

Expressing the Robustness of Love in Ceramic Art: A Creative Approach Study

Ponimin* , Guntur**

Abstract: *Although previous studies on artworks have highlighted value-based expressions among humans in a variety of styles, very little attention was directed to exploring the robustness of love manifested in ceramic arts, that is, an eternal love relationship between man and woman. To fill such a gap, this paper reports on the production of ceramic arts that express the robustness of love. The expression of the sturdiness of love is represented through forms and is reinforced by the material aspects of ceramic clay stoneware. To enact such a purpose, we deployed a creative approach in the production process, namely (a) the formulation of the concept of ceramic works, (b) creative exploration of the design of the work, (c) the processing of plastic clay stoneware taken from southern Malang, and (d) the creation of ceramic works with hand massage techniques directly and drying until the glaze burning process reached 1200 °C. This approach thus portrayed the representation of the solidity of love in the form of ceramic arts.*

Keywords: *ceramic art; robust love expression; design, artwork; creative approach*

Introduction

In the last few decades, research on the creation of artworks with the theme of human love affair with all its dynamics has encouraged many art creators to produce creative ideas. In this case, artists in many countries from the past to the present raised the phenomenon of love to be expressed in the form of art^{1,2}. The love affair was generally created by art writers, choreographers, film directors, fine artists and many more to be expressed in the form of arts they made³. These artists have expressed the love story into

* Lecturer, Department of Arts and Design, Faculty of Letters, State University of Malang, Indonesia. Email: ponimin.fs@um.ac.id

** Lecturer, Department of Craft, Faculty of Fine Arts and Design, Indonesian Institute of the Arts, Surakarta. Email: gunturisi@yahoo.co.id

¹ Nilay Avci. 2016. "Forbidden Love of Shakespeare's Romeo and Juliet and Fuzûlî's Layla and Majnun." *International Journal of Literature and Arts* 4(1):1.

² Norman K. Denzin. 1991. "The Postmodern Sexual Order: Sex, Lies and Yuppie Love." *The Social Science Journal* 28(3):407–24.

³ Seth Reno, 2012. "Wordsworthian Love." *European Romantic Review* 23(2):177–201.

the work of art with various forms of creation and creative techniques according to their artistic profession⁴. Art expressions of love can be in the forms of dance drama, poetry, prose, painting, film art, cinematography, sculpture, wood carving, architectural works and so forth⁵. For example, we can observe in the literary work about the love story between Rama and Sita written by Indian writers⁶. The love story of Rama and Sita is quite popular all over the world and has grown to the present and inspires artists in Thailand, Malaysia, Indonesia, and Sri Lanka, to be created in other forms and media⁷.

The love story of Rama and Sita has inspired other love stories in the Southeast Asia, such as in Malaysia, in the form of puppet Kelantan, then in Indonesia in the creation of puppet shows and also the Ramayana dance, which is in the form of animated art⁸. This love story is also transformed in Sri Lanka with a different version or creation⁹. For instance, in European sociocultural dimension, Romeo and Juliet narrated a sincere love affair between two people who were foiled because of the hostility between the two families. Romeo and Juliet as family members who are in love also become victims, so that their love is both bottomed to death¹⁰. The love-themed work of art tells the story of the final bitterness of a love drama. This romance literary work has also inspired other artists in various countries to be reappointed as new creations or studies of human love stories.

The love story of two men and women has also been interesting for writers or artists in other fields such as the love affair of a Hindu nobleman's son from the kingdom of Jenggala and the daughter of king Daha named Dewi Sekartaji. In addition to being expressed in literary form, this literary work of folklore is carved into the relief of temples during the Hindu kingdom of the Majapahit era in Indonesia¹⁰. Furthermore, it developed into the form of puppet mask dance drama and Malang mask performance¹¹. In

⁴ Kathleen K. Desmond. 2011. "Expression and Aesthetic Experience." Pp. 67–77 in *Ideas about Art*. Oxford, UK: Wiley-Blackwell.

⁵ Joshua Gunn. 2008. "For the Love of Rhetoric, with Continual Reference to Kenny and Dolly." *Quarterly Journal of Speech* 94(2):131–55.

⁶ Lodhia. 2015. "Deconstructing Sita's Blues: Questions of Mis/Representation, Cultural Property, and Feminist Critique in Nina Paley's Ramayana." *Feminist Studies* 41(2):371.

⁷ Cynthia Leenerts. 2003. "'How Can We Be Like We Used to Be?': The Collective Sita and the Collective Draupadi in Raja Rao's *Kanthapura* and Jyotirmoyee Devi's *The River Churning*." *South Asian Review* 24(2):84–105.

⁸ Amardeep Singh. 2009. "Animating a Postmodern Ramayana: Nina Paley's *Sita Sings the Blues*." *South Asian Review* 30(1):167–80.

⁹ Justin W. Henry. 2019. "Explorations in the Transmission of the *Ramayana* in Sri Lanka." *South Asia: Journal of South Asian Studies* 42(4):732–46.

¹⁰ Lydia Christine Kieven. 2017. "Getting Closer to the Primordial Panji? Panji Stories Carved in Stone at Ancient Javanese Majapahit Temples – and Their Impact as Cultural Heritage Today." *SPAFA Journal*.

¹¹ Robby Hidajat. "Aesthetic-symbolic presentation of act of panji in the wayang topeng malang." *Asian Journal of Social Sciences, Arts and Humanities* 3(2):5. 2015.

this love story, a protagonist, Raden Panji Asmara, who woke up the crown prince of Jenggala and the daughter of king Daha named Dewi Sekartaji is also captured. It is said that the love journey of these two characters was tempted by a king from the Bantaranangin kingdom named Kalna Sewandana. Raja Klana arbitrarily forced his lust to seize Dewi Sekartaji from the lap of love Raden Panji. The king has done everything possible to get Sekartaji such as deploying troops to fight Panji many times so that Dewi Sekartaji can be fought over¹². However, the efforts always ended in defeat¹³. In the Indonesian traditional society, the love story of Raden Panji and Dewi Sekartaji has been posted and confirmed as an inseparable ideal couple. Despite the temptation of King Klana many times, the love of the two will not be separated. Both are symbols of a true, noble, great, sturdy pair of true love, unshakable despite strong temptations¹⁴.

On the other hand, there are those who argue that the love affair can only be touched with a deep sense of feeling since love is not rhetorical, but verbalistic. However, the sensation of that feeling comes from the heart to give and take (e.g., to sacrifice and accept the sacrifice). Love is integrated with romance that inspires awareness that fosters romance and loyalty¹⁵. It is the deepest and purest emotional expression as a human being without wanting to injure. Love is a power that is able to combine, unite, and glue that are separate, and do not want to be separated¹⁶. Love is the union of the vibrations of the will that wants to protect from splitting¹⁷. In a reality, people have to try to achieve love with various dynamics.

In achieving this goal, there are sad and happy dynamics. Robustness of love and happiness of love are generally every human's dream¹⁸. Sometimes, someone in using it has a variety of stories as part of the dynamics of love. In this case love is motivated by wealth, passionate love, politics, and so forth. In this understanding, there is an assumption that love is only a human instinct.¹⁸ Humans, as the most perfect living things, have

¹² Peggy Seigel. "Olive Rush's Long Love Affair with Art." *Indiana Magazine of History* 110(3):207. 2014.

¹³ Reem Adib Lulu and Sharifah Nurul Huda Alkaff.. "Of Lust and Love: A Cross-Cultural Study of Sex and Relationship Advice Articles in Women's Magazines." *Sexuality & Culture* 22(2):479–96. 2018.

¹⁴ Barbara Fraser-Valencia. "Eros, Mourning, and Transcendence in Raúl Zurita's *Canto a Su Amor Desaparecido*." *Canadian Journal of Latin American and Caribbean Studies / Revue Canadienne Des Études Latino-Américaines et Caraïbes* 39(2):282–98. 2014.

¹⁵ Suman Ambwani and Jaine Strauss. 2007. "Love Thyself Before Loving Others? A Qualitative and Quantitative Analysis of Gender Differences in Body Image and Romantic Love." *Sex Roles* 56(1–2):13–21.

¹⁶ Ashur Dorit.. "The Healing Power of Love': The Literary/Analytic Bond of Marriage in Freud's Essay on *Gradiva*." *The International Journal of Psychoanalysis* 90(3):595–612. 2009.

¹⁷ Karen Chow. "Popular Sexual Knowledges and Women's Agency in 1920s England: Marie Stopes's Married Love and E.M. Hull's The Sheik." *Feminist Review* 63(1):64–87. 1999.

¹⁸ Constance M Furey. 2016. "Eros and the Argonauts." *Theology & Sexuality* 22(3):155–64.

thoughts from the mind that can consider good and bad aspects, but on the other side, it will still exist^{19,20} As thinking beings, humans also have moral standards in which they agree on in their social life. The filter of moral standards is intended to provide a good and bad limit for people to interpret love. Duality exists within each of us, when the more dominant is only the person who knows²⁴.

The phenomenon of human love affair has attracted artists in many countries to create a variety of artworks. They express this love affair with a variety of styles, forms, and media, for example, in the form of literary arts, written literature, stage drama, painting, sculpture, and other works of art²¹. These forms can be seen in the love stories of history or legends about human love in the art creations. Besides, in the work of art creations, it is often processed in the passionate love story and power coup because of the beauty of women. In addition, there are also works of art that express love that is sacred, true love and so forth²⁸. Robustness of love is the core of the goal of love affair experienced by every human being. This love theme appeals to artists for the idea of creating art, and many are expressed in various forms and styles according to the ability of these artists. However, the artists in processing the source of ideas into works of art that express the solidity of love or the Greatness of love generally only expressed through forms alone²². For example, in the form of artwork, sculpture, poetry that depicts a pair of men and women who are hugging or side by side or also a painting depicting two male and female figures side by side in a painting or a photographic works displays a man and woman who are chatting, and many more works of art are created with this similar theme²³.

Anchored by such phenomena, the present study enacted distinctive objectives in the creation of artworks and how these portrayed the robustness of love. The aim is to produce works of art with the theme of the greatness of love from ceramic materials based on material research experiments and form creations. In the previous studies, expressions of love-themed works of art were generally manifested through the forms of literary works of literature, written literature, drama works, works of painting, sculpture²⁴. The

¹⁹ Anon. "The Forces of Love, Eros, and Sexuality." *Self & Society* 18(6):11–17. 1990

²⁰ Reem Adib Lulu and Sharifah Nurul Huda Alkaff. 2018. "Of Lust and Love: A Cross-Cultural Study of Sex and Relationship Advice Articles in Women's Magazines." *Sexuality & Culture* 22(2):479–96.

²¹ Morten L. Kringelbach. "Why People Indulge in Cannibalism and Love Modern Art." *New Scientist* 207(2767):43. 2010.

²² Aynsley Moorhouse. "P4-245: Moment by Moment: A Reflection on Art, Dementia, Personhood and Love." *Alzheimer's & Dementia* 12: P1124–25. 2016.

²³ Alexei P. Kozyrev. "Father Sergius Bulgakov and Yulia Nikolaevna Reitlinger: History of a Spiritual Romance." *Russian Studies in Philosophy* 57(4):333–48. 2019.

²⁴ Nick Wiltsher. "Feeling, Emotion and Imagination: In Defence of Collingwood's Expression Theory of Art." *British Journal for the History of Philosophy* 26(4):759–81. 2018.

embodiment of artworks, for example, about the robustness of love is manifested through the expression of two forms of male and female figures who are hugging or sitting side by side. Thereby, the theme of the robustness of love in this study is not only expressed through the expression of men and women in a natural figure²⁵ but also manifested symbolically in the form of a composition of visual form that symbolizes a strong union.

This study also entails a unique dimension that is different from the work of other previous artists. Through the exploration of the art form of this research, we employed local stoneware and clay material taken from southern Malang areas as the work material to reinforce the expression of the strength or the greatness of love. This study requires a visual creation approach and material processing. Thus, it was done based on symbolic creation and work production techniques that can produce ceramic art to strengthen the message of the strength of love, namely through the visual appearance of forms⁴. In addition, the stoneware clay we used has strong and sturdy properties. This clay is explored into a symbolic form of solid unification, which is materialized into a form of ceramic art that expresses the solidity of love²⁶.

Methodology

The manifestation of robust love in our ceramic art was undertaken through a creative approach. This creative method emphasizes the creative process of creating art. Actions that are based on the process of extracting creative ideas to produce ceramic works of art were enacted. The exploration of these basic ideas in depth is aimed at creating artworks with the theme of the strength of love as a comparison in the process. This stage included, first, conducting studies on the theme of love as a source of creative ideas, namely by observation and document review. Data findings were based on understanding, selection, and design of ceramic artwork using pinching techniques²⁷. Second, we proceeded the ceramic art through traditional technique, as follows (1) directly forming ceramic art works using manual pinching and (2) burning process in high temperature ceramic furnaces. The ceramic art work which originates from the theme of the strength of love is in the form of figurative ceramics. Meanwhile, the expression of robust love is represented through the form and reinforced by the stoneware ceramic clay

²⁵ Mor Presiado. "A New Perspective on Holocaust Art: Women's Artistic Expression of the Female Holocaust Experience (1939–49)." *Holocaust Studies* 22(4):417–46. 2016.

²⁶ Brian Moeran. "Materials, Skills and Cultural Resources: Onta Folk Art Pottery Revisited." *The Journal of Modern Craft* 1(1):35–54. 2008.

²⁷ Ponimin. "Revitalization of Traditional Jug Into Interior Aesthetic Element with "Glocal (Global Local) Culture" dalam ISOLEC Proceedings 2017, Faculty of Letters, Universitas Negeri Malang, pp: 249-255.

material aspects. So far, artists generally achieve their artistic goals of love only through the appearance of form.

The method of creation aimed to explore forms in order to obtain a visual artistic expression of the strength of love and to experiment with stoneware clay materials as reinforcing expressions of the strength or majesty of love. This method included (a) formulating the concept of ceramic work, (b) enacting creative exploration of the design of the form of work, (c) processing the local clay stoneware plastic materials in Malang as the main material for making works, (d) making ceramic works from clay and plastic stoneware type, which was formed with forming a direct hand massage, then drying the ceramic works naturally before burning, then burning by burning glaze at a hot temperature of 1,200 °C, (e) testing the results of ceramic artwork to obtain an artistic assessment of works related to the theme through a work title to get appreciation, and (f) analyzing of the results of ceramic art creations.

Findings and Discussion

The robustness of love as a ceramic creation idea

In the creation of works of art on the theme of love, artists from various countries in the world have expressed it in various forms and styles as well as various cultivation techniques with all their uniqueness. For example, in the form of realist painting, which depicts two women hugging or making love together. This can be seen in Yogyakarta Loro Blonyo, a statue in the form of a Javanese traditional bride and groom that depicts the love of two men and women in various variants. The shape of the statue of a pair of bride and groom is in a sitting position side by side, or lined side by side together, or the two statues are separate. The visual sculpture is in the form of a bride and groom wearing Javanese wedding clothes²⁸.

The statue that symbolizes affection is a visual expression of the affection between men and women. The visual expression is in the form of a statue of a man and woman sitting together in costumes complete with accessories that adorn some of the visual parts. Thus, with one understanding, that behind the expression of the image of affection, we can also see how the body language of the Javanese when they sit on their knees, the position of the hands that hover over the knees of the sitting feet. This elegance is supported by the various kinds of make-up, head and headdresses. In the end, we will be able to uncover the philosophy of the Javanese tradition behind all

²⁸ Nanang Yulianto et al. "The image construction of Loro Blonyo craft in global market through packaging design that reflect local image." (2016): 27-31. 2017

the visualization hype²⁹. Assuredly, affection is not sufficient to describe a male and female pair sitting side by side. And Indonesian artists, from the era of tradition, modern to contemporary. The world's maestro artists have also explored affection or love into a variety of themes, forms, and involve a variety of mediums, techniques and personal styles. In ceramics, we can see, among others, the work of Gilly Jordan (UK) *Fat Mother and Child*. In sculpture, we can see, among others, the work of Henry Moore, *Family Group* (1950). Regardless of how each painting is expressed, love or affection is very sincere.

Exploring the source of ideas begins with gathering various information related to the source of the idea, to be studied in order to gain an understanding of the source of the idea. The process of deepening in order to find unique and specific potentials that can encourage creativity to be developed into the idea of creation. Deepening the source of ideas requires a phenomenological approach, which is done by analyzing the data reflectively. Furthermore, this understanding is intended to spark imaginations, which can be processed into creative ideas for creating ceramic works. Exploring the examples of idea sources above is a process of appreciation in order to gain new understanding about the source of ideas to be created through ceramic work³⁰. Disclosure through ceramic works is an accumulation of creative ideas for how artists communicate. Communication for dialogue both with his work internally and with the community externally.

In this creation, we reveal the strength of love that is examined from the source of the idea to be explored into the visual structure composition of the basic shapes of a circle, round, or oval, which is processed into a form of three-dimensional ceramic sculpture³¹. From the basic form structure, it is processed with visual elements of lines, fields that reinforce the impression of a solid unified appearance. Artworks are created based on the motivation of the artist's wishes and ideas, and based on realities that generate certain creative ideas³². It is manifested through a creative process that considers the adequacy of the technical abilities and relevant artistic orientation in giving birth to certain forms so that they have an artistic essence and touch that can

²⁹ Sri Rachmayanti, Imam Santosa, and Acep Iwan Saidi. "Visual Construction of Javanese Tradition in Langendrian Matah Ati Stage Performance." *4th International Conference on Arts Language and Culture (ICALC 2019)*. Atlantis Press, 2020.

³⁰ Guanghui Chen. "Dual Character of Contemporary Arts and Ceramic Education." *3rd International Conference on Contemporary Education, Social Sciences and Humanities (ICESSH 2018)*. Atlantis Press, 2018.

³¹ Taekyeom Lee. "New typographic experience in the post-digital age with 3D printing and ceramics." *International Conference on Applied Human Factors and Ergonomics*. Springer, Cham, 2017.

³² Cinla Seker. "The Formal and Contextual Analysis of Soldier Painters' Artworks in the Westernization Era of Turkish Painting during Ottoman Period in Asia Minor." *International Journal* 4.1 (2016): 29-59.

cause various reactions to the audience³³. Prior to presenting a work of art that might cause reactions from connoisseurs, an artistic evaluation process is first carried out. This process is to evaluate the art elements that are selected as part of the medium of expression and to consider other possible ideas that can form a unique form of art in its presentation. The process of creation, which starts with extracting the source of ideas, understanding the source of ideas, and processing them into the concept of the form of work can be explained through schemes³⁴.

Building up the concept of form of work to attain the creation of unification as a concept of form

The creative process of constructing the concept of a work form is based on the excavation and appreciation of the art object which results in an understanding of the concept of unification. The results of this understanding serve as the basis for building the concept of the form of work. The realization of the idea into the concept of a ceramic work with the theme 'unification' is a reinterpretation of art objects supported by creative techniques. Realizing the form concept requires experience and artistic ability to work with ceramics³⁵. The process requires experience in material processing, creation of works using pinching, coil, and glaze burning techniques. The working equipment uses material processing tools, forming techniques, and ceramic kilns. The materials used to form works are earthenware and stoneware clay. The ability to understand the characteristics of the media is related to the content idea extracted from the theme of Panji Asmarabangun's love story. The content idea of the concept of unification is translated into a form concept with the theme of 'unification of strength and dynamicity.

Lasting sturdiness is a form that impresses a stable, centered, upright shape with an oval base and a circle, formed from stoneware clay. The creation of works uses the pinching technique, supported by ornaments of the hollow, twisting and pasting techniques. The appearance of the basic structure of an oval shape is reinforced by the ornament of a pattern of lines in the form of wavy twists that are interwoven with each other. The end of the process of forming the work is continued with the burning process of white glaze with a burning temperature of 1,200 °C. The burning process aims to ripen the clay and glaze. This causes the maturity of the clay and the white glaze; the surface of the shape becomes solid and shiny. The results of

³³ Stephanie Narrow. "Summer of Love Experience: Art, Fashion, and Rock & Roll." *California History* 94.3 (2017): 66-67.

³⁴ Martin Luther King Jr. *Strength to love*. Beacon Press, 2019.

³⁵ Conor Wilson. "You can use clay, but you can't do ceramics, Some Thoughts on Why Ceramics isn't Sculpture." *Interpreting Ceramics* 14 (2012).

this technique treatment can strengthen the impression of being strong, rough, and sturdy in the form of the work. This is intended to show an optical/visual impression of the characteristics of a solid love that has a strong passion and determination to protect each other so as not to be disturbed from outside the circle.

The understanding of the art object triggers the author's idea through an exploration of the composition and structure of forms. Composition concerning the unification of the structure of form is eternal, solid, and eternal in a static unity. This unification is interpreted through the basic circular and oval shape structures, which stand upright, firm, strong, stable, and formal and connects with traditional values³⁶. The process of exploring the unification of these shapes is achieved through various shape experiments with round and oval structures. To strengthen the impression of the structural unification of these forms, stoneware ceramics were explored. The circular shape made of stoneware soil is combined with decorative sticking and scratching techniques. Decorative motif in the form of interconnected wave lines and coincide. This form is imagined from the meaning of eternal and eternal love. The attainment of a solid and stable form structure is achieved through the circular composition of the stoneware clay.

The process of realizing the idea of creation

The embodiment of works of art is the process of making changes from ideas into the concept of creation to the form of works. This process requires the ability to make it happen, namely armed with experience and knowledge to transform the idea of creation into a form of art. This activity requires the ability to create methods that can elaborate ideas and concepts of creation in the form of aesthetic exploration, and that is part of the initial stage of the creation process. The realization of the concept of creation into a complete work of art requires strengthening the concept of the content of the work. Strengthening the concept of content can be achieved through strengthening of form and technical ideas. Therefore, aesthetic exploration process is needed to achieve it. The expression of this theme is achieved through an alternative sketch drawing in the form of several titles of works that form a unified theme. Some of the alternative sketch drawings of the work are described as follows.

³⁶ Mihaela Simionescu. "Ceramics Praises the Psalms." *The Holy Trinity* Church from Siret." *ANASTASIS. Research in Medieval Culture and Art*, 6(2). 2019.



Fig. 1 An alternative pinching of the work entitled the robust of love

The process of realizing a concept into a form of work

Realizing ideas requires technique and media. Technique is a central part for artists because artistic technical issues cannot be separated from artistic problems. Ideas, thoughts, intuition, ideals, and so on become the driving force for what to present. These techniques and materials are a means to express it. Before the embodiment of the work, the initial stage was processing clay materials. The materials needed for the creation of this work

are of two types, namely ceramic materials, which are types of stoneware clay and earthenware.

The clay used in this work is local Malang clay mixed with supporting materials such as kaolin, feldspar, and quartz or grog sand. Furthermore, the material elements are processed by a plastic system processing system. Processing of plastic clay materials is prepared for the formation of ceramic works using manual methods combined with machine tools. Manual processing combined with machine tools so that the manual processing of materials is smoother and more homogeneous. The machine used to improve the processing of materials in the form of a rotary double cylinder system roller mechanic.



Fig. 2 Processing clay ceramic materials with a double cylinder rotating machine

The clay is milled after being soaked in water and left for 12 hours. Curing the clay aims to even out the water content in the pores of the clay. When deemed sufficient, the process is continued by mixing with quartz sand. First stage milling. Namely by entering a mixture of various elements of these ingredients into the grinding tub. The goal is to pulverize the clay elements. The plastic clay is ground in the first stage shaped like balls, then put back into the grinding machine in the next stage, and done up to 10 times. Repetition of grinding so that the clay becomes plastic, smooth, and homogeneous. The plasticity of clay materials is an important factor that must be met before the forming process. Therefore, prior to the process of forming the work, the plasticity of the soil material must be properly prepared.

The goal is that the clay meets the forming requirements. Clay plasticity is the main requirement that must be met in order to be easily formed. Plasticity functions to facilitate the binding between clay strands during the forming process, so that the ceramic shape is not easily cracked or broken. Clay materials must also have strength when formed and dried. It functions as a buffer when it is formed and when it is still raw, it does not change its shape during the forming, drying and burning processes.

The process of forming works

The formation of this ceramic work is the application of alternative sketch images that are selected to be transformed into a form of ceramic work with the main ingredient of clay which has gone through a plastic processing process. The formation uses a ceramic material, stoneware clay mixed with earthenware clay. It is easier to form plastic clay works because they contain lots of clay and grog. The process of forming this work mostly applies hand building techniques, namely shaping techniques that rely on direct hand skills. This kind of technique is mostly applied to produce free-form ceramic works, for example in the form of figurative bases as well as in this work on the theme of the strength of love. The formation starts with the making of the bottom part of the work using a plaster of plaster clay. Furthermore, combined with the clay twist upwards to form the ceramic body wall. The connection is by pressing and squeezing the clay twist to form a wall in the shape of the work. After the basic form of the work is realized, continue to make details of the shape of the work and refine the surface of the work.



Fig. 3 Global creation of works on the theme of Stoneware clay materials carefully and patiently

The direct hand massage technique relies more on the skill of the fingers to join the plastic clay twist to produce a thinner and even ceramic body wall. It is easier to make detailed surface shapes and ornaments using the paste and scratch technique because the material contains more plastic material. Works formed from stoneware clay have a high degree of difficulty. Mainly if it is done with direct hand massage technique. This type of clay material contains many non-plastic elements. Therefore, the formation process must be carried out slowly. This is to avoid shape cracks when the clay is arranged to form the body wall upwards. The connection between the clay layers is carried out when the water content at the bottom of the candidate form starts to decrease.



Fig. 4 Making of openwork and gyro ornament techniques in works with the theme of eternity

The process of forming works is carried out when the clay is wet and the water content begins to decrease. The manufacture of ornaments and shape improvements from stoneware clay is also more difficult. The stoneware ceramic material contains more non-plastic materials, in the form of kaolin, so that the plastic power is lower.

Drying Process

The drying process aims to remove the water content contained in the ceramic body wall. Before the drying process, the properties of the clay material must first be known. Fine stoneware clay has fine and dense material

grains, so the work made from this type of clay, the drying process cannot be carried out suddenly. If drying is done quickly it causes crack formation and rupture. Cracks occur due to the extreme difference between the air temperature on the walls of the work shape and those around it. The drying process of this work mostly uses natural drying, namely the drying process using the hot sun. To take advantage of the sun's heat, dried ceramic items are placed in a zinc-roofed room so that there is no direct contact with the ceramic items. This drying is a process of preliminary drying, i.e. items that are still too wet. This kind of drying process, dried goods should not be exposed to direct sunlight.



Fig. 5 Stoneware clay themed ceramic drying.

The drying process of the ceramic works begins with the process of airing it out in the shade before heating it in the hot sun. The goal is that there is no direct contact with the hot air around it, which causes cracks to form the ceramic work. Therefore, you should wait for the water content to decrease to 30%.

Ceramic burning process

Combustion is the most important stage in the whole process of making this ceramic work. Therefore, combustion technology has an important role to play in achieving the quality of ceramic works. Before burning, first remove the water content. Namely, the process of drying the ceramic body along with evaporating the moisture content in ceramic objects. In addition, the drying process occurs at the beginning of the combustion process. The combustion process is intended to remove chemical water as well as for welding and hardening processes. At this stage, there are physical and mechanical changes to the ceramic body. Properties and mechanics that change because they are characterized by compressive strength, flexural strength, hardness, density, and porosity of ceramic objects. The burning of ceramic works also aims to harden, crystallize the material elements contained in ceramic objects, and compact ceramic objects so that they are strong and not damaged by contact with water. In addition, to get the effect of ceramic texture and color in accordance with artistic purposes.

The combustion of ceramic works of this creation by burning glazed ceramics. The combustion process requires equipment in the form of main tools and supporting tools. The main equipment is in the form of a burning stove, while the supporting equipment consists of the completeness of the combustion process. The use of a furnace affects the quality of ceramic combustion and the effectiveness of the combustion process. At this stage, the furnace has a major role to produce the final ceramic work product. The furnace is the main means in the process of burning ceramic objects. The furnace should meet the general structural requirements of a ceramic furnace. These general structures include the combustion chamber as a place for prospective ceramic objects to be ripened, the fire source room as a fire source, the fire channel where the fire source enters the combustion chamber, and the exhaust heat residue. The furnace works by considering aspects of size, the type of fuel to be used, the heat circulation of the fire, the working capacity in the furnace, and the desired heat temperature.

The steps of combustion: (a) arranging the plates and pillars for the foundation of ceramic goods in the combustion chamber by paying attention to the flow of the heat of the fire so that it is not disturbed, (b) inserting and placing the prospective ceramic items on the burning plates in the furnace chamber, namely with an even composition so as not to interfere with the heat circulation of the fire in the furnace, (c) installing a thermocouples through the furnace wall, which is a combustion temperature measuring device that can be seen through a digital detector and checking all combustion facilities, and (d) slowly starting the fire until it reaches a hot temperature of 100 °C, then the heat is held for two hours, then the heat is increased every hour 100 °C until it reaches 800 °C -1,200 °C. In the end, the

glowing burning process with the theme of the strength of love is considered complete. And when it is cold it can be removed from the furnace.

Ceramic works

Exposure to the form of the work rests on the theme of the object of creating artwork, namely from the idea of love. The work that has been produced is an exploration process within the scope of non-representative or symbolic art objects. Specifically, the theme of the solidity of love which is expressed through the appearance of the ceramic work is a real emotional vibration, namely having an emotional closeness when creative researchers process when working on ceramics. The creative ideas that are realized through the form of this ceramic work by considering the aspects of the stoneware clay material as the main ingredient in the cultivation technique. The work produced from the theme of love is characterized by the work entitled the robustness of love. The work entitled the robustness of love is presented in a set of works, measuring 110 cm in height, 50 cm in front width, 40 cm in width, made of stoneware clay. The formation of works using the pinching technique. The technical treatment and intricate ornamental forms in the structure of the work are intended as expressions of the attainment of love, namely the intricate unification of its attainments.

The attainment of solidity or permanence of love is the power to maintain balance. This hope continues to be fought for with its various dynamics and problems. The attainment of love, which the author likens, is like stoneware clay that can be burned at high temperatures. The results of the combustion become solid, strong, and sturdy. The union of the love of man and woman is a reflection of the solidity of the form that stands upright symmetrically which is expressed like this work in question. The permanence or solidity of Asmara is a solid and eternal union that is expressed through a form that impresses that meaning. The appreciation of the character of the work's theme is expressed through the basic oval shape structure in an upright symmetrical position, pure white in color like a smooth pattern and white in color. Its strength is also strengthened by the decorative elements of wavy lines that meet and connect, between those on the right and left. Stoneware clay is also used to strengthen the impression of its sturdiness as a forming element.

This work does not have to be interpreted as freezing legends, but more than that it is a form of "reviving" love again. The story of two human men and women in building love that lasts, is eternal, solid is a vehicle that becomes the source of "metaphors" which are expressed in the form of ceramic works. Meanwhile, two form elements that are united into a symmetrical standing oval, with wavy curved lines, glazed with shiny white, are a topic of meaning intended as the perpetuation of romance.



Fig. 6 The ceramic art work entitled the robustness of love

In the embodiment of ceramic works on the theme of the strength of love visually, it does not describe the creative object at all or is not depicted visually in a realistic way, but is expressed symbolically. However, the disclosure of the concept of this work in the form of a work departs from a philosophical aspect. Namely about the essence of duality, namely about day-night, man-woman, or earth-sky. The aspect of eternal love that is firm in life is interpreted as an eternal duality, namely affection (true and solid love). More than that, his work is non-representative. The unified duality is the basis of the thought formation pattern of the meaning of a pair. This ceramic work of robust love whose visual expression is non-representational does not describe the creative object naturally. This shows the researcher's thinking in

the creation of this creative work which is philosophical in nature. The form displayed is a combination of symbolic elements. Structure The main shape of the oval and the symptom represents the main element that can be noticed that there is a complete unity that depicts 2 elements even though they are different. Namely men and women who establish inseparable love.

This non-representative work is very far from being of practical functional interest. However, the expression of a contemporary ceramic artist has the freedom to penetrate the historical dimension. Therefore, there will be no similarity aspect to the tangible creative object. As a form of individual expression it is very interesting, but if it is related to the aspect of the relationship between the object and the form of the work it is indeed very difficult to accept, it is like something very dark, because the title of the work cannot lead the viewer's understanding to a very philosophical point. This non-representational pattern of shapes is one of the orientations of the researcher's ceramic works. However, in this connection, the writer made a lot of considerations with his creative subject.

Conclusion

The process of creating the artwork emphasizes the aspects of hand skills, perseverance, and tenacity of the actors. A ceramic art creator with aesthetic technical and emotional abilities, in the form of pouring ideas, perseverance, skill, persistence in processing materials, into a form of ceramic art work cannot be separated from the socio-cultural aspects that surround it. In this case, the creation of forms, ornaments, and functions, with local nuances, is a series of processes for the creation of figurative ceramic art that reflects each region or the aesthetic expression of individual ceramic artists in Indonesia. The role of ceramic art product creators in the process of making it happen is related to the technical visual aesthetic abilities that are realized through the application of technical formation. In addition, the creation of the ceramic artwork cannot be separated from the cultural background of the ceramic actors who want to express the values. The inner aspects relate to perseverance, tenacity, technical mastery of ceramics hand skills in creating ceramic and ideas. Knowledge, technical skills, and aesthetic experiences are realized through the application of working technology and visual aesthetics to human figurative ceramic products that depict a pair of male and female and its function has the characteristic meaning of local cultural wisdom, which is generally related to fertility values or compassion.

Bibliography

- Ambwani, Suman and Jaine Strauss**, *Love Thyself Before Loving Others? A Qualitative and Quantitative Analysis of Gender Differences in Body Image and Romantic Love*. *Sex Roles* 56(1–2):13–21, 2007.
- Andrews, John F.**, *Romeo and Juliet: Critical Essays*. Hoboken: Taylor and Francis, 2015.
- Anon**, *The Forces of Love, Eros, and Sexuality*. *Self & Society* 18(6):11–17, 1990.
- Ashur, Dorit**, *The Healing Power of Love': The Literary/Analytic Bond of Marriage in Freud's Essay on Gradiva*. *The International Journal of Psychoanalysis* 90(3):595–612, 2009.
- Austin, Sara**, *Sita, Surpanakha and Kaikeyi as Political Bodies: Representations of Female Sexuality in Idealised Culture*. *Journal of Graphic Novels and Comics* 5(2):125–36, 2014.
- Avci, Nilay**, *Forbidden Love of Shakespeare's Romeo and Juliet and Fuzûlî's Layla and Majnun*. *International Journal of Literature and Arts* 4(1):1, 2016.
- Bhat, Kamalakara**, *Emplotment of Aristocratic Nation in Rama Mehta's Inside the Haveli*. *South Asian Review* 30(1):286–301, 2009.
- Chatterjea, Ananya**, *Dancing Sita/Reinventing a Body Disappeared: Notes from from Sita: Lament, Fury, and a Plea for Peace*. *Women & Performance: A Journal of Feminist Theory* 13(2):141–6, 2003.
- Chen, Guanghui**, "Dual Character of Contemporary Arts and Ceramic Education." *3rd International Conference on Contemporary Education, Social Sciences and Humanities (ICCESSH 2018)*. Atlantis Press, 2018.
- Chow, Karen**, *Popular Sexual Knowledge and Women's Agency in 1920s England: Marie Stopes's Married Love and E.M. Hull's the Sheik*. *Feminist Review* 63(1):64–87, 1999.
- De Bruijn, Thomas**, *Many Roads Lead to Lanka: The Intercultural Semantics of Rama's Quest*. *Contemporary South Asia* 14(1):39–53, 2005.
- Demirbag-Kaplan, Melike, Cansu Yildirim, Selin Gulden, and Damla Aktan**, *I Love to Hate You: Loyalty for Disliked Brands and the Role of Nostalgia*. *Journal of Brand Management* 22(2):136–53, 2015.
- Dharsono, Sony Kartika**, *Kreasi Artistik: Perjumpaan Tradisi Modern dalam Paradigma Kekarya Seni*, Karang Anyar: LPKBN Citra Sains, 2016.
- Denzin, Norman K**, *The Postmodern Sexual Order: Sex, Lies and Yuppie Love*. *The Social Science Journal* 28(3):407–24, 1991.
- Fraser-Valencia, Barbara**, *Eros, Mourning, and Transcendence in Raúl Zurita's Canto a Su Amor Desaparecido*. *Canadian Journal of Latin American and Caribbean Studies/Revue Canadienne Des Études Latino-Américaines et Caraïbes* 39(2):282–98, 2014.
- Furey, Constance M.**, *Eros and the Argonauts*. *Theology & Sexuality* 22(3):155–64, 2016.
- Finlay, Linda**, *Debating Phenomenological Research Methods dalam Journal Phenomenology & Practice, Volume 3, No. 1, Open University*, 2009.
- Gunn, Joshua**, *For the Love of Rhetoric, with Continual Reference to Kenny and Dolly*. *Quarterly Journal of Speech* 94(2):131–55, 2008.

Guntur, *Dari Demensi Hingga Pendekatan Hermeniotik Interpretatif dalam Krisnanto dkk. (Ed.), Seni Kriya dan Kearifan Lokal: Dalam Lintasan Ruang dan Waktu*, B.I.D. ISI Yogyakarta, 2009.

Henry, Justin W., *Explorations in the Transmission of the Ramayana in Sri Lanka*. *South Asia: Journal of South Asian Studies* 42(4):732–46, 2019.

Hidajat, Robby, *Aesthetic-symbolic presentation of act of panji in the wayang topengmalang*. *Asian Journal of Social Sciences, Arts and Humanities* 3(2):5, 2015.

Julia Anwar, McHenry, *Rural empowerment through the arts: The role of the arts in civic and social participation in the Mid West region of Western Australia*, dalam *Journal of Rural Studies*, 27 (2011) 245e253, 2011.

Jonathan Clancy, *Gustav Stickley's Metal Shop: Reform, Design and the Business of Craft*, dalam *Journal Of Design History*

Kathleen K. Desmond, *Expression and Aesthetic Experience*. Pp. 67–77 in *Ideas about Art*. Oxford, UK: Wiley-Blackwell, 2011.

Khagi, Sofya, *Incarceration, Alibi, Escape? Viktor Pelevin's Art of Irony*. *Russian Literature* 76(4):381–406, 2014.

Kieven, Lydia Christine, *Getting Closer to the Primordial Panji? Panji Stories Carved in Stone at Ancient Javanese Majapahit Temples – and Their Impact as Cultural Heritage Today*. *SPAFA Journal* 1, 2017.

Kottman, Paul A., *Defying the Stars: Tragic Love as the Struggle for Freedom in Romeo and Juliet*. *Shakespeare Quarterly* 63(1):1–38, 2012.

Kozyrev, Alexei P., *Father Sergius Bulgakov and Yulia Nikolaevna Reitlinger: History of a Spiritual Romance*. *Russian Studies in Philosophy* 57(4):333–48, 2019.

Kringelbach, Morten L., *Why People Indulge in Cannibalism and Love Modern Art*. *New Scientist* 207(2767):43, 2010.

King Jr, Martin Luther, *Strength to love*. Beacon Press, 2019.

Leenerts, Cynthia, *How Can We Be Like We Used to Be?': The Collective Sita and the Collective Draupadi in Raja Rao's Kanthapura and Jyotirmoyee Devi's The River Churning*. *South Asian Review* 24(2):84–105, 2003.

Lee, Taekveom, "New typographic experience in the post-digital age with 3D printing and ceramics." *International Conference on Applied Human Factors and Ergonomics*. Springer, Cham, 2017.

Lodhia, *Deconstructing Sita's Blues: Questions of Mis/Representation, Cultural Property, and Feminist Critique in Nina Paley's Ramayana*. *Feminist Studies* 41(2):371, 2015. Volume 25, Juni 2012, 2012.

Luffiani, Alvi, *Relational Aesthetic dalam Dunia Seni Kontemporer dalam Jurnal ARS: Jurnal Seni Rupa & Desain No 08 / Mei – Agustus 2008*, Yogyakarta: FSRD ISI Yogyakarta, 2008.

MacKenzie, Clayton G, *Love, Sex and Death in Romeo and Juliet*. *English Studies* 88(1):22–42, 2007.

Mehta, Rimple, *So Many Ways to Love You/Self: NEGOTIATING LOVE IN A PRISON*. *International Feminist Journal of Politics* 16(2):181–98, 2004.

Moeran, Brian, *Materials, Skills and Cultural Resources: Onta Folk Art Pottery Revisited*. *The Journal of Modern Craft* 1(1):35–54, 2008.

Molen, Willem van der, *A Token of My Longing: A Rhetorical Analysis of Sita's Letter to Rama, Old Javanese Ramayana* 11.22–32. *Indonesia and the Malay World* 31(91):339–55, 2003.

- Moorhouse, Aynsley**, P4-245: *Moment by Moment: A Reflection on Art, Dementia, Personhood and Love*. *Alzheimer's & Dementia* 12: P1124–25, 2016.
- Miguel Escobar Varela**, *Wayang Hip Hop: Java's Oldest Performance Tradition Meets Global Youth Culture*, dalam *Asian Theatre Journal* Vol. 31, No. 2, FALL 2014, 2014.
- Mihaela, Simionescu**, "Ceramics Praises the Psalms." *The Holy Trinity* Church from Siret." *ANASTASIS. Research in Medieval Culture and Art*, 6(2). 2019
- Mukhtar**, *Metode Praktis Penelitian Deskriptif Kualitatif*. Jakarta: Referensi, 2013.
- Mustafa, Ali Achan**, *Tranformai Sosial Masyarakat Maarginal*. Malang: Inspire, 2008.
- Moleong, Lexy J.**, *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya, 2014
- Narrow, Stephanie**. "Summer of Love Experience: Art, Fashion, and Rock & Roll." *California History* 94.3 (2017): 66-67.
- Patilima, Hamid**, *Metode Penelitian Kualitatif (Qualitative Research Method)*. Bandung: Alfabet, 2007.
- Peggy Seigel**, *Olive Rush's Long Love Affair with Art*. *Indiana Magazine of History* 110(3):207, 2014.
- Presiado, Mor**, *A New Perspective on Holocaust Art: Women's Artistic Expression of the Female Holocaust Experience (1939–49)*. *Holocaust Studies* 22(4):417–46, 2016.
- Ponimin**, *Revitalization of Traditional Jug Into Interior Aesthetic Element with Glocal (Global Local) Culture dalam ISOLEC Proceedings 2017*, Faculty Of Letters, Universitas Negeri Malang, pp: 249-255, 2017.
- Pilang, Yasraf Amir, Pluralisme** Bahasa Rupa: Membaca Pemikiran Tabrani, dalam *Jurnal Ilmu Desain Fakultas Seni Rupa ITB*, Volume I No: 1 2006, Bandung, 2006.
- Rachmayanti, Sri, Imam Santosa, and Acep Iwan Saidi**, "Visual Construction of Javanese Tradition in Langendrian Matah Ati Stage Performance." *4th International Conference on Arts Language and Culture (ICALC2019)*. Atlantis Press, 2020
- Raul Gouvea & Gautam Vora**, *Creative industries and economic growth: stability of creative products exports earnings*, *Creative Industries Journal*, 11:1, 22-53, 2018.
- Reem Adib Lulu and Sharifah Nurul Huda Alkaff**, *Of Lust and Love: A Cross-Cultural Study of Sex and Relationship Advice Articles in Women's Magazines*. *Sexuality & Culture* 22(2):479–96, 2018.
- Reno, Seth**, *Wordsworthian Love*. *European Romantic Review* 23(2):177–201, 2012.
- Ritzer, George**, *Sosiologi Ilmu Pengetahuan Berparadigma Ganda*. Terj. Alimanda. Jakarta: RajaGrafindo Persada, 2009.
- Singh, Amardeep**, *Animating a Postmodern Ramayana: Nina Paley's Sita Sings the Blues*. *South Asian Review* 30(1):167–80, 2009.
- Swinnen, Aagje**, *Everyone Is Romeo and Juliet!' Staging Dementia in Wellkåmm to Verona by Suzanne Osten*. *Journal of Aging Studies* 26(3):309–18, 2012.
- Seker, Cinla**. "The Formal and Contextual Analysis of Soldier Painters' Artworks in the Westernization Era of Turkish Painting during Ottoman Period in Asia Minor." *International Journal* 4.1: 29-59. 2016
- Wahyuningsih, N & Amboro, J. L.**, *Appreciation and Creation in Ceramic Art Learning as a Form of Cultural Preservation for Students of TK Pandeyan 2*

Sukoharjo in Surakarta Residency dalam Jurnal Bahasa, Sastra, Seni, dan Pengajarannya, Thn. 45, No. 1(2017): 40-49, 2017.

Wiltsher, Nick, *Feeling, Emotion and Imagination: In Defence of Collingwood's Expression Theory of Art*. *British Journal for the History of Philosophy* 26(4):759–81, 2018.

Wilson. Conor, "You can use clay, but you can't do ceramics. Some Thoughts on Why Ceramics isn't Sculpture." *Interpreting Ceramics* 14(2012).

Yulianto, Nanang, et al., "The image construction of Loro Blonyo craft in global market through packaging design that reflect local image." :27-31. 2017