



A Case Study on Behavior Of Performing Art Appreciators in Public Space: Indonesian Puppet (Wayang) Performance Arts and Video Mapping

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Abstract.

The presence of video mapping performances in Indonesia influences the behavior of appreciators in public spaces through acculturation. The propagation of Islamic teachings through *wayang* (puppet) shows had a fascinating impact on the history of public performances in Indonesia. Cultural acculturation can affect the behavior of public space appreciators or vice versa. This situation depends on the adaptability of appreciators with an Indonesian cultural background to changes in the format of public space performances. This change pertains to performance art incorporating innovative technology, such as *wayang* performances and video mapping. In order to conduct research on changes in appreciator behavior in public spaces, a descriptive-analytic method with an ethnographic and ethnological approach was required to examine Indonesian appreciators' ethnicity through *wayang* performances and literature studies. Then, it was compared to how the observatory video mapping performance was analyzed, such as Carl Gustav Jung's theory or Pierre Bourdieu's habitus perception, where the memory of previous inherited behavior influences current behavior or individual behavior is influenced by its social experience. This study's analysis revealed that the behavior of appreciators in public spaces, such as video mapping performances in Indonesia, which are renewable with the use of technology, is nearly similar to that of *wayang* performance appreciators.

Keywords: *video mapping, culture, behavior, appreciator, public space*



INTRODUCTION

Video mapping performing arts that arrive in Indonesia has made significant advances in the fields of art, design, and culture, one of which is to provide a difference between the behavior of appreciators watching *wayang* performing arts and video mapping performing arts that involve audiences outside the room. It is interesting to observe how appreciators with an Indonesian cultural background adapt to performance art incorporating new technology. It is possible to deduce that Indonesians are accustomed to public performances based on their culture regarding watching performances in public spaces. This experience is connected to the history of the development of Islam in the Indonesian archipelago, which spread through regions through *wayang* performances. How the process passes through a set of social practices through which meaning is produced, circulated, and exchanged, and how this collection of social practices is ultimately referred to as culture (Mostafa, et al. 2002). From this phenomenon, everyone knows Indonesians enjoy performing arts that tell stories orally, as a result of developments of eastern culture, which consists primarily of narratives known as folklore.

Video mapping is one of the most recent video projection techniques that converts nearly every surface into a dynamic video display; this dynamic video projection mapping frequently leads in the appearance of optical illusions on video mapping objects (Ekim. 2011). Currently, video mapping is one of the outdoor performing arts that are frequently watched by Indonesians; however, before video mapping, *wayang* (puppet) performances were held outside in a manner that was nearly identical. There are leather puppet (*wayang kulit*) and marionette (*wayang golek*) shows in Indonesia. *Wayang* performance art that flourishes and evolves in Java is a traditional art that can adapt to the changes of the times (Foley. 2015). Audiences of puppet performances usually come to come to the open performance field, without standard rules with makeshift places. The audience is also free to choose a place to watch the puppet performance based on personal preference, as seen by the fact that some people in the crowd bring their own food or purchase street food outside the venue, while others carry umbrellas, chairs, etc. When video mapping entered Indonesia in 2010, The Fuse, a prominent artist from England, came and collaborated with an Indonesian artist in Kota Tua (the Old City), Jakarta (Wibisono. 2010). In this performance, the audience behaved similarly to how they would at a puppet show. In Indonesia, there used to be an event called "Gerimis Bubar" (Misbar) before many theaters popped up in every city in Indonesia to entertain the public to watch movies together. Although there are similarities in several aspects with the behavior of puppet viewers, it is necessary to be compared to how the background, habits, and behavior in a video mapping show may be different. This is because the average age of the



mapping video audiences will be younger than those of the puppet audiences. Based on the book by Imam Subchi (pengantar antropologi, 2016) this broad attention will be included in the study of anthropology, which proves several generalizations about humans in their lives that are proven to be universal because it turns out physically and socio-culturally lives differently. Based on the book by Jung (The Collected Works of C.G Jung, 2020) consequently, everything that is occurring right now is not a personal experience, but rather an inheritance from our distant ancestors. These universal images are contained in collective unconsciousness, are human instinctive behavior patterns, and are known as archetypes.

The preceding explanation serves as one of the foundations for how the behavior of video mapping appreciators will differ from that of *wayang* (puppet) show spectators. Puppet shows can last for hours till dawn, whereas video mapping performances typically last no more than 30 minutes and can be repeated multiple times. This research would also compare the culture of watching *wayang* performances to contemporary video mapping performances. Using a qualitative descriptive method in conjunction with an ethnographic approach would reveal how appreciator behavior in the performing arts is influenced by cultural acculturation.

METHOD

This study employed a descriptive-analytic method with ethnographic and ethnological approaches to examine ethnicity (ethnos: people) based on ethnic groups and ethnic formations, ethnogenesis, composition, place of residence, characteristics, social relations, material and spiritual culture of Indonesian appreciators through a literature review and direct observation in a case study of Indonesian people's behavior when watching *wayang* performing arts and video mapping. Based on Carl Gustav Jung's archetypal theory, in which the images are preserved in the collective unconscious, instinctive human behavior patterns are occurring at present, not as a result of personal experiences but as a result of inheritance from distant ancestors. Thus, recent experience is influenced by the memory of earlier behavior or the impression of Pierre Bourdieu's habitus, but the experience of society influences individual behavior. Therefore, it is required first to conduct a literature review and describe how the behavior of *wayang* performance appreciators evolves, followed by an analysis of past appreciator behavior. Field observations provide the empirical experience needed to compare the behavior of performance appreciators in public spaces to a case study of *wayang* performances and video mapping performing arts.

PERFORMING ARTS IN PUBLIC SPACE & BEHAVIOR OF APPRECIATORS

Performing arts are works of art that provide a spectacle to the larger community through the acts of individual or group artists in accordance with the concept conveyed and for the purpose of entertaining the audience. The performing arts are sometimes known as spectacles because they reveal beauty (Nurullita. 2016). Public space is where everyone has access to public activities, and individuals and groups can engage in activities (Rully. 2017). *Wayang* has a long history of being performed in public spaces in Indonesia, specifically on the island of Java. Throughout its history, *wayang* was utilized to disseminate Islam throughout the *Majapahit* empire's downfall. Gamelan equipment for *wayang kulit* (leather puppet) is continued to be refined as a means of following Islamic teachings about the propagation of *aqidah*, worship, and morals. *Sunan Kalijaga* integrated moral education, divinity, and social life into his teachings. As a result of Islamic beliefs prohibiting human-like creations, the people's preference for *wayang* narratives changed. *Walisono* (nine Islamic scholars) used *wayang* not only as a form of entertainment but also as a political tool to spread Islam in Java. The shape of *wayang* is continued to be refined and multiplied so that it can be utilized to perform more stories (Anggoro. 2018). From this perspective, performing arts in public spaces can be interpreted as performing arts that are performed to entertain in public places so that individuals and groups can access these activities and participate.

This sample of public space performances and the behavior of appreciators were taken from the documentation "The Performing Arts of *Wayang Orang* (Human Puppet) and *Wayang Kulit* (Leather Puppet)" in 1925 at the Yogyakarta Palace to become a literature review. This study analyzes how appreciators at that time behaved in their time and later compares it to how appreciators currently watch *wayang*. It compares again with appreciators in performing arts that have novelties such as video mapping performing arts (figure 1).



Figure 1. Performing Arts of *Wayang Orang* (Human Puppets) and *Wayang Kulit* (Leather Puppets) in 1925 (Editorside, 2021)

In a colonial-era Dutch Docu documentary about *Wayang Kulit* (Leather Puppet) and *Wayang Orang* (Human Puppet), ordinary people could only enjoy a few types of entertainment. In the video, people can see how the Indonesians enjoy watching *Wayang Kulit* (Leather Puppets) and *Wayang Orang* (Human Puppets) performances while sitting directly on the grass and shrubs in the designated area without a mat. The spectators sat in their designated locations from front to rear of the performance area. The best-dressed audience members were seated closest to the stage, and some were observed enjoying the show, chatting, and holding their infants sideways. Even young toddlers appear to be sleeping while watching the performance. Thus, it can be assumed that the appreciator was comfortable and ordinary at that moment and that nothing remarkable occurred. They are stoically seated in the grass or yard (figure 2).



Figure 2. Performing Arts of *Wayang Orang* (Human Puppets) and *Wayang Kulit* (Leather Puppets) in 1925 (Editorside, 2021)

Watching a performance of art in a public setting, such as the *Wayang Orang* (Human Puppet) and *Wayang Kulit* (Leather Puppet) performances in 1925, shows how individuals dressed in accordance with their era. The women wore kebaya, while the men wore headbands and pangsi attire. At that time, people gathered with youngsters who were likely still relatives or close acquaintances.

Wayang performing arts continue to evolve and become one of the performing arts used to entertain mass people throughout time. Performances that take place in public spaces develop following cultural acculturation at any time, as was the case in ancient times, such as in

the 1925 *wayang orang* (human puppet) and *wayang kulit* (leather puppet) performing arts (Editorside. 2021). The people in the audience did not sit on a mat and enjoyed the performance. They were seated in silence on the grass or terraces in the performance area. With the arrival of the Dutch colonial era, however, the usage of chairs to sit became widespread in order to provide more comfort, such as for teaching and learning, work, meetings, and of course, the enjoyment of public space performances. As a result of this cultural assimilation, it became apparent how the seating arrangement for the viewing area was designed in the present day (figure 3).

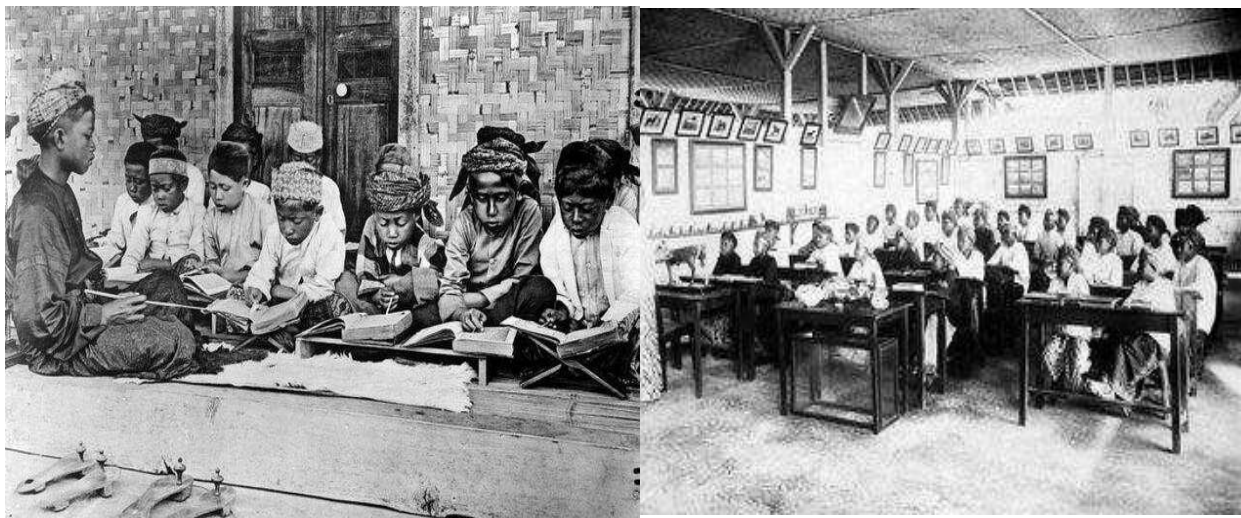


Figure 3. Acculturation of the teaching-learning process in the colonial era (Anthony, 2017)

Every change in the process of cultural acculturation does not occur in a short time. There are always opinions that agree and disagree about a change that usually occurs, for example, the change in the teaching and learning process from sitting on the floor to sitting upright in a chair and bench, as shown in picture 3 above. Historically, these changes are no longer a secret. Many opposed this change because they considered it Dutch custom and were not nationalist because it did not uphold the cultural values of teaching and learning prior to the arrival of the colonial era. These changes spread to other areas, such as in human behavior and other places where not only in the teaching and learning process but also to places to eat and how to eat, which was previously sitting on the floor, to using tables and chairs. In addition, using bare hands to eat previously became a pie spoon, fork, and plate. This change in habits also occurs in the performing arts area.

Over time, the conflict over any changes resulting from cultural acculturation can be resolved. Even though many changes have occurred, people can choose according to their

tastes according to their habits because it cannot be denied that even though technological developments are like in the 21st century now. The habits of the Indonesian people are still thick with the habits of their predecessors in the past. Hence, there are still people who are comfortable sitting cross-legged to eat or watch movies instead of having to sit on a chair. There are still people who are comfortable eating with their bare hands compared to using a spoon and fork, and there are still people who are more comfortable in a squat toilet than with a sitting toilet (figure 4).

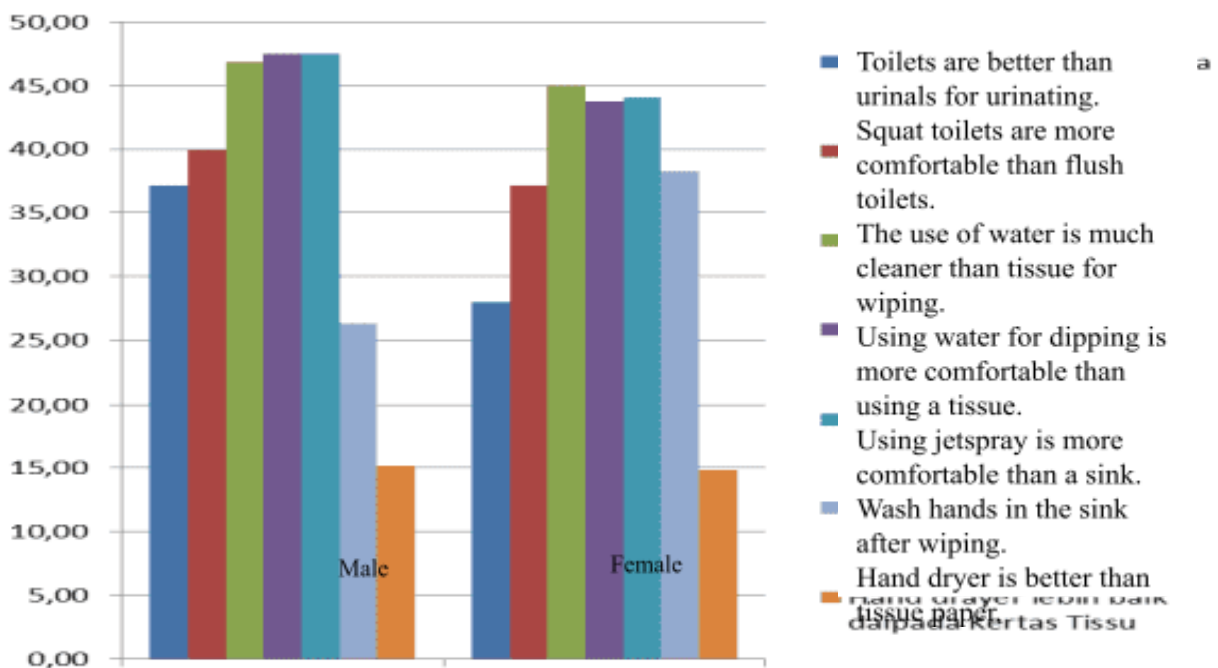


Figure 4. Public Toilet User Behavior (Mafra et al., 2020)

The research demonstrates that urinating in a toilet is preferable to urinating in a urinal and that squatting toilets are more comfortable than flush toilets, that wiping with water is cleaner than using tissue, and that jet sprays are more comfortable than sinks. The opinion of the user's background regarding public toilet amenities is known as the reasons for cleanliness, health, Islamic etiquette, comfort, and culture because body proportions and using a urinal to urinate are Western practices that are not following Islamic etiquette. Therefore, it can be inferred that although there is the acculturation of western culture, including how they use the toilet, the ancient culture cannot be immediately adopted/carried out by Indonesians (Mafra, et al. 2020) (Picture 5).



Figure 5. The Seated Position of *Wayang* (Puppet) A (Editorside, 2021), B, C (Lilis Sri Handayani, 2022), and Appreciators (Risky Anggiono, 2015)

The audience's habit of sitting cross-legged while watching *wayang* performances, like sitting on a chair or standing, appears to be unchangeable, apart from the option of having seating facilities provided by the organizers. Although seats are available, some spectators find it more pleasant to stand or sit cross-legged. The seat cushion, which formerly did not use mats, then used tan mats, and now employs carpets made from various materials, illustrates this distinction. Although sitting on the floor cannot be eradicated for comfort reasons, it is still being enhanced in accordance with technological advancements. Even with the emergence of performing arts in public spaces covered with renewable technology, Indonesian appreciators will behave as if they are appreciators of *wayang* performing arts due to their ethnic background. There are some behaviors that cannot be altered based on a person's social surroundings. Even though the appreciator is Indonesian, they will have distinct behaviors if the development site is outside of Indonesia. The same holds true if the appreciator is already an urbanite and resides in a metropolitan area. They have not personally experienced how their ancestors' behaviors functioned in the past. This experience is also related to the use of seats from cultures outside Indonesia, such as flush and squatting toilets, cross-legged tables, and seated tables. Therefore, how appreciators of the performing arts activities in this public space will be determined by how they sit and how comfortable they are with various other behavior patterns (figure 6).



Figure 6. The development of performing arts in public spaces (CNN Indonesia, 2021)

The development of performing arts in public spaces is parallel to technological advances, such as the introduction of video mapping techniques in Indonesia. In 2010, an interesting and entertaining art performance was held by projecting light onto Jakarta's facade of the Old City (Kota Tua). The façade of the building is a medium that can be witnessed and tell stories, attracting viewers with the audiovisual presented. The unique narrative and audiovisual components of video mapping are identical to those of cinematic screen media. In contrast, video mapping utilizes a variety of media depending on the building's facade, as illustrated in Figure 5 above for the facade of the Old City (Kota Tua) in Jakarta and the facade of the BNI Malioboro building in Yogyakarta. In reality, a number of Indonesian creators present well-known native tales to the Indonesian population. Even if the story is common, the media and video mapping techniques provide a unique experience, ensuring that the video mapping presentation is always packed with spectators (figure 7).

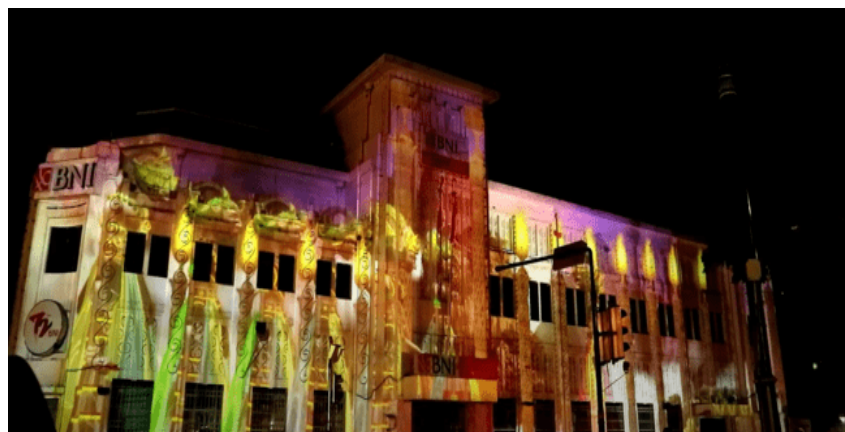


Figure 7. Video Mapping by Uvisual - Chronicle of Bharatayudha " JVMF 2018 (Uvisual, 2018)

One of the video mapping performing arts narrates *wayang* stories, namely Chronicle of *Bharatayudha*, at the 2018 Jogjakarta Video Mapping Festival made by the creative studio, *Uvisual* Studio. The show featured a well-known *wayang* story, the *Baratayuda* tale. Similarly to the presentation of a *wayang* performance art, a video mapping performance is one of the performing arts in open spaces that exhibits distinct performance characteristics. *Video mapping*

is a technique that maps video due to the combination of projection technology and the development of an artwork or design. The value of novelty and a different sensation from the experience of watching a show in the open air of this show is the main attraction. Since the first time this art entered Indonesia, the behavior of Indonesian appreciators of the video mapping show has been particularly intriguing, as they have a historical background that favors performance art that tells a tale, similar to the *wayang* performance art. According to its goals and purposes, there are three types of video mapping performing arts: video mapping as a single performing art, video mapping as an indoor or outdoor installation artwork, and video mapping as an aesthetic element supporting other works of art. *Video mapping* is a single performance art that approaches performance art in public spaces, always held in a wide, open space where many spectators can watch it.

A person's behavior includes reactions, actions, activities, combinations of movements, responses, and answers, such as their thinking and working processes. Human behavior is a response to cognitive, affective, and psychomotor activities. These three elements are interconnected. When one element of behavior is hindered, others are also affected. As a result of learning from prior experiences, behavior is the sum of all actions and is acquired through reinforcement and conditioning processes. The relationship between external and internal stimuli that produce external responses determines behavior. Internal stimuli involve a person's physiological or psychological needs. For instance, when a person is hungry, their response is to search for food. In contrast, the external stimulus comprises a variety of responses to external factors (environment). For instance, when someone sees bread, the desire to eat occurs even though the person's body does not indicate hunger (Adliyani. 2015). Meanwhile, appreciators are individuals who observe, enjoy, and appreciate art. An art appreciator has his or her evaluation of a work of art that is not based solely on personal or cultural concerns; he will even create his or her perception, which will give rise to a new myth (Saidi, et al. 2015) (figure 8).



Figure 8. Illustration of Changing Appreciator Sitting Habits

How the audience sits can influence the behavior of performing arts appreciators in public spaces, such as changes in the teaching and learning process and the use of squatting and sitting toilets. The public spaces of the present day will include chairs for the optimal viewing of performing arts. A product for the performing arts has been developed to accommodate a variety of seats, which were previously merely covered with grass or makeshift walls and then used mats, carpets, and chairs. In spite of these changes, archetypal theories by Carl Gustav Jung and Habitus by Pierre Bourdieu exist. Some appreciators of the performing arts in this public space are still more comfortable sitting without mats, cross-legged, or sitting on mats and carpets due to the behavior of those who came before them. Therefore, the behavior of appreciators in selecting a seat is still influenced by their past behaviors (figure 9).

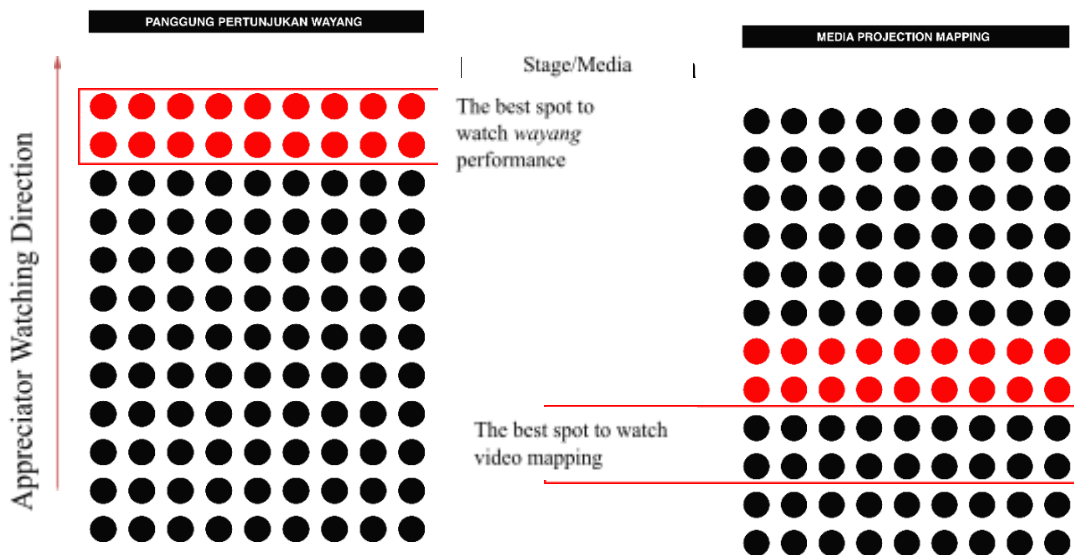


Figure 9. Illustration of the Best Placement Area in Watching *Wayang* Performance and Video Mapping

The optimal viewing location varies in the performing arts of *wayang* and video mapping. Due to the diminutive size of the puppets (*wayang*) or the media, the best location for viewing a puppet show is the front row. In contrast, when viewing video mapping, the optimal viewing area is $\pm 1:1$ distance from the projection media, taking into account the level of projection focus, resolution, and media. This ideal location is typically reserved for invited visitors or distinguished guests, and the most comfortable or special chairs are always available. Due to their prior exposure to performing arts in public spaces, such as watching a *wayang* performance, video mapping spectators are hesitant to sit at the best location available for video mapping performances (figure 10).



Figure 10. Observation Documentation at the Opening Mapping Video Show of FKM Bengkulu and ITB Projection Mapping Festival 2022

Two sample observations occurred at the Opening of the Media Arts Festival in Bengkulu on October 5, 2022, at JL. Pembangunan, Padang Harapan, Jemb. Kec. Singaran Pati, Bengkulu City, Bengkulu 38225, and ITB Projection Mapping Festival 2022 on December 9, 2022, took place at JL. Let. Gen. Purn. Dr. (HC) Mashudi No. 1, Sayang, Kec. Jatinangor, Sumedang Regency, West Java 45363. Even if they are permitted to sit closer to the video mapping projection media, community appreciators prefer to sit behind the seats of the invited guests. However, based on the results of these observations, it can be concluded that there has been a change in behavior because seats are not provided in the front area. Some individuals do not wish to sit on the floor, while others are influenced by past experience and believe that the front area is reserved for invited guests or special people. Based on the age difference between those who sit on the couch and those who sit on the chair, it is evident that those who sit on the couch are dominated by older people and believe they are more comfortable than those who sit on the chair. Those who are relatively younger prefer to stand in the best location if all available seats are occupied. From the appreciators of *wayang* audiences and video mapping, projection mapping appreciators are naturally dominated by teenagers and young adults. From the analysis of samples of *wayang* performing arts in 1925 and their comparison with the behavior of watching puppet shows today (in the 21st century) to two sample observations on video mapping performing arts, it can be concluded that appreciators in public spaces in Indonesia must provide special treatment for appreciators. This effort can be accomplished by focusing on appreciator culture because, despite the fact that technological advances are currently quite advanced, appreciators in Indonesia in terms of ethnicity, ethnogenesis, composition, place of residence, characteristics, social relations, material, and



spiritual culture cannot be ignored, therefore, sitting on the floor on a mat or carpet is still more comfortable.

CONCLUSION

The behavior of spectators in public space is the outcome of a set of social practices that produce, circulate, and exchange meaning (culture). The equation of behavior at this moment is influenced by personal experiences inherited from other public space performances from the past. Reframes from appreciator backgrounds, such as age (generation), status, and psychographics, significantly impact differences in behavior. There are differences in tastes between puppet show appreciators and those who enjoy projection mapping performances, with the latter being more popular among young people. Nevertheless, there are similarities between the behavior of *wayang* appreciators and projection mapping, specifically in how they select seats. This is due to the remarkable discrepancies between the optimal viewing locations for puppet shows and projection mapping. The optimal location for watching a puppet performance is the front row, as the puppets and media are not too big to be seen. In contrast, the center area, which is a +/- 1:1 distance from the projection media, is the optimal viewing area for video mapping due to the level of projection focus, resolution, and media. There is one that is more pleasant than the other, and that is sitting on the floor rather than the offered chairs or standing in an ideal and comfortable location to watch the performing arts. To treat appreciators in public spaces in Indonesia, organizers must pay special attention to appreciator culture, as it cannot be denied that, despite the fact that current technological advancements are quite advanced, appreciators in Indonesia are ethnic, ethnogenesis, composition, place of residence, characteristics, social relations, and material and spiritual culture cannot be ignored.

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