

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture



I Wayan Karja

The Indonesian Institute of the Arts, Denpasar, Bali. Nusa Indah Street, Denpasar, Postal Code 80236, Bali, Indonesia

ABSTRACT: Tri Hita Karana means three causes of happiness, which is to achieve balance and harmony in life. The purpose of this research is to present a concept and strategy for the development of art for Bali as a small island that has a strong and big impact on traditional art based on Animism, Hindu, and Buddhist religious beliefs. This cultural heritage is something static and becomes a classical value (stability). Meanwhile, the power of globalization and the tourist industry which is the impact of the development of information technology requires enormous changes so rapidly in a short time, that there is a concern about marginalizing and losing the quality of traditional art and too much production with less creation in a new art (instability). To overcome this, Tri Hita Karana implemented metastability to sustain Balinese art. How to apply the metastability concept in the development of art that can drive dynamic-integrated energy of development that is creating sustainability? The method used in this research is interpretative, qualitative, and participatory, to find the meaning contained therein. As a result, art does not have to remain static or stable, nor does art have to be over-exposed to mass production, or commodification for material gain. Arts, crafts, and tourist art go according to their respective paths. To overcome phenomena like this, it is important to have the concept of balance Tri Hita Karana as the spirit of metastability to sustainability the Balinese art to face globalization.

KEYWORDS: Tri Hita Karana; Balinese art; metastability; sustainability; local wisdom; globalization.

INTRODUCTION

Tri Hita Karana is a local and universal concept that has a motivator that can balance and preserve the art scene, and cultural, and environmental diversity to face globalization. Tri Hita Karana is three causes of happiness to live in balance with the environment, emphasizes the three relationships in this life are a relationship with fellow human beings, a relationship with the surrounding nature, and a relationship with divinity interrelated with each other (Padet, & Krishna, 2020). Balinese traditional art is a fusion of Hinduism, tradition, and philosophy (Karja, 2023). Hinduism is the world's oldest living religion, has no date, no definite origin, and no identifiable originator. It is called Sanatana Dharma and it is a religion transmitted to humanity through eternity (Donder, 2021). Balinese culture is a fusion of Animism, Hinduism, and Buddhism based on art practices. Hinduism is the soul of Balinese art. The study area is located on Bali Island, between 8.06°N and 8.85°N and between 114.43°N and 115.71°N, with a total area of 5,636.66 km² (Liu, Aryastana & Huang, 2020).

The total number of Balinese at the present day is around three million, more Balinese outside of Bali than on the island of Bali (Ardhana & Puspitasari, 2023), and everyone in Bali is an artist (Covarubias, 2015). So, creativity and productivity in art need a new spirit to balance the impact of tourism. Tourism is a key sector in the sustainable development of rural environments. Its ability to create stable employment and an acceptable level of profits is conditioned by the stability of tourist activity throughout the year (Martínez, Martín, Fernández, & Mogorrón-Guerrero, 2019). In line with the development of the tourist industry, digital finance in developing and emerging economies is also part of the development in Bali (Ozili, 2018). Art is at the core of Balinese life, in recent development, art is changing from creation into production, from ritual into commodification. Therefore, need a strategic concept to overcome this phenomenon. Metastability is a purpose to use to balance between the two poles of extreme ritual and commercial, sacred and profane. The concept of metastability is closely related to the existence of an energy barrier in thermodynamics. A metastable state describes a phase in which an energy barrier must be overcome before the phase can be transformed into one of lower free energy (Cheng, 2008). The metastability concept originated in the physics of first-order phase transitions, in this paper it was borrowed for analyzing Balinese art in transition. In the era of globalization and the tourist industry, big changes and very fast have occurred in the development of Balinese art in the last 40 years (Jenkins & Romanos, 2014). The idealism of Balinese art leads to global competition driven by the interaction of higher education outside Bali and even abroad, as well as the flow of tourism development. This development was followed by the evolution of the mentality, lifestyle, and modernity

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture

of the people. The results of works of art are not only a reflection of the artistic and cultural life of traditional agrarian societies, or historical objectivity but rather show the subjectivity and intersubjectivity of reaction relations between nations. The world of informatics has a big influence on rationalization so that it can open up old schisms that can lead to instability towards traditional art and raise fears of being marginalized and extinct. In the context of creativity, instability has a positive meaning because it opens gaps for the birth of new creations.

The creation of fine art changes significantly when it is inspired by socio-economic, political, and cultural reactions. This phenomenon gave rise to art in the transition period which gave birth to contemporary art which is the result of a hybrid cross cultures. Modern art and contemporary art widely influence ethnic art worldwide (Stiles and Selz, 1996; Karja, 2007). Ideally, works of art not only require technical skills but also intellectuality in the form of conception, which is a new challenge for Balinese artists in improving the quality of their creations. Transitional periods in the development of fine arts are periods of competition in the world. For this reason, it is important to formulate ideal art as a dynamic socio-cultural reflection to make the best possible concept and strategy. The concept of how to survive and prosper as an artist needs to develop as an idea to increase prosperity (Michels, 2001). Bali has communal art and cultural potential to build all parties involved must be responsible for efforts to increase idealism and professionalism to create masterpieces and brilliant future art thinkers in the face of increasingly uncertain globalization competition.

Metastability can arise whenever a signal is sampled close to a transition, leading to indecision as to its correct value (Ginosar, 2011). This also can apply to many different fields of study, metastability is a widespread phenomenon that arises in a large variety of systems physical, chemical, biological, or economic (Bovier & Hollander, 2016). Even though can be applied in many different fields the author tries to propose this in the development of fine art in Bali as the art in Bali transforms rapidly from magical-ritual-spiritual art into tourism art and commodification art. How can development and growth become higher quality in many ways based on local wisdom such as Tri Hita Karana as a way of life? The essence of Tri Hita Karana fundamentally implies three causes of well-being that come from the harmonious relationship between humans and God, humans and nature, and the human environment with other cultivate Tri Hita Karana will be able to wipe out the views that encourage consumerism, instability, and turmoil. In addition, Balinese society teaches and upholds the concept of Tri Hita Karana and implements it in daily life. Tri Hita Karana means three and the causes of happiness, which is to achieve balance and harmony (Padet, & Krishna, 2020). There are no researchers who research this object of research therefore, by this study, the author would like to deepen this field of research. This writing discusses the ideals that need to be developed in the reality of Balinese art in the transition period as it is today, proposing a metastability concept and strategy to strengthen the local spiritual in the transition. The concept is broad and very abstract, but assume that fits in art development in Bali. In the discussion, more emphasis will be placed on the movement of young artists who are idealistic and have high integrity and vitality in building the future of Balinese art. The author views this phenomenon as physical and mental preparation for the creation and sustainability to welcome globalization. By using metastability approaches Balinese art is more clearly mapped, generating an artistic order of classical, traditional, modern, and contemporary art that develops in line with the development of global art. As a noble heritage of Animism, Hinduism, Buddhism, and the influence of Western art that entered through the development of tourism, Balinese art is increasingly showing local and universal strengths. Thus, Balinese art, which is an "oasis" of Indonesian art, can be preserved so that it is sustainable in the development of world art. The art development in Bali to customary balance, we expect to have a better understanding of how Balinese art can become part of global art, but not lose its roots, this will be possible to strengthen and sustain the art and culture to survive to face globalization.

RESEARCH METHODS

The qualitative method is research that uses methods, steps, and procedures that involve more data and information obtained through respondents as subjects who can devote their answers and feelings to get a holistic overview of the matter under study. The qualitative research method is a process of investigation regarding the understanding of a matter to obtain data, information, and text of the views of respondents using various methodologies in a social or humanitarian problem or phenomenon. (Djam, 2017). The methods used in this research are the interpretative, qualitative, and participatory methods, in which the data is considered as part of a totality, a whole set. Qualitative research is not merely descriptive, but more important is to find the meaning contained therein. Qualitative research is to describe and find the deeper meaning contained in a research object, examining Tri Hita Karana, the metastability theory as a strategy for developing Balinese art. Limited written data and available cultural artifacts, so the method used is mostly done by observing in the field of art. Collecting data by direct observation. For data collection carried out observation in the art development in Bali, interviews with the directors of museums, galleries, and art lovers. Participatory and literature studies are also part of the collecting data. After the data has been collected, data analysis is carried out to conclude the significance of the metastability concept to overcome the instability of art development in Bali.

RESULT AND DISCUSSION

Balinese art has come a long way since prehistoric times to the present day. Many observers say that the art that developed in Bali has its characteristics. Balinese art as part of Balinese culture has a complex development. When compared to the arts that developed

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture

in other regions, Balinese art has a different ecosystem based on the symbol and philosophy of Hinduism. In Balinese art, religious aspects and the art of offering to ancestors and God are still very influential, along with the flow of modernism brought by the influx of tourism that occurred since the colonial period. Currently, in Bali, art that is present as an offering and is contextually communal continues to take place and is part of the tradition of Balinese Hindu society during the development of modern/contemporary art that is personal and profane (Putra, 2021).

Bali is a unique region with a social reality that is in a tug of war between the traditional heritage that is still alive in the community and the modern culture that enters through tourism. The stereotypical image of tourism becomes a simulacrum of reality that is believed to be true and tourism that was based on the economy has become cultural tourism. In this situation, the phenomenon of questioning cultural identity arises as a result of the attraction and clash of traditional and modern values, which are often in conflict with each other. Artworks are depictions of reality, but they are not mere imitations of reality (mimesis). The issue of identity that arises in post-modern art refers more to the phenomenon of questioning art in the era of modernism by using issues of cultural identity as opposed to autonomous art in the era of modernism. Identity is not fully reflected in artworks because artworks only use traces of it (Himawan, 2014).

The Sukawati art market is one of Bali's deep-rooted cultural phenomena. The aesthetic image is fully explored to produce souvenir products to fulfill tourism needs, with little attention to the technique or medium. It is like a standardization for quality artwork. This souvenir industry reinforces Bali's image as a fast-growing and popular tourist destination. However, this rapid development is not well managed, due to the lack of understanding of the community and government about the essence of art itself. How art and culture should be managed properly as works of art, not as commodities that are overexposed for material interests. What is happening now is that there is confusion in the management of art as a cultural asset and artifact and art as a profane business product. It gives the impression as if art in Bali today has no intellectual value as part of their indigenous culture, or ancestral heritage, but seems only a commodity to be explored and sold. Therefore, the understanding between the government and the community regarding art needs to be balanced (Budayana, 2018).

Tri Hita Karana is a concept of balance that has developed significantly among the Balinese people. Tri Hita Karana is teachings about inner and outer balance, material and spiritual that concern the balance of Balinese cosmology, which is between humans and fellow humans, humans and the natural environment, and humans and God. This spirit of balance is the basis for developing the concept of motivation in building the development of Balinese art. This concept is implemented with the spirit of metastability to continue the legacy of Balinese art so that it is sustainable in globalization.

Applying the concept of Tri Hita Karana from an early age, building the character and character of the nation through education is necessary, starting from family education, school, and society. In the family character education should be a school of love, where the family becomes a place of learning for their children who are full of love and affection from their parents. Character education through school is not merely just giving knowledge learning, but more about moral understanding, ethical values, noble character, and so on. Character education in the community by imitating community leaders is exemplary in children (Jaya, 2019). Jurriens (2019) suggests that more sustainable relations between humans and nature can only be achieved if environmental action is combined with deep reconnections with Balinese cultural and spiritual values and traditions, beyond their clichéd representations in tourism campaigns and consumer ads. Ideality is related to the concept of creating works of art in a broader and deeper exploration. All human actions can be said to be ideal if there is an idea behind them, thus ideality becomes broadly meaningful. Ideality is also in the form of non-material properties (Marx, 1976). The ideal concept has a function in the development of human goals, oriented to life, activity, and the concept of representation. Idealization is actual reality as ideal birth (Ilyenkov, 1977a). Ideality is something unusual (Bakhurst, 1991). Ideal involves many related parties because there are ideal forms and images. All take according to the form according to their respective capacities. The idea of developing art also involves many different parties, professions, and interests. Commodity values are pure ideals net of their natural form. Naturally, ideality is very focused on idealization for productive activity. Production and reproduction are a form of idealization practice. Everything develops in the process and form of existence. Ideality does not belong to the physical realm, it is very different from the other, ideal forms (Ilyenkov, 1977b).

Tri Hita Karana's concept one of the ideal activities and creativity in Balinese art in a transitional period is to uncover and cross boundaries to see a new world of creativity that is vast and without limits. Local and international fine arts become a bi-singular entity that advances through the wide world in rhythm with the journey of the spirit of the time. There are two realities in the creation of art: artistic and awareness (Hofmann, 1994). The physical reality artistically can be experienced with the senses, while the reality of spiritual awareness is created by the emotional and intellectual power of the conscious and subconscious mind. Concerning realists, real phenomena in fine arts are known more specifically as forms of realism. Traditional art has been recognized internationally, while contemporary art is still in the process of internationalization which is sometimes seen as an imitation of the West. Internationalization brings the artist to a dual development strategy, namely increasing idealism and socio-cultural reality problems including the non-art variables around them.

The stability of the glories of past art remains the pride of today's Balinese people. Cultural elements of prehistoric and historical times developed together until the influence stage of modern culture. Bali's fine arts, which are rich in variety, are the result of a warm culture that is open and selective. Balinese society is open to intercultural communication that has occurred for centuries, as

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture

evidenced by traces of heritage from India, China, Egypt, Japan, and European nations (Mantra, 1996). It begins with the Drum Pejeng which is thought to have come from the Dongson culture, in China. The art of etching illustrations on palm leaves that underlies Balinese art is spread all over the island of Bali with the Ramayana and Mahabharata epics. The art of the Pita Maha group, as the starting point for the meeting between Balinese and Western art, gave birth to the styles of Ubud and Batuan style of paintings.

The concept Tri Hita Karana also teaches in formal education. The influence of art education started in January 1965, higher education in fine arts was opened at the Faculty of Engineering, Udayana University Denpasar, Bali. The results began to be seen in the early 1970s, in various types of modern art from realism to abstractionism. The upgraded status of the fine arts department changed in 1983 to become the Study Program Fine Art and Design, then in 2003 he joined the fine arts department at the Indonesian Art College to become the Indonesian Art Institute Denpasar. In 1967 art education at the high school level was founded by SSRI, the School of Indonesian Fine Arts, its subsequent development became the High School of Fine Arts, and then became the Vocational High School of Fine Arts Sukawati in Batubulan. Initially, these graduates were prepared as teachers in junior high schools and elementary schools. This system of education spread out the seed of the Tri Hita Karana concept in the hope of sustaining Balinese art and local wisdom in idealistic ways.

The stage of instability arises when Western art enters by dismantling the permanent structure of traditional art and begins to be overhauled following Western art patterns, after the discourse at the end of the art, Hal Foster (1998) discusses the return of the real. Stability is expected to be a motivator for artists not to depend on excessive repetitive stability. Instability needs to be aware of because it can become the seeds of stability which sometimes has an impact on the formation of a new hegemony or new stability. The history of modern art in the West showed that avant-garde was dominant in art development (Arnason, 1986). In Bali, previously, the transactions that were only for religious, customary, and cultural interests have finally become merchandise to seek gain material only. It doesn't stop there, the demolition continues from pure art to decorative arts, and then it doesn't even become art anymore, it shifts to crafts. The phenomenon of creativity diminishes, while craft works accumulate. Sales that were previously sold as artistic values have also shifted to handicraft values and are even fully devoted to the interests of tourist art. This mass production provides temporary welfare for society but dismantles many of the artistic principles behind it. The assumption that develops in society that everything comes from the West, is assumed to be better, and this can result in instability in the development of art. Every painting with a foreign name always gets a higher place, and respect and is paid more. Globalization creates great opportunities for Balinese artists to develop the aesthetic realm and awareness of the past and present, such as Animism, Buddhism, Hinduism, and the West in the context of space and time which is called contemporary.

The meaning of the local wisdom of Tri Hita Karana of Bali is the concept of achieving sustainability. Tri Hita Karana is a relevant issue that was appointed amid the deterioration of the quality of life of mankind as a result of excessive exploitation of nature (Hutasoit, & Wau, 2017). Shifting values in art are inevitable, instability in creativity is something that is considered positive because if art is stable it will impact the development of creativity which is static, stagnant, and without innovation. On the other hand, if the understanding of the concept is not firmly rooted in every proponent's conscience, it will result in chaos. Here, the point of strength of Bali is to remain firm in maintaining traditional art in the development of modern art. Instability associated with effectiveness and efficiency creates contemporary art as art in transition, seeking direction and position, not only as a place for creativity but actively participating in seizing opportunities in other countries. Contemporary art is a product of tradition, meets cultural history, is confronted with the modern West, and economic developments, and changes in information technology push the world towards a global culture and are accelerated by this interaction (Turner, 1994).

Globalization is unavoidable which at the same time opens wide opportunities for artistic creativity. Developed countries expand their markets to all corners of the world which are influential in various aspects of life. Art events that occurred in developed countries soon or later will influence Balinese art development. Consumer culture worldwide, lifestyle, and external appearance are very important, causing mental shocks to become more powerful in traditional societies like Bali. Apart from bringing a point of enlightenment to Balinese art, the transitional period also has relatively no clear identity, goals, or objectives. For example, the ideals and policies developed by an art college sometimes clash with realities outside the campus which tend to be commercialized. Market parties are often the determinants of quality authority, money holders controlling the direction of creativity. The discrepancy between ideality and reality creates inner turmoil in efforts to increase professionalism.

Metastability as the implementation of Tri Hita Karana as a concept and attitude of independence is important to be developed in the transitional period of Balinese art. Exploration efforts are a must, Western influence is inevitable, and this world is hegemony by Western powers. Metastability does not mean moving from one stability (Bali) to another stability (West), but remaining in a position of adaptation between local and international. In this way, a process of forming a new one arises, not stability and not instability, but metastability as a new formula for Contemporary Art in a state of transition. So Western art is not too dominant, and local art is not too static, but is informative, inspiring, and refers to the development of world art today. Even though contemporary art is global art, each ethnic group has its power and freedom of interpretation in interpreting it. The role of the artist is not as an ethnographer but to reconstruct the aesthetic spirit and ethnic awareness to the international world with informative and

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture

communicative goals. This phenomenon has great potential for Balinese art which has strong nuances of ethnic art. Likewise, ethnography does not mean ethnocentric, one culture is not superior to the other, but it increases respect for ethnic diversity.

Tri Hita Karana plays an important role in the strong influence of ethnography and the role of semiotics as a science that studies signs is becoming increasingly widespread. Semiotics or semiology is a branch of philosophy, linguistics, science, sociology, anthropology, communication, psychology, art, literature, and film which are important parts of the development of contemporary art. Science and technology have inspired the development of art with cross-border meanings of symbols developing in a more comprehensive direction. Symptoms of rational enlightenment are based on universal understanding, logic, and intellect. Deconstruction is a form of structural dismantling in art where the problem is no longer only about dualism or polarity, but rather a multi-dimensional problem. Many of these changes were caused by political, and economic upheavals, social turmoil, and the development of a less stable community mentality. Regime changes have also greatly influenced works of art so that the terms 'neo' or 'post' emerged, such as post-impressionism, post-modernism, neoclassicism, and so on. 'Post' and 'neo' are also signs of a transitional period, an anxiety of creativity that wants to get out of the previous establishment, usually temporary or trendy according to how long the event has resonated. So, the balance and harmony in the cosmology concept of Tri Hita Karana is part of the lure of the locals to improve and overcome the new coming ideality. In the course of Balinese art history, creating works based on symbols, fantasies, narratives, and traditional icons has become an everyday scene. Through the flow of religious and folk stories, Balinese traditional art educates its people about the teachings of logic, ethics, and aesthetics. Therefore, this traditional art is quite relevant in accompanying the development of sustainability in globalization (Karja, 2003).

Identity as pure reality and purity of subjectivity in contemporary art is considered a myth. Nevertheless, Balinese artists set out from their traditional cultural roots to pursue Balinese identity in the development of modern art. Hindu symbols and icons are appointed as objects of painting. Technically, Balinese artists still combine local techniques with technical developments from outside. However, in this search for identity, many art groups, studios, and other associations of the same level have sprung up. Collective identity as a characteristic of Bali develops in tandem with the exploration of individual identity. The world of creativity is not merely to show or stand out but as part of a member of a community colony, a community identity that is more directed to represent itself. The diversity of contemporary Balinese art gives birth to hybrid identity intersubjectivity, multiple identities originating from a cultural plurality (Karja, 2020).

Balinese contemporary art questions the existence of history and religion, as a form of past art activities which is very important to the present context of art. The crossing of traditional to modern art and multi-media art and other disciplines becomes embodied in intermedia art. Synchronization and improvement of the mentality in creating needs to be encouraged so that it reflects ambition, integrity, sensitivity, and awareness of the existence of contemporary art. The goal is not to imitate what already exists, but most art comes consciously or unconsciously from the perception of reactions to previous artistic and cultural developments. Having insight into the art of other nations can broaden the horizons of creation in the global art competition.

As a tourist destination, Bali opens great opportunities to traditional global art hubs. Expectations and challenges in determining the success of art development strategies include many components other than the creation of fine art, such as exhibition events, workshops, artist exchanges, artists in residence, art critics, curators, collectors, art lovers, art entrepreneurs or dealers, and government. Challenges are becoming bigger and more complex, and information and communication that is open to various countries can provide great hope and opportunities for the development of Balinese art. For this reason, publishing English-language art related to increasing reading interest is an urgent need. The increase in the number and quality of art critics and art historians who can analyze works of art for consideration and provide information to the general public has yet to find an optimal solution. Society's appreciation of writings on fine arts is still relatively small and must continue to be developed to a higher level. All of that needs to be improved in line with an increase in ideal qualifications and professionalism. The exchange of the artists to other regions or other countries has not worked as expected. The government also needs to think of a way out of this problem by providing more representative support and facilities. Art higher education institutions are expected to be able to display representative collections to be introduced to visitors who come to Bali. Other facilities such as providing art information via the Internet, worldwide, need to be improved to build an international network in the future.

The high selection of important works of art is determined by critics who have a global perspective, are objective, and have a moral responsibility in the development of art. Excessive intimidation by artists or art critics can disrupt the objectivity of their profession. This needs to be properly maintained so that art critics can concentrate on art issues and are not distracted by material, non-art aspects. This phenomenon needs to be realized by both parties, artists and critics in realizing ideal art, a balance between images and ideal forms, and between aesthetic and inner awareness values. The success of Balinese art need not be separated from the success of national art. Likewise, the success of Indonesian art is not only in Indonesia, but also needs recognition in the outside world, in museums, and in the global art history environment. This is a very difficult challenge because it is not only determined by the creation of art, but sometimes the bargaining value of a country in the political, economic, social, and cultural fields is also an important part of this achievement. The reality of success in art marketing must be integrated with the ideals of developing fine arts. Local success and national success are expected to be a continuous link in bringing Balinese art to global success and be recognized by the international community. Competitions through Art Events in other countries are ideal promotional platforms for the

Metastability through Tri Hita Karana: Sustaining Balinese art and Culture

promotion of contemporary Balinese art. Because through international art events development of Balinese art can be monitored internationally. To overcome this gap there needs to be education and cultural sectors, or the private sector participating in fighting for opportunities abroad.

Collectors play an important role in developing and promoting fine arts in Bali. The history of collecting works of art by Indonesian people is relatively recent. The first President of the Republic of Indonesia, Soekarno, can be said to be a pioneer. Then in the mid-1960s, collectors began to rise, which was originally intended to provide souvenirs for the needs of tourists (interview with Mr. Jusuf Wanandi, 17 February 2023). In general, our collectors prefer aesthetic, sweet, decorative, and figurative paintings without adequate references. Artworks that are more critical and ask questions about human existence or that are abstract are more difficult to communicate because of the limited power of appreciation and knowledge at that time. Trendy and superficial art styles are also quite a target for collectors. Observing phenomena like this, it seems that the ideality built by artists can be swayed by the reality of a very dominant market.

Ideally, based on yoga teachings a good artist is an artist who finds his path on truth (*Satyam*), holiness (*Siwam*) and beauty (*Sundaram*) are three aspects of yoga that are used as the basis for the concepts of philosophy, art, health, and self-realization in studying, interpreting and practicing yoga correctly (Adhitama, 2020). Artists also and explorers, try various paths and carry out many experiments which sometimes carry quite high risks related to their future from a financial perspective. Artists like this do not stalk market tastes nor do they work behind the ideas and tastes of collectors. The ideal price of works of art is also very influential in crossing local to international works of art. The price of art abroad is much higher than the price in the Balinese art market. Although collecting works of art is not just a matter of money, collectors who promote works of art must know the problems, have references, and have brilliant visions.

Collectors must be open to studying the hidden potentials of artists, the process of art creation, and art history, and aware of genuine or fake art. There is a growing assumption that during the transitional period, collectors prefer to invest in paintings rather than saving money. When it comes to buying a blank canvas, it has the effect of spoiling the artist, gradually burdening artistic creativity, because the serenity of creating is haunted by the canvas that has been paid for, which causes creation for the material. If collectors indulge artists too much, they can also sacrifice the ideals of fine art. Idealism has run aground, hegemony by the power of market reality. This phenomenon needs to be studied in an integrated manner for a balance of creation and appreciation by considering the metastability of art phenomena in the global world.

Metastability is influenced by the gap between developing countries and developed countries in the fields of economic, political, and cultural stability. For this reason, the spirit of ideal creation based on Tri Hita Karana must continue to be uplifting with the spirit of creativity in elevating the degree of Balinese art in the eyes of the international community. If everything goes well, the transition period is a positive creative period to determine the direction of Balinese art creativity based on Tri Hita Karana. Thus the dialogue about the ideality of new contemporary art will thrive in the reality of Balinese art and the art communities in Balinese villages play a very important role in this art strategic movement based on local wisdom. The development of art is stronger based on the local wisdom and tradition of community art, which relates to the soul philosophy of Hinduism to create art and metastability spirits.

CONCLUSION

Tri Hita Karana as metastability is a concept of art development that can drive dynamics that are neither stagnant nor chaotic because art does not have to be silent-stagnant nor does it have to be over-exploited for material gain. The development of fine arts does not sacrifice or marginalize one to excel the other, but rises simultaneously, and develops together by the form and function as well as the market opportunities of each, for balance between humans and nature to remain harmonious. Keeping the balance between the macro and micro cosmos is an ideal concept in Balinese tradition; all the arts, handicrafts, and art tourists walk their corridors to create a better life and better human beings. Both ideality and reality keep the energy of the metastability concept maximally and optimally maintained as guided by the local wisdom Tri Hita Karana. The metastability concept fits in the development of Balinese art today in terms of facing the uncertain global situation because this concept emerged from the local culture in the form of Tri Hita Karana. Traditional art plays an important role in Balinese life development, therefore to stand on the traditional root is urgent in contemporary art theory and practice, and the tourism industry. Therefore, the Tri Hita Karana as the local concept of metastability is energy and soul to solve and synergize the art scene in Bali, to increase awareness to keep the development in higher quality based on local spirits, both in artwork and environmental issues. Based on Tri Hita Karana, Balinese artists have used their creativity to give visibility and audibility to some of the main threats to Bali's natural, social, and cultural environments, including land reclamation projects and plastic waste pollution. In terms of media, content, and styles of representation and presentation, the artists engage with socio-political histories and aesthetics (Jurriens, 2019). The limitation of this study, there are a lot of discourses about Tri Hita Karana, but applying it in daily life, particularly in art creativities and environmental practice needs to improve. Therefore, further research needs to continue the concept of Tri Hita Karana as metastability in Balinese art and life successfully manifested. Hope this study benefits the students, teachers, and the community.

REFERENCES

- 1) Ardhana, I. K., & Puspitasari, N. W. R. N. "Adat Law, Ethics, and Human Rights in Modern Indonesia." *Religions*, 14(4), 443. (2023).
- 2) Arnason, H.H. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. New York: Harry N. Abrams, Inc. (1986).
- 3) Bakhurst, D. *Consciousness and Revolution in Soviet Philosophy: From the Bolsheviks to Evald Ilyenkov*. Cambridge: Cambridge University Press. (1991).
- 4) Bovier, A., & Den Hollander, F. *Metastability: a potential-theoretic approach* (Vol. 351). Springer. (2016).
- 5) Budayana, W. G. Seni Dan Estetika Komodifikasi Di Pasar Seni Sukawati. In *Senada (Seminar Nasional Manajemen, Desain dan Aplikasi Bisnis Teknologi)* (Vol. 1, pp. 268-279). (2018)
- 6) Cheng, S. Z. *Phase transitions in polymers: the role of metastable states*. Elsevier. (2008).
- 7) Covarrubias, M. *Island of Bali*. Tuttle Publishing. (2015).
- 8) Foster, Hal. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge, Massachusetts: The MIT Press. (1998).
- 9) Ginosar, R. Metastability and synchronizers: A tutorial. *IEEE Design & Test of Computers*, 28(5), 23-35. (2011).
- 10) Himawan, W. Citra budaya melalui kajian historis dan identitas: Perubahan budaya pariwisata Bali melalui karya seni lukis. *Journal of Urban Society's Arts*, 1(1), 74-88. (2014).
- 11) Hofmann, Hans. *Search for The Real*. Massachusetts: The M.I.T. Press. (1994).
- 12) Hutasoit, H., & Wau, R. Menuju Sustainability Dengan Tri Hita Karana (Sebuah Studi Interpretif Pada Masyarakat Bali). *Business Management Journal*, 13(2). (2017).
- 13) Iylenkov, E. *Dialectical Logic*. Moscow: Progress. (1977a)
- 14) Iylenkov, E. *The Concept of the Ideal in Philosophy in the USSR: Problems of Dialectical Materialism*. Moscow: Progress. (1977b)
- 15) Jaya, K. A. Membangun Mutu Pendidikan Karakter Siswa Melalui Implementasi Ajaran Tri Hita Karana. *Jurnal Penjaminan Mutu*, 5(1), 57-67. (2019).
- 16) Jenkins, L. D., & Romanos, M. The art of tourism-driven development: economic and artistic well-being of artists in three Balinese communities. *Journal of Tourism and Cultural Change*, 12(4), 293-306. (2014).
- 17) Jurriens, E. Art, image, and environment: revisualizing Bali in the Plastilicum. *Continuum*, 33(1), 119-136. (2019).
- 18) Karja, I Wayan. Interview with Mr. Jusuf Wanandi, 17 February. (2023)
- 19) Karja, I Wayan. *Kosmologi Bali: Visualisasi Warna Pangider Bhuwana Dalam Seni Lukis Kontemporer*. Denpasar: UNHI Press. (2020).
- 20) Karja, I. W. Seni Abstrak dan Budaya Tradisional. *dalam Rupa*. (2003).
- 21) Karja, I. W. Seni Rupa Kontemporer: Refleksi Nilai Lokal-Global. *Jurnal Warna*, 1(1), 33-49. (2007).
- 22) Liu, C. Y., Aryastana, P., Liu, G. R., & Huang, W. R. Assessment of satellite precipitation product estimates over Bali Island. *Atmospheric Research*, 244, 105032. (2020).
- 23) Martínez, J. M. G., Martín, J. M. M., Fernández, J. A. S., & Mogorrón-Guerrero, H. An analysis of the stability of rural tourism as a desired condition for sustainable tourism. *Journal of Business Research*, 100, 165-174. (2019).
- 24) Mantra, I.B. *Landasan Kebudayaan Bali*. Denpasar: Yayasan Dharma Sastra. (1996).
- 25) Marx, K. *Capital Volume 1*. Harmondsworth: Penguin Books. (1976).
- 26) Michels, Caroll. *How to Survive and Prosper as an Artist*. New York: Henry Holt and Company, LLC. (2001).
- 27) Nazir, Moh. *Metode Penelitian*, Jakarta: Ghalia Indonesia. (2003).
- 28) Ozili, P. K. Impact of digital finance on financial inclusion and stability. *Borsa Istanbul Review*, 18(4), 329-340. (2018).
- 29) Padet, I. W., & Krishna, I. B. W. Falsafah Hidup Dalam Konsep Kosmologi Tri Hita Karana. *Genta Hredaya: Media Informasi Ilmiah Jurusan Brahma Widya STAHN Mpu Kuturan Singaraja*, 2(2). (2020).
- 30) Putra, I. B. K. S. Komodifikasi Seni Rupa dalam Branding Pariwisata Bali di Masa Kolonial. *Studi Budaya Nusantara*, 5(1), 44-62. (2021).
- 31) S. Adhitama, "KONSEP TRI HITA KARANA DALAM AJARAN KEPERCAYAAN BUDI DAYA", *ds*, vol. 20, no. 2, pp. 29-45, Oct. (2020).
- 32) Stiles, Kristine and Selz, Peter. *The Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: The University of California Press. (1996).
- 33) Turner, Caroline. *Tradition and Change: Contemporary Art of Asia and the Pacific*. Queensland: University of Queensland Press. (1994).



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.