

# The Logic of Sensation and Fantasy as a Step of Art Creation Through Practice-Based Research

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## ABSTRACT

The objective of this study is to identify a stage of art creation, especially composition, where the sensations and fantasies of a composer can be understood in detail based on logic of sensation (Deleuze) and fantasy (Freud). Every work of art produced is not just a sensation or a fantasy of the artist put into the work. However, that process has its logic. Sensations and fantasies in the creation of art work are highly essential and may continue to occur until the artwork is produced. In this study the author implemented practice-based research where experience and work become the basis of a study with various approaches: literature study, content analysis, musicology, philosophy, experimental, and several things that corroborate practice-based research. The result of this study is a method of art creation with several stages that need to be done, even already done by a creator; aesthetic experience, body rhythm, chaos, fantasy, and force. These five stages are at least an interesting reference in the process of artwork and reveal that our logic of sensations and fantasies can work properly. The implications of these results can be used in any area of the art, so that the creator is aware of the working steps of the perceived sensations. This study can be applied in the process of creating and can be discussed in the process of work creation. As a result, it can be used as a reference by art creators.

Keywords: logic of sensation; fantasy; practice-based research; music composition; art creation

## ABSTRAK

**Logika Sensasi dan Fantasi sebagai Langkah dalam Kreasi Seni melalui *Practice-Based Research*.** Tujuan penelitian ini menemukan sebuah tahapan penciptaan karya seni khususnya komposisi dimana sensasi dan fantasi seorang komposer dapat dipahami proses kerjanya secara detail dengan logika sensasi (Deleuze) dan fantasi (Freud). Setiap karya seni yang lahir bukan sekedar sebuah sensasi maupun fantasi seniman yang dituangkan ke dalam karya. Namun proses itu mempunyai logikanya sendiri. Sensasi dan fantasi dalam penciptaan karya seni sangat perlu dan mungkin terus terjadi sampai karya seni itu lahir. Penelitian ini menggunakan *practice-based research* dimana pengalaman, karya menjadi dasar sebuah penelitian dengan berbagai macam pendekatan: studi pustaka, analisis isi, filsafat, eksperimental dan beberapa hal yang menguatkan *practice-based research*. Hasil dari penelitian ini adalah sebuah metode penciptaan seni dengan beberapa tahapan yang perlu dilakukan bahkan sudah dilakukan seorang pencipta; pengalaman estetis, ritme tubuh, *chaos*, fantasi dan *force*. Kelima tahapan ini setidaknya menjadi sebuah acuan yang menarik dalam proses karya seni dan bagaimana logika sensasi dan fantasi kita dapat bekerja dengan baik. Implikasi dari hasil ini dapat digunakan wilayah apapun di seni sehingga pencipta sadar akan langkah kerja sensasi yang dirasakan. Penelitian ini bisa diterapkan dalam proses berkarya dan dapat didiskusikan pada tahapan penciptaan dari hasil penelitian ini agar dapat menjadi rujukan oleh para pencipta seni.

Kata kunci: logika sensasi; fantasi; *practice-based research*; komposisi musik; karya seni

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## Introduction

Many composers whose musical works depart from life experiences. The life experiences experienced by the creators of art are then processed, engineered, translated in such a way through sounds, Sounds that represent the composer's ideas then in their respective ways with musical experience and composite experiences are made into a complete piece of music (Budiawan & Martyastiadi, 2020). In addition, in the realm of music, sound is a very basic material, because in essence music is a game of sound over time. Time in music can be said to be duration, although it is not so appropriate that we mention time in music only as duration, but time here according to music researchers can be closer as a tempo (Hammerschmidt et al., 2021) musical materials sound and time, the composer deliberately made these two things beautiful and deliberately bead fasted, so that a work of art was born that represented the composer through sound.

Sounds can occur by themselves or be engineered by a composer (Society et al., 2016). Perhaps it can be said that the sounds presented in music are the result of the deposits of the composer's life experience, either experience with sounds or experiences outside of sound, so that musical ideas can be carefully stated and not just convey sounds (Schäfer et al., 2013). Sounds with certain characteristics are processed and selected by the composer to become works of art (music). In the context of art, the term "sensation" refers to how a work of art evokes feelings or emotions in the viewer (Alvarado et al., 2011). This can be achieved through various techniques, such as the use of color, form, composition, and content.

Execution refers to how an artist creates a work of art, including the techniques and materials used. This can include the medium (such as paint, clay, or digital media), the style, and the overall composition and form of the work (DYCK, J, 2016). Both sensation and execution are important elements in the creation and appreciation of works of art. Sensation helps to engage the viewer emotionally and connect with the work on a deeper level, while execution is a key factor in the technical skills and craftsmanship of the artist.

Together, sensation and execution contribute to the overall impact and meaning of a work of art (Mikki, 2021).

Artwork is not just a matter of technique, especially in music composition (Benn, 1956) and (Zittoun & Stenner, 2021). But far behind that's what makes a composer build on his experience of sensations applied in musical composition. The composer's sensation is hard to describe in the artwork I've created (Cardany, 2018).

The sensations and fantasies of a composer when applying to works of art, especially music, are very diverse (Hagman, 2005). It's all done based on how they feel and they in various ways translate the thrills and fantasies of their life experiences into the artwork. The sensation of giving territory is so subjective to anyone that there are difficulties in scientific discourse as an objective part (Budiawan & Martyastiadi, 2020). Likewise, the word fantasy which is also the artist's imagination in actualization with the artwork they are going to make (Treadaway, 2009). The gap between subjectivity and objectivity needs to be mediated with a critical theory in the realm of human psychology.

For example, Wagner's composition *Tristan und Isolde*, which was created for opera, is a story of his tragic life experiences (Rizzuto & Rizzuto, 2010), so Wagner reflects on his life experiences through opera. Coupled with technological advances they are very likely to produce new *timbres* according to the wishes of the composer (Cunningham et al., 2017). Sound is indeed a unique and inexhaustible element to be used as an idea in musical composition. The sound itself exists in the sound area, but the mysteriousness of sound and the position of sound itself in music and outside of music is still interesting to be announced today. But the mysteriousness of timbre is still a very subjective area. The sensations and fantasies that Wagner feels very clearly have a logical journey and process in creating (Østergaard, 2011).

Dismantling artworks whose basic ideas are the sensations and fantasies of an artist needs to be analyzed more deeply through the artwork itself as well as the existing literature and the relationship of the artwork and existing literature (Tucker, 2012). In this study, sensations can be analyzed

and described in depth through Deleuze's logic of sensations and Freud's fantasy (Gabriel, 2015) can be used as a reinforcement of Deleuze's logic of sensation (Coffin, 2021).

The "logic of sensation" refers to how sensory information is processed and interpreted by the brain. Sensory information is received by the senses (such as sight, hearing, touch, taste, and smell) and is then transmitted to the brain, where it is analyzed and used to create an internal representation of the external world (Rouby et al., 2016; Irawati, 2019). The brain uses various logical processes to make sense of this information and to guide our behavior and decision-making (Adam & Dempsey, 2020). For example, when we see an object, our brains use logic to identify the object based on its shape, color, size, and other visual features. This process of identification involves the activation of specific neural pathways in the brain, which are associated with the particular characteristics of the object (Friederici, 2011). Similarly, when we hear a sound, our brains use logic to interpret the sound based on its pitch, volume, and other auditory features. Overall, the logic of sensation refers to how the brain uses logic and reasoning to interpret and make sense of sensory information, and to use this information to guide our actions and behaviors.

While creating works researchers have difficulty in formulating between sensation and fantasy. Because these two things turn out to be in creation it is not enough to provide the energy of creation only as a surface appearance that is not profound. So there needs to be a concept that summarizes and bridges between experience, sensation, and fantasy (Merckelbach et al., 2021). After searching the literature and creation steps, a concept was finally obtained in summarizing experience into the power of creation, namely, the *logic of sensation* Deleuze (Smith, 2012). Deleuze encapsulates this over Bacon's painting *of an organelles body*. Deleuze's thinking at least provided provisions for this creation to provide a working step and logic of thinking in the process of creating art. In the *logic of sensation*, there are four stages that Deleuze puts forward to see Bacon's paintings. In this study, the researcher only adapted Deleuze's concept of the

logic of sensation as a working step, the naming of the stages would be changed according to the needs of the researcher but still referred to the concept of Deleuze (Polan, 2018). The *first*, the aesthetic comprehension that explains the stage of Bacon in his work collects his aesthetic experience from any experience that has ever happened to Bacon. This stage is more about looking for things that are important in the experience of creation so that the experience possessed can be a trigger in the creation of works (Mariani & Gandolf, 2016). The *second*, Deleuze's rhythm of the body refers to the first stage where the rhythm is a deep precipitate of aesthetic experience.

It is this precipitate of experience that gives it its rhythm in the body Bacon (Smith, 2012). The rhythm here is the measuring instrument used in the artist's body, every experience is the same even the rhythm of the body will receive its strength differently. Rhythm at least in this stage crystallizes aesthetic experience into the experience of the body (Geraghty, 2020). The third stage, *namely Chaos*, Chaos in Deleuze is an aesthetic experience and the body itself is not capable of being mastered by the self, so there is constant upheaval in humans. Every human being must happen Chaos whether they realize it or not, this Chaos is what humans cannot control. During the creation process in the study of the most important thing in the researcher's life story, here there is a difficulty in bridging from chaos to energy. Finally, the reading of the literature was again carried out by researchers until they found the word fantasy before going to the Force (Smith, 2012). In this stage of fantasy, the researcher borrowed Freud's concept (Brunner, 2017) and (Schuster, 1966). In the last stage of the *logic of sensation*, namely Force where the previous three stages can give humans strength to do in life. After doing these four stages, at least give the researcher the strength to get the power (energy) to create artwork (Smith, 2012). Works of art born in any form usually have the power of their creator to produce a work of art.

This research dismantles the sensations and fantasies of the creators of works of art so that the book objectively assesses the steps of their work of work that can be a stage of creation by the way

the logic of sensation works to the stage of the idea of creation and execution in works of art.

## Research Method

This artistic research is carried out using a *practice-based* research approach, where the research approach is carried out in which there are practical actions. Some of the data collection steps used in the research on the creation of artworks have been carried out at the beginning including source studies, where researchers approach the field of science to be used and are not limited to Sensation, Fantasy, reflection, perception, and aesthetics. The second thing that has been done is the study of the work and some literature on sensation and fantasy both directly and indirectly related to the topic under study.

In this study, the steps that will be carried out broadly include data collection, pre-composition in which the conceptual step of logic sensation is followed by musical composition, and reflection on music theory and works. All of this is done to generate new knowledge and understanding of what if the sensation and fantasy are seen from the researcher's life experience.

For this reason, this *practice-based* focuses on the principles of art and the methods needed by artists to face the challenges of art. The implementation in *practice-based* research is a conscious and designed exploration with the understanding involved in the creation process first by conducting preliminary research before creating artwork (Candy, 2006). In addition, the authors also have an important role in research because they are interrelated with each other in practice.

Practice-based research is an original investigation carried out to acquire new or partial knowledge through the practice and the results of the practice (Leggett, 2006) and (Ananda et al., 2022). Statements of originality and contribution to knowledge can be demonstrated through creative outcomes that may include artifacts such as images, music, designs, models, digital media, or other outcomes such as performances and exhibitions. While the objectivity of discourse is written, elaborated, and described in this series of scientific writings, a full

understanding can only be obtained with direct reference to those results (Candy, 2006). *Practice-based research* is based on practice and repeated reflection, so those practical and reflective elements can stimulate each other.

This research methodology can be carried out through the development of a methodology of the experimental practice of the work and providing practical examples as a methodology as well as demonstrating the findings of the study. So, this research contributes to other knowledge and understanding of ongoing art to help artists in their work.

The logic of sensation and fantasy is basically a theoretical concept that is very relevant to the creation of art, because there are very logical and sequential stages. So that the stages in the logic of sensation can contribute a new understanding of the stages of art creation. Researchers conducted several investigations of the stages of sensational logic that were linked through experiences and artworks that had been made. Without realizing it, the artwork created is an accumulation of the experience of hearing, seeing, and so on. So that all those experiences are stored in human memory that can be summoned at any time if there is a trigger. One of the triggers for reminiscing about the experience is sound. Sound makes a tool where the experience can then be perfectly uncovered.

The sensations felt and experienced by the composer especially make it a separate anxiety in the realm of creation. That's what makes the sensation of the experience continue to be felt by the creator of the artwork who makes an idea of the idea of the artwork. The logic of sensation and fantasy bridges the culminating experience with an idea of creation, especially a work of art.

## Results and Discussions

**The Logic of Sensation and Fantasy**, process the logic of sensation in Deleuze has four stages: *aesthetic comprehension*, *rhyme in body*, *chaos*, and *force*. Meanwhile, Freud's *fantasy* is a new offer in connecting chaos to force. So that in this study the findings of the steps or stages of creation are offered into five stages. In the next paragraph, these five things will be explained in detail.



Life experience (*aesthetic comprehension*) in this process, the researcher reflects on all the experiences that have occurred in researchers and other artists. This is meant as a container for information that has not been revealed by the researcher. By making short stories about life experiences, at least researchers have enough information as capital to conceptualize the idea of creation. Body rhythm (*rhyme in the body*) This step is a continuation of the previous step, after writing the story of life experiences that the researcher is trying to perceive the researcher's body so that the debate between the sensation and the logic can continue to occur. So that the rhythm of the body through the series of stories can be felt again at this moment. *Chaos*, this section is quite interesting as a step of collecting researcher data, where the tug-of-war between the perceived and the thought continues to occur. Chaos in the world of creation must occur both to the researcher himself and the artist. The presence of chaos in life is the embryo of a force. Without chaos, a work of art can't be born from the artist.

This fantasy was carried out because along the way the researcher experienced a deadlock to bridge Deleuze's steps from *chaos* to *force*. This position is so unlikely that researchers can do art creation that something else is needed to help reveal the two. In the process, researchers read the literature on freezing over chaos. So, the word fantasy (Freud) is obtained to bridge Deleuze's steps from *chaos* to *force*. *Force*, After the four steps above at this stage the researcher, tries to find the essence of life experience. The core of life experience can be anything including keywords in every past story written. The discovery of energy is also a step that researchers and artists must take to keep moving.

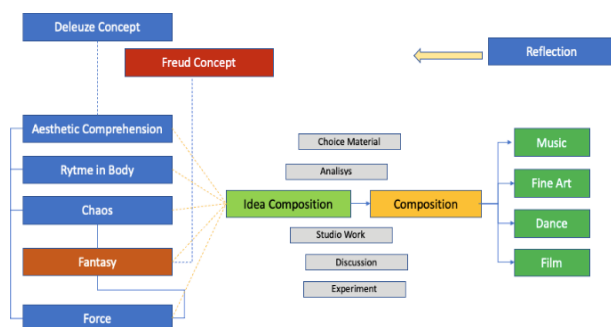


Figure 1: Method Art Creation – Result Research.

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### Pre-Composition (Idea Composition)

Before the process of composition, there are stages where researchers' pre-composition, its done to obtain sound material that will be offered in the musical work according to the design desired and felt by the creator of the art. This pre-composition method provides another opportunity for the production process to be more efficient

and effective. This pre-composition is useful for ascertaining the instruments used and the type of material to be presented. This method helps the researcher/artist to reconfirm the basic system of the artwork to fit the initial design at the pre-composition stage.

The elements of the life experience sought in later will be outlined in the creation process and will provide keywords in each experience that imprints on each person. The discovery of keywords here is carried out through continuous reflection in each story written by the researcher. So that the keywords contained in the story provide energy to form the conceptual composition to be built. The keywords in each story will also bring a different sensation in each story. All the keywords in each story will be re-reflected and each word has a special energy for the researcher for the creation of art. The existing sensations and fantasies will also be used by researchers in musical dramatics at the time of the work composition or work of art.

In this step, the researcher looks for fundamentals about meaning based on the reflection of the life experience of the researcher or creator and some philosophical literature on meaning, through the experiences of others as well as references containing experiences of seeking meaning. This can relate to literature reviews of Sensations and fantasies, as well as interviews with relevant experts. This method is expected to find a later meaning that will be the basis that bridges the creation of ideas we make.

This model will be carried out crystallization of the idea of creation based on philosophical sensations and fantasies that the researcher wants to display in the composition they are going to create. Creative ideas will be compiled, namely sound instruments, sound techniques, composition systems, and music scripts or anything related to the artwork you want to make. So that it can make the model to be built into the composition. There are several ways in the conceptualization process, including *brainstorming* and *mind mapping*. After the concept is completed, it will be translated into composition, so that it corresponds to the reflection of sensations and fantasies that the researcher wants. and become a framework in the process

of the work. All the keywords of sensation and fantasy obtained from the reflection of the story of life experience are then conceptualized by making anything; it can be a model, a technique, or the smallest thing in a work of art that will be offered as a piece of knowledge, especially in the creation of a work of art.

It can be taken as an example by Wagner. The opera "Tristan und Isolde" was composed through Wagner's personal suffering in matters of romance. The opera's main theme is disloyalty drawn from a painful experience for Wagner. Wagner's work became the best of all his operas. Wagner reconsidered "opera." He then treated opera as a fusion of arts that combined music, drama, literature, fine arts, poetry, and so on. He said, "I never wrote opera again." Wagner headed for "Drama Music." He used a lot of chromatic scales, and he tried to fuse atonality. Wagner tries to express broken morals in themes, and tone of voice in music. The opera is long, more than four hours. And the characters in this opera are not active on stage. I suggest you listen to the introduction repeatedly beforehand. This prelude was played at many orchestral concerts. Many types of "Leitmotiv," the main theme that accompanies the reappearance of a person or situation, appear in the introduction. You can learn many phrases. The opera expresses sensual love, which is best told by Wagner. The form of disloyalty was disseminated through dismantling the entire musical order that existed at that time by changing tonality into a serial system. The idea of the concept of serialism is taken as Wagner's choice as a form of disloyalty to life experiences as well as to the tonality prevailing at the present time. The logic of sensation and fantasy can bridge the bridge of experience into something meaningful in life, especially works of art.

## Composition

In general, there are three things that are done at this stage of composition, namely **material** selection, **technique**, and **analysis**. In the instrument selection stage, several instruments are presented to find what materials will be presented

that have been built in the pre-composition stage including making models or techniques such as composition processing machines. In the next stage, namely the Engineering problem, because each material has a different level of strength, in this stage it is necessary to be careful of the artist so that the material issued is as desired. The selection of technique is very important in this stage, because the different techniques will be different character issues. The last stage is the analysis that has been expressed through materials and techniques, analysis is useful as a reflection on the desired basic building. In this stage, it is necessary to carefully examine what has been built and what materials are wanted.

The first thing in the selection of this material is based on the experience of life, what kind of sound material represents the experience of the creator of the artwork. Because sound materials, colors, and others can stimulate the creator of artwork to experiment with it as a very meaningful material. Secondly about technique, this is nothing standard in making art. Every creator can concoct this with their experience of technically composing works of art and even with the logic of sensation and fantasy will be born a new technique produced. The last stage of analysis is more about the creator of the artwork being able to consciously and liberate between himself and the work so that he has the ability to be an analyst in order to reach a weak point and a more objective deep search of the artwork that the creator creates. The point at the stage of analysis is to make the subjective thing objective as a new knowledge for creators and connoisseurs of art.

### Reflection of Theories and Works

This reflection is carried out from the beginning of creation to post-creation. The stages of reflection cannot only be carried out at the end of creation or research, let alone related to an unlimited creative process. However, this creativity must still be in accordance with the concept we offer in the composition that was designed earlier. In a sense, the freedom of creativity remains measurable so that reflection on works and theories does not

expand. This crystallization of reflection is expected to generate fundamental contributions related to self-experience and works of art.

The logic of sensation and fantasy is a stage offer that can limit the wildness of the artwork, the wildness here is more about the work of art that tends to be directionless. The logic of fantasy by itself is able to limit the work of artworks that are sourced to the experience of the creator of the artwork, because it has gone through more research on self-reflection. Reflection is able to see what was and what we made as a subjective but very objective confirmation tool.

### Conclusions

Practice-based research with the concepts of the logic of sensation and fantasy at least provides a pursuing logic of creation in a self-experience. Although basically the steps of creative work carried out are flexible. The process of creation does not immediately become a work of art. Reflection of experience is a foundation for researchers to do good from the process until the artwork is created. This paragraph at least answers the second point of creation question about how to create a piece of music through self-experience. In the working step the composition the researcher makes into five working steps, including: 1) *Aesthetic selection of materials*; 2) *Experiential sensations*; 3) *Models used*; 4) *Composition*; and 5) *Sensations and new fantasy works*. The five stages performed are also not formed instantly, an attraction between the ego and the work of the composition occurs in it. Compositional work is a *dynamic humanist work*. Humanizing a human being in a work of art is a broader work of art than the artwork he creates. Because to create a composition of any shape, it is necessary to start composing life experiences first. One of them is by trying to present Chaos as a concrete act of preventing the "cliché" of the artwork.

The process of reflecting on works of art is a step the researcher takes so that everything that is done is not "*in vain*". The futility of artwork occurs a lot currently. Jumping on the bandwagon is a gateway to the artwork without reflection. The new sensation and fantasy of the artwork is at least

a reflection to look back at the experiences that occurred.

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