

Transgression of Desire in Erotica Based on the Psychoanalysis of Jacque Lacan and George Bataille

Namuri Migo Tuwio^{1*}, Djohan², and Prayanto Widyo Harsanto³

¹Visual Communication Design Study Program, Faculty of Infrastructure and Regional Technology, Sumatera Institute of Technology, South Lampung, Indonesia

^{2,3}Indonesia Institute of the Arts Yogyakarta, Yogyakarta, Indonesia

*Correspondence Author Email: namuri.migotuwio@dkv.itera.ac.id

Abstract

This study aims to develop a new discourse of eroticism based on the experience of sexual fantasy as an effort to find "self-meaning" through the practice of creating works of art. So far, the concept of eroticism is still widely misunderstood as a taboo that is narrowly interpreted as a reflection of sexuality through works of art, thus creating a negative impression and contradicting the values that develop in society. Eroticism contains a great essence as a concept that can bring the paradigm of sexuality to a different level. The psychoanalytic perspective, the theory of the Four Discourses, the Graph of Desire, and George Bataille's Transgression theory support synthesizing the new concept of eroticism as a manifestation of desire in fantasy. This is related to efforts to strengthen self-conceptualization of the sensation of fear of cruelty due to a strong association with transgressive behavior and longing for the fulfillment of a sense of loss. As a tool in realizing the above research, the Practice-led Research (PLR) Method is used, namely research driven by the practice of creating art, which is a way to systematically reflect and evaluate in creating works. Thus, creating works is carried out simultaneously in stages and back and forth. The results of this study are in the form of installation art, and illustration-augmented reality as a medium for manifesting the sensation of erotic experience (sexual fantasy). Based on the study conducted, three critical things were concluded as research findings: first, erotica can be used as a medium to reflect erotic experiences; second, the method of creating "Erotika Fantasia" involves the experience of sexual fantasy as the main material object; the third, sexual fantasy that is full of the concept of transgression, experiencing pain, and efforts to restore "loss" of self-esteem through the fulfillment of the object of desire is an important element in the concept of "Erotika Fantasia".

Keywords: sexual fantasy, psychoanalysis, transgression, desire, eroticism

Transgresi Hasrat dalam Erotika Berdasarkan Psikoanalisis Jacque Lacan dan George Bataille

Abstrak

Penelitian ini bertujuan untuk mengembangkan wacana baru erotisme berdasarkan pengalaman fantasi seksual sebagai upaya menemukan "makna diri" melalui praktik penciptaan karya seni. Selama ini konsep erotisme masih banyak disalahpahami sebagai hal tabu yang secara sempit dimaknai sebagai refleksi seksualitas melalui karya seni, sehingga menimbulkan kesan negatif dan seolah bertentangan dengan nilai-nilai yang berkembang di masyarakat. Padahal erotisme memuat esensi besar sebagai konsep yang mampu membawa paradigma seksualitas di tataran yang berbeda. Perspektif psikoanalisis, teori Empat Wacana, Graph of Desire, serta teori Transgresi George Bataille digunakan untuk mendukung pembentukan sintesis atas konsep baru erotisme sebagai perwujudan hasrat dalam fantasi. Hal ini terkait dengan upaya penguatan akan perseptualisasi diri pada sensasi ketakutan terhadap kejajaman

sebagai akibat dari asosiasi yang kuat dengan perilaku transgresif serta kerinduan terhadap pemenuhan rasa kehilangan. Sebagai alat dalam mewujudkan penelitian di atas, digunakan metode Practice Led Research (PLR) yakni penelitian yang didorong oleh praktik penciptaan seni, merupakan cara untuk melakukan representasi sensasi pengalaman sublim dan mengevaluasinya secara sistematis sebagai serangkaian proses penciptaan karya seni. Dengan demikian, proses penciptaan karya dilakukan secara bertahap dan ulang alik secara bersamaan. Hasil penelitian ini berupa karya seni instalasi, lenticular, videografi, serta ilustrasi-augmented reality sebagai medium representasi sensasi pengalaman erotisme (fantasi seksual). Berdasarkan studi yang dilakukan, disimpulkan tiga hal penting sebagai temuan penelitian: pertama, erotika dapat digunakan sebagai medium untuk merepresentasikan sensasi pengalaman erotis; kedua, metode penciptaan Erotika Fantasia melibatkan pengalaman fantasi seksual sebagai objek material utama; ketiga, fantasi seksual yang sarat akan konsep transgresi, penghayatan rasa sakit, dan upaya pemulihan loss harga diri melalui pemenuhan objek hasrat menjadi unsur penting dalam konsep Erotika Fantasia.

Kata kunci: *fantasi seksual, psikoanalisis, pelanggaran, hasrat, erotisme*

INTRODUCTION

One of the interesting themes that has been widely studied and interpreted in various disciplines because it has a direct influence on psychology and is even considered one of the basic human needs that must be met is sexuality. Furthermore, the practice of sexuality that humans widely practice is sexual fantasy. Fantasies that work in the human consciousness space are widely used to reconstruct scenes that can arouse sexual desire.

Various sources state that many people use sexual fantasy as a means of fulfilling the sexual urges that arise, and it is even very likely that various scenes in pornographic media and human sexual activities (intercourse or autoeroticism) are influenced by the sexual fantasies that are created. On the other hand, several conditions of human limitations, such as experiencing sexual dysfunction, not having a partner, being imprisoned, or having physical disabilities, make sexual fantasy a stimulus in realizing sexual satisfaction when practicing autoeroticism (Landers, 2015; Batty, 2007; Yamgar, 2019). On the other hand, so far, we often see the theme of sexuality used as an idiom in the practice of creating art, regardless of whether sexuality is present as an idea for creating art or art as a medium for interpreting the theme of sexuality. This happens because art is one of the fields that also works in the realm of human consciousness. Its nature is open to being elaborated into various approaches, including sexuality. Thus, it is very natural that art is often used as a medium for reflecting the sexual experiences of artists through their works.

It is noted that until now, there are still many who assume that erotic art (erotica) is the same as pornography. Conceptually, erotica is very different from pornography. If pornography displays sexuality explicitly and is created to arouse

sexual arousal, erotica makes sexuality an energy and life force that is manifested in the form of works of art (Nanda, 2021).

In erotic artwork, the phenomenon of sexuality is presented not merely to fulfill genital issues. In some cases, erotica is used as a medium of expression that can represent the values of great spirituality beyond the understanding that sexuality can only be interpreted as part of the reproductive process and the fulfillment of biological needs. (Verdino, 2021: 221-246; Bin, 2017: 29-40). Regardless of whether it is presented using genital or non-genital symbols, erotica is still considered capable of reaching a person's sexual instincts, thereby creating an erotic experience through dramatization or hidden intensification (Irianto, 2023: 78-82).

The concept of erotica during the Hindu to Buddhist Kingdoms was aligned with the culture and ideology of the society's spirituality that developed at that time. In line with this, erotica that exists in China and has existed since the Han Dynasty (206 BC - 220 AD) to the Qing Dynasty (1644 -1911) erotica was created more as a visual symbol that represents the philosophy of balance between humans and nature. (Zahm, 2017; Destriyana, 2014; Ramadurai, 2015; Putra, 2021).

However, as time went by, the dynamics of the development of the era also shifted the paradigm and perspective of sexuality in works of art. In the following century, erotica seemed to be deliberately created to present the sensation of sexual pleasure alone. (Windratie, 2015). These examples show that discourse on sexuality is not a new thing. The concept of erotica is very close and dependent on the way fantasy works, making it more often displayed in the fantastic art genre (romanticism, surrealism, abstract, and lowbrow), which makes fantasy, imagination, dreams, and unconsciousness of sexuality as important variables in the work. (Hisour, 2023).

Specifically, through this research, the author wants to make the experience a tool to create a new discourse that places the concept of eroticism at a different level through the practice of creating artwork. Starting from three questions: Can artwork be a medium for representing erotic experiences (sexual fantasies)? How to create artwork based on the sensation of erotic experiences? Why can transgression and desire in sexual fantasies be used as a means of developing new knowledge through reinterpreting new concepts of eroticism? This research places art and all its processes as a medium in opening up taboos and negative stigmas about the theme of sexuality that have existed so far, opening up a new discourse related to the phenomenon of eroticism through an in-depth study of sexual practices (sexual fantasies).

Literature Review

As part of the larger framework of sexuality discourse, eroticism is a concept that has a strong appeal so that it is widely reflected and studied from various perspectives in various fields, including art.

To understand the essence of eroticism, the author refers to the initial understanding of the terminology of the word "Eros" coined by Plato, in the article entitled "The Erotic and the Eternal: Striving for the Permanence of Meaning," written by Beatrice Kobow (2021). Eros is described as a subject who will forever continue to struggle to gain fullness because he was born from the essence of lack. In a broader narrative, Plato explains "Eros" as a struggle to obtain the idea of beauty (truth) that will never be possessed. The struggle and series of efforts to achieve this beauty are translated as passion, while the achievement of beauty as love (Kobow, 2021: 216).

For the French philosopher Georges Bataille, the concept of eroticism stems from the essence of *eros*, which is understood as the loss of self or closer to the experience of death. This is why when under erotic desire, we lose our minds and ourselves at that moment or experience a small death, "La petite mort". For Bataille, eros is not just a manifestation of love but something that should appear as an opening for the possibility of understanding human life more deeply (Minguy, 2017: 42-43). In addition, Anthony Giddens (1992) also explains his views regarding eroticism as an expression of feelings expressed through communicative bodily sensations (Giddens, 1992: 128-129).

In line with this concept, Hans Maes (2014), in the journal *Erotic Art*, stated that the term "erotic" comes from the Greek word *Eros*, which means love or passion (Maes, 2014: 2-20). Eroticism, a concept associated with the meaning of passion, love, and the need for beauty, has also been disrupted along with societal changes. Furthermore, let's look further into the relationship between the concept of eroticism and art as a concept that has a strong association with the discourse of sexuality. Eroticism has a long journey until it is finally used to describe the discourse of sexuality in works of art that are full of aesthetic content. Martha Cowley (2016), in a scientific study entitled "Exploring Sexuality Through Art Making," concluded that art can be present as a safe place to explore sexuality and the potential for human erotic desire freely (Martha Cowley, 2016: 115).

Erotica in prehistoric times was revealed by Philip Rawson (1973) in a book entitled "Primitive Erotic Art". Rawson explained that in the Neolithic and Megalithic civilizations, it was revealed that primitive people reflectively actualized the experience of sexuality experienced through artistic expressions that were connected to the cultural paradigm that developed at that time, namely belief in spiritual traditions through shamanic rituals, the concept of procreation: birth, death, and human survival which was marked by hunting and farming practices

(Rawson, 1973: 1-76). In contrast to previous views, Matthew Kieran (2001) stated that erotic art is art that aims to arouse thoughts, feelings, and associations (Kieran, 2001: 31-45). Even in some cases, truly beautiful works of art will be perceived as sexually arousing (Levinson, 2005: 228-240; Maes, 2014: 2-20). So far, studies on sexual fantasies have been widely conducted, and various empirical facts show that this phenomenon is common and is done by almost everyone around the world. To support this statement, the author has summarized several studies that quantitatively show positive results for this hypothesis, such as a study conducted by Bert Kahr (2007) in Yulia Von through an online survey involving more than 19,000 adult respondents in the UK. In his research, Kahr found the fact that 90% of people reported having sexual fantasies. Lehmilller (2018) also conducted a survey involving 4,175 respondents in America. Based on his research, he revealed that 98% of respondents had sexual fantasies (Von, 2020: 6-53; Lehmilller, 2018: 25; Mattia Nese, 2021: 523–533; Over, 1991: 270).

Sexual fantasy also contains an element of freedom in the realm of consciousness to actualize the death instinct "Thanatos" through actions that violate prohibitions/rules (transgressive), which was also proven in research by Harold Leitenberg and Kris Henning (Henning, 1995: 490-491).

Theory

As an important part of the production of new knowledge through the research process, a theory is needed that is able to read artwork as a manifestation of an artistic journey involving various signs and visual communication variables that are specifically intended to convey a message to its creator.

The Theory of the Four Discourses formulated by Lacan is an approach that is considered appropriate for dissecting works as manifestations of the self of the creator and researcher. The four discourses are divided into the Master's Discourse, the University's Discourse, the Hysterical Discourse or Hysteria Discourse (in this study the author uses the terminology Hysterical Discourse), and the Analyst's Discourse. The visual message manifested through signs in the created artwork is analyzed through mathematical symbols that have been formulated in the Four Discourse scheme as follows:

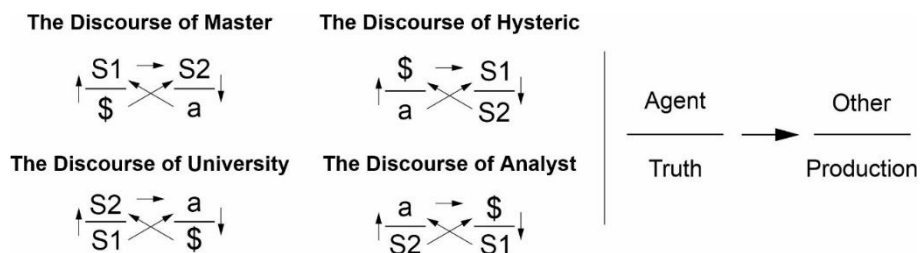


Figure 1. Schematic diagram of Jacques Lacan's Theory of Four Discourses.

Specifically, the Four Discourses theory was created to identify and analyze the important factors, namely humans' formative and transformative power to form new discourses. The Four Discourses offer a means to understand social phenomena such as educating, governing, testing, and revolutionizing (Bracher, 1994: 107-128); (Lacan, 1970: 252).

The idea of desire, by Lacan, is understood as the drive to obtain/fulfill/seek/restore the lost (lack) (Battista, 2017: 2); (Lacan, 1966: 116-151). Lacan explains how “desire” works and its influence on other agents in forming sexual fantasy experiences using mathematical symbols through the concept of the “graph of desire”. It is explained that the symbol A is a symbol that represents the meaning of the “Other” or the “Big Other” (influential/main). Its position is in the subconscious. S symbolizes the “subject” represented by the first signifier. Another signifier (formalized as S2) and taken in the chain of signifiers is lost as existing. Meanwhile, the “misrecognition of the subject” of its dependence on the locus of the “Other” (A) is symbolized by making it \$. (A) becomes a symbol of its “absence” as a means of forming the meaning of the “Other” (A).

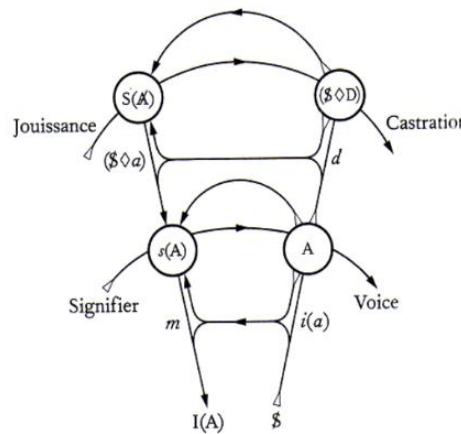


Figure 2. Graph of Desire Scheme

The concept of “Graph of Desire” is used to express the presence of desire until the formation of Jouissance through the experience of seeing scenes of pain (tendency to sadism) (Freud, 2016: 72). At the first level, the ego and other small images, $i(a)$, at the second level, the subject's “wish” (d) can refer to desire. Meanwhile, “fantasy” is formulated with the symbol $(\diamond A)$ (Pepeli, 2010: 264-269; Miller J. L.-A., 2017: 133-136; Lacan, 2006: 805-817; Lacan, 1958-1959: 100, 147; Kozicki, 2024: 121-133). Next, in the second level, $S(A) \rightarrow (\diamond D)$, which is the level of enunciation, the subject questions the “Other” about the object of his desire. Not finding an answer, the subject’s question as “the forbidden” is represented as (castration, loss, lack of object) and is unanswered or unknown,

marking the Other or “Other” as the forbidden (Jouissance -> loss of meaning). Both levels are symbolic, and the short circuit below them is imaginary.

The concept of transgression used in explaining Bataille's working mechanism of desire is presented not to deny taboo but as an effort to go beyond and perfect it. The act of transgression is needed to review the phenomenon of taboo that appears amid the social system of society (Batra, 2005: 125-126). In his view, Bataille believes that violence is closely related to sexuality and is the fruit of desire (Bataille, 1986: 64). When connected to the context of spirituality, religion, which is based on the nature of celebration, the sovereignty of the ruler, and God, requires taboos as a means of making sacred objects the basis for worship and devotion (Bataille, 1986: 69-83). Thus, the more humans can transform sexual urges into spiritual experiences, the greater their participation in aspects of life such as empathy, aesthetics, and mind-reading (Fellmann, 2016: 977-981).

Bruce Fink (2004) expresses Lacan's view of the relationship between self-sacrifice, pleasure, and spirituality through the concept of organ pleasure. Lacan associates phallic pleasure with organ pleasure; the idea compels one to endlessly postpone or completely forego the pleasure of one's bodily organ to obtain pleasure from another organ. Here, the act of sacrifice allows one to experience love (Divinity) truly (Fink, 2004: 575-580). Furthermore, Alain Miller (2017) explains in Jacques Lacan's book (Formations of the Unconscious): The Seminar of Jacques Lacan Book V that the Phallus is veiled because it is the main signifier in the relationship between the signifier and the signified (Miller J. L.-A., 2017: 223). Lacan also associates the pleasure of the Phallus with the pleasure of the organ, namely the pleasure of the genitalia, which arises as a result of the genital negative (-q) due to the prohibition of masturbation by parents, and this concept has a strong association with sexual fantasy activity (Fink, 2004: 575-580).

Furthermore, as a supporting variable in the phenomenon of sexual fantasy, where the understanding of the concept of sexual fantasy as a material object in this study is taken from Lacan's view that defines fantasy as a defensive reaction to primary repression, which is then also repressed, and is what forms our desire. According to Zizek, fantasy arises as a reaction to the helplessness of a fragmented body (corp morale) and arises from the strong impression of the 'death drive' (Zizek, 1997, 94-95). Thus, the modality of sexuality in fantasy is very basic and aims to transform pain into masochistic and auto-erotic pleasure. The social agent (gender) in fantasy is no longer about the body, so radically 'castration' is redefined as a 'cut' in the Real, which produces difference, sexuality, symbolization, and the drive for death. (Ali, 2016: 47-53). Gardiner (2014), in his writing entitled "Desire and Fantasy: The Conditions of Reality between the Self and the Other," reveals that fantasy provides objects for our mental conditions and makes these objects subject to desire. The unconscious imposition of fantasy influences our reality experience,

and no one experiences reality without a fantastical investment (Gardiner, 2014: 24).

METHODS

In this study, the author uses the practice-led research (PLR) method to create artwork. The Practice-led Research (PLR) method is also understood as research driven by the practice of art creation, which is a series of ways that allow a researcher - (artist or creator of artwork) to carry out the process of creating artwork by involving empirical experience reflection (intra-art or extra-art) supported by data as a resource in producing an artwork through a gradual and back and forth process together. As an important step to operationalize the Practice-led Research (PLR) method, the author needs to carry out several stages of the artwork creation methodology, starting from collecting data, incubation, generation of ideas, and reflection (Realization of the Work) (Carole Gray, 1993: 8).

Data collection techniques through exploration of experience, interviews, and literature studies are carried out and run side by side in every stage of this research. This process is needed to confirm that the data was successfully collected from the primary data source collection process. In contrast, the study of previous works is needed to detect traces of the author's artistic journey that may relate to the phenomenon being studied. In addition, research using the Practice-led Research (PLR) Method approach requires previous works as a trigger and measuring tool for the achievements of the artistic exploration produced.

RESULTS AND DISCUSSION

In this study, the author makes intrasubjective or psychological experiences as a mine of information explored further as material in forming new knowledge. Furthermore, the artwork created in this study is not solely to fulfill the goal of reaching the target audience's understanding. However, manifesting the creator's experience through artwork (artistic medium) is more of an effort. Based on the psychoanalytic view, when someone creates artwork to communicate with themselves, they indirectly communicate with the "Other" or other people. Because we are "a," which is the cause of desire and desire for the "Other", and our self is also formed by the views, thoughts, and beliefs held by the "Other". There is unity between me, the ego, and the "Other".

As a basis for analyzing the eroticism created, the author makes the inner atmosphere as (work of) melancholia or (work of melancholia). Negative experiences, such as rejection and lack of ownership in getting women as objects of desire, cause the author to experience a sense of loss of self-esteem. On the other hand, various negative impressions experienced become an inner struggle that continues to be felt and is expected to be able to lead the author to efforts to find

self-identity. To realize (act) melancholia, the author needs to start by analyzing the master's discourse as the origin of meaning that explains the process of experiencing loss of self-esteem. In the next stage, to reveal the obsessive attitude of the author, who always tends to feel restless and continues to try to search for self-meaning, it will be explained using hysterical discourse, While the analyst's discourse is used to express the object of desire (a) as a result of the sublimation of experience poured out through erotica. After going through a long process of creating works of art involving the practice-led research method, the author has succeeded in creating several erotic works of art (erotica), starting from the sublimation of erotic experiences.

1. Artwork with the title “Phallic: No transgression, No pleasure”



Figure 3. Symbiosis of sexual fantasy variables: senses of sight, hearing, touch, memory process, and articulation process.

The work entitled “Phallic” is used as a medium to express three important things in the practice of sexual fantasy. First, the involvement of the sense of sight (eye symbol), hearing (ear symbol), and touch (hand symbol) as sensors in receiving information in the form of visuals, audio, and also sensations related to temperature, texture, and pressure (see Figure 33, No. 1). Second, the information is perceived as data recorded in the space of consciousness (diskette symbol on the human brain) (see Figure 33, No. 2). Third, various information recorded in memory is processed/articulated into a knowledge system (rotating gear symbol on the human brain) which has the potential to produce a struggle of thought when the imagination in fantasy clashes with the moral system that is owned (see figure 33, No. 3).

The understanding that artworks installed in exhibition spaces or galleries are artistic objects presented to be enjoyed by the audience through the application of the senses has the same nature as the fantasy experience that everyone in obtaining sexual pleasure should freely own. In the context of artwork, if there is no statue of hands holding a pole, then the sign system will collapse so that there is no interaction activity with the artwork. Likewise with sexual fantasy activity, where if there is no woman as the object of desire (a), then there will be no sexual fantasy activity, which in the process also involves three variables (sensory

application, the process of remembering, and articulation/thinking to produce sexual imagination).

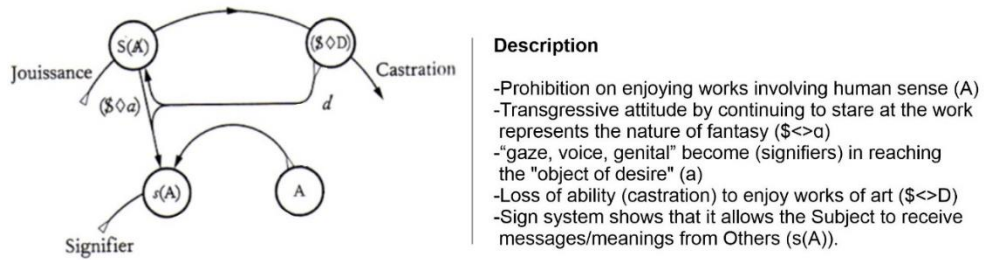


Figure 4. Graph of Desire Scheme of Artwork with the title Phallic

Based on the analysis of the graph of desire, the condition when the audience ignores the prohibition (A) and carries out transgressive actions by continuing to stare at the work, then they are trying to fulfill what they do not have through optimizing the sensory system "gaze" to be further processed through articulation and imagination into a signifier system. On the other hand, when the author chooses to use a metaphorical approach as a symbol of representation, then the objects chosen in the work break away from their original meaning/essence, such as body organs that have sensory functions expanding their meaning as visual communication tools with distortions in some of the functional values of themselves. Thus, it can be interpreted that these sensory symbols experience alienation (\$), as well as the audience who also experiences a separation of understanding between what is understood about the objects of the eyes, ears, and brain and the function of these organs when positioned as a medium for works of art. The prohibition on enjoying works of art through the symbol of a red line that crosses the object of desire indirectly castrates (\$\diamond D\$) the rights and freedoms of the audience when they want to enjoy works of art freely. Furthermore, when the sign system board stands, it shows that the Subject must receive the message/meaning from the Other (s(A)), in the sense that the audience must obey the rules conveyed through the symbolic messages in the work.

2. Artwork with the title “Eternal Longing” (*Kerinduan Kekal*): Longing becomes a lubricant for erotic experiences

The circular work covered with black cloth with a diameter of 3 m2 is the only installation hung to provide a large, magnificent, and immersive sensation when interacting with the audience. Entitled “Eternal Longing”, the erotic work chooses to use non-sexual symbols to represent the issue of sexuality, the presence of which arises from the meaning of the erotic experience experienced.

The feeling of loss, namely the loss of self-esteem due to being rejected, abandoned, and also treated negatively by women, causes a sense of trauma and low self-esteem that encourages a negative conceptualization of the object of desire. Memories of when women looked down on themselves as stupid and strange boys become negative experiences that they want to fix. Or various desires (d) to be able to interact again with female friends and lovers, where these needs are a reduction in the demands of desires/drives (D) that are no longer possible to be realized, and in this situation, the author as the subject experiences of castration ($\$ \diamond D$). The author is trapped in the fantasy in the Real order, where the opportunity to improve the situation and get affection, respect, and other physical interactions has been lost. Thus, to restore the experience of loss of self-esteem and to reduce negative emotions felt due to not being able to reach the object of desire (a), the author needs fantasy ($\$ \diamond a$) to restore it. Although it cannot be perfectly satisfying, fantasy becomes an approach that allows the reconstruction of the expected scene and an effort to return the subject to the Imaginary order.



Figure 5. Symbol of melancholy in the artwork entitled Eternal Longing.

Based on the analysis of the discourse of the lord, honor occupies a position as a marker (S1) whose position is dominant and driven by an alienated or marginalized subject (\$) so that it forces him to fantasize about reaching women as objects of desire ($\$ \diamond a$). The humiliated author drives him to take revenge and restore his lost self-esteem through reconstructed positive imagination. On the other hand, the author's efforts to restore his dignity and self-esteem as a human being who should have rights and deserve respect and acceptance (S1) are influenced by the articulation of the knowledge system in a patriarchal culture that upholds the bargaining position of men over women. This knowledge (S2) becomes the basis for the author to seek other comforts by freeing himself from dependence on women (a) and venting his desires wildly and freely in a fantasy space that is untouched by the rules in the symbolic order (social and state legal structures) (S(A)). Drivers that

form the “vulva” and the folds of black cloth not only represent the flexible nature and softness of a woman (a), but also represent the deep depression and shackles of the author's life for a very long time (see picture 37, No. 2). The deep and twisting corridor strengthens the sense of loss that will continue to emerge and become a form of lackness that must be accepted and fulfilled as a human erotic process.

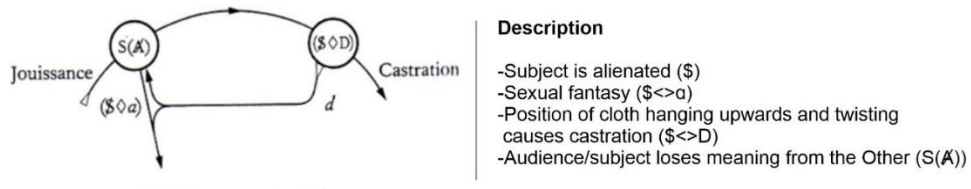


Figure 6. Graph of Desire Scheme Artwork with the title Eternal Longing.

Viewed from the concept of a graph of desire, this work depicts an attempt to free oneself from dependence on women. When the subject leaves the Symbolic order and enters the Real order through sexual fantasy ($\$ \langle a \rangle$), at that time, the subject denies the condition of lackness experienced. The position of the cloth hanging upwards and rotating represents the symbol of the castrated subject ($\$ \langle D \rangle$), making it difficult for the subject or audience to reach the symbols of the object of desire (a). The existence (of the object of desire) in the dark position under the work makes it vague, blurry, and unclear, making it vulnerable to being misunderstood. In the black cloth corridor, a long journey that must be taken by sexual fantasy ($\$ \langle a \rangle$) begins, and it has a mission to enter a dimension close to pleasure called the Real phase because this space allows the subject to no longer be oppressed by the hopes of the Other (S(A)) and various rules desired by The Big Other. In that condition, the subject can be free from dependence on the figure of a woman as a destructive object of desire (a).

3. Artwork with the title “Immanence (*Imanensi*)”: Freedom from dependence on the object of desire is a noble mission

The two-dimensional animation entitled “Imanensi”, created with a flat design style and augmented reality as a medium of art indirectly represents the nature of sexual fantasy that tries to reconstruct real objects into the desired imaginative scenes in the space of consciousness. Augmented reality media allows the audience to experience an immersive experience and also represents the nature of fantasy, which leads the author into a different dimension of consciousness simultaneously.

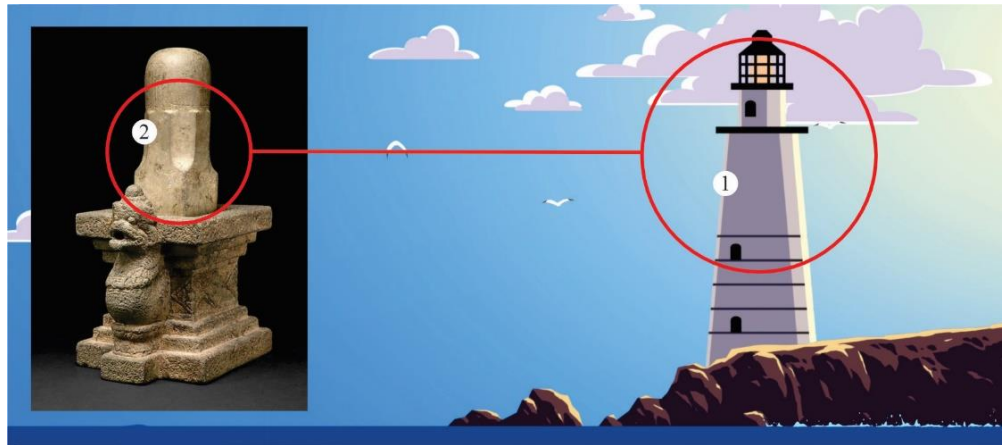


Figure 7. Lighthouse as a representation of the phallus (*Lingga Yoni*)

The phallus in the work holds a very important position to be interpreted as a symbol of strength and commitment in obeying the rules reconstructed by The Big Other through the Christian religious belief system (S2). The phallus symbolized through the lighthouse building does not stand alone as a perfect object in carrying the values of masculinity like the linga in the Hindu temple building (see Figure 43, No. 3 and 4). The phallus that represents masculine traits such as sexual virility, superior male identity, steadfastness, strength, and dominance possessed by the author must also face challenges and temptations that weaken these traits. Furthermore, the scene of continuous and consistent waves crashing has the potential to abrade and damage the construction of the lighthouse building (see Figure 43, No. 5). This condition represents the temptation of sexuality that can arise when faced with a sensual female object that the author does not have as a cause of desire. If the foundation of obedience to Christian teachings (S2) or fear of the image of "hell's torment" (S1) weakens, then the structure of the phallus's steadfastness as an independent person who can free himself from dependence on women (a) will be destroyed.

The experience of pain (masochism) through fasting activities, or celibacy, which automatically prohibits the body from freely expressing sexual desires, is interpreted as a series of acts of torture against the body that are considered capable of delivering someone to obtain "heavenly" pleasure. The image of fear of "hell's torment" (S1) can be a driving force for the birth of new power as a form of spirituality resulting from the interpretation (S2) of pain in achieving "heavenly" pleasure promised by The Big Other. Although, as a human being, the author could free himself from these consequences by ignoring and not believing in the value system that is believed in, the commitment to live and settle in the Symbolic order makes the author able to obtain erotic experiences.

Synthesis

Based on the research process driven by practice, it was revealed that all works meet the variables as works of art created from sexual experiences/issues. Erotica represents the meaning of sexuality/non-sexuality, and most of it is presented through the use of non-genital (sensual) symbols. And it is not created solely to fulfill the purpose of stimulating sexual imagination. Based on this analysis, the author offers a new concept of erotica as a work of art created from the experience of sexual fantasy. The artwork involves the use of non-genital or sensual symbols and is not specifically intended to stimulate the audience's sexual imagination. The main achievement of erotica is as a medium to represent the meaning of sexuality or messages related to non-sexuality issues through the approach of metaphorical symbols presented.

The author also found a method in creating erotica that is accommodated through several stages, including (a). Data collection sourced from sexual experiences and strengthened/confirmed by other scientific data sources; (b). Recording findings and symbolizing objects with a metaphorical approach; (c). Conceptualization and exploration of ideas; (d). Manifestation of works; (e). Evaluation and adjustment of the work; (f). Interpretation of the final work. Specifically, the various stages result from the elaboration and experimentation of art creation practices involving methods developed by Gillian Russell (1993), with the stages of collecting data, incubation, generation of ideas, and reflection. Several changes in terms and stages of erotic creation are formed from the findings of field practices, especially adjustments to the concept of sexual fantasy as the main material object.

CONCLUSION

Based on the research conducted, it can be concluded that artwork (erotica) can be used as a medium to reflect erotic experiences. Furthermore, research with a practice-led research method approach can produce a method that can specifically be used to formulate the stages of erotic creation. Psychoanalytic theory can be a tool in revealing how sexual fantasy works in producing a new concept of eroticism. It is explained that sexual fantasy ($\$ \langle \rangle a$) is present due to the lack of access to the object of desire (a); sexual fantasy tends to be in the symbolic area and tries to enter the Real phase because the fullness in sexual fantasy is obtained from Liyan (A) or The Other, causing the subject to always have a desire for the object of desire (a). However, his efforts to obtain this true fullness are hampered by the "law of the father", which causes the subject to always feel a loss/lack in the Symbolic area. This explanation explains the position of sexual fantasy as an important part of producing erotic experiences.

The author sees the potential for exploring the creation of erotica to be approached from a scientific and technological perspective. It is expected that in further research, the exploration of eroticism discourse will depart from the experience of sexual fantasy viewed from the perspective of art and the integration of other transdisciplinary sciences such as science, technology, neuroscience, biology, medicine, post-human, or clinical psychology. Meanwhile, from a practical perspective, it is highly recommended that further researchers use the latest technological approaches such as Artificial Intelligence (AI), Augmented Reality (AR) / Virtual Reality (VR) / Extended (XR) as a new presentation in the world of visual art that enriches the exploration of contemporary art at the conceptual and technical levels.

REFERENCES

- Ali, M. (2016). *Psikologi film*. Jakarta: Sanggar Luxor.
- Bataille, G. (1986). *Erotism: Death & sensuality*. San Fransisco: City Light Book.
- Batra, V. P. (2005). *Transgression and taboo*. Puerto Rico: College English Association—Caribbean Chapter Publications.
- Battista, J. D. (2017). Lacanian concept of desire in analytic clinic of psychosis. *Frontiers in Psychology*, 8(563), doi: 10.3389/fpsyg.2017.00563, 1-3.
- Batty, D. (2007). *The guardians*. Retrieved from Prisoner found guilty of masturbating in his cell: <https://www.theguardian.com/world/2007/jul/26/usa.davidbatty6>
- Bin, P. (2017). Erotic spirituality of women in Hinduism: A study on Akkamahādevi. *International Journal for Social Studies*, 3(2), <https://edupediapublications.org/journals>, 29-40.
- Bracher, M. (1994). *Lacanian theory of discourse: Subject, structure, and society*. New York and London: New York University Press.
- Carole Gray, M. J. (1993). Research procedures/methodology for artists & designers. *The Centre for Research in Art & Design*, 1-28.
- Destriyana. (2014). *Merdeka: Gaya*. Retrieved from Hong Kong gelar pameran seni erotis China pertama di dunia: <https://www.merdeka.com/gaya/matcont-hong-kong-gelar-pameran-seni-erotis-china-pertama-di-dunia.html>
- Fellmann, F. (2016). Eroticism: Why it still matters. *Journal of Psychology*, 7. <http://dx.doi.org/10.4236/psych.2016.77098>, 976-983.
- Fink, B. (2004). *Lacan to the letter: Reading ecripts closely*. London: University of Minnesota Press.
- Freud, S. (2016). *Three essays on the theory of sexuality*. Brooklyn, New York: Verso.
- Gardiner, R. M. (2014). Desire and fantasy: The conditions of reality between the self and the other. *Graduate School of Art Theses. ETD 22*: <https://doi.org/10.7936/K74Q7RW4.>, 1-42.
- Giddens, A. (1992). *The transformation of intimacy: Sexuality, Love and eroticism in modern societies*. Cambridge: Cambridge: Polity Press.
- Henning, H. L. (1995). Sexual fantasy. *Psychological Bulletin*, 117(3), 469-496.
- Hisour. (2023). *hisour*. Retrieved from Fantastic Art:

- <https://www.hisour.com/fantastic-art-21165/>
- Irianto, A. J. (2023). Erotika dari pameran bersama delapan perupa. *Jurnal Dekonstruksi*, 09(1), 77-82.
- Kieran, M. (2001). Pornographic art. *Philosophy and Literature*, 31–45.
- Kobow, B. (2021). The erotic and the eternal: Striving for the permanence of meaning. *Journal of Philosophy*, 6(2). DOI: <https://doi.org/10.12681/cjp.26714>, 213-236.
- Kozicki, B. (2024). *Mizzou - University of Missouri*. Retrieved from Lacan's Graph of Desire: https://return.jls.missouri.edu/ReturnVol6/Kozicki_GraphofDesire.pdf
- Lacan, J. (1958-1959). Desire and its Interpretation. *The Seminar of Jacques Lacan, Book VI*, pp. 1-435.
- Lacan, J. (1966). The Logic of Phantasy. *The Seminar of Jacques Lacan, Book XIV, 1966-1967*, pp. 1-190.
- Lacan, J. (1970). Psychoanalysis upside down/The reverse side of psychoanalysis (1969-1970). *The Seminar of Jacques Lacan Book XVII*, pp. 1-263.
- Lacan, J. (2006). *Ecrits*. New York: W W Norton & Company.
- Landers, A. (2015). *News and Record*. Retrieved from Widow's sexual urges should be regarded as a blessing, not a curse: https://greensboro.com/widows-sexual-urges-should-be-regarded-as-a-blessing-not-a-curse/article_5416e22d-6411-5aaf-8aca-c7f8284648e3.html
- Lehmiller, J. (2018). *Tell me what you want: The science of sexual desire and how it can help you improve your sex life*. London: UK: Robinson.
- Levinson, J. (2005). Erotic art and pornographic pictures. *Philosophy and Literature*, 228–240.
- Maes, H. (2014). Erotic art. *Stanford Encyclopedia of Philosophy*., 1-43.
- Martha Cowley, J. G. (2016). *Exploring sexuality through art making*. Los Angeles, California: A Thesis for the degree of Master of Art, Loyola Marymount University.
- Mattia Nese, G. R. (2021). Sexual fantasies across gender and sexual orientation in young adults: A multiple correspondence analysis. *Sexes*, 2. <https://doi.org/10.3390/sexes2040041>, 523–533.
- Miller, J. L.-A. (2017). *Formations of the unconscious: The seminar of Kacques Lacan Book V*. Cambridge, United Kingdom: Polity Press, ISBN-13: 978-0-7456-6037-0.
- Minguy, T. (2017). Erotic exuberance: Bataille’s notion of eroticism. *PhaenEx*, 12(1), 34-52.
- Nanda, S. (2021). *Editorji*. Retrieved from In Depth: Pornography vs Erotica: Is it time to stop shoving them under the same umbrella?: <https://www.editorji.com/story/in-depth-pornography-vs-erotica-is-it-time-to-stop-shoving-them-under-the-same-umbrella-1630734518210>
- Over, D. S. (1991). Male sexual fantasy: Multidimensionality in content. *Res. Thu.*, 29(3), 267-215.
- Pepeli, H. (2010). From Freud’s Unconscious to Lacan’s. [Dissertation]. London: A Dissertation for the degree of Doctor of Philosophy, Middlesex University.

- Putra, M. A. (2021). *CNN Indonesia: Seni Budaya*. Retrieved from Candi Sukuh, Pertapaan Bhima di Hampanan Arca Erotis: <https://www.cnnindonesia.com/hiburan/20210115104254-241-594084/candi-sukuh-pertapaan-bhima-di-hampanan-arca-erotis>
- Ramadurai, C. (2015). *BBC News Indonesia*. Retrieved from Candi-candi seks di India: https://www.bbc.com/indonesia/vert_tra/2015/10/151017_vert_tra_india_candiseks
- Rawson, P. (1973). *Primitive erotic art*. London: Great Britain, ISBN 0 297 76537 X.
- Verdino, T. (2021). The Holy-Erotic Spirituality: Merayakan Seksualitas, Menghidupi Spiritualitas. *Indonesian Journal of Theology*, 9(2). DOI: <https://doi.org/10.46567/ijt.v9i2.194>, 221-246.
- Von, Y. (2020). Sexual fantasy: A hermeneutic literature review. [Thesis]. Auckland, New Zealand: A Thesis for the degree of Master of Psychotherapy, Auckland University of Technology.
- Windratie. (2015). *CNN Indonesia*. Retrieved from Pameran Lukisan Erotis Shunga Mencemooh Ketabuan Pornografi: <https://www.cnnindonesia.com/gaya-hidup/20151012115027-269-84376/pameran-lukisan-erotis-shunga-mencemooh-ketabuan-pornografi>
- Yamgar, s. (2019). *Practo*. Retrieved from question and answer: <https://www.practo.com/consult/masturbation-i-am-34-years-old-unmarried-male-person-my-problem-is-i-am-doing-masturbation-from-last-12-years-now/q>
- Zahm, O. (2017). *CNN Style: Art*. Retrieved from Techniques for titillation: A brief history of art and eroticism: <https://edition.cnn.com/style/article/erotic-art-history/index.html>
- Zizek, S. (1997). *The Plague of Fantasies*. New York and London: Verso.