

Seni lukis kontemporer Jepang: kajian estetika tradisional wabi sabi Jepang periode '80-an - '90-an

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Abstrak

The trend of a community or nation to keep maintaining its own identity on the one hand, and on the other hand to be forced to face global challenges is an undeniable symptom. Although globalization as a phenomenon of spreading aboard cultural pattern creates as it were a uniform world, on the other hand there are increasing efforts of certain nations in search of their own cultural identity based on local or national traditional roots.

In such a condition, in this dissertation it is called into question how the Japanese people place themselves and realize themselves in the field of art, especially in the art of painting.

The study has the aim to understand and to provide a comprehensive picture on the position of painting as a cultural living expression in the Japanese community; the change of design and its meaning in the contemporary Japanese of art of painting in the 1980-1990 period; the extra aesthetic factor toward change or the preservation of design and its meaning in contemporary Japanese painting; and wabi-sabi as Zen value expressed in the 1980-1990 period of contemporary Japanese painting. The study is specifically directed toward the contemporary paintings exhibited in the Nitten exhibition of the 1980-1990 period.

Study of the problem is carried out in the framework of the following three strategies. The first strategy of quantitative character is used to obtain a general comprehension on the design of Japanese painting in general. The second strategy of qualitative character constitutes an inter-field study by using various concepts as a unity of explanation, while placing "culture" as its main concept. The third strategy by using a semiotic approach, looks at Japanese contemporary painting as signs formed from visual elements and principles.

Research shows that the Japanese art of painting runs parallel to other forms of art, and is not exempt from religious and natural relations. At certain time also as temple decoration. The development of its aesthetic concept is visible from the shift of the Myabi concept- namely aesthetic values which give priority to luxury, influenced by Chinese and Korean traditional values, toward the Hirrabi concept- mainly focused on values of simplicity- which further on were developed by Sen no Rikyu, later known as wabi-sabi. Afterwards Japanese painting was influenced by Western art, having an impact on the change of function, technique and measurement of paintings, with a trend to be accommodated to interior spatial needs. Painting at that time functioned as decorations of doors, walls, or screens.

Research also shows that Zen Buddhism is oen of extra aesthetic factors toward change in Japanese painting. The value of Zen Buddhism, as one of the religions adhered to by the Japanese community, seems to

provide a strong impact on art. Zen teaching, reflected in the wabi- sabi aesthetic system cover two factors. First the external factor consisting of spiritual value, moral teachings and a metaphysical basis; and secondly the external factor functioning as support in order to materialize works of art consisting of quality of substance, material, and techniques.

As a conclusion, Zen culture and its teachings have provided a frame for the realization of Japanese art, and have empirically shown a design of art and artistic aspirations, indicated by simplicity and genuineness reflected in the wabi- sabi aesthetics, covering movement in motionlessness, natural values, and comprehensiveness.