Iconography of Woman Image in Sri Tanjung Relief at Candi Surowono

Giri Nugraha[1]*, I Wayan Adnyana[2], Wayan Karja[3]

[1,2,3]*Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia*

*Corresponding Author: *nugraha.giri@gmail.com*

Abstract: This study aims to analyze the iconographic woman image in Sri Tanjung relief at Candi Surowono located in Kediri Regency, East Java. The qualitative research done involves understanding, concepts, values, and characteristics attached to the object of research. It uses a humanities approach with Panofsky's Iconology Theory. The relief of one of the panels (1400 AD) carved at Candi Surowono is seen as an embodiment resembling two human figures. One male figure is carved holding a female figure with an expression of body anatomy full of intimacy with each other. The central human figure and the expression of holding this are present on the background of the patra motif, buds, accompanied by leaf tendrils and a motif that looks like a flower resembling a mandala is depicted shading these two human figures. The feeling of love and longing for something that cannot be described (ngalembana) is present in the embodiment of these two figures. This classic visual art presents a shock, as if space and time have melted into one. The theme of the image conveys the wisdom of the ancestors in providing a free perspective on woman, love, and compassion.

Keywords: iconography, Sri Tanjung relief, Candi Surowono, woman image.

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Introduction

The relief sculpture on one of the relief panels of Candi Surowono (Surowono Temple), in Kediri Regency, East Java is an embodiment that resembles the proportions of a male figure which is expressed while carrying another female figure. This expression is present on the background of tendrils of flowers that resemble the shape of a mandala and a variety of plants. Feelings of compassion, wutuh, and longing for something that cannot be described (longing) are present listening to the manifestation of these two figures. The form that is expressed in this cradling scene presents a shock. It was as if the cradling expression carved into the relief became vibrating, moving, very lively and at the same time there was silence. The distinctive carving motifs (triangles, shoots, tendrils, and flowers resembling a lotus) that manifest in the scenic landscapes serve as the backdrop for the relief sculptures that evoke intimacy and love.

At the same time, social news is here to convey the collapse of fundamental human values that are currently being faced. An article published on the tempo.co platform on December 18, 2021, written by M. Rosseno Aji, stated that the disclosure of the case is stemmed from a complaint by a number

of female students at Pondok Shidiqiyah, Ploso, Jombang, who revealed that they had been victims of sexual violence allegedly by Subchi Azal Tsani. Of the five victims of sexual violence against women, only one dared to report to the Jombang Police, namely MNK. One victim was 15 years old when the incident occurred in 2017 (nasional.tempo.co). This issue should be a common concern. The theme of the image of woman that evokes the depth of expression of compassion through a search for classical visual arts (relief) in this study is important to ponder.

Panosfky's Iconological Theory on the object of this study is aligned to be used as a basis for interpreting the iconological meanings contained in one of the relief sculptures of Candi Surowono through the iconographic concepts that it echoes. Iconology Theory (Adnyana 2017: 21) has an important position in the tradition of visual studies, especially for the object of study in the form of classical, as well as pre-historic works of art. Although this theory was formulated by art historians at New York University and Princeton University in 1939, many historians view iconological theory as very relevant in the visual study of classical and premodern art, until now. According to Kamus Besar Bahasa Indonesia (KBBI) iconography is the science of art and techniques for making statues. The book Studies in Iconology Humanistic Themes in the Art of the Renaissance by Erwin Panofsky (1972) is the main reference source and provides an understanding of iconography through a theory called Iconology. According to Panofsky,

Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form. Let us, then, try to define the distinction between subject matter or meaning on the one hand, and form on the other (Panofksy, 1972: 1).

Based on the understanding of the iconography concept, it can be understood that seeing the image of a work of art cannot be separated from a holistic understanding between the form of the work of art, the subject matter, and the symbolic meaning contained in a work of art. The things that have been presented above become a typical phenomenon of classical visual art if a deeper reflection on one of the relief sculptures of Candi Surowono comes through a focused search on the distinctive iconographic meaning as well. The interplay between iconographic elements full of artistic motifs, narratives and allegory, and intrinsic meanings, deserves a brief and deep review. The fact that the panel which narrates a figure resembling a human being carrying another human in panel 9, is the only panel that stands alone accompanied by a sculptural character that embodies the objective truth of ordinary human proportions, is important to be manifested through the freedom of the senses, as a specialty of visual arts studies, on the iconological meaning full of reflection.

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deserves a brief and deep review. The fact that there is a relief that narrates a figure resembling a human being carrying another human on the north side panel and is the only panel that stands alone accompanied by a sculptural character that embodies the objective truth of ordinary human proportions in very real expressions of love, becomes important. to be traced through the freedom of the senses, as an iconographic peculiarity, to an iconological meaning full of reflection.

Methodology

This research uses a humanities approach, especially using Panofsky's Iconology Theory. Qualitative research according to Kirk and Muller (Adnyana, 2018: 31) is based on observations that emphasize more on the quality aspect naturally because it involves understanding, concepts, values, and characteristics attached to the object of research. Qualitative research is also attached to a philosophical basis, namely the truth of something can be obtained by capturing phenomena or symptoms that radiate from the object under study (Arikunto in Adnyana, 2018: 31).

In observing the research data, the research model is not limited and not isolated from variables, populations, samples, and hypotheses. Therefore, qualitative methods always have a holistic nature, namely there is an interpretation of data relating to various aspects that may exist (Kaelan in Adnyana, 2018: 31).

The research on the iconography of the female relief image of Sri Tanjung Candi Surowono examines matters relating to the embodiment of the relief itself as a classical visual art along with the narration, allegory, and intrinsic meaning of the relief of the scene holding the northern panel of Candi Surowono which contains the value of transformation for humanity globally at the intellectual level. local genius along with a noble spiritual.

Results and discussions

Artistic Scene Holding the North Panel of Candi Surowono

A search of the artistic scene carrying the northern panel of the Candi Surowono has been carried out from the English Village area, Pare District, Kediri Regency, East Java 4.8 km to the northeast to Badas Village where Candi Surowono is located. Arriving at Candi Surowono, Mr. Zaenal, the caretaker (caretaker) warmly welcomed him. Before entering the temple area closer, purification is carried out using rain water which is naturally accommodated in one of the artifacts in the form of yoni. The author performs the pradaksina movement, walking from what appears to be the temple door facing west to enter the north area, right where the cradling scene is located, clockwise.

The relief sculpture of a male figure holding a female figure conveys a loving expression. This panel is in the southwest and faces north, right next to the andesite boulder that can be described as the temple door facing west. It is this relief that has attracted the author's attention to explore further. The relief is carved on andesite stone, has a length of 49 cm and a width of 116 cm. The relief sculptures that have a tendency to extend (vertical) are manifested in

andesite stones that are symmetrically formed in the harmony of creativity, taste, and intention, which are 17 cm on average. This sculpture refers to naturalistic motifs. The scene of carrying and decoration (background of patra which refers to the shape of leaves, tendrils, and plants) is carved in a smooth, flat manner. The niches are not too deep but carved in detail, trying to describe the impression of a loving cradle against a scenic natural background as it really is, and resembles the wayang purwa style.

The male and female figures are carved as they are walking on triangular motifs. The artist's unique artistic charm has been manifested through sculptures of seven-petal flowers, which are visualized growing from buds sticking out, fully developed. This motif reinforces the artistic carrying of the expression of closing the eyes, the closeness of the anatomy of the body, and the feeling of love.

(Source: Relief Catalog of Sri Tanjung's Story on Ancient Buildings during the Majapahit Period, Rendy Ertisia Putra, 2017)
Figure 1 North panel relief of Candi Surowono,

Visual Narration of Carrying and Love

The figure of a woman who is carried, sculpted with breasts, is wearing a wet (full dress), wearing a crown with loose hair. This figure is wearing a variety of jewellery; necklaces, bracelets on arms, wrists, ankles, as well as expressing erotic, gentle, and longing body exercises (ngalembana) with the expression of eyes closed and looking away from the figure carrying. Meanwhile, the male figure beside him is carved with a shawl (so that it is visually depicted as really carrying), closes his eyes, has a gentle expression and anatomy, and echoes a loving expression. This expression of love is carved through the anatomical closeness of each other's bodies.

The male figure who is carrying is depicted pinning his arms on the torso of the female figure, and crossing his scarf on the right shoulder with the female figure on the left shoulder of the male figure. This figure is wearing a

full dress, crown, hair in a bun, equipped with various jewelry on the arms, wrists, and ankles. This male figure sculpture manifests in a very strong expression showing a sense of love, tenderness, and femininity.

(Source: Nugraha, 2022)

Figure 2. Detail of the sculpture of adengan holding on one of the panels (north side) of the Candi Surowono

Iconographic Narrative of Woman Image at Candi Surowono

The presentation of artistic motifs of the reliefs holding the northern panels of Candi Surowono through a combination of light, depth of sculptural niches, and contrasts derived from a style that resembles wayang purwa and has been freely reconstructed by the artist in the 14th century based on literary sources according, of course, with the indications given. by the text, namely Kidung (Old Javanese lyric poetry) Sri Tanjung. Leaving aside the hymns that directly deal with the lesson, it stretches the romance of love which is filled with encounters, intrigues, misfortunes, stories of purification of souls, reunions, and happiness. This story is not only contained in manuscripts, but it manifests in the form of relief sculptures, and becomes an etiological legend. One group of paraphrasing texts that are present in the Sri Tanjung song, according to the Pustaka study and interviews that have been conducted, can be divided into two main classes. One group paraphrased the image of Sri Tanjung as a woman with a beautiful face who had a romance with Sidapaksa. This story is still alive in everyone's memory.

Woman, Purification, and Empowerment

Based on the narrative that has been presented, the scene of holding the northern panel of Candi Surowono refers to the figure of Sidapaksa holding Sri Tanjung. However, after losing its original significance which was interpreted in a metaphorical or allegorical way, a special concept was developed (in the mid XIV-XV centuries) in which the philosophy of exalted, personified love appeared as a goddess who was worshiped for a specific purpose.

(Source: Artist, Mirza Maulana, created February 2022)
Figure 3. Visual art inspired by the scene holding "Sidapaksa and Sri Tanjung" from the northern panel of Candi Surowono

Dewi Sri is worshiped for fertility, abundance, and salvation, which then differs from the classical image but is endowed with what might be called human emotional actuality. In this iconographic narrative, Dewi Sri embodies the image of Sri Tanjung as a female human personification of the nature of fertility, abundance, and salvation itself. In this view, it is believed that what is manifested in relief sculptures has a metaphysical glorification of love which does not focus too much on identifying who (the image/figure carved in the relief) but on the basic essence of what evolved in the Sri Tanjung song which is embodied in the idealism of sang kawi with many details. descriptive text that is very likely to be based on and inspired by the classical literature of its predecessors which also extends the presence of goddess worship, including: Calonarang who worships Bhatari/Bhagavatyai Durga.

The figure resembling an adult female human being embodied in the relief sculpture holding the northern panel of Candi Surowono, its relation to the narrative that was present in the eyes of the community at that time could be understood as a female human from a religious college in Prangalas, led by Begawan Tambapetra named Sri Tanjung. The religious sphere, in this context, refers to the Brahmin caste. The iconography of the image of woman on the relief sculptures holding the Candi Surowono in the north panel represents conformity with the Padmini criteria. In the book entitled Sri Tanjung (V.174-7), this woman is described, among others: her figure is padmanegara pattern (padmanegara adage), her skin is smooth like ivory (softening angga lwir ivory), her neck is long and flexible like gadung trunk (gulu angling ing gadung) calm and very beautiful (jatmika alistwayu), and the way is rocking like a swan (lumampah giwang lan gangsa). (Sedyawati, 2006; 246).

Panil cradles on the north side, its connection to the iconographic narrative of worshiping the wife of the god (sakti) has left its imprint on the ancient Javanese lyric poetry (kidung) Sri Tanjung. Further exploration of the allegory of Sri Tanjung's text (kidung) which manifests into a northern panel relief sculpture of Candi Surowono can be understood from what is reflected in the relationship between the microcosm, macrocosm and metacosm. In the Proceedings of the National Seminar on Archipelago Aesthetics, Indonesian Art Institute (ISI) Surakarta, November 4, 2010 the concept of Tribuana and Triloka written by Abdullah Ciptoprawiro is based on Kakawin Arjunawiwaha in the 11th century which was composed by Empu Kanwa during the era of King Erlangga, according to an interview with archaeologist and historian Dwi Cahyono, in several inscriptions it is stated that Erlangga worships Dewi Durga for special purposes. Reflections that have manifested from the point of view of the relationship between the microcosm, macrocosm and metacosm in the contexts include; reflection on Being (Being) embodied in the person (personified). Lord Shiva is described as a "spinning paramatatwa" (the essence of the highest truth = niskala), there is-nothing (sensible and unseen = sakala-niskalatmaka) namely the origin and destination (the where from and where to, origin and destiny) of the universe (sakala).).

Understand the belief in the puja to the wife of the god (sakti) in the allegory of the Sri Tanjung song, glorifying Durga Ra Nini (Hyang Nini) as a very powerful and omnipresent force, considering this power as a natural, meta-physical principle, permeating and transcending nature material universe. Hyang Nini manifests in a narrative that narrates a goddess (female) who is full of love and power. The following is an excerpt from the stanza in Lontar Sri Tanjung:

> Yang Nini mangke lingira amuwus/ wus sun lukat mangke/ putuningsun Nini Dewi/ wus waluleya sira maskun/ pejaha sapta dalu/kuwasa uripa mangke/ Hyang Nini berkata/ Telah kuruwat cucuku Sri Tanjung/ telah dimuliakan dirimu/ meskipun mati tujuh kali akan tetap hidup. (Lontar Sri Tanjung Pupuh XII).

It has been traced that the flow of puja bhakti and chanting of mantras against the wife of the god (sakti) exists and manifests behind the carvings of

carrying. In the Sri Tanjung song, a woman's love is described as the strongest of human emotions, happy and tormenting, life-giving and deadly. This is where Hyang Nini's role as a manifestation of Lord Shiva's energy manifests itself in the power that is able to purify the soul for love that blossoms in its true nature.

Woman, Magic, and Justice

The iconographic narration is related to the artistic relief of the north panel rocking scene, when viewed from the elements that make up the artwork which tends to have a transverse dimension (vertical/rectangular), depicted cradling with a scarf attached and the closeness of the anatomy of the body as well as the expression of the eyes being closed, exclaiming an expression of love that goes beyond aesthetic accuracy. If we look at the three relationships of microcosm, macrocosm and metacosm which are cognitively embodied in artistic motifs and internalized as life values for most people at that time, it can be understood that the rocking scene is a symptom that was deliberately raised by the artist (sanging). which is based on the concept of genuine belief by prioritizing symbolic factors rather than anatomical accuracy. So that the magical impression is the main meaning, rather than the aesthetic value or artistic motive itself. According to Atmosudiro (in Sedyawati, 2010; 639), it can be seen from the point of view of pre-Hindu-Buddhist artists regarding the assumption that statues are the personification of ancestors.

The iconography of the goddess-like figure depicted on the north panel of Candi Surowono in the context of the doctrine behind what is manifested in the relief can be understood as a soteric practice of worshiping sakti and tantric teachings about oneness with the divine combined with a focus on aspects of purification exorcist through the presence of Durga's iconography. Ra Nini. In his interaction with the other reliefs at Candi Surowono and according to interviews with the caretaker, it can be understood that the scene of rocking the north panel is essentially the first panel for temple visitors. This can then be understood as a religious function that delivers and guides visitors to a deeper message in the temple. Assisting visitors in their transition from the mundane to the sacred realms, which characterizes this relief-bearing narrative as a story of purification and repelling evil.

The Iconological Meaning of the Relief Woman's Image Carrying the North Panil of Candi Surowono

The iconological meaning of the relief image of a woman holding the northern panel of Candi Surowono is understood by, as stated by Panofksy, ascertaining the basic principles that reveal the basic attitude of a nation at a certain period, class, religious or philosophical persuasion. This subconsciously meets the requirements of an artistic and is condensed into one work. These principles are manifested by, and therefore highlight, both 'method of composition' and 'iconographic significance' (Panofksy, 1970).

After understanding that all the motifs that are manifested in the scene of carrying, which can be seen as prioritizing symbolic factors over anatomical accuracy, so that the magical impression is the main meaning, rather than aesthetic value or artistic motifs themselves. So by itself, this understanding contains symptoms of thoughts about the purity of forms, motifs, images, stories and allegories as a manifestation of the underlying principles: the combination of the anatomical accuracy of two human-like figures in the scene of carrying, the depth of the sculptural niches, and the contrasts that make them stand out. present between the human-like figure who is the center and the beautiful natural background behind it. The interpretation of all these elements is in line with the phenomenon of the artist's thinking (sanging) at that time (14-15 centuries) who saw symbolic values as the personification of ancestors.

As long as we limit ourselves by stating that the scene of carrying Sri Tanjung and Sidapaksa only in certain corners (pilasters) and allegorically not manifesting much in the relief panels of Candi Surowono, we are actually unconsciously comparing what is seen with our senses (as the artwork itself) with any interpretation of the compositional and iconographic features that refer to its properties or qualifications. But when we try to understand it as a visual document of Sri Tanjung's kidung at that time as a classical visual arts civilization (1400 AD), or also a strange religious attitude (special worship of the wife of a god (sakti)) we are actually exploring this artwork with great attention as symptoms of something else which express itself in countless other phenomena.

Scenes of holding, expressions of love, and Sri Tanjung's song have become a belief system. What is interesting and becomes a concern is that in this north panel, the figure of the woman who is being carried looks away from the person being carried (not looking into each other's eyes or facing each other and instead closing her eyes from the figure of the man who is carrying). As if something that manifests in the closeness of anatomy actually raises a reciprocal dialectic of love itself. The question to be explored in this discourse is what is the true meaning of love.

Let's see, based on an important fragment in Sri Tanjung's Lontar (Indiarti and Anasrullah, 2020) when Sidapaksa stabbed a dagger into Sri Tanjung's body who then took his oath (Pupuh Ukir IX: 33).

Yen gandhane amis bacin pengur/ nyata ala raden/ yen mambu jebad kasturi/ nyata ala sateya kakung/ Ki Sidapaksa amuwus/ cumenthaka sira mangke/ andeder sira anyuduk/ tan weruh getih sekacang/ tumiba ing kampuh jingga// Jika berbau anyir busuk/ nyatalah buruk diriku ini/ namun jika berbau wangi jebat kasturi/ nyatalah sungguh dirimu yang buruk kanda/ Sidakpaksa berujar/ dasar angkuh/ serta merta langsung ditusuknya kembali/ tiada tahu jika ada darah sebiji kacang/ muncrat menetes di kain jariknya//

After killing Sri Tanjung Sidapaksa, he did not realize that there were blood spots (getih sekacang) stuck to his finger cloth. It was only when he went

down to the water source to clean himself in the bathhouse that he realized that Sri Tanjung's oath had come true (Pupuh Ukir IX: 41).

> *Tumurun mering pesiramanepun/ amasuh dhuhunge/ ing sumber toyane resik/ aweing gandane arum/ tan ilang umuring banyu/ arum teka sangumure/ getih ing basahan iku/ gandane terus kalangan/ Ki Sidapaksa anjula//* Sidapaksa turun di pemandian/ membasuh kerisnya/ di sumber yang berair jernih/ bersih semerbak harum/ tiada hilang dibilas air/ menebar wangi selamanya/ darah di kain jarik itu/ wanginya terus melingkupi/ Sidapaksa melonjak terperanjat//

The expression of turning Sri Tanjung's face away has emphasized how the real conflict exists behind the intimate cradling scene. Sidapaksa is full of suspicion, jealousy, and violence.

This is in line with the fact of sexual violence and the collapse of fundamental human values, one example is the complaint of female students experiencing sexual violence from a male figure who works as a religious advisor at one of the Islamic boarding schools in Jombang, East Java. In addition, based on the writing of Ayu Regina Yolandasari in Jurnal Perempuan volume 20, number 4, November 2015 entitled "Keragaman Gender dan Seksualitas" (Gender Diversity & Sexuality), which states about contemplating the seriousness of the situation faced by Indonesian people, especially women. Komnas Perempuan's annual records show that the number of sexual violence against women continues to increase every year. Based on monitoring conducted by Komnas Perempuan, as many as 35 women become victims of sexual violence every day (Komnas Perempuan in Yolandasari, 2015, p: 87). However, the iceberg phenomenon also overshadows the reality of sexual violence. The number of reported cases is far less than the actual number of incidents. As for the various forms of sexual violence, rape is the most frequently unreported form (Pawestri in Yolandasari, 2015: p. 87).

Human suffering has manifested itself in suspicion, jealousy, and violence. In the context of the reciprocal dialectic of all the elements that make up the classic visual, the loving cradling scene and the allegory behind it refer to the understanding of the true meaning of love. Violence, confusion of thought, and how humanity from thousands of centuries ago, referring to ancient literary sources, has known violence and war. The eyes closed and not looking at each other between Sri Tanjung and Sidapaksa, in the context of allegory and iconological meaning, can be understood as reflection (mulat sarira) itself. That what manifests (being) which is conceptualized as love is not merely physical intimacy, but reflection on suffering, intrigue, and conflict itself.

Conclusions

The iconography of woman image has been colored by all the things that are inherent, manifest, and exist in it, not only in the realm of concepts but also in searching for truth in everyday life. Classical visual art carved on one of the relief panels at Candi Surowono on the north side, in the form of a scene of holding on a background of patra, tendrils, and flowers that are carved looking smooth, flat, carved niches that are not too deep but so detailed carved trying

to describe the impression as it really is and resembles the wayang purwa style with a vertical inclined plane. Everything that has materialized has also taken shape into what is not: concepts, ideas, ideologies, beliefs.

The present social phenomenon, regarding violence against women, opens the veil that violence, aggressiveness, and chaos exist. Kidung Sri Tanjung is here to spread romance, suffering, conflict, and happiness which are manifested in the relief sculptures of Candi Surowono. These two ideas complement and become a discourse on the visual meaning of the scene of holding in the north panel, between Sri Tanjung and Sidapaksa. Expressions of love seem to have to be contrasted with violence, because in fact violence exists. That it turns out that from a visual and allegorical point of view, the closeness of the anatomy of the body as an expression of affection or love has a dialectic of a Sidapaksa's jealousy towards Sri Tanjung and the act of killing Sri Tanjung is followed by regret.

Scenes of holding, expressions of love, and Sri Tanjung's song seemed to be an ideal, a concept, even a belief that became a system. The important study is that the figure of a woman (Sri Tanjung) who is being carried looks away from being carried (not looking into each other's eyes or facing each other and instead closing her eyes from Sidapaksa who is carrying).

Human suffering has manifested itself in suspicion, jealousy, and violence. In the context of the reciprocal dialectic of all the elements that make up the classic visual, the loving cradling scene and the allegory behind it refer to the understanding of the true meaning of love. Violence, confusion of thought, and how humanity from thousands of centuries ago, referring to ancient literary sources, has known violence and war. The eyes closed and not looking at each other between Sri Tanjung and Sidapaksa, in the context of allegory and iconological meaning, can be understood as reflection (mulat sarira) itself. That what manifests (being) which is conceptualized as love is not only physical intimacy, but the ability to see the suffering, intrigue, and conflict that exists within oneself.

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Artistic Arrangement as Semiotics of Criminal Messages in the Film "Marlina Si Pembunuh dalam Empat Babak"

Gea Refika Ayu Zellya[1]*, I Komang Arba Wirawan[2], I Dewa Made Darmawan[3]

[1]*Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia*
[2,3]*Film and Television Study Program, Institut Seni Indonesia Denpasar, Indonesia*

*Corresponding Author: *gearefika1710@gmail.com*

Abstract: The purpose of this study is to determine semiotics in the artistic arrangement of criminal messages in the film "Marlina Si Pembunuh dalam Empat Babak" (Marlina the Murderer in Four Acts). It uses a qualitative descriptive method that describes in detail the problems shown in this study. The analysis technique used is Roland Barthes' semiotic analysis where this theory is divided into two i.e. signifier and signified. The concept used is criminal messages in the elements of artistic arrangement, then the theory is the semiotic theory from Roland Barthes. The messages in the film contains many criminal ones. The film has meanings of signifier and signified in each scene. The criminal messages include robbery, murder, rape, assault, and threats. The meaning of the criminal message in this film describes the mistakes in people's lives today. The film has applied good elements of artistic arrangement, which pays attention to the aesthetics of each shot, so that such a film is able to present messages that are in accordance with the reality in society.

Keywords: artistic arrangement, criminal message semiotics, film "Marlina Si Pembunuh dalam Empat Babak"

Introduction

Film is defined as an audio-visual communication medium to convey a message to a group of people gathered in a certain place (Efendi, 1986: 134). Film contains informative, social, educative, and persuasive functions. All of these functions can work well because films have different characteristics from other communication media. In addition to conveying a good message to society, films also have an influence on the human soul. Therefore, film is the most powerful and quite successful medium in conveying issues that are developing in society. Realities that occur in society ranging from issues of religion, politics, social, education, and diversity become a source of ideas for filmmakers. It is not only imagination or fantasy that is used as a story. Sensitive issues also need to be raised, this is in accordance with the interests of producers and directors who have a specific target audience.

Films with the theme of crime in Indonesia are usually the main attraction for the audience. Because the discussion is quite sensitive, it describes the mistakes in people's lives today. The theme of the discussion, which is quite sensitive, actually becomes its own attraction when it is appointed to an

Indonesian film screen, because the theme is considered sufficient to represent the feelings of the victims. In the midst of this phenomenon, the film "Marlina Si Pembunuh Dalam Empat Babak" is here to bring social criticism in society. "Marlina Si Pembunuh Dalam Empat Babak" is an Indonesian film adapted from a true story from the Sumba area, West Nusa Tenggara, directed by Mouly Surya. This film is also widely recognized as one of the best suspense films ever made due to its exquisite cinematography. This film shows about the life of a young widow named Marlina whose husband died. This film emphasizes that there are 4 (four) acts which are immediately introduced to the audience. The first chapter discusses about the basic conflict of this film where Marlina kills 5 people at once. The second chapter is about Marlina's journey to the police station. The third act is about acknowledging what happened to him. The fourth stage is the stage where two friends of the murdered want to regain control of Marlina. The film "Marlina Si Pembunuh dalam Empat Babak" contains a criminal message, both from the cinematographic and cinematic aspects.

In making a film, one of the important roles in production is the artistic arrangement. Artistic design is the division that is responsible for the visual appearance of the camera. The artistic arrangement is headed by an artistic stylist or in a film production called an art director, who has the task of helping the director determine the appropriate atmosphere, color and lighting in the production of a film. Artistic arrangement can not be separated from the elements of color and lighting as a support that can beautify the atmosphere of the shooting location. One element that greatly influences the shooting location situation is the arrangement of colors and lighting arrangements. Each set requires more attention in each arrangement and management, in order to have a positive influence on the audience who is watching it. The choice of color and arrangement of lights in an artistic arrangement has its own reasons, because each color has a different psychology and influence. In addition, the tone of the lighting arrangement also affects the viewer's vision of the objects displayed according to the film's theme. Physically, color is the nature of the light emitted, while psychologically it is part of the experience of the sense of sight. Color is the impression that the eye gets from the light reflected by objects exposed to the light (Nugraha, 2008: 34).

In addition, films are generally built with many signs, an important semiotic system in films is the use of iconic signs that contain certain meanings in describing something. The semiotic method itself is used to analyze a film, because film is a relevant field of study for the analysis. The film semiotic approach was chosen because the method discusses the patterns and meanings of shooting, which is useful for sorting and reassembling the film "Marlina the Killer in Four Acts". Therefore, it becomes interesting to explore what signs are contained in this film by using the semiotics of Rolan Barthes' film.

Based on the explanation described above, that in the film "Marlina Si Pembunuh dalam Empat Babak" there are elements of artistic arrangement as the semiotics of the criminal message in the film which can be analyzed through its semiotic theory. Therefore, the film "Marlina Si Pembunuh Dalam Empat Babak" is interesting and deserves to be studied more deeply with the title

"Artistic Arrangement as a Semiotics of Criminal Messages in the film "Marlina Si Pembunuh dalam Empat Babak". It is hoped that this research can be used as a reference by students in reviewing another film work in terms of its artistic elements.

Methodology

This study used qualitative research methods. The qualitative method was chosen, because research on the film "Marlina Si Pembunuh dalam Empat Babak" did not look at the number of viewers or the calculation of the influence and rating of the film. Research on the film "Marlina Si Pembunuh dalam Empat Babak" wants to reveal the artistic arrangement as a semiotic crime message in the film. The analytical method used in this research is descriptive analysis, so that the analysis carried out can be explained in more detail. The form of analysis in this study is semiotic analysis, because semiotics can be used to analyze the sign system used in media studies, one of which is film.

The subject of this research is the film "Marlina Si Pembunuh dalam Empat Babak" by Mouly Surya, while the object of this research is a shot that contains artistic arrangement as the semiotics of the criminal message in the film. This study reveals the artistic arrangement as the semiotics of the criminal message in the film "Marlina Si Pembunuh dalam Empat Babak" based on the semiotic theory of Roland Barthes' film. Researchers want to reveal criminal messages including: robbery, murder, rape, persecution, and threats in the film.

Sources of research data by type consist of primary and secondary data. Primary data is data obtained directly from observations of the film "Marlina Si Pembunuh dalam Empat Babak", dialogues between dialogues, voice overs, series of scenes, and storytelling styles, artistic makeup, lighting, and make-up. Secondary data is indirect data obtained from various literatures such as books, journals, internet. This data is used to help researchers understand primary data.

The data collection techniques needed by researchers to collect data are observation, documentation, and literature study. Observations were made on the research subject, namely the film "Marlina Si Pembunuh dalam Empat Babak" by watching the film repeatedly to gain an understanding of the artistic arrangement as the semiotics of the criminal message in the film. The documentation in this research is the film "Marlina Si Pembunuh dalam Empat Babak" which has been released. The data obtained at this stage is the result of screenshots from films that contain criminal messages in the elements of their artistic arrangement. Literature study is done by studying and searching for data related to the problems in the research.

Results and discussions

This research explains about the meaning of signifier and signified according to Roland Barthes's view. According to Roland Barthes semiotics is a science or method of analysis to study signs. Roland Barthes examined several terms related to signs, namely signals, icons, indexes, and symbols. A sign or symbol that appears in the film is a form of message content that is poured in

the film to produce a meaning that can represent a sign, thus producing a meaning that will appear in the minds of the film's audience. Markers in the artistic arrangement are supporting elements in film production that have a function or purpose in delivering the script, so that the function of the artistic arrangement itself is a media or supporting element for delivering messages in films. In a film, the artistic arrangement must be visualized along with the markers so that the shape is not only a patch but must be able to convey a message.

This discussion presents data regarding the criminal message in the film "Marlina Si Pembunuh dalam Empat Babak" based on the scenes contained in the film, in the form of dialogue and the treatment of the characters that contain criminal elements such as robbery, murder, rape, persecution and threats. In addition, semiotics is discussed about the elements of artistic arrangement contained in the shot, the results of the research.

Robbery

Table 1. Robery Scenes

Signifier	Siginified
  "Bruumm…bruumm…brummm…" (*Suara motor dan truk anak buah Markus*) Markus : *Selamat datang….* Anak buah : *Markus, maaf ya nunggu lama….* Markus : *Yang penting kau bawa minum saja, ayoo masukk… Franz kandang hewan ada dibelakang tuhh…*	Markus greeted his friends and showed Franz where the cattle pens were.
Analysis of elements of artistic arrangement	

Location	: house
Setting	: from inside the house whose view is facing outside.
Property	: door curtain and truck
Makeup	: natural typical of the villagers
Wardrobe	: everyday wear
Lighting	: blue low key
Meaning	: deep thoughts and emotions from Marlina because her pet was robbed.

The scene above shows the arrival of a group of robbers at Marlina's house. The shooting of the film scene, which was taken at minute 9 past 42 seconds, uses a medium shot. In this shot, you can see the robber getting off the truck and Markus showing the location of the animal cage behind. In this scene, the lighting is a bit dark and blue, indicating that the incident took place in the late afternoon. The blue color itself has the meaning of deep thoughts

and emotions from Marlina because her pet was robbed. The artistic arrangement that is displayed is as natural as possible as a characteristic of the people of Sumba. The location of the film's scene is at home, with the setting from inside the house whose eyes are directed outward when Mark greets his fellow robbers. The clothes or wardrobe used are the daily clothes of the villagers, shabby colored t-shirts and shorts for the thugs or the skirt worn by Marlina. The meaning contained in the shot is when Mark shows the location of the animal cages to Franz, which means he is ordered to immediately return to take all the livestock owned by Marlina. The action in the shot scene is not worthy to be imitated, because the action is a criminal act, where the robber took all of Marlina's livestock and the action violated the Criminal Code with a maximum penalty of 15 (fifteen) years in prison.

Murder

Table 2. Murder Scenes

Signifier	Siginified
"Dukkkk…dukkk…." (*suara Novi memukul pintu untuk dapat masuk ke kamar Marlina*)	Novi, carrying a machete in her hand, immediately entered the room and killed a man who raped Marlina.
Analysis of elements of artistic arrangement	

Location	: house
Setting	: in the room
Properties	: dressing table, chair, makeup kit, bed, mattress, chandelier, hanging bag, hanger, pillow.
Makeup	: natural typical of the villagers
Wardrobe	: everyday wear
Lighting	: orange low key
Meaning	: passionate passion to kill the perpetrators of rape

In the cutscene above, it can be seen that Novi is angry and wants to defend her friend, Marlina. Novi came with a machete in her hand, who had just come out of the kitchen, immediately entered Marlina's room and killed a man who tried to rape Marlina. The shooting of the film scene, which was taken at 60 minutes past 20 seconds, used a medium shot. In this shot, robbers are seen trying to rape Marlina in a room. In this scene, the lighting is a bit dark and orange, which means Novi's passionate passion to kill the perpetrators of the rape of Marlina. The artistic arrangement shown is in Marlina's house, with a background setting in a room with not too many properties. The clothes worn are still simple and shabby in color. For Novi's clothes, she used a cloth wrapped around her waist because Novi was pregnant at the time. Very few properties are displayed, namely dressing tables, chairs, makeup kits, beds, mattresses, chandeliers, hanging bags, hangers, pillows, considering Marlina's

poor social life conditions. The makeup itself was left natural and almost not even given a beautiful polish, because the shot wanted to show Marlina and Novi's shabby condition because they had gone on a long trip.

Rape

Table 3. Rape Scenes

Signifier	Siginified
  Marlina : *Makan... Makan malam (sambil menepuk kaki Markus)* Markus : *Tunggu.. tunggu dulu (sambil menarik tangan Marlina)* Marlina : *Aaahhh…biar saya ambilkan yang baru (sambil ketakutan)* Markus : *Kau duduk.. kau duduk..buka..bukaa…*	Marlina is delivering food to Markus. Then Markus grabbed Marlina's hand and forced her to take off her clothes so she could be served.
Analysis of elements of artistic arrangement	

Location   : home
Setting   : in the room
Properties : dressing table, chair, makeup kit, bed, mattress, chandelier, hanging bag, hanger, pillow, mat.
Makeup   : natural typical of the villagers
Wardrobe   : everyday wear
Lighting   : orange low key
Meaning   : passionate passion for a relationship

In this scene, Marlina is seen delivering food to Mark. Then when Marlina was about to stand up, Markus' hand pulled her so that the bowl she was carrying fell down. Here you can see the character Mark, the boss of a very rude robber. In this scene, only Markus and Marlina are shown in the room, while the other robbers are outside and were poisoned to death by Marlina's food. The artistic arrangement displayed is in the background of Marlina's room with the setting in a Marlina room. For shooting, the lighting is a bit dark or the low key is orange as well, so it makes the scene look like it has the meaning of a passionate passion for a relationship by Markus to Marlina. The shooting of the film scene, which was taken at minute 21 past 49 seconds, used a long shot. The properties displayed are still the same, namely very few, namely dressing tables, chairs, makeup equipment, beds, mattresses, chandeliers, hanging bags, hangers, pillows, and mats considering Marlina's poor social life conditions. The makeup itself was left natural and almost not even given a beautiful polish, because the shot wanted to show Marlina's shabby and incompetent condition. Markus' own hair is left loose like a mess, which can be interpreted that Markus is a person who can't be managed, can't take care of

himself, and acts arbitrarily. The action in the scene is not worth imitating, because the act is an immoral act that violates the law.

Persecution

Table 4. Persecution Scenes

Signifier	Siginified
	Novi's husband beats Novi many times because he thought his wife had an affair with another man.
Umbu : *Kau berani ehh…berani kauu….Plaakkk..(suara tamparan)* Novi : *Ehh Umbuu…sumpah demi Tuhan saya tidak tidur dengan laki-laki lain…*	
Analysis of elements of artistic arrangement	
Location : Sandy road Settings : home page Property : motorbike, bag and drying tables. Makeup : natural typical of the villagers Wardrobe : daily wear short sleeve t-shirt, pants and skirt Lighting : orange high key Meaning : feelings of disappointment that lead to persecution	

This scene cuts the abuse that Umbu does to his wife Novi. Here, Umbu's character is seen who is stubborn and doesn't want to accept an explanation from Novi as his wife. Umbu's character suspects that Novi has slept with other men, so she never takes her husband's advice. Novi, who continued to try to explain to Umbu, was not heard, so there was persecution in the form of a punch to the face of Novi, who was pregnant. The shooting of the film scene, which was taken at the 70th minute past 15 seconds, used a long shot. The artistic arrangement displayed is set against a barren sandy road, where the picture is taken using very bright lighting so that it can be seen that the incident occurred during the day. The meaning displayed describes the feeling of disappointment that causes the persecution of Novi as Umbu's wife. The clothes worn are still the typical everyday clothes of the villagers, namely short-sleeved shirts and shorts. Novi wore a bag and a long cloth wrapped around her waist. This act of abuse is against the law and can result in a dozen years in prison for hurting a woman who is helpless, let alone is pregnant.

Threats

In this cut, there is a threat made by Marlina. Here, Marlina's character is very fierce when she puts her machete around the neck of the truck driver. In this scene, she tells that Marlina wants to ride a truck with one of the people passing by on a paved road. Marlina wanted to be taken to the police station but the truck driver refused because Marlina was carrying the human head of Markus which she killed, but Marlina threatened with a machete if the truck driver did not want to take her to the police station.

Table 5. Threat Scenes

Signifier	Siginified
Marlina: *Saya mau kekantor polisi, jalan sudah…*	Marlina draped a machete around Paul's neck as a truck driver as a form of threat.
Analysis of elements of artistic arrangement	
Location : Paved road Setting : in the truck Properties : machete, bag, necklace, human head, music. Makeup : natural typical of the villagers Wardrobe : everyday wear short-sleeved t-shirts, brightly colored pants and skirts Lighting : orange high key Meaning : passionate feeling of wanting to take the case to the police station	

The artistic arrangement in this scene is set on a paved road on a barren hill, where the shooting uses bright lighting so that it can be seen that the incident occurred in the morning. The shooting of the film scene, which was taken at the 31st minute past 35 seconds, used a medium shot. The meaning displayed is the passionate feelings of Marlina who want to take the case to the police station by bringing Markus' head cut off. Marlina's outfit is a bright pink, while the truck driver's outfit is brightly colored with full motifs on each shirt. The property that Marlina brought was Markus' human head which was cut off for trying to rape Marlina, a small bag, and a necklace.

Conclusions

The film "Marlina Si Pembunuh dalam Empat Babak" based on Roland Barthes' semiotic analysis of its scenes has explored the meaning of the criminal message well. In addition, this research has applied the elements of artistic arrangement well, which of course pays attention to the aesthetics of each shot, so that the film is able to present a message that is in accordance with reality. Markers in the artistic arrangement are supporting elements in film production that have a function or purpose in delivering the script, so that the function of the artistic arrangement itself is a media or supporting element for

delivering messages in films. In a film, the artistic arrangement must be visualized along with the markers so that the shape is not only a patch but must be able to convey a message.

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Film

"Marlina Si Pembunuh dalam Empat Babak", karya sutradara Mouly Surya, rilis di bioskop Indonesia 16 November 2017, produksi Cinesurya Productions, Kaninga Picture, dan HOOQ.

"Nga-wayang": A New Dance Creation from a Globalized Sociocultural Environment

Ni Putu Ari Sidiastini[1]*, I Wayan Rai S[2], Ni Made Ruastiti[3]

[1,2,3]*Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia*

*Corresponding Author: *arikqurik@gmail.com*

Abstract: This scientific article aims to discuss a new dance creation entitled "Nga-wayang", whose creation idea depicts the character Gatot Kaca in a two-dimensional wayang kulit show. No one has worked on a dance that was transformed from a two-dimensional wayang kulit performance into a new three-dimensional dance creation. The creation of the "Nga-wayang" dance uses qualitative methods. The creation process is carried out in stages: ngarencana, nuasen, makalin, nelesin, and ngebah. The search for ideas was carried out using participatory observation techniques and in-depth interviews with related parties. The deepening of the character of Gatot Kaca's character is carried out through library research and discography. The process of creating this new dance creation is carried out using transformation theory and aesthetic theory. The cultivation of this work of art has resulted in a new dance creation entitled "Nga-wayang". As a new dance creation, "Nga-wayang" is presented full of new ideas based on the influence of the art ecosystem in the influence of globalization in terms of poses, variety of movements, techniques, dynamics, tempo, and level play based on multimedia such as LCD projectors, LED lights, and smoke. The process of composing this dance has been carried out since this material was developed as a final choreography class assignment, the presentation of which has been continuously refined. "Nga-wayang" is a new dance creation that departs from the experience of the cultural environment in the era of globalization, namely the ecosystem as an art reinforcement.

Keywords: "Nga-wayang", new creation dance, gatot kaca, balinese shadow puppet.

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Introduction

Bali has various types of art that are well known to foreign countries, one of which is wayang art. Puppet art is a work of high quality art, as a reflection of the good and bad of human life. Puppet art can be used as a medium for non-formal education, role models in human life in understanding good and bad in carrying out life. Besides being able to entertain, wayang performances also contain philosophical and religious values so that wayang performances cannot be separated from people's lives (Amir, 1991: 21).

Wayang kulit is one type of art that has an aesthetic value. This can be seen from the form and shape of the puppet itself. Various characters are manifested through carvings, decorations, ornaments, different colors according to the characters of the characters displayed. The shadow puppet show is known to have a movement called tetikesan or in Javanese it is called sabetan. The wayang or tetikesan movement has a variety of movements according to the characters contained in the puppet show. As for the variety of movements

referred to, such as, nadab gelung, nabdap gelang kana, and ulap-ulap. Based on observations, in the wayang wong performances there are also a variety of similar movements, but the difference is that when the shadow puppets move, they are more limited in only two dimensions. Meanwhile, in wayang wong the movement is more flexible because it is done by humans in three dimensions.

To produce a new range of motion in accordance with the purpose of creation, exploration needs to be done. Exploration is carried out through the process of imagination and then responding to objects to realize the ideas that you want to realize. The process of imagining to respond to the object of an idea is explored through visual stimulation by observing an object that is living or inanimate to produce a claim. Stimuli to create motion can arise from observing statues, pictures, or even shadow puppet shows as this work appears.

Soedarsono (1999) said that to create a new dance, the creators used the body as the main medium. The process of creation seems to be done in various ways. Starting from the emergence of an idea, the creation of dance is carried out by exploring motion to find motifs, designs, and various movements in accordance with the idea to be realized. All the results of the exploration were then compiled, combined with the dance accompaniment music so that a dance was realized according to the desired idea. As the process of cultivating this dance is carried out through observing wayang kulit performances through videos, discography and literature searches that have been produced by previous creators.

Audio stimulation or hearing through sounds is also done to generate ideas. In addition to these steps, kinesthetic stimulation is also carried out to produce a new variety of dance movements. To explore the ideas and feelings that exist within oneself, exploration is carried out through the stimulation of the sense of touch. Various strategies were carried out to produce works of art for the final project (TA) at the Postgraduate Study Program of the Indonesian Institute of the Arts Denpasar. This is because the final project produced is required to be new and different from the works that have been produced by the previous creators.

Personal experience which is one of the basic capital in the cultivation of this dance work. Experiences that have been obtained both directly and from observing various processes of creation and wayang kulit performances have been able to encourage the emergence of ideas in creating this arable idea. Starting from a family environment of wayang art, since childhood, he has been accustomed to seeing wayang kulit performances, both traditional and innovative. In this era of globalization, many young people are reluctant to watch wayang kulit shows which are considered quite boring, because the duration of each shadow puppet is quite long. Seeing this phenomenon, it is appropriate for creators who have been encouraged by aspects of the sociocultural environment to continue the art, even though the creators do not explore the world of wayang, instead they tend to explore the art of dance. The two-dimensional form is then transformed into a three-dimensional form, which aims to maintain the wayang kulit art ecosystem in the shock of globalization.

Dibia (2003: 1) says that experiences, events that have been experienced, are felt in addition to being able to increase knowledge as well as valuable lessons to give birth to new works. The ability to judge, respond to what has been felt in everyday life is also important in producing works. Therefore, in addition to ability, courage, and sensitivity in responding to the environment, they also played a large role in producing this dance work. The cultural environment, ideas, abilities, and courage in visualizing ideas in this case have an important influence in producing this work.

The purpose of writing this scientific paper is to discuss a new dance creation entitled Tetikesan, whose creation idea depicts the character Gatot Kaca in a two-dimensional wayang kulit performance into a new three-dimensional dance work.

Methodology

The creation of the "Nga-wayang" dance uses the principles of angripta sesolahan, which is carried out in stages, including the following. Planning, the process of planning, contemplating and maturation of ideas that are carried out before expressing ideas to the media or dance supporters. In that context, the idea that will be used as material to be realized into a dance work is interpreted based on the imagination of the object that you want to visualize in the form of work. Participatory observation is carried out by conducting intensive continuous observations of the object that you want to adopt as an arable idea. For this reason, careful observations were made, especially the Balinese wayang which became the idea to be used as a lighter. Observations were made starting from the form of the puppet, how to play the puppet, the form of the puppet, as well as the movements of the puppet. After the observations were made, an idea was obtained about the work that would be realized, namely a new dance creation based on Balinese wayang kulit. The act of planning or preparation begins with thinking and understanding yourself, about the work to be created, the characters to be depicted, making work that can produce new nuanced works. The idea is obtained through the experience of watching wayang kulit and human puppet shows. Since then, the material objects in the form of wayang kulit and wayang orang have always been haunting and inspiring to create a variety of movements according to the imagination, the shadows created by the wayang forms.

Based on the above experience, observations were made on wayang kulit performances. For this reason, direct observations were made in the field by witnessing the wayang kulit performances at the Puseh Temple in Bona Village and at the Bali Arts Festival at the Art Center. Not only watching wayang shows, but also observing the documentation of similar performances by watching through social media, namely on the YouTube channel. In this stage, the design forms or lines created by the shadow puppet movement are observed. Motion designs that form various characters in each wayang movement are interpreted to be developed into "Nga-wayang" dance movements. The characters that will be visualized in the work cannot be separated from the material object, the trigger for the emergence of ideas. In

that context, the character who is the target of observation is the character Gatot Kaca found in the Mahabharata story. The mighty figure of Gatot Kaca can be traced from various stories, both through the presentation of performing arts and through other reading sources. If you pay attention, the puppet movements are the same as dancing human movements. They interact with each other only behind the scenes and can only be seen in two dimensions.

Results and discussions
Creative Process through Sociocultural Environment

Creating new ideas is not easy, therefore careful and systematic planning is needed in the cultivation until the presentation is in accordance with the purpose of creation. A creation process, of course, does not always produce satisfactory outcomes, but if it is carried out with creativity, the right method and the correct method, it will produce results or outputs that are in line with expectations.

Working on the "Nga-wayang" dance requires precision and the right steps so that the cultivation process is effective with the desired results. The process of cultivating the "Nga-wayang" dance begins with the experience of the sociocultural environment and direct observation of wayang kulit performances. Apart from the experience of understanding the art of wayang kulit performances, the idea to create the "Nga-wayang" dance is also obtained from watching wayang kulit performances through social media such as the youtube channel. In this stage, observing the forms posed by shadows from wayang kulit and forming various characters found in wayang stories, if you pay attention to the puppet movements are the same as the movements of human dancers, they interact with each other but are behind the screen and only can be seen in two dimensions. Apart from the wayang forms, they also observe and understand the characters of each wayang character.

The experiences and observations are made in the mind and then an exploration is carried out on the shape of the wayang curves, poses, and various motions of the shadow puppets which are presented with a multimedia background. Observations were also made by observing various dance works, the results of the final exams that had been produced by previous choreographers to watching various types of performing arts that were displayed at the Bali Arts Festival.

After observing the various works of the new dance. The idea of adopting the art of wayang kulit performance was set. The search and observation of various shadow puppet shows was started. Based on these observations, the idea emerged to take the Gatot Kaca character to be the object of this work. In fact, many interesting things can be realized in this new dance work. However, taking into account ability, time, and so on, it was decided to create a new dance creation that depicts the character Gatot Kaca in Balinese wayang kulit performances.

Tetikesan Dance Performance Form

Form refers to what appears concretely and the meaning contained in it. Concretely, shape can be interpreted as a form that is perceived by the eyes or ears, such as motion, color, instruments, tones, melodies, and others in a work of art. While forms that do not appear concretely can be interpreted as abstract forms (Djelantik, 2014:17). Forms can be imagined, understood and understood by those who enjoy. This means that the meaning or message of a work of art displayed can be understood as a whole by the audience.

"Nga-wayang" which comes from the word "nga-" is the same as doing or acting and wayang can be interpreted as a moving shadow object. "Nga-wayang" dance is a development of the traditional puppet movements that have been tuned. This work shows the figure of Gatot Kaca when he led the Barathayudha war. This new dance work featuring a variety of motions of the three-dimensional shadow puppets is displayed with a multimedia background such as LCD, LED, smoke, and. The various poses and the distinctive movements of the wayang kulit are transformed into a new three-dimensional dance composition through dynamics, techniques, tempo, and levels. The poses of the two-dimensional wayang kulit are transformed into a new dance breaking through the shackles of traditional dance standards in the era of globalization.

"Nga-wayang" is presented by developing traditional elements by transforming imagination through the appearance of a variety of pure dance movements. This dance is presented in the form of loose dance (without play) by 7 dancers, 4 male dancers, and 3 female dancers. The reason for using 4 male dancers and 3 female dancers is that they want to combine male and female characters into one character, namely Gatot Kaca, who not only has a strong character but also has a wise character, as well as more can process the composition or floor pattern that will give the impression of beauty and dynamics in the work. Therefore, "Nga-wayang" dance uses 7 male and female dancers, imagining that the seven dancers have the same character even though they have different physiques.

The variety of movements used in this "Nga-wayang" dance work are the motifs of the shadow puppet movement combined with the standards of Balinese dance movements which were developed using the motifs of the shadow puppet movement. Ngegem movement is created according to the theme raised. The away movement was developed without eliminating the grip of the away movement itself. Tangkep movement is developed according to the expression and emphasizes the characters used. The fashion makeup used in the "Nga-wayang" dance works is makeup according to the character and theme. The properties used in the "Nga-wayang" dance are torch and sageway properties, among others, are aligned with the ideas that you want to display when the character of Gatot Kaca is flying.

Ngarencana, Nuasen, Makalin, Nelesin, and Ngebah

The experiences and observations that settle in the mind are then poured into the exploration stage to obtain the curved shape of the wayang, the poses of the various movements of the "Nga-wayang" are presented according to

today's tastes using sophisticated equipment, modern technology as the identity and breath of this work. This plan (or ngarencana) was carried out during the process of the final choreography course, in August 2019. This was done to give birth to a new work that was completely different. Based on the thoroughness in realizing the ideas and the casting process, new innovations in Balinese performing arts have been realized.

Nuasen, is a ritual ceremony that is carried out before improvising motion, music, and others related to the process of creating the "Nga-wayang" dance work. The nuasen ceremony carried out at the Saniscara Tumpek Wayang as well as Kajang Kliwon (Saturday 24 September 2019) was a good day according to Pekak Sidja Mangku Dalang who is a figure in Balinese performing arts. Nuasen is done at Padmasana Ardhanareswari Pura Institut Seni Indonesia Denpasar and at home. The nuasen process was followed by all supporters involved in the exam, be it dancers, musicians or crew. The meaning of nuasen gives spiritual value to the supporters of the work and at the same time is useful for the aura and expression of the dance work, even that value is present in the performance of the work. The presence of aura and spiritual expression in the work is an experience that is actually not a product of creation.

Makalin. The next action is to carry out the makalin stage, namely the process of selecting materials that support the creation of the work. The chosen talents are the skills possessed by supporters in the arts, especially Balinese dance. In the process of making the "Nga-wayang" dance work, several things are done, namely (a). the selection of dancers as supporters of the work according to the needs of the work scenario, and providing an explanation of the creation carried out. The presentation of the "Nga-wayang" dance is a group with a total of 7 (seven) dancers, (three female dancers and four male dancers) in accordance with the needs of dance structures and concepts. The selection of dancers was held in July 2019. The selection of dancers is done on a physical basis because the theme of this work depicts more of a heroic figure in accordance with the theme raised. The seven names above are considered capable of helping realize the work. In order to realize this claim, an agreement is needed. Due to different forces, and have different body postures, it is necessary to do alignment. This is a bit of a challenge, where the three supporters (Alit, Adhiwiguna and Dendi) are tall, Tiara is a little smaller but very strong, Ria and the stylist have the same posture, and Gusde is big and quite bulky. That is a challenge in cultivating the "Nga-wayang" dance. For this reason, even more efforts are made to unite flavors, as well as expressions to match the concepts and themes being worked on. Although the dancers have different postures, efforts are made to bring out new colors, by proving that different postures are not completely a problem in equating the sense of movement and expression; (b). The selection of musicians is adjusted to the needs of the instrument used and the ability to play the Semarandhana gamelan instrument. The personnel for the musical accompaniment by "Nga-wayang" are 40 (forty) men. Through dance music accompaniment, the atmosphere of achieving the theme becomes stronger.

Nelesin, is the last process to summarize all the results of improvised motion. Nelesin is the process of forming the result of a motion improvisation process that has definitely become a form of performance. The forms are arranged according to the concept, theme and structure of the performance. Nelesin is carried out in stages, namely: (a). The pangawit section depicts the shadow of the dancer Gatot Kaca which is illuminated by the light of a blencong lamp or torch and combined with a projector screen, here the focus is more on showing the shapes of the curves of the dancer's body that describe the strong character of Gatot Kaca; (b). The papeson section describes the valor of the Gatot Kaca character which is visualized through subtle movements combined with a more dominant movement facing the right and left sides accompanied by the use of a projector screen as a backdrop for the royal atmosphere; (c). The pangawak section features a mix of tough and wise characters, the Gatot Kaca character who depicts Gatot Kaca when he is about to fly. The flying scene will be realized with the help of the sageway property; (d). The pangecet section depicts a war scene where Gatot Kaca is shown on the battlefield using staccato, running, and level play; (e). The Pakaad section of the "Nga-wayang" dance shows the scene of Gatot Kaca flying when he brings out his supernatural powers while on the battlefield.

Ngebah, is a trial result claim. The trial results were carried out by performing the "Nga-wayang" dance in its entirety. Before being staged, a full rehearsal was carried out. The rehearsal is a trial performance or trial stage before the performance as a final preparation effort before the final task performance (TA). In this rehearsal, the performance of the dance work is carried out according to the Final Project performance so that it has a shadow when the work is on stage. This stage is the final evaluation to complete the work. The rehearsal will be held at the Natya Mandala Institut Seni Indonesia Denpasar building on Tuesday, January 29, 2022, using all artistic styles.

"Nga-wayang" is a performance using complete costumes, make-up, and lighting. This dance work was performed at the Natya Mandala ISI building in Denpasar on January 31, 2022. The process of creating this dance work has actually been running since October 2021. The trial performance was carried out on 30 January 2021. This dance performance was carried out related to the Final Choreography course who are required to display the creativity of the final choreography course. However, due to the COVID-19 pandemic, which requires all members of the public to keep their distance, this final choreographic work is allowed to be presented in the context of the final work exam. Below are the test results of the Tetikesan dance which was staged at the Natya Mandala Building, Institut Seni Indonesia Denpasar.

(Source: Sidiastini, 2021).
Figure 1. "Nga-wayang" Dance at the Natya Mandala Building, Institut Seni Indonesia Denpasar

Conclusions

"Nga-wayang" is a new dance creation that departs from the experience of the cultural environment in the era of globalization, namely the ecosystem as an art reinforcement. This work is presented in the form of a group dance performed by seven dancers consisting of 4 male dancers and 3 female dancers. This "Nga-wayang" dance is built by the various movements of the three-dimensional shadow puppets. The show is displayed against a backdrop of technologies such as LCD projectors, LED lights, and smoke. The various poses, characteristics of the distinctive wayang kulit movements are transformed into a new three-dimensional dance composition presented through dynamics, techniques, tempo and level plays. The poses of the two-dimensional wayang kulit are transformed into a new dance breaking through the shackles of conventional traditional dance standards.

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A Dance Work Representing Ida Bagus Blangsinga's Life Journey (The Maestro of Kebyar Duduk Dance in Blangsinga Style)

Ida Ayu Triana Titania Manuaba[1]*, I Wayan Dibia[2], I Ketut Sariada[3]

[1,2,3]Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: geknia6@gmail.com

Abstract: This work aims to represent the figure of Ida Bagus Blangsinga, a master of the Kebyar Duduk dance in Blangsinga style. The method of creation used in this work uses the creation method which includes assessment, experimentation, and formation. This method is easily understood by the stylist to express and visualize several scenes in the work. The form of the chosen work is a new creation dance, because it provides space for development according to the wishes of the stylist. This work is danced by six female dancers and one male dancer using soft make-up and fashion that supports each part of the work. This work uses the fan and reverberation properties. This dance is made as a contribution to the development of Balinese dance especially to the new generation.

Keywords: Kebyar Duduk dance in Blangsinga style, biography, Ida Bagus Blangsinga, regeneration.

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Introduction

Ida Bagus Oka Wirjana is one of the Balinese dance artists whose abilities have been recognized by Balinese people and abroad. He created one of the Kebyar Duduk dances which gave birth to a characteristic movement and made him known as the master of the Blangsinga style Kebyar Duduk dance, because geographically Ida Bagus Oka Wirjana was born and lived in Blangsinga, so he is better known as Ida Bagus Blangsinga. Apart from his amazing dancing style, he also has a simple life story, and an extraordinary dancing experience. These are some of the characteristics of Ida Bagus Blangsinga, so many people admire him.

The specialty of the dancer and dance maestro of Kebyar Duduk in the Blangsinga style has inspired the stylist to create a new dance work, namely a biographical work. This dance work aims to introduce the figure of Ida Bagus Blangsinga from the perspective of the stylist who is one of his grandchildren. The life story of Ida Bagus Blangsinga reminds the stylist of the importance of sharing with one another with sincerity and sincerity as his grandfather told the stylist. The circulation of knowledge, namely being ready to accept and being able to share is very important to be applied as a way to regenerate and preserve Balinese arts, especially Balinese dance created by the late Ida Bagus Blangsinga. Some of the things above prompted the stylist to raise the

biography of the figure of Ida Bagus Blangsinga as an idea. The life story of Ida Bagus Blangsinga then gave the stylist some interesting ideas to work on. The idea provides a stimulus or stimulus for ideas to be developed into new works.

This work is made into a group dance, done by 6 female dancers and 1 male dancer, in addition to choreography needs, it also supports scenes in the work. The form of the work chosen is a new creation dance, because it provides space for development according to the wishes of the stylist. This refers to Supartha's statement that "new dance creations appear as expressions of the free will to be able to make their own decisions and choose according to their own inspirations/ideas so that the development of dance can take a step forward" (1988: 90). The instruments used to accompany the Mapruput Dance are several Semara Pagulingan gamelan instruments to support a sweet and dynamic impression.

The biographical work about the life journey of Ida Bagus Blangsinga is a challenge for the stylist to provide an overview of the life and artistic journey of Ida Bagus Blangsinga for the audience. This work becomes a work of offering to the motivator as well as the inspiration. This work is also the stylist's contribution to the development of Balinese dance.

Methodology

The process of creating dance according to Alma Hawkins (Susanti, 2015: 52) basically contains exploration, improvisation, and formation. In the exploration stage, the steps taken are (a) determining the title/theme/topic of the creation through stories, conceptions. (b) thinking, imagining, feeling, responding, and interpreting the chosen theme. Improvisation stage, the steps are carried out (a) the experiments of selecting, distinguishing, considering, making harmonization, and certain contrasts, (b) determining the integration and unity of the various experiments carried out. In the formation stage, the steps taken are (a) determining the form of the creation by combining symbols resulting from various experiments that have been carried out, (b) determining unity with other parameters, such as movement with accompaniment, clothing and color. (c) giving artistic weights (complexity, simplicity, and intensity) and religious weights.

Exploration is the initial stage in the choreography process, namely an exploration of objects or phenomena from outside of oneself; an experience to get a stimulus, so that it can strengthen the power of creativity (Hawkins, 2003: 19). This exploration teaches how dancers observe, pay attention, perform, balance between one dancer with other dancers, because in group dancing it is important if we understand and are aware of the space around us, both the space between the dancers and the performance space.

Pouring or Improvisation, this stage is often called the stage of trial and error or spontaneity. The stylist places more emphasis on giving the dancers imagination so that the dancer can provide stimulation both to himself and the stylist to find comfort so that they are able to determine the identity of the motion in the work.

Formation or forming is the final stage of the creative process according to Hawkins. Because this stage includes selecting or evaluating, compiling, assembling or arranging "movement motifs" into a single unit called "choreography". In this section, the stylist begins to arrange the parts according to the agreed structure, arranges the floor pattern and combines it with dance music so that it becomes a complete dance work.

Results and discussions

Concept is a design or understanding that is abstracted from concrete events. The concrete event that this work wants to describe is the life story of a prominent artist, Ida Bagus Blangsinga, who is the maestro of the Kebyar Duduk dance in the Blangsinga style. Some parts of the life story are visualized through symbols and body language, namely movement. The life stories that will be visualized include his story when he was young, namely when Ida Bagus Blangsinga wanted to study with one of the artists, namely I Mario, the story of when he reached the peak of his glory, namely how Mapruput was one of his inspirations in creating the Kebyar Duduk dance in the Blangsinga style and how the stylist's longing as his grandson is to gain knowledge from the figure of Ida Bagus Blangsinga. The knowledge that has been obtained will be preserved again so that the circulation is chain and continuous. The philosophy of science is the trigger for the emergence of the concept of cultivation, namely "Malar".

"Malar" in Kamus Besar Bahasa Indonesia means "terus-menerus (terjadi, ada, dsb); selalu; tetap tidak berubah" or continuously (occurs, exists, etc; always; remains unchanged). The "Malar" (M-A-L-A-R) becomes the basis for the stylist in his work. "M" means "melingkar" (circular), in this case it means it always happens. " A" means "ada" (existing). "L" means "liar" (wild), in this case wild in the search phase, wild in the concept of choreography and free expression through the concepts of motion, makeup and clothing, accompaniment and lighting. "A" means "arah" (direction), in this case means directed. "R" means "rantai" (chain), in this case the circulation is always chain and continuous. This concept is described in three stages, namely exploration, improvisation and forming, with reference to the aesthetic theory written by A.A.M. Djelantik The aesthetic concept includes form, weight, and performance.

The form of this dance work is a new creation dance. The form of the work concerns the form (fundamental elements) and the composition or structure of the work. The components of the form of the work include: the concept of motion, dance support, music, make-up and clothing, lighting arrangements and the structure of the work.

A biographical work about the figure of Ida Bagus Blangsinga is not like a creative dance in general which uses one motion character, but rather emphasizes the atmosphere of each scene that you want to convey. One of the scenes in the work shows several concubines owned by Ida Bagus Blangsinga. This section uses a subtle princess dance character. The next section visualizes mapruput activity. The character of the motion in this scene is the transformation of the chicken's movement. The motion motifs that the stylist uses in this work mostly use symbols in motion as an introduction to

understanding objects for the audience. The statement refers to Triguna's statement in the theory book about symbols, that "a symbol is a thing or condition that is a delivery of understanding of objects" (Triguna, 2000: 7).

Some of the scenes that are visualized in the work are some of the important stories in the life of the figure of Ida Bagus Blangsinga that the stylist wants to convey to the audience. The scene requires the dancer to transform the story into the dancer's body. Supporters of this dance work using male and female dancers. The female dancers were chosen to suit the stylist in terms of energy, dance technique and posture. Seven female dancers and one male dancer as the figure of Ida Bagus Blangsinga is needed for choreography needs so that it is easy to adapt to the stage space. Thus, based on the procedure or form of presentation, Mapruput dance works are classified as group dances. According to Robby Hidajat, group dance is a dance that is presented in groups (choreographic groups) in one complete choreography, because the pattern of arrangement of the elements of motion is presented by group bonds (2004: 46).

The concept of make-up in this dance work is the stage make-up needed by the dancers in each scene, which is approaching the delicate princess character and the chicken character. The concept of head make-up for dancers with delicate female characters is to use long, flowing hair to reveal the graceful impression of a woman, as well as simple-looking fashion oriented to the female character. The concept of a chicken dancer's head makeup is made to resemble an anchor or a chicken's head. The fashion in this work refers to the character of a chicken, but does not interfere with the dancer's movements.

Musical elements can strengthen the impression of motion, atmosphere, and provide accents and rhythms in a dance work. The concept of music in this work is an instrument that is able to describe the atmosphere needed in each scene and is able to support each scene that is shown. The music used is several Semara Pagulingan gamelan instruments.

The dance work will seem more alive if it is supported by the right lighting. The lighting can be used to support the dance atmosphere or to strengthen the dramatic accentuation of dance phrases (Murgiyanto, 1992: 122). The concept of lighting in this work is to follow the floor pattern to illuminate the dancers' movements and the needs of dance compositions.

The structure of the Mapruput dance work is based on the stylist's interpretation after watching Mapruput. The structure of this work consists of 4 parts, namely as follows.
• Part I: Describes Ida Bagus Blangsinga's desire to study with I Mario.
• Part II: Describes the heyday of Ida Bagus Blangsinga's figure.
• Part III: Describing the message in the work, that the circulation of knowledge will always exist, chain and continuous.

The weight of art has three aspects, namely the atmosphere (mood), ideas (themes and titles) and the like or message (message) (Djelantik, 2004: 15). The weight in the work of the Guru can be seen from the character, atmosphere, symbols and messages to be conveyed.

The characters presented depict a firm and dynamic character as depicted in each scene, which is manifested through motion, expression, and appreciation. These characters can be seen from the extent to which the dancers can understand, feel the character of each scene that is shown. The character concerns the quality and taste of the dancer. The atmosphere in this Mapruput dance can be divided into 3, namely the sad, happy, and confused atmosphere which is reflected in the life journey of Ida Bagus Blangsinga, and the boisterous atmosphere of tajen. The properties used in this work are fans, guungans and several objects belonging to Ida Bagus Blangsinga, so that it can provide an understanding that these objects are the most important objects that characterize him.

Performance refers to the understanding of how the art is presented/served to the audience (Djelantik, 2005: 15). This work was displayed at Gria Gede Blangsinga, the residence of the late Ida Bagus Blangsinga. This staging area is equipped with supporting equipment, namely lighting, sound system, and other staging equipment which are very adequate to support the appearance of works of art. This work is danced by seven female dancers and one male dancer, using the fan and guungan properties, Semara Pagulingan accompaniment, and assisted by a stage crew.

The end of the results of research and cultivation of this dance is holding a dance performance that will be displayed by researchers and supporters of working on this dance.

Conclusions

Ida Bagus Blangsinga is a master of the Blangsinga style Kebyar Duduk dance. The specialty of the dancer and dance maestro of Kebyar Duduk in the Blangsinga style has inspired the stylist to create a new dance work with the concept of a biographical work. This work discusses the life journey of Ida Bagus Blangsinga, how he started his career from childhood to become a famous maestro.

This dance work is done with several dance elements, namely motion, space and time. This work is supported by 7 dancers, namely 6 female dancers and 1 male dancer. The creation of works is carried out through three stages of creation, namely, exploration, improvisation and formation. This work is a form of the stylist's contribution to the motivator, besides that there is also a message that the circulation of knowledge, namely being ready to accept and being able to share is very important to be applied as a way to regenerate and preserve Balinese dance in particular.

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Technology as a Digital Trace in the Sekar Rare-Based Music Composition

Oang Gabriel Matanari[1]*, Ni Wayan Ardini[2], I Wayan Sudirana[3]

[1,2,3]*Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia*

*Corresponding Author: *oanggabriel.og@gmail.com*

Abstract: This study aims to analyze Rare Kebyar's musical composition, including instrumentation (form of presentation and instruments used), analysis of song in the work, and a brief analysis of the related video. It is done in a qualitative design. Its data are taken from interviewing, observing, and documenting. Documentation from YouTube is very important in the study. Rare Kebyar's work was done well because of the role of technology in it. Its video is uploaded on YouTube. The analysis of one of the Gending Rare or Sekar Rare in Rare Kebyar's musical works proves that the Balinese artists have a high intellectual level according to their profession. The music video analysis can be a proof that technology is able to go hand in hand with aspects of tradition.

Keywords: Rare Kebyar, musical composition, technology, video analysis.

Introduction

Technology is now very embedded in human life. Almost all aspects of life require technology, starting from the aspect of work in the transportation sector, which was originally a telephone ordering system, now transforming into an application-based ordering system that has been prepared by a transportation service provider. In addition, on-site ticket purchases are now starting to decrease, being replaced by online ticket purchases via the service provider's application. The concept of shopping in a shopping center can now be done online through an online shopping service application. In fact, television entertainment shows are starting to be replaced with entertainment shows via digital platforms, one of which is YouTube.

YouTube is a media provider of online entertainment shows. Now YouTube can be reached by all people, from adults to children. Although there is actually a minimum age limit for internet users, technological developments in human life seem to bury that provision. It's really sad, but that's the reality of what is happening today. Technological advances can actually provide positive things. YouTube is just a place and humans are the real determinants of YouTube's usability. One good example is the activity of uploading videos of traditional Indonesian arts, considering that there are so many traditional works that are not documented during the performance.

The process of uploading video works via YouTube has been carried out by an alumni of the class 2013/2014 of the Music Study Program at Institut

Seni Indonesia Denpasar, namely Komang Wira Adhi Mahardika (Wira Adhi) with the title "Rare Kebyar". Rare Kebyar is a musical composition that is the end result of an effort to continue to preserve Balinese art and culture, one of which is Sekar Rare or Gending Rare. This composition was created by several alumni in 2015, when they were still students and performed at a festival in the context of "Commemorating 100 Years of Gong Kebyar", located at the Natya Mandala Open Stage, Institut Seni Indonesia Denpasar. The addition of the word "Kebyar" represents the spirit of this piece of music, resembling the spirit of Gong Kebyar. The musical composition is presented in a band format plus some traditional Gong Kebyar instruments. As for some of the songs on Sekar Rare that are the ingredients of Rare Kebyar's musical compositions, namely Meong-meong, Curik-curik, Ratu Anom, Peteng Bulan, and Juru Pencar.

Gending Rare is one of the rich forms of Balinese literature. "Gending in Balinese has three meanings, which can mean song, percussion, and also singing, while Rare means a small child (in terms of age) estimated from the age of a baby to the age of 11-12 years" (Sukarini and Indrawati, 2016: 212). The chanting of Gending Rare began to be rarely heard when technology was present and became a necessity in the scope of Balinese society. This phenomenon is proof that technology has given birth to children who tend to be individual, by obtaining mere pleasure through games that can be played on small devices called smartphones, both offline and online.

This paper describes several things related to Rare Kebyar's musical composition, including instrumentation (form of presentation and instruments used), analysis of several songs in the work, and a brief analysis of the video "Rare Kebyar".

Methodology

Rare Kebyar is a real proof of a breakthrough to participate in the art ecosystem with the presence of technology. Even though there is no documentation during the performance, thanks to the initiative of one of the players, namely Wira Adhi, to record practice videos and upload videos on YouTube, Rare Kebyar's works can still be watched.

The instrumentation in Rare Kebyar's musical composition is in accordance with the format of the work, namely a band with the addition of several Gong Kebyar instruments. The instrument description is divided into two, namely band (microphone (2 vocalists: male and female), digital piano (pianist), electric guitar (guitarist), electric bass (bassist), drum set (drums), and conga (percussionist). The next instruments are several traditional instruments such as a pair of gangsa, kempli, ceng-ceng, a pair of drums, and a flute.

Due to such an object of study, this study is qualitative. Its data are taken from doing interviews, observations, and documents. Documentation from YouTube plays an important role in the study.

Results and discussions

Analysis of Sekar Rare: Meong-meong

The songs used in the composition of Rare Kebyar include Meong-Meong, Curik-Curik, Ratu Anom, Peteng Bulan, and Juru Pencar. In this case, the song Meong-meong was chosen as the material for lyric analysis in the musical composition "Rare Kebyar".

Meong-meong

Meong meong alih je bikule
Bikul gede gede
Buin mokoh mokoh
Kereng pesan ngerusuhin, Juk meng, Juk kul, Juk meng, Juk kul

Indonesian translation:
Kucing-kucing carilah tikusnya
Tikus besar-besar
Juga gemuk-gemuk
Selalu membuat kerusuhan, Juk meng, Juk kul, Juk meng, Juk kul

English translation:
The cats are looking for the mice
Big mouse
Also fat
Always making a riot, Juk meng, Juk kul, Juk meng, Juk kul

This song is usually played by a group of children with different roles: 1 child as a cat, 1 child as a mouse, and the rest form a circle as a barrier to the cat's pursuit of the mouse. The climax in this game, which is the cat and mouse chase, plus the excitement of other children who sing the phrase "Juk Meng Juk Kul" over and over again in a loud voice. When viewed from the structure of the lyrics, in the first to third lyrics there are repetitions of words, namely meong meong, gede gede, mokoh mokoh. Repetition of this word is a successful strategy from the creators to teach education to children that cats are suitable animals as mice repellent. Because the presence of rats that interfere with human life, followed by words that mean hyperbole, adds to the impression of rats as animals that must be exterminated.

The lyrics of this song have a deeper meaning when reflected on human life, as a real example of this song is the case of corruption that has not been cured. People's expectations for Indonesian law enforcement to eradicate the rampant corruption activities within the government, seem to be a figment. As a result, there is disappointment and a pessimistic attitude about the government, so that this disappointment has the potential for private people who prefer to be the *Golput* (white people) party during the government election parade (*Pemilu* and *Pilkada*).

Analysis of Kebyar Rare Video

Video documentation of the process of practicing Rare Kebyar's musical composition was uploaded to the YouTube platform on November 1, 2015 by Wira Adhi, who participated as a gangsa player in Rare Kebyar's musical composition. This video was taken on the 2nd floor of Building I Ketut Lotring, Institut Seni Indonesia Denpasar. The room at that time was still used by the music study program for teaching and learning activities from 2013 to 2015, before moving to the Candrametu Building, Institut Seni Indonesia Denpasar.

Wira Adhi took the initiative to capture the process of practicing his work using his personal camera, by placing it on a mixer rack and adjusting the position in such a way. Video capture using one take shot video technique. "The one take shooting technique is a method and concept of taking pictures in one shot (Zhafira, 2019). Adjusting the camera position in such a way, and the one take shot technique produces a video with a bird angle view (bird angle view), and an extreme long shot. Bird Angle view is a high angle video capture technique, so it looks like it resembles a bird's eye view, while extreme long shot is a video capture technique with a long distance, so the field of view presented is very wide, because the camera takes the whole view (Wibawa, 2020: 8).

Conclusions

Technological progress is one proof of the development of human civilization. The difference in technology can be likened to a knife, if used properly, such as its use in cultural preservation efforts, then technology will have a positive impact, and vice versa. When technology is used for negative things, such as giving obscene comments on the internet, then technology has a negative impact. As for the analysis of Rare Kebyar's work, it can be done, because of the role of technology in it (video uploaded on YouTube).

The analysis of one of the Gending Rare or Sekar Rare in Rare Kebyar's musical works proves that Balinese literature is one of the masterpieces of the people of the Archipelago with a high intellectual level according to their profession, in this case as an artist. Because the process of extracting complex knowledge in lyrics that are simpler and easier to understand, and remember by children, requires broad insight. In addition, video analysis is proof that technology is able to go hand in hand with aspects of tradition, especially in efforts to preserve culture in the era of globalization. In addition to video recording, uploading video works on digital platforms is an effective way to strengthen the art ecosystem in the era of globalization.

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I Wayan Ary Wijaya's Creative Process in Creating Digital Gamelan Music

Kadek Wahyudita[1]*, I Komang Sudirga[2], I Wayan Suharta[3]

[1,2,3]*Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia*

*Corresponding Author: *kadekwahyudita@gmail.com*

Abstract: This paper is to trace the creative process in composing Digital Gamelan Music (DGM) done by I Wayan Ary Wijaya a balinese artist. It a qualitative study by operating observation, documentation, and interview. Interview is done with I Wayan Arsa Wijaya and other related parties. DGM was created by Ary Wijaya from linking gamelan and music technology. DGM is another way to strengthen tradition and at the same time foster creativity by using the gamelan (traditionality) and the technology (modernity) as a medium of inspiration. It is found that DGM is composed using Panca Sthiti Ngawi Sani theory: inspiration stage (ngawirasa); exploration stage (ngawacak); conception stage (ngarencana); execution stage (ngewangun); presentation stage (ngebah). DGM as a terminology is still experiencing struggles in terms of concept definition, form, and creative work process. Besides that, the digital technology belongs to a product of capitalism.

Keywords: gamelan, digital technology, creative process, digital gamelan music (DGM).

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Introduction

As one of the elements of Balinese art, since the past until now, gamelan has always moved dynamically in line with the development of the level of knowledge and sensitivity of its composers in interpreting the changes and developments of the era. In this context, gamelan is the result of the cognitive creativity and attitude of the artist in interpreting desa (place/space), kala (time), and patra (human condition). The birth of Digital Gamelan Music (in bahasa Indonesia: Musik Gamelan Digital or MGD) is one of its manifestations.

DGM is the response of Balinese artists in interpreting the current development of digital technology. The change in the creative space from convention to virtual stage, from live performances to online, opens up opportunities for Balinese gamelan creators to explore these changes by fostering new perspectives on their work. Currently, the development of increasingly sophisticated music technology provides various conveniences for composers or music creators to work quickly and efficiently. As stated by Hendra Santosa, researcher and lecturer of the Department of Karawitan Institut Seni Indonesia Denpasar, stated that the birth of technology is basically a tool to facilitate human life. Similarly, the birth of technological devices to create music. This convenience will certainly be an opportunity as well as a challenge for composers who are engaged in it (interview, 11 April 2022).

If traced back, before the birth of digital-based computer technology, music presentation in the context of changes and technological developments has gone through several phases, ranging from LPs played with gramophones, cassettes played with tape players and walkmans, Digital Audio Tapes (DAT), and Compact Disc (CD), Video Compact Disc (VCD), and Digital Versaitle Disc (DVD) played with a VCD Player. All of that has now begun to be replaced with the advent of digital format music. Many digital music formats can be found in today's era. Some of them are MP3 (Moving Picture Expert Group Layer-3 Audio), MP4, WMA, real Audio, Music Instrument Digital Interface (MIDI), and Ogg Vorbis. Various digital music formats such as Advanced Audio Coding (AAC), WAV (Waveform Audio File Format) were born along with the development of computer technology and the internet.

Judging from the process and form, DGM is gamelan music that is processed, produced, and presented on digital media. In Bali, DGM was present after the development of recording technology to record musical works, both gamelan and pop music, and exploded after the development of computer technology. The center of its development started from Denpasar City since the 1990s. This is of course closely related to the position of Denpasar City as a center of economic and technological growth. The beginning of its emergence can be seen from the work of Igor Tamerlan. According to I Wayan Balawan, Igor is one of the artists who initiated the sampling of gamelan sounds (MIDI) to be used as arrangements for his work. The work is entitled Bali Vanili which has now been published on the youtube channel (result of an interview with I Wayan Balawan, 25 October 2021). This is the first work, according to him, which became the forerunner to the occurrence of 'fusion' music between Western musical instruments and gamelan which was packaged with digital technology.

The track record of further development of DGM is also observed from contemporary dance works performed by students of the Dance Department at Institut Seni Indonesia (ISI) Denpasar, which was previously known as Sekolah Tinggi Seni Indonesia (STSI) Denpasar. DGM is often used as accompaniment music. This can be seen in the semester exams and Final Projects that are performed by Dance Department students every year. In addition, knowledge of music technology, especially digital, is often included as one of the multimedia courses or workshops for students of the Karawitan Department.

As a new phenomenon, the presence of DGM has reaped many pros and cons responses. Various perceptions and assumptions have emerged in response to the presence of this DGM. For those who are cons, the presence of DGM is considered a gradual annihilation of the existence of the original gamelan, because it is no longer needed to make musical compositions. There are also those who think it will eliminate the traditional learning system. Even conservatives think that DGM does not have a 'spirit' and is unable to present taksu, because the energy of the music is much different because it is a product of machines.

I Wayan Dibia, an expert on Balinese arts, also stated that DGM cannot be regarded as a gamelan show. This is because gamelan is essentially a form of

expression of the Balinese communal culture. According to him, gamelan is a form of orchestra that must be presented together. Beating or playing gamelan does not mean only presenting music/songs, but it is also a form of expression for Balinese humans as social beings who are interdependent with each other. There are different characters that are brought together to become harmonious, one soul, and one taste. However, if the gamelan is not presented using the instrument, then there will be a lot of cultural values that just disappear (interview, 1 December 2021).

A sharp criticism of the development of digital technology-based music towards the realm of the music industry was also conveyed by Suka Hardjana. He stated that the inventions of audio-visual recording, video cassettes, DAT, and CD-VCD-DVD digital recording systems from the 1980s to the late 1990s, all of which have accelerated and changed the discourse of musical life, which was originally an activity. Communal and private then became the business affairs of the growing industrial giant. The impact gave birth to new problems that were not simple, namely new domination and colonization in the form of taste-forming market politics. The rulers are investors and traders. Their tip is who controls the technology, then he controls the world. Therefore, musical tastes are also united through populist 'industrial music' in the same character. (Hardjana, 2003: 245-247). Although what Suka Hardjana said did not directly highlight DGM, in principle he criticized that the occurrence of the music industry was a form of propaganda applied by capitalists to carry out cultural colonization through technological and economic mastery.

But for those who are pro, the presence of DGM is actually seen as a solution to increase productivity in their work. Because, to express ideas into musical compositions in the past mainstream way, it will be less fast than using digital technology in the form of MIDI or WAV. In this case, DGM has provided an efficiency impact for composers to work, both in terms of time, energy, and funding. In addition, there are also those who think that the effort of sampling gamelan tones into MIDI will be able to help document rare gamelan tones for digital storage.

In the field of education, several records show that DGM has provided learning facilities for students who want to learn gamelan. The limited gamelan facilities owned by the school ultimately did not become a barrier for students who wanted to learn gamelan. Now many digital gamelan have been packaged into applications and can be downloaded using only mobile media. This effort to digitize gamelan in a digital gamelan format is a form of developing the creative industry in the 4.0 era. Two articles that state the positive benefits of digital gamelan for the world of education and the development of creative industries, namely: ""Implikasi Penggunaan Media Audio Digital Terhadap Pembelajaran Gamelan Degung I Di Departemen Pendidikan Seni Musik FPSD UPI" (Implications of Using Digital Audio Media for Gamelan Gamelan I Learning in the Department of Music Education, FPSD UPI) written by Tantra Adi Permadi and Dewi Suryati Budiwati (Permadi, 2016); and "Konsumsi Dan Produksi Musik Digital Pada Era Industri Kreatif" (Digital Music Consumption and Production in the Creative Industry Era) by Cahya Berto Habib and Irwansyah (Habib, 2020).

This controversial occurrence in the context of interpreting the presence of DGM can indeed be said to be a natural thing. As Pavlik reveals in his book entitled New Media Technology: Cultural and Commercial Perspectives, that technological change causes two consequences, namely desirable and undesirable consequences. That is, there are always parties who feel disadvantaged even though there will also be new models that emerge from the development of technology (Pavlik, 1996:5).

However, apart from the pros and cons mentioned above, what is interesting to observe is that the presence of DGM as a new format in the realm of creativity has changed the habits and ways of composers in creating musical works. Although music is essentially a sound arranged with musical elements such as melody, rhythm, time, dynamics, etc., composers must go through more complicated stages in preparing various tools to arrange these elements using music technology. They must really consider the media (instrumentation), medium (space), and audience (audience) in the framework of creating DGM.

In essence, technically creating DGM requires not only expertise in composition, but also adequate practical skills. It is not only capable of compositing sound and sound into various musical elements, but also the ability to master music technology is very much needed. Not only able to play gamelan, but also must be able to play various Western musical instruments.

Judging from the spirit of the appearance, the excitement of DGM cannot be equated with a live gamelan performance. However, as a form of development, DGM also deserves to be appreciated. For example, during the Covid-19 pandemic, where meeting space was limited, DGM actually became one of the solutions to nurture the creativity of composers so that they could continue to express their ideas into real works. Apart from that, the presence of gamelan in the digital space also opens a roadmap for composers to explore freely without limits, discovering new possibilities in terms of working on, either technically, aesthetically, or stylistically. As a result, some of them have shown a qualified quality of work.

One of the young Balinese composers who has produced many DGM works is I Wayan Ary Wijaya. This STSI Denpasar alumnus who is also the owner of Palawara Music Company has touched the world of music technology since a dozen years ago, long before the Covid-19 pandemic spread. In the last decade, Ary Wijaya has succeeded in formulating and creating digital music concepts by placing Balinese gamelan as the foundation for his work. His work in the world of art creation, especially DGM, has been recognized and trusted by the public. One of them is the performing arts students of ISI Denpasar. At his alma mater, he often helps in the TA process for students of the Department of Dance and Pedalangan, especially as a supporter of accompaniment music. In addition, Ary Wijaya is also often present to fill various government projects, especially in the manufacture of digital gamelan music for advertising production.

Ary Wijaya is not the only young Balinese composer who takes part in using digital technology. Apart from Ary Wijaya, there are a number of names who also use digital technology in the process of creating music, namely I

Kadek Suardana, I Wayan Gde Yudana, I Wayan Balawan, I Wayan Murda, and many other young composers such as Janu, Putu Septa, Jigo Palawara, Dek Gung Tong-tong, Gus Brown, Wahyu Ethnika, and others. However, from all of these names, Ary Wijaya can be said to be the one who really focuses on the creation of DGM. This is evidenced from the 7 albums by DGM that have been published, as well as nearly 300 other DGMs that have been personally documented.

Like a cook, Ary Wijaya has succeeded in formulating various recipes and special menus and has received public recognition. Therefore, it is interesting to be used as a study material, namely how is the creative process carried out by Ary Wijaya in creating DGM? Furthermore, what are the obstacles he faces in creating DGM? To answer this question, the writers try to use the Panca Sthiti Ngawi Sani theory as the basis for the analysis. Furthermore, the writers also include several critical social theories to provide a critical view of the issues discussed. Because, even though DGM can make it easier for composers to work on their work, DGM is also important to be criticized and questioned so that its existence does not degrade the existing gamelan existence.

Methodology

This research uses descriptive qualitative methods, namely research procedures that produce descriptive data in the form of written or spoken words from people and observable behavior. Kirk and Miller as quoted by Moleong, define qualitative research as a certain tradition in social science, which fundamentally depends on observing humans in their own area and relating to these people in their language and terminology (Moleong, 2001: 3).

The subject of this research was determined by using purposive sampling considering that this research will focus on analyzing the creative process of I Wayan Ari Wijaya in creating DGM. This study uses qualitative data, qualitative data types in the form of sentences and expressions. Collecting data using direct observation and interview methods. Data analysis also uses procedural qualitative data analysis. Operationally, according to Pudentia, qualitative data analysis is carried out in three interrelated systematic steps, namely: data reduction, data presentation, and drawing conclusions (Pudentia, 1998: 8). From this analysis, it is expected to be able to answer the creative process and problems I Wayan Ary Wijaya has in creating DGM.

Results and discussions

Before going into the main discussion, it is important to know that I Wayan Ary Wijaya's encounter with digital technology began in 1998. At that time he was studying at STSI Denpasar. Although only armed with the ability to play gamelan which is quite limited, but his enthusiasm to learn art knowledge is very high. While studying Balinese musical knowledge, his interest in keyboards that he met on campus at that time was the beginning of his interest in the world of modern music and technology. The keyboard that he found was a Work Station, which means it could compose, record, even though it had a limited time limit. But this is what gave him the idea to elaborate it with the

composition course he was taking. From this encounter with the keyboard, he realized that the world of traditional music in the future will always be in touch with technology. He also believes that someday Balinese gamelan will be able to be played using a keyboard. This is where the struggle of I Wayan Ary Wijaya in pursuing various musical technologies began.

While working in the digital world, Ary Wijaya has also earned his trust as a soundman in performances performed by art communities, one of which is the Plenary Studio in Bona. From the experience of being a soundman, he has learned a lot and is pursuing various types of sound control technology and how to use it. A year later (1999), he began to join the band Intan Dewata Record. It was here that he met a famous artist named Ignor Tamerlang. The technological knowledge that Ary Wijaya got from Igor Tamerlang was DAW (Digital Audio Workstation). DAW is a software intended for studio recording. At that time he was introduced to Fruityloop 3. Not only did he stop there, he continued his efforts to find various types of music technology. After a year studying DAW prutilup 3, in 2000 he discovered Helian Sampling Software, Simple Tank, and so on. It was all the software that he worked on that ultimately led him to find a way to make gamelan sound samples that could be used as MIDI. The first time he used the gamelan sound sampling he used during the TA (Final Project) exam at STSI Denpasar.

After graduating from STSI Denpasar, Ary Wijaya started his career as a composer by using digital tools as a way to create music. The TA exam for his juniors at STSI Denpasar, which is now known as Institut Seni Indonesia Denpasar, is his space to show his works. Every year, Ary Wijaya always gets the trust to work on dance accompaniment music for his junior high school students' TA exams. In 2003, I Wayan Ary Wijaya started to build his community under the name Palawara. Since the formation of Palawara, his exploration to find new ways of creating has continued to increase. He continues his efforts to reconcile or marry gamelan music with Western music as a way to find the identity of his work.

In 2004, I Wayan Ary Wijaya found software that he could use to create MIDI gamelans to make them sound more real or like the original. It is at this point that the question of how to make a quality gamelan instrument sampler begins to be answered. He then continued to study this tool until he succeeded in making good audio sampling of gamelan instruments. As a result, the search he had been doing for years was answered in 2007. In this year also a professional production studio he has also succeeded in realizing.

The creative process of creating DGM is a process or stages carried out by Ary Wijaya in his attempt to create or produce DGM works that have authenticity and originality values. In general, the stages of the creative process carried out by Ary begin with seeking inspiration for ideas and themes through contemplation, imagining (imagining). Then carry out the exportation and drafting of the concept, then the formation, finishing and presentation. More substantively, these stages can be explained as follows.

Based on the theory of Panca Sthiti Ngawi Sani, it can be seen that there are five stages that Ary Wijaya went through to realize an DGM work. These

stages consist of: inspiration stage (ngawirasa); exploration stage (ngawacak); conception stage (ngarencana); execution stage (ngewangun); presentation stage (ngebah).

Inspiration Stage (Ngawirasa)

Inspiration is the earliest realm of the creation process. This effort to generate and get inspiration is what is meant as the ngawirasa stage. The term ngawirasa is a word formed from the "Kawi-Bali" language, namely from the word ngawi which means creating or making, and rasa meaning feeling or feeling (Dibia, 2020: 34). The combination of these two words implies the presence of a desire to create in the mind of the artist. The next desire encourages the birth of inspiration.

Inspiration is often mysterious. Sometimes it appears suddenly in such a fast time, but there are also those that appear in a very long time. The same thing happened to Ary Wijaya. Sometimes it is very easy to get inspiration, but also sometimes it is very difficult to get it. Usually to stimulate and get inspiration, Ary Wijaya does a number of activities such as reading, discussing, watching movies, listening to songs/music, setting the studio atmosphere, and finding new tools and software. But sometimes his inspiration was born from the problems of technology and music he experienced.

Ary Wijaya realizes that the presence of DGM as a new format in the realm of gamelan music creation is still experiencing struggles, both in terms of ideas, forms of work, and presentation arrangements. The critical discourse on the birth of DGM that he often hears is the question of what advantages can be presented from DGM's works, as well as what kind of novelty the concept and quality can offer. Just as DGM is considered only as a work born from patches of soulless tones that are far from the impression of creativity, authenticity, and originality. Similar to the pastiche art of the postmodern era. Pastiche as a work containing borrowed elements has negative connotations, such as poor creativity, originality, authenticity, and freedom (Piliang, 2003: 187).

Ary Wijaya does not fully agree with the critics who state that DGM is a pastiche art, which is realized from the process of imitation and paste from borrowing elements from the past, lacking creativity, and originality. According to him, the quality of DGM does not only depend on the technological tools used, but also depends on the composer's creativity in displaying novelty ideas and discoveries he gets from a research, both research on the advantages and disadvantages of the technology used, as well as research on other things. matters relating to musical and non-musical elements. These various DGM problems have given much impetus to Ary Wijaya to find fresh and original work ideas.

In addition to creating on his own intentions, Ary Wijaya also created DGM in the context of 'made to order'. In this case, the inspiration that stimulates him to work comes from a theme offered by the customer. He has created many types of ordered works, such as contemporary dance accompaniment by ISI Denpasar students, ethnic gamelan music, teaser illustrations, and many more. All of them have a predefined theme. For example, Ary Wijaya received

an order from the Cultural Service of the Bali Provincial Government to work on teaser music for the theme of the 2021 Bali Arts Festival with the theme "Purna Jiwa Prananing Wana Kertih" Jiwa Paripurna Napas Pohon Kehidupan.

From this theme, Ary Wijaya then looked for ideas to work on music that matched the theme and visuals provided. The trees and the myth of the formation of the forest are the keys to the musical theme that will be realized. Sound sources made from wood and bamboo instruments provide a stimulus for Ary Wijaya's musical ideas to be transformed into musical elements such as timbre, melody, tempo and others. The stories of Dewa Vishnu and Basundari then provide inspiration for non-musical ideas to be transformed into texts to confirm the themes raised. So, even though the theme has been given, Ary Wijaya said there are sub-themes that can be used as inspiration to work to support the main theme.

(Source: Palawara C Youtube Screenshot, 2022)
Figure 1. The Process of Making Music for the 2021 PKB Theme Teaser

The things that also gave Ary Wijaya the idea to work on DGM were the diversity of traditional music, Western music, and ethnic music that exist all over the world. According to him, the style, genre, technique, and distinctiveness of each music that exists around the world are endless inspirations to explore. One of the inspirations that Ary got from the many types of music around the world was making hybrid or fusion music. According to him, there are so many types of Balinese gamelan that can be used as a medium for collaborating with various existing musical styles. This idea is also inspired by the many MIDI music works that combine gamelan and Western music, which do not have a 'good' quality of production and are just patches. Ary Wijaya said that every musical culture, be it gamelan or Western music, has its own advantages. According to him, these advantages are interesting to be combined into a new repertoire, by not causing degradation of the aesthetic stability possessed by each of the music, so that it does not produce kitsch (cheap) works.

Finally, Ary Wijaya also got many creative ideas from his technological explorations. The development of hardware, software and instrument and

effects plugins that offer a variety of new sounds and new ways of composing music has inspired Ary to turn it into DGM's work. From these new voices, Ary had the idea of turning them into various experimental works in a post-realist form. With new inventions in terms of technology, Ary feels that his 'wildness' imagination has room to be realized without any binding rules.

Exploration Stage (Ngawacak)

Ngawacak is basically a research stage carried out by an art creator to finalize the idea or concept of his work. At this stage, usually an art creator conducts a study of relevant literary sources, interviews experts who are considered competent, including watching and watching performances in order to gain insight into the idea being thought out or planned. In addition, the purpose of ngawacak is to ensure that the novelty of the copyrighted work will be realized, both in terms of ideas, form, content, and presentation arrangement (Dibia, 2020: 37).

To produce good works, Ary Wijaya does a lot of wacakging processes on ideas that will be realized into a work. He does this in order to enrich his imagination and finalize the concept of working on what he will make. Based on the research conducted, there are three ngewacak processes carried out by Ary Wijaya to turn his work into a quality work. First, researching sources related to the technology used to create DGM. He did this process by digging up various technological knowledge from several internet and youtube sources.

Ngewacak to sources related to musical culture and the processing of musical elements. He did this because he didn't want his work to be random and far from ethics and aesthetics. For example, when he wants to create hybrid music, he conducts research on the musical culture or gamelan he will combine and identifies the various characters possessed by each of these music and instruments. This he can do by watching or discussing with the experts.

Third, engage with non-musical sources of ideas such as the theme of the work to be realized. For this matter, Ary Wijaya applies it by exploring sources from various literatures according to the theme being carried, then conducting discussions to get enrichment of the theme of the work to be made.

In addition to realizing the work into quality works, Ary Wijaya also carries out the ngewacak stage to increase the legality of the originality of his work. Especially in the digital space, according to him, the originality of the work will greatly determine the image and quality of the composer.

Conception Stage (Ngarencana)

Planning or conception is the stage where the composer composes the design of the work that will be realized into a beautiful work. According to the Big Indonesian Dictionary (KBBI) concept is defined as understanding, opinion (understanding), and design (ideals) that are in the mind. At this stage, ideas that are still at the abstract level are further clarified and compiled into a work concept. The planning or conception stages carried out by Ary Wijaya to create the DGM include several designs, namely determining the working material,

determining the theme, designing the form, structure, and aesthetic concept, to the presentation arrangement.

Execution Stage (Ngewangun)

Ngewangun or execution is the stage where the composer begins to realize his work. The results of working designs and concepts that have been formulated are then poured into a form of work. Ngewangun comes from the word wangun or wake up in Balinese which means to make something come true (Dibia, 2020: 44). In realizing DGM, Ary Wijaya divided this stage into five stages, namely Composing, Editing, Mixing, Balancing, and Mastering.

Composing

Composing is the stage of composing a musical composition. The design of the work that has been formulated at the planning stage is then poured into digital devices. There are several stages explained by Ary to compose the composition of the DGM, namely:

- open Cubase program
- name the new project page
- pick up the instrument channel
- select the sound on the instrument plug
- determine the tempo
- compose the main melody
- working on the rhythm
- work on chords as harmonies
- If needed, the instrument will be recorded live.

(Source: wahyudita, 2022).
Figure 2. Example of DGM Composition

(Source: Wahyudita, 2022)
Figure 3. Software Input Record Mic

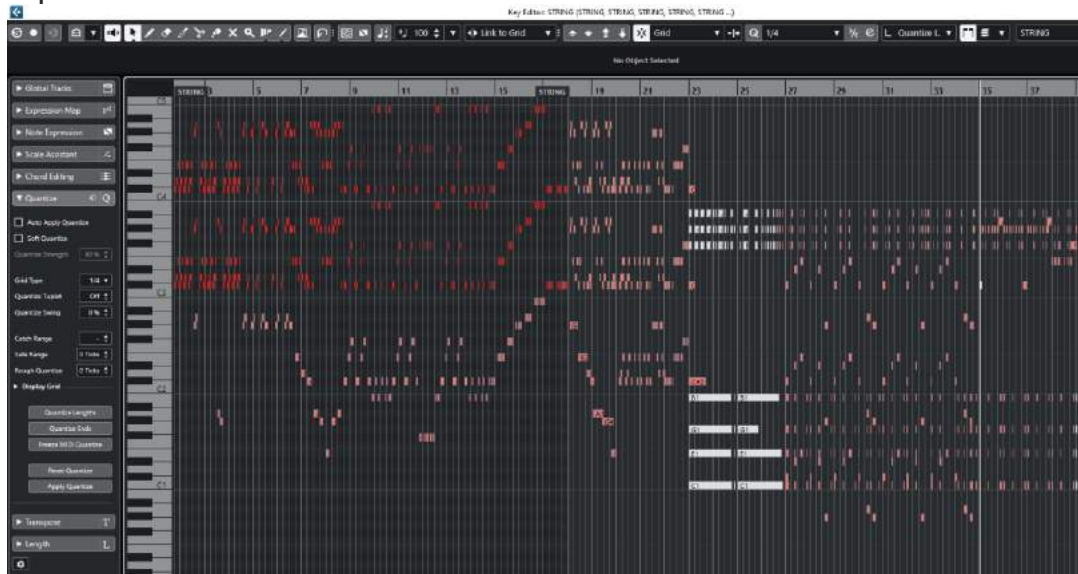(Source: Wahyudita, 2022)
Figure 4. Gamelan MIDI Software

(Source: Wahyudita, 2022).
Figure 5. MIDI Orchestra Software

(Source: Wahyudita, 2022).
Figure 6. Drum MIDI Software

Editing

Editing is a process to improve the composition that has been prepared. Editing is done with quants, i.e. tidying up MIDI files, as well as audio files to harmonize with the tempo and column of the toure table. The stages of the editing process carried out by Ary Wijaya to compose an DGM are quite complicated. The first thing he did was edit all the instruments to match the tempo, rhythm, and pitch. Furthermore, the same is also done for the vocals. Falsely identified vowels are edited for enhanced pitch accuracy and dynamics. After everything is finished, the editing process is continued by removing or adding parts that are considered important in the composition that is made, until the composition has a complete and perfect shape as planned by the composer.

(Source: Wahyudita, 2022)
Figure 7. MIDI Tabure Editing

(Source: Wahyudita, 2022)
Figure 8. WAV File Editing

Mixing

Mixing is an effort to harmonize the loud and soft timbre, sound frequencies of other instruments so that harmony is established. There is a lot of software used by Ary Wijaya to do the mixing process. However, according to him, to realize a good mixing process, the composer's listening sensitivity is still needed to mix it.

(Source: Wahyudita, 2022)
Figure 9. Mixing Analyser, Compressor, Equalizer, Bus Compressor, Reveb Delay

Balancing

Balancing is a step to balance audio sound. This process is done to balance the entire volume of the instrument's sound or effect sound to match the proportions. In this process, it is important to understand the concept of the work created, such as highlighting parts, and harmonization to make the audio work balanced. Of course this is the same as the mixing process requires hearing sensitivity to feel and ensure the desired sound balance.

(Source: Wahyudita, 2022)
Figure 10. Balancing Edit Chanel Track

Mastering

The last stage of the DGM creation process is mastering. This stage is done after the file is formed and mixed. The next process is to raise the volume to 0 DB. this is the final process to determine the standard sound quality and harmony of the overall musical composition.

(Source: Wahyudita, 2022)
Figure 11. Software Mastering

Presentation Stage (Ngebah)

Presentation of the work is the final stage of Ary Wijaya's creative process to create DGM. The Presentation Stage (Ngebah) of DGM will be different from conventional performing arts. Three things that become elements of traditional performances such as stage, artistic arrangement, and musician's expression are no longer needed in DGM, because DGM is not a performance work but a technological work that can be displayed or played with technology. Two things to think about at the writing stage for DGM are the presentation format and the presentation space. If the final format is only audio, then the format of the work can be made into WAV, MP4, and MP3. However, if the work will be presented in a virtual space, then the subsequent packaging requires visual arrangement with various virtual techniques. Presentation of DGM in virtual art format will allow creators to explore without boundaries, and across time. To showcase DGM into virtual art, the sophistication of technology is something that cannot be ignored. With the sophistication of technology, creators can realize their imagination without being limited by the rules of convention. The conveniences presented by technology in creating virtual art allow artists to hybridize reality with animation which is realized by several techniques, namely collage, mountage and virtual reality.

There are many DGM presentation spaces provided by social media networks such as Youtube, Facebook, Spotify, Instagram Jox, and so on. The problem is, in the end, the quality of the presentation will depend on the quality of the digital devices used by the audience to listen to the work, as well as the internet used.

Conclusions

DGM is a new phenomenon in the realm of music creation, especially gamelan. DGM was born from the link between gamelan and the development of music technology. For some DGM creators, such as Ary Wijaya, DGM is another way to strengthen tradition and at the same time foster creativity by using gamelan and technology as a medium of inspiration. I Wayan Ary Wijaya as a composer has succeeded in creating quality DGM works. The quality of his work can be observed from the various forms of work that he has produced. From the aspect of ideas, Ary Wijaya has several concepts to realize his work, such as experimental, collaborative, cross-border, and contextual concepts.

In the process of creative work, there are five stages carried out by Ary Wijaya in the process of creating DGM. These stages include: inspiration stage (ngawirasa); exploration stage (ngawacak); conception stage (planning); execution stage (ngewangun); and stage of presentation (ngebah). In the inspiration stage, Ary Wijaya seemed to stimulate his imagination by finding new things that he got from watching and listening to music, reading, chatting, and setting the atmosphere of his studio. In addition, there are three things that stimulate his imagination to work, namely, the musical problems he encounters, the richness of the types of music that exist around the world, and the discovery of new tools or technologies. In the exploration stage, Ary Wijaya explores various sources to create works that have authentic and original values. The exploration he does includes deepening the tools or technology used, deepening the form of the work, and deepening the theme of the work he makes. At the conception stage, it appears that Ary Wijaya made a plan or design of the work which includes the selection of working materials, determining the theme, designing the form, structure, and aesthetic concept, to the presentation arrangement. At the formation stage, Ary Wijaya divided his work stages into five stages, namely composing, editing, mixing, balancing, and mastering. Finally, at the presentation stage, it appears that Ary Wijaya has packaged his work into two forms, namely audio works in the form of MP4 and WAV, and virtual works. Besides being presented in a digital room, Ary Wijaya's DGM works can also be transformed into live performances.

As a new phenomenon, DGM certainly has a number of problems that need to be solved. First, DGM as a terminology is still experiencing struggles in terms of concept definition, form, and creative work process. For this reason, this research is a research that can still be developed and researched further. Second, the birth of DGM from technology products is also synonymous with art and industry. In this context DGM is stated as market music without concept depth. The conveniences provided by technology often lead to the perception

that DGM can be produced quickly at a low price. In fact, technically creating DGM has a fairly high level of complexity.

Lastly, digital technology is a product of capitalism. Behind the conveniences provided by technology to create DGM, it should be noted that all technological devices created are industrial products of the capitalists. Technology cannot be separated from updates, upgrades, viruses, hackers, taxes, and data destruction. Whether this is a new form of 'colonialism' or not, it is very important to investigate further.

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Utilizing Sand as Glaze in Agung Glazinia Ceramics

Gusti Ngurah Agung Dalem Diatmika[1]*, I Ketut Muka[2], I Nyoman Suardina[3]

[1,2,3]Master Program in Arts, Institut Seni Indonesia Denpasar, Indonesia

*Corresponding Author: gustidalem.isidenpasar@gmail.com

Abstract: This study aims to practice the application of sand to the glaze which is intended to produce glazes with different colors for staining ceramics. Qualitative methods are used with the data collection process through observation, interviews, and documentation. To find out the results resulting from the use of sand to glaze, an experimental method is applied as a reference in this study. The process of making glaze with a mixture of sand is still the same as the process of making glaze in general, starting from preparing tools or materials, mixing materials, applying to burning to find out the results obtained. The sand can produce new effects such as melting glass melts on glazes with certain colors. Characteristics of sand that is difficult to melt produces its own texture from the sand that is mixed into the glass. Sand glaze is very suitable to be applied to ceramic media which needs different shades from the glaze color in general. In the future sand glaze can be one of the glaze options that are in great demand by the public because it can reduce the material costs of making glaze.

Keywords: utilization, sand, glaze, new effect, texture.

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Introduction

Nowadays, there are more and more enthusiasts of ceramic products along with the rapid development of tourism who wants ceramic products with newer designs, shapes and colors. The development of demand for ceramic products is increasing, in direct proportion to the rapid competition between craftsmen. Ceramic craftsmen compete with each other to produce ceramic products at low prices, to face competition and increasing market demand, ceramic craftsmen are increasingly innovating and developing more innovative designs. Kriyawan (the ceramic craftsmen) also instill the characteristics of their work to be easily recognized by the public. One of them is a ceramic manufacturer in Guwang Sukawati Village, ceramic producers have started to develop product designs with newer shapes or colors to keep up with increasing market competition.

In the process of creating ceramic crafts, ceramic craftsmen often conduct surveys to collect data and seek information through seminars, books, internet and information media such as newspapers and television. Through this information search process, ceramic craftsmen will be able to create ceramic works that are more innovative and more modern in terms of material and function. According to Anak Agung Raka Manggis, innovation that is now in great demand by the public is the use of materials sourced from nature, either

as decorations or dyes for ceramics. These materials such as leaves, rice husks, mountain stones, sand and so on. Utilization of these natural materials will produce newer shapes, motifs or colors in the ceramic products produced.

Sand is one of the abundant materials provided by nature. Sand is also in the form of small grains and is expected to do well when mixed with glazes. Sand also has a coarse texture and if applied to the glaze it is possible to produce a glaze with a different texture from glaze in general.

The researchers' interest in researching the use of sand into the glaze coloring technique is because there is still a lack of recognition among ceramic craftsmen on the use of sand in ceramic dyes. Apart from being easy to find around us, sand has different characteristics from ceramic dyes in general.

Methodology

The importance of research is necessary before carrying out the process of creating. In a study entitled Utilization of Sand as Ceramic Glaze, the researchers wanted to get results in the form of more innovative colors in ceramic staining. In the process of approaching data collection the researchers use qualitative methods obtained from the data collection process through observation, interviews, documentation.

Observations are carried out in order to obtain information in the community. In this study, the researchers made observations through the internet as well as direct observations made at AGZ Ceramik, Guwang Sukawati Village. Interviews, the researchers will do with Anak Agung Raka Manggis as the owner of AGZ Ceramik with the aim of getting direct information about ceramic dyes. Where Anak Agung Raka Manggis explained "sand will give a very good and interesting effect on the glaze and can add its own artistic". Documentation can strengthen research that can be sourced from non-human sources such as photos or videos.

Coupled with the experimental method or experimental method, where an activity is planned to generate data or test a hypothesis. (Widarmika, 2012). In the process of researching sand as a glaze, the writer will later conduct an experiment to find out the results of mixing sand into the glaze.

Results and discussions
Ceramic Glaze and its Contents

Glaze is a special type of glass that is chemically formulated to adhere to the clay surface or melt into the clay body when burned. Most functional containers are glazed to make them impermeable, durable and easy to clean. Glazes can be colored or covered and are very effective when used as decoration. Glaze is a combination of one or more basic oxides (fluxes), an acidic oxide, and a neutral oxide (alumina) in order to balance it out. The basic ingredients for making glazes are: silica, fluxes (basic oxides), substances that give body to the glaze such as feldspar and clay, refractory components that provide strength and hardness and frits for fusing (fluxing) and coloring pigments. In addition, the decolorizing agent will cover the transparent glass, then the stain and metal oxides will give the color (Astuti, 2008: 87).

The Content Contained in the Sand

Sand is formed due to the physical and chemical weathering of rocks. Sand is a component that already exists before weathering of rocks occurs, the formation of sand can only occur in harsh environments such as hot cold or humid. The content contained in the sand for example quartz (Friite) is one of the sand-forming minerals and is a determinant of the color of the sand, in the composition of sand, heavy mineral (placers) such as gold, casister, ilmenite, monazite, magnetite, zircon, rutile, mineral weight of nini is also a one of the sand-forming components (Smiagiung, 2015). Sand is the most widely used building material from the lowest building structure to the upper part of the building.

Here are some uses of sand as a building material: (1) The use of sand as a mortar or species is usually used as a mortar for floor work, installation of river stone foundations, installation of brick walls, installation of ceramic floors, and others. (2) The use of sand as backfill. (3) The use of sand as a concrete mixture for both reinforced and non-reinforced concrete which is often found in concrete foundation structures, floors, plastering, etc. (Wikipedia, 2020).

Sand Glaze Making Process

The process of applying sand glaze the researchers conducted two experiments, namely the first the researchers tried to make a glaze by using a mixture of sand as much as 10% with a burning temperature of 1200 degrees Celsius and secondly the use of a mixture of sand will be increased to 20% with the same combustion temperature. The first step before conducting an experiment is to know the tools or materials used to make the glaze.

The tools that need to be prepared before conducting sand glaze research include: electric scales, 120 mesh filter, water bucket, glassware mortar, brush, spoon, sponge, tongs, recipe book, place to put glaze. The tools prepared must be clean from dust, because in the process of making glaze a clean place or equipment is very important to produce glaze with a good color.

(Source: Diatmika, 2017)
Figure 1. Tools for making glaze

According to Ni Wayan Lindya Dewi as an employee in the glazing field at AGZ Ceramik, the glaze-forming ingredients are very diverse and have their

respective properties or characteristics and all of these materials are related to each other, for example one of the ingredients is replaced or there is no big chance that the glaze will not turn out. perfectly. The materials that must be prepared in the process of making sand glaze are as follows: (1). Photas: In ceramic dyes, photas act as binders and melters because they are easier to melt than other materials. (2). Smooth Zinx ox: Zinx acts as a softener in ceramic glaze so that the glaze will look soft and not stiff. (3). Barium carbonate: Barium carbonate plays a role in ceramic coloring to produce soft or matte colors. (4). Sircosil: Sircosil is a pigment or dye that gives white color to ceramic glazes. (5). Talc: Talc functions as a melter and is easily absorbed by the ceramic body so that it can stick perfectly. (6). C.aCo3: C.aCo3 functions as a melter and besides that it also acts as a binder for other materials to melt or melt at the desired temperature. (7). Kaolin: Kaolin serves as a reinforcement so that the glaze matches the soil temperature and can be attached to the soil body or ceramic body. (8). MD: In glazes the use of md is only as an auxiliary to make it easier to apply to the ceramic body. (9). Biorin: Biorin functions as a preservative so that the glaze lasts longer if it is left to stand. (10). Fj-360 (Frit) serves as a helper so that the glaze looks softer and not stiff after the glaze is cooked or after it is burned. (11). Pigments or colors: Pigments serve to give different colors to the glaze. Pigments are metal oxides or chemical processing. In this research, the writer will try to make green glaze using C-500 pigment, red glaze using He-28 pigment, and black glaze using M-700 pigment. (12). Water: Water is indispensable as a changer from solid to liquid glaze that is easy to use. (13). Sand: In this case, sand is applied as an additional material in the ceramic glaze which the writer hopes will be something new, useful, and liked by others.

(Source: Diatmika, 2017)
Figure 2. Glaze material

The process of making sand glaze will be explained as follow. Sand filtering means that the sand will later be mixed with a smoother glaze and avoid dirt from nature found in the sand.

(Source: Diatmika, 2017)
Figure 3. Filtering process

The second step in the process of making the glaze is to weigh the ingredients used according to the prepared recipe.

(Source: Diatmika, 2017)
Figure 4. Weighing process

The process of mixing all the ingredients that form the glaze is done by pulverizing it so that all the ingredients can be mixed well.

(Source: Diatmika, 2017)
Figure 5. The process of mixing glaze materials

The next process after all the ingredients is well mixed is filtering. Filtering functions so that the glass is smoother before use.

(Source: Diatmika, 2017)
Figure 6. Filtering process

The next step is coloring. The ceramic staining process can be done with the celub technique or sprayed depending on the level of difficulty and the size of the object to be glazed.

(Source: Diatmika, 2017)
Figure 7. The coloring process with the celub technique

The last process, after all the above processes, the last stage is combustion (burning).

(Source: Diatmika, 2017)
Figure 8. combustion process

Results of Utilizing Sand as a Glaze Mixture

The sand used has a certain dose, in this study the researchers will make 4 types of glaze and to further clarify or facilitate understanding of the materials used to make the glaze and the results of the study, in which case the researchers will explain as follows.

Table 1. Red glaze with 10% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
He-28	4,1
Talc	7
C.aCo3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	10

(Source: Diatmika, 2017)
Figure 9. Red glaze with 10% sand

Red glaze mixed with sand as much as 10% produces a red color effect that has black spots, brown, besides that, the effect of melted glass melts is visible. The coarse texture of the sand in this glaze is not visible or the red glaze mixed with 10% sand has a texture. smooth like glass in general. This red sand glaze is suitable to be applied to functional ceramic objects but also emphasizes the beauty of the object.

Table 2. Red glaze with 20% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
He-28	4,1
Talc	7
C.aCo3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	20

(Source: Diatmika, 2017)
Figure 10. Red glaze with 20% sand

Red glaze color mixed with sand as much as 20% produces a red color with a rough texture and irregular white spots. The white color is the content of fine stones in the sand that cannot melt when burned. The application of red glaze with a mixture of sand is not suitable when applied to functional ceramic objects because the texture is very disturbing when used. Another case is suitable if applied to ceramics that function as decorative objects because it can add to the beauty of the color or texture produced from this glaze.

Table 3. Green glaze with 10% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
C-500	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	10

(Source: Diatmika, 2017)
Figure 11. Green glaze with 10% sand

Utilization of sand into green glaze with an amount of sand as much as 10% produces a slightly faded green color, the addition of sand can produce black spots like the color of parasitic plants attached to the rock. The green glaze mixed with sand also creates a rough texture to the touch.

Table 4. Green glaze with 20% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
C-500	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	20

(Source: Diatmika, 2017)
Figure 12. Green glaze with 20% sand

The result of adding sand to the green glaze as much as 20% produces a green color which causes the effect of black spots to become increasingly concentrated and the resulting texture to be coarser. The faded green glaze is caused by being covered in burnt sand. The green color that resembles the color of solid rock is overgrown with parasitic plants. The application of this green sand glaze is perfect for ceramic objects that want a different feel in general. This glaze can also be applied to functional objects such as ceramic bathroom sets or ceramic bathroom fixtures because it makes the product not slippery when used and the texture produced from this glaze is not too distracting when used.

Table 5. Black glaze with 10% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
M-700	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	10

(Source: Diatmika, 2017)
Figure 13. Black glaze with 10% sand

Black glaze mixed with sand as much as 10% does not change the black color of the glaze, it's just that the sand gives a rough texture as if it resembles the texture of natural stone. This glaze is suitable to be applied to ceramic objects that want a soft color but have its own texture.

Table 6. Black glaze with 20% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
M-700	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	20

(Source: Diatmika, 2017)
Figure 14. Black glaze with 20% sand

The same as before, the addition of sand as much as 20% still cannot change the black color of the glaze but only adds to the coarse texture resulting from sand mixed with glaze. This glaze is suitable to be applied to decorative ceramic objects because of its attractive color and texture.

(Source: Diatmika, 2017)
Figure 15. White glaze with 10% sand

Table 7. White glaze with 10% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
Sircosil	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	10

Mixing 10% sand with white glaze produces an effect like melted glass clumping. Another effect is the appearance of brown spots on the white glaze. In this glaze the coarse texture of unleaded sand or white glaze mixed with sand has the same physical form as glaze in general. This white glaze is suitable to be applied to functional ceramics or decorative ceramics because of its attractive color and not textured.

(Source: Diatmika, 2017)
Figure 16. White glaze with 20% sand

Table 8. White glaze with 20% sand Composition

Type/ material	Percentage
Photas	5
Zinx ox halus	24,5
Barium carbonat	9,5
Sircosil	4,1
Talc	7
C.aco3	3
Silica	18,8
Kaolin	10
MD	0,1
Biorin	0,5
Fj-360	10
Sand	20

The results of white glaze mixed with 20% sand, the resulting effect is almost the same, namely in the form of appearing to appear like a lump of melted glass, the difference is that the color of the black spots is very clearly visible and the initial texture in the previous experiment disappeared but in the sand mixture as much as 20% reappeared. although the resulting texture is very thin.

The overall results of the research that the researchers have done can be explained as follows: (a) The addition of sand to the glaze gives a different impression and appearance to the color. (b) The addition of sand can produce a different texture from ceramic glazes in general. (c) The addition of sand to ceramic glazes is very beneficial for old glazes that are no longer in demand

because they can produce new effects and add to the esteric value of the dye. (d) The addition of 20% sand will be more attractive than the addition of 10% sand. (e) The addition of sand in addition to creating a different impression and appearance or texture, certain glaze colors can also produce a very beautiful glass-like texture. (f) Some types of glaze, coarse texture of the sand is not visible or the sand melts along with the ripening of the glaze. (g) Sand glaze is very suitable to be applied to ceramic objects that want different textures and colors to appear like ceramic glazes in general. (h) The more sand content is mixed with glass, it will produce a different color or texture and have its own characteristics.

Conclusions

Utilization of sand as a mixture of glazes in the manufacturing process is still the same as the process of making glazes in general, starting from the preparation of tools or materials, mixing to burning. Different colors are produced by using color pigments such as Sircosil for white, M-700 for black, He-28 for red or C-500 for green. The process of applying to the body or body of sandy glaze clay can only be applied with the celub technique because the glaze liquid mixed with sand produces a textured glaze liquid. The results obtained from the use of sand as a mixture of glazes produce different colors or textures on the glaze and cause an effect such as melting glass on several types of glazes.

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