"Perspective", Final Project Exhibition Female Artists From Undikma Fine Arts

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Article Info	Abstract
	Exhibition "Perspective"is a form of presentation of the final assignments of three students of the D3 Fine Arts Study Program, Mandalika University of Education, which displays artistic exploration through the medium of painting and graphic arts. This research aims to examine the concepts, visual approaches, and thematic content in the works of each artist, namely: (1) Fitria Galbi with the theme "The Untranslatable" which raises the muqatta'ah letters from the Qur'an in a contemporary calligraphy format; (2) Inceli Zubaidah with graphic works on the theme "Could be insecure" which expresses personal emotional experiences through visual symbolism; and (3) Nirmala Insani with realistic paintings on the theme "Traditional Equipment of Lombok" as a form of preservation of local cultural objects. The research employed a descriptive qualitative method with a case study approach. Data were obtained through direct observation of the works, interviews with the artists, and the study of relevant literature, including aesthetic theory, Islamic calligraphy, art psychology, and material culture. The analysis revealed that each work reflects a strong, reflective, and contextual creative process within the artists' respective identities, spirituality, and cultural contexts. This exhibition emphasizes the important role of art education as a space for exploration and self-expression, where students not only create works, but also form visual understandings that are relevant to contemporary issues and local values.

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1. INTRODUCTION

This Final Project Exhibition showcases the work of three female students who have pursued their academic journey through painting and graphic arts. All of the artworks exhibited reflect a visual tendency that has been evident since their first studies in the Fine Arts Study Program. They have demonstrated a strong interest and talent in the quality of their respective visual structures. Furthermore, the artworks they have produced represent the results or achievements of approximately three years of honing their knowledge of fine arts through lectures equipped with theory and technique. This exhibition also serves as a test of their creative process during their time on campus, which will become a tangible process in their work after they are no longer on campus. Therefore, the exhibition must truly be a way of creative thinking to meet visual needs in terms of global developments. Perspective, the theme of this exhibition, is based on the visual awareness of each artist who wants to read and express the meaning that has been the path of the process experienced related to their experiences in the academic process. The concept of each artist is a process of perspective in viewing fine arts through conceptual abilities and the process of realization. So that this perspective becomes a benchmark in producing meaningful artwork. The perspective in the meaning of this exhibition is also a form of effort by each individual to display the concept of self-development through the techniques and media applied.

The works of the three female students in this exhibition, besides being women, also possess excellent painting skills. The works they produce, apart from reflecting their current experiences as students, also display strong characters. This is in line with the saying that the artwork they produce is an expression of the creative soul, not merely an object but a result of deep contemplation about everything that exists (A.D. Pirous: 14). This artwork is an aspect of existence, the existence of a concept, idea, and other artists (Soedarso, 2006). Visual language is defined as a way of transforming ideas through various visualization possibilities produced in two-dimensional and three-dimensional forms. Visual language is defined as the embodiment of the artist's inner experience of aesthetics. Visual language is closely related to language, whether implicit or explicit. Art as language is performance, which can convince on those things (Acep Iwan Saidi, 2008: 62), which will then produce meaning from visual representation. The idea of feeling is realized by depicting forms that resemble everyday experiences (Jakob Soemardjo, 2000: 8). The development of visual language is related to real (visual) forms. In the realm of fine art, visualization is into real physical forms (objects) (Suardana, 2006: 2). With these aims and objectives, the development of visual media in fine art, in this case painting, is able to maximize the exploration of techniques in the works of artists. This is what then the process of maturity of thinking will give birth to creativity triggered by the awareness to prioritize the never-ending process. During the learning process on campus which is passed through practical experience that is continuously honed has led each individual to determine the character and theme that becomes the appropriateness of thinking that is in line with the tendency of work.

The diversity of each artist's work displays the theme of their personal character and interests, such as in the work of Fitria Galbi, an accomplished figure in the field of calligraphy who has passed various national competitions and then with self-awareness entered the fine arts study program to further deepen her calligraphy art. The artwork produced in this exhibition has made paintings with maturity and courage in forming letters in the verses of the Qur'an to be more imaginative. Through bright and bold shapes and colors, calligraphy paintings become diverse and free from the concept of standard calligraphy itself. All works are made in oil paint media on canvas with a uniform size.

The next artist, Inceli Zubaidah, using the stamping technique on paper, raises a personal theme with the theme insecure. Emotional meanings conveyed through inner reflection into visual forms. Through the ability to process forms through illustrations.monochromeEven though there are various forms of color applied, the meaning of color is also interpreted psychologically, such as gloomy personal colors with the concept of pale colors, bright colors for sad objects, so that the balance of objects and colors blends with the form of media.

The third artist, Nirmala Insani, raises portraits from the tendency of still life painting with the theme of traditional tools or objects commonly used by rural communities. This is an effort to see the tendency of such portraits that are rarely found in most communities, so that and with the ability to paint realistically makes the artwork a public meeting space or art connoisseur for the 90s and above, and this will be truly understood with the objects painted. The ability to paint realistically becomes the strength of Nirmala Insani's figure in displaying forms with colors that are very well processed. The expression of these three students in the visualization of their works is formed through understanding and activeness in the world of education which is then represented naturally as visual representation includes all forms until we almost do not realize what is involved in it (Marcel Danesi, 2012), thus is a visual marker of a combination representation related to understanding and exploration of techniques.

2. MATERIALS AND METHOD
A. Material

The main material in this research is the final assignment work of three students of the D3 Fine Arts Study Program, Mandalika University of Education, which was exhibited in an exhibition with the theme*"Perspective"*. The three works studied each raise different themes but represent an exploratory approach to visual media, concepts, and issues: Fitria Galbi,*"The

Untranslatable": Contemporary calligraphy painting that explores letters*Muqatta'ah*from the Qur'an as a form of spiritual and aesthetic expression. Inceli Zubaidah,*"Could be insecure"*: A graphic art work that reflects personal emotional experiences in symbolic visual forms and combination printing techniques. Nirmala Insani,*"Traditional Equipment of Lombok"*: Realistic paintings with traditional objects as a form of appreciation for local culture.

The three works are the focus of study in terms of visual form, technique, thematic concept, and the cultural and psychological content they convey. Secondary materials such as literature on contemporary art theory, the aesthetics of Islamic calligraphy, the psychology of art, and the values of traditional cultural objects are also used as references in the analysis.

B. Research method

This research uses a descriptive qualitative approach with a case study method. A qualitative approach adheres to a descriptive naturalistic or phenomenological paradigm (Iskandar, 2008). The goal is to deeply understand the creative process, thematic approach, and visual meaning of the exhibited works.

1. Data Collection Techniques:
   a. Observation

   Researchers conducted direct observations of the artworks on display to document visual elements, techniques, and composition.

   b. Semi-structured interviews

   Interviews were conducted with the three artists (students), to explore the creative process, background of the theme, choice of media, and interpretation of the meaning of each work.

   c. Literature study

   The literature used includes aesthetic theory (contemporary and Islamic), art psychology, the concept of expressionism, as well as references to graphic art and Lombok material culture.

   d. Documentation

   Visual data collection was carried out through photographs of works, process documentation, and supporting archives during the exhibition.

2. Data Analysis Techniques

   The analysis was conducted using an interpretive aesthetic approach, examining artworks based on their visual structure, the context in which they were created, and the relationship between the ideas, medium, and symbolic meanings they contain. Each work was analyzed individually and then reviewed comparatively to examine the relationships between the themes and approaches of each artist.

   The analysis is complemented by an interpretation of the personal and cultural narratives that emerge, as well as how the three works reflect the process of learning, exploration, and artistic expression in the context of higher education in fine arts.

3. DISCUSSION

The exhibition carries the theme "Perspective" which was held by final semester students as part of the Final Assignment of 3 (three) years of study in the D3 Fine Arts Study Program, Faculty of Culture, Management, and Business, Mandalika University of Education, carried out by 3 (three) female students, namely; 1) Fitria Galbi with the theme:*"The Untranslatable" as an Idea for Creating Painting*; 2) Inceli Zubaidah with the theme*: Insecure Portraits as Ideas for Creating Graphic Artworks*; and 3) Nirmala Insani with the theme:*"Traditional Lombok Tools as Ideas for Creating Painting Art"*.

Descriptions of each of the three artists' final projects, as they have been completed. Fitria Galbi's paintings are themed around basic Arabic calligraphy skills. She developed these skills through her role and activities in the Musabaqah Tilawatil Qur'an (MTQ) in the field ofKhattil Quran which is a branch of Al-Qur'an calligraphy that she participated in the 2 (two) annual festival. Previously, Fitria Galbi also had time to attend training at the Calligraphy Institute which

enabled her to explore the world of calligraphy. During her studies, Fitria Galbi explored her calligraphy skills through learning the art of painting so that the resulting calligraphy works fall into the contemporary category if you look at the calligraphy branches that are competed in the MTQ festival. The ability to paint calligraphy is a combination of the ability to write beautifully and the ability to paint the form of calligraphy with a combination of certain themes, for example, national calligraphy painters include: AD. Pirous, Hendra Buana, Syaiful Adnan, Amri Yahya, and many others. They combine calligraphy writing (especially Islam) into their paintings. As for calligraphy paintings and so far in many places, calligraphy works are aimed at or more towards the embodiment of spiritual concepts, in addition to requiring the ability to paint standard techniques in calligraphy, painting is also certainly based on design aspects that require patterns and integration of the contents of calligraphy writing with the painting aspects. For example, AD's painting work. Pirous, for example, paints Quranic calligraphy in abstract forms with a blend of Acehnese ethnic decorations, consciously exploring the original treasures of the painter's birthplace. Syaiful Adnan has also been exploring the treasures of calligraphy painting since 1977, a character with basic forms.Kufi calligraphy which is shaped like an elbow and angle, but the painter changes his calligraphy with an artistic and distinctive personal style in a form that resembles a sharp sword (Yudi Supriyanto).

A painting by Firia Galbi, a natural development of calligraphy, is characterized by its development in color and form. Calligraphy is a type of fine art (Lestari et al., 2021). Within Arabic writing, calligraphy is a form of Islamic art, a product of the history of Islamic civilization, which has steadily grown to the present day. Calligraphy is a type of Islamic written art associated with the history of civilization and the glory of Islam (Syafi'i & Masbukin, 2022).

In today's developments, calligraphy is no longer an art that prioritizes the beauty of writing with its rules or regulations, but calligraphy has even developed into the context of fine arts orvisual art. With the development of calligraphy art in Indonesia, there are several types of calligraphy, such as classical calligraphy and contemporary calligraphy (Tri Budi Arti et al., 2024). Classical calligraphy tends to be bound by standard rules that must comply with writing rules; if not, it is a fatal error. Meanwhile, in contemporary calligraphy, the creation is free or creative, but the application of letters must be an element in the painting image, one example is Arabic letters written as if carved on stone (Agustin & Ibrahim, 2020). Contemporary calligraphy is the art of calligraphy that continues to develop following the times, in its creation we can be free to create because contemporary calligraphy is a combination of painting and Islamic calligraphy with freedom in creativity when creating it.

Fitria Galbi's final project visualizes several letters muqatta`ahor that cannot be translated in the Qur'an. The term "The Untranslatable" in his painting works. The focus of his calligraphy paintings is developing letters calledAhruf Muqatta'ah(separate letters) because the position of the letters tends to be isolated and does not combine to form a sentence linguistically.muqaththa'ahnamely pieces of verses which are found at the beginning of the letters in the Qur'an. Pieces of hija'iyah letters which are called lettersMuqatta'ah are found at the beginning of the surah and are also commonly known by the name Fawatih as-Suwar. Say Fawatih as-SuwarThis consists of two words, namely,Fawatihwhich means opener andas-Suwarwhich is the plural form ofSurahwhich means letters (Yahya & Yunus, 2022).

The art idea of visualizing lettersmuqatta`ah in Al-Qur`an as the subject of painting which depicts different letter forms. The method of realizing ideas through the preparation stage or the stage of observing the concept and creating exhibition works or displaying works presents 10 (ten) works of painting through the form of letters entirely.Muqatta`ahdifferent. Ten titles of works that have been created include: 1) Alif Lam Ra; 2)Alif Lam Mim; 3)Alif Lam Mim Ra; 4) Sad; 5) Nun; 6) That is; 7) Qaf; 8)Tha Ha; 9)Already Without; 10)Tha Sin Mim. Based on the 10 (ten) works, the letterMuqatta'ahis a secret code of Allah and His Messenger which is difficult for ordinary human knowledge to reach except to estimate the meaning according to the ability of the interpreter so that it can only be understood by Allah alone, such as Allah's knowledge about the Day of Judgment, spirits, and so on.

The Untranslatable as a medium to convey ideas with its own appeal, Fitria Galbi expresses it in carvings or colors with acrylic paint on canvas media, Fitria Galbi's tendency in creating works is only to visualize the letters almuqatta`ahor untranslatable letters in the Qur'an through contemporary calligraphy. Painting, the theme of Fitria Galbi's final project, was inspired by several national artists such as Hendra Buana, Didin Sirojuddin, and several others.

The following is a painting by Fitria Galbi.

Sad, acrylic paint on canvas,
60 cm x 70 cm, 2024

*Nun,*acrylic paint on canvas,
60 cm x 70 cm, 2024

*Tha Ha,*acrylic paint on canvas,
60 cm x 70 cm, 2024

Already Without, acrylic paint on canvas,
60 cm x 70 cm, 2024

The next artist is Inceli Zubaidah, Portrait*Insecure*As an idea for creating graphic art, Inceli coined the term, which refers to an insecure mindset that permeates the human development process, resulting in traits of self-doubt. This theme informs Inceli's creative process in realizing his graphic art work. The aim is to visualize several forms.*Insecure*in telling the experiences that are most closely related to Inceli's life. The idea of art visualizes human figures as subjects of graphic art that depict different forms of expression. Visualizing portraits *insecure* In graphic art, strong symbolism and visual elements are used to depict

feelings and emotions. These feelings are implicit language represented through the artwork. This is in accordance with what is stated in*Symbolic Narrative of Indonesian Contemporary Fine Art,*The development of art in visual language is closely related to language, both implied and explicit. Art as language is a performance that can be convincing in these matters (Acep Iwan Saidi, 2008).

The term *Insecure*What is explored in creating graphic art includes aspects of uncertainty and self-doubt experienced by a person which are reflected in situations without solutions, loss of identity, fear of rejection, and excessive worry or overthinking. This is often reflected in visual symbolism such as distorted faces, dark shadows, closed eyes, or elements depicting limitations and vulnerability.

*Insecure*Inceli's work of graphic art prioritizes the outpouring of one's own heart and that of others around him. Graphic art, like other branches of art, consciously uses creative skills and imagination to create aesthetic objects. Supriyanto (2005: 4).Graphics comes from the Greek, namely "graphein" which means to write or draw (Mikke Susanto, 2002: 47). Graphics in English is *graph* or *graphic* which means creating writing, paintings by carving or etching. In essence, creating graphic art cannot be done directly like painting or drawing, but requires the intermediary of a printed template or cliché, which allows graphic art to be duplicated in large quantities, with the same original value in each print.Spontaneously pouring out *insecure* oneself and others into a graphic work in a unique and expressive way, so that many of the emotions in this work are very real and free. Through the application of graphic art techniques of manual stamping/capping and digital *printing* simple and modern yet still aiming to present detailed and aesthetically valuable works. Inceli's works are influenced by several international works of art such as Edvard Munch's "The Scream" and "Puberty." It is known that the object figures of these works of art are closely related to the storytelling of aspects of self-psychology. Both works were created by Edvard Munch, a Norwegian Expressionist painter known for his unique style and strong emotional themes in his work. Although these two works have some similarities in terms of creator, style, and emotional themes, they differ significantly in terms of subject matter, composition, and emotional connotation. "Puberty" focuses more on personal and internal transitions, while "The Scream" emphasizes the universal fears and anxieties experienced by individuals in facing the world. The artist's creative process relies more on feelings than thoughts; artists do not think, they only feel. (Irma Damajanti, 2013: 51). In this understanding, the concept of the artist's perspective is explained more on reading the situation, the general belief that art is primarily more emotional than cognitive activity. In another understanding, the meaning of the scope of aesthetics refers to the broadest form and understanding of beauty in the pure aesthetic sense, concerning the aesthetic experience of a person in relation to everything that he absorbs (Dharsono, 2007:6) through the achievement of instinct and other powers that the artist has, especially in Inceli's work, which directly feels the meaning of Insecure which is represented through his graphic art work. The following is a graphic art work by Inceli Zubaidah.

Empty, *Digital Printing on Paper*,
30cm x 42cm, 2024

Silence, *Digital Printing on Paper*,
30cm x 42cm, 2024

Scream, *Digital Printing on Paper*,
30cm x 42cm, 2024

Tired, *Digital Printing on Paper*,
30cm x 42cm, 2024

The next artist is Nirmala Insani. Traditional tools are considered interesting for Nirmala because besides having uniqueness in terms of form, they also have an aesthetic side and are a marker of the times. Painting becomes a medium of expression, a self-representation of all things felt. Nirmala presents 8 (eight) paintings with the theme of traditional Lombok tools in painting by applying acrylic paint media on canvas, all works have the same size, namely 85x75 cm, featuring still life objects of traditional tools. The birth of the idea began from a reflection on the experiences that occurred in the life of a painter. Past experiences, experiences from reading materials, as well as experiences of hearing, or seeing everything that happens around them (the environment). Moreover, for humans, psychologically, they will depend on the basic life drive, feelings, thoughts, will and fantasy. With this psychological drive, humans develop a meaningful relationship with their surroundings, by way of assessing objects and events (Jujun S.Suriasumantri, 1985:262). These life problems arise from the interaction of humans and the environment. objects that are alive but also inanimate. More concretely and that can be seen by the eye are animals, plants, objects and

humans that are around us and live among us. This concept was then pondered by Nirmala Insani in looking at the ins and outs of natural forms of objects in everyday life as a form of presentation of her interest in painting.

Traditional tools provide a special attraction for Nirmala, making her express and pour it into the form of sketch sheets, even on this final occasion she showed a strong interest and enthusiasm in producing acrylic paint strokes in canvas media. The entire work with the objectivity of objects in Nirmala's work is not free from references seen in the daily life of the main object. Interest in traditional tools seems to be a special interest which is an inner tendency felt towards life so far in realizing the concept of traditional Lombok tools around her into objects chosen to be visualized in still life paintings. These tools were chosen based on needs and artistic considerations. The tools chosen as objects in this final assignment painting are traditional Lombok tools found around her.

Traditional tools often require technical maturity in using media, whether oil paint, acrylic, or other media. This affects the results and the maturity in brush strokes on canvas, paper, wood, and other possible media. The tendency to resemble realistic techniques will be very difficult, of course, this difficulty must be balanced with in-depth material related to media, materials, and sufficient free time so that traditional tools fully provide an understanding of realistic techniques and lead to efforts to perfect those techniques. Nirmala wants to show that traditional tools can be displayed through creative works of painting. Through this work, she aims to introduce the concept through a presentation that highlights traditional Lombok tools in the creation of painting.
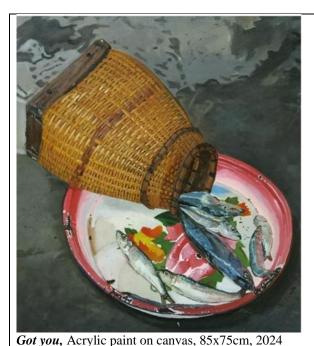
The following is a painting by Nirmala Insani.

Host, Acrylic paint on canvas, 85x75cm, 2024	*Wallet,* Acrylic paint on canvas, 85x75cm, 2024

Got you, Acrylic paint on canvas, 85x75cm, 2024   *Bong,* Acrylic paint on canvas, 85x75cm, 2024

4. CONCLUSION

Exhibition *"Perspective"*showcases the artistic and intellectual achievements of three final-year female students who successfully addressed personal, social, and cultural themes in their final projects. Each artist demonstrates a distinct conceptual approach and technique, yet they share a common thread: the courage to explore identity and reality through the medium of fine art.

Fitria Galbi presents a contemporary calligraphy painting entitled*"The Untranslatable"*, visualizing the muqatta'ah letters of the Quran. His work is not only a form of spiritual expression, but also a synthesis of classical calligraphic skill and the freedom of modern artistic expression. He demonstrates that calligraphy can be a powerful medium for symbolic and aesthetic reflection in a contemporary context.

Inceli Zubaidah, through graphic art works with the theme"Could be insecure", addressing psychological issues close to the personal and collective experiences of his generation. By relying on a symbolic approach and digital-stamping graphic techniques, he is able to present authentic, expressive, and powerful visualizations of emotion, while also drawing inspiration from expressionist figures like Edvard Munch.

Nirmala Insani presents a painting with the theme"Traditional Equipment of Lombok"as the main object. He displays a realistic approach in the representation of everyday objects imbued with historical and cultural value. Through exploration of technique, form, and medium, his work not only displays the aesthetics of the object but also serves as a medium for preserving and reinterpreting the traditional heritage of the Lombok people.

Overall, the three artists successfully utilized the exhibition space as an arena for expressing ideas and artistic exploration. This exhibition emphasizes the importance of art education as a process space—a place where students learn not only to create works, but also to explore the depths of themselves, their social environment, and their cultural roots. The exhibition "Perspective"is proof that fine art is an inclusive and reflective medium in responding to the diversity of experiences and identities.

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