propaganda in the form of promotions introducing self-identities, addresses, and the goods they produce. To provide certainty to prospective buyers of FITIS products, accompanied by a bill of lading, which includes a price and standard. Even though the media, the traditional process of processing materials, the stages of painting, and its designation as imagery is also introduced. The Kerthagosa building whose walls were decorated with Kamasan wayang paintings by the Kamasan people was originally used as a medium of enlightenment, now it is used as an image to create tourism industry products in the form of handicrafts and souvenirs.

Crafts and souvenirs Kamasan wayang painting as an image is presented from the process of preparing the material, the painting process, and the presentation of the painting that has been obscured by the image. The use of materials is no longer using materials taken from nature such as leaves and rocks but is imaged as if using materials from nature because the results are very similar. In fact, the materials used are purchased from manufacturers with different qualities. The stages of work have been obscured by rote work, chasing targets, counting money, and mass production. Make sketches, space division, fields, use of color, and calculate the producer's wages, calculated until they are sure to make a profit. The presentation displays imagery of the production and reproduction of works that are similar and novel. Similarity refers to the success of standardization whereas novelty is creativity oriented. In the cultural mission of the Bali Arts Festival (PKB), whose mission is to preserve, develop and empower, as an image, Kamasan wayang paintings are routinely exhibited from year to year by displaying physical productions such as mass-produced paintings, handicrafts, and other forms of souvenirs. The physical product that is shown reflects postmodern-era thinking that highly values tradition but does not want to be bound by binding and standard provisions. As a form of preservation, empowerment, and development, at the Bali Arts Festival (PKB) Kamasan wayang paintings were also exhibited and completed. The painting competition involving elementary school students throughout Bali is a form of awareness to preserve knowledge and practice of painting properly and correctly. While the exhibition aims at the mission of empowerment and development. Communities are encouraged to showcase their innovation and creativity in creating new products to meet the needs of the tourism industry to improve welfare. The products exhibited by the tourism industry are physical products that are not only for profit in the form of money, but a more important goal is to preserve the cultural heritage of painting which has reached its peak (adiluhung), and empower the community to get a source of income.

| Gambar bagan 4: Fitisisme Lukis Wayang Kamasan |                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|------------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Type                                           | Production                                                                        | Imaging/Media                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Mass Painting                                  |  | <ol style="list-style-type: none"> <li>1. The phyticism of wayang Kamasan painting is an image product to meet the needs of life.</li> <li>2. In imaging, the media has an important role as a means of communication to bring closer relations between producers and consumers.</li> <li>3. Imaging products are not static but are very dynamic, not only reaching those that are exclusive, but also targeting small, inexpensive and trivial ones.</li> </ol> |

## CONCLUSION

1. Kamasan wayang painting has been made into a physical art alienated from capitalist society to meet the needs of the tourism industry. The form of fantastic art is obscured into similar new creativity, in binary opposition, exchanging order struggle structures and mass production in order to gain profit in the form of money.
2. Physical art products distributed to the tourism industry in the form of market paintings, crafts, and souvenirs. Phytism is not only for empowerment to gain financial benefits, but a more important goal is to preserve the cultural heritage of painting which has reached its peak (adiluhung), and empower the community to get a source of income.

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