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Contents

The Interdisciplinary of Arts Studies in Multidisciplinary Perspective

Djohan
Editor in Chief

When there is no new creations and new research, means it has the same meaning with the creation and research of the art without creative ideas. Every study and creation of the arts at least or in general means the development of the existing. Research and creation of the arts through the legacy and development here are intended as a transmission and transformation of a conviction upon the skills to give shapeto a discourse of a knowledge. The activity itself as well as to improve a various community creators, researchers and networking of work. In order to make the process to be sustainable, ittakes an effort to always bring the new opportunities for creation and research so that the study which is obtained will always up date and published extensively.

Currently, the creation and study of art which is expected to consider more the cognitive and social discourse and experience development in learning the arts. If the creations and study of art can be more intensive in the future following this indication thus, it will increase our knowledges about the special characteristics of learning outcomes either through individual and multiple arts forms.

We also hope the new studies and creations may provide a wider space among disciplines to find the opportunity to work together with the creators, researchers and art educators through a comprehensive study related to the expressive process in artistic activities. Including its implications for the development of the intellectual, personal, social and ultimately become the potential to achieve the target of art education. The opportunity can only be achieved through the searching and extensive research and creative in the field of art education.

It is our challenge to go beyond approaches and research methods of traditional arts to open the eyes to the importance of the more complex understanding of the art education atmosphere. Especially the strengthening of research designs, creations, a new discipline in a multidisciplinary perspective. The approaches of research and new creations will further improve our understanding of the relationship between art and education including the process in it.

A collection of articles in this journal represent an illustrative and imperative review so here can be found some research justification in a variety of art fields

with certain topics, comments and discussion, and also suggestions based on the new interpretation. The recommended topics contain some important things about cognition and expression, personal and social development, community, democracy and, learning process of art educating environment. Hence, this journal of creative and arts studies specifically addressed to the scientists in the field of art and researchers from other fields who are interested in the process of learning in teaching the art.

By mean of the results of the study based on the references used in the articles, it can be found the indication in the dual roles and the effect of art to other art forms. Its implication may then be a renewed interest in further research. Such research is in line with the interest and concern of the researchers of today who are engaged in the field of philosophy, psychology, sociology, anthropology, economics, and other fields. Likewise the interest in the theory, perspectives and methods along with the creation and study of art will produce a new understanding of human activity. It will also provide the input and the guidance of a mutual symbiotic relationship for the purpose of art educational objective generally and in particular.

Through JCAS, we also hope to play the role as the media for convivial discussions of the contribution to the study of creation and study of art in order to strengthen and to sharpen the concept of the art education. When the researchers from interdisciplinary are responding the challenges so, the researcher of art education are able to provide and strengthening the basic reformation of the creations and study of arts.

We also believe that, the interest and the complexity of the creation and study of art may encourage the more valuable study as well as the dialogue especially among multidisciplinary young scientists and researchers.

Thanks to the researchers who have been participated and shared their knowledges through selected articles in this volume.

Arts Studies Research In Transnational Framework

Retno Mustikawati

International Editor

Transnationalism today is everywhere, the across of multidisciplines crossing nation-state borders, likewise a widespread interest in arts studies linkages between people, places and instituation in Asia Pacific countries. Such a global space or international forum has been actualized largerly through knowledges sharing and research in new arts studies that have been becoming a huge interest since this popular force seems to be well-accepted in Indonesia.

Communication through arts accompanied by technologies make possible rapid and far-reaching forms of information dissemination, publicity and feedback, mobilization of support, and the enhancement of public participation in transnational framework. At the time, the interest in arts studies research is also begging for exploration. Interest and curiosity to arts have been the driving force in research development, and science provides the most promising pathway to explore its full potential.

One way to mutually contextualize the arts studies exchange between Asian Pacific countries is to interpret through specific and empirical research the ways in which arts and cultural content produced by a nation is consumed and experienced differently within each country.

Thus, when arts and cultures of different symbolic structures across national boundaries, they are influenced by historically accumulate images that each nation holds of one another. This will establish the ideal foundation for the future role as researcher to recognize the importance of locating the research within a particular social, cultural, and historical context. It also takes seriously the social construction of these contexts and the identities participants construct within them, using the arts studies approach, which conceives arts and culture relationally. People are not passive , they are active participants in creating & understanding meaning, and the transnational media system is the "literature" of the people as well as the expression of a particular society.

Arts studies research would serve to make arts accessible to a much wider society especially in Indonesia, including and also improving the exchange of information both nationally and internationally. As technology plays an ever more prevalent role in our society it is critical that it remains accessible and understandable to all and that it serves to break down barriers between people .

Journal Policy

About IJCAS

The Journal of Creative and Arts Studies (IJCAS) is an international, peer reviewed journal published six monthly by Graduate School of Indonesia Institute of the Arts Yogyakarta Indonesia

Aims and Scope

Recently, the value of arts studies in higher education level is often phrased in enrichment terms- helping scholars find their voices, and tapping into their undiscovered talents. IJCAS focuses on the important efforts of input and output quality rising of art education today through the experiences exchange among educators, artists, and researchers with their very own background and specializations. Its primary goals is to promote pioneering research on creative and arts studies also to foster the sort of newest point of views from art field or non-art field to widely open to support each other. The journal aims to stimulate an interdisciplinary paradigm that embraces multiple perspectives and applies this paradigm to become an effective tool in art higher institution-wide reform and fixing some of biggest educational challenges to the urban imperative that defines this century. IJCAS will publish thought-provoking interdisciplinary articles, reviews, commentary, visual and multi-media works that engage critical issues, themes and debates related to the arts, humanities and social sciences. Topics of special interest to IJCAS include ethnomusicology, cultural creation, social inclusion, social change, cultural management, creative industry, arts education, performing arts, and visual arts.

Review Process

(1) As peer-reviewed international journal, IJCAS welcomes the submission of articles and reviews from a wide range of disciplines including but not limited to anthropology, business and management, architecture, sociology, psychology, cultural studies, cinema studies, pop art, politic-economics and neuroscience that related to arts and culture.

(2) Contributions may encourages the following types of articles which are completed research papers, student papers (research done by students), and case studies in any of the topic areas or related areas, book reviews, conference reports

with the mutual understanding that they have not been published elsewhere and are not currently under consideration by any other English language journal(s).

(3)   All articles published in this journal will have been have been fully peer-reviewed by two-three experts who have specialized knowledge of the subject area and are often times researchers themselves with the aim of reaching an initial decision within a two-month time frame. Submissions that are out of the scope of the journal will not be reviewed.

(4)   The peer reviewers check the manuscipt for clarity, accuracy and assess the validity of the research methodology and theoritical base, provide feedback to the editor

(5)   The reviewers have specialized knowledge of the subject area and are often times researchers themselves. They review the article for quality of research. Their goals to find any gaps in reasoning and to ensure that nothing has been overlooked.

(6)   The article is returned to the editor along with a recommendation to either reject the article, revise it or accept it.

(7)   The editor may send reviewer's comments to the authors who may then revise and resubmit the article for further review. If the article does not maintain sufficiently high scientific standars, it may reject at this point. In all cases, the ultimate decision lies with the Editor-in-Chief after a full board consultation.

(8)   The views expresses in IJCAS articles published are the sole responsibility of the authors and not necessarily shared by the IJCAS editors or Graduate School of Indonesia Institute of the Arts Yogyakarta.

Submission Requirements

Manuscripts submitted to I*JCAS* do not have page charge except for colour figures. The manuscripts must conform to the guidelines of the journal. The manuscripts must be written in English, and should be divided into

(1)   *Title page* - the title page contains title of the article, names of all authors, and indexing term. Title should be short, descriptive, and should not contain any abbreviations or subtitles. List the names of all authors (preferred given names, initial(s), and surnames), affiliations, complete addresses, and email address of the corresponding author. Please also provide 3-5 indexing terms not already mentioned in the title.

(2)   *Abstract* - The abstract should be a concise summary of the manuscript of not more than 250 words. It should include a brief description of the methods, main results, and conclusions, and emphasize what is novel in the work. It should preferably not contain any citations. However, if a citation is essential, the details of the reference must be given as follows [authors, *journal abbreviation*, **volume**, page]. A well-written abstract will help potential referees to decide whether or not to review the manuscript based only on viewing the title and abstract.

(3)   *Manuscript* - not to exceed 5000 words (excluding tables, figures and references).

(4)   *Introduction* - give short review of literature with general background of the subject, current stage and remaining gap of knowledge, reason for carrying out the study and its relationship to reported works in the area, aim of the present study, etc.

(5)   *Materials and Methods* - provide brief but sufficient information for others to be able to reproduce the experiments. Describe in detail any truly new methods/ procedures, but cite in references if the procedures are already published. If the

previously published procedures are modified, describe how you modified them and cite the references of the original published procedures.

(6) *Results* - presented results in text, figures, tables and graphs. Avoid redundant presentation in the text of the data already shown in tables or figures, nor use both figure and table to show the same data. Subheadings may help keep results of the same type together.

(7) *Discussion* - should be concise and not verbose. Discussion should contain interpretation of results presented in the manuscript, and discussion of the results agrees or disagrees with other published works.

(8) *Acknowledgements* - this part is for acknowledgement of individuals who helped the work, financial support, and institution, etc.

(9) *References* - should be indicated in the text by superior numerals in consecutive order. When references are mentioned by authors' names in the text, they should still be designated by superior numerals. Proper citation is important, authors should cite proper and up-to-date references.

(10) *Tables and figures* - Each table must be prepared on a separate page (type double-space), with a short descriptive title and sufficient details in the legend immediately following the title. Symbols and abbreviations should be defined in the legend. Footnotes must be used to define a, b, c, in the Table. Figures must be submitted in a suitable form for high quality reproduction (see below). Use (a), (b), (c), etc to label sub-figures. Lettering in the figures should be clear with adequate size to be legible after reduction. Half-tone illustrations could be accepted, provided that they have sufficient contrast. A scale should appear on photomicrographs. Colour plates are welcome if colour is necessary for contribution to the understanding of the information, but the authors will have to pay the charge for colour plates. Figure legends should be typed double spaced at the end of the text, not on the figures. Figures should be checked extremely carefully, particularly after revisions. No changes to figures will be allowed after the manuscript is accepted.

Others important instructions

Manuscripts can be prepared as MSWord (.doc) files. They must be submitted via the online submission system as .texand PDF files. The PDF files should include all figures and tables. If the PDF file is larger than 2MB, please try to reduce the size by decreasing the resolution of the included figures. We only require high resolution figures if your article is accepted. For the convenience of the referees, figures and tables may be included at the appropriate places within the text, provided the size of the resulting file is not excessive.

Input : Output
Exploring Participatory Art Practice from Within

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ABSTRACT

This paper explores the theory, practice and ongoing outcomes of two projects in relational/dialogical/participative art, narrated from two subjective perspectives: that of a participant, and that of artist. The two projects explored are FX Harsono's *"In Memory of a Name Curatorium"* and my own resulting project *"Nee (Born As)."* This paper positions contemporary participatory art practice as a medium, through which differing cultural perspectives can be explored. In this model, methodology is a kind of a neutral construction -uncultured- to which artists and participants apply their own experiences of culture and context, extracting raw data from which creative responses emerges. Input: output.

Keywords: Participatory, art, cultural exchange, research, practice

INTRODUCTION

What name were you given when you were born?

What name do you use now?

What name will you be remembered by when you are gone?

What's in a name? This is one of many questions I came across in the path towards the paper I present to you today. What is in a name, and how can conversation be art?

I'll be exploring the theory, practice and ongoing outcomes of two projects in relational/ dialogical/ participatory art. The first is FX Harsono's *In Memory of a Name* project in 2011-2012, part of the four year '*Edge of Elsewhere* project in community art practices at 4A Contemporary Asian Art Space and Campbelltown Arts Centre. As a participant of *In Memory of a Name* I developed the second project, *Neé (Born as)* which I have implemented in various social and institutional settings over the past eighteen months, and will continue to do so in the future. I approach both of these projects from different subjective perspectives: that of a participant, and that of artist. In this process, I am both of these, and in integrating the two perspectives as a researcher, it might be possible to suggest a third persona; the artist as ethnographer.

For the artist, the practice of ethnographic field research provides a framework which requires both an immersive, "emic" approach, and a distanced, etic phase. From an emic position, a conciously analytical response to the material is replaced with a reflexive, intuitive approach: I participate in the projects, converse informally with

participants and work alongside them. Questions, where they arise, are unstructured, formulated in response to the situation at hand. This is a contingent approach, dependent on the involvement of the participant rather than the artist, with the intention of understanding the participant's position and facilitating their contribution to the project.

The etic position provides a counterpoint, and requires periods of concentration on the reading and writing of theory. In my methodolgy, field notes are a part of this analytical period, and are written soon after, but not during field activities. Writing requires a self-distancing from (art) activity, and this provides space for reflecting on the experience of being within the project. Reading provides context from social and art histories, theories, and discourses. It provides viewpoints for resistance and for admission.

Figure 1. The first *In Memory of a Name* curatorium workshop at 4A Centre from Contemporary Asian Art, June 2011. (Image courtesy 4A Centre for Contemporary Asian Art)

1. INPUT

1.1. Master:

Led by Indonesian artist FX Harsono, 'In Memory of a Name' formed what Kwon would call a 'temporary invented community'(Kwon, 2004). We consisted of a curatorium of artists, poets, emerging theorists, curators, social researchers and historians; Harsono introduced us to his own familial background. He described how an exploration of his personal experience grew outwards to become broader research into social and institutional discrimination against Chinese Indonesians, and then returned to a subjective standpoint in in his creative practice.

Figure 2. FX Harsono presenting his recent research to the *In Memory of a Name* curatorium. (Image courtesy 4A Centre for Contemporary Asian Art)

The familial background Harsono detailed for us was that of a Chinese Indonesian, with strong Javanese influences from grandparents and a formal Catholic education. In accordance with Chinese tradition, Harsono was given the name Oh Hong Bun at birth, a name drawn from his family's Hokkien lineage. In 1966, when Harsono was 18, a Cabinet decree "recommended" all Indonesian citizens of Chinese descent adopt an indigenous name. A set of historical, political and social factors – too complex to explore in depth here – influenced this decision, which in effect obliterated signifiers of otherness from Indonesian society (Dieleman.,Koning & Post, 2010). Harsono chose to use Franciscus Xavier, his baptismal names, and Harsono, a name he chose in consultation with an acquaintance.

Figure 3. Voice Without Voice/Sign, 1993 – 4, Silkscreen on canvas (9 panels), wooden stools and stamps, 143.5 x 95.5 cm each panel, Fukuoka Asian Art Museum collection. (Image courtesy the artist)

Since the late 1970s, Harsono has been amongst a cohort of Indonesian artists who have explored and exposed political and social repression in Indonesia. During more than three decades of his New Order regime, President Suharto oversaw unprecedented

economic growth through exploitation of natural and human resources, and consequently created an enormous majority of poverty-stricken citizens underneath small business elite. Harsono and his fellow artists stood up to expose what was known as KKN, or corruption, collusion and nepotism. Within Indonesia their work was often subtle enough to fly under the radar of officials, who at times prevented exhibitions that were deemed excessively political. Whilst artist Moelyono's exhibition to commemorate 100 days since the murder of labour rights activist Marsinah was banned, Harsono recalls an official visit to his *Voice Without Voice/Sign* (figure 3) installation. "I know a government spy came to the gallery to see the work, asking questions about the meaning, but I wasn't there, so I got lucky. The person in the gallery lied and told him he didn't know the meaning of the work" (Koleshikov-Jessop, 2010). After the fall of the New Order in 1998, many artists hit a creative vacuum.

Figure 4. Preserving Life, Terminating Life #2, 2009, Diptych, acrylic and oil on canvas, thread, 200 x 350 cm, Artist's collection. The painting draws on images from Harsono's family photo album and his father's documentary photography. (Image courtesy the artist)

Harsono turned to his family history to explore the personal intricacies and individual costs of the abuse of human rights during Indonesia's history. Through detailed social research and documentation, including films and photography, Harsono explores the experiences of Chinese Indonesians. In 2009, in a poetic embodiment of his research and his own experience, Harsono created the performance video 'Re-writing the Erased'. In the performance, Harsono is seated on a wooden chair at a marble-top table. On top of the table is a pile of paper, a brush and an inkwell. Painstakingly Harsono repeatedly renders the characters of his original Hokkien name, like a child learning to write for the first time. Each time he completes a page he rises from the table and places it within a grid that slowly fills the viewer's field of vision.

Figure 5. Rewriting the Erased, 2009 Video documentation of performance, ink on paper, furniture. (Image courtesy the artist)

This is a highly personal response to Harsono's experience of name change, but it is informed by the larger research he has conducted, collecting primary data through interviews and site visits, documentation and reflection. Some of the documentation is eventually exhibited in fairly conventional documentary style, but it is the studio works in response to the research that signifies the result: where a conventional social historian might have analysed statistics and cross-checked individual statements with empirical data to produce a representation of political and social circumstances around name change, Harsono has interpreted his data through aesthetic form. The experience of loss becomes palpable through the repetition of line, which also serves to point to the enormous numbers of people who have experienced the same thing. The viewer is encouraged to sense, rather than to count these multitudes. We are to feel the loss, rather than to know of it.

The background to Harsono's practice, and in particular this work, formed the jumping off point for our curatorium to explore the context of naming, name change, discrimination and power in the Australian context. After the contextual introductions, we began by talking about our own names. Where are our names from; what do they mean; how have they changed and why? What broader issues about name change can we identify from our own experiences?

Figure 6. *Writing in the Rain* (2011), video performance exhibited in conjunction with works by the *In Memory of a Name* consortium, 4A Centre for Contemporart Asian Art

A key aspect of Harsono's methodology in his recent practice is 'social research', reaching for and listening to other people's stories. We were set the task of delivering our own 'case studies.' With the creative flexibility of the term emphasised we documented our findings in film, narrative prose, spread sheets, dot-points and poetry. Some explored the spiritual dimension of naming, beliefs in the pre-destination of the 'right' name. Others talked to migrants and refugees, searching local history records to find tales of alias and mis-spelling, discrimination and even deception. The topic of naming was surprisingly controversial; many subjects refused permission to have their stories retold, even with anonymity. To change one's name is sometimes to save one's life – to reveal how and why might cause death.

1.2. Apprentice:

My own research into maiden-names swung me from ambivalent, to stridently adversarial, to a state where my personal position was the only clear thing I could lay my hands on.

I had set out to change my surname to my husband's, and experiment in the bureaucracy of name-change, for art's sake. I looked up the statistics on name change and was shocked that according to one website 85% of new brides in Australia take their partner's surname. My resolve wavered – perhaps there was more to my name than just a name?

Outside of the conventions of academic research in place, I was able to interview my mother and sisters and discover stories I never knew. How my mother had kept her maiden name until bowing to the pressure of her family, who insisted on writing cheques she couldn't cash until she was Mrs Kent. How a close family member's fiance was shocked to discover she did not intend to take his name when they married.

I wrote to my grandmother to ask about her maternal line and their maiden names; her reply was fulsome on the paternal line, but she could tell me little after her mother's mother.

I spoke to a close friend, who readily took her husband's name when she married; she gave up her estranged father's name, a name she no longer shared with any of her family members, from a chapter of her past she was happy to leave behind.

I decided not to change my name, but remain conflicted about my children having my husband's name. And my political compass was thrown out by the pragmatism of my friend's name-change. Perhaps there is no clear answer? Perhaps there doesn't need to be?
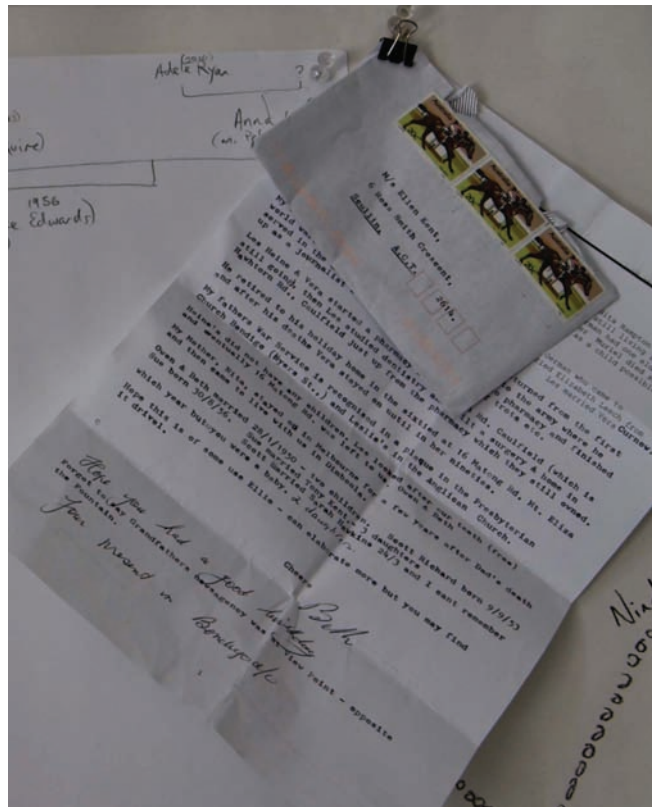
Figure 7. Reply letter from Grandma Beth. Beth started the letter on email, then gave up, printed it out and finished it on the typewriter with a hand-written post-script.

2. OUTPUT

Figure 8. The curatorium discussing proposed projects with 4A staff.

Together and separately, curatorium members developed proposals for creative work. Responses included bus tours of significant sites, an experiment in creating Indonesian names for participants, a symposium, a radio podcast, a book to activate smartphone apps filled with stories of lost names. With the help of 4A staff and Harsono, proposals were reviewed and discussed, and with great difficulty some were ruled out.

Of those which were realised (you can read more about these on the In Memory of a Name blog) several centred on bringing the experience of the curatorium, and the insight gained through the case studies, into a public space.

I too wanted respond by creating a space to generate more of these conversations. I wanted make room for the ambiguity I had experienced as part of my journey through the process of 'social research' that Harsono had initiated.

Figure 9. My husband's surname on fabric from the wedding dress I didn't wear.

2.1 Premise

Figure 10. My daughter with her first ever attempt with needle and thread, during the first *Née (born as),* 26th January 2012

And, so I began *Nee (Born as);* an invitation to sit, and stitch, and share the stories of names. Starting off from my original case studies I chose to invoke the women's work of embroidery. But to open up the contingency of the project, to broaden the potential for the unplanned, I moved away from the feminist perspective and asked participants simple to reflect on their own experience of lost or found names. Each participant chose a name to memorialise on a brick sized rectangle of fabric. Each soft rectangle of malleable fabric became part of an unstable, movable memorial wall.

Quilted memorials, embroidery as subversion, stitching as contemporary art: none of these are new ideas. Tracey Emin stitched the 'names of everyone she ever slept with' into a tent, but long before this, jailed suffragettes stitched their names as messages of hope for their comrades outside. The AIDS memorial quilt began in the mid 1980s and its 48,000 plus panels are now being digitally archived – and of course, the tradition of stitching, quilting and weaving as a communal activity is a long and varied one. We can only imagine the cultural shifts and resistance that has been generated over thread and fabric, needle and loom.

Figure 11. American Alexandra Chambers deliberately left behind her nickname Sasha
when she emigrated to Australia

It is this sense of contingency that I wanted to emphasise in this project; the unpredictable and transformative potential of the conversation. Initially I saw the stitching and the fabric as a means to an end; a way to slow participants down long enough to talk and listen; a point of shared experience for participants, who were sometimes acquainted, sometimes strangers. Making was an ice-breaker; what fabric will you use, what colour thread, whose name will you stitch? At first, the inherent value of the project was in these conversations that followed. But the object began to take on a life of its own.

2.2 Practice

Figure 12. More neighbours, friends , family and colleagues conversing and stitching during *Née (born as)* in Canberra.

I conducted the first iteration of *Nee* in my garage/studio. Already participants began to affect the object and concept. They brought fabric a little too large or small, for my imagined bricks. Small children who couldn't write stitched abstract compositions. By the second iteration, at 4A Gallery one Saturday in February, I was learning how integral to the concept the flexibility of fabric was. I was reminded that not all script travels horizontally.

Figure 13. This participant used horizontal Korean script, challenging my aesthetic skills.

But oh, what conversations we had, sitting, stitching!

What sadness, to hear that this is a ritual of grief, of grief for her father, recording his name in clear black Korean script, on the auspicious 49th day after his death.

How curiously unlike his English name his Greek name sounds.

How wonderful that she stitches the comedic name she was given in-utero, whilst her own unborn child rolls inside her belly.

How proudly she shapes her new name, adopted on her wedding day.

How defiantly he stitches the name he rejected, when as a 5yr old he told his teacher his name was Pedro, NOT Peter!

Name change may seem banal, but through the prism of names we expose a wide range of challenging discourses. Through our conversations about names we traced discrimination, power relations, gender stereotypes, domestic and social violence, the negotiation of identity, familial interaction and assimilation of the other.

Figure 14. Née (born as) at 4A Centre for Contemporary Asian Art, during the In Memory of a Name symposium, 18 February 2012.

Claire Bishop has criticised participatory art practices that take an ameliorative stance, rather than an antagonistic one, warning of the danger artists face as neo-liberal governments seek to outsource social cohesion (Bishop, 2012: 194). But in this project our conversations revealed rather than concealing our traumas and experience of social homogenity, state repression, and familial discord. In this project, my goal as an artist was not heal but to create a platform to share new understandings of different experiences. I sought not to antagonise participants, but to disseminate recognition of the multifarious ways in which our society and governments repress pluralism

and difference, and the equally manifold ways in which we resist and reject these (sometimes) invisible strictures on our lives. These conversations revealed things about each other that could be shared by looking at each other's stitching: the experiences of humanity, passion and ambivalence, suffering and empowerment.

Figure 15. *Née (born as)* at 4A Centre for Contemporary Asian Art, during the *In Memory of a Name* symposium, 18 February 2012.

In my studio practice, I try to create works that open up liminal space – juxtaposing imagery from the mundane elements of life into images and patterns of implied exotica. It's a way to emphasise the transformative potential of being in-between one state and another. The work of *Neé,* the work of conversation, placed me in that liminal space, over and over: the space in between idea and object, between personal and political, between narrative and document. It was not a space of exhortation, or a place to negotiate a consensual representation. It was a space to step out into, to listen, and to see what happened next.

It may seem naïve of me, but I had not expected the physical object that resulted from these conversations to become so precious. The value of the fabric wall is created by the time and emotional commitment that participants invest in its creation. It was no longer a point of conversation, but a tangible record of memory and story, relationships and loss.

At Casula Powerhouse near Liverpool, artist Ray Beattie brought a tiny white singlet with several small flowers already machine stitched on to it. Over the course of the evening, Ray added letters spelling out Boitran, the name of his beloved wife who had died only months before. He shared their life, love and art stories. With us were three young university students, cousins recalling childhood nicknames on old pyjama fabric; we giggled and grieved in turn.

Figure 14. Late night participants on the final night of the *Nee (born as)* residency at Casula Powerhouse.

2.3 Theory

In 1995 Hal Foster argued persuasively against the artist as ethnographer, identifying a tendency among artists working with ethnic and culturally sited communities to make assumptions about the political tranformativity and alterity of the their subjects. This alterity, as a key aspect of anthropology, is what Foster contends draws artists to the 'quasi-ethnographic' turn, fulfilling a desire to 'self-otherise'. In Foster's reading there are three main assumptions that drive ethnographic art projects; that artistic transformation creates political transformation and from elsewhere; that the other is always outside and also the site of subversion; lastly that *"if the invoked artist is not perceived as socially and/or culturally other, he or she has but limited access to this transformative alterity, and, more, that if he or she is perceived as other, he or she has automatic access to it"* (Foster, 1995: 302-309).

Another important issue raised in Foster's text is the problem of representation on behalf of whom; which institutions, formal or otherwise may lay behind the artists work and thus influence the representational forms that emerge. This is indeed an important point, made later in an art historical context by Bishop (Bishop, 2012), who identifies the parralel interest of neo-liberal government and the socially engaged artist; the former's interests lie towards handing over all social responsibilities of government to the community, the latter's (sometimes) intentions to ameliorate social discord fulfilling this abrogation.

Both of these problems are linked through a central issue; what or who is the 'community' in any given art work, and how does the artists' position relate to a specific community? Miwon Kwon has addressed these complications comprehensively, suggesting that the term "collective art praxis" might be a more useful term than "community art", with projective rather descriptive aims (Kwon, 2004: 100-155).

These theoretical positions are all pertinent to, and, I will argue, undermined by processes implemented in the projects I describe above.

In the first example, *In Memory of a Name,* Harsono's position is neither other nor from outside, and yet the success of his body work investigating Chinese-Indonesian experiences of discrimination (exhibited widely internationally and locally) indicates that the art-world regards his non-alterity as a form of authority. Harsono, is inside of the ethnically sited community that forms his subject matter, furthermore, the work Harsono undertakes does not assume political transformative alterity, but in fact responds to and amplifies transformations that are already underway, in particular the slow shift back to visible displays of Chinese heritage (Dielman., Koning & Post, 2010).

In the second example, my project *Neé* (Born As), the co-option of ameliorative art practices by the state is also an implied risk. The premise of the project also lies in revealing the personal impacts of institutionalised discrimination, through personal interactions. Does this kind of activity merely distract from the real work of breaking down such discrimination, providing a quiet voice for minor narratives while the meta-narrative goes unchallenged? Recently Australia's government commisioned a review into the national curriculum's history component, which reported that the curriculum "uncritically promoted diversity" and undervaluing western civilisation and "the significance of Judeo-Christian values to our institutions and way of life" (Taylor, 2013). This is the theory promulgated by Australia's current conservative federal government, but in practice it is at odds with both the statistical and aesthetic experiences of most Australians. Of Australia's 23 million population, around a quarter were born elsewhere and over 3 million people speak a language other than English at home. Over half of these speak Arabic, Cantonese or Mandarin (Australian Human Rights Commission, 2012). So being in Australia involves regular encounters between different people from different ethnic, linguistic and religious backgrounds. But how often do these encounters include exchanging personal narratives? In *Neé (Born as)* encounters between personal narratives are inherent in the structure; countering a neo-conservative attempts to whitewash diversity in a small act of resistance.

Nee (Born As) cannot achieve large-scale policy change on a state level. But it can act to set the conditions for individual political changes, that is changes in the way participants view each other, and connections that may never have occurred otherwise. During the project's residency at Casula Powerhouse, flyers were distributed in nearby Liverpool shops. One morning I returned to a shop to find the attendants deep in conversation. The flyer had sparked a conversation between the two women about their personal experiences of cultural and gender-based name change that they had never broached before. In the right conditions, these small-scale impacts might be the catalyst for larger shifts. The impossibility of knowing this for sure, the contingency on participants acting on their own experience, is part of what makes this an art work and not social work. Perhaps it is operating in what Bourriaud calls 'social interstices,' after Marx's alternative economic systems (Kwon, 2004: 154).

Both projects approach community and paticipation from different perspectives, but both ask participants to reveal past experiences to the artist or fellow participants.

Kwon's projective ideal does not account for community through shared historical trauma. In the case of Harsono's social research and subsequent individual performance works, description is in fact the goal; to re-describe lost identities, and to testify to the discrimination and abuses of power that lead to these long suppressed experiences. Additionally, the collective art praxis model does not offer flexibility for the kind of community participation that is conducted as part of the process but not directly documented in the outcome.

But perhaps the collective artistic praxis paradigm invoked by Kwon has more relevance to *Neé (Born As)*. As a project, it has been implemented in diverse sites, rarely with the involvement of a specific community. Instead, participants usually come to the project unexpectedly; their commonality with those they converse with is often, but not always, merely that of being in the same space and time. The work itself moves through communication, but is in no way the sum of its disparate parts. It is "to suggest the impossibility of total consolidation, wholeness and unity - in an individual, a collective social body like the "community"... (Bourriaud, 2010: 113); it is a clamour of voices and stories that testify to the diversity of human experience and the urgency of tolerance.

I propose what Kester has described as 'dialogical aesthetics', as a theoretical paradigm which counters the essentialisation of participation and community orientation by invoking pragmatic, dialectical rhetoric as a basis for these kind of art projects. "…a dialogical aesthetic requires that we strive to acknowledge the specific identity of our interlocutors and concieve of them not simply as subjects on whose behalf we might act but as co-participants in the transformation of both self and society" (Kester, 1999: 19). Kester sees the dialogical aesthetic as a potential alternative to more traditional object-oriented aesthetics frameworks, but he too warns of the dangers of discourse becoming merely an aesthetic compensation rather than a mechanism for change. To this I would argue that change, at least on an individual level, is an inevitable consequence of encountering the experiences of other people's lives. The purpose of an art-work based in dialogue, is precisely to ensure that we do directly encounter, feel, see, sense, percieve – as in the original definition of the word aesthetic – their experiences.

In his 1992 essay *Conversational Art*, Homi Bhabha identifies an anti-epistemological stance in which conversation acts as a dialogue between culture and community, 'shrinking the distance between the object and the subject and shattering the silence around art objects'. Bhabha writes:

This results in an aesthetic strategy that articulates hitherto unconnected moments between memory and history, revises the traditional divisions between private and public and, rearticulates the past and the present and through the performance of the artwork, fosters unexplored relationships between historical or biographical events, artistic innovations and an enlarged sense of cultural community... contextual contingency liberates us from a binary and polarised view that opposes reason to passion, the present to the past, it also commits us to living our lives and making our art from experiences that ambivalent, contradictory and unresolved (Bhabha, 1998: 42).

CONCLUSION

Figure 15. *Nee (Born As)* at the Scullin Shops Party, Canberra, March 2013

The last iteration of *Nee (Born as)* to date was at street party held in my neighbourhood to celebrate our city's 100th birthday. I was surrounded by my communities; mothers from my children's school sat down and told me the stories of the names they inherited from their ancestors, and the ones that were discarded in the rush to assimilate to their new home; my dear friends played songs about our town and its histories in the background; the local hairdresser dyed kids hair for free and I got to know the people of my place that little bit better. It is the freedom in this project that is its greatest asset, by which I mean that the project itself is free from me, and any of the other restrictions and negotiations that have limited other participatory projects I have worked on. It is a real conversation, both in its physical and meta-physical presence; it can happen anywhere, anytime; it can be formal and structured, part of the agenda of a larger institution; it can be loose and responsive, just as likely to turn to tragedy as to love.

Clifford Geertz has said that, through long acquaintances with extremely small matters, the anthropologist "confronts the same grand realities that others - historians, economists, political scientists, sociologists - confront in more fateful settings: Power, Change, Faith, Oppression, Work, Passion, Authority, Beauty, Violence, Love, Prestige; but he confronts them in contexts obscure enough...to take the capital letters off them. These are all too human constancies…..But that is exactly the advantage. There are enough profundities in the world already."[15] Perhaps this says something for artists too.

So it will go. Stories about love, politics, oppression, acceptance, rejection, migration, loss, identity, family; a wall that holds but does not contain them. I have learned a little of what is in a name.

Figure 16. Stiching together the differents traces of stories about names; building a soft memorial to the lost and found

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The Ritual Music of Wana People

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ABSTRACT

Very ancient practice, shamanism is usually found in the nomadic or semi-nomadic cultures. Given the dependence on the hunt for these populations, one of the fundamental roles of the shaman was to mediate between man and nature, especially between men and the lords of the animals that make possible the success of a hunting expedition. Shamanism has, however, shown a great ability to adapt to historical events, managing to keep up to us maintaining its uniqueness. Threatened by the arrival of progress and the world religions, has been able to respond actively and to influence the Western culture, as evidenced by the New Age movement and the presence of shamans in many movies, books and videogames. These fascinating, complex and archaic belief has always attracted the interest of the West, evidenced by historical, literary and academic publications, and it seems that still shamanism still has not exhausted what has to offer the world. In this article I am going to describe which the situation of the Wana religion to the present day is and which the rituals of this culture are. The Wana have two shamanic rituals - the *momagu* and the *molawo* –that face the disease with music, showing us the central role of music in the ritual life of this community, affirming - once again– the importance of music not just to Wana but also to humankind, and its relationship with the hidden world.

Keywords: Wana, shaman, ritual, music, trance.

INTRODUCTION

The Wana are a small cultural group who live inside the Morowali forest, since the arrival of Indian settlers (Alvard, 2000: 59) or perhaps even earlier times.

That has led them to get in deep touch with the Hindu culture. This contact is witnessed by the presence in their culture of many Hindu terms and notions: the same word *wana* means *forest* in Sanskrit. There were also contacts with the Muslim culture. Wana believe that Muslims are their brothers, and this conception of brotherhood reflects a cordial relationship between the two communities. Unfortunately, the relationship with the Christian community is more complicated. The Christians desire to convert and their sense of superiority -often the converted Wana do not have a good opinion of the *not-yet-converted* - have led to some frictions that, luckily, have never erupted into violence.

MATERIALS AND METHODS

1. The Reserve

The Morowali forest is located in the mid-East of the Sulawesi Island, and stretches from the Kolonodale Gulf through the hinterland to the Bongka Tojo bay. On November 1986, the Ministry of Forestry of Indonesia designated Morowali nature reserve. The reserve hosts the 12% of the world's bird species, and has many rivers (Lhadji, 1999: 238). On one hand living inside a natural reserve is protecting Wana from mass tourism and the exploitation of the reserve, on the other hand this has created problems between Wana and the Indonesian government. Due to the *slash and burn* technique on which is based the Wana agriculture the government considers them as "environmental vandals" (Lhadji, 1999: 240), although, in 2000, Alvard has demonstrated that the Wana agricultural system is not a problem for the ecosystem of the forest (Alvard, 2000: 438). After several clashes the Wana have coined the motto "*tare pamarentah, tare agama, tare kampung*"[1] (Lahadji, 2008: 23).

2. The Life in the Jungle

According to the World Wildlife Fund Report, in 1980, the number of Wana was around 5000 people (Lhadji, 1999: 238). The Wana live in villages of different sizes. The ones I got to visit were inhabited by about sixty people, such as Marisa, or just over twenty - like the Kajupoli settlement.

In their gardens Wana cultivate papaya, bamboo, tapioca and rice. Unfortunately the climatic change has decreased the rice crop, leading to the demise of the harvest ritual and increasing the trade with the villages outside the reserve. To gain the money to buy petrol, rice, clothes, food, etc. the Wana collect dammar gum, rattan, coconut and cocoa that they sell to Chinese companies. Near the border of the reserve there are some oil palm plantations that are having a big impact on Wana life and culture.

3. Religion

The base of Wana religion is *Pue*, the creator god. The religion currently can seem a monotheistic system but there are various elements that suggest a gradual shift from an early stage in which were worshiped the lords of the animals. Between the present monotheism and the passed veneration of the lords of the animals there was an intermediate stage with two main deities; Pue Ri Arantana –god of the underground– dispenser of rewards and punishments, and Pue Lamoa –god of the sky and lightning– which can cause illness and pain to mankind. These steps are not clearly marked and it is easy to run into difficult to interpret data. Om Suma once told me: "There is a Pue who lives underground. He is very benevolent and if we want to succeed we have to give him something but if we misbehave - he will punish us". This statement testifies a strong resistance of the belief in Pue Ri Arantana, which has partial characteristics of the disappeared Pue Lamoa.

Among Wana I had the opportunity to see a shamanic tradition that, despite the

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1   "No government, no religion, no village"

interference of the contemporary world - such as piece work in the plantations of oil palm, the strong presence of the monotheistic religions and the interest of young people towards modernity - still seem to be strong and esteemed.

4. The Shamanism

The shamans are considered an asset of the community, as well as ritual instruments. Whenever the shaman Apa Ingus came to the Marisa village he had requested curative services. He never refused, and his reward was very poor, only 10000 rupees. I witnessed similar scenes also in Tarongo, where Indo Pino cured the child of our host. These examples show the trust in these operators of the sacred, the strong *kasintuwu* (sense of community) which permeates the entire culture of Wana.

This faith in the shaman skills seems strengthened not only by the success of their rites, but the existence of a mythical archetype: Dungola. He is the son –along with his fifteen siblings– of Santoto and Delemntu, the first couple of humankind. According to the myth, Dungola was so powerful that his rituals lasted three nights in a row and, besides being the mythical archetype of the shaman; he encloses the musician and entertainer, a triple role that immediately puts emphasis on the link between shamanism, music and celebration. We must keep in mind that the *momagu* is also one of the few occasions to celebrate, as also attested by Atkinson: "Apart from a mabolong[2], weddings, funerals, and four annual festivals farming, it is rare for co-residents of a swidden settlement to congregate as a group" (Atkinson, 1989: 7). In the end, the *momagu* is an excellent opportunity to socialize and get drunk accompanied by the incessant music of gongs and drum.

The ability to travel between human and spirits world, and his familiarity with the latter puts the shaman in the same status of his *walia* (spirits). This fellowship allows the shaman to possess various powers, he can: walk in the sky, hypnotize a person, talk to the dead, predict the future and become invisible (*jampu*). Most of the powers of the shaman are available only during the *momagu*. The ritual implements a return to the mythical time - when men and spirits lived together and even men possessed great powers. The shaman is the living link with mythical past, with his mystical journey he dramatizes the ancient ability to travel from earth to heaven and back. Shamans are poised between the human world and the hidden world. Their confidence and alliance with the spirits puts them on a line between qualitatively different times, the mythical time when everything was full of power and present time in which men live in poverty.

5. Past Research on Wana

There are very few researches that focus on Wana and I can divide them into three main groups. The first group is composed of the research about the agriculture and ecosystem inside Morowali, like the researches of Alvard (2000) and Operation Drake (1981). The most important works are those of Jabar Lahadji, ex director of the association Yayasan Sahabat Morowali (friends of Morowali).

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2   *Momagu* and *mabolong* are the same ritual.

In the second group there are the anthropological and religious researches, as the book written by the Dutch missionary Kruyt - *De to Wana op Oost-Celebes* (1930), who in the twenties has lived for two months with the Wana, and the book - *The art and politics of Wana seamanship* (1989) - and the articles (1983, 1987, 1992, 2003) of Jane Monnig Atkinson, who, between the 1974 and 1976, lived in the forest and made an admirable analysis of the *momagu*. Finally, there are the documentaries of Journet e Nougarol (2005, 2007, 2011), which cover many aspects of Wana life, as the relationship with the Christians and the life of the reserve.

6. Methodology

Was the work of Atkinson to push me to do my research among the Wana, reading her works I discovered the presence of a ritual music which, however, was not analyzed. So I decided to document and analyze that music in order to discover the role of it in Wana culture and religion.

I spent five months inside the reserve putting into practice the basics of participant observation.

That allowed me a deeper immersion into the Wana culture, and a deeper understanding of it. During my presence among the Wana I tried to be involved in their life - I was hosted by shamans or village chiefs - and to observe their lives to understand the Wana mindset, to get as close to an emic perspective as possible.

In addition to the observation I enriched my research with interviews. These were more close to an open dialogue, in which information flowed back and forth between me and the Wana. I also noticed that a list of questions can become tedious to the interviewee that may get bored and decide to terminate the interview. I also tried to write life histories. This would have required a lot more time than five months but I was able to write short biographies that have allowed me to understand how it has changed the life in the reserve, what is the role of the shaman in the community and to acquiring more information on shaman apprenticeship. I did a qualitative research to understand why people do what they do. Often it crossed disciplinary boundaries and strayed from a single focused subject, for this I had to use my anthropology, religion and ethnomusicological knowledge.

During the research I took handwritten notes because the shortage of electricity within the reserve prevented the massive use of the audio recorder, and also because the audio recorder would intimidate the Wana. I preferred to use the audio recorder for the myths because I did not wanted to interrupt the speaker, and I wanted to have the opportunity to listen again the myths to translate them. To give a testimony as complete as possible of the rituals I have also used a camera and a camcorder. With these I have also documented the construction of all Wana music instruments to preserve the memory of this work of craftsmanship, both for us and for the Wana.

Once I came back to Italy I began a long process of bibliographic research in order to better understand what I had found and to compare my findings with the old researches on Wana and other similar research for a cross-cultural comparison to come to new insights and I came to new results which initially had not thought of.

7. Problems

During my research I faced many problems that there are common to many scholars. The most obvious was the language. No Wana speak English and not everybody speaks Indonesian. I had to study Indonesian at the University Sebelas Maret of Surakarta and once in Morowali I had to start learning the Wana language. Another problem has been finding electricity. Inside the reserve there are some villages that possess an electrical generator that is used to see movies. Usually a member of the village buys the petrol and allows the whole village to watch the movie. I could have access to electricity for irregular periods and this forced me use my electrical equipment with parsimony. For this reason I did not have the opportunity to record an entire ritual, but only parts of it.

Another problem has been moving inside the jungle. Apart from the obvious difficulties and dangers –steep and slippery paths, thorns and leeches, ford the rivers– the main problem was walk for several hours, even six or more, carrying all the equipment and materials that I needed. It was also difficult and stressful record the rituals without any help; I had to take pictures, record the music, shoot video, ask for explanations and –especially– observe all at the same time. I wish you all could do your research with a team as it should be, also because the biggest problem to do research so far from home is the loneliness.

8. What I Found

Wana have three main rituals, two shamanic and one funeral. The funeral one is called *kayori*: after the death of a Wana the community gathers and two groups of people describe –singing for two nights– the path to the *suruga* (paradise) to the dead soul, only at the end of the song the dead will definitely enter the *suruga* and will be separated from the world of living.

It would require an essay in its own to talk about this ritual but here will talk of the two shamanic rituals, the *momagu*, which has also been studied by Atkinson with the name of *mabolong*, and the *molawo* that had never been studied before.

9. The Rituals in the Time

To do this, I will compare the results of the research of Kruyt, in 1928 in the Tarongo area, of Atkinson, in 1978 in the northern part of the reserve and finally mine, in 2011 in the villages of Marisa, Kajupoli and Tarongo.

During his short stay among Wana - only two months - Kruyt came into contact with various utterances of shamanic power that he distinguished in order of power and importance. "The lowest level is *walia mangepe*" (Atkinson 1989, p. 207), in this domestic ritual the shaman detects and extracts *invisible objects* from the patient's body sucking or pulling it with a *pompolonzu* (ritual cloth), the ritual is accompanied by one or more *doa* (invocation). "Next in Kruyt's shamanic order is *walia mantende*" (Atkinson, 1989: 207), this ritual consists just in a long song with which the shaman requires Pue Lamoa to remove the hooks that afflict the sick. The ritual is known by the same name by Atkinson, while in the area which I worked this ritual is called *molawo*. "Then follows *walia moganda*" (Atkinson, 1989: 207), called *mabolong* in the area studied by Atkinson and *momagu* in mine.

Finally: "At the top of Kruyt's hierarchy are *to walia mamparada woto ntongku*. […] This ritual takes place in the *salia*, a great ritual performed once a year to promote the health and well-being of a community" (Atkinson, 1989: 207). None of the three of us had the opportunity to observe this ritual.

10. Momagu

The shamanic rituals are required in case someone feels afflicted by some *inner ill* and not in the event of *normal* diseases. When a member of a family becomes ill due to causes attributable to an *inner ill*, this family strives to make sure that the *momagu* will be run as early as possible. The preparation does not take much time - it is possible to arrange it even within a single day.

The family needs to get large quantities of rice, tobacco, alcohol, betel and everything that can be requested by the *walia* (spirits) or by the bystanders. The key issue is the presence of –at least– two *tau walia* (shamans. Literally *man spirit*). In case that a shaman would be in danger, the presence of a second shaman who can rush to his aid is providential. There are many people who get together to attend the ceremony, on every occasion that I documented the house where the ceremony took place was filled. "People go to *mabolong* to enjoy themselves, to receive treatment, and to demonstrate *kasintuwu*, "mutual support", an important social value [...] Although the *mabolong* is the most popular events of healing, its popularity comes from the repute it involves much more than healing" (Atkinson, 1989: 26). The *momagu* is also a festive occasion to share an important moment for the community, "illness is only one excuse for a *mabolong*. Anticipation of misfortune, successful recoveries from previous illness, marriages, farming festivals, visits by prominent shamans, as well as a general desire to party, are all reason to hold a mabolong" (Atkinson, 1989: 6).

During the preparations the offerings to the spirits are placed on a *lango* (tray). These offers usually consist of amounts of alcohol, betel, money, toothpaste, eggs, clothes and anything else that may please the *walia*. Copious quantities of alcohol, tobacco and rice are available to all present that will use them throughout the night. It is recommended to ensure the abundance of quantities because "if guests do not enjoy, the ritual will not be good."

10.1. Dance and Music

It's the sound of ritual instruments –gongs and drums– to mark the beginning of the *momagu*. The music draws *walia* while is the light to keep them away. For this reason, the ritual must be strictly officiated at night –without artificial lights– and the ceremony will end before the sunrise. Once audience arrives the musicians begin to play. Atkinson reports a rhythm called *topo* with which heralds the beginning of the ritual (Atkinson, 1989: 27), in the area which I studied *topo* there is a version –for a single musician– of the music played in the past with the *tetebua* (bamboo zither) during the *momagu*.

Other difference between our researches seems to be the presence of songs, performed by the players, "the drum provides the main rhythm, called a "song" (*linga*), the words to which the audience knows. The themes of these drum songs range from courtship to

spirit encounters, from headhunting days of old to contemporary poverty" (Atkinson, 1989: 27). In addition, Atkinson does not seem to mention different paces while the Wana distinguish three different rhythms - or speeds - which give the time to the shamanic dance: the *motaro*. It means "to jump up and down" while women dance is called *salonde* "literally, something beautiful" (Atkinson, 1989: 94). The *salonde* it can have a courtship purpose and it is a much more complex and fluid dance, especially in the use of arms.

The aim of the shamanic dance is to favorite the concentration. With the same aim is used the *pompolonzu*; a piece of cloth, often made from a T-shirt, that the shaman shakes or with which he covers his face to promote its concentration. Unfortunately, while the *motaro* seems to maintain its strength and popularity, I have ascertained a shortage of female shamans. This is due to shyness, common in Wana girls that refrain from dancing *salonde*. The dances are accompanied by the drum and gongs. At the head of the ritual instruments is one of the two players of the drum, who decides the rhythm according to his impressions of how it is going the ritual. The three rhythms as are: *malenyilenyi* (slow: 4/4, 140 BPM), t*umba biasa* (medium: 4/4, 150 BPM) and *pakoba manoto* (fast: 4/4, 240 BPM). There is a fourth rhythm for the *salonde* called *ngaya* (185 BPM). While other rhythms were characterized by extreme synchrony and precision, this rhythm seems to make of the interlocking its main feature. The same speed –about 185 BPM– seems to give a sense of instability. The music evokes the fluid motion of *salonde*. This dance –with its soft movements of the arms and body and its loving purposes– needs a more flexible music, which gives more freedom of expression, creativity and movement to the dancer.

There is a continuous alternation of these rhythms, thus generates moments of calm and tension. Moreover, with the increase of speed, the sound of the gongs, which propagates well beyond the duration of the rhythmic cycle, starts to amalgamate with the sound produced by the succeeding beat, these exacerbate the tension and encourage trance. The ritual music is played for hours and hours, becoming a veritable mantra that creeps into the ears of the listeners and helps the shamans to dissociate themselves from the surrounding environment.

10.2. Structure

The *momagu* does not have a fixed course since it is "performed-centered, governed less by liturgy and more by the action and inclinations of individual practitioners" (Atkinson, 1989: 14) and "no overall structure appears to groom the occasion" (Atkinson, 1989: 19).

Although organized by a single family, the *momagu* is a community ritual: there are always present a variety of people who will ask to the shamans to cure themselves or their children. The organization of the ritual is responsibility of one family, but the entire community will benefit. There is a clear affirmation of the *kasintuwu*.

So the ritual consists of more shamanic journeys, one for each patient. Between a cure and the other can pass several minutes, during this time there may be silence, dance or just chatting. The presence of several shamans leads to an ever-changing ritual healing. "A mabolong is a circus with more than one ring" (Atkinson, 1989: 246).

Despite the interweaving of disparate actions, we can try to divide the *momagu* in fix parts: evocation of spirits, patient care, travel in the sky, negotiate to Pue, return of the soul to its rightful owner. Of utmost importance is the search for the soul of the sick and negotiation with Pue; during the trance, the shaman travels between the worlds and his visions are recounted in his songs.

Once the shaman has found the soul, the catch is often dramatized; shamans nab the air, as if to recover the soul escaped, and then store it in the owner's head, putting on stage their journey as "shamanic texts are best described as dramatic dances [...] in non- literate cultures religion is always a performing art, and the sacredness of religious stories or prayers resides not in the words of the texts as they not have been transcribed or Could be but in the power invested in them through performance" (Porterfield, 1987: 726).

These trips actualize the mythic time within the boundaries of space and time of the ritual, marked by the music. The ritual is the revival of the time when the ability to travel between worlds was common knowledge and not only exclusive of shamans.

10.3. The Chant

Although covered by environmental noise shamanic chant is well understood by Wana than often intervene with comments about what the *tau walia* sees on his travels. The chant joins other ritual elements in order to restore the mythical time. With the song "symbolically, the patient is rendered contemporary of creation; lives, therefore, the initial state of fullness. You do not repair a faulty body, the patient must be born again and thus recover the amount of energy and potential which has to be a time of birth. This is made possible by the memory of the patient himself"[3] (Eliade, 1957: 47). I want underline that the song the patient listens during the *momagu* is the same song that he heard as a child as a spectator. At an unconscious level is activated a memory that nurtures confidence in the shaman and his healing power, and it is this trust which will make possible the recovery.

Rousseau told us: "As long as you will want to consider only the sounds for the action they exert on our nerves, you do not know the true principles of music and its power over the hearts. The sound in the melody does not act solely as sounds, but as signs of our affections" (as cited in Rouget, 1980: 231).

11. Molawo

When the *momagu* has no effect and even the doctors are able to cure the disease, Wana resort to another ritual: the *molawo.*

Given its role as last bulwark against death, this ritual is considered very powerful and not all shamans can do it. The *molawo* is considered the mother of all other shamanic rituals (Atkinson, 1989: 211), Atkinson (1989) writes: "a separate set of procedures ritual was reserved for victims of Lamoa. The most elaborate of these procedures was called molawo maneo, the 'crooked' molawo" (Atkinson, 1989: 199).

The structure, scope and organization of this ritual are different - if not diametrically

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3   These and other quotations from books not written in English were translated by me.

opposed –to that of *momagu*. First, while in the *momagu* the shaman travels between the worlds and comes into contact with Pue, during the *molawo* is Pue Lamoa who will decide the fate of the patient.

As I wrote before, in the past Wana were not monotheists but believed in the existence of two gods: Pue Re Arantana and Pue Lamoa, god of the sky and lightning, god is much feared. In *molawo*, in fact, is absent any characterization festive. It is celebrated in the forest, in broad daylight and in the presence of a few people, is banned any loud noise, and there is only one shaman who will try to convince Pue Lamoa to loosen the grip on the invisible *mata mpea* (hooks) that tear the flesh of the sick and to transfer the *ill* to other objects or animals.

The absence of instrumental music and the presence of light are possible because the shamans do not need to call his spirits, but he will be negotiating with Pue Lamoa. Actually what Wana consider a *song* seems to me a speech monotone and rhythmic. "The invigorating effect of the song [...] is based on its ability to eventually give the affected person a vocabulary in terms of which to grasp the nature of your illness and refer it to the world [...] a song mainly aims to present a picture of the specific and concrete genuinely human suffering and therefore bearable, powerful enough to fend off the challenge of meaninglessness emotional pain provoked by the existence of a brutal, intense and incurable" (Geertz, 1973: 133-134). The ritual is divided into three distinct parts that follow one another cyclically until the end of the rite.

After the patient lay on the floor, the *tau walia* takes it in her hand a betel nut (fua) and two sugar canes, the betel represents the patient himself. The shaman holding canes in their hands will speak his litany, he passes the canes three times from the patient's head to his feet, and three times from feet to head demanding to Pue Lamoa to transfer the *ill* to the canes and betel. At the end of the whole ritual a cane will be wrapped in a cloth and placed on the roof in the direction of the sun that dies while the other will be buried in the direction of the rising sun. In the second part the shaman rubs on the body of the patient six *pompolonzu*, three pieces are passed from head to feet and the other three from feet to head. The pieces are rubbed over and over again but always in groups of six. At the end of the ritual he will put all the pieces on the roof of the patient's home, halfway between Pue Lamoa and the sick.

In the last part of the ritual, the shaman covers a chicken and the patient to avoid any contact between them because –during this phase– he will pass the volatile over the patient three times from head to feet and three times from feet to head. At the end of the *molawo*, the bird will no longer be touched or eaten. Not all shamans know the *molawo* chant because it is prerogative of the highest rank *tau walia*. They are, in fact, very rare occasions in which it is officiated. During my research, I had the opportunity to attend just to one rite. The execution of the *molawo* is located on the border between the spoken is sung. It consists of an initial *melisma* on the first vowel. Usually the melody begins with an A3 goes up to Bb and then fell straight down, syllable by syllable, to the D. Each *melisma* differs slightly from the others but they all tend to follow this path ascending and descending. The *melisma* is then followed by a spell matching of the phrase, difficult to place in the definition of spoken or sung.

Perhaps Giannattasio in his *From spoken to sung* (2002) can tell us the reason for this particular execution: "A monotonic trend usually has to do with the needs of its transcendence of the word magic formulas or devotional and, more generally of prayers. [...] It can be assumed that: the flattening of the profile intonation seems somehow liberate prayer and religious discourse from emotional traits and referential quotas, giving them a solemn stillness" (p. 1019).

Given the great structural similarity of these invocations, I decided to offer just a part of the chant in order to highlight the musical structure of this ritual.

CONCLUSION

How we could see Wana consider the rituals inseparable from music, so much so that it is impossible to perform a ritual without it.

With the sound of gongs, or with a chant or with a rhythmic speech the music must be always present when they are facing a moment of crisis, like illness or death, because how Otto said (1956) "what is essential and great requires to be sung" (p. 125). During

the rituals the music transforms the everyday time to mythical time and gives power to everything, the music is the mark of myth, is the testimony of the presence of God, for the Wana, e also for us.

This proves - once again - that music is not just a recreation but a necessity of the soul.

The Wana testimony put a small piece in the big puzzle that is the research on the link between music and sacred, and the relationship between music and trance.

This and many other experiences give to this world a diversity to admire and protect but - at the same time – give us the opportunity to discover what we all - as human beings - have in common.

As Wade Davies (2003) said: "This world deserves to exist in a different way, we can find a way to live in a truly multicultural, pluralistic world where all of the wisdom of all peoples can contribute to our collective well-being".

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Jember Fashion Carnaval as a Reaction of Visual Culture to The Principle of Binary Opposition (A Case Study)

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ABSTRACT

It has been commonly understood that fashion shows are always associated to glamor, luxurious, starred hotels, city centers, elite society, lights, and glittering costumes. It is often not realized that fashion shows have created strong boundaries between the center and the periphery, the elite and the public, the upper and the lower class, glamorous and old-fashioned. Since 2003, Jember Fashion Carnaval has been a peripheral phenomenon against the common convention on fashion. Streets as catwalks have totally changed territorial borders, social hierarchy, and created a favorable fashion carnaval arena. This yearly consistent performance and the reaction to binary opposition in fashion turns out to be able to create positive impacts in various fields of the creative industry, created a social and cultural carnaval arena, education, and improve the economy of the people and tourism. The fashion carnaval phenomenon which has grown in the community was a result of dealing with foreign influences to create a new visual culture in Jember.

Keywords: Jember Fashion Carnaval, Reaction of Binary Opposition, Visual Culture

INTRODUCTION

Jember Fashion Carnaval is a fashion carnival event as a product of youth creativity in Jember society who have taken some education and informal training sessions on fashion carnival from the Jember Fashion Carnaval Council/JFCC. The training sessions include costume design, make-up, choreography, leadership, singing, dancing, music, and physical endurance. Participants are obliged to join the whole training sessions for ± 3-12 months until they're able to design and produce their own costumes, decorate the appearance of the costume and put them on their own bodies, win auditions, and join the festival by taking the carnival on to the streets. Some of the results of the education and training are shown on the following photos:

Figure 1. Inspirators must design the costumes, put on make-up, and participate in the festival (Source: Private documentation).

Participants who have passed the audition serve as inspirators in the carnival as participants play the roles of designers and models of their own costumes. Inspirators who win the festival are divided into several subtheme, and they are entitled to awards such as scholarships for Fashion School in Esmod Jakarta, beauty skills by Marta Tilaar and Sari Ayu, and a suite of stage make-up products from Marta Tilaar products. These activities on education, training, and carnival have been carried out regularly every year since 2003 until today. Jember Fashion Carnaval/JFC has been developing significantly over the years. In August 2013, JFC participants have increased to ± 1200 inspirators and ± 2600 freelance photographers, both domestic and foreign.

Millions of domestic and foreign appreciators, thousands of security officers, district government officials, the tourism board, civil service police unit (Satpol PP), JFC committee members, and medical staff members have worked together to realize these JFC big events. JFC originated from the idea and dream of a young man from Jember, Dynand Fariz, a painting artist who later turned into a fashion designer. He completed his study on fashion in Esmod France, and he currently works as fashion instructor in Jakarta, Surabaya, and Malang. The owner of 'Rumah Mode Dynand Fariz', a carnival consultant for various carnivals in the country that have been actively held in other cities such as Jakarta with JFFF/Jakarta Food Fashion Festival, Solo with SBC/Solo Batik Carnival, Lumajang with LOS/Lumajang On Shine, Banyuwangi with BEC/Banyuwangi Ethno Carnival, Belitung with BBF /Belitung Beach Festival and others, all of which are inspired by the success stories of JFC.

These results of the education and experience abroad are what encouraged Fariz to mobilize young people in Jember to express their creativity through fashion carnivals. Fariz attempted to combine fashion trends in France and the elegance of carnivals in Rio de Janeiro in Brazil to direct Jember Fashion Carnaval, yet with different unique styles so that the visualization also shows clear differences. Fariz intended to lift his hometown that had no particular specialties to make it famous a place up to the level of other cities in the world through fashion carnivals. He did not build the dream by starting in the center of big cities like Jakarta, at Esmod Fashion School where he teaches, for example; instead, he started in the suburbs of Jember, his own hometown.

Figure 2: The atmosphere during costume making (Source: Private documentation 2013).

Nor did he start from the elite bourgeois groups who are already familiar with and always up-to-date with the trends in world fashion, but from the lower level society who is not touched by the dynamics of fashion. Fariz chose a path that few fashion designers take, those who tend to work for commercial purposes and personal benefits, and he gave free training and encouraged Jember people to express their creations in fashion and fashion carnivals. This was something unfamiliar to his people whose background is mostly plantation, and it was something no other designer done previously. Fariz has done something different, a reaction to the common convention generally held by people in the fashion world. He once said, (Fariz, 2011: 27)

> JFC has broken all stigmas where a fashion designer must be a fashion school graduate, a model must possess a perfect body, or a make up artist must be a beauty school graduate.

Fariz is currently an educator in three Indonesian universities, and he still makes time to develop and train the people in Jember so that they possess some creativity in fashion and carnival events. Fariz has other ways to promote the people and the city of Jember, not only through formal education but informal one as well. Through informal education that he initiated, Fariz managed to reach out to more people who are less than privileged to get formal education such as drop-out children, gang members, former convicts, and transvestites, besides school students. For Fariz, fashion carnivals are a medium to promote the people and the city of Jember so that they become known in the international stage, just like his words that inspire us to do more for other people: (Fariz, 2011: 57)

Until God summons us, then what will be left is Jember Fashion Carnaval as The World Fashion Carnival.

METHODOLOGY

The Principle of Binary Opposition Relations

This research is base on qualitative interpretative methodology that explains that fashion and carnival performance can grow from below current/non elite society. Even it could give more positif effects for growing up social, economic, tourism, creative education and culture life of the society against the general conventional ones. The Principle of Binary Opposition is understood as the management and organization of signs, signages, meanings, and values based on the opposition principle of two elements by appreciating, celebrating, and valuing an element while marginalizing, lowering, and leaving the others (Piliang, 2012: 273). A relation that exists in modern and traditional costumes, for example, the word modern is often attributed to everything that is new, progressive, high standard of achievement, superior, and original. Modern costumes are often attributed to designs that follow the trend through contemporary compositions, techniques, materials, textures, colors, millineries, and accessories.

On the other hand, tradition tends to explain the opposite of things, bring up and value the past, maintain the values of beliefs that have existed for a long time and become local wisdom. It's not about new things, but preserving the superiority of old-time legacy. The people judge modern and new things as better and superior when compared to tradition which is considered old fashioned. These two different principles have become phenomenons that characterized the visual culture of Jember's society, who has a cultural background of Indonesian tradition or culture, especially Javanese tradition.

Indonesian tradition culture profess strong harmonious patterns or patterns of marriage. In the field of art harmonious pattern is referred to as Aesthetic Paradox (Sumardjo, 2006: 31). Life is a dualistic of conflict which inevitable, but not to win one so that the other can live. But let the pair of permanent conflict still life, both should be harmonized so that born a new life, by creating a new entity that contains both. A new life will emerge if there is a paradoxical harmony between them. JFC has tried to create this harmony by doing a reaction to conventional fashion, combining the Western culture and Eastern culture which is rich of its local values.

The people jugde modern and new things as better and superior when compared to tradition which is considered old fashioned. The binary opposition that strongly binds the society who tend to Western Culture can be found in a lot of relations such as:

Modern	✕	Tradition
Center	✕	Periphery
Masculine	✕	Feminine
Rational	✕	*Irrational*
Reason	✕	*Emotional*
West	✕	East
Intelligent	✕	Stupid
High	✕	*Low*
White	✕	Black

Elements mentioned first are considered more superior and more excellent than those mentioned later. The relation that strengthens this hierarchy is deeply rooted in everyday practice of the people and is hard to shake, why is why this relation of binary opposition is the essence of modernism. This relation is also found in fashion world and carnival world in general.

It has been a convention in the society that the dynamics of fashion shows is always related to everything glamorous, luxurious, and intended to elite bourgeois society, like that exist in Western culture. Fashion shows are often associated with the image of starred hotels, spacious ballrooms with state-of-the-art design and lighting equipment. It is a space where famous designers meet with up-to-date design creations and use of costume materials. Appreciators who are able to enjoy the shows, follow current trends, and consume the creations of those designers are limited to certain society members, namely those from the upper class. These upper class are more meant as center cities' society with high social degree and middle up economic degree.

These city designers unconsciously get carried away by the world fashion trends and continuously create a circle of endless new designs, only to make them trapped by the tricks of capitalism aimed at obtaining profits. Baudilard argued that the fashion world is a paradigm of code domination, everything we see in fashion is a simple game of signages, fashion does not refer to something real but only create codes which are always reproduced by default (Baudrilard, 1976/1993: 87). Fashion creates what postmodernism calls *pastische*, containing elements borrowing from past culture works and esthetic idioms that had previously existed.

It is different from modern art in general, which is required to build a foundation and criteria from and for itself (Piliang, 2012: 179). *Pastische* in fashion is understood as the efforts to make refinements over the years what has been there before in huge combinations. Fashion continuously repeats existing codes to be reproduced in order to create endless circles of design that tend to be consumed only by those that belong in the elite group. They, too, are trapped in the vortex of having to keep consuming the reproduced fashion created by designers to achieve pride/prestige and strengthen their position in the hierarchy of the society.

Factually, fashion is just belong to Center Area, comes from Center Cities, only provides for elite bourgeuois society and it is full of glamorous appearances. In the other case what done by JFC is something against that, so what is the role of JFC in order to colouring fashion conventional? Is JFC as a visual culture reaction to fashion conventional?

ANALYSIS

JFC as the reaction to the principle of binary opposition in fashion

The phenomenon of Jember Fashion Carnaval in the city of Jember, a city at the edge of the East Island of Java, which is considered to be ignorant of the dynamics and circles of fashion trends in big city centers, not to mention the fashion trends in the world. Fashion with its carnivals which are consistently developing in Jember since 2003 until today is showing signs that tend to be the opposite of fashion and carnivals developing

in city centers or other world cities, and the resulting impacts are apparently different as well.

Figure 3. Costumes in the Rio de Janeiro carnival (Source: www.brazilcarnival.com/abautus/carnival-history.html diunduh 25 September2013 with Octopus Defile Costume JFC XII, 2013).

The characters of binary opposition can be seen by making comparisons at the level of the costumes in Rio de Janeiro carnival with those in the Defile Octopus during Jember Fashion Carnaval XII, 2013. This comparation caused by Rio Carnival's fame and greatness has been known by people in the world, to become direct Dynand Fariz for building Jember as a world carnival with different characteristics:

		Rio de Janeiro Costumes vs	JFC XIII, Defile Octopus Costumes
Head decorations	Shape	Have the shape of a crown, conventional	Octopus Mimemis, nonconventional
	Techniques	Fabrication	Handmade, combine fabrication
	Texture	Glittering, full of light reflections/ glossy	Opaque, combine glittering on beads
	Materials	Jewel Imitation	Sponge and paint combine jewel imitation
	Colors	Silver white of jewel	Dominant Red analogues
Body cover	Materials	Jewel imitation, covering certain body parts	Clothes and accessories covering the whole body
Expressions	Gesture	Hand open	Hand gripping
		Looking up	Looking straight at the target
		Happy	Scary
		Free stare	Predatory stare
	Body language	Showing off the body features	Showing off the attributes
		Sexy	Non sexy/ Well -mannered

Table 1. Characters of binary opposition in Rio de Janeiro costumes against the costumes in JFC XII that tend to combine (Source: Private documentation).

Local medium, composition and the using of colour that are used on JFC have created an extraordinary art works which are no less interesting with ones in Carnival's Rio and others. Dynand Fariz as the founder and the president of JFC is part of the Jember society who has encouraged young people to be obsessed to be excitedly involved in fashion world and carnivals in order to promote their city. Through well-programmed

education and regular training sessions, through Jember Fashion Carnaval Council/ JFCC, Fariz has managed to make JFC a creative industry, to bring the city of Jember to the world. This is proved by various national and international awards such as those from MURI Museum, Kick Andy Heroes, Metro TV Documentary, JVC photos presented in '*The Picture of the World Reuters*'.

The yearly event has been a target for hunting freelance photographers, with ±2600 amateur photographs and professional journalists recorded in 2013. This condition proves that binary opposition is apparent on the smooth run of the fashion carnivals in Jember, which moves from the lower to the upper level of the society. At once efforts to carry out mixing here and there in order to achieve harmony. The number of inspirators that tends to increase in 2013 has recorded ±1200 inspirators because, since 2013, JFC event is divided into three categories during a three-day event, which include JFC Kids category, JFC Art Ware category, and JFC Grand Carnival on the last day.

In the previous years, JFC only held a one day event, JFC Grand Carnival, which recorded ±900 inspirators in 2012. The number of appreciators has also increased to reach millions of domestic and foreign spectators among the massive crowd along the city streets covered by the catwalks without any kind of lighting. This phenomenon signifies that JFC has developed a different visual culture which is different from the one in the city centers. JFC is seen as a visual culture constructed by the people, which develop from grassroot plurality and reflect an expression of plurality (Denissa, 2012: 203).

Figure 4. The fluid atmosphere of the catwalks, Grass Root Plurality, 2011
(Source: JFC Council Documentation).

Figure 5: The atmosphere at Sambadromo Plaza, Rio de Janeiro (Source: www.carnivalpower.com history_of_carnival htm downloaded 11 April 2012).

The characters of binary opposition can be seen by making comparisons at the level of carnival event in Rio de Janeiro with 2011 JFC as follows:

	Event at Sambodromo, Rio de Janeiro	Event at Catwalk in JFC Jember
Area	Sambodromo Plaza	Street Catwalk
Character of the Area	City center	Suburbs/ periphery
Territory of Appreciators-Inspirators	With strict boundaries, hierarchical, conventional	Without strict boundaries, fluid, nonconventional. Combine with strict boundaries only on roadway stage ± 300 m
Characters of the event	Group attraction, performing together	Tend to form lines, although in groups
Social characters	Consumerism, for capitalistic profits, high class societies	Grassroot Plurality, low class, to promote the city of Jember
Time	Night	During the day
Lighting	Artificial lighting Luxurious, high technology, elite	Natural lighing, non-elite
Impressions	Territorials of the appreciators are separated from those of the Inspirators	Without strict boundaries, fluid, nonconventional. Strict boundaries only on roadway stage ± 300 m

Table 2. Characters of binary opposition at the Sambadromo Plaza, Rio de Janeiro compared to those at JFC street catwalks (Source: Private documentation).

Fashion carnival visualization in the peripheral areas is the reaction to fashion convention and carnival convention in city centers. All levels of the society can come flocking in along the streets and become great appreciators or even take part in the interactions with the inspirators

Appreciators can come close to take pictures together, greet each other, or move together with the inspirators while cheering them on. There are no territorial boundaries like most fashion shows normally are, and even big city carnivals have the tendency to impose certain boundaries. No more social hierarchies between the rich and the poor, the elite and the non-elite, educated and non-educated, foreign and native, government officials and peasants.

Jember Fashion Carnaval in the city of Jember, when compared to fashion shows and carnivals in city centers, displays striking differences in that city center fashion shows tend to appeal to consumerism, sexuality, glamor, creating boundaries that define social hierarchy, while JFC events,in many ways, are very relaxed and borderless.

Figure 6. No West East boundary (Source: Documentation of JFC Council).

Figure 7. Elimination of social hierarchy (Source: Documentation of JFC Council).

Everything flows smoothly amidst the joy and appreciative closeness. There is only pride mixed with collective spirits to introduce the city of Jember with its unique fashion carnival creativity to the world. The resulting visualization may look 'unsophisticated' with small town atmosphere in the suburbs, but it is able to warm and touch sensitive hearts as it feels so moving.

Each defile performed during a JFC event produces ±40 – 60 different costume creations on average. No costume is alike in the same defile, even in group performances. Things are different in the Brazilian carnival in the city of Rio de Janeiro, where they wear uniform costumes in group performances, utilize luxurious

costume materials, glittering, and really put sexuality forward. JFC costumes utilize local materials which are easy to obtain, cheap, and recycled, which means that the costumes worn in previous years' fashion shows can be worn again by changing the structure, composition, or colors/imitation.

Figure 8. Visualization of Rio de Janeiro carnival, showing off sexuality (Source: Documentation www. brazilcarnival.com/abautus/carnival-history.html downloaded 25 September 2013).

Figure 9. Visualization of Ranah Minang Defile in Jember Fashion Carnaval JFC VIII in 2009, does not show off sexuality (Source: Documentation JFC Council).

Figure 10. Visualization of the glamorous and sexy canival in Trinidad and Tobago, the Carribean (Source: Documentation www.brazilcarnival.com/abautus/carnival-history.html diunduh 25 September 2013).

Figure 11. Visualization of JFC XII carnival in 2013 (Source: Private documentation).

Materials used in JFC costumes are varied and not limited to conventional, common materials in that they may utilize other materials not commonly used in most costumes. These include mattress materials/heart rubber, sponges, frame profiles, wax, plastic, leaves and twigs, bamboo mesh, spray paint, dolls, rope fibers, wires, various kinds of metals, and so on. The costume visualization has fought against common costume visualization and brings enticing charm to the society of all levels, including common people, sociologists, researchers, culturalists, mass media, as well as becoming tourism objects that attract controversies. JFC reaction to the principle of

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binary opposition in fashion can be described as follows. (Sign ⬦ means to combine, makes harmony)

Center	<>	Periphery
Glamour	<>	Recycle
Elite	<>	Public
Glittering	<>	Natural/opaque
Capitalist	<>	Socialist
Conventional	⬦	Nonconventional
Sexy	<>	Nonsexy
High Class	<>	Low Class
Territorial	<>	Relaxed/ fluid
Western	<>	Easter

The Meaning of Binary Opposition in Jember Fashion Carnaval

Jember Fashion Carnaval is a postmodern phenomenon due to its characters that react to the principle of binary opposition in that the principle is a modernist criterion for being an established culture. Binary opposition is a conventional point of view of binary space that creates 'binary point of view'. Everything in this world consists of two fields like Center and Periphery, High Class and Low Class, Elite and Peasants, Western and Eastern. Anything outside those fields is considered to deviate, is abnormal, marginal, or low, according to modern/Western views (Piliang, 2012: 275). JFC phenomenon is a reaction that attempts to break down or melt all boundaries of oppositions and differences so becomes a harmony.

It allows a penetration from below, grows and develops from down under to eliminate the boundaries, especially those between Center and Periphery, social hierarchy, High Class and Low Class, glamor and recycle, sexy and nonsexy, and so on. A fashion carnival arena can be an inseparable entity that affects the spirit of Jember youth to keep on being creative and play with continuous signs through their unique fashion carnival. A fashion carnival arena that can assemble thousands of inspirators, appreciators, photography artists, paint artists, researchers, mass media, journalists, culturalists, government officials, and the tourism board to come and form massive crowds along the catwalk streets.

A fashion carnival arena that is unique, relaxed with no boundaries, a situation that possesses the power of a huge promotional space to reach out to the world and bring Jember and its people's creativity for the international world to recognize

CONCLUSION

Jember Fashion Carnaval that has been consistently held for 11 years is a phenomenon about a reaction to conventional fashion and carnivals. A convention that goes in the opposite direction as the binary opposition point of view that causes controversy, but it is warmly welcome by the people in Jember and outside Jember, by fashion artists, photographers, painters, media, researchers, government officials, and the tourism board. Enthusiastic reception of this community due to cultural tradition background of Indonesian society/ Jember's community, particularly, have had paradoxial harmony.

The contradiction is not to win the one and dominate the other but combining them into a harmonious unity.

The binary opposition point of view against the superiority of center areas, as well as elite, glamorous, glittering, sexy, conventional, capitalistic, high class, territorial point of view, which then reacts to bring up the opposite which comprises the periphery, non-elite, nonsexy, nonconventional, social, low class, and relaxed point of view. The reaction not means to eliminate the superior but to proof that something good could come from the opposite point of view and create a harmony. The crowd that create this fluid fashion carnival arena has established an amazing promotional power, both domestic and foreign.

The consistency of JFC development year after year explains phenomenon's fashion reacts the convention, in various fields of social, economic, non-formal education, and field of culture. The change identity of the original town explains the process of Jember's journey to a city of international-scale Fashion Tour and Carnivals leading to steps towards the reality as intended by the pioneers. Other researchers can continue this research by measuring how much of visual impacts are reached by JFC, Jember as a Tobacco City in nostalgia (since the 19th century) be transformed into a World Fashion Tour and Carnival's City through its young people's creativities?

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Aesthetic Transformation of *Video4Change* Project Through Postmodernism Studies

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ABSTRACT

Related research on community videos commonly limited in the social domain. This may happen because making video community is not classified as work of art, but rather as a tool to convey messages on community organizing method. *Video4Change* (*v4c*) project here consist different organizations in four countries; Indonesia, India, America and Israel. The review of videos conducted in textual and visual ethnography. This method used to specify all the things captured in the sense, the visual, the voice (audio) and the symbol on each video. Video as a medium in the postmodernism era considered as an illusion and simulation, now has more authority. Video build new structures and functions that transformed from mere aesthetic imagery into practical media with particular meanings. The video made by common people has been taking control of society to understanding the images by interpret it. This research attempts to trace and shift the study of community video from the perspective of art, vice versa from what have done before. However, the video as a tool has particular rules and approach to effectively deliver 'text' or message in visual language. This study expected to be a reference in a cultural context that comes from the artistic perspective. The analysis will shift the meaning of aesthetic perspective that could be transforming into practical solution-based. Beyond that, this study is able to see how the perspective transforms as the co modification of art in society changes.

Keywords: Community Video, Postmodernism, Aesthetic Transformation, Society Changes

INTRODUCTION

The advanced technological era and critique of media domination brought many new forms of media in society. The filmmaker, photographer, activist and even researcher are trying to develop audio-visual media broadly. In 1985, Monica Frota, a young filmmaker and photographer from the United States was starting up a strange project at that time. She facilitates the Kayapo Indians in the Amazon jungle to make a video about their own lives. The project entitled *Mekaron Opoi D'jao* (Kayapo language: 'He who Create Pictures') produced a series of videos with different ideas and ways of presentation. The project has a unique breakthrough artistic and technique. Since the early 1990s, the Kayapo people successfully built a network of communication and their own information systems and produce the picture from their own perspective. Kremoro, a chieftain of Kayapo said that "Many photographers came and captured, but they never return the result and taught us anything about this (photograph). Now, we record our own images for our grandchildren someday" (Atmaja, *et al.*, 2007).

At this stage, the video was initially used not only as a conduit of information and entertainment but also as a tool to demonstrate the existence, voicing public opinion and even further as media advocacy to bring the rights of the forgotten.

It has never been an easier time to start using videos possible to make a better world. Video cameras have gotten ever cheaper—they're now integrated into cell phones— and editing software comes repackaged with many home computers. Since the early 1990s, the increasing availability and affordability of technology has fuelled the world of social justice video activism. The movement has also been strengthened by new method for online and offline distribution, by novel ways to get around the traditional gate-keepers of media, and by the proliferation of nongovernmental organizations and people's movements asserting their rights, voices and identities. Pioneer organizations like Appalshop in the US, the Chiapas Media Project in Mexico, CEFREC in Bolivia, the Drishti Media Collective in India, Undercurrents in the UK, Labor News Production in South Korea, INSIST in Indonesia, and innumerable others, have been made video as integral part of campaigns focused on human rights, environmentalism, corporate globalization, and indigenous rights (Gregory, *et al.*, 2005). With democratized access to production and distribution, many more people are now able to participate in the tradition of filmmaking with video, not only to documenting but also challenge prevailing social ills.

Video could elicit powerful emotional impact by connecting viewers to personal stories. The images on video for activism can illustrate stark visual contrasts and provide direct visual evidence of abuses. It can be a vehicle for building coalitions with other groups working on an issue. Motion pictures can reach a wide range of people since it does not require literacy to convey information. It can help counter stereotypes and assistance in reaching new, different and multiple audiences, particularly if broadcast is a possibility. Close into television impact, video can be used in segments of varying lengths for different contexts.

Video4Change (*v4c*) is the use of video to support social movements, document human rights violations, raise awareness on social issues, and influence social change. Video activism becomes an effective and necessary approach for social movement rapidly. *Video4Change* is initiatives that emphasize the use of video for creating change, whether a personal or individual changes. This focused on group, specific issue or broader social level. So far, it includes guerrilla video, participatory/community video and advocacy video (www.*v4c*.org).

Research on the process and impact in video maker community has been studied several times, such as Mhando (2003), Ferreira (2006) & Lunch (2007). However, not many studies review this video activism as 'art' which have aesthetic values. The phenomena of hybrid media increase the bias on what so called 'art' nowadays. But since video itself has been influence with the elements of aesthetic, they could be seen as 'artwork'. *V4c* that studies here comes from different perspective and presentation. This differences drives into broader analysis of aesthetic element and how it is implied to society change.

Svasek on his book argue that art exist in all society, it constitutes a universal category that can be used not only to explain what art is, but also can be used as an analytical

tool to explore similar types of behaviour involved in the production, use, and consumption of objects and artefacts in different parts of the world. Roy Sieber still in Svasek book said that art proposed the definition by eight principal qualities, 1) namely that art is man-made, 2) exhibits skill, 3) exhibit order, 4) conveys meaning, 5) is the product of conscious intent, 6) is effective, 7) conveys a sense of unity and wholeness, 8) and evokes a response that is immediate (Svasek, 2007: 3-4).

Argumentation of what art was also defines by Jacob Sumardjo on his book 'Art Philosophy'; Artwork is an object or artefact that can be seen, heard, or seen once heard (visual, audio, and audio-visual), such as painting, music and theatre. But the so-called art it is outside of art, because art is a value. What is called beautiful by someone may not be beautiful to others. The values are subjective based on experience and knowledge (Sumardjo, 2000). With this understanding, the videos on *v4c* project suited on eight requirements that Sieber claimed as art as well as understanding the art by Sumardjo that based on the experience of audience and creator subjectivity. The videos here can be categorized as art. It is a real artefact and could not separate from the values of individualistic and collective understanding.

Therefore, this research attempts to trace and shift the study of *v4c* project from the perspective of art. Starting from this broad context of art, *v4c* can transform into a variety of instructional media, organizing and advocacy. However, the video as a tool has certain rules and approach to effectively deliver 'text' or message in visual language. This study is expected to be a reference in which a cultural context could be seen from the shifted artistic perspective. This shift resulted shift of meaning, where there is an aesthetic transformation into practical solution-based then expected to be solve the problems in the society.

The aims of this research are to trace and shift the study of *v4c* project from the perspective of art, to be a reference in which a cultural context could be seen from the shifted of artistic perspective, and also to know what *v4c* values and meanings in society with postmodernism view.

MATERIAL AND METHOD

Object material from this research is the result of *Video4Change* project. *V4c* is the platform method involves 15 organization and institutions within 11 countries around the world using video to support social movement, human right violation, social issues awareness, and social change. The videos from *v4c* that I studies here were coming from Indonesia, America, India and Israel. This project has varied activities such as; provide toolkit for guideline strategies, planning and preparation the video, how to filming, saving and storing video, video editing, until distribution and mobile video. *V4c* has ongoing study on measuring the impact of video for change and held the annual meeting of *v4c* network. However, what I focus here is just the video result of *v4c* project, instead of other matter. I will preview and found every aesthetic detail on the videos, make interpretation and analyzed what is beyond the 'text' through postmodern paradigm.

I used postmodernism paradigm as formal object in this study. Art and aesthetics started studied during the postmodernism era. Since then, the collective interest

(industry) started to develop. We can see the industrialization process influence the problem in these video. This study will talk about the transformation of aesthetic and practical effect in the present context. I try to relate each video by their context. The aesthetic on videos must be seen to make a clear limitation to interpretation. Here, I try to look up how the element such as line, space, light, colour, sound, even words represent on the videos have the powerful impact beyond what visible through the context.

All the videos will be watch and review from the aesthetic matter and find the broader context to know how it's affects to social change. I will preview all the videos and looking for detailed element of aesthetics and analyze how the piece of shots produce the meanings that affect people for further changes. This is according of postmodern paradigm about how the video represent reality. Postmodernist believe that video camera have an ability to move variety events or activities and human action in the form of live image-voiced perfectly (vivid images). This paradigm I guess suited in reviewing the material objects of videos *v4c*.

Results

1. B'Tselem Case Study: How to Build a Fence in Hebron

This video was made in Israel and talk about Israeli security forces divided a road in the centre of Hebron, separating it into a paved road for Jews and a narrow, rough passage for Palestinians. Musa Abu Hashhash and Manal al-Ja'bri, B'Tselem field researchers, also tried to reach the wide, paved side of the street. However, because they are Palestinians, Border Policemen prevented them from doing so. The policemen told them explicitly that the paved side of the street is for Jews only.
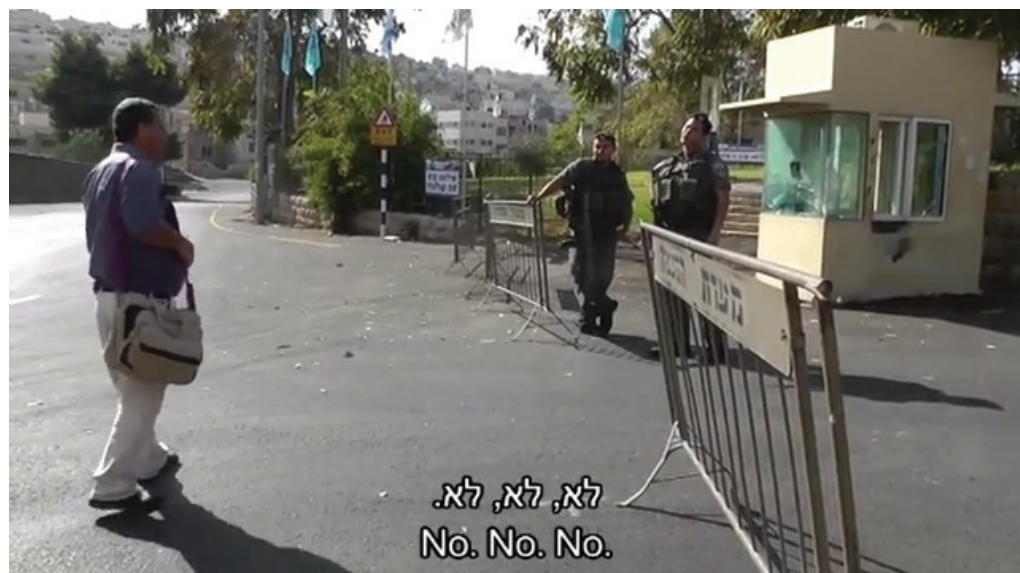

Figure 1. The prohibition crossing over the fence by police.

This is only two minute video but have a strong issue of discrimination and human right violation. The opening of this video is handheld recording during the

conversation with policeman. The chaos in Israel is showed by the first establish shot of the road by a patriarch. This shot will be a clue for other shot about fence building. The visualization of fence building becomes the main conflict of this video. After the fence build, many Arabs across the road difficulty, contrast to Jews road next to it. Again, Musa try to cross, but still prohibited by policeman.

This video has a key point of aesthetic. On the elements of design, line becomes the important aspect that draws the symbol of emotion. Line is the simplest medium as the most economical achievement compared with other medium (Kartika, 2007: 70). Line here translated with the fence. As the symbol of emotion, the fence building makes the clear distinguish of Jews and non Jews (especially Arabs). This makes a clear sign of emotional intervention between what shows in video and what the audience get. The line represent by fence become the main conflict. Musa has to be complained twice, before and after the fence building, but he got nothing to explain why Jews and others distinguished.

Figure 2. Line on the fence.

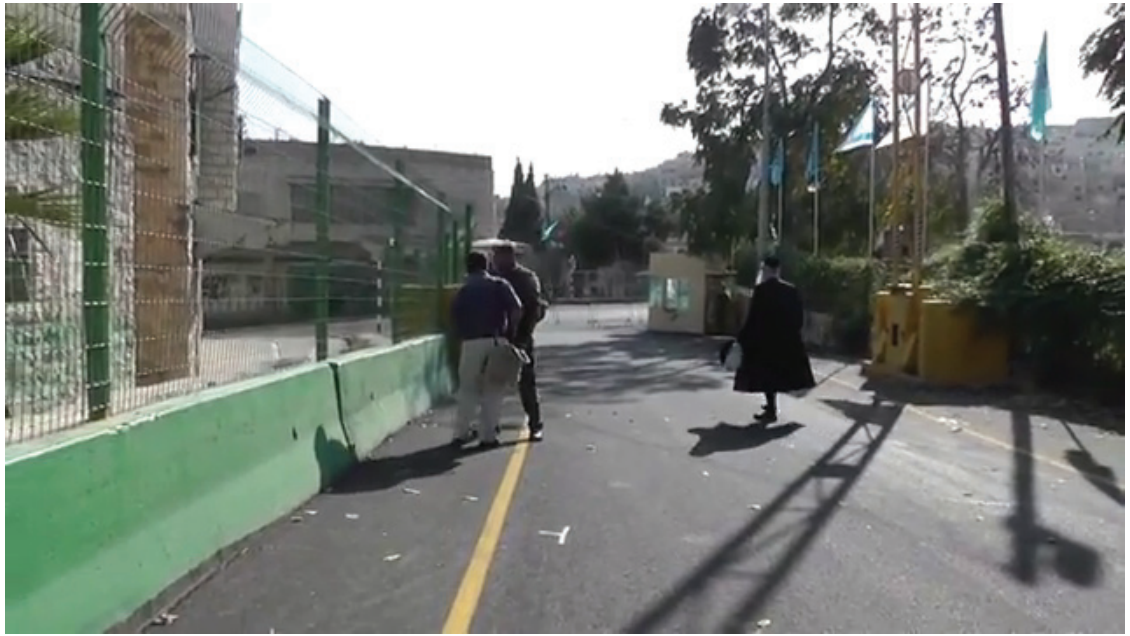Figure 3. Crossing next to the fence difficulty.

Figure 4. Jews crossing while Musa prohibited.

In the case of this video, there was not an official investigation into the incident recorded, because the denial of access to the road for Palestinians was a part of the officially sanctioned policies of the government. "This was not about a proper investigation, but a policy issue," Yoav –Director of B'Tselem Video Department- notes. However, after this video was released, it raised questions how the army reacted by changing the policy around this specific checkpoint.'

The B'Tselem webpage featuring this video also notes, "Since the video footage was aired, Border Police officers at the checkpoint allow Palestinian pedestrians to walk on either side of the road." For B'Tselem, this video provides a successful example of impact, using the content of the video to leverage a particular behaviour change on the part of authorities that alleviated the discriminatory practices that were documented. However it draws the distinction between behaviour and broader policy change. As Yoav notes, 'the more classic (trajectory for a successful B'Tselem video) would be, for example, if a police officer beat up a kid, no one heard of it, then the video comes out, and he is sent to trial." While here there is no official legal / policy change (in this case, the broader policies of discriminatory access to roads in Hebron), the shift at this particular checkpoint signals a successful use of B'Tselem video and a moment of impact that is tangible or track able (Source: https://www.*v4c*.org).

On this video discussion, we can see clearly how the element of aesthetic, dominated by line represented the fence, could be a sign of discrimination. This video has a strong statement against discrimination. With this two minute video, we would not need any other elucidation but picture. The fence construction makes the video statement strong and no wonder that this video effective as advocacy tools.

2. Video Volunteers Case Studies: Indian Railway Blind to Disability

Amol Lalzare is one of 120 Video Volunteer Community Correspondents who works with the Indian NGO, Video Volunteers. In October 2012 he posted the above 5-minute

video to Video Volunteers, 'IndiaUnheard' video-sharing platform. The video tells the story of a community of 350 visually impaired residents of Vangani, a town located in the outlier districts of the city of Mumbai, who earn their living by selling wares to commuters in train compartments. Amol's video focuses on the tragic accidents and near-accidents that have taken place because there is no foot-bridge to allow the visually impaired community to safely access the train platform.

The video was embedded on IndiaUnheard with additional information and a call to action that provided instructions for people to call Central Railways to demand a bridge be built. A petition was also started on Change.org, which received more than 6000 signatures. Four months after the video and campaign were launched, and after multiple meetings, the Central Railways announced that they had allocated funds to construct the bridge. IndiaUnheard is a network of more than 100 Community Correspondents reporting from remote parts of India. It is also the name of Video Volunteer's video-sharing platform and is considered to be 'a community news service' by Video Volunteers. Launched in 2010 it supports Video Volunteer Community Correspondents to tell unique stories; stories about their own communities; stories which otherwise left untold. Since 2010, Amol has published 25 videos on the IndiaUnheard website. Amol is now a full-time correspondent for Video Volunteers, having given up his job as a taxi driver to focus on this role (Source: https://www.*v4c*.org).

This video opening with Amol statement, "Here is no guarantee of blind people coming back after work in Vangani. It caused by lack of bridge facility for blind". Then it is cut to the statement from disabilities point of view. All the stories told with background of the railway. From the scenes, we can clearly hear the train crossing sound or see blind people crossing the railway. This film dominated with the interview and statement that have strong argument about limited accessibility and facility especially for blind. The most interesting scene on this video is when a blind couple waiting for the train stop. Without proper guidance and crowded situation, blind couple does not have special space and facility on the crowded and people jostle, even it was a sign for disabilities. Many accidents happened and there is no such attention so far.

Figure 5. Blind jostle entering the train even there is the sign to take disabilities on advance.

The study of aesthetic that could be found in this video is the elements of space and sound. We clearly see that space here is about the background setting of railway. From this railway, viewer can construct their illusion into a real space form. The railway that shows here is located in Mumbai, India that might be does not have direct correlation with the viewer, but the space, situation, colour and sphere will connect the viewers experienced into the common real railway on their own perspective. The similarity of perspective from space here takes the viewers on the dramatic situation as told by the blind experience. Viewers can imagine how the condition faced by the blind while crossing the railway everyday without facility that caused risky accident.

Figure 6. Risk of blind crossing the railway.

The sound that I studied here is about how commentary, statement and interview with the blind and other people can construct the way of viewers thinking. It has been raised the empathy of humanity with involving viewers on their feeling. The strong story of train accident victim engaged audience in emotional condition. From here, it might be raised the question "how comes it happened to them?". This feeling bother the sense and encourage desire of action. The video tell the real story of life with sound has dominant impact of narrative point for the viewers. It s not surprising that this video has a powerful effect after distribute.

Figure 7. The actual voice and activity take an audience into 'their reality'.

3. Witness Case Studies: TRUST Colorado Climate Change

Xiuhtezcatl Martinez is an 11 year-old boy from Boulder, Colorado. In this video, Xiuhtezcatl shares his story about why he joined youth from across the country to ask the courts to hear their lawsuit, Alec L., *et al.*, v. Lisa P. Jackson, *et al.*, which is based on one of the most fundamental principles of civilized society: TRUST.

Xiuhtezcatl is asking that our atmosphere be protected, because he loves playing in Colorado's mountains, forests, lakes and streams. He afraid that the resources he enjoy will not be there for next generation if we continue emitting carbon at current rates. Xiuhtezcatl shares, "The proof of climate change is everywhere, I look. In my lifetime, the amount of forest killed by pine beetles has expanded. The number of acres burned has intensified. My generation is losing our forests. We are losing our homes. It's not too late to ensure my generation has a livable future. But we need to listen to the science and act now."

Over a century ago, the U.S. Supreme Court recognized that their federal government has an absolute legal duty to protect essential common natural resources, such as air and water, for present and future generations of Americans. The American youth are simply asking their third branch of government to compel legislative and executive branches to do their jobs (Source: http://www.youtube.com).

This video is opening with the text of US Supreme Court on 1907 about the state has a sovereign obligation over "all the earth and air within its domain, and it is called public trust." The word of 'trust' is becoming bigger and makes another sentence that shows the aim of this video. The opening scene is showing the activity of Xiuhtezcatl with his dad in the forest and the snow. He expresses how he likes the forest as his play and learns ground. The images in this scene are very sharp with good natural lighting arrangements. Landscape scenes with vibrant colors dominate this video.
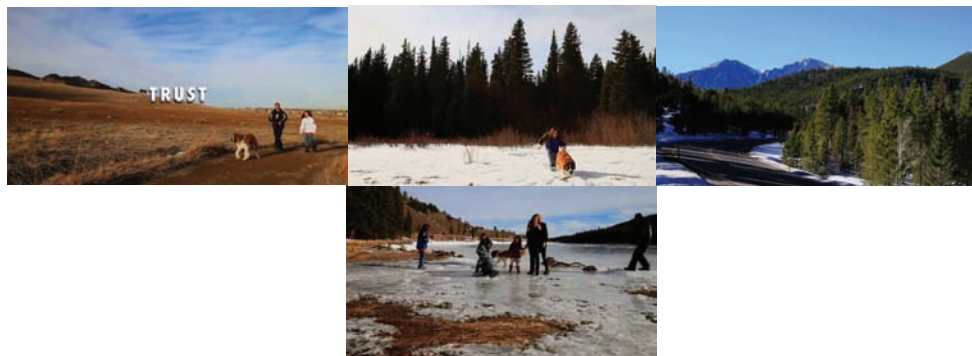
Figure 8. Xiuhtezcatl enjoy the beautiful scenery of Colorado Forest.

Here, light and color as the element of aesthetics has been studied. The combination between light that fall under the object produced a good color of images. Our eyes pampered with the rich of beautiful Colorado forest. With the images, viewers can feel the same feeling while Xiuhtezcatl playing on the snow or when the sun shines. The problem begins when the beautiful scenery of Colorado forest jumped cut into the brown color of degraded forest. The color of forest was contrast with the blue of the sky.

Figure 9. Burned house and deforestation.

We clearly see that the visual shows beyond the video itself. In reality, Xiuhtezcatl action begins far before the video comes. But, this video with powerful light and color construct the idea of deforestation process on Colorado. It was not shot by real time but continuous to makes narrative structure. Narrative and strong shots with the light and color decoration makes video able to tell the true feeling of a child. More than that, this brings the 'virus' to impress many other people to do the same action as Xiuhtezcatl.

Figure 10. Xiuhtezcatl action against global warming footage.

4. Engage Media Case Studies: Love Letter a Soldier

Love Letter to the Soldier is a 7-minute video that tells the story of Maria 'Eti' Goreti, who was still a student in 2008 when she was courted by Samsul Bacharudin, an Indonesian soldier from Java who was stationed at her village in Bupul, near the border of West Papua and Papua New Guinea. Samsul left Bupul when Eti was five months pregnant and promised to return; but Eti never heard from him again, even after the birth of their daughter, Yani. This video was made by Wenda, a West Papuan activist who had made just one video prior to this.

The 'Love Letter' video was one of more than forty that was made as part of the Papuan Voices project, led by EngageMedia in partnership with Justice, Peace and Integrity of Creation. Papuan Voices is a video for change initiative that worked with Papuan activists for one year, starting in 2011, to support them to more effectively tell their stories to the world in order to raise awareness about the everyday realities for West Papuans who have endured decades of hostility and violence.

The film is also embedded within the Papuan Voices project website and it comes with a 'Study Guide' which summarizes the video and asks questions to the audience. The video has been screened all over the world, including in Indigenous communities

in the US and Bolivia and at a number of film festivals. The video also won South to South Documentary Film Festival in Jakarta, which included prize-money of 7 million Rupiah (around US$720) (Source: https://www.*v4c*.org).

The film presents the Eti's story with narrative technique. The narrative comes from a letter she wrote to Samsul, In her letter, Eti telling her daily life, her daughter and her objection in the cost of living. Eti remember Samsul promises to return, but she just can wait. She intend to deliver the letter to Samsul from the nearest Indonesian soldier office from her home. It takes several times public transportation change and the video closed by the fact of sexual abuse and neglected Papuan woman caused by Indonesian soldier in border area of Indonesia.

Figure 11. Eti and her son with Indonesian Soldier.

Words are the medium to bring the contents or extrinsic elements in some kind of art. The words are called intrinsic just because of the word choice, processing and structure have a direct sentence with a wonderful favor to be heard or to be read (Djelantik, 1999). This video shows the descriptive and lyrical about the situation explanation and feeling expression. The visual aspect here was used to give clearly representation from what Eti says in her letter. The visual does not 'says' many thing but the words from her letter.

Figure 12. Eti keep waiting Samsul come.

Here I found another element of aesthetic that can be defined from words. Words have a strong position to influence the thought. Without tendencies of other elements in this video, Eti's voices and her choice of words have a strong and clear statement of Papuan minority woman who found the justice. This video has special impact to the viewers, especially on how Eti engage the audience feeling through her point of view, in this context by words.

DISCUSSION

The term 'aestheticsation' describes the process by which objects are perceived and the ensuing sensory experience used to provide a basis for description of 'aesthetic experience', which in turn are used to reinforce abstract ideas or beliefs. Aesthetic experience is likely being conveyed to others in a verbal discourse that draws on vocabulary from artistic discourse to articulate and give meaning to it. The type of discourse used might depend on the viewer's own knowledge and background, or how publicly well known and well regarded the work is (Svasek, 2007: 3-4).

With the above explanation, the concept of aesthetics focus on process which object and sensory experience has been used to aesthetic experience. This aesthetic experience used to reinforce abstract ideas or beliefs at the end of process. Aesthetic experience will be delivering to others by oral and artistic discourse to giving meaning. This meaning is highly dependent on the knowledge and background of art lovers. Aesthetic concepts in the audio-visual medium are not only departed from the final result, but it is a whole process in creating the work.

Postmodernism was debate largely around the issue of art. Some central aspects associated with postmodernism in the arts include; elimination of the boundary between art and everyday life; collapse hierarchy distinction between popular culture and elite culture, stylistic eclectics and code mixing. The collapse of artistic creator's that having special intelligence view has been replaced the assumption that art is nothing more than repetition (Sarup, 2011: 205-206).

Postmodernist acknowledge art as an information system and a commodity shaped by the electronic media, its messages and its modes of communication. The postmodernism is pluralistic, that is it suggest that meaning is many facered and fleeting, rather than absolute and fixed; and that the indivisual has numerous (and often contradictory) identities (Fiero, 2011: 130).

Baudrillard says we are in the universe of more information with less meaning. We are bombarded with images with detail in every moment of life. The only way to overcome this is the overflow of information to take control of our lives by understanding the images merely as a marker, just as the appearance, refused the meaning of signified (Fiero, 2011: 259).

Audio-visual medium is known as the type of media that has huge persuasive effect on the audience. This media has the ability to imitate (mimetic) from video cameras to transfer variety of events or activities of human action in the form of image-voiced in almost perfect ways (vivid images). According to postmodernism, this character represents reality.

Hegemonic system, all anomalies media and art perspective in the view of postmodernism are creates criticism and resistance. Criticism and resistance to the domination of the media by blocking the response of postmodernist thought, privatize individual, putting the audience in a visual bias and reject meaning, marked by the lowest class of society which became maker, creator, determining the meaning and messages of their own. They can build their own public space with a variety of advanced media such as broadcast television stations and even their own video.

Video as a medium in the era of postmodernism is considered as an illusion and simulation now has more authority. Video build new structures and functions that have transformed from mere aesthetic imagery into practical media with specific meanings. Out of the notion of postmodernism, a video made by common people, especially the lower middle class can actually take control of our lives by understanding the images not just as a signified, but also interpret it.

CONCLUSION

Aesthetic means thing that can be absorbed by the senses. Therefore, aesthetics is often interpreted as a sensory perception (sense of perception). The experience of art could be uses as the perfection of sentient knowledge. There are various kinds of division and differentiation of the concept of aesthetics. This is a philosophies question with different answer. One of that is looking for common traits in an object that considered beautiful and then equate the characteristics to aesthetic understanding. It means that aesthetics contains an amount of particular principal quality in something.

There are no standard rational-universal assessment criteria to determine what art is. In fact, the artists and writers must constantly seek and formulate art own rules. As I studied here, various video from *v4c* project has their own aesthetic values, such us; line, space and sound, light and color, include words. Here, we can conclude that the videos made by *v4c* project are categorized as art. *V4c* projects were just focused on the process and the impact of the videos before. But, from this research, the result of the whole process could be studied separately as an art work. I found the 'beauty' in the four videos. This beauty from the artwork; How to Build the Fence in Hebron, Indian Railway Blind to Disability, TRUST Colorado, and Love Letter A Soldier could be found by the aesthetical studies. Each artwork has their own elements and specification apart from their function as tools of change.

In addition from that, I try to look up how the *v4c* artwork uses in the society by the postmodernism paradigm. This paradigm believed that there is no distinction of art and everyday life. What we called art now is integrated and has specified messages with several mode of communication. The media has mixed with reality. This condition supports the developing of new media that handled by personal or community. Postmodernist does not believe the public media because it makes boundaries of self statement. Through this paradigm, the videos on *v4c* project could be understood as the representation of community/organization/institution art work with the aesthetic elements that have the aims for society development apart from mainstream media.

Four videos from this discussion show us more than the sensory experience but power to engage, invoke, provoke, even action. Texts become not so important than its impact. Video uses just as the medium to telling what happened. Here we found the society that does not enough to see beauty on art. Art itself, melting into another perspective. What so called art is not about the form in aesthetic, but the complexity of their context and content. Viewing these videos make the postmodern society ignored the unperfected shots, jumping cut, short duration, and break the conventional video

form. They do not need art as expressing nor premature appreciation, but how arts can tell more that it shows. This discussion brings us to paradigm transformation that I found from traditional aesthetic of art into the meaning and function of art.

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Interaction of Music as a Soft Power in the Dimension of Cultural Diplomacy between Indonesia and Thailand

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ABSTRACT

The phenomenon of cultural diplomacy between Indonesia and Thailand had appeared since the visit of the Kings of Thailand to Java more than a hundred years ago. In addition, the Indonesian immigrants who has come to Thailand are also an important factor of musical history of both countries. As a result of these interactions, the exchange of ideas, information, value, system, tradition, belief, and other aspects of culture are in the interest of foster mutual understanding through musical dimension. More precisely, the interaction contributes to the exchange of musical ideas. In the Thai music history, angklung and gamelan is an essential tool for building international relations between the two countries at the community level.

The relation between the two countries is similar to the relationship between two people so that emotion is the key methodologies in cultural diplomacy. The purpose of diplomacy is to give those people around you to know you better. There used to be a lot of cultural imperialism in cultural diplomacy, but this should be avoided. Currently, cultural diplomacy can give an idea on how a country engaging with others, a capacity to share and accept other viewpoints.

The music has a very positive impact for the development of musical culture in Thailand today.Angklung has been taught in every elementary school in the whole of Thailand, even at the level of junior high school and high school. The ideas of new works by Thailand composers today inspired many of the gamelan orchestra. Despite the fact may be felt by the people of Thailand that the influence of Indonesian music is so powerful, so far no Thai person who writes about the history of this music as cultural diplomacy. Cultural diplomacy conceived and built in three models of representation: *soft power*, *nation branding*, and *cosmopolitan constructivism*.

Keywords: Interaction of Music, Cultural Diplomacy, Angklung, Javanese Gamelan and Traditional Thai Music

INTRODUCTION

The Association of Southeast Asian Nations (ASEAN) is a large organization large area and has a colorful cultural diversity. ASEAN member countries improve cooperation in culture to establish an ASEAN identity. They are trying to promote ASEAN awareness and a sense of togetherness, preserving, and promoting ASEAN cultural heritage,

promoting cultural creativity and industry, and being engage with the community. ASEAN leaders imagine ASEAN as a community of people who care about each other, bound with regional identities together, consciously historical ties, and realize cultural heritage.

In some ASEAN countries, cultural heritage has a co-root that strengthens friendship and diplomacy. Culture has become a valuable tool for diplomacy, especially for public diplomacy and as a soft power contributor, due to spreading cultural diplomacy distinctive national identity; growing importance of the cultural dimension of economic interests and the intrinsic cultural attractiveness to the population of globalization (Mark, 2008: ii). The principles of cultural diplomacy are: (1) Respect and Recognition of Cultural Diversity and Heritage, (2) Global Intercultural Dialogue, (3) Justice, Equality and Interdependence, (4) The Protection of International Human Rights, (5) Global Peace and Stability (Source: http://www.culturaldiplomacy.org), also as written of Sofia Kitsou in The Power of Culture in Diplomacy: The Case of U.S. Cultural Diplomacy in France and Germany:

> …Cultural diplomacy is defined as the "exchange of ideas, information, art and other aspects of culture among nations and their people in order to foster mutual understanding" (Cummings, 2003). Culture, which is said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, includes not only arts and letters, but also modes of life, the fundamental human rights, value systems, traditions, and beliefs (Source: http://portal. unesco.org/culture). It consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, work of art, rituals, ceremonies, and symbols (Source: Webster's Collegiate Encyclopedia, 2000). Therefore, every culture represents a unique and irreplaceable body of values since each people's traditions and forms of expression are its most effective means of demonstrating its presence in the world (Source: http://portal. unesco.org/culture). It is similar to Ashcroft that culture is both a function and source of identity (Ashcroft and Ahluwalia, Said: 2009: 85). Language is the most salient feature of the culture of a people.

ASEAN Socio-Cultural Community (ASCC), Indonesia and Thailand are members, aims to contribute to realize the ASEAN Community, people-oriented and socially responsible. ASCC intent is to achieve enduring solidarity and unity between the people and the ASEAN member countries. This is an attempt to establish a common identity and build a caring and share community to improve the livelihoods and welfare of the public. ASCC focus on the maintenance of human resources, culture and nature for sustainable development in ASEAN harmonious and people-oriented (Source: http://www.asean.org).

Relations between the two countries is similar to the relationship between two people so that emotions are the key method in cultural diplomacy. The purpose of diplomacy is to give those people around you to know you better. There used to be a lot of cultural imperialism in cultural diplomacy, but this should be avoided. Currently, cultural diplomacy can give an idea of how a country to engage with others, the capacity to share and accept other viewpoints (Claudel, 2011: 53).

The phenomenon of cultural diplomacy between Indonesia and Thailand began to appear since the visit of the Kings of Thailand to Java more than a hundred years ago. In addition, the Indonesian immigrants who come to Thailand are also an important factor that influence musical history of both countries. As a result of these interactions,

the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture is in order to foster mutual understanding through musical dimensions. More precisely, the interactions contribute to the exchange of musical ideas. In the Thai music history, angklung and gamelan are essential tools for building international relations between the two countries at the level people to people.

RESEARCH METHODOLOGY

Figuring out the research questions and objectives as mentioned above need appropriate research techniques in accordance with the approaches used.

As a qualitative research, this research is going to reveal the textual and contextual meanings by the way of comparative study. The kind and resource of data needed in this research are primary and secondary data. The primary data is angklung and gamelan live performances in Indonesia and Thailand; and also interview with the experts of gamelan and angklung in Java and Thailand. Secondary data is books and articles which related to the research, include VCD and DVD recording. The technique of collecting data is field study and literature. Field study is related to data that collected by observation, interview, documentation, and focus group discussion. Literature research is taken to collect documents related to gamelan and angklung, and also theories used. Information and literature research can be got by the save artefact such as letter, diary, photos, archive, report, journals. Those documents are used in order to dig the past information. Researcher need to have theoretical sensitivity to interpret all of the documents.

OBJECTIVE OF THE STUDY

This study aims to describe, reveal, and identify the concepts of: 1) The interaction of music between the angklung and   gamelan with background of beliefs, ways of thinking, and different music systems with traditional Thai music. 2) Processes and forms of transculturation that have occurred between gamelan, angklung and Thai music in the development of traditional Thai music, and 3) Involvement gamelan, angklung, and traditional Thai music in the process of a new national identity through music.

SIGNIFICANCE OF THE STUDY

Writing about the history of Thai and Indonesia, most historians may consider Thailand to be an important contribution on a large scale at the national or international level, and not focus on a small part of the history (micro history). Although a small part, it still has significance. The exchange or appropriation of music culture between Thailand and Indonesia in the past is one factor that contributed to the realization about common heritage in music which will support other fields of cooperation. Common heritage in music has evolved for long time with the concept of hybridization of music.

The concept of hybridisation accounted for the change, appropriation, and the idea of mixing the music. In the history of Thai music, angklung and gamelan is an important tool to create relationships with the international community, particularly

the relationship between the two countries at the level of the people. Thai society has peculiarities, namely Buddhism for a liberal people, the absence of war (Ayodhya), the kingdom of the free, and the diverse and pluralistic people. It supports the idea of musical hybridization in Thailand and Indonesia, including the form of musical instruments, tuning system, musical concept, and a new interpretation of the music outside (Java) into traditional Thai music as the Javanese accent.

Traditional Thai Music at a Glance

Traditional Thai music which appears in its current form is identical to the repertoire and ensemble royal palace style, centers in Central Thailand,[1] approximately 800 years ago. In the past, the ensembles are similar to Khmer music. Appears in its most basic formulation, the traditional Thai music assemble is similar to Cambodian (Khmer) mahori and also *pinpeat* assemble. It is also structurally similar to those found in other instrumentation gong-chime music culture which is widespread in Southeast Asia, such as Balinese and Javanese gamelan, which are probably likely to have the same root in the diffusion of Vietnamese bronze drum culture (Dong-Son) at the beginning of the first century. The music was very cosmopolitan, bringing the idea of the various cultures that surround it, especially Cambodia, Java, China, Burma, and so on. At that time, Thailand's musical expression is an expression of a unique, absorbing and developing musical ideas from different areas.

Traditional Thai repertoire is anonymous, names unknown composer. He inherited through oral tradition show. However, since the beginning of the modern Bangkok period, around the turn of the eighteenth to the nineteenth century, many major composers have recorded their works in notation. Musicians imagine that the compositions and notations as generic forms are realized in full idiosyncratic variations and improvisations in the context of the performance. Luang Pradit Pairoh (1881-1954) for example, used localized forms of cipher (number) notation. Other composers, such as Montri Tramote (1908-1995), used standard Baroque notation.

Thai music artists have influenced the dynamics of the development of traditional music in Thailand. They have a unique way of passing their musical traditions to the next generation. The method that run and maintained up to now is to learn music to a teacher, be a loyal followers, and play his/her composition. If a student has chosen to study to a teacher, a student should not be moved to another teacher learning. Music teacher in Thailand is also a composer who has the particularity to be his style. Distinctiveness and style song of a teacher would be a "secret"[2] along to their students as a strength to compensate for and offset by teachers and other groups. It then became a tradition of competition until now.

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1   What we called "traditional Thai music" is a music that is influenced by royal palace and spread across this country. In Thailand, the term of folk music is known for non- traditional Thai music, or music that lives in out of centre Thailand or in the periphery of Thailand, such as in North Thailand (in Chiang Mai and Chiangrai), Northeast Thailand (in Kon Kaen and Roi Ed), and South Thailand (in Pattalung and Songkla).
2   In the Thai traditional music culture, this style is like a game. The new generations have to play the game and should be able to solve or get out of the game or "secret" with a key by themselves. That is, if someone is able to get through or find the key, he gets the authority to make the song a new style or another style. If you have not been able to find the key, the song's creation in a teachers will last a long time. There are many traditions of music teachers in Thailand who have such capabilities.

Interaction of Music between Indonesia and Thailand in the Dimension of History

Phenomenon of Indonesian musical influences in music history Thailand has eluded observations of Thai historian. The historians are more interested in the field of national, political, religious, and so forth. Meanwhile, the music has a positive impact for the development of culture in Thailand today. Angklung has been taught in every elementary school in the whole of Thailand, even at the level of junior high school and high school. The ideas of new works by Thai composers today are inspiring many of the gamelan ensemble. The people of Thailand said that the influence of Indonesian music is so powerful, but so far no Thai person who wrote about the history of this music as cultural diplomacy. Cultural diplomacy conceived and built in three models of representation: *soft power, nation randing*, and *cosmopolitan constructivism*[3].

Traditional Thai music experiencing growth through interaction with the inclusion of variety of concepts and materials of music from other nations, such as China, Myanmar, Khmer, Eropa (Barat), and Jawa.[4] Interaction between Thai and Indonesian musical tradition has been proven by the inclusion of musical instrument angklung from West Java by using the concept of Javanese gamelan. The existence of angklung by using the concept of gamelan in Thailand that have played more than a hundred years did not forget the origin of Java, so the music played by the angklung called the "*Lagu Jawa* (Song of Java)".

Angklung and gamelan are important music in the relation between Indonesia and Thailand, especially cooperation between the two countries. Gamelan is learned in college campuses that have a tradition of music program. In this case, Luang Pradit has greatly contributed to the popularity of Javanese music at college campuses in Thailand.

Angklung in Thailand is currently very popular among young people, schools in Thailand, especially elementary school students, as well as government and private institutions. In addition to learning, angklung also contested, recorded, performed in various events. Development of angklung form has also performed in a variety of

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3   The main issues these representational models address have to do with how culture is represented abroad by diplomacies in terms of contents and discursivity, paying particular attetion to the identity-alterity relations between the cultural-real and the represented-referent. There are three fields of Cultural Diplomacy: Cosmopolitan Constructivism, Nation Branding and Soft Power. these are, more specifically: *Soft power* is a concept to describe the ability to attract and co-opt rather than coerce, use force or give money as a means of persuasion. In recent days the term has also been used in changing and influencing social and public opinion through relatively less transparent channels and lobbying through powerful political and non-political organizations. *Nation branding* aims to measure, build and manage the reputation of countries. Some approaches applied, such as an increasing importance on the symbolic value of products, have led countries to emphasise their distinctive characteristics. The branding and image of a nation-state "and the successful transference of this image to its exports - is just as important as what they actually produce and sell. Nation Branding can be approached in academics as a field in social sciences, political sciences, humanities, communication, marketing and international relations. *Cosmopolitan Constructivism* and Cosmopolitanism is traditionally associated with a straightforward idea: the willingness to be part of a society of nations and participate in its welfare, on material, institutional or moral grounds. This simple account is not self-evident for most nations, or for some types of diplomacies and diplomats. Cosmopolitanism's simple premise is to live and let live, understand and be understood, show respect and enjoy respect in return. Cosmopolitanism has three parts: multilateralism, pluralism and reflexivity.

4   The word "Jawa" in Thailand refers to everything that comes from Indonesia, especially those associated with music and language.

shapes and how to play. All of it is an effort made by the people of Thailand to adjust the angklung music culture and tastes of the local community.
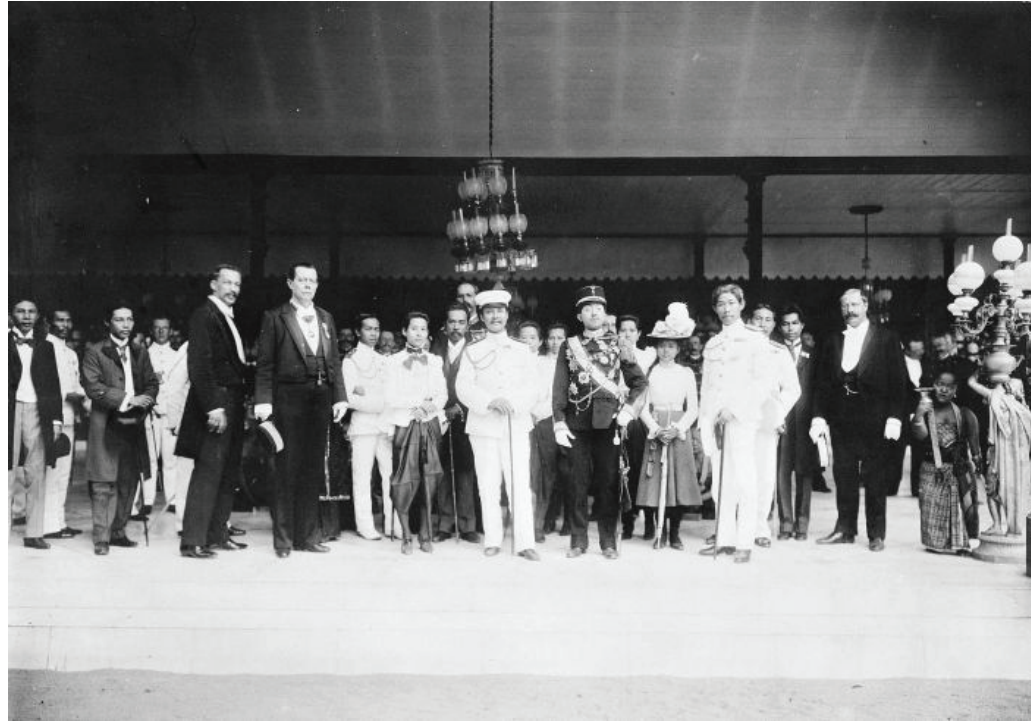

Figure 1. Pakubuwana X (military uniform) and King Chulalongkorn of Thailand, in the Journey to Java, 1896 (Photo: KITLV, in Journey to Java by a Siamese King, 2012).

The spreading of angklung and gamelan music to Thailand can be known from the historical record of the Thailand Kings visit to Java. One of the information that can be traced is through recording of the visit of His Majesty the King (H.M.) Chulalongkorn or Prabat Somdet Chulachomklao (Rama V) as written in *Serat Saking Gotek*, Volume VI[5]:

> In 1896 . . .
>
> …*Panembrama nalika rawuhipun Sri naranata ing nagari Siyam, Kitha Bangkok, ingkang ajejuluk Sang Maha Silalon Prabu Koren Praculasom Klowa. Rawuhipun ing Surakarta amarengi ing dinten Senen Pon, tanggal kaping 25 wulan Sura ing warsa Jimakir angka 1826 (1896).*
>
> In 1901
>
> . . . Sri Minulya (ladrangan) raras slendro pathet sanga. Mengeti rawuhipun sri naranata ing Nagari Siyem (raja Siyem rawuh ingkang kaping kalih) dhumateng ing Karaton Surakarta. Jelukipun Sri Maharaja Siyem wau Somdhet Prabat Paramendro; Mahasilalon Prabu Koren Praculasomklowa. Asung pratandhaning sih bintang Groot Kries Kroon Order ing Siyem. Amarengi ing dinten malem Akad Pahing, tanggal kaping 11 Mulud ing tahun Dal 1831 wuku sinta, utawi kaping 30 Juli 1901.

It said that during the visit of His Royal Highness (H.R.H.) Bhanurangsi Savangwongse, Prince Baripatra and the troupe in 1908, angklung music was brought to Thailand and developed by Luang Pradit Pairoh (his real name is Sorn

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5   The Javanese gamelan musical archives, especially Surakarta palace gamelan compositions, in title: Serat Sujjarah Utawi Riwating Gamelan Wedhapradangga (Serat Saking Gotek) by R. Ng. Pradjapan-grawit (1990).

Silapabanleng). Angklung was first performed at the Rajathiwat temple in Bangkok in the royal ceremony with the form of a concert by Luang Pradit Pairoh along with his students. He created a song 'Yawa Kao' (Old Java) from the concept of Ladrang Bima Kurda (Hughes, 1992). Surakarta or Ladrang Liwung Yogyakarta for Royal Angklung Ensemble. It is also mentioned, through the song, he wanted to show the Thai people that the piece is derived from Java.

On the visit of His Majesty the King (H.M.) Prajadhipok (King Rama the 7th) in Surakarta, Central Java, was shown for the first time using a gamelan composition 'Ladrang Siyem'. This composition is the work of Kangjeng Wiryadiningrat, Raden Ngabehi Atmamardawa, Raden Ngabehi Wirapradangga, and Mas Lurah Reksapangrawit influenced by Thailand royal anthem song: Sanrasoen Phra Barami. This piece was created to celebrate and honor the arrival of the H.M. Prajadhipok to Surakarta palace during the reign of Paku Buwana X. Paku Buwana X also provided a set of gamelan to the king of Thailand. This gamelan was then the first in Thailand, as it is written in *Serat Saking Gotek* Jilid VI by R.Ng. Pradjapangrawit (Pradjapangrawit, 1990: 154).

> ... Ladrang Siyem (2), Slendro pathet nem. Pengetan nalika katamuan Sang Maharaja Prabu Yadipa Sukadhaya Ingkang Kaping VII, narendra Nagari Siyem, sakaliyan prameswari. Amarengi ing dinten melem Rebo Kliwon, tanggal 29 Mulud Ehe 1860. utawi 3-4 September 1929. Ladrang Siyem wau anggitan: 1. Kangjeng Wiryadiningrat; 2. Raden Ngabehi Atmamardawa; 3. Raden Ngabehi Wirapradangga; tuwin 4. Mas Lurah Reksapangrawit (Mlayaresaka).

In 1932, His Royal Highness (H.R.H.) Baripatra Sukhumbhand (Prince of Nakhon Sawan) went to Bandung after the political change in Thailand. He lived in the house that is named Praseban,[6] in Cipaganti, Bandung until his death in 1944. Despite the political turmoil in Thailand has been completed, Prince Baripatra, who is also the famous composer of Traditional Thai music and western music, did not return to Thailand. While living in Bandung, he conducted a variety of music activities, including arranged many songs and sent them to Thailand. In addition, he also wrote a book about traditional Thai music notation, printed and published in Bandung which had a printing technology that more advanced than in Thailand. H.R.H. Baripatra had also sent some gamelan instruments to Thailand (Sittitanyakit, 2004).

The visit of H.M. Chulalongkorn (Rama V) (Suharto, Pattajoti, 2012) , H.M. Prajadhipok (Rama VII) (Pradjapangrawit, 1990: 154), H.R.H. Bhanurangsi[7], and H.R.H. Baripatra (Prince of Nakhon Sawan)[8] to Java is an assumption about the interaction of Indonesia and Thailand music, as well as the discovery of the first gamelan musical instruments in Thailand are saved in the Department of Fine Arts and national museum, Thailand. Another proof can be seen in the form of the gamelan music in Suan Phakkaad[9] and the Indonesian Embassy in Bangkok.[10]

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6   Praseban is one of the 3 other houses in the complex. Name the other three are Dahapati, Pancarekan, and Setaman. Praseban is now kinder garden school.
7   The musicians in Thailand know that Bhanurangsi was to Java with Luang Pradit Pairoh.
8   Paladisai, 2004.
9   This gamelan is the legacy H.R.H. Baripatra Sukhumbhand, now in Suan Phakkaad palace which became a museum in the center of Bangkok.
10   This Javanese gamelan Surakarta model is approximately 50 years old in the Embassy in Bangkok.

Thai people are still playing the old songs from Indonesia, using angklung and gamelan, as well as with traditional Thai music ensemble. For example, the song 'Burung Kakaktua' played in the musical traditions of phiphat, while the song 'Hom Rong Shawa' or 'Yawa' (Java) which included the song 'Busensok' (Buitenzorg), 'Yawa', 'Kerath Raya', 'Semarang', 'Bukan Tumo', and 'Kediri' which is played with the angklung.

Figure 2. A set of first gamelan in Thailand from P.B. X Surakarta at the Pra Nakhon National Museum, Bangkok (Photo: Surasak, 2012).

For Thailand musicians, gamelan and angklung is representative of Indonesia, with the term "Java" inherent. Angklung is an instrument that can be touched (tangible source), while the concept of gamelan music used is not able to be touched (intangible source). Artist and composer who composed song for angklung with the concept of gamelan is Luang Pradit Pairoh. Luang Pradit more emphasized on the Javanese accent heptatonic scales.[11] Concept of Javanese song is not only used for angklung, but also used for music ensembles *phipat* and *Krueng sai* (string ensemble) by other musical figures. Thai musicians developed the concept of the Javanese music with their own interpretation.

Efforts to Recognize Indonesian in Lyric of Thailand Song

Since 1900, the Thai music has often adopted the tone (accent) of music from outside Thailand. In the show, the music often uses foreign languages, such as Myanmar and dialect songs sung in Myanmar. Same with Javanese accent, the song will be sung in the Javanese language12. However, because of the limitations of language in lower

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11 Thai Full Tone Heptatonic Scale is a seven equidistance system but Thai traditional song is based on pentatonic scale, there are five primary tones - 1 2 3 5 6, two secondary tones - the scaled degree 4 and 7.

12 It is Indonesian language, but for Thai people it is mean Javanese language: The word "Jawa" in Thailand refers to everything that comes from Indonesia, especially those associated with music and language.

tracks from generation to generation by oral tradition actors, forms and meanings are always shifting and may be not the same as the original. Owner language no longer understand what is delivered even ask, "Is it my language?" Here is an example of a song called 'Kediri' presented by the Thai composer:

Lyric

มินตะบะลิตวนอา ดะซารามัด   ดะซารามัด ซัมปารานา
mintabe ri tuan-a da selamat   da selamat samparana

สะโห ปาตี ปาตี   บารังอินี อังกัสตาปา
saho pagi pagi barang ini angkat setapa

Melodies:

- - - -	- - - -	- D R D	R F R F	- - - S	- L - -	-D - R	- F- S
D R F S	- - - -	- F R D	R F R F	- - - S	- L - -	-D - R	- F- S
- - - D	- - - L	- - - S	- F - -	- R F S	L R F S	- F- R	D L – D
- - - D	- - - L	- - - S	- F - -	- R F S	L R F S	- F- R	D L – D

Thai musicians are trying to find an answer why Indonesian people do not understand the songs they sing. They guessed that the answer might be the song that they sing is no longer the same as the original song, or because the ancients did not present it in writing but orally, is also not known who created the songs they sing.

I am, as a Thai musician who likes Indonesian, Indonesian angklung, Javanese gamelan, and Indonesian language, assuming that there are several possibilities:

1. People who created the songs did not understand Indonesian, but wanted to write a song using Indonesian language.
2. The person who created the song, first of all write the songs with Thai language, then translate it into Indonesian with the help of a dictionary but with the word-by-word.

The important evidence is the Dictionary Thai-Malay written by Pan Sae Ko in 1936 (Angklung and the angklung songs began to spread in Thailand after 1925). It was a sentence written in the preface of dictionary, which is: to be used in communicating with the Malays as in Singapore, Penang, Kuala Lumpur, Alor Setar, Ipoh, and Java.

Using of Indonesian in the structure of the Thai language in 'Kediri' is an example of the song. The words "selamat jalan atau selamat tinggal" spoken by the people of Thailand with "Kho hai khun mi kwam suk". Those words were said congratulation generally passed to others when it would split that equated with English "have a nice davs or good luck".

Most likely, some used vocabulary in Indonesian and Malay dictionary with word by word, but did not quite understand the Indonesian language format and grammar, which resulted in different meanings.

"Mintabe Rituan-a Dasalamat Dasalamat Samparana"

The words referred:

"minta beri tuan ada selamat ada selamat sampurna"

("asking to give master/ here is safe/ here is safe /perfect")

What happened? The answer is because the person who coined the phrase wanted songs in Thai as:

"Kho hai khun mi kwam suk"

Whereas:

"kho = minta (ask), hai = beri (to give), khun = tuan (master), mi = ada (is), and kwam suk = selamat (safe)

When singing a song that was created in accordance with, giving pause or stop point, into: *"Mintabe Rituan-a Daselamat Daselamat Sampurna".*

Differences in terms of language (syllables) are not so different, the occurrence of the long-time, or a notice from oral tradition, but also occur because of sentence structure (preparation of syllables) which from the first has not been true yet. Key to understand this is a "dictionary and how to acquire vocabulary". Now anyone who reads this simple writing will understand why Indonesian people do not understand the "Indonesian language". When asked by the Thai people, they can not give a definite answer because the people of Thailand and Indonesia are both "lied" primary source of a "fact", not "truth". Fact in this case is a syllable, for example in the song Kediri, which is composed in such a way as not to form meaningful sentences. Truth happens when the "secret" was revealed that the arrangement of syllables that form a meaningful sentence.

Figure 3 and 4. Photos 3-4, the Centenary Anniversary of Indonesian Angklung to Thailand, 2008 at Srinakharinwirot University and Ministry of Foreign Affairs of Thailand (Photo: resource of Department of Music Education, Srinakharinwirot University, 2008).

In 2008, there was a grand celebration at Bangkok, Thailand, to mark the 100th anniversary of the introduction of angklung to Thailand that organized by both the Thai and Indonesian governments included Ministry of Foreign Affairs Republic of Indonesia and Kingdom of Thailand, the Embassy of Republic of Indonesia, Bangkok,

the Foundation of Master Luang Pradit Pairoh, and Srinakharinwirot University.

The 100th anniversary of the angklung to Thailand was confirmed that the soft power has played a role positively in any diplomatic negotiation remains dependent on the nature of the power relationship, shared values and culture amongst other things. When music culture is viewed as a resource, capital, and power, national cultural identity becomes a significant policy concern. Culture is thus both a commodity as well as means of social transformation. The multi-dimensional process of cultural diplomacy is assessed through two paradigms of national agendas: socio-political and economic. The first socio-political paradigm of national interest is benchmarked by soft power. In case of Indonesia and Thailand, traditional music especially angklung and gamelan serves as an important aspect of successful bi-lateral and multi-lateral diplomacy and consequently requires a holistic conceptual framework for sound pragmatic implications.

CONCLUSION

In conclusion therefore, soft power in isolation does not seem to dominate in its importance in diplomacy. Also the music interaction between Indonesia and Thailand does not seem an importance in diplomacy but without cultural claim or disclaim problem because we make more cultural understanding between us through music in dimension of a cultural diplomacy which is soft power as a tool.

Most of Thai historians prefer to consider an important contribution to a larger scale in the national and international level than a small part of the history (micro history). For example writing about history of Thai music; a small part, but still has significance in Thailand. However, the relationship at the level people to people that is built up of music, has so far avoided conflict between Indonesia and Thailand.

ASEAN Community 2015 would also be good if supported by the music, because the relationship through music as cultural diplomacy has been happening long time ago. Under these conditions, the authors were challenged to write history of this music as an important contribution to the history of Thai music as cultural diplomacy between Indonesia and Thailand that have long shared heritage as a tree whose root joint (co-root) such as Javanese gamelan, angklung, and traditional Thai music.

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Effect of Color Composition in Work Space Against Job Performance

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ABSTRACT

This study investigates the influence of the physical environment on the work performance, regarding the composition of the colors used in the workspace. Thirty students of Academy of Management and Secretary were recruited through announcements on their campus and are grouped into three, namely the harmonious, disharmonic, and the control group. An experimental task that must be done is to copy the article to a computer for 2x2 hour, interspersed with rest for 1 hour. Results of their work in the form of typing is calculated based on the number of pages, rows, and the number of words with Word Count on Microsoft Word program. By using SPSS software version 17, the data were analyzed using Analysis of Variance Model. The results showed that there were significant differences in performance influenced by the composition of colors in the workspace based on the number of pages as indicator. But the other measurements based on the number of lines showed no significant difference. The measurement based on the number of words also showed no significant difference. With these results we can conclude that the work performance resulting in a workspace using harmonious color composition on the floor, walls, and windows has no significant difference with the performance produced in the work space with disharmonic and neutral color composition. Argumentation and future research suggestions are discussed.

Keywords: Work performance, color composition, workspace

INTRODUCTION

The existence of the workspace is an important factor in a firm institution. Digital age which obligates a company to have a website address does not reduce the significance of the existence of work and office space. Consumers, though familiar with the company through website, are still looking towards the physical existence of the company as a major requirement to gain trust in business. Physical presence was represented in the form of office spaces in the management of the company concerned.

Seeing the significance of influence of the office space, the company tried to put in order of priority in development. Leading interior designers are called, first-class building contractors deployed, many funds allocated to it, to obtain office space which can represent the company's image. Everything was done to get a positive image from consumers and potential consumers.

The tendency shows that designing workspaces in a company has been in the ranks on the priority list of attention. On the other hand, the trend also shows that the company is preparing the office with a more aiming to focus on imaging issues. In fact, numerous studies have shown empirically that the workspace has a lot of influence psychologically for company employees. Room temperature, noise level, space organizing, arranging lay out, as well as the shape and position of furniture work are aspects of the study that has been shown to influence the psychological conditions of its inhabitants.

Similarly, the color of the workspace, Prasetya states that the composition of colors in the workspace is also the most important aspects that proved to affect a person's psychological aspect, such as work stress (Prasetya, 2007). This is in line with the statement of Naning Adiwoso (Adiwoso, 2005), a leading Interior Designer in Indonesia, who said that the presence of color applied to the work environment was necessary to compensate for the speed work in a variety of rapid change and dynamic. The colors chosen are certainly capable of providing psychological support for workers in carrying out their duties, which keep them away from negative effects such as fatigue, illness, and stress. But what often happens is that the selection of colors is only based on a mere design trend. As postmodern color trends that emerging today. Citing the opinion of Jean-Francois Lyotard, Kvale said that postmodern encourage a person to judge the beauty of something without any criterion of beauty itself. It prioritizes language games which are heterogeneous, inequality, instability, disunity, and conflict (Kvale, 2006). So is the postmodern-style design. Postmodern design has always tried to present the diversity of colors (polychromic), ornamentation, metaphors, symbolism, and a variety of conventions as said by Fuller, in Sumartono (Sumartono, 2004). In an extreme way it was even said that this post-modern design style provides an opportunity for the designer to confuse what is different and from different anywhere what was coming, then he can play around with all of it. It certainly has a psychological impact for someone when applied to the workspace.

The source of all of it was essentially the company's productivity. Employees who are in a healthy mental condition will surely maintain their productivity, and in turn will increase the productivity of the company. This study will focus on the investigation of the influence of the composition of colors applied in workspace towards the performance generated by the people who work in the space. Will the disharmonic color composition applied to the workspace affect job performance? Several studies have investigated the relationship between a person's working environments with their psychological condition. As performed by Evans and Johnson, which stated that there is a significant correlation between the noise in the workspace with job stress and job performance (Evan and Johnson, 2000). As part of the work space, workspace decoration or modification as the physical environment found able to reflect the existence of its inhabitants (Sommer, 1974; Sundstrom, 1986). Personalize workspace apparently affect the personality, uniqueness, and its status within the company, including its affiliates in a group (Heidments, 1994; Konar and Sundstrom, 1986; Wells, 2000).

What about the color of the workspace? A study conducted Prasetya found that the color composition applied to the workspace were affecting stress of someone worked in it (Prasetya, 2007).

1. Workspace Color Composition

According to Raymond and Cunliffe, an office interior visible involves three elements, namely set (floor walls, ceilings), set dressing (furniture and accessories), and lighting (Raymond and Cunliffe, 2000). Architecturally, Ching asserts that space is a physical limit was the floor, walls, doors, windows, and ceilings (Ching, 1996). However, part of the space which has a primary color area, which can provide visual effects dominantly for users is the wall, floor, and window (Gilliat, 2001). These three elements are called the major areas of color. Therefore, those three elements manipulated in this study.

The use of color in workspace requires many considerations. One is the color composition arrangement consideration which is a major consideration in applying color to the workspace. Color composition in workspace is the application of color with a certain composition in workspace. The color application includes all elements of the room (floor, walls, and ceilings). Harmonic color composition is based on the color scheme which refers to the color wheel invented by Sir David Brewster (Levenson, 1980) and refined by Albert Munsell (Darmaprawira, 2002). which was then called the Munsell system (Figure 1). Some of the harmonic color composition were Monochromatic, Analogous, and some complementary composition (direct complement, triad complement, split complement, complement alternate, and tetrad) (Allen and Stimpson, 1994; Ching, 1996; Levenson, 1980).
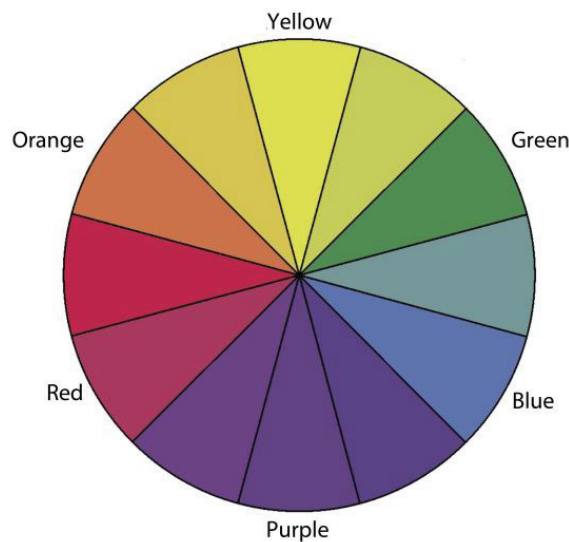
Figure 1. Standard Munsell Color Wheel

Disharmonic color composition is a composition that is not arranged by using the color scheme. Ching argues that whether or not a color match with other colors in the end depends on how and where the color is used, and how the color matched in color scheme (Ching, 1996). Durret and Trezone argues that the composition of colors that should be avoided in relation to human visual responses is the use of color in a pair of complementary color scheme (direct complement) and the composition settings that use more than four or seven colors (Bridger, 1995).

2. Job Performance

Definition of work performance referred to as the performance or in English is called performance (Hornby and Cowie, 1987). Many experts are trying to define the term performance. Lawler says that the performance is a result that is achieved by the employee or job tasks efficiently and effectively (As'ad, 1991). Lawler & Porter stated that the success of work performance is obtained by a person from the act or result concerned (As'ad, 1991). In a broader scope, Jewell & Siegall stated that the achievement was a result of the extent to which members of the organization has been doing work in order to satisfy their organizations (Jewell and Siegall, 1990). Similar definitions expressed by Hasibuan which states that work performance is a result of one's work achieved in carrying out the tasks assigned to him based on skills, experience, sincerity, and time (Hasibuan, 1990). Thus the work performance is more of a person's level of success achieved to determine the extent of a person's achievement being measured or rated.

Zeitz says that the work performance is influenced by two main things, namely organizational factors (companies) and personal factors (Baron and Byrne, 2005). Organizational factors include reward systems, quality control, workload, values and interests, as well as the physical condition of the working environment. Among the organizational factors, the most important factor is the reward system, where these factors will be given in the form of salary, bonus, or promotion. In addition, a second organizational factor that is important is the quality of supervision (supervision quality), where a subordinate job satisfaction can be gained if their boss is more competent compared to them.

While personal factors cover characteristics of personality (personality trait), seniority, length of service, ability or skills related to the field of work and life satisfaction. For personal factor, which is also an important factor in work performance is a factor affecting the status and tenure. In general, people who have higher status jobs usually have showed good performance. The job status may give him an opportunity to obtain better working lives, so the opportunity to demonstrate the work performance is also getting bigger.

Companies always insist work performance on their employees. High employee performance will have an impact on increasing the productivity of the company and prevent employee turnover (in and out of the company). In addition, high work performance also impacted on corporate management establishment. Conversely, a low employee performance can reduce the level of quality and productivity, increased employee turnover rate, which in the end will impact on the company decline in revenue. This study aims to obtain empirical evidence which states the presence or absence of influence of the color composition in working space toward work performance, and empirical evidence stating that harmonious color composition can reduce work performance, and vice versa disharmonic color composition can improve work performance. So with this study, emerge a new understanding especially about the color composition of applications associated with the performance of user space. Thus, it is expected that aspects on employee performance will be used as an important consideration in setting workspace color composition within the scope of office interior design.

MATERIAL AND METHOD

The study subjects involved in this experiment were 30 students from the secretary department of the *Akademi Sekretaris dan Manajemen* (Academy of Management and Secretary) that were recruited through advertisements on campus notice boards concerned, which contains an offer to participate in a study. The selection of subjects from the department secretary of ASMI is done on the basis that the duty of a secretary is dealing with correspondence and assumed each participant is able to operate Microsoft Word program. Characteristics of participants are women, 20-30 years old, and have an ability to operate Microsoft Word Program. Women participant had been taken because Stoney, et.al. said that there is sex difference in psychological response of stressor, women more sensitive on stressor than men (Evans and Johnson, 2000). Methods of recruitment and selection of the subject refers to the method used by Prasetya (Prasetya, 2007). Each participant was given honorarium as compensation for their participation. All participants declared in a state of normal vision through color blind test at the beginning of the experiment. Participants who were 30 were divided into 2 treatment groups and 1 control group (each 10 people per group). This experiment is planned to last for 4 hours. At the beginning of the experimental session, as a cover story, the subjects were told that the experiment was conducted to determine the effect of computer furniture (tables and chairs) to the satisfaction and comfort in work of its users.

Color room is manipulated, especially the color on the walls, floor (carpet), and windows (curtains). All three are major areas of color (Gilliat, 2001). The existing furniture is colored light gray (table and chairs) and working equipment such as computers and keyboards are white. In this experiment, first treatment condition is color work room with harmonious composition, using the primary colors in the Munsell color scheme, which is blue. The color determination is based on the results of experiments conducted by Hanna & Remington, which states that the shape and color of an object was represented separately in memory recall recall (Hanna and Remington, 1996). Thus, the color on the workspace can affect the subject, because the overall composition that forms a certain atmosphere, not because of the colors associated with the memory of the subject. The blue color will not be associated with a calm sea by the subjects. In addition, Joy Fisher revealed that the bluish-gray color is the only color without the "after image" left in our brain, light gray bluish produce great background for serious thinking. Overall efficiency can be improved by using a blue sky and blue sea color (Fisher, 2005).

In the second treatment condition/workspace with non-harmonious color composition it is used more than 7 different colors (Bridger, 1995), with red as the dominant color, while other colors applied are green, blue, yellow, orange, brown, purple, beige, which in composition arranging is irregular and purposely not considering aesthetic aspects. As a condition control, the white dominant color is used in the other room. Experiments conducted in a room that measures 9 x 9 feet (Figure 2).

Acclimatization and lighting conditions each room for the 3 experiment conditions (control condition, treatment 1 and treatment 2) is carefully controlled by using the tools Anemometer, Lux meter/light meter, and Sound-level meter.

All of participants were asked to copy writing with Microsoft Word on a computer program that has been provided from an article that has not relevant with this experiment at all (about aerospace), as in the experiments on the noise made by Evans and Johnson (Evans and Johnson, 2000) and Prasetya (Prasetya, 2007). Furthermore, participants were asked to work with a relaxed attitude, as their work habits, and explicitly told that no one is watching over their work. This is done to avoid the impact of the supervision/monitoring on employee performance (Larson and Callahan, 1990), which feared could affect the outcome of this experiment. Having lasted for 4 hours, the experimental session ended. Subjects were asked to save their work on each computer.

Figure 2. Work place setting.

Performance as the dependent variable is measured through achievement generated during the experiment. Because the experimental task performed was typing using Microsoft Word software, then the resulting performance can be analyzed through the word count facility that can reveal the number of pages, number of words, number of characters (with and without spaces), number of paragraphs, and the number of lines. Correlation coefficient of number of pages, number of lines and number of words with their score each of their total are significant statically. So, it can be conclude that word count facility in Microsoft Word have valid instrument. Mean of word count is 2702.37, variance is 425630.52, and with a standard deviation are 652.40. The result of reliability test showed value of alpha 0.349. Because of the minimal value of alpha is 0.30, so, it can be conclude that all of item in word count are reliable and can used to measure work performance.

Measurements were performed 2 times as pre-test and post-test. At pre-test, the subject has not produced any, so is considered 0 (zero). While the post-test was conducted

after the session is completed experiment by looking for a set of each subject by using word count on Microsoft Word program.

Result data were analyzed by ANOVA using SPSS, statistical program assistance. ANOVA (Analysis of Variance) is a procedure that tries to analyze the variation of response or treatment, and try to implement this portion of the variance in each group of independent variables. This technique simultaneously compares multiple variables that can minimize the possibility of error. The purpose of this variance analysis is to find the independent variables in the research and determine how they interact and affect treatment or response response (Santosa and Ashari, 2005). The design of this analysis is in accordance with the purpose of testing the hypothesis mentioned above. Because this experiment consisted of 3 groups with 2 replicates observations, the design of 2-Factor ANOVA was used to analyze the data obtained during the experiment. The effect of independent variables on the dependent can be seen from the value of t on the results of analysis of variance calculations. To determine the effect of two independent variables and one control variable on the dependent variable together can be seen from the value of F obtained.

RESULTS AND DISCUSSION

Based on the mean number of pages produced, the control group showed the highest rate, which is 9.10 with a standard deviation of 2.424, followed by group Harmonious 8.70 with a standard deviation of 1.829, and the group Disharmonic 6.90 with a standard deviation of 1.287 (see Figure 3).

Results of calculation of variance with Levene's test of homogeneity of Statistics showed a value of 0.945 with a significance of 0.401. Because the significance value is greater than the level of trust, then the decision is to accept H_0. It means that the variance of the number of pages is the same in all three groups.
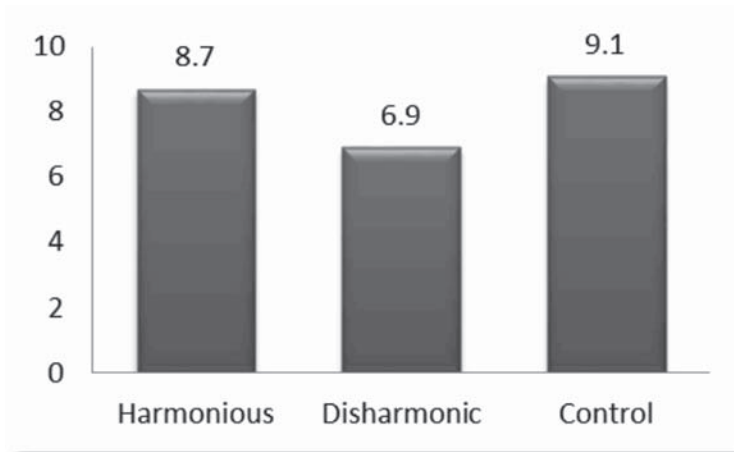

Figure 3. Graphic of the average of pages.

With these results, the ANOVA test using the F-test can be done. The result shows calculated F value of 3.788 with a significance value of 0.035. With these results, it can be taken a decision to reject H0 because the calculated F value is greater than the value of F table. With these results, it can be taken a decision to reject H0 because the

calculated F value is greater than the value of F table. Thus, the conclusions were that the performance rated based on the average number of pages for workspaces with Harmonic color composition, Disharmonic, and Neutral (control) was significantly different.

In the analysis based on the number of lines, the mean generated by the control group also showed the highest rate, which is 378.80 with a standard deviation of 109.584, followed by group Harmonious 363.30 with a standard deviation of 110.154, and the last group Disharmonic 301.20 with a standard deviation of 47.960 (see Figure 4).
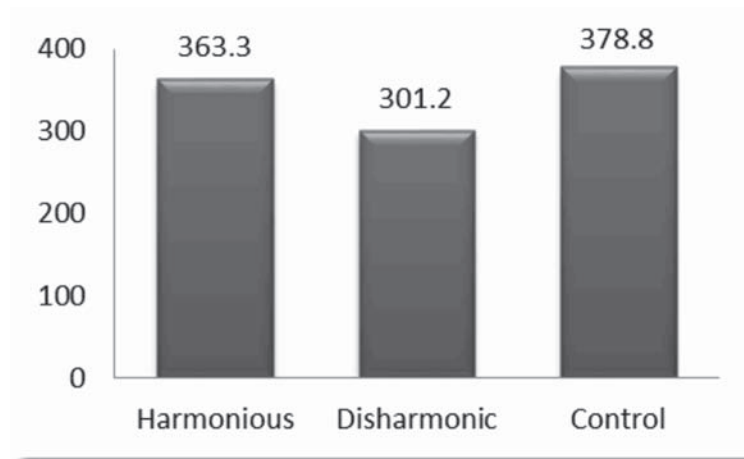

Figure 4. Graphic of the average of lines.

Through calculations with Levene Statistics, test results of variance homogeneity showed a value of 1.716 with significance 0.199. Because the significance value is greater than the level of trust, then the decision is to accept H_0. It means that the variances of the number of lines generated by the typing from the three groups are the same. Therefore, ANOVA test using the F test can be done. The calculation of the Analysis of Variance (ANOVA) showed a calculated F value of 1.913 with a significance value of 0.167. It means that no significant difference among the three of group experiment.

Analysis for the performance based on the number of words typed showed same results with the performance based on the number of rows. The mean of the performance based on the number of words for the control group was 2346.9 with a standard deviation of 606.378, followed by Harmonic at 2429.6 with a standard deviation of 703.749, and the group Disharmonic of 2262.6 with a standard deviation of 378.527 (see Figure 5).

The results of the test of homogeneity of variance with Levene Statistics showed a value of 0.677 with a significance of 0.517 (> 0.05, not significant). These results are used as the basis of decision making to accept H_0. This means that the variance of the number of words generated from the control group, Harmonious, and Disharmonic are the same. Therefore, ANOVA test using the F test can be carried out. ANOVA test on the number of the word itself shows calculated F value of 0.208 with a significance of 0.814 (> 0.05, not significant). With results it can be taken a decision to accept H_0.

It means that the resulting performance in the work space with harmonious color composition, disharmonic, and neutral (white and gray) are not significantly different.

Performance measurement based on the number of pages showed result that there is a significant difference between the three experimental groups, Harmonious,
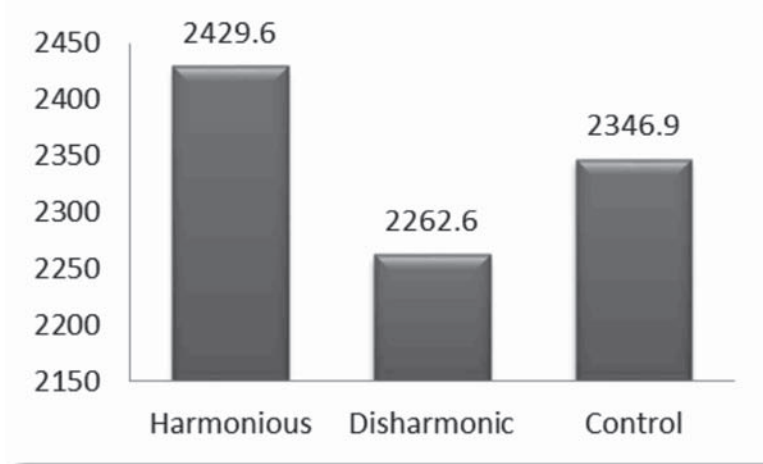

Figure 5. Graphic of the average of words.

Disharmonic, and Control. While based on the number of lines and words, the results of measurement and analysis showed no significant difference among the three treatment groups. It can occur because of differences in sensitivity between the three instruments. The fundamental difference of these three indicators is that the number of lines and words have more sensitively measure the results than which are achieved compared to the number of pages. Thus it can be said that when performance is measured by using a less sensitive measuring instrument results obtained are significant, meaning that there are differences between the three experimental groups. However, when measured by a more sensitive measuring instrument, the results obtained are not significant, which means there is no difference between the three experimental groups. However, when measured by a more sensitive measuring instrument, the results obtained are not significant, which means there is no difference between the three experimental groups.

CONCLUSION

The absences of significant differences between the three experimental groups are different from the results of research conducted by Prasetya. His research that investigates the influence of workspace color composition on work stress resulted in the finding that the composition of neutral colors (white and gray) in the workspace tends to reduce job stress. While harmonious color composition in workspace tends to maintain, not increase but neither reduce job stress. Instead disharmonic color composition in workspace increases job stress. Thus, this study also produced findings that job stress does not always cause a decrease in job performance. The conclusion that there is no difference in the job performance generated by the working space with harmonic color composition, disharmonic, and neutral is not in line with

research by Prasetya (2007). Nevertheless, there are shortcomings in the study that would otherwise need to be used as consideration in similar studies in the future. Performance measurement using a word count should be accompanied by a counting on the typing error performed. Thus it will be more likely to indicate the actual performance results.

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Social Semiotics and Visual Grammar: A Contemporary Approach to Visual Text Research

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ABSTRACT

This article outlines a visual text reading based on social semiotics approach, that is the visual grammar. It is an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements and rules underlying a culture-specific form of visual communication. It required a general comprehension of social semiotics to obtain a deeply understanding to visual grammar. The differences between social semiotics and general semiotics expressed to accomplish its purpose. The concern of visual grammar is the relationship between 'drawn participants' and social life. Visual grammar can be positioned as a contemporary approach to visual texts meaning-making. Study of visual arts seems to entail visual grammar to play a more important role amid the phenomenon of visual culture that increasingly characterizes the lives of today's society.

Keywords: Semiotic resources, visual texts, 'drawn participants', narrative representational structure, transactional action, social meanings.

INTRODUCTION

Contribution of this paper to art studies is expected to widen horizon of 'meaning production', mainly in social semiotics perspective. Specifically it is expected to be useful in analysing visual texts in today's contemporary life. This paper aims to indicate the social semiotics as one point of view of art research, which has different meaning from general semiotics, and to present the structure of visual reading as one of the social semiotic analysis models. Therefore, *Social semiotics* of Hodge and Kress (1988) and *Reading images, the grammar of visual design* of Kress and van Leeuwen (2006) are exposed as the main references.

Issues in this paper are the role of visual texts in social semiotics context and ways to analyse it using visual grammar model. Exposure begins with historical background and further presents the definition of social semiotics and its differences to general semiotics. It also examines the key elements and principles of analysis. Visual grammar is positioned as a model of social semiotic analysis.

METHODS

1. Social Semiotics

The term of semiotics is derived from a Latin word *semio*, absorption of the Greek *semeion*, which means a sign or signal. This term refers to an ancient use in medicines; a diagnosis act named *semeiosis* process. Late in 17th century John Locke proposed the term of semiotics into the branch of philosophy which means the doctrine of signs. At the end of the 19th century until early in 20th century was the beginning period of modern semiotics marked by the birth of two main ideas: Semiotics by Charles Sanders Peirce (1839-1914) in America, and semiology by Ferdinand de Saussure (1857-1913) in France. Pierce's idea of semiotics based on philosophical fields and forms a triadic structure, such as all nature phenomena (*representamen*) that known as a sign (*object*) which determines a cognitive effect upon a person (*interpretant*). Saussure's idea of semiology is based on linguistics fields and builds a diadic structure. These are the general systems or rules of the signs to express ideas (*langue*) and to show how people use the system of the signs in particular group (*parole*). In the following periods, this Saussurean concept in linguistics domain is developed into non-linguistics communication domain.

At least, three schools of semiotics have applied ideas from the domain of linguistics to non-linguistic modes of communication. The first was Prague School in the 1930s and early 1940s, which developes the work of Russian Formalists by providing it with a linguistic basis. Notions such as 'foregrounding' were applied to language as well as to the study of art (Mukarovsky, Honzl, Jakobson, and Bogatyrev). The second was Paris School in the 1960s and 1970s, which applies ideas from de Saussure and other linguists to painting, photography, fashion, cinema, and music (Schefer, Barthes, Lindekens, Metz, Nattiez). The third was late in 1980s that marked by developing Halliday's systemic-functional linguistics, by a number of scholars in Australia (Threadgold, Thibault, O'Toole, Kress, van Leeuwen).

In *Semiotics Encyclopedia*, social semiotics refers to two different entities but related to each other: firstly, 'social semiotics' without capital letters is broadly oriented semiotics. It is heterogeneous and encompasses many disciplines related to the social dimension of meanings, both in communication media, production, interpretation and circulation, as well as in their implications in the social process as cause and effect; Secondly, 'Social Semiotics' with capital letters is the school of linguistics and semiotics which specifically addresses the social aspects (Hodge).

Halliday (1978) has introduced the term of social semiotics (as cited in Hjorland, Birger and Nicolaisen, 2007, p. 1) as follows:

> "By their everyday acts of meaning, people act out the social structure, affirming their own statuses and roles, and establishing and transmitting the shared systems of value and of knowledge. [...] We have to proceed from the outside inwards, interpreting language by reference to its place in the social process. This is not the same thing as taking an isolated sentence and planting it out in some hothouse that we call a social context. It involves the difficult task of focusing attention simultaneously on the actual and the potential meanings, interpreting both discourse and the linguistic system that lies behind it in terms of the infinitely complex network of meaning potential that is what we call the culture." (Hjorland, Birger and Nicolaisen, 2007)

Ten years later Hodge and Kress systemized this Halliday's term into *Social Semiotics*. The ideas was based on Marx that human real consciousness could never be anything other than ideology. They interpreted Marx's point as the involvement of each individual in the exchange of ideas with one another in the real world as the basis and the source of consciousness into a unified process of semiotics with agents, objects and power that come from the material and social world, and it can only be understood from its own world. Hodge and Kress have given the definition of social semiotics as follows:

> Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects. It is also concerned with the social forms, through semiotic texts and semiotic practices, in all kinds of human society at all periods of human history (p. 261) (Hodge, Robert, and Kress, 1988: 261).

The term of semiotic text in this sense contains a broader meaning, that all kinds of signs are the vehicle of social activities. Manning shows comprehensively that social semiotics considers as a social life, a structure of the group, belief/religion, and cultural practices. The meaning of social relations is analogous to the structure of the language, hence all human communication actions could be seen as a sign or text, that should be read first in order to understand the meaning (Manning and Cullum-Swan, 2009). The firm and straight statement expressed by Gottdiener and Lagopoulos (1986) that social semiotics is a materialistic analysis of the ideology in everyday life (Randviir & Cobley, 2010).

1.1. The Distinguishing Aspects to General Semiotics

Some definitions above clearly express a complexity of the social semiotic study that covers all types of human communication actions in certain communities. This is how it differs from general semiotics. The cause of this differences, in Thibauld's words, there is a spirit of social semiotics to intervene in general semiotics, both in theoretical and practical aspects of meaning (Thibault, 1991: 6). Some of the distinguishing aspects include: mindset, focus of study, the perspective on signs, and the scope of analysis.

Mindset

Vannini (2007) observes the mindset of general semiotics emphasizes to the important role of the structure. General semiotics believe the interrelation of semiotic system depends on codes or rules which order a convention of meanings in a family system, etiquette, mathematics, or arts. He also reveals a loyalty of general semiotics to the structures, not in understanding the way people produce, consume, and negotiate the rule of semiotics (Vaninni, 2007). Therefore a mindset of general semiotics accentuates the structures, then it is called structural semiotics. Social semiotics, on the contrary,, is refusing all preferences of the structures, and positioning the semiotic as a site of social statuses.

Focus of Study

According to Van Leeuwen (2005), general semiotics focus on the signs, whereas the focus of social semiotics changes to the way people use semiotic resources, either to

produce objects and communicative events, or to interpret it, which is also as a form of semiotic production in particular situation and social practices (Van Leeuwen, 2005). This statement is in line with Thibauld, that social semiotics focus on the material aspects of the dialectical linkages of the relationships pattern in textual meaning, as well as its use in certain domains of social practices (Thibault, 1991: 7).

As for the specifications or specific domains of social practice, Hodge and Kress have confirmed that semiotics in social practices not only connect the power to the meaning, but also refers to the meaning of the power (Hodge and Kress, 1988: 2). Within a place as like a market where the transaction happens, there are power stratification and dynamics interplay between the producer, distributor or dealer, and consumer of ideology, including its practical uses. Powerful producers are able to create meanings and the rules, and conditioning in order to be absorbed by the consumers. In this mechanism, social semiotics focuses on study signs to the formation process of producer regime, competition for power, use practices, and their effects on consumer's regime and social life in general. This explanation is in line with Manning (1977/2009) that is the power and authorities do stabilize the expression and enforce concreteness a meaning of sign in the culture (Manning and Cullum-Swan, 2009: 618). So, in the social semiotics frame, material reality of the sign is always analysed its signified, concept or connotations based on ideological systems in daily practices of a particular group of people, while the general semiotics analyse on the signs itself.

The Perspective of the Signs

Sign is seen by general semiotics as a structured entity that each part and its interrelations must be scrutinized in order to find its meaning. Social semiotics views the signs in a different perspective, which according to van Leeuwen (2005), as a kind of code or a vehicle, whose presence depends on the specific resources (Van Leeuwen, 2005: 3). He based his view on Halliday (1978) that the grammar in the language system is not a code, not a set of rules to construct sentences correctly, but rather a "resource for making meaning".

Van Leeuwen defines the semiotics resources as all acts and artifacts used to communicate, both physiologically produced -with vocals and muscles instruments to make a facial expression- or technological way -with pen, ink and paper, computer software, clothes, scissors and others. Traditionally all these are so-called 'signs'. These are objects and actions that can be observed and that have been drawn into the domain of social communication. So the perspective in social semiotics is not on the sign as a semiotic object, but on various objects and events that become semiotic resources.

The Scope of Analysis

The development of social semiotics is not merely an extension of the scope of structural semiotics, but as stated Thibauld, is a social intervention to semiotics that considered too static and narrow angles. Furthermore, Hodge and Kress even place a Saussure's scope of analysis as *antiguide*, which constructs the scope of social semiotic analysis by against the scope of structural semiotics as Saussure suggested (Hodge and Kress, 1988: 18). So, social semiotics negates structural semiotics scope by turning its scope to be a limit to social semiotics as shown in the following table.

Structural Semiotics	Social Semiotics
Signs	Culture, communities, and politics as intrinsic semiotics
Linguistics	Other semiotic systems beside oral languages
Langue	*Parole*, speaking acts, and signifying real practices in various codes
Synchronic	Diachronic, time, history, and its process of change
Structure of signs	Material characteristics of signs

Table 1: Comparison of scope of analysis.[14]

In relation with these differences, contend Vannini, social semiotics study have to recognize the dynamics of power, ranging from research design through publication and its reception, as well as utilize the research results. For this reason, social semiotics analyses have to ensure reflexivity that informs various aspects of the dynamics of power associated with the semiotic process. With this reflexivity it does not just mean the ideological dialectic can be read explicitly, but also the specific nature and polyvocal process (inclusion of many voices and points of view as well as excavation and retrieval of oppressed knowledge as a form of resistance against the dominant discourse and knowledge, Bakhtin, 1981) can be revealed as the uniqueness and validity of social semiotics (Vaninni, 2007).

1.2. Key Elements

The subject of semiotics, both general and social is the message. It is realized as a sign or text, that is a structure or message trace is perceived, which is ascribed to a particular social group. Text is a material realization of the message, as a product of the semiotic system and as a historical document of the constitution. While the general semiotic view text as a fixed entity, social semiotics highlight on dialectical struggle between text and its semiotic systems, which always presents a specific semiotic action, namely discourse. Departing from the discourse, it can be traced other key elements of social semiotics in details: genre and style.

Discourse

The term discourse derives from the French *discours*; it means speech. At first, this term is used in the linguistics field. But since it evolved into various branches of the social sciences and humanities, then there is a diversity of meanings within the scope of their respective disciplines. The use of this term in social semiotics is based on Foucault (1976, p. 83):

> In the most general and vaguest way, discourse denoted a group of verbal performances; and by discourse, then, I meant that which was produced (perhaps all that was produced) by the groups of signs. But I also meant a group of acts of formulation, a series of sentences or propositions. Lastly —and it is this meaning that was finally used (together with the first, which served in a provisional capacity)— discourse is constituted by a group of sequences of signs, in so far as they are statements, that is, in so far as they can be assigned particular modalities of existence (Foucault, 1976: 83).

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Van Leeuwen defines discourse as a social construction of knowledge of some aspects of reality (Van Leeuwen, 2005: 93). By means that the discourse is developed in a particular social context, and in a consistent way with the interests of the executants; either in a large context such as multinational corporations, or small context such as certain family; also in the context of formal institutions such as the press and schools, as well as informal context like a conversation in a restaurant.

Genre

The term genre is generally interpreted as a text in any code that has a particularity due to follow certain rules to produce a distinctive type. This term can be equated with the type, stream, or a school of thought. Text could be typical when it has characteristics that can also be recognized in other similar texts. The reason is, people produce a certain text because of its willingness to follows the rules; it is a kind of recipes, traditions, customs, or a model that has been adhered to generations. Since each rule has implications for distinction with other rules, then any text that is made under a rule would reflect the genre espoused. Genre can help a person to build or strengthen the meaning of the text, to construct knowledge, identify the agents of the text and set the audience characteristics.

Van Leeuwen explains there are three aspects of the construct of a genre, namely: characteristics of content, characteristics of the form and characteristics of the function. The content refers to the similarities characteristics of subject matter in the discourse, rather than a discussion of the matter itself, for a discussion of a matter is the domain of discourse. The form is seen from the similarities of the structure, and sequence or relation between elements contained in the content. And the function reveals from the sameness of usability in related discourse. Genre in social semiotics among other things: sociolinguistics, pragmatism, ideology, feminism, and gender.

Based on these characteristics seem that there is a variety of genres in particular discourse. Every genre is the material manifestation of the message, and can be identified by the characteristic equation, both the content, form, and function. The role of genre then is as semiotic resources that have been classified, or as a template of communicative activity.

Style

Merriam-Webster Dictionary defines style as a particular manner or technique by which something is done, created, or performed. Van Leeuwen categorizes the style to three kinds: individual style, social style, and lifestyle. He explains that the idea of individual style foregrounds individual differences. There are spaces for individual particularities although the way everybody acts usually regulated by social standard. And the idea of social style express is not only someone personality and attitudes, but also their social status, 'who we are', in a stable category such as economic class, age, gender, social relationships, and 'what we do' in terms of someone's involvement in socially regulated activities and the role he/she played within them.

Lifestyle in *Merriam-Webster Dictionary* is described as a particular way of living: the way a person lives or a group of people live; this description combines both

individual and personal style. According to van Leeuwen, lifestyle is more socially than individually orientation. He argues that the existence of social or communal style spread across the cities of the world is characterized not by the established individual position, but by shared consumers behaviour. Besides, lifestyle is also social as marked by many appearances, which is almost every 'distinctive way of life' that can be expressed in fashion and accessory styles, culinary tastes, type of communication tools, type of vehicles, sort of sport activities, and so on. Lifestyle is another social because of the role it plays in the marketing sector, when traditionally social indicators such as class, gender, age, education have been replaced by the 'lifestyle market segmentation' technique which classify consumers through a combination of consumption patterns and attitudes.

1.3. Analyzing Principles

The principles of analysis in social semiotic need to be placed in the research paradigm. Paradigm in research is defined as the basic belief system or worldview that guides researchers in selecting and determining the fundamental ways, ontological and epistemological. Worldview that has received by the researchers so far consists of four paradigms: positivism, post positivism, critical theory, and constructivism. With regard to critical theory, this refers to some alternative paradigm, in which among others include: neo-Marxism, feminism, and materialism. This paradigm is divided into three trends: postmodernism, post structuralism, and a mixture of both. The study of social semiotics which has several characteristics, among others: based on Marxian view, the denial of the structure, and his interested in the discourse of the oppressed, show a strong tendency to be in the post structural critical paradigm.

Referring to Guba and Yvonna (1997/2006), ontologically, critical theory's view to the reality is liquid, and shaped time after time by series of social, political, cultural, economic, gender, ethnic, factors that then crystallize into a 'real' structure. Meanwhile, epistemologically, researcher and subject of research are interactively related with researcher values and other people who latch to affect research. Therefore, the results of the study are mediated by an attitude that does not get the differences between ontology and epistemology, because these both are interwoven with the interaction between the researcher with a particular object or group. Methodologically, this paradigm characterized by dialogue of researcher and research subject, which should be a dialectical dialogue, in order to change the ignorance and misunderstanding into a discourse based on a deeper awareness (Guba, Egon and Lincoln, 2009). In the critical paradigm, the role of researcher's view seems clearly important. Researcher does not isolate an object of study from any other influences such as positivism thought. There are very wide space for researcher to interact with various components that could be related to object of study to generate values, discourse, consciousness, and a new reality. Match to such analysis principle, there is a visual text analysis model called visual grammar.

2. Visual Grammar

Kress and van Leeuwen base visual grammar on Halliday's theoretical idea of metafunctions:

> Every semiotic fulfills both 'ideational' function, a function of representing 'the world around and inside us' and 'interpersonal' function, a function of enacting social interactions as social relations. All message entities –texts– also attempt to present a coherent 'world of the text', what Halliday calls the 'textual' function –a world in which all the elements of the text cohere internally, and which itself coheres with its relevant environment (p. 15) (Kress & Van Leeuwen, 2006: 157).

In visual grammar, structure of visual language is equated with linguistics almost similarly. Grammar in linguistics describes the combining of words into clauses, sentences and texts. Likewise, visual grammar explains the procedure to combine visual elements -people, places, and objects- in visual statement in a certain complexity and extension. Just as the structure of linguistic, visual structure refers to the specific interpretation of the experience of form and social interaction. Furthermore Kress and Leeuwen stated that:

> 'What is our visual grammar a grammar of?' First of all we would say that it describes a social resource of a particular group, its explicit and implicit knowledge about this resource, and its uses in the practices of that group. Then, second, we would say that it is a quite general grammar, because we need a term that can encompass oil painting as well as magazine layout, the comic strip as well as the scientific diagram. [...], an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements and rules underlying a culture-specific form of visual communication (p. 3) (Kress & Van leeuwen, 2006: 3).

Kress and Leeuwen stated that approach of visual grammar starts from the social aspect. It structure is not a simple reproduction of the structure of reality, but instead, producing a reality picture bonded to the interests of the social community that produces an image, circulate, and read it, so it becomes ideological. Meaning expressed by printmakers, photo-graphers, designers, painters and sculptors in first and foremost are the social meanings. To explore these meanings, there are aspects and rules of visual grammar that have to be analysed: elements and structure, position of the participants, modality, composition, and materiality.

2.1. Elements and Structure

Knowledge of visual grammar consists of the elements, structures and rules that underlie specific cultural forms of visual communication. Visual elements are called the participants. Every visual text includes two main participants: drawn-participants (all humans, events, objects, and other forms appear in the image), and interactive participants (image-makers and image-viewers). Image-maker is a person or group who creates the image; and image-viewer is a person or community who uses the image. Each participant, whether potential or actual become semiotic resource are related to each other, either realistic or virtual, and formulated on its social meaning. All participants are connected or not connected to form a variety of relationships, structures, and interaction processes in two possible forms of representation structures: narrative and conceptual.

Narrative Representation Structure (NRS) presents the ongoing actions and events. Similar to the structure of a sentence that contains the elements of subject-verb-object, a subject in NRS called actor, and objects called goal. In visual text, actor can be a

living creature, object, or other objects that are characterized prominent than the other, either by position, size, color sharpness and contour sharpness. A verb is synonym to the sort of action, or the events experienced, or relations between actors to goal, and called transaction.

The conceptual representation structure is a relationship between participants in a particular class, statically, and timeless. This structure can be understood as a process of classification or taxonomy, such as the sequence or chain related to participants to interact; at least one set of participants will act as a subordinate associated with at least one other participant as a superordinate.

2.2. Position of Participants

The position of the participants in visual grammar is a combination of relationships among participants in the picture, also with interactive participants. Interactive participants are real people who produce and understand the images in social community context that regulates what the picture may 'say', how it should be said, and how it should be interpreted, to some degrees and in different ways. Some terms are demand-offer relation, social distance, horizontal line, vertical angle.

2.3. Modality

The term modality comes from linguistic field, referring to a value of the truth or credibility of statements attributed to the facts. Modality in verbal language expressed in words such as: believe me, most likely, perhaps, actually. Linguistic resources of modality have a very important role in society. This source allows people to make the necessary truth together, to be able to form groups that believe the same things, so it can act together in one world integrally and effectively. In the same way also allows one to deny the truth of other people, with all the potential consequences owned, from exile someone from the group to the wars of religion and ideology. However, something that considered being true in visual grammar is not associated with the absolute truth. Truth in modality is a limited sense in answer to the question 'how true something is revealed?'

Visual modality can depict people, places, and other things that look real, like really exist, or as if the imagination, fantasy, caricature. Rating of modality is a social, depending on what is considered to be real (or true, sacred) in social groups particularly targeted by the representation. High modality means closer to reality, and as opposed to leave away. This can be set from the depths of the parts, contrast, color saturation and intensity, as well as sharpening-blurring background.

2.4. Composition

The composition is the arrangement of all 'drawn participants' elements as a whole. The meaning of composition is interpreted through three interrelated systems: information value, salience, and framing. System of value information is a placement of elements in image zones that reflect the values of specific information. Division of left and right side, based on the habit of writing, means that the left side is an area

of written information, already happened, oriented to the past, certain things (called given), and the right area is a place to be inscribed, expected to occur, oriented to the future, uncertain things (called new). Based on philosophical relations, the topside reflects ideal things, and the bottom side is close to reality. In division of center-edge, related to the social aspect, the center area reflects a source or mediator of the edges or marginal (called margin).

System of salience is the arrangement of elements in the 'drawn participants', made to guide an attention of viewers in different degrees, such as: placement in the foreground or background, relative sizes, contrast tonal value (or color), the difference in sharpness. Salience determines a hierarchy among participants on the overall picture. By considering location of the most prominent participants, it can be set such 'given' is more important than 'new', or vice versa. So as 'ideal' is more prominent than 'real' and vice versa, and also to the center-margin relations.

System of framing associated with the presence or absence of a boundary line. It is realized by the elements that create a dividing line, real or imaginary, or by the actual frame line, that disconnects or connects the elements of the picture. Framing in image indicates contextually co or private ownership. System of framing detect element or group of elements that are sometimes disconnected, decompose each other, or one element connected to some other elements, and all elements joined together. Problem in system of framing is a matter of degree: elements in the composition may be strongly or weakly framed; the stronger the framing of an element, the more it is presented as a separate unit of information. The more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information.
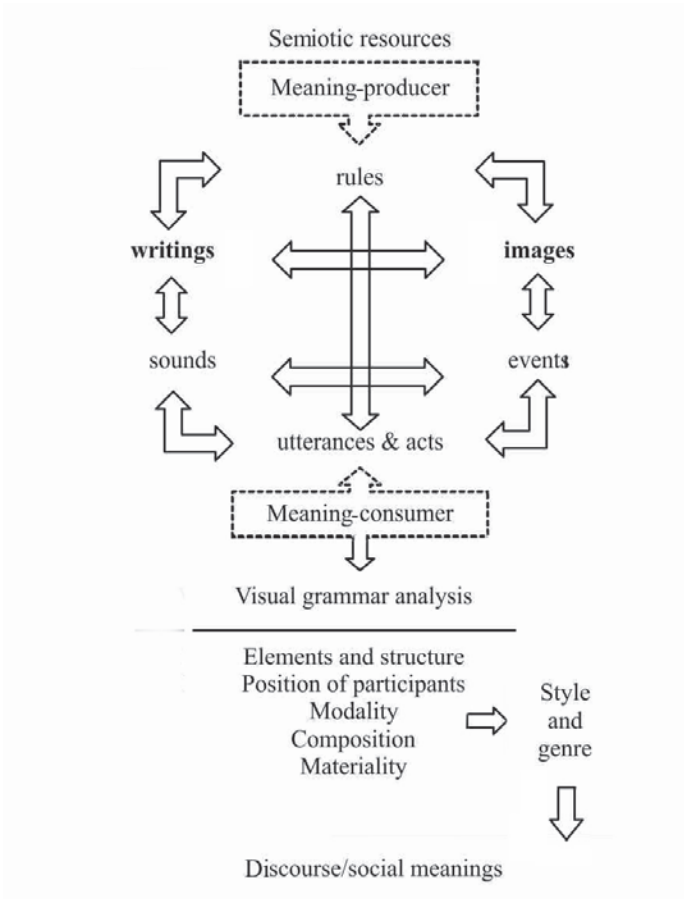
2.5. Materiality

Various terms related to the material aspects in visual grammar is called production. Aspects of materiality, though is given things, but it is an important part to produce a meaning. Gold or bronze, original oil painting or reproduction, and any material brought meaning, include social significance. Each type of medium states a selection of ideational, interpersonal and textual function in the significance system. Materiality focuses on color meanings analysis related to Halliday's metafunction.

In the ideational function, color clearly can be used to denote people, places and things as well as classes of people, places and things, and more general ideas, such as the colors of flag, corporate identity, safety codes, sign systems, maps. Color is also used to convey 'interpersonal' meaning: to impress or intimidate, to warn against obstructions and other hazards. It used by people to present themselves and the values they stand for, to say in the context of specific social situations. Color also functions at the textual level. Color can be used to create coherence in texts. Textbooks make wide use of this, whether in 'reading schemes' or in mathematics texts to indicate 'levels' of difficulty, or in science textbooks to provide topical unity. The whole procedure of visual grammar analysis in social semiotics meanings is illustrated in the graphic as follows after the conclusion.

CONCLUSION

The social semiotics provide the visual text a vital role, as one of the material form of ideology, which is produced circulated, consumed, and contested, both in large and small scale, or formal and informal environments in certain communities. This role allows researcher to place the term of ideology not only as a product in the political practices, but also as the semiotic resources that is moving dynamically in the market of meaning-making in all aspects of culture.

One model of social semiotic analysis of visual text is the visual grammar, an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements and rules underlying a culture-specific form of visual communication. The aspects analysed consist of: elements and structure, position of the participants, modalities, composition, and materiality. Researcher can develop this analyses in a wider framework surpassed the limitations of structural semiotics, by involving directly into the semiotic resources around knowledge and cultural practices in everyday life. As a study which is situated in critical paradigm, there are very wide spaces for researcher to interact with various visual semiotic resources that can be related each other to generate values, discourses, and a new way of seeing in a more inclusive consciousness.

Semiotic resources

Meaning-producer

rules

writings   images

sounds   events

utterances & acts

Meaning-consumer

Visual grammar analysis

Elements and structure
Position of participants
Modality   Style
Composition   and
Materiality   genre

Discourse/social meanings

Procedure of Analysis

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Book Review

Anna Halprin, Dancing Life/ Danser la vie Edited by Baptiste Andrien and Florence Corin

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In a recent interview published in *Theatre, Dance and Performance Training Journal* documentary writer and film-maker, Peter Hulton, talks about his work since the 1970s documenting the studio practices of performing artists and seminal performing arts teachers. [1] Initially, Hulton observed practitioners at work and interviewed them, transcribing the interviews for publication as *Arts Archives*. [2] He says that he 'was interested in the language of practitioners ... not only their struggle to find the language that for them was appropriate, but also the way their thoughts moved through their material as they commented upon it' (87). As the tools of documentation have changed and recording equipment has become more lightweight and discreet, Hulton has discovered that, visually, he can record a subtle range of embodied phenomena: 'the technology allowed you to relax into being there with the phenomenon that was revealing itself absolutely within the same time-line' (88).

Now Hulton has been involved with Baptiste Andrien and Florence Corin of Belgium's Contredanse organisation in the creation and publication of *Anna Halprin, Dancing Life/Danser la vie* - a bilingual document honouring the work of the American dancer-artist-teacher, Anna Halprin. [3] *Anna Halprin, Dancing Life/Danser la vie* comprises Hulton's recording of a workshop given by Halprin in Paris, 2010, and includes other documentary material which traces the long trajectory of her dance teaching and philosophy. The publication includes a booklet with 'Preface' (by Halprin); 'Editors' note'; and short 'Biography' of Halprin (by her husband, architect Lawrence Halprin). In conceiving the project, the editors have asked: 'what does the word dance mean to her?' For her part, Halprin states in the 'Preface' that the DVD 'describes my approach to dance in a way unlike any of the existing books and videos. [4] It invites you inside one of my workshops, allowing you to absorb my teaching in action, and extends further to capture the whole spectrum of my approach'. She says that, in keeping with her own philosophy, *Dancing Life/Danser la Vie* 'closes the gap between art and life'.

Anna Halprin was influential in the emergence of American post-modern dance in

the 1960s, providing an alternative vision of dance art to the one represented by the celebrated modern dancer-choreographers of the first part of the twentieth century - in part, because she emphasised the need to study the objective structure of the body through anatomy. She was encouraged in this by the early twentieth century American dance teacher, Margaret D'Houbler with whom she studied. Anatomically-based 'body work', much of it developed by dancers or other individuals working close to dance (and, increasingly, including therapies such as Feldenkrais Awareness through Movement, Alexander Technique, BodyMind Centering), has been an important underpinning of dance performance practices ever since, providing dancers with the resources and tools for expanding and exercising their kinaesthetic imaginations. Certainly, a Western anatomical and kinesiological perspective on the body, sometimes combined with energetic conceptions of the body from Eastern anatomies, sustained many dancers' practices during that seminal period and up to today. In many ways, however, Halprin also carried on aspects of the philosophy of earlier modern dancers – specifically Isadora Duncan (but also Martha Graham) who had, like her, been inspired by the natural environment of California towards a kind of 'pantheistic religion of the self' in which dance and life, the body and the world, would be one.[5]

The DVD *Dancing Life/Danser la vie* opens with Halprin, by now a woman of 91 years old, alone on a beach tip-toeing along the uneven, wavey edge of shadows cast on the sand by the coastal cliffs. She has a bird-like quality as she also hurries towards and backs away from the foamy edge of waves as they run up the shore. She is filmed both in close-up and from far away, and we thus see her as both a particular woman and as a representative human or universal figure. We hear her 'voice-over' espousing her philosophy of dance as a path to the self and as a way of connecting with the world and nature. It is a striking opening, as in the West the 'older woman' is a marginal figure, normally accorded little value. Here we see and hear her as a revered figure who embodies a singular vision.

The DVD contains a lot of material. It is organised by a number of digital icons that take the viewer to various groupings of documentary material: the 2 day Paris workshop presented as a number of discrete sections; a 'Roadmap' which includes interviews and archival material that give an insight into aspects of Halprin's dance practice, including her Movement Ritual, and what she calls the Movement/Feeling process; as well as a section on 'My Life and Art' which explores Halprin's work in its historical development and, influenced by her husband, the architect Lawrence Halprin, her use of scores for building events for large numbers of performers and later as participatory experiences.

This is a bilingual project. One striking experience for me was that, in clicking on the French version, I was able to hear both Halprin and a French translator, alternately, talking the listener through a 'relaxation exercise' (in the English version only Halprin speaks). On the screen we see only a band of vertical lines that lengthen and shorten to register the rhythm of stressed or accented syllables. The acoustic play between the two languages, so different from but intertwining one another, is a physical experience in itself, with the French *sounds* conveying almost by themselves the relaxing, tactile qualities of touch and breath.

Indeed voice is given a significant place in this document and is allowed to do its

potential work of creating 'internal vibrations'. The singularity of Halprin's voice (which seems to have changed little over the years) with its confident tone in proposing and holding a physical experience for others is matched by Hulton's camera work during the Paris workshop. Hulton films human bodies as both subject matter and as their own frame. Here he has a lot to work with as the participants undertake the different workshop explorations under Halprin's guidance and gentle goading: they draw impressionistic images of themselves, lie and move on the floor of a vast hall, gently and robustly handle each other's bodies, weave through the space in and around one another as Halprin takes them through fundamental experiences of polarities (contract/release; active passive; up/down etc.) and much more. All these are ways of exploring how the body works physically, and how it can be available to each person for their own expressive purposes. Hulton is intimate but not intrusive or exposing in his camerawork. The workshop participants who are the objects of his gaze are neither self-consciously aware of it nor, however, does one sense that they are being made visible voyeuristically. He has the experience to be able to move towards a 'moment' with his frame and to allow it somehow to show itself, and he moves his gaze away sometimes in order to show less rather than too much.

In the 'Roadmap' section of this DVD, Halprin is seen working closer to therapy than to performing arts. Indeed, the Gestalt therapist Fritz Perls was influential for her. The documentary material here favours the later phases of her work where she turns towards *participation* rather than *performance*. Her 1967 work *Parades and Changes*, originally performed in Sweden, and banned in the USA because it involved nudity, is being redone now, but Halprin's better known work is probably the participatory events like *Circle the Earth* and *Planetary Dance*, which are scores for large groups – and thus anticipatory of a current trend in Western ('participatory') art making.[6] Of particular interest in the 'Roadmap' is the section showing workshop participants and their drawn self-portraits. Halprin saw a link between the process of drawing and the kinaesthetic sense and vice versa. She felt that dancers needed to find themselves, to confront their self-image, in order to be individually creative as dancers or to grow as people. Drawing, she claims, helps to externalise and make available more objectively a person's own view of themselves and their own personal 'mythology' or meanings.

What are the implications of this publication? This is a contemporary form of document or archive that serves performance practices well if only the earlier material is available and there is someone with the sensibility of Peter Hulton to create new recordings. Often, the phases and modes of an artist's development, which are sometimes long and circuitous, can be very much misunderstood or unknown to audiences, particularly in the performing arts. *Dancing Life/Danser la vie* gives us a comprehensive view of Halprin's life and thought. The DVD encompasses contradiction and ambiguity: by watching different sections one can come to believe that Halprin's defining discourse and practice is one of self-psychology; that she has enormous knowledge of the body; that she is a dance evangelist, or that she initiated avant-garde currents of dance and performance. All of these are true and taken together they represent almost a century of practising dance, on her part.

Such documents as these can help to build literacy in an interested public or in a

critical community. They do not substitute for the live experience of 'being there' in workshops with master practitioners. They do, however, help us to be able to keep tracing the connections between historical works and practices and current developments, not just intellectually but as those connections are embodied passed on through the oral traditions of dance and performance practices into the present and into the work of present generations.

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2   Hulton's documentary work at this time was usually undertaken at Dartington College of Arts, Devon, UK (founded in 1961 and now part of Falmouth University), where numerous international theatre and dance practitioners have taught as invited guest artist-teachers. See *Theatre Papers and* 'Arts Archives' (www.arts-archives.org) 'an international digital moving image resource for performance research initiated by the Council of Europe'.

3   Contredanse is located at Maison du spectacle La Bellone, rue de Flandre 46, 1000 Bruxelles, Belgium or email: publications@contredanse.org.

4   These include the 2009 film: *Breath Made Visible,* directed by Ruedi Gerber. ZAS Film AG.

5   See Daly, Ann. (1995) *Done Into Dance: Isadora Duncan in America.* Bloomington and Indianapolis: Indiana UP, p. 11)

6   See for example Bishop, Claire. 2012 *Artificial Hells: Participatory Art and the Politics of Spectatorship.* London: Verso.

Conference Report

From Modernism, to Intercultural Exchange, and Transculturalism. New Challenges in Contemporary Music Making and Education

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"Modernism allowed art decades of important psychological self regard that affirmed the individual but unfortunately created a hermeticism that disconnects art from our societies. Contemporary art is evolving not only beyond traditional tools and techniques but also beyond all classes which art is generated by specific people in a specific place. In the meantime, the rest of the world has caught up, and it is telling its stories unapologetically".

It is this paragraph of the call for papers for the ICAPAS 2013 meeting that caught my attention, and I would like to develop some thoughts on the concepts that are outlined in it, from the perspective of a European scholar in music, namely in ethnomusicology, trying to consider new challenges that our academic system must face in coping with such new and meaningful scenario in music education, creation and performance.

It is true that modernism allowed decades of important self-regard, as it is indicated in the quotation above. However, XX Century was also a period of closer cultural contact among various cultures of the world. In the domain of the arts we can detect some movements that arise in the framework of a colonial asset, in which Western culture "discovered" cultures and arts other than its own, and recurred to it in various forms, in order to reach beyond the limits of the XIX century romantic culture, and to develop a new language that could overcome those prevailing in XVII and XVIII century.

In music, Debussy, Ravel, Stravinsky, Bartók, among others, turned their attention to sounds and compositions from different parts of the world, encompassing various "exotic" and structural elements in their work, and beginning to create new aesthetics that incorporated elements deriving from non-European cultures in their music, in order to go beyond the language of tonal harmony. It is a well-known process that was analyzed repeatedly in the past century. Among several other studies, I would like to mention here the writings of my Italian professor, Diego Carpitella, on the myth of primitivism in modern music (Carpitella 1961; 1985). Among other things, Carpitella distinguishes exoticism practiced by composers in XIX Century from modernist

primitivism. Writes Carpitella: "Exoticism is the decorative, mechanical use of some exotic elements (scales, melodies, rhythms), in the context of a language, a syntax, a morphology that is traditional Western, European, white" (Carpitella 1961: 167).[1] In this, he sees a difference with a new primitivist attitude found in composers at the beginning of XX Century: "What is determinant, besides lexical elements, is the primitive psychological condition that derives from it, that is the need to recreate, and thus to identify, with a mythical world, in which the choice of the primitive (also that historically determined) it is nothing else than an attempt to retrieve traditional protections (such as myths and rites) while facing an existential and value crisis" (Carpitella 1961: 168).[2]

It seems to me important to point out these concepts (the "lexical" and the "psychological") because, while they were born at the turn of the previous century, they are still lingering in present times in culture contact and appropriation.

Besides the term primitivism, used by Carpitella, there are other terms employed to describe this movement, that was important around the turn of the XX Century: orientalism, fauvism (in visual arts), a continuing exoticist attitude. In it, there was a construction of the "other" that was totally cultural and Western oriented. Perhaps one can still find the most lucid and comprehensive description of this attitude in Edward Said *Orientalism*: "… all of Orientalism stands forth and away from the Orient: that Orientalism makes sense at all depends more on the West than on the Orient, and this sense is directly indebted to various Western techniques of representation that make the Orient visible, clear, "there" in discourse about it." (Said 1977: 21-22).

It is in this perspective that, at the beginning of XX Century, some European composers wrote their music encompassing non European musical elements. It was a process of appropriation strongly unbalanced in terms of power and still fully embedded in Western musical theory. However, they began creating a new aesthetic and new compositional principles. In time, this approach led the way for a second wave of this movement that started after World War II.

While European composers continued and extended their use of non-European elements in their compositional processes (Boulez, Berio, Ligeti, among others) in the second half of XX Century we can witness a new phenomenon: thanks to the widespread use of mass media, of the developments of ethnomusicological research, and, of course, of the fast economic, social, and cultural development of several Asian, African, and American countries in a post-colonial era, musical cultures of different part of the world became accessible and known worldwide.

Music composers from various nations, not only Euro-American, had access to an international audience, and developed different musical styles that can vary from those that are fully embedded in the aesthetic of the Western tradition to others that, more

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1 *L'esotismo non è altro che l'impiego decorativo, meccanico, di alcuni elementi esotici (game, melodie, ritmi) nel contesto di un linguaggio, di una sintassi, di una morfologia tradizionali, europee e bianche.*
2 *Ciò che è determinante, oltre agli elementi del lessico, è la condizione psicologica primitiva che ne deriva, cioè il bisogno di ricreazione e quindi di identificazione con un mondo mitico, in cui la scelta del primitivo (anche quello storicamente determinato) altro non vuol essere che un recupero di protezioni tradizionali (quali sono, ad esempio, i miti e i riti) dinanzi a determinate crisi esistenziali e di valori.*

or less heavily, use in their music elements of their native music.[3] Still, in this phase of the XX century, national boundaries and identities continue to be strongly recognized in musicological theory. At the same time, also in musicology, post-colonialist thought finds its place, rethinking ways in which music from non-Western world was narrated. Perhaps, the most representative figure of this line of thinking in music studies is the musicologist Kofi Agawu (Agawu 2003).

Intercultural hybridity finds more room to develop in postmodernism, even though hybridity has always been a driving force of music creation as, for example, states Sumarsam concerning Indonesia in his most recent book: "Encountering foreign cultures has been an inescapable part of life in Asia for many centuries. Indonesians have come into contact with many cultures, three of which -Hindu, Islamic, and Western- have had significant effects on the development of their own. Each encounter has had a different character, and an hybrid culture eventually formed" (Sumarsam 2013: 1).

Having quoted the words of an ethnomusicologist, let me stress that in the same period there is also the great development of ethnomusicology. This field situated between musicology and anthropology, through a number of research and documentation, makes available and known through media, sounds, performing practices, some significant compositional techniques from various areas of the world. Primary aim of ethnomusicology is to document the specificity and diversity of each cultural system in its cultural context, but, in doing so, it makes available to composers and general audience the results of the sound and video documentations of the researchers during their fieldwork. These results have sometime contributed to the widening of the horizons in music education and creativity. Also, specific cooperation was established between ethnomusicologists and composers. One well-known example is the exchange between the Italian composer Luciano Berio and the French ethnomusicologist Simha Arom that took place at IRCAM in Paris in occasion of Berio's work 'Coro' where he incorporates the hochetus techniques of the Pygmies, documented and analyzed by Arom.

Furthermore, ethnomusicology, since the 1960s contributes to create the concept and the practice of bi-musicality, a term proposed by Mantle Hood (Ki Mantle Hood here in Indonesia) who theorized that if one scholar studies a given musical culture, he (or she) must learn at least rudiments of how to perform that musical culture (Hood 1960). Also bi-musicality sets the tone for a more radical and thorough intercultural exchange implying that one may learn how to play a given music even though he (or she) is not born in that specific place where the music is conceived and performed.

Finally, in the last decades of XX Century, the development, in the domain of popular music, of the so-called "world music" follows and enhances the same trend of hybridity and cultural exchange. While the control of the production process remains firmly in the hand of the major record companies, this phenomenon contributes to the circulation and the knowledge of different music styles and repertoires coming from various areas of the world.

These are all cues that, in the second half of the XX Century, and especially at the beginning of the XXI Century, there is a profound shift in the centrality in the debate

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3   *For a discussion and several examples of this process, see, among others, Ryker 1991; Born and Hes-mondhalgh, eds. 2000; Everett, and Lau, eds. 2004.*

on music composition and creativity from the Western world to a wider scenario that encompasses several musicians and composers from various parts of the world. Music becomes an intercultural matter, with a strong exchange among its protagonists coming from various parts of the world and starts developing a new aesthetic paradigm, increasingly distant from the Western modernist approach. And it is by now difficult to characterize National schools and movements, as we can see Chinese-born composers trained in Germany and living in New York, Italian-born musicians trained in India and living in Berlin, while the cosmopolitan circulation of gamelan music is another meaningful example of this trend.

It is, in fact, in the last decades of the XX century and in the first of the XXI that a further shift in the paradigm creates new trends and a new general outlook that forces us to reconsider how we conceive music-making today. It is not just a matter of intercultural exchange, as it was in the past. We are entering a world that is becoming increasingly transcultural. Around this term, and that of hybridity, scholars from different fields, from communication to philosophy, have developed innovative thoughts.

For example, Marwan Kraidy states in his book *Hybridity, or the cultural logic of globalization*: "Unlike cross- or intercultural communication that tends to study contacts between individuals from different cultures that are assumed to be discrete entities, transcultural communication believes all cultures to be inherently mixed. It seeks to understands the depth, scope, and direction of various levels of hybridity at the social -not individual-level" (Kraidy 2005: 14).

Also the philosopher Wolfgang Welsch reflects on this concept: "Transculturality is, in the first place, a consequence of the inner differentiation and complexity of modern cultures … The old homogenizing and separatist idea of cultures has furthermore been surpassed through cultures' external networking. Cultures today are extremely interconnected and entangled with each other. Lifestyles no longer end at the borders of national cultures, but go beyond these, are found in the same way in other cultures. The new forms of entanglement are a consequence of migratory processes, as well as of worldwide material and immaterial communications systems and economic interdependencies and dependencies... Cultures today are in general characterized by hybridization. ... Henceforward there is no longer anything absolutely foreign. Everything is within reach. Accordingly, there is no longer anything exclusively `own' either. Authenticity has become folklore, it is ownness simulated for others - to whom the indigene himself belongs. To be sure, there is still a regional-culture rhetoric, but it is largely simulatory and aesthetic; in substance everything is transculturally determined. ... For most of us, multiple cultural connections are decisive in terms of our cultural formation. We are cultural hybrids. Today's writers, for example, emphasize that they're shaped not by a single homeland, but by differing reference countries, by Russian, German, South and North American or Japanese literature. Their cultural formation is transcultural (think, for example, of Naipaul or Rushdie) - that of subsequent generations will be even more so" (Welsch 1999: 199).

I have used a rather long quotation from the writings of Welsch, a philosopher, because his line of thinking seems to me emblematic of the new cultural conditions that we are facing today in our global world, which can contribute to shed light on the creative

processes in the arts that we want to understand (and to teach). It seems to me that the same logic can be applied to music. Composers today are hardly defined by one an only cultural background, but express "multiple cultural connections" and cultural hybridity, as Welsch puts it. And so do audiences.

Philosophy can help us interpret what happens in contemporary world of music, but also anthropology may have its say. I can mention here the French anthropologist Jean Loup Amselle, author of *Mestizo Logics* (1998), a book in which he states how (local or national) identities are often obtained by isolating a social, cultural, and historical continuum, that would be more fruitful to consider in its connections rather than in the distinctions and oppositions. Connections is here the key word. For him, this anthropological concept of identity is strongly influenced by the colonial asset that shaped most of the world in modern times, and still lingers into contemporaneity. In the same line of thought, in his recent *Rétrovolutions* (2010) Amselle criticizes certain primitivist policies of Unesco that tend to create and promote cultural intangible heritage, thus contributing to a process of freezing cultural contact and cultural development.

Turning now to music, one must say that the contemporary music scene is nowadays not only crossing borders and increasingly transcultural, but goes also over consolidated boundaries of genres: contemporary music (avant-garde), jazz, popular music, folk and traditional music, are labels that tend to lose their meaning, yielding to a cosmopolitan attitude that mixes musical individualities according to unprecedented categories. One seminal study on these processes is that of the ethnomusicologist Steven Feld. His recent book *Jazz Cosmopolitanism in Accra* (2012) faces this issue, presenting the complex and interconnected lives of musicians from Ghana that cannot be easily labeled, as they move in their music-making from traditional African music, to African popular music, to jazz, to experimental music, living between Africa, the United States, and Europe. In Feld's words: "… it is a matter of ethnographic commitment to revealing how histories of global entanglement are shaping contemporary Africa musical life-worlds" (Feld, 2012: 7).

It seems to me that such model could be very fruitfully applied to contemporary music in Indonesia as, for example, gamelan music, is constantly pushed forward by new composers in a style that encompasses typical fusion processes of the World music, combining them in a cultural policy that fosters the development of a pan-Indonesian music, blending Balinese, Sumatran, Javanese, Sundanese, Acehnese, elements, and so on, creating a new style that is clearly recognizable in academies and established cultural institutions.

And we can consider by now gamelan as both an Indonesian heritage, and a music that is known, widespread, performed, taught, and composed in Indonesia as well as in Japan, the United States, Australia, and Europe.

It is in this transcultural and cosmopolitan perspective that we have to rethink our educational approach, accepting new and interdisciplinary teaching methods that reflect the contemporary cultural system increasingly connected across borders of all kinds, not only geographical. Making our students aware of this context in which they will professionally operate seems to me one of our most important tasks. This

does not mean that we should forget who we are, where we are, and where we come from. On the contrary, each individual and collective context could be considered the starting point for relating with the "other" from us, unapologetically (as it is written in the call for paper of ICAPAS), taking advantage of the "multiple cultural connections that are decisive in terms of our cultural formation", as Welsch states in the quotation mentioned above.

Let me conclude with a remark that addresses more the context of education in the arts in Italy, where one can notice the strong separation between theory (taught in the University) and practice (taught in Conservatories and Academies). It is a legacy of the idealistic movement that shaped Italian education in the first decades of the XX Century, but, it seems to me that this distinction, if ever tenable at all, prevents the art to fully develop in an harmonious combination between theory and practice. From what I have stated above, it should be clear that, in a world increasingly culturally integrated where musical experience takes unprecedented roads, the modernist (or, still, Western medieval) distinction between theorists and performers must be reconsidered in a reconfiguration of our educational system that should be able to fruitfully integrate these two aspects of the musical life.

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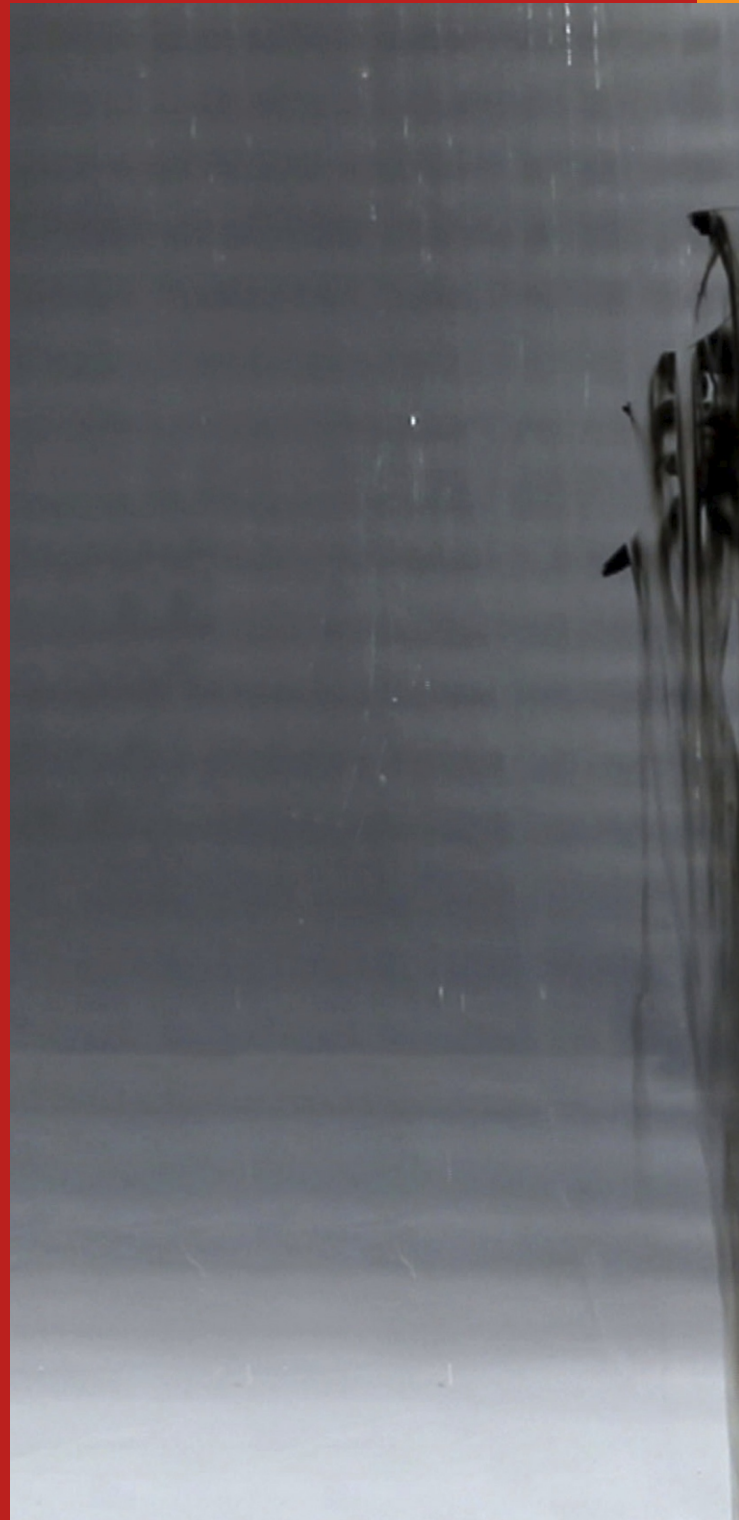
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