



# Journal of Arts & Humanities

Volume 09, Issue 10, 2020: 29-39

Article Received: 13-10-2020

Accepted: 25-10-2020

Available Online: 31-10-2020

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <https://doi.org/10.18533/jah.v9i10.1994>

## The Cross-conflict of *Kriya* and Crafts in Indonesia

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### ABSTRACT

This article aims to provide information to the wider community about the dichotomy between *kriya* and crafts. This research uses qualitative research methods with a descriptive type of research. The collated data are information data generated through literature research based on the credibility of naturalistic studies.

The results of the research show that the cross-conflict between *kriya* and crafts makes *kriyawan* and craftsmen tend to ignore quality. *Kriya* is the root of visual art in Indonesia. It appears uniquely Indonesian, full of meaning, and in perfect cultivation. The creation of *kriya* is inseparable from *rupabedha* as to the characteristics, *pramanam* as to the perfection of form, *sadryam* is a creative demand, *varnikabhaggam* is the certainty of the work's color, and *bawa* is the vibration or sincerity. Also, the maker of *kriya* is *kriyawan*. In certain areas such as Bali, *kriya* is a part of life, so it is an adequate and quality art.

In Indonesia, *kriya* has an important position in shaping people's identity and national culture. It is different from crafts that are closely related to economic needs, a result of diligence, and the product in order to fulfill the tourism industry. Besides, the craft is called pseudo-traditional art or "art in order", it is an imitation of *kriya*. Also, the maker of craft is a craftsman. Thus the unique, creative, and meaningful demand is the responsibility of *kriya*. At the same time, the accuracy of the imitation of *kriya* to fulfill the industrial world is the responsibility of craft.

**Keywords:** The cross-conflict, *kriya*, crafts, Indonesia.

**JEL Classification Codes:** Z1, Z11, Z31, Z32.

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### 1. Introduction

In Indonesia, the discussion about the constructive term of *kriya* seems to have not developed so far. This discourse did appear in 2002 with the theme of the International Seminar on Visual Arts 2002 at the Post-Graduate, Indonesian Institute of the Arts in Yogyakarta. Various *kriya* experts from the country (Indonesia) and abroad participated in the conference. The purpose of the seminar was specifically to clearly articulate the future of *kriya*. So, the aim and discourse of the *kriya* products will be clearer. But unfortunately, this interesting discussion has not yet been concluded, especially regarding the terminology, the concept of creation, and the quality of *kriya*. On the other hand, due to the lack of sustainable research on *kriya*, the distinction between *kriya* and crafts has become

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increasingly unclear. As a result, the general public also concludes that *kriya* and crafts are the same or twin. They were created to meet industrial needs. If this situation is the case, why is the term “craft” a misleading term?

Confusion occurs in the world of academies (universities) when *kriya* is equated with crafts, which also means handicrafts. From that moment on, confusion occurred and resulted in confusion in educational institutions that were examining the *kriya* itself. They say that *kriya* is carrying a misleading term. Because of this, the author has entitled this article “The Cross-conflict of *Kriya* and Crafts in Indonesia” and tries to study it through text and context. Here, the text is *kriya* and crafts, and the context is where and under what circumstances they are displayed. In this case, the novelty of the text of *kriya* is not making or imitating the existing texts but demand for creativity. On the other hand, the text of handcraft is the responsibility of imitating or copying existing texts. So far, *kriya* still regards aesthetic quality as the top priority and emphasizes technique and the function of works as important variables in determining quality. Unlike crafts, its quality lies in its ability to imitate and replicate. This statement means that the quality of the work is based on the preciseness of the imitation of the work.

Based on the description above, the statements that the author will explain further in this article are as follows: (1) *kriya* is the root of Indonesian visual arts, (2) the role of universities in preserving *kriya* and crafts, (3) the differences between *kriya* and crafts in Indonesia, (4) *kriya*, crafts, and tourism in Indonesia case study in Bali.

This research uses qualitative research methods with a descriptive type of research. The collection of data was through participatory observation techniques, free and open interviews, and through the collection of documents from humanists, *kriyawan*, craftsmen, and also *kriya* lecturers in universities.

Therefore, there is a big difference between *kriya* and crafts. Unfortunately, so far, many experts have overlooked this point. If we keep on allowing this issue to continue to drag on, there may be a decline in enthusiasm for work and a decrease in quality. Do not let the illusion of *kriya* and crafts is developing rapidly (advanced) when they are actually walking in place keep fooling all of us lovers of *kriya* and crafts.

## 2. Literature review

The terminology of *kriya* and craft is very different. The creation of *kriya* answers the demands of creativity. Also, it emerges in response to the representations of the constantly evolving new environmental issues. *Kriya* is born because of the issue of novelty and it is different from crafts. Bandem (2002, p. 4) stated that due to the awareness of creative demands and the novelty of *kriya*, we need to ask the quality of designs towards Indonesian *kriyawan*. Then, Soedarso (1991, p. 135) stated that *kriya* is part of the arts and also a manifestation of the soul of *kriyawan*. Meanwhile, Gustami (2002, p. 1) stated that *kriya* is the root of art in Indonesia. It appears uniquely Indonesian, full of meaning, and in perfect cultivation. Also, Haryono (2002, pp. 6-7) emphasized that *kriya* have several considerations, namely, *rupabedha* is regarding the distinctive characteristic; *pramanam* is regarding the perfection of form; *sadryam* is regarding new creative work and does not imitate; *varnikabhaggam* is regarding the certainty of the color of the work; and *bawa* is regarding vibration or sincerity of the creator in the work. In the context of fulfilling this demand lies the beauty of *kriya* because it exists and continues to be created for consistent good deeds (Suryajaya, 2016, p. 83). In certain areas such as in Bali, *kriya* is a part of life, so it is called adequate and quality art (Djelantik, 1995, pp. 7-8). In Indonesia, *kriya* has an important position in shaping the identity of society and national culture (Joedawinata, 2000, p. 187).

At the level of local customs and culture of each region in Indonesia, such as in meeting religious needs, *kriya* is present in the concept of sublime. The sublimity invites curiosity and evokes reflection on what humans have not been contemplating for so far (Suryajaya, 2016, p. 103). *Kriya* exists as a meaningful symbol that strengthens the relationship between humans and God (Geertz, 1973, p. 127). Meanwhile, crafts are works that result from being diligent, handicrafts that are related to the industry. Craft is called pseudo-traditional art or “*seni dalam rangka*” (art in order) (Kayam, 1981, p. 140), a necessity in meeting the needs of the economy and the tourist market. The maker is called a craftsman (Kamus Besar Bahasa Indonesia, 1993, p. 722). The task of *kriyawan* in the creation of *kriya* must be creative, *kriya* is intertwined between the quality of function and beauty, and while the craftsmen have duties to imitate or replicate existing *kriya*.

### 3. Research Method

This research uses qualitative research methods with a descriptive type of research. A systematic and intensive data collection process to obtain data about *kriya* and crafts related to the meaning of the term, its characteristics, and the responsibilities of the creator or maker. The data was collected through participatory observation techniques, free and open interviews, and through the collection of documents from humanists, *kriyawan*, craftsmen, and also *kriya* lecturers in universities. Data collection was carried out until the data was deemed sufficient. The next step was data analysis and conclusions.

### 4. *Kriya* is the root of Indonesian visual arts

The constellation of times greatly influenced the birth of *kriya*, just look at the uniqueness and simplicity of the primitive *kriya*. *Kriya* reflects the limitations surrounding it, it is the depiction of ancient human life that lived completely limited. At that time, human beings only knew that the world was empty and dark, and seemed to always be threatened by the environment. The realm of thought was finite and all by way of the grumbling and inconceivable. In prehistoric times, ancient humans rolled away large stones, they not only arranged and erected large stones as menhirs or stamba, but also carved on faces to make unique statues. They did not carve the statues in detail, only expressive carvings to reveal the eyes, nose, and mouth, while other details were depicted in rough outline (Supratikno, Munandar, & Zuhdi, 1998, p. 73). They also did not know what style they used to carve the large stones. They worked with bold, spontaneous carvings, and accented with crossed lines that form the motif. This situation is the mirror of the ancient human characters full of alert and passion. They felt the "lust for life" (Hartoko, 1984, p. 29).

Did early humans have the idea of making artworks to enjoy and pass them on to their next generations? It may be far from the case, but it is obvious that the works of early humans are the basis for the birth of *kriya* and even today's visual art. They did not throw small pieces of stone away, but processed them into various tools such as hand axes, perimbas axes, hammer stones, and others. This situation shows that ancient humans who lived in the stone age were able to set aside their time to channel their dynamic skills and aesthetic abilities as reflected in the paintings on cave walls and also in the form of masks applied to their coffins. Besides, they have succeeded in creating various beads for the grave.

Budisantoso (1990, p. 1) asserted that early humans were not only preoccupied with activities facing challenges to meet biological needs such as gathering food, but they also responded to spiritual needs. The need for a sense of beauty is not only fulfilled in the form of works of art but is also expressed in tools and other material cultures that have practical everyday uses. These objects were found scattered throughout Indonesia, including in Bali. Tools associated with the life of hunting and gathering food at the initial level were found in the northwest complex of Mount Batur (Supratikno, Munandar, & Zuhdi, 1998, p. 21). Although these utensils are no longer intact due to age, they were very delicate in the past. These artifacts are not only made of stone, but also made of metal. One of them is the largest *nekara* in the world, with a height of 186 cm and a circle diameter of 160 cm. This *nekara* can be said to be intact and kept in a temple in Pejeng Gianyar, Bali. Until now, the *nekara* is well-preserved. The local people believed that the *nekara* is the moon falling from the sky so they considered it as a sacred item. The name of the *nekara* is Pejeng Moon and the temple where it is stored is Penataran Sasih Temple (Bernet-Kempers, 1960, pp. 12-14; Holt, 2000, p. 14).

It can be seen that the preparation of these prehistoric works used very detailed calculations, both on the surface of the object and in terms of accuracy. Shea (2013, pp. 233-252 & 268-270) described that the achievement of the superiority of the symmetrical concept of prehistoric objects is called beautiful. It is the beauty of perfection with high skill. In that design, aesthetics and function are intertwined. The prismatic blade is functional, that is, it can be relied on for hunting, precisely because the ax is symmetrical. Similarly, the appearance of other prehistoric works (such as *Nekara Pejeng Moon*) where the mask and linear carvings that divide the parts of *nekara* are full of calculation and careful cultivation. Because these works adequately perform their distinctive function, they are beautiful. In *kriya*, beauty and function are twin concepts, if not identical (Suryajaya, 2016, p. 17). So,

there is no doubt that the works of the past called Nusantara *kriya* are the roots of Indonesian visual art to this day.

### 5. The role of Universities in preserving *Kriya* and Crafts

As has been written at the beginning of the article, the dichotomy discourse between *kriya* and crafts creates a cross-conflict among universities responsible for this matter. Indonesia has not used the term “*kriya*” which refers to uniquely Indonesian works for a long time. Zoetmulder and Robson (1995, p. 520) explained that the word “*kriya*” comes from Sanskrit and means an action or *damel* (work) related to a rite or ceremony. Here also appears the term “*kriyantara*,” which means the whole field of rituals and ceremonies that are unique, closely related to creativity to produce personality. Also, Soedarso (1990, p. 2) pointed out in Winter dictionary that *kriya* is defined as *damel* (to make). Thus from the opinions of these experts, *kriya* is a unique, creative, and meaningful work.

Meanwhile, the term “*kerajinan*” (craft) comes from the word “*rajin*” (diligence) or “*terampil*” (skilled) that negates creativity. This word only requires diligence and skill. It also ignores the work of the brain. Because of its meaning, the word “craft” (*kerajinan*) is unpopular and considered misleading in higher education institutions, such as the Yogyakarta Indonesian Art Institute (ISI Yogyakarta) and Yogyakarta State University (UNY).

When *kriya* department was born in Akademi Seni Rupa Indonesia or ASRI (Indonesian Academy of Visual Arts), Yogyakarta in 1950, the term “*kriya*” was not yet used. On the contrary, the term “*keterampilan kerajinan*” (craft skills) was attached to the Visual Arts Department of Institut Keguruan dan Ilmu Pendidikan or IKIP (Teaching and Science Education Institute), Yogyakarta since 1964. Also, ISI Yogyakarta and UNY used to name the department in ISI Yogyakarta and study program in UNY respectively with “Art of Craft”, but because the term “handicraft” has a misleading connotation, they both are bearing new names.

Storm of *druk* was a surprise from the Department of *Kriya*, ASRI Yogyakarta when it started the change of name, namely *kriya*, it has now. The term “storm of *druk*” was quite common in 1970, at that time wood carving *kriyawan* under the command of Gudaryono performed their works at the Art Gallery Senisono, Yogyakarta. There was a pattern of *kriya* renewal, at that time called craft, in the form of “creative wood carving”, which is equivalent to the definition of contemporary craft. There is *kriya* that is personal in nature and tries to balance the respectful position that classifies them in fine art, which is considered as a “high art”. The appearance of the work of Sp. Gustami, with its uniqueness in the form of a twisting complexity, was balanced by Narno, S. in the concept of simplification of forms. Meanwhile, M. Soehadji processed the theme of national heroism and invited the mind of the audience to see the spirit of the fighters on the battlefield, as well as Sukarman, Gudaryono, Sukasno, Sutadi, Sadukut, Saiman, Sutarno, Sudarmono, and others. Under the guidance of Tukiyo HS. HM. Bakir, L. Sukani, Fadjar Sidik, and Abas Alibasyah tried to break the slur and open their horizons of craftsmanship in the form of wood carvings, surprising art experts. From the works that were displayed at that time, wild ideas flowed in such a way. The imaginative display of creative wood carvings aroused the feelings of the viewer. Even though at that time the community saw something strange and unique about the appearance of wood carving *kriya*, it was very interesting so that it could attract attention.

Sukarman (1970, p. 5) emphasized that the works on display are only the result of experiments or preparations. These experiments or preparations will lead to creative patterns and motivations, and the results will no longer show regionalism. However, it produces individualistic patterns or shows a person’s personality style. So, it is different from traditional motifs that always show regional motifs. It is a display that provides enlightenment and an understanding of future *kriya* development. *Kriyawan* is aware that to seek recognition for *kriya*, they must keep on fighting, hard work, and never give up. The creative spirit is looking for breakthroughs that are expected to be able to enter the realm of the multi-interpretation phenomenon of *kriya* itself.

In 1972, in the framework of the XXIV STSRI “ASRI” Anniversary, the *kriyawan* again showed off at the STSRI “ASRI” Building, Gampingan, Yogyakarta. The community seemed to have eagerly awaited their presence. It is evident that what they presented received a quite enthusiastic welcome, both from the general public and from the artists. The discourse of creative wood carving *kriya* was starting to spread again. Various responses about basic conceptions and limitations, even doubts and confusion among art experts about creative wood carving (contemporary craft) gave birth to the term “fickle



*kriya*” at that time. Meanwhile, Supono (1973, p. 8) stated that *kriya* experience a fairly high level of productivity, and its presence this time is not far from the past, namely, there were two strong pulls on the results of anxiety. On the one hand, *kriya* is still maintained as an applied art and on the other hand, it leads to a fine art. Supono Pr’s question was what is so bad with traditional wood carving (applied art) that makes it not appropriate to be worked on and exhibited?

Of course, starting from the above questions, universities must have three kinds of understandings to create a qualified *kriyawan*. First, they are aware of being a responsible heir, second, they are aware of the demands and challenges of the times, and third, they are aware of changes and developments. In other words, the presence of various forms of *kriya* is closely related to human life. The existence of various incidents with various forms of the problem gives its meaning, in the form of a world of meanings and values that can be raised by each *kriyawan*. Two important dimensions are seen in the development of *kriya*, namely the development of the capabilities of the *kriyawan* themselves and the use of abilities to be fully involved in all aspects of life and to express themselves freely and creatively. These two dimensions must be viewed as a unified whole and give weight to the actualization of the *kriyawan* in society. The dynamics of progress in agreeing with the spirit of awareness above is a reflection of the strategy for developing *kriyawan* who are capable of creating self-discovery. The emergence of 80s *kriyawan* like AN. Suyanto, Zaenuri, Andono, Gofar, Tri Purwanto, Supri Aswoto, I Made Marjaya, Muria Zuhdi, Aripta, even to I Nyoman Dana, I Wayan Suardana, I Ketut Supir, I Nyoman Sila, I Ketut Sunarya, Yulriawan Dafri, Agus Ahmadi, Guntur, Suhartati, I Made Suparta, Joko Suropto, Suharto, Muhajirin, and many others. Although their enthusiasm will eventually disappear and sink over time, their appearance can add color to *kriya* at that time. Apart from that, their role as relay holders that trigger enthusiasm for their generation cannot be ruled out.

In 2000, *kriya* driven by the ISI Yogyakarta extended family exploded again at the National Gallery of Indonesia, Jakarta, with the theme Kriya Art, the Year 2000. The presence of the next generation such as Anjar Ragil, I Nyoman Purnama, Basuki, Edi Eskak, Eko Abdul Mufid, Hartadi, Heri Pujiharto, Gede Pasek, I Kadek Arnawa, Indro Baskoro, M. Khoirul Ulum, Pristiyanto, Priyadi Mahmud, I Made Sukanadi, I Nyoman Purnama, Sumarsono, Udi Yahya, Bagus Indrayana, Heri Pujiharto, I Ketut Sunarya, and also supported by female *kriyawan* under the guidance of Djandjang Purwosejati, namely Noor Sudiati, Titiani Irawani, Suhartati, Ni Kadek Karuni, and others. The exhibition that invites various comments, as expressed by Sri Hastanto, said that this exhibition is a movement to socialize *kriya* or contemporary *kriya* to the wider community; therefore, it requires a joint commitment to mutually accept and understand all the existing friction and differences.

The case that happened at the Crafts Arts Department at ASRI Yogyakarta in the 70s happened again. In 2017, some people from UNY provoked others to reject and even threatened to remove Pendidikan Seni Kerajinan (Crafts Arts Education) Study Program from UNY. So, in 2018, Pendidikan Seni Kerajinan Study Program changed its name to Pendidikan Kriya (Kriya Education) Study Program at the Faculty of Language and Arts, UNY. This study program is ready in addition to producing prospective art teachers; it also produces prospective *kriyawan* who can answer the demands of Indonesia’s creative economy in the future.

The awakening of *kriya* is a form of *kriyawan*’s awareness of their responsibility to raise *kriya* so that the community can understand and trust it better. Consider that the university is the producer of the reform agents generations. Their duties and responsibilities are very important in giving birth to a generation capable of producing unique, beautiful, and meaningful *kriya*. So, society can accept *kriya* then it can blend in with society. Sri Edi Swasono (Swasono, 2003, p. 7) emphasized that a qualified *kriyawan* is one who has an entrepreneurial spirit, creative, innovative, have originality, willing to take risks, and forward-looking who prioritizes achievement. A generation that is resilient, diligent, not easily discouraged, disciplined, and steadfast. Apart from that, they are also dedicated to a strong productive work ethic and clever in breaking through regulations to look for opportunities. Then, Wertheimer (Tabrani, 2006, p. 47) stated that thinking creatively is by dismantling a *gestal* (excellent work) to build another better *gestal* (excellent work). Creativity requires a sustainable step, a spirit that gives birth to various *kriya* that develops in society.

The creative economy for *kriya* in Indonesia is a challenge that must be achieved by universities. Institutions have to be able to produce graduates who produce superior products that are creative and

innovative. Newness is a result of the practical implementation of innovation and the key of *kriya*. Another definition of innovation is a demand for added value for users. The added value here is not only the visual beauty, but also the functionality or usability of the work. Because the use of new products will inspire us to be more creative and then the creative cycle begins again (Howkins, 2001, p. 220). The existence of a work renewal cycle will continue to rotate from one person to another on an ongoing basis. This cycle is where the importance of universities as agents of reform in society. Because they are useful and society needs them, they are qualified people in this life.



Figure 1. *Kriya* shoes from Lantung Tree Bark with a combination of Batik. Dwi Astuti's Work (2015)

To cultivate qualified talents, the task of educational institutions is *candradimuko*, namely as a place to “cook” and create them. In future challenges, high institutions must take into account adequate facilities and infrastructure, as well as equipped with professional advisors that will give birth to this generation. In the future, hopefully, society will choose and take such an institution into account.

Hopefully, with their knowledge of *kriya* stock, graduates of *kriya* education in the future will be able to generate ideas, inspiration, and fantasies. Then, they will manifest those ideas, inspiration, and fantasies in various forms of *kriya* with various materials, techniques, and functions. They can create quality *kriya* that is capable of obtaining patents, rights, and royalties. Likewise, higher education should bring *kriya* to the craftsmen or the world of business and industry so that they can mass-produce and distribute *kriya* to meet the needs of the community. If this idea goes well, *kriya* education can achieve its goals and ideals to the building a fair and prosperous Indonesia. Therefore, *kriya* education becomes an education that can lead generations to achieve a happy life in this world and beyond.



Figure 2. *Kriya* shoes from Gunny Sack Material with a combination of Batik. Ayu Nisa's work (2015)

## 6. Differences between *Kriya* and Crafts in Indonesia

In working both *kriya* and crafts, prioritizing or emphasizing one element does not mean that other elements are eliminated. Sometimes some slices are difficult to separate, such as works to meet the necessities of life and the *adhiluhung* heritage; both of them are closely related. Affendi (2000, p. 91) stated that *kriya* is a work that has a broad and deep meaning; it fulfills the needs of a creative life. It is through a coherent work process, the implementation and management arrangements are very clear. The meaning of *kriya* lies in the accuracy of its function. *Kriya* is very distinctive, shows novelty, and full of meaning. It is Indonesian cultural heritage that is so rich in variations (Ahimsa-Putra, 2009, p. 13).

Haryono (2002, pp. 1-12) emphasized that the functions in *kriya* are classified into 3 (three) groups. First, the *kriya* in the *ideoteknik* concept is *kriya* for religious purposes or ritual needs. As seen in *kriya wali* and *kriya bebali* in Bali, where *kriya wali* is a symbol of gods and *kriya bebali* is the equipment in religious ceremonies. Second, the *kriya* in the *teknomik* concept is *kriya* for technical purposes or functioned as tools, for example, furniture, clothing, and other tools. Third, the *kriya* in the *sosioteknik* concept is *kriya* for markers of social status or to show certain groups, such as Balinese carving is different from Jepara carvings, as well as Asmat, Toraja, and other carvings. Also, Yogyakarta batik is different from Pekalongan, Lasem, and others. Therefore, *kriya* is present in the life of Indonesian

society and is created because it is needed; it has an important value in shaping the identity and culture of the nation. The value system is very important in culture as the uniqueness and identity of the society concerned. The value system contained in religious and profane culture is closely related to motivation in the presence of art (*kriya*) (Ruastiti, 2019, p. 73).

According to Joedawinata (1990, p. 5), among traditional feudal communities in Indonesia, there are two levels of *kriya* or craft. First of all, the type of *kriya* or folk crafts that meet the needs of many people; is widespread in society. Secondly, the type of *kriya* or elite crafts that meets the needs of the upper class living around the central city of the kingdom. The upper classes with a lot of wealth demand exclusive works. Meanwhile, the lower class is full of deficiencies so that the demands of the work are adjusted to their abilities, namely the “cheap” class with the quality that it is. Furthermore, Kuntowijoyo (1999, p. 25) described the cultural dualism that was born in Indonesia in the past. The expression “*desa mawa cara, negara mawa tata*” indicates the existence of two sub-systems in traditional society. The two of them are separate units, often in conflict with each other, and never challenge. A culture that was born from two different mothers (centers). The center of the kingdom controlled the means of production; the domination of royal culture radiated its power to the village culture. On the other hand, the creation of the village was chosen “*dipersembahkan*” (to be presented) to the kingdom, which eventually became the right of the palace. As a result, the cultural system that was completely *didaku* (claimed) to be “everything belongs to me”. Thus, *kriya* developed into two patterns, namely *kriya* that survives in the palace environment and *kerajinan* (crafts) that develops in common people.

It shows that on the one hand, the village has unique characteristics of being innocent, plain, and simple, while on the other hand, the “state” in this sense is a city full of “*tata*” or order in the sense of manipulation. The state, in this case, the palace claimed a standard culture of *kriya* that is classical, noble, and *adiluhung*. Meanwhile, the patronage of the *wong cilik* (common people) cannot create a “refined” culture, so it is unfinished and a mere imitation, namely *kerajinan* (crafts). In this context, the palace claimed the superior culture of creativity in *kriya*, while imitations or the task of reproducing is in crafts. Furthermore, Budisantoso (1990, p. 3) emphasized that handicraft is the result of one’s work, which aims to earn a living.

*Kriya* has a very important position in life in society, especially the need for a sense of beauty in life. As for other functions, namely, *kriya* to meet practical needs, considering that the expression of a sense of beauty is poured into objects or materials that have a direct use in daily activities. And last but not least, *kriya* as a means of social attributes for those concerned. According to Gustami (2000, p. 265), through great tradition, the term “*kriya*” was born to describe the work of art created. The artist is called *abdi dalem kriyan*, namely Empu, who is now called *kriyawan*. Then, the term *kriyan* indicates the area where the work is made. Meanwhile, through a small tradition, the term craft was born as a designation of the work created and the maker is called a craftsman. The place where they (the craftsmen) carry out their activities is called a craft village, a term that is better known to the wider community.

Collingwood (1938, p. 36) stated that artworks can be divided into two types, namely beautiful artworks, full of meaning so that their creation is full of consideration and thoroughness, while others are artworks as a result of skill. In line with this opinion, it can be emphasized that *kriya* is different from craft. *Kriya* is an artwork that combines expressions, unique work, full of meaning, and created with high skill. In addition, *kriya* is an expression of the passion of the soul, while a craft is just a technical application of certain rules in the production of an item (Suryajaya, 2016, p. 13). *Kriya* and crafts will continue to develop following the rapid development of society and the community will always need them. Hence, *kriya* and craft are two different works. Both have their advantages and social benefits.

## 7. *Kriya, Crafts, and Tourism in Indonesia*

In a case study of *kriya* and tourism in Indonesia, the author focuses on *kriya* on the island of Bali because on this island the shift in the concept of the birth of *kriya* is very pronounced. Hindu Balinese people make *kriya* to meet the needs of Hindu religious activities and economic needs. The opposing conceptual positions are the *kriya* for offering (spiritual) and the *kriya* for economic purposes (material). This property is interesting for further study.



1908 was the first step of the island of Bali openly fulfilling the needs of *kriya* outside of religion, namely artificial arts as souvenirs (Purnata, 1976/1977, p. 22). The entry of foreign artists who have settled in Bali since 1928, Rudolf Bonnet from the Netherlands and Walter Spies from Germany brought new models that never been seen by Balinese art workers. Then, Balinese art workers did not hesitate to imitate or develop the forms that they saw as strange. Consequently, the works of Rudolf Bonnet and Walter Spies gave an influence on Balinese traditional arts (Sudarta, 1975, p. 19). Rudolf Bonnet and Walter Spies introduced a naturalist painting style. This event also affected the *kriyawan*, they began to make naturalist three-dimensional *kriya* or naturalist *togog* (sculpture). This style depicts secular themes or the atmosphere of everyday life realistically in the form of a *togog* (Mirsa, 1977/1978, pp. 34-35). I Tegalana, a sculptor from Belaluan near Denpasar, experienced quite a unique experience. At first, he was interested in seeing Miguel Covarrubias's painting in the form of a long human, and then he tried to make an "elongated style" *togog*. This event shows that the insight of Balinese *kriyawan* is increasingly open. Also, Ida Bagus Gelodog from Mas Gianyar Village created dancing people, people blowing flutes, archery people with long arms and legs, a style that had never appeared before.

Taking into account the talents and abilities of Balinese artists, especially those in the Ubud and surrounding areas, in 1935 Rudolf Bonnet and Walter Spies together with Cokorda Gde Agung Sukawati established an art foundation called the Pita Maha Foundation. The foundation is engaged in maintaining and preserving the newly created Ubud style. Although the Pita Maha Foundation pays more attention to the development of painting, the enthusiasm of *kriyawan* in creating works does not subside. This was evidenced by the emergence of I Cokot, who succeeded in showing his identity by processing primitive motives and even creating a new genre in the art of *kriya*, namely *cokotism*.

Meanwhile, in the 1930s, imitation arts from ritual *kriya* such as *barong*, *rangda*, and gods were made in masse to be sold to tourists. This year is the birth of mass Balinese art; a milestone in the development of mass Balinese art with commercial motivation. According to Soedarsono (2002, p. 272), this kind of acculturation art is also referred to as pseudo-traditional art because its form still refers to traditional forms and principles, but the traditional values which are usually sacred, magical, and symbolic have been put aside and made up.

The growing number of tourist arrivals has shown a decline in the quality of the culture behind the pseudo-pleasures received by the community. Picard (2006, p. 143) emphasized that ever since the Balinese competed to change their main duties, which is to serve as religious servants and shift to meet the needs of tourists. Balinese culture is getting damaged or almost out of order, no longer like the old culture. Also, Gustami (2007, p. 349) pointed out that in an increasingly developing era (global era), it is very possible that Bali Island will lose something they love, but is also proud to have discovered and created something new, namely art that is an imitation of existing art. Increasingly, it shows the nature of Balinese art workers, who are willing to package all spirituality in a commercial form, and sometimes even various community activities including religious ceremonies have become spectacles.

It cannot be ignored that tourism provides a high foreign exchange in development. So, during the development of the New Order, the government opened the door as much as possible to Bali tourism. Bali Island was flooded with tourists, resulting in the island needing endless souvenir works. The orders for crafts were abundant; craftsmen thrived like mushrooms in the rainy season. Trade and tourism have positioned Balinese society and culture to become more open and widespread. The tourism industry brings many positive materials and immaterial cultural developments in the sense of being useful and improving the community's economy, but from the other side, the tendency that occurs is a change in norms and lifestyle that is not following the environment (Kodiran, 2000, p. 12). Affirmed by R.M. Soedarsono (2002, p. 275), regardless of the shortcomings that exist in tourism, it is clear that the presence of the tourism business has a positive impact, especially on enriching art forms. Tourism makes Bali Island like a crafts factory, the frenetic of the island to meet the needs of tourists. It was the beginning of western influence, namely starting to be known as decorative arts, which emphasized more handicrafts, crafts that led to public service products. The presence of artificial works is following the requests of tourists, sometimes even ornaments are no longer considered necessary. Plagiarism develops, even the material is arbitrary, thus eliminating the meaning of artistic beauty, and is more of an industrial product. There are forms of work that lose their meaning (Soekiman, 2000, p. 244).



The presence of tourists has made *kriya* in Bali begin to experience a change in function; art has not only served religious needs as a single concept, but has penetrated the industrial world. This situation is a reflection of jumping from a form of familiarity with a homogeneous environmental condition, collective, to a form of intimacy towards a completely different environment. The community realizes that ritual art moves at the level of preservation, while on the other hand art also develops to meet the needs of tourism, namely art that is more of an imitation of forms for economic purposes. The beauty of the *kriya* adapts to the market's desires, so it can be said that the original unique character gradually disappears. This situation is due to the influence of global markets and tourist demand (Gustami, Wardani, & Setiawan, 2014, p. 48). All parties, both *kriyawan* and craftsmen, now and in the future have a burden of duty, *kriyawan* must continue to develop insights into the creation and also their artistic studies. For *kriyawan* to continue to produce works that are innovative, inventive, and more than that, besides that the works that are created remain part of people's lives that provide a balance of life, both materially and spiritually.



Figure 4. Balinese wood carving arts (www.ubudvillasrental.com, 2019)



Figure 3. Rangda mask crafts (Bencito the Traveller, 2008) and a souvenir seller in Ubud, Bali photo by Hyunchul Kim (Fuadi, 2020)

## 8. Closing

The cross-conflict of the dichotomy between *kriya* and crafts in Indonesia creates an illusion as if they are moving forward when they are actually walking in place. Given that *kriya* is the root of visual art in Indonesia. It appears uniquely of Indonesia, full of meaning, and in perfect cultivation. The creation of *kriya* is inseparable from *rupabedha* regarding its characteristics, *pramanam* regarding its perfection of form, *sadryam* is a creative demand, *varnikabhaggam* is the certainty of the work's color, and *bawa* is vibration or sincerity. In the context of fulfilling this demand lies the beauty of *kriya*, because it exists and continues to be created for consistent good deeds. In certain areas such as in Bali, *kriya* is a part of life, so it is adequate and quality art.

In Indonesia, *kriya* has an important position in shaping the identity of the Indonesian people and culture. In contrast to crafts that are closely related to economic needs, resulting from the nature of diligence, and handicrafts associated with the industry. Craft makers are called craftsmen. In addition, handicrafts are called pseudo-traditional arts, or "*seni dalam rangka*" (art in order), a necessity in meeting the needs of the tourist market. The novelty of *kriya* is a distinctive, creative demand full of meaning, while novelty in craft is imitation in order to fulfill the industrial world. However, in the competition for *kriya* and craft in the future, it is not the differences in terms that are important, but the quality is determined by their position and existence. *Kriyawan* will continue to work in functional creative areas, while craftsmen work in the craft industry. Accuracy in imitation is a quality level of craftsmanship; on the other hand, the novelty in creative demands is the soul of *kriya*.

The results of this study can provide a clear picture of *kriya* and crafts that have been neglected. Ignorance will decrease the enthusiasm for work or quality. The results of this study make us all lovers of *kriya* and crafts clear in understanding both *kriya* and craft. This understanding is expected to be able to generate new enthusiasm for further study of *kriya* and crafts. As well as arousing enthusiasm in the creation of Indonesian *kriya* and the manufacturing of Indonesian handicrafts. Holding on to this

discussion, surely in the future *kriya* and crafts will be able to compete with other arts not only in Indonesia, but also regionally and internationally.

### Acknowledgment

I would like to thank Prof. Gustami SP. for his willingness to support and provide various sources in writing this article. Likewise, Ni Kadek Dianita, M Pd. who helped translated and edited this paper and I Wayan Nain Febri, M Sn. who prepared existing images.

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