

Social Interaction on “Sleborz” Illustration in the Perspective of Sociological Study of Art

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Abstract—Social interaction is a human need as a living creature that basically can only live if it is related to other creatures. Art is a product of human creation that is used as a form of cultural expression and social expression. The social interaction form of artwork can be seen from the illustration of "Sleborz" from Mufti Priyanka. The themes of the work raised are forms of events in everyday life that for some people might be considered 'trivial'. The focus of this research is the sociological study of art which aims to find out the forms of social interaction that occur in society in large cities through illustration works of Mufti. Qualitative descriptive research method will be used as a tool to analyze findings data. The data obtained is the result of observations and interviews directly with related artists to describe the findings and then describe according to facts or condition. The form of the "Sleborz" illustration from Mufti Priyanka is one of the many illustrative works that directly describe the daily lives of people in big cities. With the various polemics, the illustrations that emerge from the idea of the Mufti can be a complete picture of the forms of social interaction that takes place around us.

Keywords: “Sleborz”, illustration, social interaction

I. INTRODUCTION

Artwork is not just a beauty phenomenon, but it is an expression, precisely the objectification of human in space and time where he is. All forms of human creation are cultural facts that should be understood by the wider community. An understanding of the meaning of a work of art is an attempt to project the abilities stored in the experience of a person or group of people. Ideas, concepts and other forms of thought in artwork should be interpreted because they are expressions or life experiences that must be filled with deep interpretations. In this context it seeks understanding as an effort to describe meaningful social actions and project an understanding of human life.

The process of creation of art works is evident throughout history. Invention and creation represents a universal phenomenon of society and therefore they are amenable to sociological examinations. The relationship between society and the various art forms has been of scholastic interest in the past. However sociological approaches to understanding arts are as recent as the early nineteenth century. ‘Seeing art ‘in its social context’ had a long pedigree in studies of art, by both

sociologists proper, the ‘protosociologists’ who lived before an identifiable discipline called ‘sociology’ appeared in the later nineteenth century. Some of the earliest attempts to unearth and examine the nuances of the relationship between art and society were in the Renaissance Age when art flourished in Europe and the intellectual fervour created a need for explaining various social phenomena.

Social phenomena consist of behavioural processes that are carried out by human beings. These human processes include both behavioural and experiential aspects that are accessible through the examination of linguistic and humanistic symbols [1]. But, what are social phenomena? One could refer to these as the interaction between human beings, including their behaviour that influences this same interaction. Of course this interaction may also include influences from historical or past behaviours. According to epistemology, which is a philosophical bough that looks into the nature and perimeters of human knowledge, knowledge is also a social phenomenon that is distributed from one individual to another [2].

In this study we will try to see how the works of "Sleborz" belonging to Mufti Priyanka describe social phenomena in the form of interactions that occur in urban communities. Mufti indirectly gives an idea of various things that occur in social life. Simple events that may be considered by some to be insignificant become the ideas of the process of creating his work. There is an assumption that works of art must be exclusive, but for the Mufti, giving a description of the social life phenomenon is the way to form interactions with the subject and the audience of his work.

II. LITERATURE REVIEW

This study will use the sociology of art as theoretical framework. In simply, the sociology of art makes analysis of the relationship between humans and art activities [3]. The sociology of art examines specifically the involvement of each individual human being with artistic activities and other societies outside of art activities. This cultural phenomenon has finally influenced a variety of artistic activities that have arisen in the community. In the context of this theory, the community acts as an active individual, so it can easily provide an assessment or response to the perceived artistic activities.

Janet Wolff in her book entitled *The Social Production of Art* had questioned that the issue of artistic creativity can be viewed from a social point of view [4]. Traditionally, the creative attitude of artists is a social, ideological, political and even economic threat. Art through art sociology is a very complex discussion. Artists as creators of art, for example, creating works may be related to their social background, related to certain groups or classes, influenced by personal knowledge and experience, or even certain people. In relation to works of art, it can be analysed the possibility of influence from certain subjects or actors who dominate the process of creating art. It also includes an analysis of market trends and the effect of works of art that are then created or present.

The analysis of art sociology has become a 'scalpel' for us to discover social phenomena in the creating process of Mufti's. The interesting thing that is the focus of our observation is a picture of social interaction in the middle of urban community dynamics life in the big city described by Mufti. Urban society is a social creature that needs other humans in their lives, a group of people who need each other will form a life together called the community. The community itself can be defined as a unit of the human environment that interacts according to certain customs systems that are dynamic in nature and are bound by a sense of shared identity [5].

The issue of the identity of urban society which is associated with Mufti's work departs from the view that cultural identity will emerge in specific forms that indicate its existence. The work that appears will be considered present when the symptoms or appearance are different from the 'other', has a special and special characteristics [6].

The issue of identity in the work of "Sleborz" is a form of depiction of social phenomena that has been commonly brought by Mufti in his activities as a full-time artist. Social interactions that arise from the form of Mufti's work become visual forms of identity as artists that can be easily traced.

III. RESEARCH METHODS

The aim of the qualitative method is a theory building approach, is to gain detailed knowledge of what people say in connection with the research problem. The researcher in this case is the data gathering instrument. This method is designed to guide the researcher in understanding the meanings people give to social phenomena and to illuminate the mental processes underlying social behaviour [7].

Our effort read the forms of social interaction in Mufti artworks, we use qualitative descriptive analysis. By conducting interviews and observations of Mufti's "Sleborz" artwork. Descriptive research is defined as a research method used to describe the existing phenomena as accurately as possible. The word "existing phenomena" makes descriptive research contrary to experiment research which observes not only the existing phenomena, but also the phenomena after a certain period of treatment. The phenomena observed in descriptive research are already available. What is necessary for a researcher to do is collecting the available data through the use of research instruments such as test, questionnaire, interview, or even observation. The main goal of descriptive

research is to describe systematically the existing phenomena under the study.

IV. RESULTS AND DISCUSSION

A. *Sleborz: Social Perspective of Mufti Priyanka's Artwork*

Mufti Priyanka is an artist born in Bandung, West Java. He studied in the Department of Education of Fine Arts at Universitas Pendidikan Indonesia, Bandung. Mufti's works depart from the daily problems he approached personally. About the lives of young people who are "untamed" and run into various rules, in addition to the modern gothic atmosphere. He called his work very "affected by Urban Romanticism which is very typical combined with the spirit of global localism of modern Indonesian society today." His work is poured through Chinese ink and acrylic contained on paper, canvas and mural. One of his phenomenal exhibition is "Sleborz" at Padi Art Ground, Bandung in 2011. After that exhibition, Mufti represents himself as someone who is "Sleborz", a slang expression in Indonesian that is commonly used to describe someone who has wild behaviour.

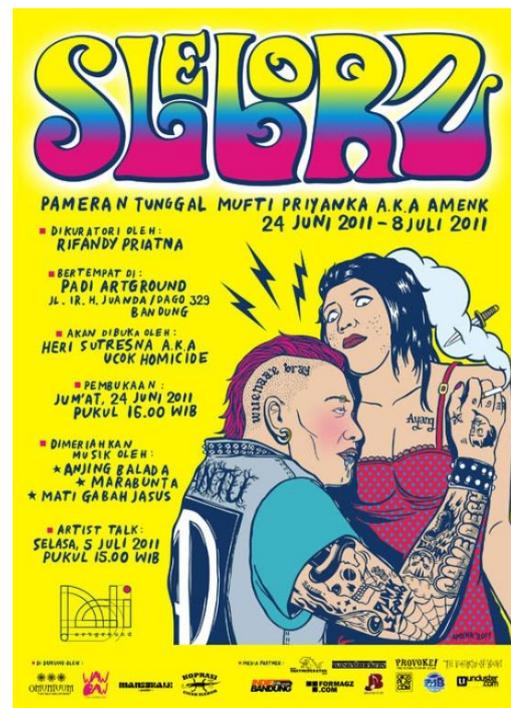


Fig. 1. Sleborz exhibition poster.

Mufti Priyanka is an artist who has a unique perspective in looking at his daily life and experiences. The variety of activities that he does also have an impact on how he views the problem. Local magazines, illustrations and comics published in the 70s are his inspiration. For Mufti, the visual appearance, style of expression, grammar, storyline and illustrations contained in these magazines and comics give their own meaning. This can be seen in Mufti's various works, which mostly depict human figures using Chinese ink on paper. Mufti's sensitivity and foresight can be seen in how he shapes the identities of each of the figures contained in his work.

Starting from the very detailed clothes, attributes, gestures to the facial expressions of the two figures.



Fig. 2. Mufti Priyanka, "I Melt With You 2", acrylic on canvas, 2011.

Through Mufti's flexible lines, he gave a very natural and natural impression to these figures. Organic forms and some writing and sentences in English word with the structure and grammar that still use Indonesian or in Indonesian using the old spelling can be found in Mufti's work. Seeing Mufti's style, some of us might be reminded of the pictures that usually adorn the back of trucks and public vehicles in Indonesia. And some of us might also be reminded of the revealing style of the visual language of '60s pop art. However, through language style, experience and the way Mufti expresses his perspective, we can see a balanced mix of the two things. The combination that makes the way Mufti shares reality provides a unique experience for us.

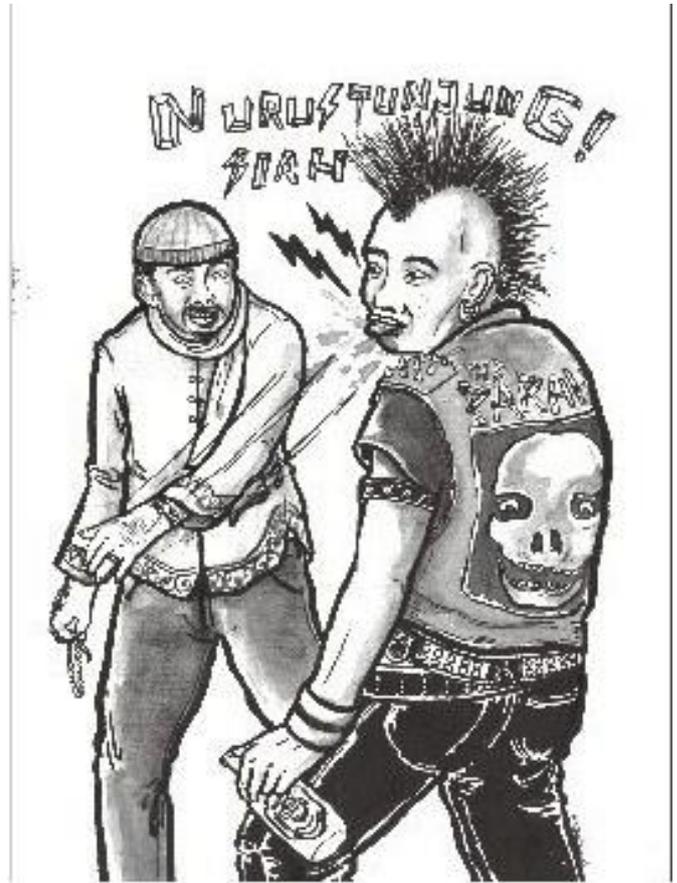


Fig. 3. Mufti Priyanka, "Nurustunjung Siah", Chinese ink on paper, 2011.

There are many things we can feel when dealing with the work of Mufti Priyanka. Some are annoyed, upset, some are happy, some then frown and then reflect, some may smile or even laugh. Mufti's works are indeed very open to various interpretations. Some seem very serious, some seem very relaxed, sloppy and some seem very mysterious.

But whatever the Mufti wants to convey through his work, it is always expressed in a satirical style. Satire, this word may sound foreign to us, something that we might face every day but don't realize. But satire is common in several things such as literature, film, drama, politics, music, and others. Even the writings, illustrations, comics in magazines, newspapers, or tabloids sometimes also satirical style. Satire is a very plural style and is commonly used in various purposes. Satire is also a style of expression that we can find easily.



Fig. 4. Mufti Priyanka, "Hasrat Kebinatangan", Chinese ink on paper, 2011.

Style that is blunt, flicking, insinuating, making fun of, ridiculous, insulting and laughing at ignorance, traits, and anything that can be flicked. Therefore it is not surprising that the first time we see Mufti's work, the impression that is captured is sloppy, ridiculous and sometimes seems rash, these things become the core of the meaning of the word Sleborz in Mufti's work. The word Sleborz here is intended as a phrase that is able to describe the overall impression and visual language used as the delivery language of Mufti's works.

Narrative formed by Mufti's work is able to give tension in seriousness with jokes. This tension can overlap with things that imply that everyday life faced by humans is basically complex and unstoppable from all kinds of surprises. Mufti's works are difficult to escape from human dynamics that are always in contact with social relations and conditions.

Mufti's way of experiencing and seeing everyday potential can thus be read from the dimension of his work. After the "Sleborz" exhibition, Mufti continued to explore the medium of his work. One that we can easily find is fanzine which is still Mufti production to this day.



Fig. 5. Sleborz Fanzine, april 2015.

Fanzine in general is a non-commercial or non-profit alternative media that is published by the writer or artist himself. This media is done unconventionally, the production media used can greatly adjust the creator. Usually we can see Fanzine only in the form of simple monochrome photocopies.

A simple form of fanzine is a form of communication between Mufti and his audience, Mufti does not only use exhibition of artworks in the process of delivering messages in his work. Simple forms such as fanzines and merchandise like t-shirts are also used in the process of delivering the message of his work. This simple pattern of delivering messages has become special features from Mufti in his artwork. This method also makes Mufti's work easier to be accepted by many groups, especially young people who are not uncommon to see daily reflections in ink strokes in Mufti's works.

V. CONCLUSION

The works produced by the Mufti are never separated from the dynamics of urban life that are always associated with social conditions in society. Narratives developed by Mufti can always touch many aspects of social life. This is a new form of communication by the Mufti. Basically, an artwork is a communication tool and a means of delivering messages from artists as communicators and the wider community as communicants who receive messages from artists. The way Mufti conveys messages with simple forms of work shows the

complexity of everyday forms of social life in society. Mufti did not try to give an example of life to his audience, he only gave a real picture of the social life he encountered. At the end, Mufti gives discretion for everyone to interpret his artworks. This is what makes Mufti's works become a new form of social interaction between artists and their audiences using the media of illustrated works.

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