

Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

TRADITIONAL REPETITION PATTERNS IN THE CREATIVE PROCESS OF THE KETUT SUGANTIKA LEKUNG'S POROSAN SERIES

Luh Budiaprilliana

Fine Arts Study Program, Faculty of Visual Arts and Design, Indonesian Institute of The Arts
Denpasar, Jln. Nusa Indah, Denpasar, 80235, Indonesia

aprillia_bunglon@isi-dps.ac.id

This research examines the repetition patterns found in the creative process of Ketut Sugantika Lekung's Porosan Series artworks. Porosan Series is one of Ketut Sugantika Lekung's artworks, inspired by the shape and the making process of a sacred ritual object called *Porosan*. In general, Porosan Series artworks display visualizations that emphasize the impression of repetition. The creative process of the Porosan Series imitates the process of making the original *Porosan*. Imitation activities in this creative process were studied to see the influence of traditional repetition patterns originating from making original *porosan*. This research uses a descriptive method with a qualitative approach, which emphasizes more in-depth data analysis. The results of the research show indications of the influence of original *porosan* making's traditional repetition pattern in the creative process of the Porosan Series. The Porosan Series creative process also uses three stages like the original *porosan*: preparation, realization, and finishing, but the original Porosan's final stage is drying, not finishing. Even though there are several modifications, the strong influence of the traditional repetition pattern is still visible because it shows some behaviors that are similar in every stage and process between the two things, such as focus, relaxation, and sincerity, thus creating a meditative state without realizing it. This research is essential to see the impact of local wisdom, which can positively influence the creative process of original Balinese artists to create a potential new method based on Balinese traditions and local wisdom.

Keywords : Repetition, Porosan, Porosan Series, Ketut Sugantika Lekung

Received August 16, 2024; Accepted August 22, 2024; Published September 13, 2024

<https://doi.org/10.31091/lksn.v7i2.3036>

© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

Repetition can be interpreted as repetition or something that is done repeatedly. In works of art such as paintings and sculptures, repetition sometimes appears to form a desired visualization. Repetition is done on visual elements such as points, lines, planes, and others. Each repetition has its meaning and purpose; it is presented in the creative process until it appears in the work created. To have distinctive artwork, there must be a consistent repetition, which is working on the steady and bold artwork more than once on certain visual elements of painting; it can be the line, shape, space, form, color, and composition from one artwork to another artwork ([Widodo, 2022](#)). An artist repeats to bring out his visual characteristics, usually in a signature element, as a claim of originality so that he can continue to exist with his work. The repetition that is done is indeed intended to maintain his branding through his artwork creations. In creating other artworks, such as graphic printing, repetition is an inseparable part of the process. Printing techniques belong to a creation system based on a set of relationships in which you have to think and anticipate the result of the image in each of the steps: from the idea to the matrix, through the action repetition and the support paper ([Palau-Pellicer & Avariento-Adsuara, 2018](#)). Repetition carried out in the graphic printing process is a kind of media in the form of action to convey ideas to the field of creative work. Through repetition, the idea of the form or visual image you want to convey can be brought out, of course, with the support of the paper field or other printed fields.

The activity that is carried out repeatedly is called a routine. In a routine, because there are the same repetitions, artists also see this as when printing an edition of graphic art that is repetitive. Even though it is repeated, each routine is an authentic activity. Repetition in this printing process is no longer something that can be chosen or intended or not. However, the repetition that occurs in the graphic printing process is a stage that becomes a medium for conveying visual messages in the work.

Moreover, every repetition can be said to be new or authentic; the same person does the same thing, but space, time, and situation can be different and have different vibrations. My hands grow tired and stiff from the repeated action, and my lips become chapped from my unconscious habit of licking them while focused. As I repeat, stitch, bind, and wrap, the repetitive action of my hands begins to sync with my breathing. I realize that the stress I feel in my neck loosens, and my lips heal. My tense posture and compulsive actions are transferred to the work before me ([Gagne, 2022](#)). Repetition in a creative process can bring the artist into a state of focus that exceeds the climax to the state of unconsciousness. Repetition patterns often appear in artists' creative process in terms of creating their artworks. This repetition pattern can also be seen in the Porosan Series by Ketut Sugantika Lekung. The Porosan Series is one of the artworks Ketut Sugantika Lekung created in addition to several other series. This series results from his contemplation of ritual objects in the Balinese tradition called *porosan*.

Depict and evoke nature's processes with duplication, folding, and mirroring. Active repetition in art can evoke evolutionary processes, likening the dynamic repetition to genetic action. Used dynamically in art, repetition can go beyond rote articulation to invoke experience and memory, in turn involving reproduction and reflection, Levy ([Cavaliero, 2016](#)). The repetition pattern carried out in the creative process of the Porosan Series is an implementation of the experience and memory of Ketut Sugantika Lekung in one of the daily activities in the Balinese tradition. Ketut Sugantika Lekung himself is one of the native Balinese artists who was born and raised in Bali. His life is as an observer of Balinese tradition and culture and as an actor of the tradition itself. So, it can be said that the ritual in the Balinese tradition is very attached to him and his daily life.

Several types of artists express the memory of Balinese traditions in their work—some express traditions textually when visualizing works in terms of techniques, objects, themes, and styles. Meanwhile, some artists share their memories of the traditions they have

experienced and acted out through explorations in their creative process. He does not present traditional activities or traditional techniques textually in his work. However, implicitly, this tradition is evident in his work. Sugantika 'Lekung' is one of the artists who expresses Balinese traditions in a creative exploration without presenting them verbally in the work. It even gives an entirely new visual impression compared to the initial idea ([Budiaprilliana, 2022](#)). In Balinese tradition, making ritual stuff is almost the same as doing Balinese traditional arts. Those are full of focus, patience, and sincerity poured into routines or repeated actions. The repetition and routines with sincerity are the Balinese tradition's central concept of '*yadnya*.'

Moreover, it has become ideal for Balinese people to live in a traditional Balinese context. '*yadnya*' gives a soul to a traditional repetition pattern of Balinese daily life and becomes a habituation to every activity in Balinese tradition. For example, a traditional Balinese painting technique called '*sigar mangsi*' is often found in Balinese traditional Wayang Painting; it is full of repetition that asks for focus, patience, and sincerity. This thing is what we also see in the Porosan Series creative process

'Repetitive crafting' can then be understood as a dexterous laboriousness, where the relationship between body and material is bound by long periods of concentrated time. The repetitive crafting approach equates art production to 'work' and extended 'effort,' with making taken to the extreme, even a test of endurance ([Waters, 2012](#)). The creative process in creating the Porosan Series is similar to imitating the original *porosan-making* process, namely by cutting, folding, and attaching leaf pieces to a bamboo stick. However, in the Porosan Series, the leaves are replaced with canvas pieces. The original *porosan* making is done every day by the majority of Balinese women who are housewives, especially in the past, and is still done today. In the making process, there is often a strong bond between the actor and the material faced, the same as the creative process in creating this Porosan Series. The difference is that the creative process of the Porosan Series is not intended to test endurance in creating works. From the many examples of repetition in the creative process that have been described, in this article, we will explore the pattern of traditional repetition that is poured into the repetition in the creative process of contemporary painting works. In the creative process of the Porosan Series, repetition was not intended from the beginning. However, it occurred because of imitating a pattern of traditional activities, then the attachment pattern between the material and the artist, which gave birth to a deep focus and a condition of unconsciousness. The object of this research was chosen because there is an indication of a pattern of traditional repetition that occurs in the creative process. The imitation of the activity of making Balinese traditional ritual objects *porosan* influences the work pattern in the creative process of Ketut Sugantika Lekung, who created the works of the Porosan Series.

RESEARCH METHOD

In this study, the analysis focuses on the repetition pattern in creating the Porosan Series Ketut Sugantika Lekung works. The repetition pattern indicates similarity with the repetition pattern of tradition because of the influence of imitation on traditional activities. This study uses a descriptive method with a qualitative approach emphasizing deeper data analysis. The data will be presented with a detailed description. The description does not intend to find the truth but to describe or re-describe all events carefully. The researcher is the central part of the research instrument ([Subandi, 2011](#)). Data will be obtained through various stages, such as observation, interviews, documentation, and various digital and conventional library sources. The observation stage is carried out by observing the creation process of the Porosan Series works and the finished works, as on the original *porosan-making* process, to see the relationship and influence on the repetition pattern in the creative process of Ketut Sugantika Lekung's Porosan Series. Other stages include specific and detailed interviews about the Porosan Series and the creation process of the Porosan Series artworks. Documentation is carried out on the creative process activities of Ketut Sugantika Lekung in creating the Porosan Series and on the Porosan Series works.

All the stages of qualitative methods are used because each part can support the other to gather all the data that needs to be analyzed. The presentation and analysis of data in qualitative research are done narratively. Types of qualitative research such as descriptive, case studies, phenomenological, and historical ([Subandi, 2011](#)). All data obtained were analyzed using a qualitative approach, and by the qualitative approach, the results of the data analysis will be presented narratively using detailed descriptions. The results of observations, interviews, and documentation of the original *porosan-making* activities and the creative process of the Porosan Series Ketut Sugantika Lekung will be compared to see their influence and relevance. Studies from various library sources will be used as references in the analysis to support the validity of the research. This method is fit to be used according to the purposes of the study, which contains a detailed description of each process to see the influence by comparing each process that has been described. It will help the reader and prospective future researchers see other possibilities for further research.

RESULT AND DISCUSSION

Ketut Sugantika Lekung is a Balinese artist born in Singapadu, August 17, 1975. He completed his education at STSI Denpasar now known as ISI Denpasar, by studying painting. Since childhood, he has dreamed of being a painter and has focused on studying painting from the beginning. Before continuing his studies at STSI Denpasar, he had completed his studies in the Painting Department at SMSR Denpasar, namely the Fine Arts High School. His artistic talent was inherited from his father, I Ketut Muja, a sculptor from Singapadu Bali, and almost all of his family have careers in the fine arts. Ketut Sugantika Lekung has an image as one of the Balinese artists who is quite experimental in his creative process and works. During his two decades of career, he has succeeded in producing various series of paintings due to the implementation of his experimental creative process. Many things often disturb his mind, so he tends not to stagnate and continues to create various novelties in his visual style. Each work of art becomes the basis for new experiments that bring artistic expression from life to higher levels ([Sujana, 2021](#)). What Sujana said in his writings is very much in line with the conditions in Ketut Sugantika Lekung's creative process. His artwork has always motivated him to continue digging deeper to contemplate and experiment. He has created the Sign Series, Pig Series, Life Lines Series, Mandala Series, Shio Series, Nature Wise Series, and Porosan Series.

Many of his works have abstract patterns taking inspiration from nature. His solo exhibitions are Life Lines, Tadu Contemporary Art, Bangkok, Thailand, 2016; Intimate Bali, Conrad Hotel Nusa Dua, Bali, 2014; Findings Object, Black and White Art Space, Sangeh, Bali, 2010; Sign, Art Center Denpasar, Bali, 2003. Apart from that, since 1998, he has been diligently involved in group exhibitions, including Artfordable Hongkong Art Fair, With Gudang Gambar & 37Tong Gallery, Hong Kong, 2018; Imago Mundi, Bentara Budaya Bali, Yogyakarta, Jakarta, 2016. He is also active in performance arts activities. Now, he is active in the fine arts community Militant Arts ([Biography of I Ketut Sugantika Lekung, 2021](#)).

Porosan Series

The Porosan Series is one of Ketut Sugantika Lekung's series of works. The Porosan Series is inspired by the shape of a sacred ritual object called *Porosan* and its making process. *Porosan* is made from green betel leaves, betel fruit combed in such a way, and white whiting. These three elements are combined by threading, folding, and clamping. '*Porosan*' is a symbol of the Creator. Apart from being a symbol of Ida Sang Hyang Widhi Wasa (the Creator), Ida Rsi also revealed that the *porosan*, which consists of three elements, also symbolizes the *Tri Pramana*, namely *Bayu* (thoughts), *Sabda* (words), and *Idep* (deeds). *Porosan* will give soul to every element of the *sampian* or *canang* that will be presented, starting from flowers as a symbol of beauty to *busung* (leaf leaves) and leaves as a symbol of courage ([Suyatra, 2017](#)). In Hindu rituals in Bali, *Porosan* is an essential object or tool and must be a primary element in offerings or sacrifices. The most commonly known example is the *canang sari*. There must be

porosan, a key element in the *canang sari*. *Canang sari* always contains the most essential element, namely *porosan*. The raw materials for *porosan* are elementary, namely areca nut, betel, and lime (fruit, base, and more). The importance of *porosan* can be seen from the opinion of Wiana (2006, 2009) who stated that *canang sari* cannot be called *canang sari* if there is no *porosan*. (Atmaja et al., 2017). It can be said that *porosan* is the soul of every offering and daily ritual in Bali. Although *porosan* is very important, interviews with several Balinese Hindus and literature studies show that studies on the genealogy of *porosan* are very rare (Atmaja et al., 2017). Likewise in terms of fine arts, especially painting, so far the issue of *porosan* has not been specifically raised as the main idea in the creation of works. The Porosan Series was first exhibited to the public in 2018 at the Affordable Art Fair Hongkong in collaboration with Gudang Gambar.



Figure 1. Porosan Series Artwork “Holy Water”

(Source : Document of Luh Budiaprilliana, 2023)



Figure 2. The Porosan Series Artwork's Details

(Source : Document of Luh Budiaprilliana, 2023)

Visually, the works in the Porosan Series look like colorful porosans arranged and mounted on a canvas. The folded canvas installed in the work area is made from canvas painted with abstract colors first. The painted canvas sheet is then cut to a specific size and folded as the central element in the Porosan Series artworks. The fold height ranges between 3 cm – 15 cm. The form of this work is like a relief painting because it is not flat and is not

textured; Bastomi ([Saputra et al., 2020](#)) explains five types of relief, namely low relief (bas relief), middle or medium relief (mezzo relief), concave relief (ancreux relief), translucent relief (ayour relief), and overlapping carved relief. Based on the type of relief proposed by Bastomi, it can be classified that the Porosan Series tends to be a medium relief type (mezzo relief).

The Original *Porosan* Making Process

Original *porosan* is a mandatory and essential item in offerings and rituals in Bali. *Porosan* is generally made of wood leaves/acacia leaves containing betel leaves mixed with white whiting and areca nuts. The shape of *porosan* can vary in each region in Bali, but the three main essences as symbols of *Tri Murti* are always there. One form of *porosan* is often folded and skewered onto a bamboo stick. One skewer can contain dozens to hundreds of *porosan*. *Porosan* that has been made is usually dried under the hot sun until dry before being used; the aim is to ensure that it does not rot when stored. This is because Balinese people tend to make it once in large quantities as stock for daily use. If the stock of *porosan* runs out, it is made again; besides making it for themselves, some make it to sell. Making *porosan* can also be a livelihood for Balinese people because *porosan* is one of the necessities in Bali.



Figure 3. The Original Dried *Porosan*

(Source : Document of Luh Budiaprilliana, 2024)



Figure 4. The Ingredients of Original *Porosan*

(Source : Document of Luh Budiaprilliana, 2024)

The leaves of the wood that are commonly used are leaves from the cempaka flower tree. Usually, the leaves are taken from the garden or around the road and neighbors' houses. So, we ask the leaves from the neighbor's house to be used as *porosan*. In this village, you can still ask for leaves from the neighbor's house; you do not have to buy them ([N. M. Robin, personal communication, July 2024](#)). In simple terms, the stages of making a *porosan* are divided into several stages as follows:

Preparation of Materials

This stage is carried out by preparing all the materials needed to make porosan. As conveyed by Ni Made Robin, the mother of Ketut Sugantika Lekung, the leaves are collected by searching from the area around her house, such as her garden or a neighbor's garden, if permitted. The cempaka leaves that have been collected are then cleaned first. The ready cempaka leaves are then cut into 2 or 3 parts. Usually, only large Cempaka leaves are taken or those that are old before falling, so it is ideal if they are cut into three parts. On the other hand, other materials that must be prepared are betel leaves mixed with lime/whiting and areca nuts. First, the betel leaves must be cleaned and cut into small pieces. The lime/whiting or pamor is ground and mixed with water and chopped areca nuts until smooth and blended with the melted lime. The lime/whiting, betel, and areca nuts are mixed until smooth. The last material that needs to be prepared is a bamboo stick or seat, usually available at the nearest traditional shop, and it is easy to get.

Making

The prepared ingredients are then made into *porosan*. The stages of making it are straightforward; no high skills are needed. First, the pieces of Cempaka leaves are stretched out and then filled with a mixture of betel leaves, lime, and areca nuts. After that, it is folded twice until the leaves cover the betel leaf mixture entirely. After that, the folds are skewered into bamboo sticks. Folding and skewering into bamboo sticks is repeated until the bamboo sticks are complete, according to the desired amount.

Drying

All the folds of the *porosan* that have been skewered onto bamboo sticks are then dried in the sun until dry and can be stored for a long time.



Figure 4. Folding The Original *Porosan*

(Source : Document of Luh Budiaprilliana, 2024)



Figure 5. Sticking The Original *Porosan* onto a bamboo stick

(Source : Document of Luh Budiaprilliana, 2024)

The entire process of making *porosan* does not require high skills or a too complicated process. Although simple, the activity is quite time-consuming and focused. In addition to time and focus, making *porosan* requires patience. All the stages are like stages of meditation because they are done without intention other than just providing *porosan*. People making *porosan* tend to experience a silent phase and focus on the steps only until they are finished with a calming condition. Various behaviors in making *porosan* as one form of activity with a traditional repetition pattern are patience, focus, calmness, and sincerity.

Creative Process of Ketut Sugantika Lekung's Porosan Series

The emergence of the Porosan Series works as we know it is inspired by the visual form of *porosan* and the process of making it. The creative process of realizing the Porosan Series works imitates the original *porosan*-making activity. The stages are almost identical; only the folding model is slightly modified. In addition, the media used are also different. In making the original *porosan*, the media used are cempaka leaves, a mixture of betel lime, and bamboo sticks, while in the works of the Porosan Series, Ketut Sugantika Lekung uses canvas, acrylic paint, and waterproof glue as the media. Similar to various other creative processes in each creation of Ketut Sugantika Lekung's fine artwork, it also undergoes a process of contemplation before moving on to the execution of the creation of the work. In realizing the Porosan Series works, contemplation is carried out by re-observing the manufacturing process and reflecting on the details of the *porosan* form. The stages of the realization of the Porosan Series works, according to Ketut Sugantika Lekung ([K. S. Lekung, personal communication, April 2023](#)) are as follows:

Preparation

At this stage, Ketut Sugantika Lekung prepares the media that will be used to realize the work. Canvas as the primary material is prepared first, and then Ketut Sugantika Lekung paints abstractly on the canvas sheet with various desired colors. After getting the desired abstract painting visualization, the painting is left to dry. Usually, to prepare the media for one Porosan Series work, tens to hundreds of abstract painting sheets are needed. All abstract paintings that are ready are then cut into various sizes into square and rectangular shapes. Cutting is not done by looking for a specific pattern but is cut neatly from end to end of the abstract painting sheet. One abstract painting measuring 100 cm x 80 cm can be 90 to 120 pieces of folded material. The abstract painting pieces are then collected in random conditions. In addition, rubber is also prepared to be used to tie the folds of the imitation *porosan*.

Embodiment

The Porosan Series work consists of two main processes: folding and installing canvas folds in the work area. We will start with the process of folding the *porosan* imitation made from abstract painting pieces that were prepared in the previous stage. The canvas pieces are stretched, then folded into 2, and again into two parts. Each part is folded again into two parts to the right and the left. If observed, the folds resemble the shape of the letter M. First, the leaf is folded into two parts. The edges of the two folds face towards the top. After that, each part is folded back down into three segments. The tip of the edge initially faces upwards; then, after being folded, the position changes to be on the inside on each side of the fold. The result will look like the letter M in the alphabet ([Budiaprilliana, 2022](#)). This folding model is slightly different from the folds on the original axis, which only goes through 2 folding sections.

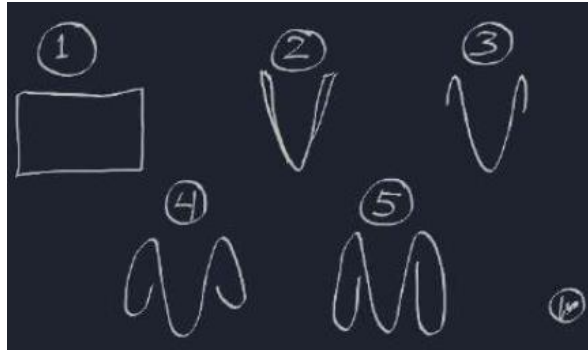


Figure 6. The Folding Patterns of *Porosan* imitation

(Source : Document of Luh Budiaprilliana, 2022)



Figure 7. Canvas Folds as *Porosan* imitation

(Source : Document of Luh Budiaprilliana, 2024)

Each finished fold is then collected into one row containing approximately 5-6 folds and then tied with a rubber band to keep the fold shape steady and loose. If enough folds have been collected, all the folds that have been tied are removed from the rubber and mixed randomly. The folds previously left in a tied condition are usually stiff and ready to be installed on the canvas of the *Porosan* Series work that will be made. After the folds are ready, the installation stage is by arranging the canvas folds based on the desired arrangement and color composition. The canvas folds in the *Porosan* Series work, which is relatively high and gives the impression of being thick, prominent, or raised, look like a relief when viewed up close. Relief is generally understood as a painting or sculpture raised on the surface, Susanto ([Saputra et al., 2020](#)). Although the works of the *Porosan* Series are classified as paintings, if we look at them in terms of thickness, they can also be considered relief paintings. According to Sahman ([Saputra dkk., 2020](#)), There are four techniques for making relief art according to the materials and equipment, namely, forming (modeling), carving (carving), printing (casting), and construction (construction). Construction techniques, namely arranging or assembling, arranging, combining hard or soft objects to obtain the desired shape ([Saputra et al., 2020](#)). Based on how the *Porosan* Series works are realized, the relief technique is a construction technique because it is done by arranging it using an adhesive in the form of soft glue.



Figure 8. The Creation Process of Porosan Series Artwork

(Source : Document of Luh Budiaprilliana, 2024)

Finishing

The final stage in the creative process of the Porosan Series Ketut Sugantika Lekung is to give the work a finishing touch. The finishing touch is in the form of re-controlling all the folds that are installed by changing some colors by replacing them with other folds or adding accents with other folds if necessary. In addition, control in the finishing stage also ensures that no folds are released from the work area. After everything is deemed sufficient, the work will finally be sprayed with a matte varnish.



Figure 9. Finishing Process of Porosan Series Artwork

(Source : Document of Luh Budiaprilliana, 2024)

The works in the Porosan Series tend to be abstract paintings. The games that are widely used emphasize the essential elements of fine art. Points, lines, textures, and colors are Important in fine art. Psychological reactions will arise based on these elements. These elements cannot stand alone. Color can create atmosphere, harmony, contrast, and so on ([Mubarat & Ilhaq, 2021](#)). The impressions we get when we see his work are the vibrations created by the play of line silhouettes and the height of the folds arranged in a structured manner. Lines are an essential element in fine art and have a significant role. The lines in the art of wood carving, which present floral and fauna motifs, have characteristics similar to the presence of lines in the art of painting flora and fauna ([Laras, 2024](#)). In wood carving artwork, lines are the main thing in any fine artwork. The lines in the works in the Porosan Series

provide a rhythm supported by the colors in the folds of the canvas. Through a brief description of the process of creating the work, it can be seen that there are repetitions of activities, namely painting, cutting, folding, and arranging, in the field of work. Even though folding the same thing repeatedly, sometimes there are color surprises from the same folding effect. Between one fold and another, even though from the same abstract sheet, it can produce a different visual after being folded, and this surprise effect is a fun thing ([K. S. Lekung, personal communication, April 2023](#)).

About the artwork, it is evident that the works in the Porosan Series contain very dominant repetition. The types of repetition are flowing or repetition of forms that create the impression of movement, dynamics, and flow. The next type of repetition is regular repetition, the repetition of the same form and distance on each visual element ([Pradika et al., 2020](#)). The Porosan Series work has a repetition pattern that is classified as a flowing repetition type because the repetition that occurs from the folds is classified as dynamic due to the dynamics of the height differences of each fold. All repetitions that occur while creating the Porosan Series work aim to create an aesthetic and artistic visual rhythm. Rhythm, in the general sense, is a condition that shows the presence of something repeated regularly. In works of fine art, rhythm can be in the form of line, shape, color, texture, or space ([Salam et al., 2020](#)). Various visual elements such as lines, colors, planes, and textures are arranged with construction techniques to create unity so that the work is harmonious and can convey the vibration or message the artist wants. Unity of form means that the elements of form, including points, lines, planes, colors, textures, and spaces in a work of art, appear as a collection of intact units that support each other to create a unified impression of the work. A work of art will only be pleasing (not beautiful) if it has unity of form ([Salam et al., 2020](#)). Every movement must be done with focus and calmness, as if meditating in all the repetitive processes. Meditation does not only mean sitting for hours but living in every moment based on the here and now. Meditation is not intended to meditate. However, a trance condition appears because it only focuses on folding and arranging the porosan imitation elements on the canvas. Ketut Sugantika Lekung, while creating the Porosan Series, did not realize that he was indirectly doing an activity similar to meditation by simply repeating the routine of folding and arranging the canvas to be like *porosan*.

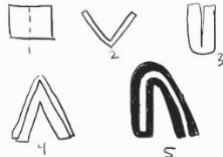



Tradition Influence on the Repetition Pattern of Porosan Series Creative Process

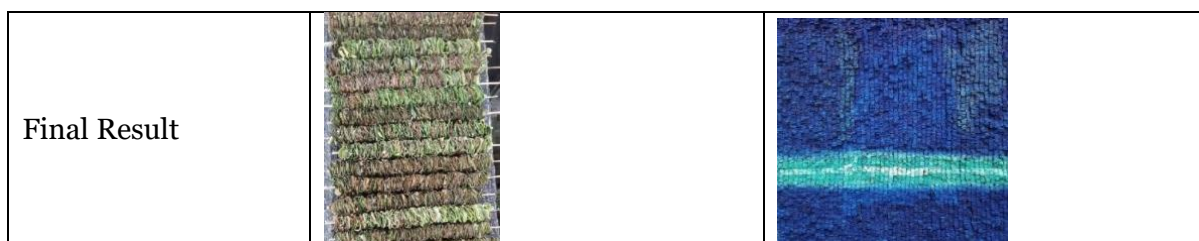
Several types of artists pour the memory of Balinese tradition into their works. Some pour the tradition textually in the visualization of the work, be it traditional techniques such as *sigar mangsi*, *abur*, and so on or the objects are taken from forms that tend to be in traditional Balinese style paintings. Some artists present tradition through themes that are raised in their works. It can be the theme of religious ceremonies or rituals, daily life in a traditional environment, etc. Meanwhile, some artists pour memories of traditions experienced and acted out through explorations in their creative process ([Budiaprilliana, 2022](#)). In this Porosan Series, we can see that Ketut Sugantika Lekung pours out memories of Balinese traditions by exploring his creative process. Things that are easy to remember are things that are by his feelings, things that are experienced in the best way, things that arouse interest and attention, and things that have meaning for someone ([Ahmadi & Supriyono, 2013](#)). The implementation of the traditional memory is due to Ketut Sugantika Lekung being a traditional actor. His daily life is never free from the practices of traditional activities. Including the creative process in creating the Porosan Series, he also reduced his memory by imitating the traditional repetition work pattern. Based on this, the memory of traditional activities strongly influences the Porosan Series's creative process. In addition to the initial idea of the emergence of the Porosan Series, which was influenced by the Balinese tradition that filled the memory of Ketut Sugantika Lekung as an actor in traditional activities, we can also see that the results of imitating traditional activities indirectly have a strong influence. This influence can be seen in the work pattern with traditional repetition. The influence of the

traditional repetition pattern of the original *porosan*-making process on the creative process of the Porosan Series can be seen in the comparison table in Table 1.

Table 1: Comparison Process of Original Porosan and Porosan Series

(Source : Document of Luh Budiaprilliana, 2024)

Comparison	The Making Process of Original <i>Porosan</i>	Creative Process of Porosan Series
Stages	<ol style="list-style-type: none"> 1. Preparation of materials 2. Making 3. Drying 	<ol style="list-style-type: none"> 1. Preparation 2. Embodiment 3. Finishing
Activities in Each Stage	<ol style="list-style-type: none"> A. Preparation of materials <ol style="list-style-type: none"> 1. Cleaning 2. Cutting 3. Mixing B. Making <ol style="list-style-type: none"> 1. Folding 2. Sticking C. Drying <ol style="list-style-type: none"> 1. Drying 	<ol style="list-style-type: none"> A. Preparation <ol style="list-style-type: none"> 1. Abstract Painting 2. Cutting B. Embodiment <ol style="list-style-type: none"> 1. Folding 2. Collect and Bind 3. Installing C. Finishing <ol style="list-style-type: none"> 1. Final Touch Up 2. Controlling
Behavior in Each Stage	<ol style="list-style-type: none"> A. Preparation of materials <ol style="list-style-type: none"> 1. Being Patient 2. Carefully 3. Detail B. Making <ol style="list-style-type: none"> 1. Focus 2. Sincere 3. Relax 4. Meditate C. Drying <ol style="list-style-type: none"> 1. Sincere 2. Surrender 	<ol style="list-style-type: none"> A. Preparation <ol style="list-style-type: none"> 1. Expressive 2. Carefully 3. Detail B. Embodiment <ol style="list-style-type: none"> 1. Focus 2. Sincere 3. Relax 4. Meditate 5. Carefully C. Finishing <ol style="list-style-type: none"> 1. Carefully 2. Being Patient 3. Detail 4. Surrender
Media	<ol style="list-style-type: none"> 1. Cempaka Leaf 2. Betel Leaf 3. Whiting 4. Areca Nut 5. Bamboo Stick 	<ol style="list-style-type: none"> 1. Canvas 2. Acrylic Paint 3. Waterproof Glue 4. Matte Varnish
Folding Pattern		
Folding Result		



Based on the description in the comparison table, we can see that traditional activities such as making *porosan* strongly influence Ketut Sugantika Lekung's creative process in creating the Porosan Series. In the comparison table, the stages of creating the Porosan Series are similar to those of the original *porosan*. Both use three stages in the entire process: preparation, making, and the final stage. Although Ketut Sugantika Lekung imitates the process of making the original *porosan*, he does not entirely use the same activities and the same media. The media used has been changed to canvas instead of leaves, with consideration of the sustainability of the work. Both processes place the folding process into the core stage, namely making or embodiment. The difference is the media and the folding pattern. The Porosan Series uses a modified folding pattern and tends to be more complicated than the original *porosan*.

Then, in the installation, the canvas folds in the Porosan Series are installed on top of the work media in the form of a canvas base. At the same time, in the original *porosan*, the leaf folds are directly skewered onto bamboo sticks. The same thing we can see is the influence of this repetition of tradition, which appears through the attitude that appears during the creative process. For example, folding requires focus, relaxation, and sincerity, creating a meditative state without realizing it. This also happens in the creative process of the Porosan Series; as a result of focusing on the process of folding to installing, all that is needed is sincerity at the time of surrendering all focus by relaxing in the space and time at that time until unconsciousness and a meditative state are born. Meditation means sitting for hours and living in every moment based on the state of here and now. This life practice develops into a habit and then into a personality. The ultimate goal is to be here and now wholly, without the slightest division. This is what is called the eternal present state. If someone meditates for other purposes, such as gaining supernatural powers or peace alone, he is in the wrong direction. He is letting go of the present state to achieve something in the future ([Wattimena, 2018](#)). Judging from its meditative nature or the type of meditation that appears, it can be said that the Zen concept is more appropriate for the creative process of the Porosan Series, which is repetitive meditative. Meditation appears not intended to meditate, but a trance condition appears because it only focuses on folding and arranging the *porosan* elements on the canvas. Ketut Sugantika Lekung, during the process of creating the Porosan Series, works, did not realize that he was indirectly doing an activity similar to meditation by simply repeating the routine of folding and arranging the canvas to look like *porosan*.

CONCLUSION

Porosan Series is one of Ketut Sugantika Lekung's series of works. The original form of *porosan*, a ritual object essential in every offering in Bali, inspires the Porosan Series. Although *porosan* is very important in rituals in Bali, there have not been many studies on *porosan*. Likewise, in fine arts, especially painting, the issue of *porosan* has yet to be raised explicitly as the main idea in creating artworks. Visually, the artworks in the Porosan Series look like colorful *porosans* lined up and installed on a canvas. Not only inspired by the form of *porosan*, but the creative process of the Porosan Series also imitates the process of making original *porosan*. In general, it can be seen that there is a repetition pattern in the visualization of Porosan Series artworks and the creative process. The Porosan Series artwork has a repetition pattern that is classified as a flowing repetition type because the repetition that occurs from the folds is classified as dynamic due to the dynamics of the height differences of each fold. The activity of imitating the process of making the original *porosan* has a strong

influence on the creative process of the Porosan Series. Making the original *porosan* is an activity that contains a traditional repetition pattern because it does not prioritize high skills or ambition. The repetitions are calming and stable. Consisting of three stages, namely material preparation, making, and drying. This imitation also influences the creative process of the Porosan Series, which uses three main stages: preparation, embodiment, and finishing. Although imitating, Ketut Sugantika Lekung still makes modifications to suit the continuity of his work.

In addition to the modifications that distinguish the similarities, we can see the influence of the repetition of this tradition, which appears through the attitude that appears during the creative process. The focus, patience, and sincerity in the Balinese traditional concept, which we know as '*yadnya*,' greatly influence the Porosan Series creative process. '*Yadnya*,' as the religious and spiritual Balinese traditional concept, brought routine and repeated actions that remain a sincere sacrifice, and we can see this in the creative process of the Porosan Series. For example, folding requires focus, relaxation, and sincerity, which gives rise to a meditative state without realizing it. This also happens in the creative process of the Porosan Series, due to the focus on the process of folding to installing, all that is needed is sincerity at the time of surrendering all focus by relaxing in the space and time at that time until unconsciousness and a meditative state are born. In the future, it is hoped that this meditative state can be studied further to dig deeper into the pattern of repetition of tradition that can have a psychotherapeutic impact on art. The importance of this research is to see the impact of local wisdom that can positively influence the creative process of Balinese artists who are original in nature so that they can create the potential for new methods based on Balinese traditions and local wisdom.

REFERENCE

- Ahmadi, H. A., & Supriyono, W. (2013). *Psikologi Belajar*. Rineka Cipta.
- Atmaja, N. B., Atmadja, A. T., & Maryati, T. (2017). Genealogi Porosan Sebagai Budaya Agama Hibrida Dan Maknanya Pada Masyarakat Hindu Di Bali. *Mudra Jurnal Seni Budaya*, 32(2), Article 2. <https://doi.org/10.31091/mudra.v32i2.113>
- Biography of I Ketut Sugantika Lekung*. (2021, November 1). BASAbaliWiki. https://dictionary.basabali.org/Biography_of_I_Ketut_Sugantika_Lekung
- Budiaprilliana, L. (2022). Balinese Tradition in The Canvas Folds on Porosan Series of I Ketut Sugantika 'Lekung.' *CITA KARA : JURNAL PENCIPTAAN DAN PENGKAJIAN SENI MURNI*, 2(1), Article 1. <https://doi.org/10.59997/citakara.v2i1.1549>
- Cavaliero, A. (2016). Considering the Function of Repetition in Art and Art Therapy. *Art Therapy Online*, 7(1), Article 1. <https://doi.org/10.25602/GOLD.atol.v7i1.401>
- Gagne, A. (2022). *Iteration: Repetition as a ceative process* [Stellenbosch : Stellenbosch University]. <http://hdl.handle.net/10019.1/124984>
- Laras, P. N. P. (2024). Aesthetic Characters of Flora and Fauna Painting Art Pengosekan on Visual Objects Wood Carving Craft Arts in Singakerta Village, Ubud. *Mudra Jurnal Seni Budaya*, 39(2), Article 2. <https://doi.org/10.31091/mudra.v39i2.2777>
- Lekung, K. S. (2023, April). *Interview About Creative Process of Porosan Series* [Personal communication].
- Mubarat, H., & Ilhaq, M. (2021). TELAAH NIRMANA SEBAGAI PROSES KREATIF DALAM DINAMIKA ESTETIKA VISUAL. *Ekspresi Seni : Jurnal Ilmu Pengetahuan dan Karya Seni*, 23(1), Article 1. <https://doi.org/10.26887/ekspresi.v23i1.397>

- Palau-Pellicer, P., & Avariento-Adsuara, M. (2018). *Repetition and the random in the process of engraving: Thinking the idea*.
<https://repositori.uji.es/xmlui/handle/10234/207307>
- Pradika, M. D. A., Swandi, I. W., & Mudra, I. W. (2020). Kajian Ilustrasi, Tipografi, Dan Warna Dalam Membentuk Estetika Pada Desain Kemasan Pod Cokelat Edisi Dark Chocolate Bali. *Prabangkara : Jurnal Seni Rupa Dan Desain*, 24(2), Article 2.
- Robin, N. M. (2024, July). *Interview about The Making of Real Porosan* [Personal communication].
- Salam, S., Sukarman, Hasnawati, & Muhaemin, M. (2020). *Pengetahuan Dasar Seni Rupa*. Badan Penerbit UNM.
- Saputra, T., Triyanto, T., & Haryanto, E. (2020). PROSES KREATIF KARTONO DALAM PENCIPTAAN SENI UKIR RELIEF DAN EKSPRESI ESTETIKNYA DI SANGGAR EGA JATI SENENAN JEPARA. *Eduarts: Jurnal Pendidikan Seni*, 9(3), Article 3.
<https://doi.org/10.15294/eduardarts.v9i3.40509>
- Subandi, S. (2011). Deskripsi Kualitatif Sebagai Satu Metode Dalam Penelitian Pertunjukan. *Harmonia Journal of Arts Research and Education*, 11(2), 62082.
<https://doi.org/10.15294/harmonia.v11i2.2210>
- Sujana, I. W. (2021). Workshop Pattern of Drawing on Novel, Repetation of Lines and Color, Strength of Bamboo's Flexibility. *CITA KARA : JURNAL PENCIPTAAN DAN PENGKAJIAN SENI MURNI*, 1(1), Article 1.
<https://doi.org/10.59997/citakara.v1i01.137>
- Suyatra, I. P. (2017). *Ada Tiga Unsur Kekuatan Tuhan, Porosan Jadi Jiwa Sebuah Persembahan—Bali Express*. Ada Tiga Unsur Kekuatan Tuhan, Porosan Jadi Jiwa Sebuah Persembahan - Bali Express.
<https://baliexpress.jawapos.com/balinese/671130012/ada-tiga-unsur-kekuatan-tuhan-porosan-jadi-jiwa-sebuah-persembahan>
- Waters, S. (2012). Repetitive crafting: The shared aesthetic of time in Australian contemporary art. *Craft + Design Enquiry*, 4.
<https://doi.org/10.22459/CDE.04.2012.04>
- Wattimena, R. A. A. (2018). *Mencari ke Dalam: Zen dan Hidup yang Meditatif*. Karaniya.
- Widodo, T. (2022). The Efforts of Modern Painters to Avoid Monotony and Repetitiveness in Their Personal Style Artworks. *KnE Social Sciences*, 98–106.
<https://doi.org/10.18502/kss.v7i13.11649>
- Zuhdi, M. Z. (2019). CITRA REPETISI DALAM SENI GRAFIS. *Journal of Contemporary Indonesian Art*, 5(1), Article 1. <https://doi.org/10.24821/jocia.v5i1.2521>