



Tracing Bong Lie Phin's ceramic artistry in Singkawang: unveiling cultural heritage and technological advancements (1989-2020)



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Iwan Pranoto ^{a,1,*}, Agus Burhan ^{b,2}, Muhamad Romadoni ^{a,3}

^a Universitas Palangka Raya, Jl. Kartini Kampus II UPR, Palangka Raya 27111, Indonesia

^b Institut Seni Indonesia Yogyakarta, Jl. Suryodiningratan No.8, Suryodiningratan, Kec. Mantrijeron, Yogyakarta, 55143, Indonesia

¹ Pranotoiwan@fkip.upr.ac.id; ² m_agusburhan@yahoo.com; ³ muhamadromadoni@fkip.upr.ac.id

* Corresponding Author

ABSTRACT

Ceramics by artist Bong Lie Phin has a historical record in the world of art by bringing social change to form a new culture through ceramic works. Another thing about ceramic development technology. This research is important in order to provide renewal through ceramic works. As for the research question, namely, how are inductive empiricism, reconstruction, and humanism related to ideas, society, and technology? This research process used qualitative methods with historical, social, and technological approaches and data collection techniques through interviews, literature studies, notes, and documentation documents. In the process of collecting data, researchers will gather information from artists and other supporting data. The data needed is in accordance with the research questions and then tested by involving experts and artists. There are several findings that the artist Bong Lie Phin created works from 1989 to 2020 with the concept of Chinese mythology and interpreted Chinese cultural symbols. This is also supported by the exploration of materials and technologies that develop in making ceramics, but without reducing the value and meaning, it was found that there were financial support factors carried out by the management of these ceramic artists in influencing understanding. Work so that the presence of work continues. Occurs, the work is considered capable of providing transformation of spiritual values; another discussion is the community's contribution in providing understanding in the creation of ceramic art so that the process of reconstruction in the work occurs continuously.

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1. Introduction

The journey of the past is shown through different temporal frameworks in each distinct century and period, and historical records serve as a monument to that trip. The influences and viewpoints determining how we understand documentary sources like writings or artifacts are inextricably linked to this historical voyage. Such a phenomenon is especially clear in art, where the zeitgeist continuously shapes the creative process and offers unique perspectives. These viewpoints leave behind a permanent legacy that can be used to recreate the path artists take and the things they produce. Ultimately, history is recreating historical facts and documentary evidence [1]. Thompson posits that the presentation of historical records alongside supportive evidence, both on a collective and individual level, plays a crucial role in the reconstruction process, ultimately enhancing the accuracy of historical knowledge. This process illuminates evidence and the causes and effects that shape human civilization, often conveyed through artworks created by artists [2]. Artists possessing unique perspectives can interpret events and ideas distinctively, evoking diverse emotions through their creations [3]. Bong Lie Phin, a ceramic artist hailing from the Singkawang region of Indonesia, is a prime example of this

phenomenon. His extensive track record and artistic journey have been profoundly influenced by his imaginative process, resulting in creations that have left an indelible mark. Over time, the artist has amassed evidence and transformed it into works of art, delving deeply into his imagination to produce these masterpieces. The assertion is that an artist will unfailingly capture an event of immeasurable purity through the psychological process of imagination. Nonetheless, it must be noted that these stages are predicated on the social milieu, supporters in the art-making process, creative ideas, and the development of information through the human senses.

The ceramic artist from Singkawang bases her creative process on various viewpoints in connection to cultural belief systems. The artist skillfully captures this essence to promote a feeling of group identification through art enjoyment or collection. This level calls for a thorough investigation with a focus on supporting evidence since the historical trajectory this artist has built has significantly impacted the development of ceramic art. State, religion, and culture are three crucial influences on artists' creative processes, highlighted by Bruckhardt's intellectual legacy. These forces interact and change as a result of many factors, such as periods and cycles [4]. Burkhardt put forward that the disclosure of historical records needs to be carried out by researchers in looking at influences and evidence that can be accounted for so that the investigation process that is carried out in-depth will be revealed accurately. This is related to relevant facts and evidence, especially to reveal the perspective of ceramic artist Bong Lie Phin's thoughts in seeing an event that he experienced related to his community environment. Another interesting part that needs to be disclosed is related to this ceramic artist, namely the existence of material supporting factors, materials, and the development of ceramic technology. This is a step Bong Lie Phin took as a ceramic artist to create a presentation of ideas in a different form and have a big impact on society. The works produced will differ until they reach the pinnacle of the golden age in ceramic work because the concepts formed are inextricably linked to the temporal advancements of each period. It is required to separate the period to read each process of thoughts released in the form of the artist's work to see the process of this time cycle. The time acceleration of all historical processes will be discussed by historians from the perspectives of inductive empiricism, reconstruction, and humanism. This will impact other information about historical sources, particularly artifacts made by artists related to the rest of life [5]. In Clark's opinion, the examination of the ceramic artist's artistic journey using specialized approaches like inductive empiricism, reconstruction, and humanism is a significant component.

The creative process undertaken by Bong Lie Phin during the expression of ideas in ceramic works has significantly impacted the contemporary perception of art. The pursuit of historical research endeavors to instill dynamism in the artworks crafted by artists, resulting in a convergence of the traditional and modern sensibilities in the artwork, which subsequently assumes a distinctive identity [6]. The aforementioned perspective was posited through a comprehensive analysis of artistic works and their creators while scrutinizing the ceramic art civilization that burgeoned within society—especially the influences produced through Bong Lie Phin's work. To read a work of art reality, it is necessary to pay attention to aspects of form and meaning that can influence a personal or community feeling from the thoughts and ideas of artists [7]. From the perspective presented, the various forms of ceramic art, infused with the spiritual values of traditional Chinese beliefs, possess the capacity to imbue a belief system with their own distinct significance through Bong Lie Phin's ceramic creations. The generation of concepts for ceramic artworks by ceramic artists is inextricably linked to phenomena pertaining to social life, particularly on a personal level. Bong Lie Phin adeptly delves into the profound depths of his spiritual values, which are then translated into his ceramic works. The idiosyncrasies and traits pertaining to the personality, ideas, and life of artists, this phase traces the historical evolution of artworks, artists, and their lives over time, enabling a comparative analysis of each development in order to facilitate the most thorough excavation and interpretation of the resultant works [8]. From this perspective, it has been posited that a deeper exploration of the spiritual value deeply contemplated by Bong Lie Phin is necessary. This is due to the significant impact it has had on the symbols manifested in his ceramic works.

Bong Lie Phin's capacity to imbue his spiritual sentiments into his ceramic creations has greatly influenced the interpretation of traditional Chinese beliefs, which have been embraced by the populace, resulting in transformation. Works that take the form of Chinese mythology through ceramics necessitate comprehensive study, encompassing the artist, the resultant values, as well as the evolution of ceramic technology. Such elements are interconnected in the appreciation of a work of art. Ceramic artists frequently employ the belief system characteristic of Eastern culture in their quest for meaning [9]. From the perspective presented, the Singkawang artist conducted a thorough investigation of the spiritual significance inherent in Chinese mythology as manifested in his ceramic creations. Hence, a more rigorous inquiry utilizing an empirical methodology is required to scrutinize both the artists and their respective oeuvres. Burckhardt's analytical approach can offer valuable insights into the artists and their artistic productions [10]. From the opinion put forward, the empirical approach is a step to scientifically analyze data relating to the scientific records of the artist Bong Lie Phin.

Incorporating traditional Chinese belief systems into Bong Lie Phin's ceramic works is noteworthy, alongside the modifications and support for the temporal cycles and forms of the works. The artist's mastery of ceramic technology, including raw material processing, glazing, and firing, has a profound impact on the final product, providing a distinct experience for viewers. Given this phenomenon, it is imperative to engage in a reconstruction process to trace the historical progression of Bong Lie Phin's artistic oeuvre and his ceramic works. Such a process is essential to ensure the alignment between the artworks produced by artists and the creation of a historical record [11]. In this segment, there exist subdivisions that are deemed to be a vital constituent of ceramic artwork, whether it be in terms of concepts, techniques, communal values, or societal impact, all of which are considered to have an effect on Bong Lie Phin's oeuvre. The ceramic artwork fashioned by the artist Bong Lie Phin, who embodies local cultural elements, is an integral aspect of perceiving the chronicle of his odyssey, thereby constructing a paradigm for the community. The ceramic artwork produced is indivisible from endeavors to conserve culture and generate ideas pertaining to information and social influence [12].

The assertion proffered posited that the ceramic creations of Bong Lie Phin were unparalleled in their technical craftsmanship, materials, and ancillary technologies employed in the production of ceramic art, all of which constitute an integral component of the Chinese cultural patrimony. Within this segment, the scholar postulates that the ceramicist Bong Lie Phin is a preeminent figure capable of endowing his ceramic oeuvre with a spiritual influence, which is subsequently manifested in the form of ideas; moreover, in a separate section, there exist crucial objectives to be attained by this ceramic artist in his artistic journey. Another facet of Bong Lie Phin is deemed capable of enduring the test of time and the evolution of ceramic technology by virtue of the backing it receives from its nearest associates and its utilization of Chinese culture as the muse for its creations. The conception of crafting ceramic masterpieces by Bong Lie Phin is inextricably linked to the indigenous culture and belief system of the Chinese community. The ceramics produced in Singkawang are intrinsically intertwined with facets of Chinese culture, which constitute the fundamental essence and distinctiveness of ceramic works. This viewpoint posits that the fundamental basis for the generation of innovative ideas in ceramic production by Bong Lie Phin lies in cultural components and belief systems. In order to sustain their trajectory and maintain consistency in ceramic production, scholars will scrutinize Bong Lie Phin's inductive empiricism, reconstruction, and humanism.

The historical timeline of this ceramic artist's journey spans from 1989 to 2020 and is intended to periodically disclose every phase of this artist's ceramics production process. This study provides a noteworthy contribution to our comprehension of the historical trajectory of art through its emphasis on the interplay between historical documentation, cultural influences, and the creative process of ceramic artist Bong Lie Phin. This highlights the crucial role of the spirit of the times in shaping artistic expression, the impact of geographical location, religion, and culture on artistic imagination, and the exigency for specialized research methodologies such as inductive empiricism, reconstruction, and humanism to uncover the complexities of an artist's expedition. In addition, this research expounds upon how artist Bong Lie Phin not only reproduces historical events and ideas but also adds to the fusion of traditional and contemporary sensibilities in art, culminating in a distinct identity in present-day art forms. This

investigation enhances our understanding of the multifarious relationships between art, history, and culture, providing valuable insights for scholars and enthusiasts alike

2. Method

The data for this research was obtained through a multifaceted approach that included both primary and secondary sources. Primary data collection involved conducting in-depth interviews with experts in the field of ceramics, art historians, and individuals with knowledge of the artist's cultural background. These interviews provided valuable insights into the artist's creative process, cultural influences, and the historical context in which they worked. Additionally, primary data sources included access to Bong Lie Phin's personal archives, including letters, diaries, and sketches, which shed light on his artistic journey. Secondary data sources were instrumental in providing a broader historical context [13]. These sources included archival records, historical documents, and academic publications related to the artist's era and the cultural milieu of Singkawang, Indonesia. Extensive research was conducted in libraries, museums, and online repositories to gather relevant information about the artist and the historical period in question. Photographs, catalogues, and exhibition records of the artist's works were also consulted to supplement the data [14]. To ensure the accuracy and reliability of the collected data, a rigorous validation process was implemented. Cross-referencing was conducted by comparing information from different primary and secondary sources to identify consistencies and discrepancies [15]. In cases where there were conflicting accounts or ambiguities, additional interviews and expert consultations were sought to clarify and validate the data [16]. Moreover, the authenticity of archival materials, such as letters and diaries, was verified through expert appraisal and handwriting analysis. Furthermore, a peer-review process was employed to validate the research findings [17]. Academic experts in the fields of art history, cultural studies, and ceramics were invited to review the research methodology and the interpretations of the data [18]. Their feedback and critical assessment provided an additional layer of validation and helped refine the research conclusions.

The collected data was subjected to a systematic and thorough analysis to extract meaningful insights into the historical journey of Bong Lie Phin and his impact on art and culture. The analysis began with the categorization and organization of data into relevant themes, including the artist's biography, cultural influences, artistic evolution, and historical context. Quantitative data, such as dates and chronologies, were used to construct timelines and identify patterns of artistic development [19]. Qualitative data, including interview transcripts and artistic analyses, underwent a qualitative content analysis. This involved coding and categorizing textual data to identify recurring themes, motifs, and cultural influences in the artist's work. Specialized methodologies like inductive empirical, reconstruction, and humanism were applied to interpret the artistic creations and their historical significance. The synthesis of qualitative and quantitative data allowed for a holistic understanding of the artist's historical journey and contributed to the research's conclusions and insights into the enduring impact of Bong Lie Phin's work on the world of art and culture.

3. Results and Discussion

3.1. Inductive Empiricism

There was some information that was found, and the same information was revealed about ceramic artworks in Singkawang, especially ceramic artist Bong Lie Phin. He is one of the generations of ceramic artists in Singkawang and is considered capable of continuing previous artists. This artist creates ceramic works that are influenced by Chinese culture, especially ceramics that existed during the Ming Dynasty. Ceramic artists in Singkawang experienced regeneration in their family environment, especially in making Chinese cultured ceramics. The opinion put forward that Bong Lie Phin is a descendant of a Chinese artist surnamed Bong, who is in Singkawang. This artist's extended family has created ceramics along with the development of ceramics in Singkawang. This was motivated by the entry of the Chinese community in the form of cooperation between the kingdoms of Sambas and Mempawah and the Chinese Government, but this cooperation could not be separated from the influence of cooperation

between the Dutch colonial government in Indonesia. The Chinese entered Kalimantan and developed in the Singkawang area by making ceramics with the development of high-temperature combustion technology; they also had the ability to work in gold mines [20]. People who were brought in from the South China region had the ability to do jobs that were considered menial; therefore, when they were in the Bengkayang area, the Chinese were first brought to West Kalimantan to carry out gold mining activities in the Monterado area. Some of these gold miners bring ceramic items that are used for daily living purposes. Over time, these communities have the ability to make ceramics based on experiences from China, one of which is the Chinese community surnamed Bong. Due to the availability of raw materials according to their area of origin, some of the gold mining community, especially the Bong family, choose to make ceramic works using clay materials and create high-tech combustion and glaze. The ceramics created by the Bong family later developed and became the center of business during the Dutch colonial period and the Japanese government while in Indonesia.

During the colonial period up until the beginning of Indonesian independence, the Bong family played an important role in the development of ceramic art in society. However, following this period, inter-ethnic conflict arose between the Chinese and Dayak communities of West Kalimantan [21]. Additionally, there was conflict with the Malaysian state of Sarawak, which impeded the creation process of ceramics due to the geographical area of the Bong family artist becoming a conflict zone. As a result, the activities of ceramic artists in Singkawang were impacted. Ethnic conflict caused the process of producing ceramic works in Singkawang to come to a halt, and some ceramic items were damaged and confiscated. It took several years of the recovery phase for Chinese community activities to resume [22]. The present condition of discord is an integral aspect of the creative odyssey of Bong Lie Phin in the realm of ceramic craftsmanship. In the year 1989, Bong Lie Phin embarked upon his pursuit of ceramic artistry; during this juncture, the artisan evinced the prowess to fashion ceramics via emulation of the patterns, embellishments, and ceramic techniques that were extant during the Ming Dynasty. A distinctive attribute of the ceramic artist's oeuvre is the conception of pieces in the likeness of dragons, fu, and Chinese trinkets on containers, perpetuated from generation to generation with a plain and invariable chromatic palette. The resulting works are a manifestation of the influence of generations of the artist's family as they seek to pursue classic forms through the application of monochrome colors. These colors, which include light brown, dark brown, and dark blue, are deliberately limited in order to achieve a certain aesthetic effect on ceramics. Singkawang boasts of unique cultural assets in the field of ceramics, particularly in the form of Chinese culture with its ancient colors and patterns. This imbues the ceramics with a sense of antiquity, making them valuable cultural assets and a significant attraction for tourists [23]. The ability to reduce existing forms is exemplified by Bong Lie Phin's porcelain artwork.

Bong Lie Phin possesses a distinct expertise in effectively managing ceramic works. This is attributed to his remarkable acumen in conducting business and establishing cordial relationships with Chinese entrepreneurs, enabling his works to infiltrate national and international markets successfully. As a ceramic artist, Bong Lie Phin harbors a vision and mission for his craft, resulting in notable achievements. His vision is to become the largest ceramic manufacturer in Kalimantan, while his mission is to attain self-sufficiency in ceramic technology and raw materials, penetrate both national and international markets, cultivate synergistic partnerships, generate employment opportunities for the wider community, and enhance the welfare of others through the production of high-quality kaolin ceramics. The Singkawang region exhibits significant potential for ceramic cultural tourism, which has been brought about by the efforts of various artists and continues to thrive to this day. The masterpieces created by these artists have not only gained popularity within the local market but have also successfully penetrated international markets. Therefore, the government and industrial management must promote Singkawang's cultural assets through ceramic art, thus enhancing its promotional capabilities. Bong Lie Phin has a philosophy that honesty, discipline, and hard work are the keys to success. Such principles remain firmly entrenched within Bong Lie Phin's oeuvre to this day. During the formative years of ceramic artistry, specifically between 1989 and 1999, relatively few ceramic artifacts were produced. This was largely due to the dearth of artists capable of effectively marketing their creations, thereby resulting in a lack of

exposure to Bong Lie Phin's works. The ceramic pieces crafted during this period were primarily in demand among the local populace, who sought them for utilitarian and customary purposes. Prior to 2000, Bong Lie Phin's ceramic works were heavily influenced by prevailing social forces. In the 1990s, Bong Lie Phin's creations were of particular interest to the denizens of West Kalimantan on account of their relevance to traditional Dayak ceremonies, as well as their incorporation of Chinese cultural motifs [24]. The ceramic creations crafted by Bong Lie Phin retain their market value within the local region, owing to the cultural and social significance they hold for the Chinese community. These artistic pieces are adorned with a diverse array of embellishments, ranging from hong birds and maihoa flowers to dragons, fu, and depictions of deities, all of which are meticulously fashioned using specialized tools. The meanings that are perceived to be imbued within these works render them highly sought-after by the general populace.

The production of ceramics executed by these artisans is predominantly conducted through manual means. Without extensive support from multiple specialists, the resulting ceramic works comprising base jars exhibit varying thicknesses, yielding jars of both substantial and lightweight compositions. The impact on the texture of ceramics is noteworthy, as the ceramics native to Singkawang are imbued with distinct character and impart the impression of a resolute and polished texture [25]. This occurs because the amount of clay that is used to make ceramics has not been applied excessively and is merely an approximation to ensure that every ceramic surface is smooth. On the other hand, the ceramic's size is often consistent and has little effect on its size. This is due to Bong Lie Phin's desire to imitate the pottery forms that were in use during the Ming Dynasty more consistently. Since Bong Lie Phin makes decorative patterns by hand without the use of printing instruments when manufacturing ornaments, specific skills are required when pursuing decorative characters and patterns. The colour brown predominates more in the ceramic artwork produced. The burning process carried out by the artist on the ceramics created is still traditional and relates several values of traditional Chinese beliefs to choose the right time. This becomes an obstacle in accelerating the process of creating ceramics so that it will have an impact on the community as collectors. On the other hand, the combustion process uses more estimates because it has not implemented a temperature measuring device in ceramic combustion so that the work created exceeds the combustion temperature of kaolin clay or vice versa. This will have an influence on the color and strength of the work so that the level of damage to the work will be more fragile.

From the year 2000 to 2020, Bong Lie Phin received considerable backing from the local government, particularly with regard to the advancement of technology and product innovation. This was instigated by the significant demand for the artist's creations. The promotion of entrepreneurship and the provision of technical support to ceramic industry professionals in Singkawang has been an ongoing initiative that commenced at the start of the new millennium and continues to this day, with the goal of enabling them to compete in the production of high-quality ceramic artifacts [26]. The government extends its aid to artists by providing funding for the development of their craft. As a result of the ceramics artist's local popularity as a tourist attraction, the works produced underwent a noticeable change. Currently, Bong Lie Phin owns a sizable ceramic production facility where experts participate in the creation process, from the initial processing of the clay material. The clay used by Bong Lie Phin in his ceramic art originates from mineral formations in the earth's crust, including the glaze used as a medium. These materials are commonly found along riverbanks and in the mountains of the Capkala Bengkayang region. The kaolinite clay minerals used by Bong Lie Phin possess a hydrous composition of aluminum silicate ($Al_2O_3 \cdot 2SiO_2 \cdot 2H_2O$) and a low iron content. Additionally, the Office of Perindagkopnaker Singkawang City discovered that Ball Clay, a secondary clay with fine particles and high plasticity, contains a mineral content of Kaolinite (40–60%), Illite (18–33%), Quartz (7–22%), and other minerals such as Carbon (1–4%) [27]. The potency of clay in Capkala District is estimated at 8,700,000 tons (Measured Mortgages). Residual deposits or local/in situ weathering results due to the wide and flat distribution area with an average thickness of 2.5–3 meters.

Bong Lie Phin utilized a turntable to mold the ceramic works, employing specific techniques. However, it is notable that the government's provision of attention to these artists has resulted

in the majority of the manufacturing process being executed by trained and skilled craftsmen. The Singkawang ceramic artists, on the other hand, adopt a technique that involves the twisting and pasting of crucial parts, and the collective process plays a crucial role in the creation of ceramics in Singkawang [28]. The artist Bong Lie Phin is solely responsible for the supervision and management of the craftsmen's process. This approach is employed by Bong Lie Phin to mitigate the workload by enlisting the expertise of specialists. However, this practice remains unpublished and is still subject to scrutiny. In the course of creating ceramic works, this artist introduces variations in shape and size. This is evidenced by the technique of assembling large ceramics, where each part is adhered together using a turntable. The connected pieces are then joined by creating scratches on the ceramic surface, moistening the surface to be joined, and pounding the surface to eliminate any visible seams. This is done to accommodate the expansion of the ceramics during the firing process. The technique of making ornaments involves attaching decorative patterns to the ceramics using molds and moistening each surface to be decorated. In the process of creating other decorations by scratching the ceramic surface, the artist foregoes the use of patterns and employs grains to make the decorations. The aforementioned process is executed by skilled craftsmen who have undergone rigorous training in the art of ornamentation, thus cultivating a distinct proficiency for each artisan. The remaining stages of this elaborate process have undergone evolution with the advent of a printing tool that generates ornamental patterns, thereby ensuring uniformity in both the shape and size of the ornament.

The application of glaze on ceramics has been executed through a meticulous process utilizing the flush and dipping technique, within a container designed as a glazed pool. The skilled artisan then immerses themselves into the pool to ascertain whether the external surface of the ceramic has been thoroughly coated with the glaze, followed by the deliberate application of brush strokes to imbue specific colors, such as those for the eyes and scales of dragons. In the creation of glazes, various color ingredients are utilized, including crushed dry moss, roasted rice husks, and forest fruits that are mashed and soaked to produce a color liquid, which is subsequently blended with kaolin to form a dye for coloring ceramics. Other equipment employed includes repurposed goods transformed into grains, fine wire used to cut chunks of kaolin earth, and molds constructed from boards coated with used oil to prevent patterned clay from adhering to them during use. Throughout this process, the artist has received training from experts recruited by the local government to regulate the dosage and composition of the glaze to ensure its accuracy and quality. Before proceeding to the burning process, the artist carries out the drying process by placing the ceramic work in a closed room and exposing it to indirect sunlight, having prepared a special room with suitable light standards for this purpose. Ceramics are burned using a dragon stove created by the artist, fueled by firewood, for a period of up to 24 hours, with a temperature measuring instrument utilized to ensure that the burning temperature remains within a range of 1250 to 1450 degrees Celsius.

3.2. Reconstruction

The ceramics created by the artist between 1989 and 1999 exhibit resemblances to the conventional Chinese ceramics of the Ming Dynasty, as illustrated in Fig. 1. This similarity is a novel form of emulation that evokes a yearning in individuals to amass ceramics with antique nuances. While the ceramics fashioned by these artists may not differ significantly from those crafted by other ceramicists, they possess unique values that are intertwined with the essence of ceramics. As such, these artists are deemed capable of transforming people's cognitive processes through the values associated with traditional Chinese beliefs and values. Culture is regarded as a crucial element in the production of artworks that incorporate Chinese cultural elements. In the early 1990s, there were ceramics in Singkawang that bore similarities to antique ceramics originating from China and were traded to individuals in the Singkawang vicinity. The oeuvres produced by Bong Lie Phin encompass pieces in the antique style and replicate pre-existing ceramic forms. During the period spanning from 1989 to 1999, the ceramic creations engendered by the aforementioned artist evinced greater uniformity in terms of shape, hue, and embellishment. The emphasis on uniformity in the production of ceramic pieces is particularly pronounced with regard to color and decoration. Yet, upon closer observation, one may discern slight differences in size among ceramics that share identical

shapes. At this juncture, the ceramics crafted by Bong Lie Phin were characterized by a predilection for brown hues, which precluded any deviation from the shapes of the ancient Chinese ceramics that were emulated. The aforementioned artist, hailing from Singkawang, has undertaken an emulation process that encompasses not only the technique but also the glaze, which is endowed with a greater degree of luster than the imitated ceramic. This can be attributed to the thickness of the glaze and the firing system utilized in the production of the ceramic, which induces the glaze to liquefy and flow from the apex to the nadir, consequently engendering a multi-tiered and uneven surface on the brown ceramic.

At the top of the ceramic shape, from the outside, you can see a passage called the mouth of the jar, which is larger than the surface of the ceramic neck, which is covered with brown glaze. The other part is the ear jar with the face of an imaginary creature with a scary face standing parallel to the front with the number of ears six and forming a semicircular space. Still, this jar is damaged over time and has started to fall apart and break. Singkawang ceramics have Chinese cultural characteristics; every part of the outer surface is covered with glaze decorated with embossed motifs. The ceramic works created by Bong Lie Phin have local cultural characteristics. On the surface of the work, especially the shoulders of this urn, flower motifs and masks of fantasy creatures emerge, and each ornate surface is coated with glaze. This ornament forms a hexagonal pile that circles the shoulder surface of the ceramic jar. Part of the main motif is dragons facing each other, and there is a ball of light between the dragons; the surface of this dragon is coated with glaze. This dragon has a mouth character facing upwards with bulging eyes and tassels, which is a Chinese dragon character; this dragon character is a form of dragon that existed in the Ming Dynasty and was considered a celestial dragon. This is reinforced by the character of the dragon, which is considered more luxurious because of the character of the scales on the body, tufts on the tail and fins, mustache and beard, and horns as a sign of strength. On the other hand, the inner shape of the ceramic jar, as seen from above, will contain a curved space from the large and medium surfaces. The inner surface feels a bit rough and unglazed, and there is still a rough surface caused by the artist's hand pressure when shaping the ceramic work. The level of viscosity on ceramics looks thicker, heavier, and denser. This is because the amount of clay used to make ceramics is more so that it affects the thickness of the shape and the weight of the workload.

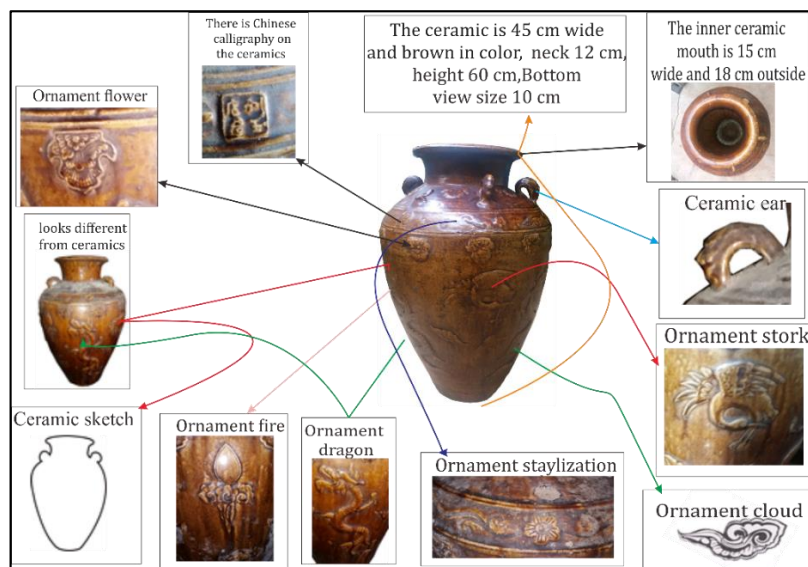


Fig. 1. Ceramics were created in the period 1989-1999

The creation of ceramic works carried out from 2000 to 2020 by artist Bong Lie Phin is currently undergoing several changes in shape, color, and size but still retains the elements of ancient Chinese ceramics, see Fig. 2. This becomes the character and strength of the works that are created; aside from the other artist's perspective, they also can manage the process of creating ceramics by involving skilled individuals, where every skilled hand has entered the process and stages of training carried out by the artist. And support from local government. The

ability to adapt to the acculturation of Chinese culture and society in Singkawang is found in ceramic works created in early 2000 so that there are changes in form and keep up with developments in the art world. Thanks to the innovations introduced by the Singkawang artist, the ceramic production process, encompassing raw material preparation, shaping, embellishment, drying, coating, and firing, has become more sophisticated and aligned with contemporary standards. This transformation is evident when artisans and skilled workers engage in the ceramics manufacturing process by selecting pre-prepared clay and meticulously measuring the clay's weight for shaping ceramics, considering the desired dimensions and height of the ceramics to be crafted. This meticulous procedure ensures that the raw materials are accurately matched to the ceramic's desired thickness, affecting the moisture content retained by the clay and ultimately enhancing the success rate of the firing process.

The artist's advancements in glass technology exhibit a range of variations. Historically, ceramic works predominantly featured brown hues; however, in this instance, the artist has expanded the palette to include additional colors such as blue, white, and green, as well as brown, pink, and dark brown. These ceramic artisans, hailing from Singkawang, Indonesia, utilize a combination of cobalt oxide, alumina, and silica in their compositions, with adjustments made as per the specific color requirements for the ceramics. This Singkawang artist pioneered the application of his own unique color palette to ceramic decorations, even though he incorporated traditional elements such as dragons and typical Chinese plants on the ceramic surfaces, utilizing chemical compound rocks in tandem with advancements in ceramic technology. The objective of introducing color into the decorative aspects was to imbue these ceramic embellishments with distinctive characteristics while endeavoring to faithfully capture the original colors of these motifs. Manufacturer-specific characteristics are particularly evident in decorations featuring motifs like lotus flowers, roaring dragons, glowing orbs, or flames. These forms have been rendered more prominent, marking a departure from the historical emphasis on single-color designs. The process of adorning the dragons involves creating impressions using gifsume material and affixing them to the primary ceramic form, meticulously considering the composition of each motif in relation to others. The dragon decorations stand out with vivid, contrasting colors, diverging from the base color of the ceramic's surface, thus imparting a sense of independence and embossed depth to the decorations. Several cultural activities in Singkawang in 2010, including the use of printing techniques in ceramic production, serve as valuable references for studying cultural arts. This artist demonstrated a bold approach by incorporating printing techniques in the creation of ceramic components, particularly decorative elements. This was achieved through the meticulous delineation of clear lines and textures for each decorative motif, with the addition of certain elements resembling fireballs or light motifs on the ceramic pieces.

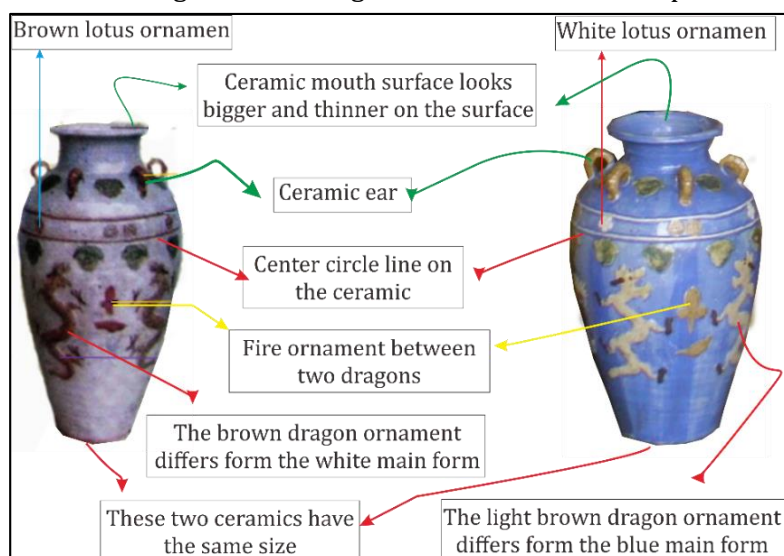


Fig. 2. Ceramics were created in the period 2000-2020

The ceramics production process undertaken by this artist has resulted in taller and larger pieces. Ceramics measuring 90 cm in height, 45 cm in width, and with a jar mouth diameter of 18 cm are now being created. This shift in size represents a notable alteration in the production of ceramic works, leading to corresponding changes in the dimensions of decorations, including their length and width. This consideration plays a pivotal role for the artist when striving for decorative proportions. The transformation in the form and deformation of Singkawang ceramics in 2006 can be attributed to both the innovations introduced by fellow artists and the necessity of accommodating the economic requirements of ceramic production stakeholders in Singkawang, encompassing aspects such as size, glazing techniques, and production processes. As revealed, the artist Bong Lie Phin implemented changes in the glazing process, employing several stages to produce different colors. These stages encompassed the initial step of immersing the ceramic into the glaze pool to apply the primary color, followed by surface wetting. Subsequently, the coloring process involved applying additional layers of glaze in different hues. The artist employed brush strokes as the coloring technique, allowing for precise coverage of a narrower surface area and ensuring an even distribution of color. The artist has also established specific standards for the drying process of ceramics, including a dedicated drying room with carefully regulated temperatures. This meticulous drying process is essential to achieve the desired composition before firing. The artist's drying procedure typically spans 3 to 4 days, after which the ceramics are ready for placement in the kiln.

3.3. Humanism

Bong Lie Phin is a ceramic artist with the remarkable skill of replicating Ming Dynasty ceramics. As an individual of Chinese heritage, he remains deeply rooted in the cultural and belief systems of his Chinese ancestors. In the course of his work, this artist is proficient in speaking Hakka, a sub-dialect of the Chinese Hakka community. Beyond his expertise in recreating antique ceramic pieces, Bong Lie Phin possesses strong social skills, enabling him to effectively communicate the intended meaning of his work to the broader public. This aspect serves as the primary focal point for the artist; the process of socialization within the community acts as a conduit for promoting the artist's work. Nevertheless, throughout its evolution, these artists have consistently received support in their ceramic-making endeavors, not only from family members (including parents, spouses, children, and relatives) but also from governmental entities and friends. The progression of art and culture in Singkawang has been underpinned by the unwavering support of immediate family members, ensuring its continuity and preventing its extinction, exemplified by the ongoing ceramic production within the Bong family. Bong Lie Phin is the current torchbearer of the Bong family's legacy in ceramic art, perpetuating the tradition of crafting ceramic works. At the age of 52, Bong Lie Phin dedicates his weekdays to his craft, reserving weekends for quality time with his family. This synchronization is a deliberate effort to achieve a harmonious life balance, enabling him to effectively manage his time in alignment with environmental factors that support his creative process. In the realm of ceramic production, Bong Lie Phin imparts his knowledge to several individuals of Chinese descent who share a lineage in ceramic craftsmanship. His journey in ceramics began in 1989, building upon the foundation of learning passed down from his parents, who were also skilled ceramic artisans. Following in their footsteps, ceramic artist Bong Lie Phin continues to uphold and further the tradition of ceramic craftsmanship. This artist is highly dedicated to advancing their skills in ceramic art. Their continued presence in the realm of ceramic works attests to this commitment.

The production of ceramic works began in the artist's early career and persisted until 1999. Remarkably, the artist still places significant emphasis on preserving ancient ceramic forms. This inclination can be attributed to the profound influence of the artist's parents. The regeneration process among Singkawang artists involved collaborative efforts and mutual support, contributing to the enduring legacy of ceramic craftsmanship in the present day [29]. The prevailing viewpoint suggests that these artists continue to collaborate with their parents in various aspects of ceramic production, encompassing the acquisition of raw materials, the firing process, and the marketing of their creations. The artist's parents initiated this strategic partnership to promote the recognition and desirability of the artist's works. The artist's parents have cultivated a robust network within the ceramic market, resulting in widespread

distribution of their works to collectors and the general public. However, during the period of economic transition in Indonesia, particularly between 1997 and 1998, this artist encountered challenges in managing and expanding their ceramic portfolio due to declining demand from collectors. The economic shifts in the Singkawang region have had a direct impact on the activities of artists in producing and promoting their creations. The Singkawang ceramic artist has evolved their ceramic work activities to ensure their continued survival, with significant support from those closest to them, notably their husband, who plays a pivotal role in facilitating economic recovery and maintaining a stable income from their artistic endeavors. This artist has actively engaged with the community to participate in collaborative efforts aimed at bolstering the local economy. As the years have progressed, they have transitioned into a new phase marked by economic recovery during the 2000s.

The artist's journey through time has witnessed fluctuations at specific junctures but has not deterred their artistic endeavors. This resilience is evident from the early 2000s to 2020, during which the artist garnered support from local government agencies and cultivated a robust business network for promoting the ceramic creations of Bong Lie Phin. Bong Lie Phin possesses a distinctive flair for expressing ideas, with traditional Chinese ceramic art from the Ming Dynasty exerting a profound influence on his creative vision. In Singkawang's ceramic realm, the act of ideation remains inseparable from these artists' ability to replicate forms and incorporate elements of Chinese mythology. These ceramics are crafted with the intention of shaping the perceptions of the community in relation to Chinese mythology. The ideas behind them are inherently tied to the belief system embraced by the artist, an inheritance passed down through generations. Consequently, certain ceramic ornaments depict Chinese mythological creatures intertwined with natural symbolism.

4. Conclusion

Based on the historical journey that occurred with the artist Bong Lie Phin on the ceramic works he created, it can be seen from the side of inductive empiricism that there is a historical time cycle in the artist's journey from 1989 to 2020. This artist created ceramic works that greatly accentuated the form of Chinese ceramics during the Ming Dynasty, and the development of reforms with different forms did not disappear into Chinese culture, then the development of the latest distinctive technology became part of the discoveries in processing raw materials and the technology for creating ceramic works of art. Other findings reveal how the management system has an important role in the development of an artist in creating works of art so that they remain consistent and the resulting work can be accepted by society.

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