

**SOCIAL PRACTICE PERFORMED BY BALINESE SCULPTORS  
IN DISTRICTS OF UBUD AND SUKAWATI  
TO PRY INTO THE LAW OF PHORNOGRAPHY**

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**ABSTRACT**

Balinese sculptors in districts of Ubud and Sukawati, Gianyar, Bali pry into the Law of Pornography. Those who agree state that the law is needed to maintain the morality which has been getting worse, and those who disagree state that it may emasculate their freedom and creativities. This study gives answers to (1) what social practices were performed by the Balinese sculptors to pry into the Law of Pornography?, (2) why did they pry into the application of the law?, and (3) what was the meaning of their prying?

Several relevant critical theories such as the theory of structuration, the theory of hegemony, and the theory of aesthetics were eclectically used in this study. The data needed were collected through observation, in-depth interview, documentation study, and library research.

The result of the study showed that the Balinese sculptors showed their resistance to the application of the law by making adaptation, changing profession, and still producing pornographic works. The sanction which might be imposed upon them, the consumers of pornographic works decreased, and they were eliminated from exhibitions scared them when they pried into the law. What they did could not be separated from economic, political, ideological, moral, and ethic factors. The meaning of their prying was that it caused them to lose their idealism, their consumers went down, and the number of pornographic works dropped as well.

Keywords: social practices, Balinese sculptors, hegemony, the Law of Pornography.

## INTRODUCTION

The disparities in the interpretation of the text of the law of pornography, since it was a bill until it was enacted, led to the fact that many people agreed and many others disagreed with it. Those who agreed stated that the State morality and etiquette were so bad that restrictions should be made. However, those who disagreed stated that the law of pornography restricted freedom of expression especially in art. The two groups showed their protests by holding demonstrations.

The government and the Legislative Assembly legalized the Law of Pornography. However, the Balinese community, the regional government, the Bali governor, the Provincial Regional Houses of People's Representative, and Non Government Organizations still disagreed and proposed a material test to Court of Constitution. The material test was accepted; however, it was finally nullified. The law of pornography is still applicable with a note that it is not applicable to customs and traditions, people's habit, art, and religious symbols. The protest was centrally expressed, and locally, it was expressed through social practices.

The Balinese sculptors in the districts of Ubud and Sukawati showed their resistance, made adaptation, and some changed their profession. Based on the background described above, the problems explored in the present study are: (1) what the Balinese sculptors did to pry into the Law of Pornography in order to maintain their existence? (2) Why the Balinese sculptors culturally pried into the applicability of the Law of Pornography instead of expressing a continued protest? (3) What was the meaning of what was culturally done by the Balinese sculptors to pry into the Law of Pornography to their lives and what was its relationship to various shareholders?

Related to the problems described above, this study aimed at revealing and understanding the social practices done by the Balinese sculptors, especially those who live in Districts of Ubud and Sukawati, to pry into the Law of Pornography.

## RESEARCH METHOD

This study was conducted in Districts of Ubud and Sukawati, Gianyar, Bali, for the consideration that in the two districts many Balinese and non Balinese artists stay permanently and temporarily. In addition, there are many art shops, art traders, art galleries, art museum, which could be used as the data sources. The primary data were collected using techniques of observation and in-depth interview, and the secondary data were collected through library research and documentation study. This study is a qualitative one, in which the data were qualitatively analyzed. The theories used to reveal the problems of the study were the theory of structuration proposed by Giddens (2010), the theory of hegemony proposed by Gramsci (in Baker, 2004: 62), the theory of aesthetics proposed by Kant (in Sahman, 1993: 183) concerning "taste", the theory of resistance (Scott, 2000:xxiii), and the theory of adaptation proposed by Bennet (in Prasetijo Adi, 2008 accessed on 1-1-2011), and theory of postmodern (Ritzer, 2009: 18).

## RESULTS AND DISCUSSION

Keeping producing pornographic works was the social practice performed by the Balinese sculptors in Districts of Ubud and Sukawati, Gianyar, Bali. They were also innovative in prying into the applicability of the Law of Pornography by producing pornographic paintings, pornographic statues, and other pornographic works. Some held art exhibitions, got involved in performing art, some changed profession, some changed style, some made adaptation to pry into their pornographic works, and others innovated their pornographic works. Displaying pornographic works in the museums, art galleries, art markets, and art shops was also another social practice done by the Balinese sculptors and people. Some also intentionally created erotic pornographic works.

There were two factors which caused the Balinese sculptors to pry into the applicability of the Law of Pornography and not to express a continued protest. They were classified as internal and external factors. The internal factor included being motivated to create art works, freedom of expression, the wish to be getting quickly popular, and an attempt to pry into the Law of Pornography. The external factors

included the fear of the sanction imposed upon if breaking the Law of Pornography, the fact that the number of consumers of pornographic works was decreasing, the fact that pornographic works were full of risks, being eliminated from exhibitions, sensational creation of pornographic works and economy. The ideology, politics and idealism, and creativity of the Balinese sculptors should be maintained.

The meaning of what was done to pry into the Law of Pornography was seen from the cultural implication on the Balinese sculptors and its relationship with various stakeholders, which was influenced by the applicability of the Law of Pornography. The implications were that the number of those interested in pornographic works was decreasing, the number of pornographic works was going down, there was a fall in regard to the freedom of expression, the style of fine arts changed, and the aesthetics of pornographic art works also changed.

#### CONCLUSIONS AND SUGGESTIONS

The Balinese sculptors performed the social practice of structuration to pry into the applicability of the Law of Pornography. The reasons which led to this were that it was difficult for them to sell any work which was suspected to be pornographic, they were eliminated from exhibitions, they were fearful of the sanction possibly imposed upon them if breaking the Law of Pornography, and it was difficult for them to display pornographic works in the public place. The decrease in the number of pornographic works, and the fall in the number of artists who usually produced pornographic works affected the lives of the Balinese sculptors. However, many changed their style and school, and the number of pornographic works went down quantitatively. There was a fear that it would difficult to find pornographic works in the future as it was predicted that they would get extinct, although Ubud and Sukawati are the districts and centers of artists in Bali. This situation was taken over by the non Balinese artists who created much more pornographic works than the Balinese ones. Even the non Balinese artists used the Balinese terms of address such as Wayan, Made, Ngurah, Gede, Dewa, Agung and so forth as the identities of their works. This was harmful to the development of the Balinese fine arts and sculptors.

It is suggested to the Balinese sculptors to keep creating pornographic works although it is difficult to sell them. It is necessary to preserve such works as a cultural asset. The reason is that it is difficult for the sculptors to change style, school, and profession. It is suggested to the government and Legislative Assembly that they should give freedom for pornographic works to develop as before. It is suggested to those who agree and disagree that the pornographic works should be viewed and appreciated aesthetically. It is also suggested to the stakeholders, the owners of art museums, galleries and art shops, art observers, curators, art lovers, collectors and others that they should help each other maintain pornographic works and the existing social practices.

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