

Criticism of the Titarubi's Sculpture Entitled "Hallucinogenic" in the Senyap Exhibition at the Salian Art Gallery in Bandung 2015

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Abstract—"Hallucinogenic" is a sculpture created by Titarubi in 2014 and exhibited at the Salian Art Gallery, Bandung in 2015. "Hallucinogenic" is one of Titarubi's works in the latest period. Titarubi is one of the female artists who consistently works in the world of contemporary art in Indonesia. The problems to be solved in this research lead to Titarubi's journey as an artist and Titarubi's sculpture ideas. This study used qualitative method, using the Terry Barret art criticism approach. In addition, the concept of gender and the history of spices are included as additional concepts to sharpen the discussion. Titarubi's ideas were constructed from the family environment, the study environment and the social environment. Her works are done with very mature calculations and considerations. The artistic and monumental embodiment of works didn't diminish the main meaning of her works. Titarubi was very keen to see any perspectives as a symbol. It includes form, time, material, media and history. As an appreciator, researcher was very interested in following Titarubi's works so far. Hallucinogenic is a work that can explain the characteristics of Titarubi's work in almost all ways.

Keywords—*Titarubi; sculpture; fine arts*

I. INTRODUCTION

Women artists are responded in many point of view by contemporary artists in Indonesia, "women are not only dealing with views that do not push them into the main role of artists, they are caught up in the tasks and preoccupations required by social definitions of women". In the forum of Titarubi's solo exhibition in Bandung in 2015, discussed that women have never been separated from artistic activities such as batik, weaving, making pottery, weaving, sewing, hunching and so on. It is very interesting if women make art more personal, both in terms of technique and concept. In Indonesia, the role of women is fairly limited due to religious norms and traditions.

The reason for choosing Titarubi as the subject matter in this study is because Titarubi is an artist who is responsive to contemporary ideas. Titarubi works with a variety of media, her works take various forms such as sculpture, installation, performance art, 'happening' art, painting, graphics and others. The variety of visual material and its activities

becomes interesting with issues and explorations about the body, identity, gender, memory, social and history.

The focus of this research is on the work of Titarubi's sculpture with the title "Hallucinogenic" at the Solo Titarubi Exhibition, "Senyap" which took place from November 26th, 2015 to January 4th, 2016 at the Salian Art Gallery, Bandung. The selection of one work was because the researcher felt the work was very interesting to be studied and studied further, both from the embodiment, the concept and the medium used. Terry Barret said that one work examined in a series of works is often as the part of a larger whole work, and is inherent in the context of a culture, and the existence of all works and cultural contexts in which he is made will inform in the one part of that work [1]. "Hallucinogenic" is a sculpture, not an installation which stands alone as a work without special ties to space, and observers. The art of installation creates a situation where the viewer physically enters, and insists that you consider this as a single totality [2].

This research used a qualitative method with Terry Barret's theory of criticism, in which several aspects of the research will be presented. These aspects include description of the work, interpretation of the work and judgment. With this approach it is expected to be able to breakdown the concepts and ideas that exist in "Hallucinogenic" work. In addition, this research is also expected to be able to connect to other works of Titarubi more generally by involving her journey as a female artist. They wanted their ideology to be recognized in the future. They write autobiographies, biographies or history that we will later recognize as characteristics from the beginning of the emergence of feminism [3]. The problems to be solved in this research will lead to (1) Titarubi's life history as an artist, (2) Titarubi's sculpture ideas.

II. METHODS

This study used a qualitative method, because researchers assumed the method is in accordance with the characteristics of the object. By using qualitative data, researchers can write chronologically, see exactly which events are causing consequences and get a deeper explanation. Good qualitative data is often more likely leading to find that are accidentally

discovered and gained new integration [4]. Art research has the role to obtain a complete and in-depth review of the context under study; the review is carried out logically, structured. Art research is basically able to live the focus of study. Art research is not research that relies on the mood of researchers freely, but still must be controlled rationally [5].

Titarubi as a research subject is expected to reveal the data needed by researchers using a qualitative approach. Thus, researchers more easily obtain data related to life journey and the concept of creating art, especially in "Hallucinogenic" works. The main purpose of interview method is to present the current construction in a context regarding individuals, events, activities, organizations, feelings, motivations, responses or perceptions, the level and form of involvement, etc., to reconstruct such various things as part of past experience, and projecting those things is related to expectations that can occur in the future. Interviews in qualitative research are generally not conducted in a structured and rigorous manner and with some questions as in quantitative research, but are conducted in an unstructured manner or often referred to as a "in-depth interview" technique, because researchers feel "do not know what they do not know".

Observation techniques used to explore data from data sources in the form of events, locations, and objects, also recorded images. The research location focuses in Yogyakarta, especially in the iCAN Gallery, also in Bandung Sajian Art. Observing sculpture and discussion related to the exhibition. Information about the condition of the event or activity carried out can be taken through the source of the location, either the place or the environment.

Data analysis used a systematic process in managing the results of data collection in the form of interviews, observations, literature studies, and others that have been collected. Data obtained at the research location (field data) are outlined in a detailed or report. Data reduction continues throughout the research process. Since the beginning of entering the field and during the data collection process researchers have tried to analyze and look for the meaning of the data collected, which is looking for patterns, the theme of equation relations, things that often arise, hypotheses, and so forth as outlined in conclusions.

III. RESULTS AND DISCUSSION

A. *Biography of Titarubi as an Artist*

Titarubi was born in Bandung, Indonesia with the real name Rubiati Puspitasari, in 1968. She graduated from ceramic arts education, Fine Arts Department, Faculty of Art and Design, Institut Teknologi Bandung. Her career as an artist has been started since 1988, now she lives and has a career in Yogyakarta. Titarubi is active in contemporary art forums, humanitarian organizations, science and history. Titarubi has a concept of work that tends to be interrelated with one another and has a similar theme from year to year.

Titarubi's works in general are based on two big concepts. First, the problem of feminism that starts from childhood memory, because she had to see the process of giving birth, blood, pain and so on, due to the work of his mother as a nurse

and do not have enough space to accommodate the patients. Then it was strengthened by anxiety about the women's position in the social order in the world of art and society in general. Second, is her involvement in social action to help 1998 riots victims, where she had to witness charred corpses, wounds, blood, and so on. Therefore, we can see that Titarubi's works tend to rely on issues of gender and injustice.

Focus on the concepts of Titarubi's work to "Hallucinogenic" (the nutmeg period). In the period 2007 to 2013, at least the time span was a long process to achieve "Hallucinogenic" work in 2014.

1) *Shadow Concept (Charcoal Media)*

Starting from the story of the black Taj Mahal which did not finish because a husband cannot be a shadow of his wife, moreover he was a king. Created a picture of a tree as a shadow using charcoal, Titarubi cannot be separated from drawing trees using charcoal from 2007, 2008 even now (2015). The highlight of the charcoal period work is "Iqra" (2011), at the Indonesian Pavilion, towards the Venice Biennale. When all rights are lost, the only thing that keeps us going is thinking and science.

2) *The Gender Concept.*

The charcoal concept continued in 2011 when Titarubi underwent residency in Bangladesh. In the event, Titarubi held a performance art with the theme of violence against women victims of war in Bangladesh and surrounding areas. On that occasion, Titarubi produced several pictures of women with charcoal media. These works cannot be separated from the concept of the shadows and femininity that has been her trademark.

3) *Nutmeg Concept.*

The nutmeg concept began with a project about "Kemala Hayati" which Titarubi failed to complete. Then, Titarubi diligently studied the history of Indonesian maritime from the figure of Kemala Hayati, a female admiral. Indonesia's maritime history is synonymous with spice trade and colonialism. By studying the history of nutmeg, the creation of works with gold-nutmeg seed material, this period was marked by the work of Golden Nutmeg in 2012 as a valuable representation of nutmeg seeds during the colonial period. The work was also the first work after Titarubi studied electroplating techniques, namely the process of attaching gold (metal) to nutmeg (non-metallic) seeds. The concept reached the work of "Imago Mundi" in 2013 and "Hallucinogenic" (2014).

B. Ideas / Ideas of Titarubi Sculpture Work



Fig. 1: "Hallucinogenic" Sculpture by Titarubi

Title	: "Hallucinogenic"
Size	: 260 x 125 x 125 cm
Type of Work	: Sculpture Installation
Material	: Nutmeg Gold Plated

1) Description

The work has the appearance of a large size robe of Europeans, yet still looks loose. The robe pulled out black hands from both arms. The right hand of the figure raises a golden book upwards, while his left hand holds a black wooden branch so that it resembles a stick. The gaze of the robe is looking forward. Robes made of knitted gold-plated nutmeg. Black hands made of black wood. The left hand holds a black wooden branch made from a broken branch.

At the Salian Art Gallery in Bandung, this work occupies the middle of a fairly large exhibition space along with similar sculpture works titled "Imago Mundi". By looking at the placement of works in the exhibition space, both works are indeed the main works in the exhibition. It can be seen from its position in the middle surrounded by other sculptural works with smaller sizes. Besides that, on the exhibition room wall, black-and-white paintings are displayed using charcoal media (painting tools). Based on viewed in terms of color, "Hallucinogenic" and "Imago Mundi" are very striking

compared to other works which are all dominated by black. Both of these works appear as the center of attention with the dominance of the gold color and size that is quite large.

2) Interpretation

Researchers have an interest in "Hallucinogenic" work when he attended the Arteastism exhibition in November 2014, organized by State University of Malang. In that exhibition, Titarubi came as one of the main artists with "Hallucinogenic" works. The first impression at that time was amazed because the size of the work was quite large. In addition, the gold color is quite striking compared to the works of other artists. However, no deep impression or message reached by the researcher as an enthusiast supporter at that time. In November 2015, researcher had the opportunity to attend the solo exhibition of Titarubi at the Salian Art Gallery, Bandung. "Hallucinogenic" became one of the main works in the exhibition. The exhibition, entitled "Senyap", packed "Hallucinogenic" work as the center of attention, along with similar works of "Imago Mundi". Looking at the work on the second occasion gave a pretty different feeling, because it feels more intimate when watching and observing the statue, with an ideal distance, freely, and quite relaxed atmosphere.

The majestic gold robe impresses majesty, power, and luxury. However, a big question came out when he sees the blank face of the cloak and the black hand holding a black stick. This situation made the element of grandeur conceal another meaning. The dark atmosphere came out when he saw the entire contents of the exhibition "Senyap"; if the statue stands alone, it could be said that the work was a work of sculpture. However, if we feel the entire contents of the showroom, then the dark impression will be felt more, because other works are dominated by black color and as an enthusiast, the researcher is in the middle of these works.

Before relating the interpretations of researcher with the concepts of work from Titarubi, researchers have their own empirical experience when looking at the work. The mysterious form of the robe as if the figure has a secret mission, like those in colossal films in general. They are people with goals that are very important for the new world order (which they want) to take place. When referring to the concepts that researcher had netted from observations and interviews, the work is full of messages related to the history of colonialism in Indonesia carried out by European nations in turn which they want to monopolize the trade of spices especially nutmeg and cloves. Which illustrates at that time, nutmeg became a commodity that was more valuable than gold and even the sacrificed Indonesian people's soul.

3) Judgment

Titarubi's first work related to nutmeg is the 2012 "Golden Nutmeg", "Imago Mundi" 2013 then "Hallucinogenic" 2014. "Hallucinogenic" is the form of a veil (in the form of a robe) which is hundreds of nutmeg seeds that were knitted. The veil (robe) itself is a representation of the past 2007 Titarubi's masterpiece, with a similar shape made from acrylic beads titled "Herstory on White: Baju Yang kau Pintal Terlalu Berat Untukku".

Seeing the complexity of ideas that exist in Titarubi, which is reflected from the family environment, the school environment, and the social environment, is not surprised if her works are done with calculations and considerations that are very mature. Until the nutmeg period, Titarubi succeeded in combining the elements of history, through the media and the body through the realization of the work itself. "Hallucinogenic" is a sculpture that succeeded in giving a dark impression with a golden color. When it stood between works that were predominantly black, visually, the work is very good with consideration of size, measurable proportions. The statue appears to live in an emptiness. As if having a spirit that appeared in a fake situation. "Hallucinogenic" is an instrumentalism work because the roots of the ideas taken from history, politics, humanity, and gender which accompany the journey of Titarubi in particular, and Indonesian history in general. By this work, it is possible for Indonesia to 'look in the mirror' and realize the weaknesses of the past to rise and become a nation that is free from the fall of colonialism. A simple example is the work in this period; "Golden Nutmeg" became a government communication tool for diplomacy with representatives of other countries by giving it as a gift. Not only made from being made with 24 carat gold wrapping, this work also has the idea of the long history of colonialism in this country.

IV. CONCLUSION

Titarubi is a figure who consistently works and has long problems in art expressing, so if we based on it, there are

always new works in each year, even more than one or two works in a year. Through "Hallucinogenic" work, we can see the thinking concept from Titarubi in visualizing an idea; where in each work, Titarubi has a long series to get there (one work). In this case, a search of "Hallucinogenic" work resulted in several conclusions including: (1) Titarubi is a person who is responsive to the environment, related to the background of her life as an artist, for example about gender and humanity (social) and (2) "Hallucinogenic" works are the product of both concepts which have always been adopted by Titarubi, namely gender (women) and humanity. Starting from the concept of humanity that is displayed in the charcoal media and gold nutmeg as a representation of the colonialism dark history, combined with the 'veil of the body'; which is a concept that has long underpinned Titarubi's works.

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