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A STUDY OF DIDUNG PUTRA'S PAINTING "OPERA OF DREAMS" IN THE PHILOSOPHY OF ART BY SUSANNE K. LANGER

Mardina Rahayu a,1, Wahyu Lestari a, Sunarto a, Eva Y. b, 4*

a Sekolah Pascasarjana Pendidikan Seni, Fakultas Bahasa dan Seni, Universitas Negeri Semarang
b Fakultas Seni Rupa dan Desain, Institut Seni Indonesia Padangpanjang
1 mardinarahayu@student.unnes.ac.id; 4* evotles@gmail.com

* corresponding author

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ABSTRACT

Didung Putra is a painter who combines realistic and cubistic styles in his artwork. Each of his works emphasizes symbols believed to have subjectivity in expression. This contrasts with Susanne K. Langer's view, which argues that expression is something comprehensive and not just the subjectivity within the artist. This study aims to reveal Susanne K. Langer's philosophy of art as applied to Didung Putra's work titled "Opera of Dream," focusing on the analysis of expression and symbols. The research method used is descriptive qualitative research, with an art criticism approach to Didung Putra's work. Data collection techniques include observation, interviews, and documentation. The stages of the research include data collection, classification, processing, and finally, result analysis. The research findings are as follows: (1) Didung Putra is a painter who uses body language as an aesthetic subject and symbols as expressions in each of his works. (2) Didung Putra's work, "Opera of Dream," expresses a state from a general situational perspective and the artist's personal experiences.

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INTRODUCTION

The Development of Indonesian Painting in the current era of globalization has proliferated. The influence of foreign painting art quickly spreads among Indonesian artists. This is due to the influence of social media, which significantly facilitates the exchange of visual information without regard to distance and time. Artists’ exploration of media, tools, materials, and painting styles is increasingly varied. These phenomena can be observed in various art exhibitions of Indonesian artists, showcasing increasingly creative and diverse works.

The creativity and exploration of developing painting styles in Indonesia are also evident in the works of the artist Didung Putra. Didung is a painter who uses body language as an expression in the visualization of his paintings, and he tends to combine naturalistic and cubistic painting styles as his visual identity is displayed in several of his works.

(Based on an interview dated October 29) The painter from Blora, Didung Putra Pamungkas, who was born in 1990, began his artistic journey when he entered SMSR (Sekolah Menengah Seni Rupa) Yogyakarta in 2005. Didung then continued his undergraduate studies at ISI (Institut Seni Indonesia) Yogyakarta, in the Fine Arts Study Program, Department of Fine Arts, Faculty of Fine Arts, focusing on painting, in 2008. After completing his undergraduate studies, Didung did not stop there. Besides actively engaging in artistic activities, in 2014, Didung resumed his studies at the Graduate School of Institut Seni Indonesia Yogyakarta, focusing on Fine Arts Creation Studies. In 2014, Didung began using body language as an artistic expression displayed in various works to visualize his paintings.

One of the exciting works by Didung Putra that the researcher will study is "Opera of Dream" (2020). The combination of cubistic and naturalistic styles merged in the visual beauty of Didung Putra’s work attracts the author to study this work from the perspective of Susanne K. Langer’s Philosophy of Art.

Art, according to Susanne K. Langer, is the "creation of symbolic forms of human feelings" (Ali, 2011). Langer's view of art also applies to all types of art. Langer's view can be defined as follows: (1) Art is a creation, which means that art entails bringing something that did not exist into existence. (2) Formulation of Symbolic Forms: Art is universal from human experience, and these symbols transform and manifest as forms representing human ideas in the creation of their artworks. (3) The symbolic forms created by the artist are not derived from their thoughts but from their emotional experiences. Symbolic forms derived from the artist’s thoughts will yield philosophical insights, while those derived from feelings will yield aesthetic insights.
According to Langer’s view in Sumardjo (2000), there are also three comprehensive principles of art: the Principles of Expression, Creation, and Form. (1) The Principle of Expression: Langer states that artworks are forms of human feelings expressed for our perception through senses and imagery. However, the feelings referred to here are the artist’s feelings in a broad scope, encompassing something that can be felt: physical sensations, suffering and joy, passion and tranquility, complex mental pressures, and emotions related to human life. Like Tolstoy, Langer also rejects the expression of personal subjective feelings of the artist, emphasizing broader feelings as previously stated. (2) The Principle of Creation: According to Langer, creation means bringing something nonexistent into existence. Artists create an illusion of a virtual space, where virtual space in art is a created space. The material already existed before, and with this material, artists can create an illusion of space, a new work that did not exist before. This illusion of space is what artists create in their works. (3) The Principle of Form in artworks is an abstract concept, referring to structure, articulation, and the overall result of the relationship between various interconnected factors, or more precisely, how various aspects are related. According to Langer, the principle of form pertains to the value within an artwork.

Langer’s perspective on art will form the basis of the study of Didung Putra’s painting titled "Opera of Dream." This work will be studied using a descriptive qualitative research method with an art criticism approach

**Research Methods**

1. Type of Research
The type of research used in this study is descriptive qualitative research. Didung Putra’s works will be described in more detailed and factual terms. The descriptive qualitative method is expected to facilitate the author in studying the artist’s works more profoundly and factually, with a more systematic and detailed description. Art research requires the researcher to have a high sensitivity or appreciation for art, especially in the field they are interested in and engaged in. Therefore, researchers in the field of art need to have an aesthetic experience as a foundation for understanding the artwork that will be the focus of their study. Art research, like qualitative research, is conducted through involvement in real-life situations requiring time and detail. Art researchers must be able to feel the vibrations of the art they are studying, not just observe by seeing or hearing it. However, total involvement in life situations and conditions in art research dramatically influences the research results to be studied (Rohidi, 2011).

2. Data Collection Techniques
Data collection techniques include observation, interviews, and documentation. In the observation method, the researcher reveals a systematic description of the works of Didung Putra, who was chosen as the object of this research. The second
is interviews; the researcher interviews the artist Didung Putra regarding his painting "Opera of Dream" to explore the concept’s meaning and media behind the work. Lastly, the researcher will document in the documentation stage by taking photos and videos during the interview and observing Didung Putra and his artworks.

3. Research Stages
The stages of this research include data collection, classification, processing, and finally, result analysis. (1) The first stage is data collection; data can be collected using the abovementioned techniques, such as interviews, observations, and documentation. (2) After data classification, the collected or obtained data is sorted and taken as needed. (3) The third stage is data processing. The data that has been classified or sorted is then processed in the description of the study of Didung Putra's painting, "Opera of Dream." (4) The last is data analysis, the classified and processed data will be analyzed from the perspective of Susanne K. Langer’s philosophy of art, according to the study topic.

RESULTS AND DISCUSSION

Didung Putra began to delve into Fine Arts while at SMSR Yogyakarta, but his experiences at ISI Yogyakarta rekindled creative ideas that could be further developed from previous stages. His exploration of body language, which he incorporates into his artworks today, was discovered when Didung was creating art at the postgraduate level. In the final project exhibition titled "Pengalaman Alienasi" (Pamungkas, 2017), Didung presented body language as a creative subject in his artworks. In his paintings, Didung uses an expressive style with splashes, brushstrokes, and a palette knife. Until the end of 2019, Didung maintained the same painting style but began to explore colors using bright tones. In early 2020, Didung started incorporating a cubistic style into his paintings.

The uniqueness of Didung's work is not only related to the incorporation of cubistic style in the visualization of his paintings but also in his exploration of realistic and expressive styles, along with line play in the visualization of his artworks.
**Figure 1.** Opera of Dream, Didung, 2022

The painting "Opera Of Dream" was created by artist Didung Putra in 2020. Using acrylic paint on canvas, with a size of 60x80 cm, "Opera of Dream" is the second series of Didung's paintings in 2020, along with five other paintings titled "Post Human," "Mukbang," "In Memoriam," "Social Distancing," and "Obat Rindu." The second series of Didung's works in 2020 showcases a visualization of paintings in cubistic and realistic styles, featuring the beauty of natural landscapes in a realistic painting style and the composition of body language depicted as a cubistic painting style. Below is Didung's work for 2020.

**Table 1.** Sample Painting by Didung, 2020.

<table>
<thead>
<tr>
<th>No.</th>
<th>Sample Painting</th>
<th>Description of works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;Post Human&quot;</td>
<td>Acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>70cmx90cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2020</td>
</tr>
</tbody>
</table>
2. “Mukbang”
Acrylic on canvas
80cmx90cm
2020

3. “In Memoriam”
Acrylic on canvas
90cmx80cm
2020

4. “Opera of Dream”
Acrylic on canvas, 60x80 cm.
2020
The works above visualize human figures created in a cubistic form, combined with natural scenes visualized in a realistic style. The colors in the second series of works in 2020 emphasize bright colors with some dark accents, and line play is used in several objects within the paintings. 2020 was a productive year for Didung Putra, as in 2020, Didung produced 4 series of works, more than in the years before and after.

“Social Distancing”
Acrylic on canvas
90cmx70cm
2020

“Obat Rindu”
Acrylic on canvas
100cmx100cm
2020

5.

6.
Philosophy of Art by Susanne K. Langer

Susanne K. Langer was a 20th-century American philosopher who completed her studies at several prestigious universities, namely Cambridge University and Harvard University (Ali, 2011). Langer wrote many philosophical books and taught at several major universities in London.

1. Susanne K. Langer's Basic Thoughts
Art became one of Susanne K. Langer's areas of observation in studying philosophy. According to Langer (Ali, 2011), art has its logic, a symbolic logic capable of presenting ethical issues uniquely in a work of art. Langer also said that symbols are not only used in the field of logic but can also be used in other fields, such as art.

Langer, a philosopher, distanced philosophy from the scientific process. Langer also stated that the task of philosophy is to reflect on the intent of what we mean and to imply it in the statements we explain. Overall, art philosophy, according to Langer, is an effort to uncover a reality. Philosophy creates order, building understanding beyond experience (Ali, 2011).

In her book titled *Feeling and Form* (Langer, 1953), she stated:

“Philosophy is a fabric of ideas. It is not, like science, a body of general propositions expressing discovered facts, nor is it a collection of 'moral truths' learned by some other means than factual discovery. Philosophy is a stocktaking of the ideas in terms of which one expresses.”

This means: "Philosophy is a fabric of ideas. It is not, like science, a body of general propositions expressing discovered facts, nor is it a collection of 'moral truths' learned by some other means than factual discovery. Philosophy is a stocktaking of the ideas in terms of which one expresses.”

2. Principles of Art by Susanne K. Langer
Langer is an art philosopher who rejected Plato's theory of mimesis which says art is an imitation. According to Langer, art does not repeat what exists in nature; art is a creation or a new artistic creation. Langer mentions three principles in the creation of art: expression, creation, and artistic form.

The principle of Expression, according to Langer, is that art is an expression of feelings. The feelings here are not the subjective feelings of an artist but feelings in a broad sense. In a broad sense, feelings can be felt, such as physical sensations, suffering, joy, calm, mental pressure, and complex emotions related to human life (Sumardjo, 2000). Subjective experience in creating a work of art is necessary for expressing feelings, but the artist's task is to subjectify personal experiences in...
expressing their intent in a work of art. The principle of expression proposed by Langer applies to all forms of art, including music, visual arts, dance, theater, literature, film, and other types of art. The principle of expression proposed by Langer must be able to be translated and adjusted to the forms of art chosen by the artist.

Next is the principle of creation. Creation in Indonesian can also be said to be a creation. As Herbert Read briefly said (Bastomi, 2014), art is creation. Creation is the act of forming, connected with an emotion, to become an idea that will move our soul. An artist creates an illusion, a picture, in a virtual space (Malik, 2022; Budiman, 2022; Nofrizaldi, 2023). Virtual space in a work of art is virtual space created by the artist; the material already exists, but with artistic material, the artist can create an illusion of virtual space that is something new that previously did not exist. Realizing a virtual space structure is an idea, a conception of subjective experience, or a phenomenon of feelings an artist feels. Langer in (Ali, 2011) says the basis of artistic creation is what is called "Primary Illusion." Primary illusion is later used to create various art forms as secondary illusions. There are several primary illusions: (1) Virtual Space: Plastic Arts, such as painting, sculpture, and architecture. (2) Virtual Time: Music. (3) Virtual Memory: Literature. The last is the Principle of Form. Langer in (Ali, 2011) argues that art as a living form has its characteristics because the reality raised in the symbol of art is subjective. In a work of art, this principle of form is something abstract: structure, articulation, the overall result of the relationship of various interconnected factors, or perhaps more precisely, the way various aspects are related. Art is a living creation that has dynamics and logical unity. In this principle of form, it is something related to value. A living, dynamic, organic, structured, logical form of art, full of vitality in its movement, is a more successful work of art than a dead and frozen form in its structure creation. This successful form of creation has a broad or abstract meaning (Sumardjo, 2000).

3. Susanne K. Langer’s Theory of Symbols

Langer’s conception of symbols (Correia, 2019) states that she saw this idea as the primary tool of a new philosophical view of the world, unrelated to these three perspectives. For Langer, all artworks are symbolic, and indeed they are, "Symbolism" as an art movement is just one example of style among many other examples. A work of art does not need to reflect a symbolic ideology, such as melancholic ideas, such as the “black sun,” using the famous expression of Julia Kristeva.

Matthew Ali, in his book, wrote (Ali, 2011) first Susanne K. Langer distinguished between signs and symbols. (a) Signs to state a thing, event, or condition. In a work of art, a sign refers to its object, meaning a relationship exists between the sign and the object. In reality, sign objects also have a relationship; for example, smoke is a
scientific sign of something burning, while a whistle is an artificial sign made by sound. (b) Symbols are vehicles for human conceptions of objects. Symbols are meaningful representations of the subject. They do not stimulate the subject to act but make us try to understand them. Therefore, the relationship between the symbol and the object is deeper and more meaningful. Authentic symbols can also come from objects, sounds, or actions without inherent meaning. Langer, in her book titled *Philosophy in a New Key* (Langer, 2009), says symbols consist of two kinds, namely Discursive Symbols and Representational Symbols. Discursive symbols are rational symbols understood logically. Discursive symbols are clearly expressed in language, and statements are analyzed in logic. These can be expressed gradually and captured by the capacity of reason and intellect. Representational symbols are captured not through intellect but spontaneously and intuitively directly. For example, from a painting, we can grasp the overall meaning through the relationship between the symbolic elements present in the overall structure of a work of art.

**Didung Putra's Work “Opera of Dream” in Langer's Perspective**

The painting "Opera of Dream" by Didung Putra visualizes a bright natural scene within a forest. There are three objects as the background of the main object, along with green bushes and grass. The main object is cubistic, visualizing a human figure sitting on a black sofa bed with golden brown legs. There are also several supporting objects, such as a small table with a photo frame and a pair of red curtains. In the painting, there is also a play of colorful lines, such as Didung's expression, to strengthen the character of his painting. The blue and pink colors in the background create an impression of calm and joy. The pair of red curtains reinforces the opera impression in Didung's painting theme. The lush and bright trees reflecting light give an impression of fertility and coolness amid a shady forest. The black sofa with golden brown legs gives an elegant impression.

From an interview with the artist Didung Putra, dated November 29, 2023, the work "Opera of Dream" interprets the lockdown atmosphere during the coronavirus (COVID-19) pandemic, which requires every individual to carry out activities indoors and limit activities outside the home. Didung's visualization depicts a human figure relaxing on a sofa with a photo painting and a small table typically set in a room; in this work, Didung changes the background setting to a lush and beautiful forest. The addition of red curtains, like an opera stage, emphasizes that this situation is not an actual situation but rather a drama imagined by many individuals who wish for a space of freedom during the coronavirus pandemic.

About Susanne K. Langer's view, Didung's work presents various symbols that have hidden meanings from the ideas expressed in the creation of the painting.
"Opera of Dream." The following is an analysis based on Susanne K. Langer's symbol theory:

1. Subject and Composition
   - This painting depicts a human figure in a reclining pose on a sofa with a background of natural scenery and additional elements such as a table and a miniature painting on the left.
   - Bright and contrasting colors indicate an intense and emotional atmosphere.

2. Representational Symbols
   - Human Figure: The reclining human figure can be seen as a symbolic representation of calm, dreams, or introspection. The reclining position on the sofa suggests relaxation or sleep, which can symbolize the subconscious or the dream world.
   - Sofa: The luxurious and comfortable sofa can symbolize comfort or security, a place where one feels safe enough to dream or reflect.
   - Natural Scenery: The background of nature with tall trees indicates a connection with nature and may symbolize tranquility and the beauty of nature as a backdrop for dreams and reflection.

3. Discursive Symbols
   - Bright Colors: Using bright colors like yellow, green, and red create a dynamic and lively atmosphere. These colors can express joy, enthusiasm, or even colorful internal conflict.
   - Lines and Shapes: The lines used in this painting give an impression of movement and energy. The cubistic shapes of the human figure provide a modern and abstract interpretation of reality.

4. Meaning and Interpretation
   - Dreams and Reality: The title "Opera of Dream" and the visual elements indicate that this painting explores the dream world and reality. "Opera" in this context can mean something grand and dramatic, suggesting that these dreams are not just ordinary but have deep and significant meanings.
   - Calm and Introspection: The reclining pose and natural background can symbolize calm and introspection. This is a moment to reflect on life and their feelings.

From the analysis above, it can be concluded that the painting "Opera of Dream" by Didung Putra uses representational and discursive symbols to express deep feelings and concepts about dreams and reality. This painting successfully creates a symbolic form of human feelings, combining visual elements to evoke deeper and
interpretative meanings. On the other hand, the relation between Didung's work and Langer has a slight contrast, which is that the expression conveyed by Didung in his artistic representation is a combination.

CONCLUSION

In this study, the painting "Opera of Dream" by Didung Putra was analyzed using Susanne K. Langer's symbol theory. Through this analysis, several key points can be concluded: a.) Symbolism in Art: Didung Putra's work "Opera of Dream" successfully uses representational and discursive symbols to convey deep feelings and concepts about dreams and reality. This painting depicts a human figure lying on a sofa with a lush natural background, creating an impression of tranquility, introspection, and connection with nature. b.) Use of Color and Line: The use of bright colors such as blue, pink, and red in this painting gives a dynamic and lively impression. These colors also add a strong emotional dimension to the painting, depicting moods and feelings. The colorful lines strengthen the character and visual dynamics of this artwork. c.) Concept of Dreams and Reality: The title "Opera of Dream" and the visual elements in this painting indicate an exploration of the world of dreams and reality. The addition of red curtains, like an opera stage, emphasizes that the situation depicted is not reality but rather a drama or play, reflecting the desire of many individuals for freedom during the COVID-19 pandemic. d.) Pandemic Interpretation: An interview with Didung Putra revealed that "Opera of Dream" interprets the lockdown atmosphere during the COVID-19 pandemic. This work depicts a situation where individuals must carry out activities indoors. However, Didung visualizes this situation in a lush forest, giving an impression of freedom and an escape from reality.

Relation to Susanne K. Langer's Theory: Didung's work shows some alignment with Susanne K. Langer's symbol theory, particularly in the use of symbols to express human feelings and experiences. However, a slight difference exists in Didung's approach, which combines personal subjective experiences and the surrounding environmental conditions in his art. Overall, the painting "Opera of Dream" by Didung Putra not only creates a symbolic form of human feelings but also offers a profound interpretation of the state of the world during the pandemic. Through the use of representational and discursive symbols, Didung can convey complex and meaningful messages that can be understood and appreciated through the lens of Susanne K. Langer's symbol theory.
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KAJIAN KARYA LUKIS DIDUNG PUTRA “OPERA OF DREAMS” DALAM FILSAFAT SENI SUSANNE K LANGER

Mardina Rahayu a,1, Wahyu Lestari a, Sunarto a, Eva Y. b,4*

a Sekolah Pascasarjana Pendidikan Seni, Fakultas Bahasa dan Seni, Universitas Negeri Semarang
b Fakultas Seni Rupa dan Desain, Institut Seni Indonesia Padangpanjang

1 mardinarahayu@student.unnes.ac.id ; 4* evotles@gmail.com

* corresponding author

INFO ARTIKEL

ABSTRAK


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Kata Kunci
Lukisan Didung P
Filsafat Seni
Susanne K. Langer
Simbolisme dalam seni
Ekspresi estetis

http://dx.doi.org/10.53666/artchive.v4i2
artchive@isi-padangpanjang.ac.id
PENDAHULUAN

Kreativitas dan eksplosi gaya seni Lukis yang berkembang di Indonesia, salah satunya juga berada pada karya seniman Didung Putra. Didung merupakan seniman lukis yang menggunakan bahasa tubuh sebagai ungkapan ekspresi dalam visualisasi karya seni lukis, dan memiliki kecenderungan menggabungkan gaya seni lukis naturalistik dan kubistik sebagai identitas visual yang ditampilkan dalam beberapa karya-karya lukisnya.


Salah satu karya yang cukup menarik dari Didung Putra yang akan dikaji oleh peneliti adalah karya yang berjudul “Opera of Dream” (2020). Perpaduan gaya kubistik dan naturalistik yang dipadukan dalam visualisasi keindahan karya Didung Putra, menjadi ketertarikan tersendiri bagi penulis untuk mengkaji karya tersebut dalam pandangan Filsafat Seni Susanne K. Langer.

Seni dalam Pandangan Susanne K. Langer merupakan “Kreasi bentuk-bentuk simbolis perasaan manusia” (Ali, 2011). Pendapat Seni menurut Langer juga berlaku untuk semua jenis karya seni. Pendapat Langer di atas dapat didefinisikan sebagai berikut (1) Seni adalah sebuah kreasi, hal itu memiliki makna bahwa seni berarti pengadaan sesuatu yang tadinya tidak ada menjadi ada. (2) Rumusan Bentuk Simbolis, seni merupakan universal dari pengalaman manusia, simbol-
simbol tersebut bertransformasi dan mewujudkan bentuk sebagai perwakilan visualisasi gagasan manusia dalam penciptaan karya seninya. (3) bentuk simbolis yang diciptakan seniman bukan berasal dari pikirannya melainkan pengalaman emosionalnya. Bentuk Simbolis yang berasal dari pikiran seniman akan menghasilkan insight filosofis, sedangkan yang berasal dari perasaan akan menghasilkan insight estetis.

Seni menurut pandangan Langer dalam (Sumardjo, 2000) juga menyebutkan adanya tiga prinsip seni yang berlaku secara menyejukkan, yaitu Prinsip Ekspresi, Kreasi, dan Bentuk Seni. (1) Prinsip Ekspresi, langer mengatakan bahwa karya seni adalah bentuk ekspresi perasaan manusia yang diciptakan bagi persepsi kita lewat Indra dan pencitraan. Namun yang dimaksudkan dengan perasaan di sini adalah perasaan seniman dalam lingkup yang luas yakni sesuatu yang dapat dirasakan, sensasi fisik, penderitaan, dan kegembiraan, gairah dan ketenangan tekanan pikiran emosi yang kompleks dan berkaitan dengan kehidupan manusia. Seperti tolstoy, langer juga menolak ekspresi perasaan seniman yang berupa perasaan subjektif pribadi dari seniman namun ekspresi perasaan yang dimunculkan adalah perasaan secara luas seperti yang telah di katakan sebelumnya. (2) Prinsip Kreasi, kreasi menurut pendapat Langer, adalah menciptakan sesuatu yang tidak ada menjadi sesuatu yang ada,. Seniman yang menciptakan sebuah ilusi gambar berupa ruang virtual, ruang virtual dalam seni adalah ruang yang diciptakan. Materialnya memang sudah ada sebelumnya, dan dengan material seni itulah seniman dapat menciptakan ilusi ruang yang merupakan suatu karya yang baru, yang dalam pengertian sebelumnya tidak pernah ada. Ilusi ruang inilah yang diciptakan seniman dalam karyanya. (3) prinsip bentuk dalam karya seni adalah pengertian yang cukup abstrak yaitu struktur, artikulasi, hasil menyeluruh hubungan berbagai faktor yang saling berhubungan, atau lebih tepatnya cara terkaitnya berbagai aspek secara keseluruhan. Menurut langer dalam prinsip bentuk merupakan sesuatu yang menyangkut nilai dalam sebuah karya seni.

Pandangan Seni Langer seperti di atas lah, yang akan mendasari kajian Seni Lukis Didung Putra dalam karya seni lukisnya yang berjudul "Opera of Dream". Karya ini akan di kaji dengan metode penelitian deskriptif kualitatif, dengan pendekatan kritik seni.

**Metode Penelitian**

1. Jenis Penelitian

Jenis penelitian yang digunakan dalam penelitian adalah penelitian deskriptif kualitatif. Karya Didung Putra akan dideskripsikan secara lebih merinci dan faktual. Metode deskriptif kualitatif diharapkan mampu memudahkan penulis
dalam mengkaji karya seniman lebih mendalam secara faktual, dengan deskripsi secara lebih sistematis dan terperinci.

Penelitian seni mempersyaratkan penelitinya memiliki kepekaan atau penghayatan yang cukup tinggi terhadap seni, khususnya di bidang yang diminati dan ditekuninya. Oleh karena itu sangat penting bagi para peneliti di bidang seni untuk memiliki pengalaman estetik yang mendasari sebagai pondasi pemahaman terhadap karya seni yang menjadi fokus kajiannya nanti. Penelitian seni, sebagaimana juga penelitian kualitatif, dilakukan melalui keterlibatan di dalam lapangan situasi kehidupan secara nyata, yang memerlukan waktu, dan terperinci. Peneliti seni harus mampu merasakan getaran-getaran seni yang dikajinya, bukan hanya sekedar mengamati dengan melihat atau pun mendengarnya saja, namun keterlibatan penuh dalam situasi kehidupan dan situasi yang ada dalam penelitian seni sangat berpengaruh dalam hasil penelitian yang akan diteliti (Rohidi, 2011).

2. Teknik Pengumpulan Data

3. Tahapan Penelitian
Tahapan yang dilakukan dalam penelitian kali ini yang pertama adalah pengumpulan data, yang kedua adalah klasifikasi data, tahapan ketiga adalah pengolahan data, dan yang terakhir adalah analisis hasil. (1) tahapan pertama adalah pengumpulan data, data dapat dikumpulkan dengan teknik-teknik di atas seperti wawancara observasi, dan dokumentasi. (2) setelah itu adalah klasifikasi data, datanya yang dikumpulkan atau diperoleh dipilah, dan diambil sesuai yang dibutuhkan. (3) tahapan ketiga adalah pengolahan data. Data yang telah selesai diklasifikasikan atau dipilah selanjutnya diolah dalam deskripsi kajian seni Lukis Didung Putra yang berjudul “Opera of Dream” (4) yang terakhir yaitu analisis data, data yang telah diklasifikasi dan diolah akan dianalisis dalam pandangan filsafat seni Susanne K. Langer, sesuai dengan topik kajian.
Filsafat Seni Susanne K Langer


1. Dasar pemikiran Susanne K Langer


Dalam bukunya yang berjudul Feeling and Form (Langer, 1953) mengatakan.

"Philosophy is a fabric of ideas. It is not, like science, a body general propositions expressing discovered facts, nor is it a collection 'of moral truths' learned by some other means than factual discovery. Philosophy is a stocktaking of the ideas in terms of which one expresses."

Yang berarti “Filsafat adalah sebuah jalinan ide. Ia bukan, seperti halnya ilmu pengetahuan, sebuah tubuh proposisi umum yang mengekspresikan fakta-fakta yang ditemukan, dan juga bukan kumpulan "Kebenaran moral" yang dipelajari dengan cara lain selain penemuan fakta. Filsafat adalah inventarisasi gagasan-gagasan yang ada di dalam ekspresi seseorang”.

2. Prinsip Seni Susanne K Langer

Langer adalah seorang filsuf seni yang menolah teori mimesis Plato yang mengatakan seni adalah sebuah tiruan. Menurut Langer seni tidaklah mengulangi apa yang ada di alam, seni merupakan kreasi atau cpktaan karya seni yang baru. Langer menyebutkan adanya tiga prinsip dalam peciptaan seni yaitu ekspresi, kreasi, dan bentuk seni.

Prinsip Ekspresi menurut langer adalah, seni merupakan ekspresi perasaan. Perasaan disini bukanlah perasaan subjektif dari seorang seniman, melainkan...

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perasaan dalam arti luas. Perasaan dalam arti luas yakni sesuatu yang dapat dirasakan, sensasi fisik, penderitaan, kegembiraan, ketenangan, tekanan pikiran, dan emosi kompleks yang berkaitan dengan kehidupan manusia (Sumardjo, 2000). Pengalaman subjektif dalam penciptaan sebuah karya seni memang perlu dan penting peranannya dalam mengekspresikan perasaan ma namun tugas seniman adalah subjektifkan pengalaman pribadinya dalam mengekspresikan maksudnya dalam sebuah karya seni. Prinsip ekspresi yang dikemukakan oleh lenger ini berlaku dalam semua golongan seni, baik seni music, seni rupa, seni tari, teater, sastra, film, dan jenis-jenis seni lainnya. Prinsip ekspresi yang dikemukakan oleh lenger harus mampu diterjemahkan dan disesuaikan dengan bentuk-bentuk seni yang akan dipilih oleh seniman.


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3. Teori Simbol Susanne K Langer


**Karya Didung Putra “Opera of Dream” dalam Pandangan langer**
Lukisan “Opera of Dream” oleh Didung Putra memvisualisasikan suasana alam yang sedang cerah di dalam hutan. Terdapat objek pepohonan sebagai background dari objek utama dengan Semak-semak hijau dan rerumputan. objek utama digambarkan dengan gaya kubistik, memvisualisasikan objek manusia yang sedang duduk di Kasur sofa berwarna hitam, dengan kaki-kaki sofa yang berwarna coklat keemasan. Serta terdapat beberapa objek pendukung berupa meja kecil dengan sebuah bingkai foto, serta sepasang tirai merah sebagai pelengkap. Dalam lukisan tersebut juga terdapat permainan garis yang berwarna-warni sebagai ekspresi didung untuk memperkuat karakter lukisannya.
Warna biru dan merah muda yang terdapat pada background mengesankan suasana tenang dan kegembiraan. Sepasang tirai berwarna merah memperkuat kesan opera yang diangkat dalam tema lukisan Didung. Pepohonan yang subur dan cerah terkena pantulan cahaya mengesankan kesuburan yang sangat sejuk di Tengah hutan rindang. Kursi sofa berwarna hitam dengan alas sofa dan kaki-kaki yang berwarna coklat keemasan memberikan kesan elegan.


Kaitannya dengan pandangan Susanne K. Langer, karya Didung menampilkan berbagai simbol yang memiliki makna-makna tersembunyi dari gagasan yang di ekspresikan dalam ciptaan karya seni Lukis Opera of Dream. Berikut adalah analisis yang dilakukan bila merujuk pada teori Simbol Susanne K. Langer. Susanne K. Langer:

1. Subjek dan Komposisi
   - Lukisan ini menggambarkan seorang figur manusia dalam pose berbaring di sofa dengan latar belakang pemandangan alam dan elemen-elemen tambahan seperti meja dan lukisan kecil di sebelah kiri.
   - Penggunaan warna-warna cerah dan kontras menunjukkan suasana yang intens dan emosional.
2. Simbol Representasional
   - Figur Manusia: Figur manusia yang berbaring bisa dilihat sebagai representasi simbolik dari ketenangan, mimpi, atau introspeksi. Posisi berbaring di sofa menunjukkan keadaan relaksasi atau tidur, yang bisa melambangkan alam bawah sadar atau dunia mimpi.
   - Sofa: Sofa yang mewah dan nyaman bisa dilihat sebagai simbol dari kenyamanan atau keamanan, tempat di mana seseorang merasa cukup aman untuk bermimpi atau merefleksikan diri.
   - Pemandangan Alam: Latar belakang alam dengan pepohonan yang tinggi menunjukkan keterhubungan dengan alam dan mungkin melambangkan ketenangan dan keindahan alam yang menjadi latar bagi mimpi dan refleksi.
3. Simbol Diskursif
   - Warna-Warna Cerah: Penggunaan warna-warna cerah seperti kuning, hijau, dan merah menciptakan suasana yang dinamis dan hidup. Warna-warna ini bisa mengekspresikan perasaan gembira, semangat, atau bahkan konflik batin yang penuh warna.

4. Makna dan Interpretasi
   - Mimpi dan Realitas: Judul "Opera of Dream" bersama dengan elemen-elemen visual menunjukkan bahwa lukisan ini adalah eksplorasi tentang dunia mimpi dan realitas. "Opera" dalam konteks ini bisa berarti sesuatu yang besar dan dramatis, mengisyaratkan bahwa mimpi-mimpi ini bukan sekadar mimpi biasa tetapi memiliki makna yang mendalam dan signifikan.
   - Ketenangan dan Introspeksi: Pose berbaring dan latar belakang alam bisa melambangkan ketenangan dan introspeksi. Ini adalah momen di mana seseorang bisa merenungkan hidup dan perasaannya sendiri.

Lukisan "Opera of Dream" karya Didung Putra menggunakan simbol-simbol representasional dan diskursif untuk mengekspresikan perasaan dan konsep yang mendalam tentang mimpi dan realitas dimana lukisan ini berhasil menciptakan bentuk simbolis dari perasaan manusia, menggabungkan elemen-elemen visual untuk membangkitkan makna yang lebih dalam dan interpretatif. Di sisi lain keterkaitan karya Didung Dengan Langer memiliki sedikit GAP / Kontra, yaitu ekspresi yang sampaikan oleh Didung dalam representasi karya seni nya, merupakan gabungan dari ekspresi pengalaman subjektif seniman pribadi dan ekspresi keadaan lingkungan sekitar yang terjadi dikala itu.

HASIL DAN DISKUSI
Keunikan karya didung bukan hanya terkait dengan menampilkan gaya kubistik dalam visualisasi karya lukisnya, namun didung juga beberapa kali mengeksplorasi karya lukisnya dengan menampilkan gaya realistik dan ekspresif, serta permainan garis dalam visualisasi karya seni lukisnya.

Gambar 1. Opera of Dream, Didung, 2022


**Table 1. Contoh Lukisan Didung, 2020.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Contoh Lukisan Didung</th>
<th>Keterangan karya</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>“Post Human”</td>
<td>Acrylic on canvas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>70cm x 90cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2020</td>
</tr>
</tbody>
</table>

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2. “Mukbang”
Acrylic on canvas
80cmx90cm
2020

3. “In Memoriam”
Acrylic on canvas
90cmx80cm
2020

4. “Opera of Dream”
Acrylic on canvas,
60x80 cm. 2020

5. “Social Distancing”
Acrylic on canvas
90cmx70cm
2020

**KESIMPULAN**


REFERENCES


