

Aesthetic Transformation in the Production Process of the Augmented Reality Folklore PASUA: Real-Time Performance

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ABSTRAK

Transformasi Estetika dalam Proses Produksi Cerita Rakyat Realitas Berimbuah PASUA: Pertunjukan Real-Time. Pemahaman konsep estetika telah mengalami perubahan sesuai dengan dinamika perkembangan kreativitas yang telah terjadi pada setiap zaman. Transformasi estetika ini melestarikan nilai-nilai budaya di era milenial, mengikuti seiring perkembangan seni pertunjukan di Indonesia yang semakin berkembang pula. Dalam produksi seni pertunjukan diperlukan adanya kreativitas yang terus menerus. Kreativitas adalah faktor yang sangat penting dalam kehidupan berkesenian. Setidaknya kreativitas memiliki tiga manfaat: a) memungkinkan manusia memberikan respon terkuat terhadap situasi-situasi baru, b) mengadakan reaksi yang lebih kuat terhadap tantangan-tantangan lama, c) mengorganisasikan situasi baru dan memberikan respon yang kuat terhadapnya. Kreativitas memungkinkan seniman untuk meningkatkan kualitas sajian suatu seni pertunjukan yang baru dan original. Tulisan ini mengangkat tiga fenomena budaya yang ada di Nusantara yaitu Papua, Sunda, dan Aceh. Struktur dari ketiga wilayah teritorial ini menjadi sebuah nama realitas virtual yang khas berupa *Augmented Reality (AR) PASUA (Papua-Sunda-Aceh) Performance Arts (PA)* di era revolusi industri 4.0. Sebuah *Augmented reality real time synchronization* dalam penciptaan seni pertunjukan 4.0. menggambarkan tentang siklus kehidupan manusia yang disimbolkan dengan Matahari, diawali dengan Matahari terbit di Papua selanjutnya bersinar di tanah Parahyangan, Sunda dan akhirnya terbenam di Aceh, Serambi Mekah.

Kata kunci: transformasi estetika; folklor Pasua; visualisasi virtual; augmented reality

ABSTRACT

The view of aesthetics has undergone a shift which is in line with the aesthetic concepts that emerged in every era. This artistic transformation preserves cultural values in the Millennium Era, following along with the development of performing arts in Indonesia which are also growing. In the production of performing arts, there is a need for continuous creativity. Creativity is a significant factor in the life of art that at least creativity has three benefits: a) enabling humans to provide the most robust response to new situations, b) reacting more strongly to old challenges, c) organizing new cases and giving strong reaction to it. Creativity allows artists to improve the quality of the presentation of unique and original performance art. This paper shows three cultural phenomena that exist in the archipelago, namely Papua, Sunda, and Aceh. The structure of these three national territories is a name of virtual reality that is typical of PASUA's *Augmented Reality (AR) (Papua-Sunda-Aceh) Performance Arts (PA) 4.0*. An augmented reality real-time synchronization in the creation of performance art 4.0. which describes the cycle of human life symbolized by the sun. Beginning with the sun rising in Papua, it then shines on the land of Parahyangan, Sunda and finally sets in Aceh, the Veranda of Mecca.

Keywords: aesthetic transformation; Pasua folklore; virtual visualization; augmented reality

Introduction

This research attempts to create a performing art by trying to develop a set of scientific concepts and approaches and explores the theories and methodologies summarizing the disciplines of anthropology, sociology, history, literary theory, semiotics, structural analysis, functional analysis, feminist theory, ethnology, dance motion analysis and theater, perceptual psychology, aesthetics and the theory of performance art itself (Takari et al. 2008: 8). The development of performance art is inseparable from the influence, both external and internal, that can determine the direction, form, strategy, and expression in it. Performing art works that stand in a multidimensional space that is happening at this time can lead to consequences and a great commitment to the development of the creativity of the performing arts, which is now between the two directions of development with all the expectations in it. On the one hand maintaining originality and on the other hand there is the influence of the development of global culture which is supported by the development of concepts, ideology, science, and the latest technology. This is indeed unavoidable from the cultural life of the Indonesian people, which to some extent can change one's lifestyle. According to Ahmed Gurnah in the book *The Limits of Globalization: Case and Arguments*, globalization is indeed inevitable, but the strong influence of globalization, on the other hand, there must be other forces as a process of selection, screening, adoption, rejection, exchange and complex intercultural influences. From here it is expected to create a mutually beneficial relationship, a 'mutualistic symbiosis' with certain cultures that are positive, constructive, and productive for the development of local culture. Therefore, the positive aspects of globalization include opening up opportunities for various cultures to get along with each other and fertilize one another (Saini, 2004: 62).

This paper is a publication of the results of the Consortium Research in the Field of Performing Arts which is a combination of Research in Art and Performing Arts through augmented reality media. This Consortium research in the

Arts sector raised three cultural phenomena in the archipelago, namely Papua, Sunda and Aceh. The structure of the three territorial areas becomes a unique virtual reality name in the form of Augmented Reality (AR) *PASUA* (Papua-Sunda-Aceh) Performance Arts (PA). An understanding of *Augmented Reality* (AR) combines human abilities (sound, touch etc.) by using virtual objects to facilitate real-world interaction and authentic perceptions of users.

This performance of art cannot be said to be an ordinary unity, but it deserves to be appreciated with its dynamism. Virtual visualization of augmented reality shows is a new art form, which indeed aims to make the audience feel as if they are in the middle of an illusion of reality which is portrayed through an interactive tool between virtual and reality. This merging between virtual and reality is a creativity that is built for change. Creativity is needed to - and only to - change something (Yasraf, 2018: 86). As said by Ghiselin, the creative process is "... the process of change, development, evolution in the organization of subjective life" (Laruelle, 2010: 2). In the book *Estetika Paradoks* written by Yakob Sumardjo (2010: 21) explained that the paradox is something in pairs, whether opposing pairs or pairs of twins that are sturdy, in the sense that one can be sturdy if the other exists. Just as there is day and night, there is a husband and wife, meaning that it is not an antonymic paradox but a paradox in the sense of mutual support, complementarity, and binary opposition. What is meant by paradoxical aesthetics is art in a general sense which covers all aspects of life or all cultural products, as an effort to express the thoughts and activities of Indonesian people in the collective context and diversity of pre-modern and modern Indonesian human arts (Yasraf, 1998: 9). This paradoxical concept emerges as the understanding of pre-modern Indonesian people who realize that everything in this world consists of the concept of opposition pairs, both crime and policy, as well as harmony pairs or twins that support each other that have both objective and subjective values as depicted in the pairs of husband and wife.

In a virtual world that has entered a reality where most of the mind and time become absorbed into

the virtual world, this form of art can leave a lasting impression compared when when appreciating a performance both in live performances or when seeing paintings or sculptures in museums. And in a world where life seems to have moved significantly into a virtual realm, accepting the existence of an illusion of reality that is served by this kind of art is indeed memorable, better understood, and can still exist as more than an exhibition of art that is just 'going through'. The presence of virtual reality is a tangible manifestation of the resilience of art in the digital age in that art is able to be progressive in responding to the challenge of the times and arouse thoughts and feelings through the reality that virtual reality creates.

Following the development of artistic creativity today, virtual reality is often mentioned as the 'new media'. This term confirms the presence of works of art such as installations, video art, web art, digital art, etc. that are characterized and have the feel of the influence of new equipment today, for example: computers, digital cameras, videos, and internet devices. Of the many advancements in technology, perhaps electronics is the most prominent as electronic devices are the most widely used in people's lives, especially in big cities. Technological advances in the form of electronic equipment make it easy for creativity to be understood in the context of a domain that is not only limited to the industrial or economic realms, but also includes the social, political, cultural and religious domains.

Along with the development of the industrial revolution 4.0, technology, and representation of reality in virtual abstractions, the paradigm of the relationship between works of art, artists, organizers, audiences, and art critics has changed. The phenomenon of watching has become increasingly widespread in social networks that increasingly have high accessibility. The presence of the audience is what determines whether the performance art can be realized or not. The audience is a co-creator and has the same important role as the artist. "The audience plays a role as a co-creator of the act and is just as important as the performer in the act" (Sandstrom: 2010). Based on the opinion of Dora Gracia who said that "without audiences, there is no performance art", it can be understood

that, after it is confirmed by the statement in the article entitled *Audience As a Participant In Performance Art*, explains that the audience is an important part in the performing arts; the audience is a partner or counterpart (Meyer, 2009). In the performing arts, there is no distance between the audience and the artist. The viewer becomes both the 'subject' and 'object' in the appearance displayed and includes the audience in a multilayer relationship. On the other hand, the venue for performing arts, for example, is increasingly narrowing without having to be determined by a standard architectural building convention. Therefore, the creation of *augmented reality* in the creation of performance art is required in accordance with the development of the industrial revolution 4.0.

Processes and Products in Art Making

Art works are not born just like that, but emerge from an idea which is then arranged conceptually. Artwork is expressed from a complex contextual and textual of the artworks making from thoughts and experiences that are sustainable. The making of visualization in virtual augmented reality shows is an ongoing thought and experience from a competency research grant on the visualization of the aesthetic photomotion of *alua patuik Raso Pareso* in 2015-2016 (Competency Grant Research Report, 2015 and 2016).

As the research goes on, the roadmap to build a broad knowledge base on art making that includes explicit and implicit understanding of techniques, skills, art genres, art theories, aesthetics, emotions, values, personal theories, personal interests and experiences, previous work, and history and contemporary art knowledge is established. This knowledge basis continues to be developed and referred to throughout art life and connects the works of art between the ongoing works of art in the present, the works of art in the past that have been abandoned, and in the future that are still searching for formulas. The basic knowledge in art making will continue to be developed and interact with each phase that will be explained in this model. Of course in this case the researcher

will create a workbook and logbook to record and note the developing ideas and the results of explicit research activities that discuss about the identification of differences, analysis, connotations in art-making knowledge.

a. First Phase: Artwork Conception

Initially, the concept of this artwork will collaborate each of the traditional arts in the research area of the Grant Consortium research members consisting of ISBI Papua, ISBI Bandung, and ISBI Aceh. An augmented reality real time synchronization in the creation of performing arts 4.0. describes the cycle of human life that is symbolized by the journey of the Sun rising in Papua, then shining in the land of Parahyangan, Sunda, and finally setting in Aceh, the Veranda of Mecca. An idea conception is the process of identifying an implicit or explicit idea or feeling that can be a potential work of art. There are three main sources from which ideas for a work of art can be derived: the art-making company namely PT. Assemblr Teknologi Indonesia that is ongoing, life experience interactions, and external influences.

Conceptualizing Ideas. Artists are involved in various explicit and implicit forms of conception of artwork ideas, which can be described in terms of the cognitive and behavioral basis of the people of Papua, Sundanese and Aceh. Explicit cognitive activities of the conception of ideas are activities that are realized by dancers and performers of art, performed with their cognitive, affective, and psychomotor. Artists are given freedom of expression in accordance with the underlying cultural background to broaden ideas or theories in an effort to produce suitable artwork ideas. Ideas can also originate from the research a partner, which is PT. Assemblr Teknologi Indonesia as a digital art manufacture. In addition, reflections on daily experiences that occur in Papua in the process of worshiping the Karwar Statue can produce potential artistic ideas. In Hinduism in India, traditional dancers who dance in sacred ceremonies in Hindu temples are called *devadasi*, or women 'servants of God'. They sing and dance for ceremonies rooted in *tantri* rituals, a syncretic

event to worship Mother Goddess (similar to the practice of worhiping *Dewi Sri*). According to Hindu theology, Mother Goddess has supernatural power (creative energy) that comes from God which is manifested as a Goddess, as does the female priest Siva. The 'women's power' is an expression of respect for women. A woman is considered as a graceful and beautiful figure. The figure of a woman as a sexual object, almost never changes. Gesture and appearance of women as the tempter rather than as the tempted. Consequently, without the image sexy women, the sex desecralization project that is needed to create a society that is consumptive, wasteful, and only interested in satidfyng their worldly desires would not exist (Sapentri, 2017: 32). Cikeruhan is a dance born from the rice harvest ritual tradition as a form of gratitude to Dewi Sri Pohaci (Goddess of Fertility) around the 18th century. At that time people walked to carry rice from rice fields to barns while dancing and sounding the tools they were carrying.

Legends and myths about Dewi Sri or Goddess of Rice in West Java are always associated with the existence of the *runggéng* dance. *Runggéng*, which is originated from the Goddess of Rice in agricultural rituals and soil fertility ceremonies, is a story that has taken root for a long time in the Tatar Sunda. As a symbol of fertility, Sundanese traditions linking the authenticity of *runggéng* in the form of dancing men and women as a tradition celebrating harvest. In some areas, *Dewi Sri* or Goddess of Rice is played by a girl who was still pure. *Dewi Sri* sat surrounded by men and women who danced, prayed, and played music, both instrumental music (external music) and internal music, the music that was built by dancers, such as sound, applause, clicking fingers, thighs clapping, chest clapping, stomping, etc. (Rustiyanti, 2014: 156).

Aceh performs Guel Dance that was collaborated with performing arts' spirits from other areas in Aceh, such as *seudati*, *saman*, *didong*, *rapa'i*, *guel* dance and others that was needed by research and development studios to achieve aesthetic performances. The use

of augmented reality in the work is also a new breath in the use of technology as an experimental space in the process of creating new works of performance art, especially in Aceh. Guel dance choreography has its own characteristics by flapping both wings like a twisting bird motion with meaningful and even magical nuances, so it is not uncommon to make the audience seemed hypnotized and carried away in a sacred atmosphere while watching it. This implicit cognitive activity is an activity that has become an inherent part of the researchers thoughts, therefore, they relatively aware of the process of developing ideas that continue to develop searching for opportunities for creativity that give the impression of grotesque. According to Mikhail Bakhtin, the body as something that is open and unfinished is constantly changing and renewed; it is a dynamic image. *Grotesque body* is the “meat as a place to process”. The body is not understood as something individual but something universal (Derks, t.th: 83).

Selecting Ideas. At a certain point during the idea selection process, it is always based on agreement and significant considerations in making the decision to continue the next stage to be one of the ideas that arise from various ideas. Basically, in determining ideas based on the experiences of all researchers, it is drawn to the common red thread to produce a collaborative performance from three universities in Papua, Bandung and Aceh, that is an Augmented Reality show of Papua Sunda Aceh Performance Art, abbreviated as AR *Pasua* PA. In addition, it must also consider that the AR *Pasua* PA show is feasible and interesting to be developed into a digital art work that combines virtual art and realtime. Furthermore, there are still several ways to explore the ideas by experimenting in the next phase for idea development. Overall, the idea of a work of art is based on the four components of realms that build creativity, namely the realm of expression, the realm of production, the realm of dissemination, and the realm of appreciation.

b. Second Phase: Idea Development

This phase it is the overall process of structuring, expanding and restructuring the

ideas of AR *Pasua* PA work through a series of decision making, problem solving, experimental activities, and information gathering. Each of the phases of making AR *Pasua* PA can spend different time, energy, thoughts, and funds. Of course there are more or fewer needed at each stage of the phases in making this work of art. The decision making process, problem solving, and experimentation are mediating variables that can influence all phases of idea development.

Arranging Ideas. The making of AR *Pasua* PA artwork begins with a relatively structured concept. The researcher identifies the fields that might be explored and the development related to intuition or ideas. This exploration is conceptual and formal. For example, the making of scenarios or working concepts and initial sketches of AR *Pasua* PA that appears to provide a tentative and alternative structure for various experiments in making its augmented reality. As an alternative, or as an addition, the preparation of the scenario includes articulating the AR *Pasua* PA idea proposed in this consortium research. The idea of making AR *Pasua* PA is likely to become clearer if it has emerged fully formed from all phases of existing activities, therefore, it becomes relatively more structured and more enriched through the process of mental development and information gathering.

Enriching, Expanding, and Finding Ideas. The next stage of formulating ideas is to enrich, expand, and find ideas to give the structure of the AR *Pasua* PA concept through the association of ideas, metaphors, and analogies. If the AR *Pasua* PA concept is relatively clear, the process of developing ideas and expansion through exploration of the intricacies of the concept will enrich in the forms and content. It encourages active and imaginative exploration and development of the AR *Pasua* PA concept and builds a reservoir of understanding and knowledge for the development of aesthetic concepts. Through exploring and expanding the network of meanings, this concept belongs to personal and artistic experience. Exploration of aesthetic concepts can involve making drawings, gathering information about the ideas proposed

and collected in the form of text, images, or experience. The blur of the boundary line between the stage and the audience can be an interactive stimulus between the two in creating new spaces for a show.

Kristin Orjasaeter conducted research on photography using the colonial discourse analysis method in portrait photography. Portrait (Orjasaeter, 2011: 233) is a representation of metonymic subject, and a metonymic is a consequence. According to John Tagg (Orjasaeter, 2011: 234), portrait photography is a sign intended to describe someone and the inscription of social identity. Photography is a historical characterization of photographers and subject. Portrait photography is an important part of identifying social identity. Portraits in photography were originally used as a medium for self-understanding. Photography becomes a tool and object as taxonomy of comparison of human differences. Portrait is a place of negotiation between the photographer and the subject self-representation (model). Photography depicts human consciousness in the way it describes the inseparable relationship between body and soul. Photography is a synthesis of the meaning of two subjects 'photographer and viewer' regarding the validity of the artistic value of a photograph (Susanto, 2017: 49-60). Exploration of various art mediums is very important because it provides media for the AR *Pasua* PA art concept to develop conceptually and physically, advancing it from abstract concepts to two-dimensional representations and finally into three- and four-dimensional contexts.

Restructuring Ideas. After expanding ideas into new and unexpected fields, various parts of the network of meaning and understanding are put together and links are made between these components. The merger is carried out with full consideration of the three forms of artwork to become a unity, complexity, and intensity consciously and intuitively in filtering the materials used to compile AR *Pasua* PA artwork ideas. At this point, the ideas of early works of art have changed and developed in such a way that their survival is supported through

complementary formal and conceptual meaning structures.

Evaluating Ideas. The process of developing ideas in the preparation of the aesthetic concepts of AR *Pasua* PA was done by making some implicit and explicit considerations and decisions regarding AR *Pasua* PA's work both conceptually and physically. Evaluation activities involve observing and considering visual, expressive, and conceptual qualities by observing works from varying distances or in alternative lighting to evaluate aesthetic quality. This includes deciding which ideas, expressions, metaphors, analogies to be further explored, and which must be abandoned or suspended if it is not in harmony with AR *Pasua* PA's harmony. PT. Assemblr as a research partner reports the results of augmented reality that have been made, and also pursues ideas that are considered most interesting in the context of richer meanings, or have greater potential in connection with their meaning associations. AR *Pasua* PA artwork ideas conceptually can be part of a larger theme of art-making and have emerged from the larger body of idea development. The final task in developing ideas and evaluating the work of AR *Pasua* PA can consider how and what ideas communicated by the art work in the physical instantiation designed.

c. Third Phase: The Making of the Work of Art

In the phase of making AR *Pasua* PA artwork, of course it undergoes an aesthetic transformation from a fully conceptual entity, to a conceptual and physical entity. AR *Pasua* PA artworks have physical constraints that may or may not have been considered or predicted before. As the concept of work in making AR *Pasua* PA art works can inform the physical structure of the choreography in its entirety, by using a dual or collective art medium because it is supported by several branches of art, including dance, music, theater, literature, and fine arts, as well as performing arts of Randai (Rustiyanti, 2014: 152), therefore, the process of making AR *Pasua* PA artwork physically affects the development of aesthetic concepts visually. In this way, the content and forms inform each

other in the process of developing the AR *Pasua* PA artwork to become more innovative. It is important to note that making artwork does not involve rendering ideas beforehand; on the contrary, making work of art involves a process of negotiation between artists and developing work, therefore, the movement through the stages described here is practically flawless. Therefore, researchers and partners in making AR *Pasua* PA artwork must be able to manage the delicate balance between suggestions for AR *Pasua* PA work to know the results of art-making activities, and finally find the results of AR *Pasua* PA. Although this process is divided into four stages, the transition through these stages is seamless with more or less activity at each stage for different areas of art in Papua, Sunda, and Aceh which have their own uniqueness that can produce a work of art similar to AR *Pasua* PA. These different works of art depend on the nature of the cultural background that is fully developed. AR *Pasua* PA artwork is a journey like sun rising in Papua - shining in Sunda - and it sets in Aceh, walk through this cycle several times in a rolling fashion before moving on to the next stage to complete the AR *Pasua* PA artwork. External factors of the process of making art could directly have a positive or negative effect on the work of AR *Pasua* PA. Dancers from Papua, Sunda and Aceh sometimes have to deal with the lack of facilities, equipment, or technical assistance to make AR *Pasua* PA in accordance with the wishes of PT. Assemblr Teknologi Indonesia.

d. Phase Four: Completing Artwork and Resolution

The final stage to complete the AR *Pasua* PA artwork, as a result of an implicit and explicit evaluation process, is making the augmented reality that is able to be completed and deemed appropriate to some extent, or had been eliminated from some things that are considered as material that can not stay and is postponed for inclusion in storage in AR *Pasua* PA material preparation. If this work is considered successful in its completion stage, it will then be exhibited to be appreciated. Therefore, AR *Pasua* PA must be

prepared both in virtual art and in realtime. AR is a combination of real and virtual worlds, technologies that combine real and virtual objects in real environments, virtual and real objects and real-time interactions. AR provides a new way of interacting in real-world performing arts and virtual experiences. AR has a unique ability to create hybrid learning that combines real and virtual objects. AR technology can manipulate virtual objects and symptoms that are difficult to observe in the real world facilitated through AR. This is a hybrid of real reality and potential virtual reality in the performing arts which is followed by the audience in the experience and acceptance of virtual elements as a part of the present world, perceptions and interactions in the real world. AR supports the mediation of performing arts with virtual information (Yoon, 2014: 50).

Preparing this work may involve framing or installation on other structures, such as dancers, property, settings, lighting, and so on. For example, sculptural work from the Karwar statue from Papua, or the making of wing properties in the Guel Dance, or the Cikeruhan Dance choreography form by moving all limbs and the most dominant is resting on the hips in the form of rocking (*goyang*), hip swing (*geol*), shoulder movement (*gitek*) and footwork in the form of stomping.

The well organized arrangement of movements of both solo and duet dances is a choreography in AR *Pasua* PA. A choreographer is responsible for the success of the show, especially the show presentation material. Therefore, choreographers must have abilities with aspects related to performances, both in the fields of dance, music, lighting, stage, fashion, and make up (Rustiyanti, 2012: 215).

There is no stiffness in every movement because it arises from spontaneity and agility or activeness from the *Ronggeng* dancer (female dancer) or *pamogoran* (male dancer). With regard to installation work, where AR *Pasua* PA is an integral component of the final artwork and not only the place where the artwork is located in Papua, Sunda and Aceh, in this case researchers

and research partners actually work with space as a work component during the development phase of AR *Pasua* PA. If possible, the work is carried out in Papua, Sunda and Aceh; if not, the researchers work in a temporary space as much as possible, such as a laboratory or studio. AR *Pasua* PA artwork may not only be performed in proscenium or exhibited in galleries, but can also be posted on certain sites. If the work is site specific, the site itself is a component included in the process of developing artwork.

The trichotomy of art explains that the relationship between art and research consists of three crucial things, namely: research on the art, research for art, and research in art. Performing arts have become a scientific discipline that tries to apply various studies and methodologies that are integrative. This research is an aesthetic transformation of the performing arts as a scientific discipline trying to be developed with various methods and theories related to the digital industry.

The rapid development of digital technology will certainly continue to be interesting to study as a material for research and art creation. This progress is one of the things that have pushed many artists to create electronic artworks and also create a network of virtual arts. Technology has developed so rapidly, both as a support for the creation of the idea of form (intrinsic aspect) as well as the idea of supporting the contents (extrinsic aspect), which also displays flexibility in carrying out the collaborative process between various disciplines of the arts. Here it is possible for bodily interactions with, for example, pictorial space of paintings, if it is an exhibition. Likewise, the audience who are on the imagination line of the stage performance could change where the bodies of dancers can enter the area of the audience. Basically, the performance will continue if there are four essential things, including performance material as works of art, management, critics, and audience. Performing material as a work of art is a process of creativity produced by artists and expressed through various media visually, audio, and audiovisual. The artist as a choreographer is the party who manages the

material, and coordinates everything related to the material in the performance of the show.

The impact of digital technology has changed activities such as painting, drawing and sculpture, while new forms, such as art on the internet, digital installation art, and virtual reality, have been recognized as artistic practices. Digital artists are more generally a term to describe an artist who utilizes digital technology in the production of AR *Pasua* PA artwork. However, one thing to note is that digital technology has the potential to create art 4.0. The AR *Pasua* PA art creation method utilizes with the advancement of technology is also becomes a form of performing arts creation 4.0. The existing technology by artists is not always the basis of creation but is considered as a supporter of ideas in realization.

One of the most popular in digital art is virtual art. The presence of virtual reality in AR *Pasua* PA art works is a tangible manifestation of the resilience of art in the digital era, that art is able to be progressive in responding to the times - and arouse thoughts and feelings through the reality created by the traditional arts of Papua, Sunda and Aceh. This new art form is intended to make the audience feel as if they are in the middle of an illusion of reality that is portrayed through an interactive tool. In a world that has entered a reality where most of the mind and time become absorbed into the virtual world, this form of art can leave an impression longer than when we see a live performance or a painting or sculpture in a museum. AR *Pasua* PA artwork seems to have moved significantly into a virtual realm, accepting the existence of an illusion of reality that is presented with this type of art that is even more memorable, more comprehensible, and can still exist as a performance art beyond 'mere' art exhibitions.

AR *Pasua* PA exhibition is an exhibition of Virtual Reality Art, where art connoisseurs can tour the exhibition without the need to come at all to the original exhibition, and can be appreciated by the audience without limited time. Viewers can watch AR *Pasua* PA through five main platforms, such as Oculus Rift, Samsung

Gear, Steam VR, App Store, and Google Play for mobile users. AR *Pasua* PA is a platform generated from this research; it is the first year of making a program installed in smartphones. AR *Pasua* PA program is an alternative to appreciate a performance that can be enjoyed through the digital industry. Enjoying art performances directly that is by observing an object of art has been an established way of enjoying art that tends to cause boredom. Therefore, to avoid this boredom, an alternative way of appreciation is created with an approach in accordance with 4.0 era, which involves the dominance of technology.

The author conducted field research by taking data in Papua, Sunda and Aceh. Based on interviews with producers and choreographers in the three cities, each city represents a different spirit between Papua, Sunda and Aceh. The photographers argue that the meaning of spirit is freedom of expression, without restrictions, and without pressure from various outside parties. Photography as one of the media is believed to be able to record a variety of realities. The reality of an art performance is no exception; therefore the exploration of dance movements that are so dynamic can be recorded well by photography. The photography technique used here can be utilized to record dance movements, step by step, freeze the movement, or blurred.

Performing Arts as Direct Performances are a means of interaction between the life forms of the actors and the life forms of the audience. The actor presents the show, and the show presents the actor. Actor presents applause or appreciation from the audience. This award creates a sensation and excitement from both the actor and the audience. This is the power of the performance that directly faces the audience. First, power emerges through the relationship between the actor and the audience. Both have the same breath. Both are involved in the same space and time as life on the stage, which is presented visually. This involvement can sometimes be physical. For example, the audience's curiosity in the climax scene can be directed by the appearance of the

actor. Every actor's appearance is also influenced by the audience's response through applause, laughter and even silent audience. Therefore, the live show is always intertwined through two directions namely the stage and actor. Second, the power arising from live performances is in the relationship between the members of the audience, who are integrated into the totality of people who do not know each other. This form of inter-audience relations is unknown in the actor-audience relationship in the world of television or film. Third, the strength that emerges from live performances is its ability to create present quality, the existence of the stage to take the 'now' situation which can immediately be witnessed. Although every night the show has is different from one another, only an expert is able to observe that every night the performance has its own uniqueness. Of course, with the error in the different performances that occur on each night, the staging raises the tension of the game which can actually be regarded as the strength of the show.

The management of performance is very important in producing an AR *Pasua* PA work, although good works without a planned production of performance management can be fatal in the performance process. The production of show management can be the spearhead the success of an artwork created by artists. Production is related to the process of converting inputs into outputs. In the performing arts, the input implies: All input obtained by an artist based on their observations of the phenomena/events that exist and occur around the artist that can be either human or social events. Often the input in the performing arts is what the buyer wants; it can be the type of work, the time of presentation, and the quality and appearance of the performers. Therefore, the artists often clash with idealism.

Conclusion

In an AR *Pasua* PA performance, art production is nothing but changing an input in the form of an artist's ideas into an output that

manifest in the diverse forms, such as dance, music, and inter-media art. Therefore, in the management of performing arts production it is important to: (1) The presence of technology provides a great benefit in the production of performance art, for example, by utilizing the results of technology, a lighting designer will be able to work effectively and efficiently without having to involve many people in carrying out tasks. In addition, technology can reduce the energy and cost of producing performing arts. Moreover, the presence of technology can stimulate artists to develop creativity; (2) *Teamwork* is something that needs to be emphasized in the production of performance art. Understanding the duties, responsibilities, discipline, and the ability to build cooperation will greatly help the smooth and successful production work. Not only directors/choreographers, but also production leaders, administrators, dancers, musicians, stage stylists and other artistic staff are also required to have creativity; (3) *Job description* (division of tasks). With the clear and even distribution of tasks in production activities, every personnel involved will work as much as possible, directed, and responsible. Evaluation will be easily done by the director/choreographer if the job description is carried out well.

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