

Creative Process In Poster Production for *Wayang Kulit* Show

Peter Ardhianto

UNIKA Soegijapranata, Semarang
peter.ardhianto@unika.ac.id

Ryan Sheehan Nababan

UNIKA Soegijapranata, Semarang
nababan.work@gmail.com

Abstract – Gestisutis is one of the creative industries in Indonesia that rarely encountered. The existence of GestiSutis becomes its own appeal for further review, especially regarding its creative work process in producing Wayang Kulit posters. This research aims to reveal the creative process of GestiSutis in producing Wayang Kulit Posters. The method used in this research is descriptive qualitative. Data were obtained through in-depth interviews with key informants GestiSutis, observation, and content analysis. The data obtained were analyzed using interactive analysis technique. The results of this study indicate that first, in the arts group requires good management in the process of creative work. Secondly, through its creative work GestiSutis can contribute in the development of national economy.

Keyword – creative work, design management, poster art.

1. INTRODUCTION

GestiSutis is a group that focuses on producing poster artwork. Its existence can be found around the ongoing *wayang kulit* show, especially in Surakarta city, Central Java. Posters produced by Gestisutis are rich in aesthetic and artistic touches, and are identical with the presence of visual elements of *wayang*.

Leather puppet (*wayang kulit*) is not only a traditional arts heritage that can be as a way of human life, but also using it as a way to communicating and connecting to their God. (Sukirno, 2009:24).

The existence of GestiSutis is an attraction for further review, especially regarding the creative work process of producing posters, and then exhibiting the posters, or even selling the posters to the public. Therefore, in this study using the point of view of design management.

Management is a work process that includes the functions: (1) planning, is steps that must be prepared; (2) organizing, positioning duties and

responsibilities to members; (3) actuating, activities or actions undertaken to enable the activity to proceed regularly; And (4) controlling, is checking for the success of the established plan (George R Terry in Sutiyono, 2010: 251).

Byrnes has a different view that an arts group has management functions including planning, organizing, leading, and controlling (Byrnes, 2009: 16). Leading in Byrnes's theory is deciding someone to be able to help complete the planned program (Byrnes, 2009: 17).

To reveal the visual style of the poster design by GestiSutis, this research uses Meggs style design thinking. In Meggs thinking, in the history of design there are various styles of design with certain characteristics, which can be a marker of an era or era. For example is the style of Arts and Crafts with its shape that decorative qualities prioritizes and comes as a response to the Victorian style (Meggs, 2012: 176-179, 195). Or like Art Nouveau style with the characteristics of organic quality, line like plants, wavy, energetic, elegant, tendrils, and usually adapt the female figure (Meggs, 2012: 200-201, 214).

2. METHOD AND ANALYSIS

In order to obtain the results of this research, this research uses descriptive qualitative approach, which describes in detail and depth about the actual conditions that occur according to what is in the field (Sutopo, 2002: 111).

Sampling method used in this research is purposive sampling. Sutopo (2002: 36) asserts that purposive sampling is more appropriate for qualitative research because it captures the completeness, correctness, and depth of data.

Data obtained through: 1) In-depth interviews with key informants, ie GestiSutis actors; 2) Observation play an active role, that is participate during the creative work process GestiSutis (Sutopo, 2002: 67-68); And 3) Content analysis, which records important contents (either expressed or written) on documents or archives of photos, pictures, videos, important notes, and other documents (Sutopo, 2002: 69-70).

This research uses triangulation of data source, that is using various data source different (Sutopo, 2002: 81). Sources of data in this study, among others: documents (pictures, photos, video), archives, key informants, recording, and events. The analysis used is interactive in the form of component of analysis: data reduction, data presentation, conclusion and verification. The three components will be involved in the analysis process, also interrelated and determine the results of the analysis (Sutopo, 2002: 91).

3. RESULT AND DISSCUSION

GestiSutis is an art group founded in Solo on September 8, 2011. The founders and members of this group are Randy Eko Prasetyo (30th) and Eka Rahmawan (30th). Both are Bachelor of Visual Communication Design from UNS, Surakarta. GestiSutis has created 37 pieces poster themed Wayang Kulit Performances. The existence of this group can usually be found around the Wayang Kulit show that are being staged in the area of Surakarta City. Posters showcased using paper media with A2 size, and display a staged theme or play theme picture (see Figure 1).



Figure 1. Examples of Wayang Kulit posters Show that GestiSutis had produced. (Photo source: GestiSutis, 2012).

During this time, GestiSutis has moved the studio up to three times. In 2011, GestiSutis has a studio located in Kampung Sambu, Ketingan Wetan, Jebres, Surakarta Indonesia (east of Mangunjayan Hospital, Surakarta). Then at the end of 2012, GestiSutis moved the studio in Rusunawa Jurug, 4th floor No. 3, Ketingan Wetan, Jebres, Surakarta. Furthermore, in 2013, GestiSutis moved the studio on Jl. Gotong Royong, RT 04 / RW IV, Jagalan, Jebres, Surakarta. In this latest studio GestiSutis has been working with other communities, Tugitu Unite, Srawung Photo Forum, Kereta Express, and several other artists. GestiSutis Studio refers to an alternative space for managing arts activities. Alternative spaces tend to be participatory, ideologically independent, and a form of resistance from established systems (Agung Kurniawan in Yoshi, 2012: 62).

GestiSutis was founded not aimlessly. According to Randy and Eka, GestiSutis internal goals were established to meet the needs of aesthetic expression, and able to live GestiSutis own studio from the sale of posters. In addition, for external purposes they also hope the poster work can become a medium of cultural information of sustainable traditions and educational media to the public (in-depth interview with GestiSutis, December 2014, Solo).

GestiSutis has a long journey and structured in the creative work of creating poster (see Table 1). There are three stages to go through: Pre-production, Production, and Post-production.

In this research, Pre-production stage is a planning stage. The pre-production stage is the stage when

GestiSutis search the source of information performances, brainstorming, planning and visual design in the form of sketches, digital sketches, to preview. When brainstorming, GestiSutis sometimes involves a *dalang* (master of puppet show). This is an advantage for GestiSutis, which facilitates the exploration of ideas and concepts, as well as GestiSutis's increasing insight into the world of *wayang*.

GestiSutis starts visual planning and design through sketches, digital, and preview. In this process, GestiSutis always uses certain design styles, such as Art Nouveau, Arts and Crafts, Comic, Victorian, Realist, Psychedelic, and others. The design style on the poster is the translation of GestiSutis's creative perception and imagination of the puppet play (Wrathall in Parry, 2011: 12; Merleau-Ponty 1993: 126). In the organizing of creative work, GestiSutis always works collectively; work together, help each other, and complement each other or complement the ability.

Table 1. Structure creative work making posters from GestiSutis.

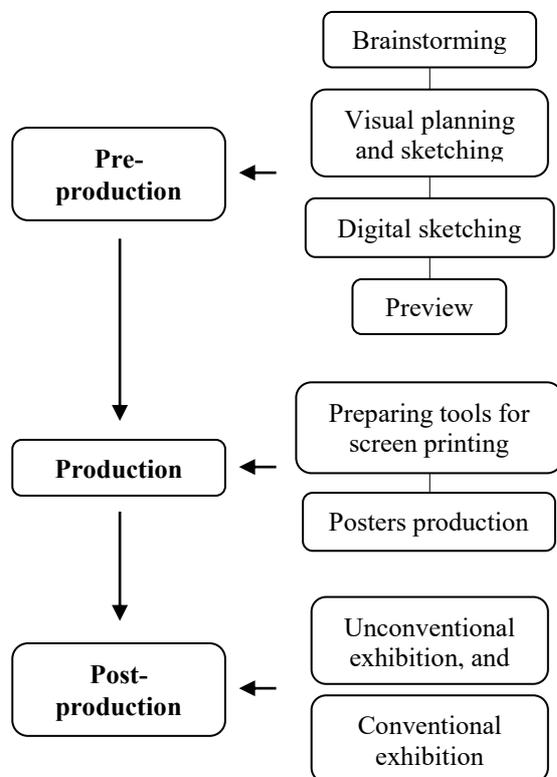


Figure 2. Eka is working on a digital sketching stage at GestiSutis studio. (Photo source: Nababan, 2014).

At the production stage, GestiSutis prepares the equipment and media used to produce posters. Posters are produced with conventional printmaking techniques in the form of screen printing techniques (see Figure 3), which is a screen printing technique with the creation media in the form of silkscreen (Dharsono, 2004: 37-38). Equipment and media required: silkscreen, squeegee of screen printing, poster paper, ink oil, glass table, M3 fluid (for mixing ink), duct tape, and lamps. Poster works tend to print as many as 20 editions of each poster. This is another feature of conventional graphic art, which is printed beredisi, the limited number adjusted to the artistic achievements desired artist (interview Rahman, December 24, 2014, in Solo). All printed posters have GestiSutis identities using stamps, and edition numbering.

The production stage is an actuating process, and followed by post productions stage.



Figure 3. Randy when printing posters with silkscreen techniques. (Photo source: GestiSutis, 2011).

In the post-production stage, GestiSutis showed his poster works at a *Wayang Kulit* show that was his target. Usually around the city of Surakarta, such as in Central Java Cultural Park Surakarta, or in RRI Surakarta. However, GestiSutis also showcased his poster works in an art exhibition. In this study, distinguished exhibition followed by GestiSutis, namely (1) Non-Conventional Exhibition, is a GestiSutis way of showing the work to the public in a wayang kulit show. GestiSutis called it by the term street exhibition, the exhibition by bringing the poster art works to the public by coming directly to a *Wayang Kulit* show. Through the street exhibition, precisely GestiSutis get a lot of real experience, in the form of different appreciation from the public. Differences in the form of appreciation is due to educational, social and cultural background, and age. Appreciation form, among other suggestions and criticism, also appreciate by buying the work of GestiSutis poster (see Figure 4). GestiSutis poster works is sold for Rp 25.000, - to Rp 50.000, - depending on the difficulty level of poster production and the amount of ink used. Overall profit is used to replace the production cost of posters and studio operations.



Figure 4. A *Wayang Kulit* Show visitor took the time to come and appreciate, even buy the poster work of GestiSutis. (Photo source: GestiSutis, 2011).

In relation to the sale of posters, the poster of GestiSutis works as artist merchandise, an art product produced by GestiSutis through art exhibitions and direct sales to the public (Murti, 2012: 124-125)

Furthermore, (2) Conventional Exhibition, is a way GestiSutis showcased his work to the public in a gallery at a particular exhibition event. In this sense, GestiSutis contributes as one of the invited artists.

Art exhibitions that GestiSutis has participated in include: (a) The exhibition titled "Studio: Tugitu Unite X Milisi Photocopy", in Princess Artsapce Month, Jl. Flowering Hills. 10, Sidomulyo, Stone; And also (b) "Festival Wayang Sehari", a series of events from "Road to Bandung Wayang Festival", on 23 November 2012, in Braga City Walk, Bandung. (c) Exhibition "Pekan Seni Grafis Yogyakarta", on 18-31 July 2017, at Jogja National Museum, Yogyakarta.



Figure 5. GestiSutis became one of the group of invited artists at the Festival Wayang Sehari, a series of events Road to Bandung Wayang Festival, November 23, 2012, Braga City Walk, Bandung. (Photo source: GestiSutis, 2013).

appreciation of a teacher who was surprised and wondered to know the existence of GestiSutis, as a representative of Solo. These scholars think that Solo wayang kulit performances are extinct. GestiSutis then gave a lot of information that the wayang kulit performance in Solo is still very fertile. In this case, indirectly GestiSutis has been involved in promoting the traditional art of wayang kulit performances that are still often performed in Solo.

After performing the exhibition process, both conventional and non-conventional, GestiSutis conducted a review or review of the achievements that have been made. This is to know the shortcomings during the creative work process, to then as a learning in the next creative work process. In Byrnes's thought is referred to as controlling or checking (Byrnes, 2009: 18). Furthermore, GestiSutis did the archiving of the poster works he had created in the studio.

It should be noted that, not every theme in a wayang kulit show is the target of GestiSutis creative work. This is because sometimes GestiSutis does not have

sufficient budget to produce posters. In fact, from the recognition of Randy and Eka, they also often use their personal money to do creative work at GestiSutis. This is where the shortcomings of GestiSutis, the need for a leading role to seek assistance in the form of sponsorship fees, both from private and government, for GestiSutis studio can still operate doing creative work of producing poster work. In another sense, GestiSutis really needs a manager who can manage GestiSutis studio operations or management.

In addition, GestiSutis also acknowledged the need for the role of government to pay more attention to the actors of design art. GestiSutis hopes the government can provide education or direction about fundraising for capital assistance managing the studio. Where possible, at least the government can help facilitate access to seek government assistance. With the source of initial capital, of course GestiSutis no longer confusion or even absent in producing works of posters. In addition, GestiSutis can also develop its creative potential. Moreover, in the Creative Economy Agency, GestiSutis belongs to the category of visual art sub-sector, or visual communication design that has the potential to be further developed. So as to contribute to the development of national economy.

4. CONCLUSION

The sustainability and resilience of an art group, correlated with well-managed management. With a structured management pattern, then make the art group can continue to perform creative work processes to produce works of art.

GestiSutis is already good enough in building and managing alternative studios. And creative work that has been done in producing poster work through highly structured stages. The group is also able to survive until now (6 years, 2011-2017) produces poster artwork and exhibits both conventionally and non-conventionally.

This management will become better when there is a strong presence and responsibility and discipline of a leader. In any other sense, any form of art group, whether large or small, will require managers to manage the group, and demand the commitment and responsibility of core members, so that GestiSutis can always produce qualified, showy, and Worthy to be sold just like artist merchandise.

On the other side, is also important for the role of government to provide easy access or capital assistance for the development of art bags such as GestiSutis. Through capital assistance, art groups can withstand the creative work of producing quality artwork, and even develop their creative potential. Thus, the pockets of art can contribute creatively to the development of the national economy.

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6. INTERVIEW

Prasetyo, Randy Eko (30), creator and co-founder of GestiSutis. Sragen.

Rahman, Deni (39), printmaking artist from Grafis Minggiran Studio. Yogyakarta.

Rahmawan, Eka (30), creator and founder of GestiSutis. Boyolali.