

# **KREATIVITAS DAN KETAHANAN KESENIAN BALI DI TENGAH LAJU KOMUNIKASI LINTAS ETNIK DAN LINTAS BANGSA (REFLEKSI SENI TARI)**

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## **ABSTRACT**

The great progress in the world of communication has brought about a multi-dimensional implication to almost every aspect of life – economic, social, art and culture, as well as science and technology. There are almost no more ethnic and country boundaries among nations. Everything is possible to come across beyond those boundaries. Seen from the viewpoint of Balinese traditional art, especially the performing art, the situation will prospectively bring in an opportunity for the art to go international or on the opposite, become a threat against its existence.

In order to anticipate the possibility to go international or at least, to keep Balinese traditional art to be a living art among the various arts of the world, it is very necessary to create a good atmosphere for increasing the potency in art creativity and for supporting its resilience.

These two aspects, art creativity and art resilience, become the main focus of the present article which based on the reflection of Balinese performing art related to various opportunities and threat in the globalization era. I developed since cross-cultural art dialogues are very inspirative, comparative, and able to bring in new perspective for them towards their basic art creativity, the so-called *cipta, rasa, and karsa*. Theoretically, various models of creativity are possible to be developed seen from the matrix of the three philosophical aspects (ontological, epistemological, and axiological) and the two art substances (creativity and resilience). Another focus is also presented in this article, that is the identification of some threat against art creativity.

One thesis in the resilience of Balinese (performing) art is that, by art identify indicator. In keeping systemic balance and ability to protect against negative influences, its resilience is quite strong, but in some aspects, like attitude, structure and competitive elements, to some extend, are under pressure of commercialism, secularism, and ecological as well as demographical densities have decreased the public's appreciation on esthetic and ethical life. A number of negative issues appear at the present Balinese art, like homogenization, prophanization, involution, formalism, distortion, etc. as reflecting clues that decrease art creativity for something of high quality, solid identity and universal values.

The future vision for the development and revitalization of the art is hoped to be able to arouse back the spirit of Balinese artists to be more creative and quality oriented. Strategy and action with community basis is necessary to be constructively developed through formal and informal education in the art.