



# *Sappo: Sulapa Eppa Walasuji* as the Ideas of Creation Three Dimensional Painting

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## ABSTRACT

*Lontara* is a traditional script of the Bugis-Makassar community, derived from the word *lontar*, a type of plant in South Sulawesi, which is still used and maintained. *Sappo* (Bugis): fence used to limit (surround, insulate) land and houses. The Bugis-Makassar community as a whole always has a *Sappo* / fence to protect themselves, their families, and their nation. *Sulapa eppa* (four sides) is a mystical form of classical Bugis-Makassar belief that symbolizes the universe's composition, wind-fire-water-earth. *Walasuji* is a kind of bamboo fence in a rhombic ritual. *Walasuji* comes from the word *wala*, which means separator/fence/guard, and *suji* means daughter (metaphor of something of value, which must be under protection). The research aims to create three-dimensional paintings with the idea of creation, *Sappo: Sulapa eppa walasuji*. The symbolic expression concept borrows the *Lontara* tradition's idioms, making works of metaphorical *Sappo* (montage) titles; *Posi*. Symbolic expressions are used as research methods to create works. Researchers borrow traditional idioms as a place of expression. Symbolic abstraction works are conceptually a form of modern art by utilizing the *Lontara* tradition's idiom as a basic element of preparing the work. The contextual use of idioms is no longer intact because there is a degradation in the artists' processing when interpreting symbolic forms. The expression of tradition is no longer a thematic pouring of ideas, still, as a textual symbol offered by artists to provide freedom of interpretation, *Sappo: Sulapa eppa walasuji* as the idea of creating paintings. The results of the study explore the elements of form and express the message conveyed through the work of three-dimensional images with the concept of creation, *Sappo: Sulapa eppa walasuji*, a work of metaphorical painting *Sappo* (montage) title: *Posi*, which is essentially God, as the protector of everything from the whole *Sappo* metaphor. *Sappo*, an idiom of tradition, is portrayed as a form of the symbolism of reflections on researchers' lives visualized in the entire artwork. The visual elements used, stone, wood, bamboo, and paint, are at the same time a metaphor for the universe, which is God's creation.

## KEYWORDS

*Sappo*  
*Sulapa eppa walasuji*  
Symbolic expression  
Three-dimensional  
painting  
Bugis



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## 1. Introduction

The creation of the artwork entitled, *Sappo*<sup>1</sup>: *Sulapa eppa walasuji*<sup>2</sup> as the idea of creating three-dimensional paintings, is focused on the process of making paintings with the concept of symbolic expression by borrowing the traditional idiom of *Sappo: Sulapa eppa walasuji* or the *Lontara* script as a basic element of the artwork. The use of the *Lontara* idiom no longer functions for thematic ideas of characters.

<sup>1</sup> *Sappo* (Bugis): fence; *Pagar/pa-gar/n* which is used to limit (surround, block) yards, land, houses, gardens, and so on. See <https://kbbi.web.id/pagar>

<sup>2</sup> *Sulapa eppa* (four sides) is a mystical form of classical Bugis-Makassar belief that symbolizes the order of the universe, wind-fire-water-ground. *Walasuji* comes from the word *wala* which means separator/fence/guard and *suji* which means daughter. *Walasuji* is a kind of bamboo fence in a rhombus-shaped ritual. The *Lontara* script is rooted in the beliefs and mythological views of the Makassar Bugis, who view the universe as *Sulapa eppa walasuji* (rectangular rhombus). The nature is one unit, expressed in the symbol  / = *sa* which means  / = *seuwa* (singular or one) (Mahbud 2008).

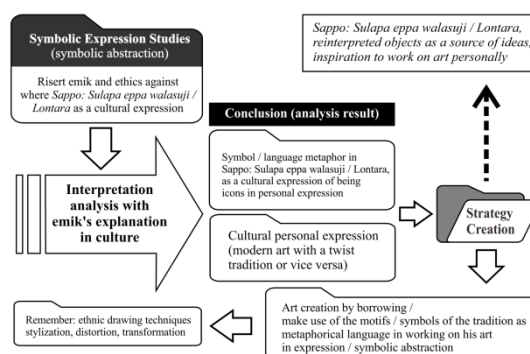
*Lontara* is a traditional script of the Bugis-Makassar people, derived from the word *lontar*, a type of plant in South Sulawesi, which is still used and maintained today. The Bugis-Makassar community as a whole always has a *Sappo*/fence to protect themselves, their families, and their nation. *Lontara* is a textual symbol to provide freedom of interpretation and metaphor for works of art. *Lontara* no longer represents itself as a script but as a symbolic form of life for the Bugis-Makassar people. *Lontara* describes humans as individual beings and social creatures in determining practical decisions, which help them carry out or cancel an action based on their conscience. *Lontara* is also present as a symbolic potential for the Bugis-Makassar community is undergoing a life process that continues to develop so that every individual must have a fence or protector of themselves, their families, and culture.

The existence of each tribe has a unique perspective on themselves, others, and the universe. For the Bugis, between the Creator, His creatures, and the universe (environment) is an inseparable unity. The theme of *Sappo*: *Sulapa eppa walasuji*, in the *Lontara* script, is interesting because the traditional writing of the Bugis Makassar people originates from the symbol of the universe: still used today. In *Sappo*, humans value things, are felt within themselves, and are expressed in various art forms. In *Sappo*, the use of the Bugis-Makassar traditional idiom is due to its meaningful form. The artist borrows the term *Sappo* as a necessity to serves artwork as a metaphorical language. The borrowing was carried out because the art creator believed that *Sappo* (fence) had meaning, limitation, protection, but this traditional idiom represented it in expressing conscience. In *Sappo*, there is a meaning that humans naturally experience certain phases, happiness, sadness, anger, and suffering associated with life. Humans share inner struggles with others, the universe, and God Almighty as a protector, namely Allah SWT. Humans experience this phase in making practical decisions from certain thoughts, such as carrying out or cancel an action.

The symbolization of *Sappo* (fence) as the main theme will be visualized in a painting. *Sappo* certainly doesn't represent anyone because *Sappo* symbolizes an art creator and a researcher who is free to imagine. Of course, the audience also has the freedom of imagination to agree or disagree with what they understand about *Sappo* (fences). Humans spiritually need a wall to protect themselves, their families, culture, nation, and country. Researchers as art creators believe that humans' protector from all human activities in the world is essentially Allah SWT. This awareness needs to be built and applied in everyday life to balance life, awareness, and enthusiasm to preserve local culture / local wisdom as a national asset under God Almighty's protection. *Sappo* is a manifestation that contributes to building an understanding of the individual, community, and culture.

## 2. Method

The research aims to create three-dimensional paintings with the idea of creation, *Sappo: Sulapa eppa walasuji*. The symbolic expression concept borrows idioms of the *Lontara* tradition, making works of metaphorical *Sappo* (montage) titles; *Posi's* symbolic expressions are used as research methods to create artworks.



**Fig. 1.** Conservation of basic concepts (Sony Kartika 2016, 128)

Researchers borrow traditional idioms as a place of expression. Symbolic abstraction works are conceptually a form of modern art by utilizing the *Lontara* tradition's idiom as a basic element of preparing the work. The contextual utilization of expressions has been reduced because of the artist's processing in interpreting symbolic

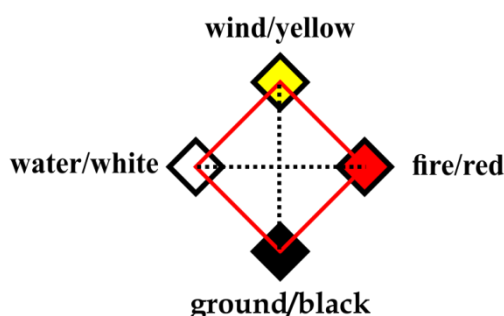
forms. The idiom of tradition is no longer a thematic pouring of ideas but as a textual symbol offered by artists to provide freedom of interpretation, regarding Sappo: Sulapa eppa walasuji of creating paintings.

### 3. Lontara

This paper's data sources are from various literature and scientific articles on literary studies, aesthetic culture, fine arts, and several paintings. This source review is important to avoid plagiarism of works of art and become the basis for creation, and some paintings as references and concepts of art-creation.

The *Lontara* script is rooted in the beliefs and mythological views of the Makassar Bugis, who view the universe as *Sulapa Eppa' Walasuji* (rhombus quadrilateral). This nature is one unit, expressed in the symbol  $\diamond / = sa$  which means  $\text{seua}$  (singular or one) (Mahbud 2008, 21; Abd. Aziz Ahmad 2014, 12). The symbol *sa* is meant to symbolize the microcosm or *sulapa eppa' na taue* (the human body's rectangle). So at the top of the letter/letter symbolizes the position of the head. On the right and left is the hands and the bottom ends are the feet. This letter also symbolizes *seua*, namely the mouth or the place where the sound comes out in the head. For it is from the mouth that everything is expressed in form  $\text{sad}$  = *sadda* or sound. The sounds are then arranged to have meanings (symbols) called  $\text{ada}$  = *ada* (words, words, decrees). From this *ada* (word), everything that covers the entire cosmic order (natural spirit) is regulated through *ada* (word or logos) (Mahbud 2008, 21).

The form of the *Lontara* script, according to cultural observer Mattulada comes from the *sulapa eppa wala suji sulapa*. *Wala suji* comes from the word *wala*, which means separator/fence/guard, and *suji* which means daughter. *Walasuji* is a kind of bamboo fence in a rhombus-shaped ritual. *Sulapa eppa* (four sides) is a mystical form of classical Bugis-Makassar belief that symbolizes the universe's order, wind-fire-water-ground.



**Fig. 2.** The arrangement of symbols of the mystical universe of classical Bugis-Makassar belief  
(Source: Doc. Syarif et al. 2018, modified Hasbi, 2021)

On certain occasions (traditional events) among the Bugis-Makassar people, four kinds of sticky rice (*sokko*, *songkolo*) are usually served in four different colors: white, yellow, red, and black. It is said that the taste of people who take a certain *songkolo* color represents the character in question. Many local traditional pearls of wisdom exist among the Makassar Bugis people, and this wisdom always suggests the harmony of human life with nature, God, and the sky (atmosphere). If the four elements are not in peace, harmony, and balance, disaster will befall the entire world, including humans. Because humans are the main managers of the universe who are responsible for the use of the earth and its contents, it is only natural that almost all wisdom created by humans leads to a harmony of life with the universe (Mahbud 2008, 21–22; Syarif et al. 2018).

*Hurupu sulapa eppa* has environmental ethics and local wisdom, including respect for nature, the principle of moral responsibility for nature, cosmic solidarity, the direction of love and concern for nature, principles "No harm," the principle of living simply and in harmony with nature, the focus of justice, the principle of moral integrity, living just, and the path of simplicity (Mahbud 2008, 22-26).

The *sanggit* artwork is a form of symbolic abstraction, conceptionally a form of modern art by utilizing traditional idioms as the basic elements of the arrangement. The use of these idioms in context has been reduced due to the artist's processing in interpreting forms symbolically. Traditional

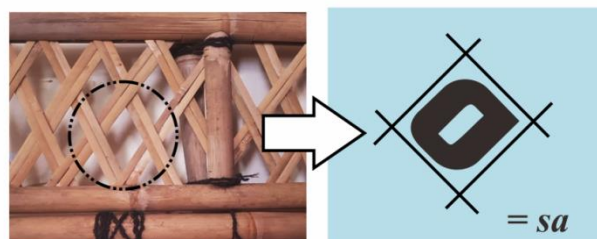
expressions are no longer a thematic pouring of ideas but as a textual symbol offered by the artist to provide freedom of interpretation. The traditional idiom that is depicted is no longer representing a particular idiom but as a form of life symbolism (Sony Kartika 2016, 117).

Self-control in the Mandala (4 + 1). Javanese society's teaching in maintaining balance vertically and horizontally in Javanese culture is known as *keblat papat lima pancer*. Known as the four spatial dimensions classification, patterned four cardinal points with one center (4 + 1). Together means the whole, the basic unity of conflict towards control, which means that the unity that occurs because of differences and differences is the basis of strength that must be strived for as a balance, harmony in life through self-control (Sony Kartika 2007, 32–33; 2016, 113).

The continuity of modern traditional culture, to draw cultural continuity from conservative and progressive cultural attitudes, must have continuity, a golden thread capable of connecting the two cultural perspectives. The cultural transformation then took place so that several alternative concepts emerged: revitalization, the idea of reinterpretation, and the idea of symbolic abstraction (symbolic expression) (Sony Kartika 2016, 102–27).

Dewey distinguishes between aesthetic experiences and artistic experiences. Aesthetic experiences or art experiences are more focused on appreciating art responders, art recipients, or art appreciators. Meanwhile, the same experience can be used for art production activities or art creation. So, when done as the basis for creating works of art, aesthetic experience is called artistic experience. All of us who have created artworks have become art appreciators (Sumardjo 2000, 165).

The creation of sound signs called Lontara texts, there is an assumption that comes from the beliefs and views of the Bugis people's mythology, considering this universe as *sulapa eppa walasuji* (rhombus). The definition of *walasuji* is a partition that functions as an accessory in a Bugis tribal ceremony or wedding party; it is made of bamboo, which diagonally forms a rhombus shape.



**Fig. 3.** Initial idea for the form of the *Lontara* script (Syarif et al. 2018)

Figure 3 shows the production process for the / $\diamond$  / =sa (Bugis *Lontara* script), taking the motif from “*wolasuji*” (woven bamboo specially made for tribal ceremonies). The letter / $\diamond$  / motif (rhombus form) is a pioneer of the *sulapa eppa* philosophy, with its four corners illuminating frightening spiritual values. The *sulapa eppa* philosophy is applied in the form of a profile (dimensions) of traditional Bugis building materials that are always rectangular and square. Its function or load determines the shape of the material dimensions. Vertical load distribution, material dimensions are squares (poles), while for horizontal load distribution, material dimensions are rectangular (Syarif et al. 2018, 2–6).

The Bugis community upholds the *pappaseng* or message. The form of *pappaseng* is advice and a will that contains various values of character education, lessons about human interaction ethics in dealing with parents and the natural surroundings. The *Pappaseng* has become a daily life guideline for the Bugis people. The values of local wisdom are stored in various media, including: oral and written. The writing media is written through the *Lontara* script. In this *Lontara*, the Bugis Makassar keeps the knowledge and wisdom of their past, including various cultural expressions (Abbas 2013, 276).

The metaphor comes from the ancient Latin and Greek word *metaphora*. ‘Meta’ means ‘with’ or ‘after’: ‘for’/phor/phero/phore means moving and carrying something from one place to another. As a noun, metaphor can be defined as using a name, term, or phrase (a collection of words) applied to an object or action but is not interpreted literally but imaginatively. The ability to make metaphoric

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expressions is the power of the human mind and imagination in presenting new, creative ideas or offering novelty (Marianto 2019, 156–58).

Marianto argues that awareness as a subject, in the field of creation, study, and management of art, a person with a subject mentality is an actor who dares to plan, seek efforts, and a way to realize what he has proposed. He is independent of others; dares to convey new ideas and initiatives. He did something new and creative, not because people ordered him, but because he thought to solve it (Susanto 2003, 4).

Art is essentially an art form that is empirical and symbolic. Art is an expression of the formulation of artistic knowledge and knowledge of values. Art also has an origin, nature, type, and manner of formation. Art exists and exists because there is a process that precedes it, namely the process of creation. There is no art without a process of creation (Sunarto 2013, 25).

Swasono said I am aware that the dismantling is still only on the outer shell, namely in the form, line, color, space, texture, etc. After deconstruction, I found and understood that effective dismantling comes from within "to want to change the "bold" and "fully aware" of that change, as a "basic capital" towards a "new" that's where wild ideas will emerge, which has been repressed by the dogma of rationalist identity (Swasono 2007, 135). The perspective on imagination is then deconstructed because imagination will never die and can change everything. Imagination can destroy what I have produced so far, namely ("cracked" identity). Imagination can also rebuild/construct something completely different from the original cracked imagination in spoken language or other "novelty" creations (Swasono 2007, 135–36).

The term *Lontara* has two meanings, namely as history and science, and the second meaning is as of writing (script). *Lontara* script is a Bugis-Makassar script, although at first there was a separation between the two, namely that there were groups that named the Bugis script and others named the Makassar script. Still, in the end, it was agreed to be one term, namely the *Lontara* script (Abdul Aziz Ahmad 2014, 148). The regional script is a source of inspiration that can be used as a work of art, especially calligraphy paintings. The *Lontara* script can be shaped and modified according to the painter's wishes with its elastic shape. For example, the writing shape can be shortened, widened so that it looks fat, or made slim so that it looks thin. With the *Lontara* script, the painter can explore and improvise in creating fine artworks (Abdul Aziz Ahmad 2014, 151).

The form of the Bugis and Makassar writings is the same, only differing in number. Bugis writing consists of 23 symbols and five diacritics or distinguishing marks. Meanwhile, Makassar's writing only has 19 symbols minus *ngka'*, *mpa'*, *nra'*, and *nca'*. With five diacritics. Bugis-Makassar writing is called syllabic writing, meaning no consonant at the end of a word. The Bugis and Makassar writings have the same 5 (five) diacritical symbols: *i*, *u*, *e* ', *o*, *e*. The writing to write down the period (closing the sentence), the three points (•••) are used (Abd. Aziz Ahmad 2014, 13–18).

The dragon figure was originally a myth that became a symbol through being translated into works of art by considering the form, content, and function of the artwork itself. In creating symbols, myths are constructed according to the symbol maker's purpose and the function of the symbols being used; meanwhile, creating works of art creates symbolic forms of human feelings. Thus, initially, the dragon figure was a myth, then the myth became a symbol of expression and a symbol for a specific purpose by its composer. Likewise, in this study of action painting creation, dragon figures are present as metaphors and symbols of individual and cultural expression (Sudarmana 2016, 29–30).

## 4. Results and Discussion

### 4.1. The Process of Artistic Creation

Artists use emic and ethical data in the creative artistic process, including experimentation, contemplation, and formation (art structure). Experimentation is an activity step carried out by artists and designers in carrying out the actions of the artistic creation process (creation), which include: (1) trying some alternative materials that are suitable and matching the creative expression of the art being designed, (2) trying several alternative individual techniques which match the expression in the art that has been sketched/designed, (3) trying some alternative tools that are suitable for the expression in working art in the sketch/design, and (4) Selection of visual concepts (layout).



Experiments will produce quality in selecting materials, techniques, tools, and structural concepts that the artist will use in visualizing the work sketch/design. Academic artists can discover the experiment's idea; therefore, creative experiments will produce various alternatives needed by the artist. Artists choose the right one and can help artists express or express their feelings individually. Contemplation is the artist's inner wandering in search of symbols (metaphors).

Contemplation is carried out to seek and find symbols (metaphorical language) that will become icons in art creation's artistic, creative process. In reflection, artists and designers will discover symbols or metaphors. The symbols will be used as the expression language and then used as the main motif, the supporting motif, and the content motif. The main motif will be the *center* of attention and which will be an expression of communication that is spread through the media and becomes a personal expression. The main motif is metaphorical idioms that provide highly individualized philosophical information. Figurative idioms will invite interpretation and several interpretations in the life process. There are times when metaphorical idioms are not the result of contemplation but result from natural interpretations that have undergone a process of imagination; sometimes, figurative idioms are symbols or motifs borrowed from traditional idioms or artifacts chosen as reading symbols or symbols of expression. There are times when a metaphorical idiom is a sign language that has become an agreement in society. Metaphorical presentation in art is an idiom that exists as a communication between the artist and the audience, even though it is very personal and invites interpretation. Metaphors (symbols) as personal expressions will be tied to the values and principles of structure and formation of works of art creation, and design of design works in the aesthetic of the form presented.

The formation is a composition designed to get the shape or structure of the artwork. The structure is a composition that will always be related to (1) the quality of elements as designed art icons, (2) the principles of layout structure (harmony, contrast, rhythm (repetition), gradation), designed, (3) structural principles including balance (formal/informal) and an entity designed for one unit. This arrangement will produce dynamics (soft, medium, and strong) and produce a certain atmosphere.

<b>Lontara</b>								
Name	k	ga	nga	ngka	pa	b	ma	mpa
Read	[ka]	[ga]	[nga]	[ngka]	[pa]	[ba]	[ma]	[mpa]
Keyboard	k	g	G	K	p	b	t	d
<b>Lontara</b>								
Name	ca	ja	nya	nca	ta	da	na	nra
Read	[ca]	[ca]	[nya]	[nca]	[ta]	[da]	[na]	[nra]
Keyboard	c	j	N	C	t	d	c	R
<b>Lontara</b>								
Name	ya	ra	la	wa	sa	a	ha	
Read	[ya]	[ra]	[la]	[wa]	[sa]	[a]	[ha]	
Keyboard	y	r	l	w	s	a	h	
<b>Punctuation:</b>								
	si	su	se	so	se'			
	-i	-u	e-	-o	-E			

**Fig. 4.** Bugis *Lontara* alphabet consists of 23 characters. (Doc. Hasbi, 2020)


Lontara is a traditional script of the Bugis-Makassar people, derived from the word *lontar*, a type of plant in South Sulawesi, which is still used and maintained today. Sappo (Bugis): fence; pagar/pagar/which is used to limit (surround, insulate) land, houses, and so on. Sulapa eppa (four sides) is a mystical form of classical Bugis-Makassar belief that symbolizes the universe's order, wind-fire-water-ground. Walasuji is a kind of bamboo fence in a rhombus-shaped ritual. Wala suji comes from the word *wala*, which means separator/fence/guard, and *suji* tells daughter. Lontara is used as a textual symbol to give freedom of interpretation and as a metaphor for works, no longer representing itself as a script but as a symbolic form of the researcher's life. Humans as individual beings and social creatures in determining practical decisions, the reason that helps them in carrying out or canceling an action, of course, listens to their conscience. The life process that continues to develop makes every

individual have a fence or protector of himself, his family, and culture. The existence of each ethnic group, each having a perspective on themselves, other people, and the universe, ultimately earns the blessing of strength, dignity, prosperity, profit, safety, and refusal of reinforcements/protection, Sappo for everyone who believes and believes in Him. The creator, his creation (human), and the universe (environment) are one unit.

#### 4.2. Revitalizing Artwork


Sketch 1. *Sappo posi batu*



**Fig. 5.** Sketch of *Sappo posi*, with the metaphor of *Lontara* // as an idiom for the creation of three-dimensional paintings, designed with a rock medium (montage) as a medium for painting expression (Doc. Hasbi, 2020)

Sketch 2. *Sappo posi aju*




**Fig. 6.** Sketch of *Sappo posi*, with the metaphor of *Lontara* // as an idiom for the creation of three-dimensional paintings, designed with wood (montage) as a medium for painting expression (Doc. Hasbi, 2020)

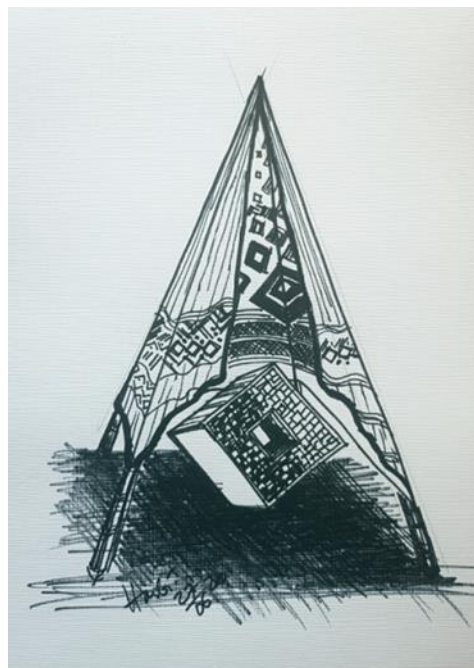
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Sketch 3. *Sappo posi perring*



**Fig. 7.** Sketch of *Sappo posi*, with the metaphor of *Lontara* // as an idiom for the creation of three-dimensional paintings, designed with bamboo as the medium (montage) as a medium for painting expression (Doc. Hasbi, 2020)

Sketch 4. *Sappo posi lino*



**Fig 8.** The sketch of the *Sappo posi / center*, with the metaphor of *Lontara* // as an idiom for the creation of three-dimensional paintings, is designed with the medium of stone, wood, bamboo, canvas (montage) as a medium for painting expression (Doc. Hasbi, 2020)

We are exploring visual elements and expressing the message conveyed through three-dimensional paintings with the idea of *Sappo*'s creation: *Sulapa eppa walasuji*, a metaphorical *Sappo* painting (montage) with the title; *Posi Lino*. Almighty Allah is essentially the protector of everything from the



whole metaphor of *Sappo*. *Sappo* is a manifestation of the traditional Bugis idiom, painted as a symbol of the contemplation of life visualized in the entire painting. The visual elements used, stone, wood, bamboo, canvas/cloth, and paint, are also metaphors of the universe, which create Almighty Allah.

Painting *Sappo: Sulapa eppa walasuji*; making a metaphor (montage) of *Sappo Posi* with the idea of symbolic expression borrowing the Lontara's idiom tradition (🌀). The whole sketch takes the theme or message of *Sappo: Sulapa eppa walasuji*, among others, is *Sappo posi/center*, with the metaphor of Lontara /🌀/ as an idiom for the creation of three-dimensional paintings, designed with the medium of stone, wood, bamboo, canvas (montage) as a medium for painting expression. The nature of this nature, is one unit, expressed in the symbol /🌀/ = *sa* which means /🌀/ = *seuwa* (singular or one) (Mahbud 2008, 21). Observing Javanese society's teachings in maintaining balance vertically and horizontally in Javanese culture is known as *keblat papat lima pancer*. Known as the four spatial dimensions classification, patterned four cardinal points with one center (4 + 1). Together means the whole, the basic unity of opposition to control, meaning that the unity that occurs because of differences and differences is the basis of strength that must be strived for as a balance, harmony in life through self-control (Sony Kartika 2016, 113).

## 5. Conclusion

Art creation is creating three-dimensional paintings with the idea of creation, *Sappo: Sulapa eppa walasuji*; make *Sappo* construction paintings (montage) of titles; *Sappo posi* with the concept of symbolic expression borrowed the idiom of the Lontara tradition (🌀). The whole sketch takes the theme or message of *Sappo: Sulapa eppa walasuji*, including sketch 1, sketch 2, sketch 3, and sketch 4 is *Sappo posi*, with the metaphor of Lontara /🌀/ as an idiom for the creation of three-dimensional paintings, designed with the medium of stone, wood, bamboo, canvas (montage) as a medium for painting expression (Hasbi's sketch, 2020). This research explores the visual elements and to expresses the message conveyed through three-dimensional paintings with the idea of creation, *Sappo: Sulapa eppa walasuji*, a metaphorical *Sappo* painting (montage) with the title; *Posi*. Allah, in essence, is the protector of everything from the whole metaphor of *Sappo*. *Sappo* is a traditional idiom portrayed as a form of symbolism from the reflection of the researcher's life that is visualized in the entire artwork. The visual elements used, stone, wood, bamboo, are also metaphors for the universe that Allah created.

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### Biography

**Hasbi** is an artist and Fine Arts and Design teacher at the Indonesian Institute of Cultural Arts, Tanah Papua. A bachelor's degree in Fine Arts Education has he got from Makassar State University. He is an active and productive artist in the field of creative painting. He is also involved in writing papers for various seminars. The last article he wrote in 2019 was entitled "The Application of Lontara Bugis (Tellu Cappa) Script in Installation Art."

**Bagus Indrayana** is an artist in the craft that earned a doctorate in art studies from Gadjah Mada University. He is active in writing many papers and articles to be presented in various seminars and scientific journals. In 2016 he wrote an article entitled "Traditional Indonesian Toys and the Development of Batik Motifs," published in the *Journal of Arts and Humanities*. He has long been active writing in Dewa Ruci's Journal and is still actively lecturing at the Faculty of Art and Design of the Indonesian Institute of the Arts, Surakarta.

**Dharsono** is an artist, who obtained a doctorate in fine arts from the Bandung Institute of Technology. Now he has held the title of Professor in Fine Arts. He is among those who actively write books, some of which are *Seni Rupa Modern*, *Budaya Nusantara: Kajian Konsep Mandala dan Konsep Triloka terhadap Pohon Hayat pada Batik*, *Estetika Seni Rupa Nusantara*, *Estetika Nusantara*, dan *Kreasi Artistik: Perjumpaan Tradisi dan Modern dalam Paradigma Kekaryaannya Seni*. Until now, he is still teaching at the Postgraduate Program at the Indonesian Institute of the Arts in Surakarta.