

Hybrid Aesthetics in Contemporary Crafts: The Presence of Sustainable Art and Craft and Vernacular Themes in the Wayang Performances in Indonesia

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Abstract

Contemporary art is often an alternative field of experimentation for creating works that combine traditional and modern elements. Wayang is an art form in Indonesia, that combines traditional ideas and practices with the contemporary leading to hybrid forms. This research examines hybrid aesthetics in the work of the Wayang artists, and reveals its role in producing sustainable art by using contemporary craft material.

It employs qualitative research method and a case study approach. Data collection techniques included observations, in-depth interviews, documentation, and literature studies. Data was analyzed using qualitative-interactive techniques.

Findings show that the aesthetics expressed by the artists through artistic idioms give rise to 'hybrid aesthetics' of Wayang. Hybrid aesthetics in an artist's work in transcending and positioning itself in the third space by actualizing the work through the mode of traditional thinking, integrating hybrid elements, and adopting aspects of memory. Hybrid aesthetics has a vital role as a sustainable art and space for civilization implementable through Wayang visuals in craft works, learning media, and awareness media.

The study concludes that four unique roles support the development of sustainable art through cultural preservation. They are: artistic innovation, environmental awareness, local community empowerment, and opening intercultural dialog. Hybrid, as a strategy in aesthetics to find characteristics, knowledge, and existence, contributes to the transition of media for sustainable art by creating an open dialog space where values and perceptions of cultural heritage can be negotiated.

Keywords: Hybrid Aesthetics, Contemporary Crafts, Wayang Puppetry, Sustainable art.

Introduction

Contemporary Craft and puppet art each has a rich cultural and historical background. However, today, both face serious preservation and sustainability challenges. Changes in society, technology, and culture have significantly impacted both these art forms. Decolonization, cultural revitalization and intergenerational dialogue are integral to negotiations around the need for cultural continuity and renewal for a more sustainable future for art. On the one hand, contemporary craft art strives to maintain its relevance in a changing global context, while on the other hand, puppet art struggles to survive in the face of threats from modernization and globalization. Amid these challenges, the question arises as to how contemporary craft art can be a vehicle for strengthening and renewing such a valuable cultural heritage as the art of Wayang.

According to Härkönen et al. (2018), recreating old traditions with contemporary art methods can revitalize and reconstruct culture. Furthermore, Al-eqaby & Ali (2023) reveal the importance of maintaining local heritage values as an integral part of maintaining culture and environmental sustainability. Indeed, these ideas have become essential to develop the concept of sustainability not only for life but also for art.

Nafie (2022) reveals between the concept of post-postmodern art and the concept of sustainability and concentrates on how post-postmodernism is an effort to provide artistic solutions in aesthetic works by realizing the concept of social integration, culture, natural context, and the environment. It is also targeted in the Sustainable Development Goals for the arts. Contemporary craft art is a creative arena for artists to express themselves and an important place to maintain and revitalize a rich cultural heritage. The movement in contemporary space encourages artists to be more likely to grow in breaking, deconstructing, and hybridizing in creating art in the traditional and modern space in the third room. For example, what happened to the artists Agus Ismoyo, Nia Fliam, and Lejar Daniarta Hukubun, whose actualization of their work uses many idioms on the theme of Javanese cultural traditions, especially wayang, cosmology, and epic stories by applying more than one technique in their work.

Some of the works of Agus Ismoyo and Nia Fliam also actualize visual Wayang as a discourse of storytelling through batik media. In terms of technique, it is done collaboratively to create works by combining other techniques, namely sewing techniques, batik painting, stamping, and manual canting, which are the beginning of technical originality in batik making. Agus Ismoyo-Nia Fliam, besides being an artist who has been active in art until now, actively communicates local culture not only in the country but the artist communicates about batik and local culture to foreign countries, including Australia and America. The fact that contemporary craft art produced by artists is "representative recreation" is the creation that emphasizes the artistic value and vision of creativity. Some elements that influence the hybrid concept in the artist's work are personal experience and cultural background, cultural context, technology, function, style, technique, reinterpretation, and innovation.

Visual elements in hybridity certainly cannot be created just like that but must be balanced with collaboration between disciplines for insights that continue to grow and develop. The dilemma becomes the main problem in hybrid thinking in artwork, namely "purity" in conservation and "hybridity," which is close to growth and becomes friction of contradictory problems. The art of craft has its roots in local traditions and crafts that have been passed down from generation to generation. However, in the context of Contemporary Craft, craft artists dare to challenge conventional boundaries by combining traditional techniques with modern elements. In modern art development, traditional forms of craft art began to be abandoned and switched to modern craft art, which is considered a paradox of traditional craft art. Modern craft art is not limited by traditional elements considered the norm of a particular regional culture (Gombrich & Gombrich, 1995; Guyer, 2021).

Contemporary artwork is no longer created concerning conventional seara function. Still, it has a new idiom as art that aims to address challenges of global art regarding innovation and creation to be exhibited, including artwork with visual craft contemporary puppet artists in the field. This is an issue raised and traced in this research paper. Insight into local convergence on a global scale, complemented by transcultural pathways, is needed to understand how we

position ourselves in a globalized world (Knochel, 2016). One traditional art form that is rich in meaning and aesthetics which uniquely illustrates the interrelationship between everyday life and spirituality is the art of puppetry. With all its complexity, the art of Wayang has become an indisputable cultural symbol for the people of Indonesia, especially in the island of Java. However, in the era of globalization, puppet art faces serious challenges in its preservation and sustainability. Contemporary artwork is no longer created with conventional references. Still, it has a new idiom as an art that aims to answer the challenges of global art about innovation and is created to be exhibited, including artwork with visual culture and contemporary puppet artwork artists in the field.

Wayang visual culture, as a cultural heritage has artistic and spiritual values as characteristics that cannot be ignored. Artistic and spiritual values can be depicted through artistic expression, symbolic meaning, morals, ethics, character, and interaction with the audience. This is an opportunity and a challenge for the artists who love culture, but on the other hand, artists who live in the times need to position themselves in the third space as a sustainable art space. Sustainable craft art is a form of estimation of consciousness, and the merger between the space of tradition. Modern boundaries between the two have blurred. Based on the existing reality, both in the artistic study of the work of artists in the field and research on the complex and contradictory aesthetics between "purity in tradition "and sustainability in" hybrid mixing," the need for negotiation media as a form of discourse dialogue that leads to rooted art."

Tradition and heredity cause absurdity in the interpretation of terminology on the concept of 'inheritance' and 'preservation,' which tend to be narrow in translation. The narrowness in question is related to past cultures that have nuances of heritage that are considered final and have been completed. Cultures with this understanding, which consider culture a purity, tend to be static and vulnerable and do not have the power to grow and develop. The existing reality in the field of both artists and existing research studies raises the need for follow-up research to question

- 1) How a hybrid aesthetic approach can be explored in the context of Contemporary Craft Art through puppet visual Culture;
- 2) What is the role of the perspective of puppet visual culture in contemporary craft art for Sustainable Art;

Thus, this study aims to explore Wayang performances in Indonesia to ascertain how they are aware and is articulating sustainable craft art: Its objectives are:

- 1) To identify the concept of hybrid aesthetics in contemporary craft art with the theme of visual culture of Wayang; and
- 2) To determine the role of hybrid aesthetics in contemporary craft art by combining visual culture of Wayang for Sustainable Art.

It is hoped that the research results will provide valuable insights for the development of sustainable art and culture and motivate efforts to preserve and revitalize puppet art with a hybrid aesthetic approach that "grows rooted" in the future.

Theoretical Framework

In the contextual realm of art and culture, craft and puppetry have a very important role in Indonesia's cultural wealth. Batik and Wayang as part of the craft arts are included in intangible cultural heritage so that it needs to be continuously discussed and developed. Indonesia has a wealth of Intangible Cultural Heritage categories recognized by UNESCO, namely Keris (2008), Wayang (2008), Batik (2009), Best Practice Batik (2009), Angklung (2010), Saman Dance (2011), Noken Papua (2012) and Three Genres of Balinese Traditional Dance (2015). Intangible cultural heritage, passed down from generation to generation, is constantly reinvented by communities and groups in response to their environment, their interactions with Nature and history, their sense of identity and continuity, thus enhancing respect for cultural diversity (<https://ich.unesco.org/en/convention#art2>).

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) officially designated Wayang as an outstanding cultural work in the field of beautiful and

valuable narrative stories. The title of Masterpiece of Oral and Intangible Heritage of Humanity was awarded on November 7, 2003.

According to Setiawan (2022), craft art is a medium that can be used to express various ideas and aesthetic tendencies. According to Sp & MA, n.d (2006), craft or "crafts" or "handicrafts" are

- (1) something made by hand, with high craftsmanship,
- (2) generally made very decorative or visually lovely, and
- (3) often item that has a functional aspect.

Meanwhile, according to Setiawan (2022), contemporary craft art, as the latest craft art, combines skill, design thinking, and artistic expression. Therefore, the presence of this craft does not rule out the possibility of referring to its achievements. Wayang is a Javanese word meaning "shadow" or shadow derived from the root word "yang" by getting the prefix "wa" into the word "Wayang." The words in the Javanese language have the root word "yang" with its various vocal variations, among others, are: layang, dhoyong, puyeng and reyong, which means always moving, not fixed, vague, and faint. The word "wayang" and "hamayang" in the past means showing "Shadow" (Mulyono, 1979). Gradually, it became a show of Shadows.

Then, it becomes a work of art or craft. According to the Indonesian dictionary, puppet means something played by a puppeteer. This definition means that the puppet is interpreted as Performing Arts. There seems to be no strict barrier in the contemporary era between visual and performing arts; it is more of a melting pot because there is already a hybrid in the work of art. However, one side of the puppet is also a craft, as seen from the visual aspects and manufacturing techniques. Sunarto (2008) says that the art of puppet craft, namely inlay and *sunggungan* (coloring), greatly determines the quality of puppet art because both are symbols of the relationship of Man, God, and the environment.

According to Kraidy (2002), hybridity is a conceptual inevitability. It proposes a theory of inter-contextual hybridity, which understands global cultural dynamics by articulating hybridity and hegemony, thus providing an initial theoretical foundation for critical cultural transnationalism.

While Aggarwal (2012) argues that hybridity is the fusion of different initial objects to create a new entity, Gallasch (2004) states that hybrid art is a new idea that encompasses content, culture, history, and technology. Long before Keith, McLuhan (1994) has said that a hybrid is a meeting of two or more media in materializing the work that results in the birth of a new form. Michael & Abd Rahman (2021) and Goh (2021) argue that hybrid art is a limitless process and experiments in creating works of art. From the point of view of the relationship between craft art, puppetry, and art sustainability, it can be concluded that the hybrid aesthetics of the research to be carried out is something that has a diverse formulation or structure, has two or more components that produce results called guided creation or 'Integralism.'

The hybrid concept in contemporary artwork thus integrates multidisciplinary concepts that can be interpreted and understood about various fields and freedom in exploring the context of contemporary artwork. This paves the way for the exploration of a hybrid aesthetic that still respects local values but pays attention to the development at the global level.

Review of Literature

Research on aesthetics and culture, of course, has often been discussed and touched upon in art research, including visual culture with contemporary art material objects. For example, research on aesthetics in craft art (Andono & Rispul, 2016) describes contemporary craft art through the exploration of form, technique and work style.

Furthermore, Zam et al. (2022) argue that craft art is inherent and has gone with human life since prehistoric times until now. He reveals that the craft of the past was based on a philosophy oriented to metaphysical thought patterns, spiritual values, religion, and magic. In contrast, modern and contemporary craft shows aesthetics as an interaction in freedom of expression. In contrast to contemporary art by previous researchers, Berjani (2022) argues that it can explore craft art for sustainability by focusing on economic aspects through entrepreneurial actions. The concept of mixing contemporary craft art in practice is

fundamental to innovation says Shofianto (2020) through woodcraft artwork with a focus on kinetic art aesthetic innovation. Associated with innovation, Addis (2022) shows the importance of innovation through digital technology.

Aesthetics can respond to the theme of sustainability, and more specifically to the theme of Sustainable Development Goals (SDGs) 2030, focusing on paying attention to climate as ecology. Graham (2007) argues for ecological sustainability focus in craft art. Similarly, Härkönen et al. (2018) and Al-eqaby & Ali (2023) reveal the art of sustainability through aspects of decolonization, cultural revitalization, and intergenerational dialogue as an integral part of cultural sustainability negotiations. They show the need for local sustainability by involving communities for cultural sustainability. In the meantime, Sukarwo (2017) highlight the concept of cultural hybridization and mimicry and contemporary design products that provide space to actualize the cultural narrative of marginalized regions. On the other hand, contemporary art explores the concept of hybridity as a way to respond to and reflect on complex and sometimes conflicting cultural identities. Bastos (2006) argues that contemporary art can be a battleground for negotiations and creations of cultural identity in the postcolonial context by departing from the mixture of Indigenous culture (Tupy) and European culture (Portuguese).

Furthermore, Wibawa (2024) explains that the dimensions of culture, art, and society are typical and inherent in the transformation of Wayang. He underlines its role as a conservator of cultural heritage and a catalyst for creative experimentation by highlighting the integration of Wayang with modern theater and Performing Arts. Bastos (2006) argues that modernists, social change, and outside cultural influences have threatened the existence and relevance of the art of Wayang in contemporary society. If traced based on the case of previous research, so far, the study of aesthetics in contemporary craft art with visual objects puppets as sustainable art has not been touched on comprehensively. Existing research between traditional art, contemporary art, and sustainability tends not to be in the same research focus. Thus, the dialogue between contemporary craft, visual culture, and sustainable art has not yet been studied.

The visual potentials and the traditions of Wayang created in contemporary artwork are significant. They are realized as conceptual art objects because Wayang is one of the intangible cultures owned by Indonesia. In this context, research on the exploration of hybrid aesthetics in contemporary spaces, especially with the material objects of contemporary craft art taking into account the perspective of the visual culture of Wayang, offers great potential to generate a new understanding of how works of art can be a medium for the sustainability of art and culture. By exploring the relationship between the art of craft and the visual culture of Wayang, new ways can be found to strengthen and revitalize the precious cultural heritage while providing a platform for unlimited creative innovations.

One of the explorations on the work of artists in the field, for example, the artist Lejar Daniartana Hukubun, added technical aspects to the visual characterization of Wayang through hybridity between manual and digital as a responsive action on today's technology. Abdoh (2022) reveals that sustainability in art can be achieved through digital technologies without asking whether or not sustainability can be achieved through human interventions. An innovative design approach through digital work is needed to overcome the complexity of recording and presenting puppets as an intangible heritage (Maselli, 2022). Nevertheless, if connected with hybrid as a way of artistic aesthetics in art, contemporary artwork can become a medium of negotiation.

One example of how puppet culture is incorporated into contemporary art practice is through the adaptation and integration of puppet characters with crosses in other fields, such as the field of visual communication design in the work of contemporary puppet creations. This is also in line with Prilosadoso et al. (2019), who argue that the power of visual communication design can create visual illustration creations to characterize Wayang as a local culture.

Literature above shows that the study of aesthetics in craft, puppet, and sustainable art exist. However, the study of hybrid aesthetics with the material object of visual contemporary craft art of Wayang tradition as awareness in sustainable art has not been touched on, in these

studies. Most studies focus on Wayang as a performance, for sustainable art focusing on environmental aspects, interpreting hybrids in artworks as mixing in digital technology and the aesthetics of craft art on average traces aspects of form, structure, function and meaning. Based on previous research, there is yet to be any development of the relationship between aesthetics in crafts, visual puppets and sustainable art.

Research Methodology

This research employs qualitative methods. Straus & Corbin (2013) point out that qualitative data can provide complex details about phenomena that are difficult to be unearthed by quantitative methods. This study uses material objects of contemporary artwork, adopting visual Wayang as a case study.

Samples of works are works of craft art with the theme of visual Wayang that innovates the merger of concepts, visual styles, and embodiment of techniques. The works of one of the artists of the Merdeka puppet community and the collaborative works of artists from the barbarian Segara Gunung community are selected.

Artists and communities actively communicate local and contemporary culture, including visual Wayang. Thus, it is possible to trace the role of works of art in sustainable art by tracing community activities in communicating art and culture, especially Wayang to the community through workshops, seminars, and exhibitions. Data collection techniques included direct observations, in-depth interviews, documentation collection, and literature studies.

- 1) Observations: observation involved visiting the community of Wayang Merdeka and Babaran Segara Gunung, visiting exhibitions and workshops conducted by the community of artists to observe the creation of artwork with the visual theme of Wayang and how artists communicate it to the community.
- 2) Interviews: Interviews were conducted with Lejar artists Daniartana Hukubun and Afus Ismoyo-Nia Fliam. Several members of the wayang merdeka community, and Babaran segara gunning were interviewed. Data not only capture the meaning of what is expressed but also those implied.
- 3) Documentation: This involved collecting primary and secondary data, either in the form of images of the artist's work with the theme of visual culture, written documents, and audio, or video related to the purposes of research data.
- 4) Literature study: This involved information search by reviewing journal articles, community exhibition catalog documents and exploring theories about hybrid art, contemporary craft art and sustainable puppet art.

To reveal the data, the research conducted a descriptive analysis through several stages:

- 1) Identifying the data collected, both text and visual forms obtained from the data collection process;
- 2) Reading, studying, and reviewing the entire data collected, both written and visual data and classifying them according to the type and nature of the data;
- 3) Conducting data reduction by way of making a summary of the core, process, and statements that need to be maintained so that they remain in it, making memos and diagrams as a process of focusing attention on the rough data that appears. The results of field notes and transcriptions of interviews were analyzed, followed by a thorough coding;
- 4) Compilation and categorization of data based on each category of research problems in the second stage of coding;
- 5) Examination of the data to determine the validity by the theories that have been previously established, both textually and contextually.
- 6) Performing the interpretation (interpret) of the data that has been selected and assembled into a single whole analysis to find a broader meaning by writing findings based on inductive thinking.

Finding and Discussion

Hybrid Aesthetics in Contemporary Artwork

According to Graham (2007), some elements that affect the hybrid aesthetic in the artist's work are the artist's cultural experiences, context, technology, style, technique, reinterpretation, and innovation. Contemporary artists are often based on isolated individualism. With various cultural backgrounds, science, imagination and memory, artists explore artistic creativity with attention to aesthetics.

Aesthetics is an essential element in art. Thus, artists do creative work with artistic and conceptual attention. Artists adopt new aesthetics as a theme in contemporary works of art, which gave birth to new works of art in various forms and styles. A hybrid aesthetic is a style or convention that combines two or three cultures, styles, or techniques to create works of art within the boundary between the two cultures and, at the same time, exalts contemporary visual forms that are creative (Akpang & Egharevba, 2018).

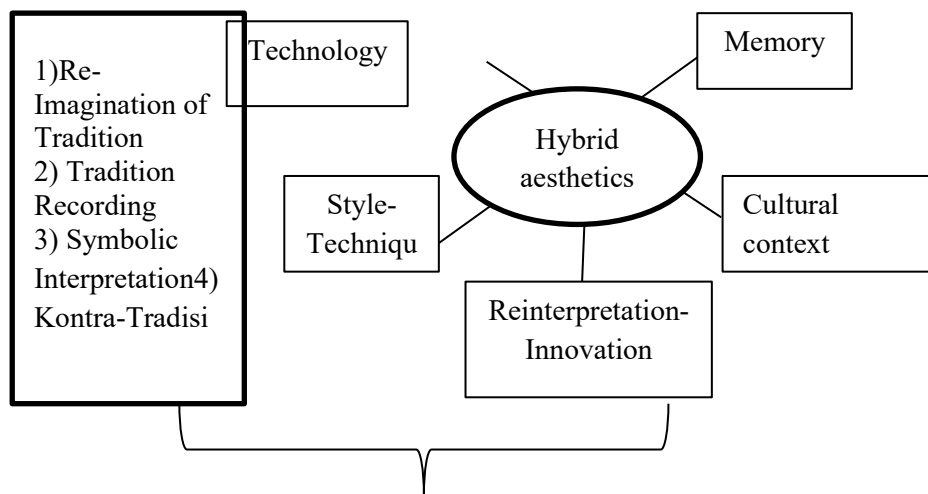




Fig 1. Exploring hybridity in the integration of hybrid aesthetics in works of Art
Source: Researchers, 2022



One of the efforts made by artists is to produce novelty in the third space through the adoption of merging or hybrid processes in several ways, such as concepts and methods with awareness on technology, style and technique, reinterpretation of innovation DNA, and involving the idea of culture and memory as experience. Hybrid aesthetics can be seen as a point where the styles and techniques of contemporary craft art intersect, as a mixture of traditional and modern hybrid aesthetics in contemporary craft artworks actualized by artists in the field.

- 1) There is no disciplinary barrier,
- 2) Subject matter in the form of cultural, local, contemporary; and material is unlimited and tends to pluralism.

Interestingly, this aligns with the notion that in contemporary craft art, there has been a blurring of boundaries between Sciences (Mujiyono, 2021). Hybrid aesthetics in contemporary artwork contains background Culture, media, and diverse genres but still has a character inherent in each artist. Chris (2014) states that the style in the concept of postmodernism is characterized by intertextuality, irony, pastiche, blurring the boundaries of genres, and bricolage.

Table 1: Hybrid aesthetic load on contemporary artwork
Source: Researchers, 2023

Work	Mode of Thought	Integration of Hybrid elements	Memory elements
 <p>Title of Work: KK.Lejar Puppet in the Story of Plundering a Young Man Materials and Techniques: Kanoplas plastic, cowhide, soldier, acrylic paint, sticker, bark. Size: Size varies between 20 and 60 cm (height) Year of Manufacture: 2023</p>	<ul style="list-style-type: none"> - Contains strong individual expression - New interpretation of tradition - Free visual style - Contains double meaning (combination of 2 cultures, Javanese and Papuan) 	<ul style="list-style-type: none"> - Local culture crossover/merger - Convergence of media and technology - Experimentation without boundaries - Cross-disciplinary - Appreciation of creativity - Representation of new craft forms - Eclectic tendencies 	<ul style="list-style-type: none"> - Experience. - Artist living in a Javanese cultural environment and dialoguing and mingling with the Malind tribe in Papua. - The artist's knowledge in visual communication design, active in community and cultural dialog, including wayang - The artist's past cultural heritage, born to a Papuan father and a Javanese mother, influences the cross-culture in the artist's memory
 <p>Maro River Crocodile 2m x 1 m- batik tulis - remasol Synopsis: This work tells the life of Papuans who are familiar with crocodiles. It can be a myth, a legend, and even a source of income.</p>	<ul style="list-style-type: none"> - Contains strong individual expression - New interpretation of tradition - Free visual style - Contains double meaning (combination of Javanese and Papuan culture) 	<ul style="list-style-type: none"> - Visual crossover/fusion of local and global cultures - Convergence of media and technology - Experimentation without boundaries - Cross-disciplinary - Appreciation of creativity - Representation of new forms of craft, painting - Decorative-eclectic style tendencies 	-
	<ul style="list-style-type: none"> - Contains strong individual expression - New interpretation of tradition - Free visual style - Contains double meaning (combination of 2 	<ul style="list-style-type: none"> - Local culture crossover/merger - Convergence of media and technology - Experimentation without boundaries - Cross-disciplinary 	-

 <p>KK Wayang Size: 50 x 20 cm Technique : inlay, soldier-Material : cowhide, hard cloth, plastic</p>	<p>cultures, Javanese and Papuan)</p>	<ul style="list-style-type: none"> - Appreciation of creativity - Representation of new craft forms - Eclectic tendencies 	
 <p>Title of Work: Soul Artist: Agus Ismoyo-Nia Fliam Size: 75 cm x 65 cm Media: Habita Silk Fabric Technique: Canting, stamping, and sewing applications</p>	<ul style="list-style-type: none"> - Respect for tradition - Mythological themes - Textual excavation, not direct visual recording - Imaginative-fantasy - Plural and free visual styles: Decorative, abstraction, etc. 	<ul style="list-style-type: none"> - Convergence of media and technology: fabric and thread media, batik and sewing techniques, embroidery techniques - Experimentation without limits - Cross-disciplinary - Appreciation of creativity - Representation of new craft forms. 	<ul style="list-style-type: none"> - Collaboration in life - Local culture and outside culture (America) - Knowledge of Javanese culture, cosmology, fine arts, batik, and textile crafts - Cultural heritage of wayang and batik as a locally, globally recognized culture

The artist's work presented in the table above is an image of artistic actualization in aesthetics expressed by establishing a textual mixing, through "overlaps" and "layers", between the visuals of one and the other through the crossing of variegated forms. Actualization with overlaps and layers, conveying an artistic load on the artist's work, tends to adopt a hybrid aesthetic. This trend of layers and visual overlaps can be seen, for example, in the collaborative work of Nia Fliam and Agus Ismoyo with the characteristics of layered actualization both in technical and overlapping between one visual code and another visual in one work discourse. The works of Agus Ismoyo and Nia Fliam have aesthetic values, including cosmological cultural values embodied by visual forms inspired by the universe/cosmos and visual Wayang as a symbolic value. These images contain meaning and ethical values or attitudes from the orientation of Javanese life (the meaning of Javanese life in the symbols conveyed, namely how to behave).

While in the work of contemporary puppet artist Daniartana Hukubun Lejar's creations, layers and double code is not actualized overlap, but blends between visual puppets arranged through the physical and visual puppet characters are more prominent so that the overall design

of the puppet tend to focus on characteristics such as dark dominant skin, black hair, curly, stocky / level, decoration sourced in traditional Papuan clothes that are commonly used in specific interests., as well as applying almost consistent color elements of black, red, blue, yellow, and white as a touch of neutral color.

The visual style in contemporary artists' artwork is eclectic, modified, and combined. It is considered eclectic because the artist traces and selects the repertory of forms and elements of the work by departing from past masses that are considered potential for re-appointment. Artists also modify the visual culture of contemporary artwork by combining the past and creative imagination. In addition, artists merge through integration that embraces the culture of origin, values creative minds, and combines media and technology without limits in experiments across disciplines.

However, the artists have a harmonization that is in line with 1) the movement of merging through "hybrid aesthetics "as an alternative in creativity and innovation between local and global balanced; 2) hybrid aesthetics is "beyond" the transcultural and trans aesthetic load by positioning itself in the third space as a form of novelty. Transcultural means in the work that the cultural elements built on the work are no longer intact, original, and pure but have been mixed, fused indefinitely, and contaminated in the process of mixing; trans aesthetic because the active work goes beyond the aesthetic crossing by involving various sources to produce varied forms; and 3) the artist's artwork has a charge of cultural value and local cosmology as a mode of thought, and memory in experience, knowledge, and culture. The cosmology referred to in the visual works reflects the closeness to nature. 4) the artist's work is "representative recreative," the creation that emphasizes the artistic value and vision of creativity. Hybrid aesthetics in the artist's work indicates the fusion of boundaries between one culture and another so that it can become a medium to create better, closer, and harmonious relationships between various cultures. Incorporating elements of visual culture puppets gives power to artistic creativity in styling, repositioning the meaning, and a new identity.

Hybridity in contemporary artwork can be:

1. A critique of the postulate of cultural authenticity.
2. A sign of cultural dynamics, where cultural boundaries merge and transcend each other in the Third Space.
3. A form of cultural creativity that constantly evolves beyond the boundaries between existing cultures.
4. A new form of authenticity in a cultural society.




Visual Culture of Tradition (Wayang) on the Artwork of Contemporary Artists

Hybrid aesthetics in contemporary craft art through wayang visual culture can be considered a sustainable art consciousness because the merging of traditional elements of wayang with modern artistic expression creates a dynamic that reflects artistic innovation and results in a deeper understanding of cultural heritage. Here are some aspects related to hybrid aesthetics in this context:

1. Incorporation of Wayang Motifs and Symbols

Artists adopt motifs and symbols commonly associated with Wayang visual culture, such as shadow puppet characters or geometric shapes related to Wayang performances. The selection and adaptation of these motifs in contemporary craftworks can bring a traditional feel while providing a unique and modern interpretation.

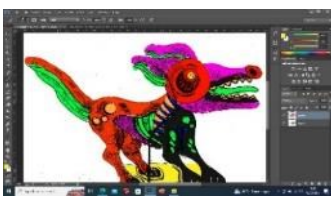


Table 2. Examples of Wayang Motifs and Symbols by Artists
Source: Researcher, 2023

Works	Motifs and Symbols
 <p>Resident Figure (The Story of the Dog and the Human-Saving Crane as a neutral figure) Size: 60 x 41 cm Media: hard cloth, plastic, tree bark 2021</p>	<p>Merger</p> <ol style="list-style-type: none"> 1. The visual of the arrow on the puppet is adapted from the weapon of the Malind tribe, which is usually used for hunting. 2. Hair (curly visual from Papuan culture) 3. Skin (black color, from Papua) 4. Puppet size and posture adapted from the size of Javanese puppets (Punokawan, and Wayang Mahabrata) 5. Straw Tassel Skirt (part of Papuan traditional clothing) 6. Body Ornament (Papua) 7. On the hat accessory visual bird of paradise feather <p>Red, yellow, blue (as the primary colors in the visual elements)</p>
 <p>(a) (b) (c) (d)</p> <p>(a) Arrow wayang; (b) Nggais Wanangg Wayang (c) Net and Fish Puppet (d) Alamem Wayang (Wayang characters in the story of the plundering of a young man)</p>	 <p>(a) (c) (b.2) (b.1) (b.4) (b.3)</p> <p>Inspiration of Wayang Visual Source: Artist documentation Lejar DH</p>

2. Technique of Creation of Works





Hybrid aesthetics can be reflected in the technique of making works of art. Artists can combine traditional techniques associated with puppet making, such as wood carving or weaving, with modern techniques, such as digital printing or other contemporary craft techniques. The use of diverse techniques creates complex layers in the work of art and enhances its visual appeal. This was done by artist, Lejar Daniartana Hukubun in her wayang work, departing from illustrated images, which are drawn manually and digitally through digital painting, as well as graphic design applications.

Table 3. Examples of Techniques for Creating Works of Artists
Source: Researchers, 2023

		 <p>Puppet work on the story of the dog and the crane rescue man (folklore of the Malind Tribe of Merauke, Papua)</p>
<p>An overview of the process of characterization with Puppet illustration techniques through computer media (illustration and Graphic Design)</p>		<p>Techniques used in the creation of puppets, using inlay, solder, and painting techniques</p>

3.Sustainable Material Selection

Table 4: Examples of works with environmentally friendly materials/materials as part of the concern for Sustainable Art Source: Researchers, 2023

Examples of Workshop Participants	Works of Artists
<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(a)</p> </div> <div style="text-align: center;">  <p>(b)</p> </div> <div style="text-align: center;">  <p>(c)</p> </div> </div> <p>(a) grass wayang (b) the old-fashioned wayang (c) plastic wayang</p>	<div style="text-align: center;">  <p>(d)</p> </div> <p>Wayang creation KK Lejar on folklore looting of a young man using aluminum, cardboard, plastic straws, wood, and tree bark</p>

Awareness of sustainable art can be reflected in the materials used in contemporary craft. Artists may choose eco-friendly or recycled materials to create works of art that are more sustainable and in line with the values of the puppet culture. Puppet artist's work shows choose the material; apart from the skin, there is material from waste that cannot be decomposed in use. For example, plastic, used cardboard, hard cloth waste, grass, Mica plastic, and tree bark as supporting other media (for example, on Nggais Wananda and Alamem puppet characters). This is done by artists on awareness of the importance of the environment by voicing through art media.

4. Performances and Narration



Fig 2: Puppet works at Exhibition events and narration of local stories characterization of Puppets in puppet shows witnessed by exhibition visitors (general public)
Source: Researchers, 2023

Contemporary artwork can be integrated into performances or narratives involving elements of wayang. For example, an art exhibition can be structured like a puppet show or the artwork can be part of a narrative inspired by local folklore through the wayang medium. Contemporary craft not only enhances the viewer's experience but also extends cultural heritage.

5. Education and Public Awareness



Fig 3: Poster Agenda Workshop by Wayang Merdeka community and involve the community for collaboration in activities
Source: researchers, 2022

Hybrid aesthetics can also serve as a tool to raise public awareness of sustainable cultural and artistic wealth. Involving the community in making art or organizing workshops can help educate and maintain cultural heritage.

By merging the visual culture of Wayang in contemporary craft art with the awareness of sustainable art, artists can create works that are artistic and contribute to the preservation and renewal of local cultural heritage. The hybrid aesthetic becomes a bridge between the past and the present, embracing both elements to create works of art with deep meaning and contemporary relevance. Several essential elements affect the hybrid aesthetic in the artist's work, namely the artist's cultural experience, cultural context, technology, style, and technique, as well as reinterpretation and innovation. The role of the hybrid aesthetic approach in contemporary art with visual Wayang as a sustainable art awareness

The use of hybrid aesthetic exploration results in contemporary craft art using the perspective of wayang visual culture, which can significantly impact the development of sustainable art. Here are some explanations of such awareness:

a. Cultural space: local culture and intercultural mixing

Through the incorporation of elements of puppet visual culture into contemporary art, artists can contribute to the preservation and development of cultural heritage. The use of motifs, styles, or techniques inspired by Wayang not only honors cultural traditions but also helps to introduce the culture to a wider audience, even at a global level. Wayang, as a symbol of Indonesia's rich cultural diversity, bridges the past and the present, offering valuable insights into the transformative power of art in a globalized world (Wibawa, 2024).



Fig 4: Introducing wayang visual culture at a global level as a form of artist action in cultural preservation with an Approach through Contemporary Visual Concepts.

Source: Researcher, 2023

Contemporary crafts incorporating the wayang's visual culture can serve as a bridge to open intercultural dialog. The works can spark discussions about cultural identity, universal values, intercultural differences, and similarities. This helps broaden perspectives and deepen understanding of cultural plurality in an era of globalization.



Figure 5: Wayang opens dialog to the public through exhibitions and discussions. Culture

Source: Researcher, 2023








a. Learning Media

The work's aesthetic value is creativity, and it shows appreciation for understanding the cultural context, morals, and messages in the work. Expressing value and appreciation is learning because the artist's artwork must be distinct from innovation and value continuity. The innovation and continuity of values can affect the community and improve their quality of life. For example, technology in creating art ranges from traditional to digital and exploring techniques with mixing (hybrid approach). The incorporation of wayang visual culture into contemporary art encourages artistic innovation. Artists can combine conventional elements with modern techniques, materials, or concepts to create unique and diverse works.

This enriches artistic expression and expands the boundaries of creativity in fine art. Contemporary artist's practice combines increasingly new forms and approaches (Markevicus & Olsson, 2023). This hybrid model reflects an inherently complex world that is deeply connected to the practices and traditions of the past yet innovates by combining them with the digital technologies of the present era (Schwaiger, 2021). Rapid technological progress opens

up new horizons for artistic exploration, radically expanding aesthetics, concepts, materials and methods of creation (Stoliarchuk et al., 2024). For example, in one of the works of wayang kreasi-contemporary artists Lejar.

Table 5: Examples of the work of wayang kreasi-contemporary Lejar Daniartana hukubun combines the art of wayang as a craft, illustration with design applications, animation, music and Performing Arts Source. Researchers, 2023

Manual	Digital	Innovation
 <p>Puppet characters in manual drawing</p>		
 <p>Tatah sungging as a typical character in Puppet Making</p>		<p>Motion Pictures in Animation through digital innovation of Motion Pictures in the show</p>
 <p>Movement through the show</p>	<p>Visual puppet characters through design applications</p>	 <p>Soldier technique as a development of the technique of inlay sungging on puppet (artists apply hybrid engineering approximation between inlay sungging and electrical soldier technique)</p>

In addition to technical aspects, the learning that can be delivered from contemporary artists ' artwork is the continuity of values in the visual characters presented. For example, the work of a ledger artist who tells the folklore of the Malind tribe as one of the cultures of Papua, with characterizations in the form of three-dimensional contemporary puppet creations, illustrated storybooks of puppets, and visual characters of puppets in modern batik.



Fig. 6: Learning folklore and local culture using the Visual element of contemporary Wayang creations through the media of books, contemporary batik art, and Wayang performances. Source: Researcher, 2023

The visual characters presented have characters that convey specific moral values. For example, the moral message of the folktale with the title *Plundering a Young Man* conveys a moral message about not being allowed to take other people's rights in a wrong way, not to steal, and about advice to respect and respect each other.

Similarly, Agus Ismoyo and Nia Fliam's visual puppet characters are inspired by Javanese puppet characters as local and national culture.

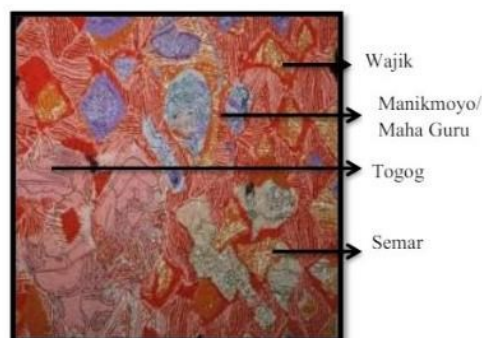


Fig. 7: Artist's work adopting the wayang figures Togog, Semar, Maha Guru, or Manikmoyo in contemporary batik

Source: Researcher, 2023

For example, the work titled *Soul grows from the image of Meru*. The medium used is habit silk fabric, measuring 75 x 65 cm. This wall panel-shaped work depicts visuals of three puppet characters: Togog, Semar, Maha Guru, or Manikmoyo, and diamond shapes in red and purple colors alternating as a background and covering some parts of the characters' bodies. In the *Astha-brata* story as *Yama-Brata*, Meru punishes the guilty by maintaining justice. Unlike in this work, the image of Meru becomes part of the storyline. Three characters are shown in the work, and the title *Soul grows from the image of Meru*. The medium used is habit silk fabric, measuring 75 x 65 cm. This wall panel-shaped work depicts visuals of three puppet characters, namely Togog, Semar, Maha Guru, or Manikmoyo, and red and purple diamond shapes alternating as the background and covering some parts of the characters' bodies—Meru in the *Astha-brata* story as *Yama-Brata* punishes the guilty by maintaining justice. Unlike the work here, the image of Meru is part of the storyline in this work. It can be seen that three characters are featured in the story of the batik work with a storyline in which they try to explore the Meru or mountain.

There are three figures, Togog, Semar, and Maha Guru or Manikmoyo, as a picture of thought, taste, and soul. The concept of *Tribawana* in this work describes the flow of the work process. There needs to be a balance between thoughts and feelings to produce a good soul. The diamond shape as the background of the three figures is a picture of the combination of two triangular fields, namely the mountain and ocean triangles. Mountains and oceans are part of nature or the macrocosm. Visual characters of wayang-wayang as characters in the storyline of the work, both the work of wayang contemporary creations and visual wayang in contemporary batik become one of the Learning media presented to the public by the community of wayang merdeka and Babaran Segaragung. Learning is conducted by the community through the Association of exhibitions, workshops, seminars, and open dialogue. The role of hybrid aesthetic values in the learning space also supports the process of creativity, experience, and memory of artists, the interaction of various sciences, and artistic diversity in actualizing visual forms of wayang from tradition to contemporary creation.

Awareness can be felt when there is an increased appreciation of culture through works of art in terms of history, identity, and background of visual actualization. Although the artist's work has a postmodern style and approach to contemporary, the visual character presented cannot be separated from mythology, cosmology, and local folklore.



Fig. 8: Maro River crocodile, size 2m x 1 m, batik technique-remasol
Source: Researcher, 2023

For example, The Crocodile story of Sungai Maro in the contemporary batik work Lejar Daniartana Hukubun measuring 2m x 1 m - batik tulis – remasol, actualizes the visual wayang that tells The Life of Papuans who are familiar with crocodile animals. Crocodile is a myth and legend about the power and life of people who are close to the crocodile animal and are active in hunting. In addition, from the background of visual actualization, which adopts local cosmology (natural elements) and media works involving elements of environmentally friendly materials, it becomes a medium for increasing environmental awareness. Wayang visual culture in batik works by actualizing natural elements, both animals and plants, illustrates that humans and nature are an interconnected unit. By using this perspective in contemporary spaces, artists can build awareness of environmental sustainability through artwork. They can explore environmental issues in their works, remind Society of the importance of preserving nature, and encourage action to protect the environment. Expression activities in the arts can effectively build a deeper understanding of complex environmental and social issues (Matsui, 2018).



Fig. 9: Exploration of Suket (grass) puppets, paper puppets, and plastic puppets as a form of concern for the environment (Puppet media from waste)
Source: The Wayang Merdeka Community

Awareness of the use of Wayang visual culture in contemporary craft can also empower local communities. Artists can work with local artisans, explore local knowledge of wayang culture, and encourage the exchange of knowledge and skills. This not only creates economic opportunities for local communities, but also strengthens social ties and cultural identity. Art galleries are one of the most influential intermediaries in the contemporary art market for sustainable art (Mateos-Ronco & Torralba, 2019). For example, the independent puppet community, Babaran Segara Gunung cultural house and so on.



Fig. 10: The Wayang Merdeka community and Babaran Segara Gunung artists actively communicate culture through workshops, seminars, and discussion forums
Source: Researcher, 2023

Apart from being an art activity through the local community, it can also be an alternative to economic activities, for example, with the creation of products in the form of merchandise by adopting visual elements of Wayang on the products offered.



Fig. 11: Visual Wayang contemporary creations of the Malind tribe
Source: Researcher, 2023

They were adopted in Merchandise as an active activity in economic activities, hybrid aesthetics through visual Wayang to sustainable art by artists has a vital role as 1) arena of Culture, 2) learning space, and 3) media awareness. These three roles, if implemented, have great potential to support the development of sustainable art through cultural preservation, artistic innovation, environmental awareness, empowerment of local communities, and the opening of intercultural dialogue. However, what is more, important is that being the hybrid through contemporary art for sustainability is not just a mixture but a form of awareness and struggle to continuously negotiate cultural ideas and practices by articulating locality and globality in a third space in the interest of artistic growth. Based on the results and findings of research in the discussion above confirm that the integration of visual culture puppets in Contemporary Craft is not only about creating aesthetic works of art but also about building awareness of the importance of preservation as well as the growth of art and culture in a sustainable manner. Thus, this research contributes to understanding the relationship between art, culture, and sustainability in Contemporary Craft Art.

Discussion

Above findings reveal a holistic way of working with artists, the embodiment of original and creative ideas, and the use of skills to translate artists' expression and intellectual curiosity in experimenting with visual ways on works of art. This study argues that hybrid aesthetics become an alternative in addressing contemporary art in sustainable art. In hybrid aesthetics in contemporary artwork actualized by artists in the field, there is no discipline barrier; subject matter in the form of cultural, local, contemporary, and material is not limited and tends to

accommodate pluralism. This is in line with the opinion of Mujiyono (2021) that in contemporary craft art, there has been a blurring of boundaries between the sciences. Hybrid aesthetics in contemporary artwork contains background Culture, media, and diverse genres but still has a character inherent in each artist. Therefore, building art culture in a hybrid aesthetic based on growing deeply rooted in the third space must be pursued with consistency and full attention to locality in a balanced global and alternative media to negotiate purity and hybridity.

This new narrative includes the following: the visual culture of Wayang that departs from the traditions and intangible culture of Indonesia has a sustainable value for art and culture, hybrid aesthetics by departing from a significant diversity of visuals, techniques, and concepts, departing from a rich and complex history, and studies on the topic of hybridity, hybrid aesthetics, visual Wayang, and sustainable art have great potential to continue to be traced comprehensively and deeply. Analysis of the previous documentation on artists' work, including how to use visual Wayang and creativity of artists as an artistic actualization of hybrid aesthetics, shows the condition of responsiveness to cultural diversity through the media of contemporary craft art. It reveals the resources of art and culture that deserve to move in traditional and contemporary in the local and global realm as the voice of creativity in the richness of Indonesian cultural pluralism.

Visual Wayang culture in the artist's work has created new artistic visuals that still voice the roots of tradition with a contemporary approach. Therefore, a hybrid aesthetic approach based on the approach of growing roots in the third space can be used to analyze art and foster new elements in creative ideas in other fields of art. Visual narratives and creative metaphors about the benefits of art, culture, and cosmology of visual Wayang contemporary creation can also be adopted and applied to various forms of artwork. This study is limited to analyzing the hybrid aesthetics of visual Wayang in sustainable art in some works of active artists in certain communities. Therefore, the potential of hybrid aesthetics in other works of art has not been comprehensively described in a wider area.

Hybrid aesthetic studies are certainly needed, considering the development of art and technology today is so fast, while Indonesia has an advantage in the diversity of art and culture. In addition, it is important to conduct further research into works of art and art communities that are consistent with a hybrid aesthetic framework based on cultural awareness. The analysis of the case of this artwork illustrates how the richness of traditional culture can be managed as a source of inspiration in producing new works of art with the aim of preservation and balanced development. From this research, the following conclusions can be drawn:

- 1) Harmonization of artists' artistic actualization happens in line with hybridization movement through " hybrid aesthetics," as an alternative in creativity and innovation between local and global balanced;
- 2) Hybrid aesthetics is "beyond "that is transcultural and trans aesthetic; and
- 3) artists' artwork has a cultural and cosmological value. The cosmology referred to in the visual works reflects the closeness to nature. Incorporating elements of visual culture puppets gives power to artistic creativity in styling, repositioning the meaning, and creating a new identity.

Hybrid aesthetics of sustainable art by artists have an important role as follows.

- 1) a cultural arena,
- 2) a learning space, and
- 3) awareness media.

These three roles have great potential to impact the development of sustainability art through cultural preservation, artistic innovation, environmental awareness, empowerment of local communities, and the opening of intercultural dialogue. However, what is more important is that being hybrid through contemporary art for sustainability is not just a mixture but a form of awareness and struggle to continuously negotiate cultural ideas and practices by articulating locality and globality in a third space in the interest of local cultural growth.

Hybrid aesthetics in contemporary artwork with visual actualization of Wayang contemporary creation can be as follows:

- (1) Criticism of the postulate of cultural authenticity;
- (2) A sign of cultural dynamics, in which cultural boundaries merge and transcend each other in the Third Space;
- (3) A form of cultural creativity that is always expanding beyond the boundaries that exist between existing cultures; and
- (4) A new form of authenticity of a cultural society.

This research thus bridges tradition, puppet, contemporary, and sustainable art as an alternative medium that balances creativity and innovation in contemporary art.

Conclusion

The exploration of hybrids in contemporary craft, considering the perspective of Wayang visual culture yields a deep understanding of the potential and implications of combining tradition and innovation in the context of art and cultural sustainability. Through the analysis of contemporary craft works that adopt elements of Wayang visual culture, it is possible to see that hybrid aesthetics is not simply a merging of two different aspects but a creative process that opens up space for creating new artworks in a third and innovative space. In these works, we can see how contemporary artists use the visual language of wayang to convey relevant contemporary messages while reinforcing and celebrating cultural heritage as a backdrop for their art.

This study also highlights the importance of an interdisciplinary approach to understanding and appreciating art and culture. By integrating the study of craft, visual culture, and traditional art such as Wayang, the boundaries between "traditional" and "contemporary" can become blurred, and creative innovation can emerge from the encounter between these two worlds. It thus concludes that hybrid aesthetics in visual Wayang towards sustainable art by artists has a vital role as

- (1) a civilizing arena,
- (2) a learning space, and
- (3) an awareness media.

Hybrid aesthetics in contemporary craft art through visual puppet creations can be:

- (1) a critique of the postulate of cultural authenticity;
- (2) a sign of cultural dynamics, where cultural boundaries merge and transcend each other in a third space;
- (3) a form of cultural creativity that always develops beyond the boundaries between existing cultures; and
- (4) a new form of authenticity from a community culture.

Drawing attention to Indonesia's cultural richness, this research strengthens the argument about maintaining and renewing cultural heritage for future generations. By considering the perspective of Wayang visual culture, the exploration of hybrid aesthetics in contemporary craft offers new ideas about art and cultural sustainability. It provides a strong impetus for the future development of Indonesian art and culture. By exploring the potential of the intersection of tradition and innovation, we can ensure that Indonesian art and culture remain alive and relevant in a changing era.

This research has achieved its primary objective, which is to discover the concept of hybrid aesthetics and the role and impact of hybrid aesthetics in contemporary craft artworks through Wayang visuals. This shows the potential of maintaining and developing cultural heritage for future generations. The exploration of hybrid aesthetics in contemporary craft, by considering the artistic perspective of Wayang visuals, not only offers new ideas about art and cultural sustainability but also motivates the development of Indonesian art and culture in the

future. By continuing to explore the potential of the meeting between tradition and innovation, the sustainability of Indonesian art and culture will continue to grow and be relevant in a changing era. To get more optimal results in the future, it is recommended to conduct research on the movement of hybridity in the contemporary space and its relationship with other sciences, with the material object of participatory art and its impact on cultural sustainability and art development more broadly by involving various groups including art communities, universities, local communities, and government agencies.

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