



E-ISSN 2355-214X

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Received: 8 April 2025
Revised: 20 April 2025
Accepted: 25 April 2025

Hybridity and Authenticity of Ichwan Noor's Sculpture: A Case Study of Bedhaya Kinjeng Wesi Sculpture in Yogyakarta International Airport

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ABSTRACT

The Bedhaya Kinjeng Wesi (literally mean Iron Dragonfly Bedhaya) sculpture represents a significant intersection of traditional Javanese culture and contemporary art at Yogyakarta International Airport (YIA). This study examines how hybridity and authenticity manifest in this commissioned artwork created by sculptor Ichwan Noor between September 2019 and January 2020. Using qualitative methods including participant observation, visual documentation, and interviews, this research analyzes the complex negotiation process that occurred between institutional stakeholders, cultural authorities, and artistic vision. The findings reveal that the sculpture's creation involved a unique creative sequence: first, a traditional dance form (Bedhaya Kinjeng Wesi Dance) was developed as reference material, then reinterpreted through contemporary sculptural techniques. The resulting artwork demonstrates hybridity through its combination of traditional dance postures, symbolic elements from local oral tradition, and modern materials and aesthetics. This case study contributes to our understanding of how authenticity is negotiated in public art that serves both cultural representation and tourism functions, particularly in postcolonial contexts where local identity intersects with global modernity. Rather than seeing hybridity and authenticity as opposing forces, this research suggests they operate as complementary processes in contemporary cultural production.

Keywords: Bedhaya Kinjeng Wesi; cultural hybridity; authenticity; public art; Yogyakarta International Airport; contemporary sculpture; traditional dance; cultural tourism

ABSTRAK

Hibriditas dan Keaslian Patung Ichwan Noor: Studi Kasus Patung Bedhaya Kinjeng Wesi di Bandara Internasional Yogyakarta. Patung Bedhaya Kinjeng Wesi merupakan persimpangan penting antara budaya Jawa tradisional dan seni kontemporer di Bandara Internasional Yogyakarta (YIA). Studi ini menggunakan metode kualitatif meneliti bagaimana hibriditas dan keaslian terwujud dalam karya seni yang dipesan oleh pematung Ichwan Noor antara September 2019 hingga Januari 2020 termasuk observasi partisipan, dokumentasi visual, dan wawancara. Penelitian ini menganalisis proses negosiasi kompleks yang terjadi antara pemangku kepentingan institusional, otoritas budaya, dan visi artistik. Temuan penelitian mengungkapkan bahwa penciptaan patung tersebut melibatkan urutan kreatif yang unik: pertama, bentuk tari tradisional dikembangkan sebagai bahan referensi, kemudian ditafsirkan ulang melalui teknik pahatan kontemporer. Karya seni yang dihasilkan menunjukkan hibriditas melalui kombinasi postur tari tradisional, elemen simbolis dari tradisi lisan lokal, dan bahan serta estetika modern. Studi kasus ini memberikan kontribusi pada pemahaman tentang bagaimana keaslian dinegosiasikan dalam seni publik yang berfungsi sebagai representasi budaya dan fungsi pariwisata, khususnya dalam konteks pascakolonial, yaitu identitas lokal bersinggungan dengan



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modernitas global. Alih-alih melihat hibriditas dan keaslian sebagai kekuatan yang berlawanan, penelitian ini menunjukkan bahwa keduanya beroperasi sebagai proses yang saling melengkapi dalam produksi budaya kontemporer.

Kata kunci: Bedhaya Kinjeng Wesi; hibriditas budaya; keaslian; seni rupa publik; Bandara Internasional Yogyakarta; patung kontemporer; tarian tradisional; wisata budaya

1. Introduction

The practice of tourism in Indonesia began during the colonial period, when in March 1908 the Dutch East Indies government established a special bureau that handled tourists in the Dutch East Indies under the name Vereeniging Toeristenverkeer. The aim of Vereeniging Toeristenverkeer was to promote the Dutch East Indies as a tourist destination. It also facilitated tourism in the Dutch East Indies, publishing guidebooks and maps, running a tourist information bureau in Batavia, and working with government and non-government agencies to improve tourist infrastructure and make travel easier for tourists (Sunjayadi, 2019:7).

After independence, the Indonesian government continued this tourism policy, establishing Hotel and Tourism (HONET) in 1946. In 1952, HONET was disbanded, but a Presidential Decree was issued to establish an Inter-Departmental Committee on Tourism, which was tasked with working on the possibility of Indonesia becoming a Tourist Destination. In 1955, the State Industrial Bank (now the Indonesian Development Bank or Bapindo) established a company called PT NATOUR Ltd (National Hotels & Tourism Corp Ltd). The Ministry of Transportation established the Directorate of Tourism. The non-commercial Indonesian Tourism Foundation (YTI) was also born. Its main objective is to foster and develop the tourism industry more effectively to support the Indonesian economy. The term "tourism" by Dr. Prijono was considered closer to the culture in Indonesia, as a form of nationalism (Sunjayadi, 2019:26).

On March 22, 1969, Presidential Decree No. 30 of 1969 was issued, concerning the Development of National Tourism. On August 6, 1969, Presidential Instruction No. 9 was issued as a guideline for the implementation of Government policy in fostering the development of national tourism.

President Jokowi's tourism discourse was also delivered at YIA on January 31, 2020. The president said that the operation of the YIA would increase the number of tourists in Yogyakarta, thereby increasing foreign exchange for the local government.

Art tourism with local themes is at the nexus of tourism, local culture, and art in the modern world. Varieties of tourist art have dynamics of change in various types of artifacts, as well as the relationship between tourist art and self-understanding of local culture, and the nature of various communication codes contained in tourist art and local culture. Tourist art is not an end point but a possibility in the changing relationship of material symbols, external demands, and the reformulation of local culture (Graburn, 2002).

Ichwan Noor's Bedhaya Kinjeng Wesi sculpture is one of eleven artworks on display in the YIA airport area. The eleven works are commissioned works that are specifically for display in the airport area as a supporter of the airport's identity with local, national and artistic values.

The word Kinjeng Wesi is a Javanese term meaning airplane. The word Kinjeng Wesi appears in the word of an ancestor who predicted that there would be an airport and airplanes in the Temon area, Kulonprogo. The ancestral words were read out by President Jokowi during the groundbreaking of

the construction of Yogyakarta's new airport in Kulonprogo, on Friday, January 27, 2017, as reported in *Tribun Jogja Daily*. These historical contexts and local narratives surrounding YIA's development provide the backdrop for examining how traditional elements are transformed into contemporary art at the airport. To analyze this transformation process, concepts of hybridity and authenticity offer useful theoretical frameworks for understanding how cultural elements are negotiated and reimagined. Here are the words in the ancestral word:

Sabda Leluhur

*Sesuk ning tlatah Temon kene bakal ono wong dodolan cam cau ning awang-awang,
Tlatah Temon kene bakal dadi susuhe kinjeng wesi,
Tlatah saka lor Gunung Lanang lan Kidul Gunung Jeruk bakal dadi kutho,
Glagah bakal dadi mercusuarining bawono.*

If translated into English, the sentence reads:

Ancestral Word

*the future, in the Temon area, there will be people selling jelly in the sky,
Temon will become the nest of planes,
The land from Gunung Lanang in the North and Gunung Jeruk in the South will become a city,
Glagah will become a lighthouseing world.*

The process of creating the Bedhaya Kinjeng Wesi sculpture was gradual because it had to be preceded by the process of creating a dance to serve as a reference. The emergence of this need for reference also raises questions about the concept of hybridity and authenticity in the presence of a new work. This article is a reflection of the author's involvement in the process of creating the Bedhaya Kinjeng Wesi sculpture. As a starting point for the discussion, this article will refer to the question: How do hybridity and authenticity manifest in the practice of creating Bedhaya Kinjeng Wesi sculpture?

2. Literature Review

Hybridity begins when the boundaries within a system or culture are flexed, so that the clarity and assertiveness of what can be done or not done is blurred, which ultimately results in a new space, a system of its own. 'Hybrid' according to Bhabha is a metaphor to describe the joining of two types (forms) that bring out certain properties of each form, while negating certain properties that both have. Bhabha adds that postcoloniality not only creates a culture or practice of hybridization, but also creates new forms of resistance and negotiation for a group of people in their social and political relations (Bhabha, 2012:113–114). However, hybridity also allows for the introduction of new forms of identity production and cultural forms. Hybridity, then, can be accepted as a tool for understanding cultural change through the strategic rupture or temporary stabilization of cultural categories (Chris Barker, 2005:210).

The terms third world and first world are also two key words in Bhabha's theory. Bhabha finds "mimicry" as evidence that the colonized are not always silent, because they have the power to resist. The concept of "mimicry" is used to describe the process of imitation or borrowing of various cultural elements. The phenomenon of mimicry does not show the dependence of the colonized on the colonizer, but the imitator enjoys and plays with the ambivalence that occurs in the process of imitation. This is because mimicry always indicates an inappropriate and misplaced meaning. It is both imitation and subversion. As such, mimicry can be seen as a strategy of confronting colonial domination. Like disguise, it is ambivalent, perpetuating but also negating its dominance. It is from mimicry that it is seen as the basis of a hybrid identity.

According to Bhabha, (2012:86) mimicry is a desire of a different subject to become the subject of the other that is almost the same, but not quite (as subject of a difference, that is almost the same, but not

quite). Bhabha's concept of mimicry contains ambivalence because on the one hand the natives want to build a common identity with the colonizers, while they also maintain their differences. Mimicry appears as a representation of difference, where difference is a process of denial. The ambivalence of mimicry is seen in the following order: first, mimicry is a complex strategy to rearrange, organize, discipline, and match 'the other' as a visualization of its power. Secondly, mimicry is also a mismatch, a difference or resistance inherent to the strategic function of colonial domination power. In practice, mimicry also carries the notion of mockery, imitating but also mocking. While hybridity theory helps understand the process of cultural mixing and transformation, examining the concept of authenticity provides a complementary perspective on how cultural identity is preserved and validated within these hybrid forms.

Authenticity is the embodiment of human authenticity, awareness and freedom to determine everything in his life according to his interests and desires. Developing natural potentials and thoughts from oneself without any external factors influencing it (even in its thinking about others). Authenticity is more like a subjective thought that thinks consciously and freely. Jean Paul Sartre revealed that subjectivity is one of the prerequisites for being authentic. Authenticity itself gives meaning to the awareness of personal existence in this life. About how we see ourselves, what we are like, even explaining what we really are? (Sartre, 2021:83).

At this time, the basic assumption of authenticity is that in every human being there is an identity, which distinguishes one individual from another. This identity contains needs, desires, feelings, abilities, desires, and creativity that make individuals unique, when compared to other individuals.

Authenticity, according to Kierkegaard, depends on an individual finding authentic faith and becoming his or her real self. Kierkegaard argues that the news media and the bourgeois church make it difficult for an individual to live authentically in a society. Kierkegaard views "the media and the church as interfering middle agents, blocking people's path to real experience, to authenticity, and to God" (Holt, 2012:6).

Nietzsche's view of authenticity is an atheistic interpretation of Kierkegaard's opinion. He rejected the role of religion in the search for authenticity, as he favored the search for truth without the help of religion. Nietzsche believed that the authentic human being is the following: One who elevates himself above others in order to cross the boundaries of conventional morality in order to seek to determine for himself what is good and what is bad, without regard to the virtues "which we admire in our ancestors" (Nietzsche, 1989:87).

A very different definition of authenticity was presented by Erich Fromm in the mid-20th century. He considers any behavior, even behavior that fully conforms to social norms, to be authentic if it is the result of personal understanding and agreement with the origins of that behavior, rather than simply being conformist to the wisdom of society. An authentic person according to Fromm's rules would probably act in accordance with cultural or social norms, on the grounds that they are appropriate and not merely trying to conform. Fromm considers authenticity to be a positive output of enlightened and informed motivation, and not a negative output of rejecting the expectations of others. According to him, such negative outputs as Sartre's formulation are the "illusion of individuality" and not the genuine individuality that results from living authentically (Fromm, 1941:7).

The debate about originality is not new in the art world, and may even be as old as the birth of art itself. Is there any work that is truly pure without any trace of previous work?

As a starting point, this step is certainly very strategic in the discussion about "authenticity" in relation to modernity. Some writers have been quite clear about the meaning of authenticity and the concerns of the public in particular. After 1950, the term 'authentic' only began to be discussed but the term authentic at that time did not fully refer to the meaning of authenticity. It was still used in many meanings, such as individuality, discovery and liberation from tradition. In a later context, authentic was contrasted with "imitation" of cultural elements. It means the continuous preservation of the original ancient cultural elements in a particular culture.

Reflectivity is not a methodological issue but rather an ideological one that in turn disguises or masks larger but less tangible concerns. Reflectivity marks the opening up of the ethnographic tradition to new possibilities: a turn away from the ideologies of objectivity, distancing/impersonality, and transparency of reality towards the conceptual, need to explore the ethical, political, and epistemological dimensions of ethnographic research as an integral part of the science of the other. The basic form of reflectivity relates to self-criticism and personal quests that examine the subjective, experiential, and notions of empathy. The stories from the field that are then compiled are well aware that they move in a complex matrix of alternative representations that already exist, and indeed derive their strength and critical understanding from this awareness (reflectivity). For this reason, the best subjects of contemporary ethnography are those that have been over-represented, narrated and mystified by previous discursive conventions (Marcus. George E, 2009:745–749).

As a significant artistic heritage of humanity, sculpture plays a vital role in urban public spaces. Beyond enhancing the aesthetic appeal of the environment, it embodies profound cultural, historical, and emotional significance (Gjesdal et al., 2020). With the acceleration of urbanization and the increasing demand for public spaces, studying the symbolism of sculpture in urban contexts has become increasingly important.

First, sculpture in urban public spaces serves as a crucial medium for cultural expression and identity (Yingfang et al., 2024). The symbolic elements of different cultures and regions are often embedded in sculptures, which convey specific historical narratives and cultural values through their design and materials. For instance, public sculptures in many countries reflect national identity and social norms through distinctive artistic styles (Baykurt & Göğebakan, 2024). These works not only enhance the urban landscape but also provide a means for individuals to connect with and better understand their cultural heritage, thereby fostering a sense of identity.

Second, sculpture contributes to emotional resonance and spiritual sustenance in urban public spaces. Public sculptures often possess a strong expressive function, evoking emotional responses through visual, auditory, or tactile experiences (Zakaria, 2019). This emotional engagement is not limited to art enthusiasts but also influences the perspectives and values of the general public. By interacting with or simply appreciating these artworks, individuals can find solace and support, strengthening their emotional bond with the city (Lomas, 2016).

Traditional and cultural themes such as the statues which represent lifestyles, cultural habits, feeding treatment, desired drinking and etc. Abstract, cultural and social concepts and messages including loneliness of man, freedom, contrast between modernism and tradition, poverty, suffering, Homelessness, decline, prosperity, efforts and etc (Saboori & Marzban, 2012).

Specifically, sculpture has a wide application in urban art that use of the materials that postpone destruction of materials can be a reason for it. A large space in city can appear as a means for the artists in city to provide the artworks which are not enable to be implemented and installed in workshops and galleries.

Urban sculptures widely contribute in beautification of public spaces, such that Henry Moore believes that: sculpturing more than painting belongs to public spaces (Moore, 2007:7). Urban elements and sculptures refer to those artworks that their function has been regarded as one of the most important factors. Physical function as well as semantic and conceptual function has been mentioned as the best facilities to bring about change in space and landscape of cities (Mohajer, 2007:13). Sculptures have been appeared as symbols of culture, history and collective identity of people that emerge in both place and time and belong to the past and future, because the sculpture in cities manifest the community as a more cultural community (Gharabaghi, 2006:2).

There are previous studies whose topics are related to the title of this article. Although not taking the same theme, but by knowing, comparing and examining these previous studies, a different focus can be obtained so that this research becomes new or not the same as previous studies.

The research is a thesis from Shagul Shafiq (2018) entitled *Airports as Portrayers of Regional Character and Culture: A Case Study of Sulaymaniyah International Airport* at the School of Architecture and Interior Design of the College of Design, Architecture, Art & Planning, University of Cincinnati, Ohio, United States of America. This thesis examines how an airport can architecturally represent a city, region, culture, nation, and its metropolitan or national character rather than just providing a global image, generic aspects and a place image that does not fit the location of the airport. This research examines from an architectural point of view the efficiency of airport performance in addressing architectural design issues, as well as reviewing the representation of regional character at Sulaymaniyah International Airport in the Kurdistan region of Iraq. This research can help the author in YIA's role as a representation of the new gateway and regional identity as well as presenting the 'spirit' of Yogyakarta in local culture, including the Bedhaya Kinjeng Wesi Statue.

The second article was written by Febriansyah Ignas Pradana entitled *Local Wisdom in Yogyakarta International Airport* which was published in the International Journal of Creative and Arts Studies (IJCAS) Volume 2, Number 1 in 2021. This article aims to describe the local wisdom found at Yogyakarta International Airport, and the values contained in the local wisdom. This research helps the author in actualizing aspects of local wisdom at YIA, including the Bedhaya Kinjeng Wesi Statue as a representation of Yogyakarta's local wisdom elements.

Art (including sculpture), or universally understood culture, has become a powerful industry. Hence, apart from the communicative, aesthetic, cognitive, emotional, therapeutic and integrative identification functions, art serves primarily as the revitalisation of local or national tourism. More and more regions and countries are trying to encourage potential tourists to come, by promoting art and the creators of art as far as it is possible to identify them (Parfinenko et al., 2022:1568–1584).

3. Methods

This research uses a qualitative descriptive method as a research procedure that uses data in the form of written or spoken words from people and observed behavior (Moleong Lexy, 2002, p. 3). The qualitative descriptive method is a procedure of solving problems by describing the state of the object of research based on the facts that appear as they are. Utilization of the description method through a qualitative approach is intended so that the object of research can be described or described systematically, accurately, and factually (Sugiyono: 2010:67).

In this case, Sugiyono (2010:15) explains the meaning of qualitative research, namely: Qualitative research methods are research methods based on the philosophy of postpositivism, used to research on natural object conditions, (as opposed to experiments) where researchers are key instruments, sampling of data sources is done purposively and snowball, collection techniques with triangulation (combined), data analysis is inductive / qualitative, and qualitative research results emphasize meaning rather than generalization.

According to Denzin, qualitative research is a focus of attention with a variety of methods that include interpretive and naturalistic approaches to the subject of study. Qualitative researchers study objects in their natural context, and seek to understand or interpret phenomena in terms of the meaning that humans (researchers) attach to them. Qualitative research includes the subjects studied and the collection of various empirical data: case studies, personal experiences, introspection, life journeys, interviews, observational, historical, interactional, visual texts that describe every day and problematic moments and meanings in a person's life (Denzin & Lincoln, 2009:2).

By Denzin, various qualitative research methodologies are seen as bricolage, the researcher is called a bricoleur. A bricoleur is a versatile human being or a professional independent. The bricolage is a series of practices that are integrated and neatly arranged so as to produce solutions to problems in real

situations. The researcher as a bricoleur utilizes his own means of expertise by using whatever strategies, methods, or empirical data are available. If the need arises to invent new tools, or combine them into one, the researcher will do so. Using this bricolage approach to qualitative research, the following section presents the findings from my participation in and observation of the Bedhaya Kinjeng Wesi sculpture's creation process, documenting how multiple cultural elements were assembled in this unique artwork.

4. Results

4.1. The Process of Making Bedhaya Kinjeng Wesi Sculpture

In the concept of schenography art program at YIA, Bedhaya Kinjeng Wesi Dance is immortalized as a sculpture object that is placed between the commercial area that has Kotagede narrative and the boarding lounge that has 'Jogja Renaissance' narrative.

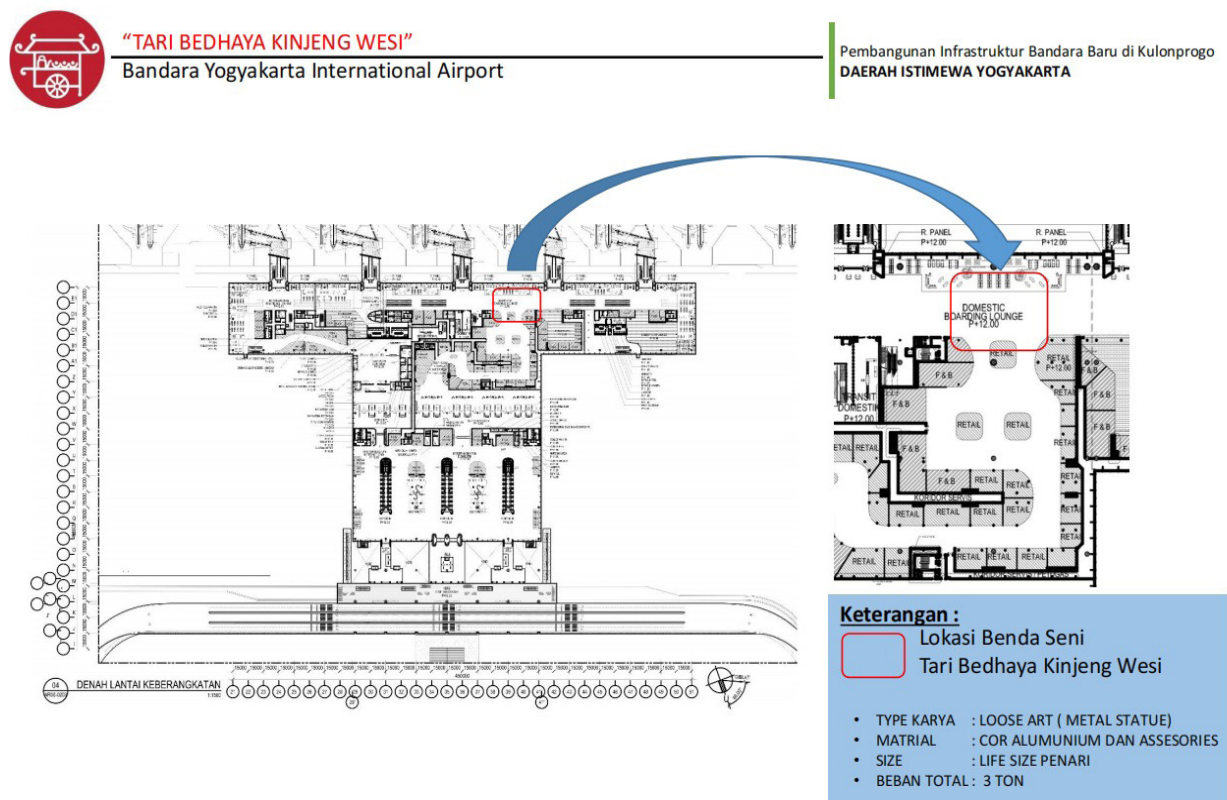


Figure 1: Location map of the Bedhaya Kinjeng Wesi statue (Source: PP KSO Document, 2018)

The term "Kinjeng Wesi" comes from an ancestral prophecy (Sabda Leluhur) which states that the Kulon Progo region - where YIA is located - will become an "iron dragonfly's nest", referring to airplanes (Tribun Jogja Daily, on Friday, January 27, 2017).

Since Bedhaya Kinjeng Wesi dance has never existed before, it was created. In order to realize Bedhaya Kinjeng Wesi dance in the form of sculpture, an artist who has experience in making sculptures with traditional dance themes and can depict the flexible movements of the dance is needed.

Ichwan Noor, who has extensive experience in making sculptures and monuments in several cities in Indonesia, was chosen. In the process of dance training, Ichwan Noor always comes to feel the aura to capture certain moments in the form of sketches, photos and videos and followed up by making mock-ups and then making sculptures.



Figure 2: Sculptor Ichwan Noor (in white shirt) in discussion with Co-Schenographer RM. Altiyanto (plaid shirt) while watching Bedhaya Kinjeng Wesi dance rehearsal. (Source: Author, 2019)



Figure 3: The process of Bedhaya Kinjeng Wesi Dance rehearsal in the hall of Ndalem Suryowijayan, Yogyakarta. (Source: Author, 2019)



Figure 4: The process of Bedhaya Kinjeng Wesi Dance rehearsal in the hall of Ndalem Suryowijayan, Yogyakarta. (Source: Author, 2019)



Figure 5: Invitation to the premiere of Bedhaya Kinjeng Wesi Dance (Source: Author, 2019)



Figure 6: Bedhaya Kinjeng Wesi dance performed at Ndalem Suryowijayan, Yogyakarta (Source: Author, 2019)

From this observation, sculptor Ichwan Noor then made sketches and mockups. He realized that in the process of realizing sculpture art, it is not necessarily to show the figure of a dancer, but more important is to visualize in the form of 3-dimensional movements in the Bedhaya Kinjeng Wesi dance, although he admits that in detail it does not refer to the formation of dance floor patterns that symbolize planes and propellers. The sculpture is a separate depiction of Bedhaya Kinjeng Wesi dance movements whose function is to fill the empty space in the boarding lounge area, so the calculation that the sculpture will be seen from various angles and will be used as a photo/selfie object is also considered.



Figure 7: Motion and composition study of Bedhaya Kinjeng Wesi sculpture (Source: Author, 2019)



Figure 8: Bedhaya Kinjeng Wesi sculpture mockup (Source: Author, 2019)



Figure 9: Bedhaya Kinjeng Wesi sculpture in the process of completion (Source: Author, 2019)

In the visualization of Bedhaya Kinjeng Wesi Sculpture, we found interesting things, namely:

a. **Number of Dancer Figures**

The number of dancer figures in the sculpture is not the same as the number of dancers in Bedhaya Kinjeng Wesi dance. In Bedhaya Kinjeng Wesi dance, the number of dancers is nine (9), while in the sculpture the number of dancers is eighteen (18). Ichwan Noor is well aware of this because he has to adjust the composition of the dancers that depicts the dance movement, not merely embodying the dance into a sculpture. Sculpture as a static work of art is different from a moving dance, hence the need for tactics so that the figures of the dancers can depict motion. In addition, Ichwan Noor had to adjust the area of the sculpture, which is elongated (from east to west).

b. **Addition of Wings and Iron Structure**

As a sculptor's interpretation of the Bedhaya Kinjeng Wesi dance, Ichwan Noor made modifications to some of the dancer statue figures, adding dragonfly wings and even using brass. This is so that the composition of the statue can symbolize Kinjeng Wesi more. Similarly, the addition of an iron

structure not only serves as a support for the figures but also as an artistic and aesthetic aspect. The iron is colored according to the color of the figures, which is silver/aluminum, in line with the color of the dancer figures. In other words, what Ichwan Noor is doing is using modern art idioms to depict traditional (dance) art.



Figure 10: Bedhaya Kinjeng Wesi sculpture has been installed in YIA boarding lounge area (Source: <https://www.artcab.id/portfolio/bedhaya-kinjeng-wesi/>, 2020)

c. Not All The Figures in The Sculpture are Intact

Seen carefully, not all the dancer figures in Ichwan Noor's sculptures are intact (from head to toe). There are some figures that are deliberately cut and placed higher in a rhythmic compositional arrangement. Ichwan Noor does this as a way to show that the Bedhaya Kinjeng Wesi sculpture depicts a more flexible and dynamic movement. This aesthetic strategy is different if the movement is realized in the repetition of the same dancer's form. There is no dynamic impression created, only repetition.



Figure 11: Details of Bedhaya Kinjeng Wesi Sculpture (Source: <https://www.artcab.id/portfolio/bedhaya-kinjeng-wesi/>, 2020)

d. Perspective/Direction of The Dancer

From the arrangement of the dancer figures in Bedhaya Kinjeng Wesi Sculpture, it can be seen that Ichwan Noor as an artist uses various perspectives (north, south, west, east). This is due to the sculpture's location in the middle of the boarding lounge area, so it must be visible to airport guests from various angles.

The above is stated by Ichwan Noor as a conceptual awareness that he is making an independent sculpture, a sculpture that is free to translate Bedhaya Kinjeng Wesi, not just transferring the vehicle from dance to sculpture. Bedhaya Kinjeng Wesi dance is only used as a reference, the rest of the visual creativity remains the right of the artist.

e. Chart of Creation Process

From the chart, we can see that there are several changes in theme, creator, authority and even audience in the process of Bedhaya dance, which is sacred to the Kingdom of Yogyakarta to become a public sculpture at the airport.

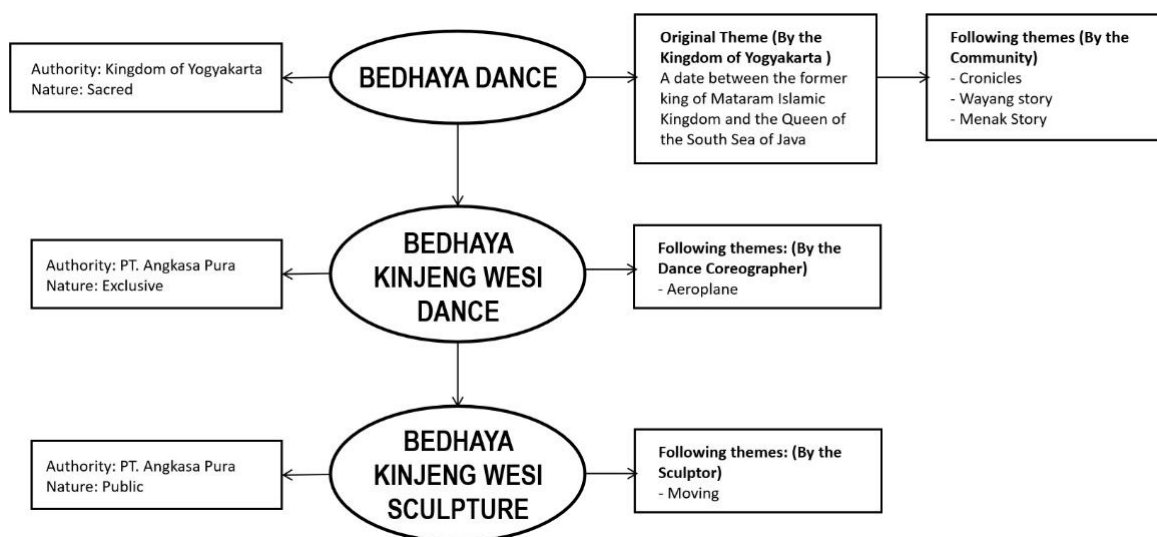


Figure 12: Chart of creation process

Having documented the creation process and the formal elements of the Bedhaya Kinjeng Wesi sculpture, we can now analyze how concepts of hybridity and authenticity manifest in this artwork and what these manifestations reveal about cultural representation in contemporary public spaces.

5. Discussions

As a work of art placed in an airport, it is certainly different from a work of art in an exhibition building. The airport, which is a reflection of modernity, is of course very concerned about the comfort of its passengers. Nowadays, the airport terminal is no longer just a room to wait for the plane to arrive, but it has turned into a showcase where passengers get comfort offerings with the presence of food counters, reading corners, play areas for children and in the last 5 years, it has become a concern to present local culture as an effort to show the authenticity of the region where the airport is located.

Bedhaya Kinjeng Wesi sculpture was created based on the depiction/symbolization of an airplane. This refers to the location where the sculpture is placed, namely the YIA terminal, as well as a symbolization of the commissioned work of PT. Angkasa Pura.

It is at this stage that many interests arise in order to realize an 'authentic' work of art. Authenticity that is interpreted differently from various parties, for example from PT. Angkasa Pura, the DIY Provincial Government, the Kingdom of Yogyakarta, the Kulon Progo local government and the Curator must be discussed in order to reach an agreement. The Bedhaya Kinjeng Wesi sculpture is envisioned as a 'representative' of the authenticity of local culture.

On the one hand, there is a fear from the local government that if the statue is 'too' contemporary, it will eliminate the local element. It is considered that it is not in accordance with the 'standard' of depiction/embodyment of 'sacred' culture. The local government's desire is that artists can symbolize tradition so that the 'authenticity' of Jogja can emerge. On the other hand, there is a desire to present

the Bedhaya Kinjeng Wesi sculpture in a contemporary art form, which will still show its locality. In other words, the sculptor will create a hybrid work.

In the end, visually, the hybridity in the Bedhaya Kinjeng Wesi sculpture is clearly visible, as the sculptor creates a new form based on elements of tradition (dance), elements of nature and locality (*kinjeng*/dragonfly) and modern industrial materials (iron).

The combination of bedhaya dance elements, kinjeng wings and iron pipes into a unity that has a new meaning, which is an installation sculpture while still prioritizing the characteristics of a work that is thick with narration and symbolization of movement. Although we can partially categorize bedhaya dance and kinjeng animals as local products and iron as modern products, each of these elements merge into one in an installation sculpture, so it is no longer necessary to look at them element by element.

This 20-meter-long by 4-meter-wide sculpture installation cannot be seen per figure/one element only, but already in the form of a whole unit, which is realized in aluminum material so that the impression of grandeur and elegance is increasingly visible on this sculpture. This sculpture is a contemporary sculpture, which etymologically also comes from the west. This is because the development of art after the modern era is entering the post-modern era. Thus, in its manifestation, Bedhaya Kinjeng Wesi sculpture is a manifestation of contemporary art.



Figure 13: "Arrival of King & Queen of Fairyland" by Evelyn Stuart Hardy

The impression of movement is very strong in this sculpture, especially the winged figures of the sculpture as if to indicate that this sculpture is a composition of angels who are dancing gracefully. However, visually, the use of metal materials with various manufacturing techniques (aluminum cast, gold plating and makeup finishing on the dancer's face) gives a strong impression of modernity. This sculpture can be referred to as a hybrid product because it processes modern elements and is placed in the location of the airport terminal (which also means modern) by trying to display local culture.

The form of the bedhaya dancer statue, which has dragonfly wings, can also be interpreted to indicate at a glance that it is similar to a fairy (Western fairy tale). By incorporating elements of Western culture such as fairy tales in the Bedhaya Kinjeng Wesi statue, mimicry, which is the process of imitating or borrowing various cultural elements, also occurs.

Indeed, when viewed through a western lens, the form of a fairy in a Javanese costume would be considered strange. In this case, mimicry always indicates an inappropriate and misplaced meaning. It is both imitation and subversion. This statue seems to mock western culture, that not only the west has traditional stories about fairies or angels, but Javanese culture also has them.

By being placed in the boarding lounge area of the departure terminal, the function of this sculpture can also be interpreted as an element to complement the behavior of airplane passengers as part of modern society, which is 'thirsty' for curiosity and its existence in understanding contemporary works of art. By looking at and taking photos and even selfies with this statue, passengers seem to feel that they are part of a society that already understands contemporary art, already feel that they are 'modern people'.

It is at this point that the sculpture in the airport's public space finds its function, namely as an important medium for cultural expression and identity, as stated by Yingfang, *et al.* In addition, in relation to tourism, the Kinjeng wesi bedhaya statue plays a role in bringing up traditional and cultural themes such as statues that represent cultural customs, in this case Javanese culture. This is in accordance with the opinion of Sabouri (2012).

As a contemporary sculpture, the Bedhaya Kinjeng Wesi sculpture is based on several influences, not only from the dance movements of Bedhaya Kinjeng Wesi but also from other sculpture references and material processing considerations. It is the strategy of combining various influences from outside and integrating them with passion that determines the authenticity of one's work.

According to Eric Fromm, an authentic person according to Fromm's rules will probably act in accordance with cultural or social norms, reasoning that it is appropriate and not just trying to fit in. Fromm considers authenticity as a positive result of enlightened and informed motivation, and not a negative result of rejecting the expectations of others. If seen according to Eric Fromm's opinion above, we can thus interpret that the Bedhaya Kinjeng Wesi Sculpture is also considered an authentic work.

The analysis of the Bedhaya Kinjeng Wesi sculpture reveals the complex interplay between traditional cultural elements, contemporary artistic expression, and institutional expectations within a modern airport setting. These dynamics reflect broader tensions in representing cultural identity in globalized public spaces.

6. Conclusions

The creation of the dance and sculpture Bedhaya Kinjeng Wesi was intended to satisfy the guest's desire to know more about the locality. The goal of entertaining tourists with something local is an excess of modernity by presenting local products that are considered authentic. Tourism as a discourse since the colonial era still continues today. The demand to serve tourists then offers a certain exoticism and can be referred to as the 'spirit of Jogja', which aims to serve government orders to represent localism. The element of representing locality/traditional culture is presumed to be a form of nationalism that is considered capable of raising the pride and self-esteem of the Indonesian nation.

In the process of implementation, the Bedhaya Kinjeng Wesi sculpture did not escape the bargaining of various interests. On the one hand, it is impossible to violate the government's discourse, by following the discourse that has been built about displaying the authenticity of local culture. On the other hand, it tries to come up with new alternatives.

The elements of hybridity and authenticity of Bedhaya Kinjeng Wesi sculpture are unique and 'subtle' (not immediately obvious), the art product does not simply present something that is hybrid and authentic, but is full of intertwining and 'bargaining'. Thus, what is seen is as if it is hybrid and as if it is authentic. The discourse of authenticity is as an 'art product' that represents the 'spirit' of Jogja, while the critical potential of the hybrid is a new form that manifests in art products derived from cultural encounters.

The function of sculpture as a medium to delight tourists is its role as a historical reminder and cultural representation. Meanwhile, the demand to bring out the 'spirit' of Jogja that has been constructed does not always fit the reality of the present, especially if it is related to the growing culture.

The Bedhaya Kinjeng Wesi sculpture was originally envisioned to be a hybrid statue equipped with sophisticated western technology, which can move up and down and rotate, so that it really looks like a constellation of angels descending from the sky: like a robot in the form of a local dancer.

Another thing that needs to be examined is the question: is hybridity and authenticity a matter of colonialism as characterized by Homi Bhabha and Gayatri Spivak; or is it a bricolage as Norman K. Denzin and Yvonna S. Lincoln state?

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Interview

Ichwan Noor (62 years), in his studio: Jl. Cangkringan, Sleman, Yogyakarta on 1 September 2019