

The “Sleborz Aesthetic” of Amenkcoy a.k.a Mufthi Priyanka

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Abstract: Mufti Priyanka a.k.a Amenkcoy is a graphic artist from Bandung, West Java, Indonesia. Amenkcoy likes to capture the everyday life that for most people can be so trivial, trivial, unimportant, plebeian, crotch, even taboo. But precisely therein lies the expertise of Amenkcoy in the work, he always succeeded build or construct a paradoxical narrative of the everyday life of the masses of the most complex urban society. From his artwork, Amenkcoy is totally a contemporary artists. He always shows a variety of parodies, intertextuality, criticism of the establishment of ideology or culture, ironic, patische, and others. Contemporary aesthetics as mentioned above can be referred to as “aesthetics that anything goes” and that is exactly what Amenkcoy's artwork. His artwork is consistent with the spirit of postmodernism, which is full of games and humorous jokes in response to phenomena or sociocultural issues, and so on. The jokes actually have various values if we see to his works solemnly. In his works, Amenkcoy seem to construct a satirical satire that criticizing this and that. With sentences of word that also satirical (Amenkcoy called it as a collage of words). This words are deliberately aligned with the image and that make his artwork more vulgar, more ferocious, more tragic, and more Silly. Therefore, Amenkcoy is a “sleborz artist” in the real sense.

Keywords: graphic, aesthetic, postmodernism.

1. Introduction

Aesthetics is the science that examines the things of beauty. If life is the realization of beauty, then beauty is the existence in which we see life as it should be according to our conceptions; beauty is the object that reveals life, or that reminds us of life (Chernyshevsky, 2005: 8). However, aesthetics does not merely talk about beauty per se, but also about the ugliness. Because today, artwork is not merely beauty and beauty is not necessarily become a work of art. In a work of art, there are values that make the work aesthetic or not. These values can be intrinsic and extrinsic and others.

Substantially, Aesthetics is one branch of philosophy that concerns or deals with beautiful phenomena, especially in art, but today refers to the above discussion. Aesthetics is not only a philosophical issue but also a social, political, religious, cultural, and even 'trivial' issue.

As well as the graphic works of Amenkcoy also known as

Mufti Priyanka (Hereinafter called Amenkcoy), a picture artist from the city of Kembang. He is famous with his works showing the trivial and eccentric daily issues of urban society. Almost within each of his works, Amenkcoy is very fond of catching everyday life, which for most people can be very trivial, insignificant, unimportant, plebeian, rebellious, even taboo and disgusting. However, precisely therein lies the expertise of Amenkcoy in the work, he always succeeds in building a paradoxical narrative of the things above with the mighty complex-aslo-absurd urban daily life, in all forms of its glamor and luxury.

Amenkcoy always does a satire in criticizing everything in eccentric sentences (he refers it as a collage of words), which deliberately aligned with the image thus making his work more vulgar, more savage, more tragic, and more ridiculous. Therefore, through some of his work, we could see the concept of Amenkcoy's aesthetic in this study.

2. Theoretical Background

Derrida Deconstruction Theory is used in this study. According to Derrida, deconstruction is a method of reading the text very carefully to the conceptual distinction of the author's creation, which is the basis of the text that seemed inconsistent and paradoxical in using its concepts within the text as a whole. (Sarup, 2008: 49).

According to Derrida, the relationship between signifier and signified experiences a delay to discover another meaning or new meaning (Maksum, 2012: 393). This means that the meaning is not born in a particular context but at different times and situations. Deconstruction, according to Derrida, is a rejection of the center. Deconstruction rejects such concentration by constantly trying to escape and trying to find new centers.

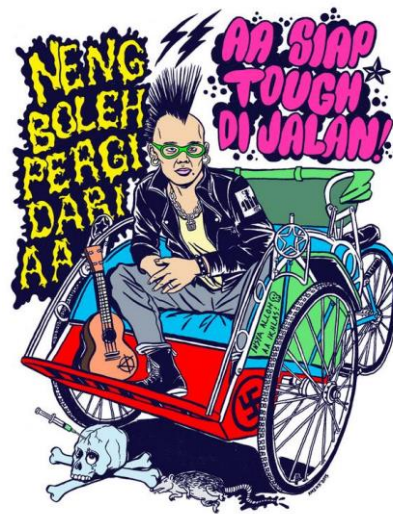
In deconstructive reading, meaning is more experienced as a process of interpretation (Al-Fayydl, 2006: 82). There is a "trace", because the concept does not represent "Exist". Trace can not be understood apart but only as far as pointing to other things. Furthermore, Derrida deconstructs meaning by difference with the workings of "what is not" involving differences and delays at the same time. In short, the dismantling of that meaning is a rejection of its origin, which means rejection of the ultimate truth that presupposes the existence of essence. Truth is ultimately just a fabrication of certain powerful groups. Another issue in deconstruction is the breakthrough of grand narrative. Something that has been long, organized, and then comes something new that rejects or even totally contradicts what has been embedded in social, political, religious, cultural, as well as in art.

3. The Research Method

The research method used was qualitative. The first qualitative research procedure was to pursue and collect visual data, interviews, and literature. The data obtained was initially unstructured and relatively large, allowing researchers to organize, sort, critique, and classify data. Qualitative research was highly dependent on the accuracy and the completeness of field notes made by researchers. Field notes that were made contain interviews, observations, and documentation which was the element of research instruments in addition to the researchers.

4. Result and Discussion

Amenkcoy grew up on the outskirts of Kiaracondong, an urban area that brought together almost all socio-cultural classes. These periods seemed to greatly affect his works, we could see how much Amenkcoy was paying attention to every detail of life and the problems of urban society such as the practice of shamanism, street punk naive, social piety, flirty youngsters, the vulgarity of two lovebirds love story, the patronage of law enforcement officers, and other trivial matters. However, it was actually really happened in urban society daily life in the city of Kembang as the picture below commonly seen in the suburbs. What a hybrid!



Picture 1. *Aa Siap Tough di jalan*, 2016?

Amenkcoy could be categorized into contemporary artists, because he always showed parody, intertextuality, criticism of the establishment of ideology or culture, ironic, pastiche, and others in his works. Contemporary aesthetics as mentioned above could be referred to as "anything goes aesthetics" and so it was the work of Amenkcoy in line with the spirit of postmodernism, which many did games and satirical jokes in response to the phenomenon of social or cultural issues, and more. The games and jokes actually had various values if we put our attention to his works solemnly. Amenkcoy always did a satire in criticizing everything in eccentric sentences (he refers it as a collage of words), which deliberately aligned with the image thus making his work more vulgar, more savage, more tragic, and more ridiculous. Therefore, Amenkcoy is a chaotic artist in the real sense!



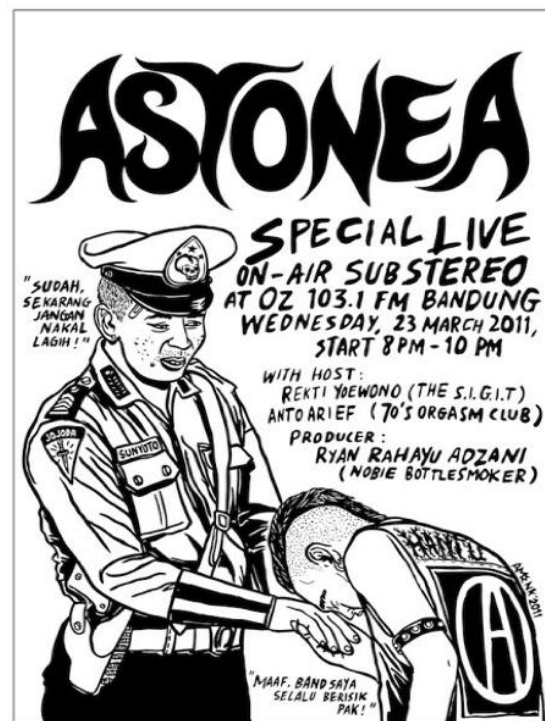
Picture 2. *Demi Rumah Tangga Harmonis Kembali Dengan Bantuan Dukun Mujarab* by Amenkcoy, 2017.

Amenkcoy often chose black and white, because he thought that it is more practical and cheaper. Some colored works were made based on practical considerations as well for exhibitions or orders. The colors that were given also tend to bright colors, collided between one color to another to produce a tawdry impression! Amenkcoy, through his works, had actually done some kind of deconstructions. Deconstruction is a philosophy introduced by Derrida. Simply, deconstruction is a textual strategy that can only be applied directly if we read the text and play it in parodies. Furthermore, it can be said that deconstruction is anti-theory or even antimetode, because the basis in it is a game (play) and a parody (Al-Fayydl, 2006: 8). As some of Amenkcoy's works on this study were very "playful" and full of satirical parodies. For example, the image below is about Ceu Ida who looked in the mirror via mobile phone before going to a preaching, maybe also she would took a selfie then write a caption, "*Bismillah otw pengajian.*" An urban reality that showing off in social media has a value that is more important than the worship itself.



Picture 3. *Ceu Ida (Janda Muda) Ngaca Via Gadgetnya Sebelum Berangkat Pengajian Di Mesjid Terdekat*, 2016.

We could see how Amenkcoy's works always capture the bias in urban life, then he played the bias in his works giving the impression of trying to release of the works of definitive things. Such works above were so ironic and tragic but left us some questions about reality. This was in line with Derrida's deconstruction which always seeks to redistribute the power of a language by maximizing the sign game. According to Derrida, the relationship between signifier and signified experiences a delay to discover another meaning or new meaning (Maksum, 2012: 393). This means that the meaning is not born in a particular context but at different times and situations. For that reason, Amenkcoy's works were chaotic works also known as reckless, crackly, and tacky. However, that is where Amenkcoy's aesthetic value exist. A counter value or values that became antithetical even counterattacked against the establishment of values that have been so constructed in the midst of society.



Picture 4. A music show poster, *A Stone A*, 2011

We could see how Amenkcoy's works can always be read from one sign to another. One sign would replace each other's sign as signifier and signified. Another important thing in Derrida's deconstruction is the rejection of center. As the picture above, how Amenkcoy did not hesitate to describe punk children who kissed the Police hand. Kissing a hand is a sign of someone honoring an older person, but the prob-

lem in the picture above is someone who kisses the policeman's hand. He is a mohawk-haired punk and uses anarchic logo patches at the back of his fighting vest. This was meant as a plural relationship, the signs that could be read a lot, networked, form sign to sign. The thing to note in this connection was, on one hand the center was plural, not singular. On the other hand, it meant function, not reality. This was common in contemporary aesthetic concepts and it was also commonly found in Amenkcoy's works in which the signs in his works had no center and were always pluralistic.



Gambar 5. Mari Berdoa, 2017

5. Conclusion

Amenkcoy's works were the demolition of established cultural meanings and could be interpreted as rejection of origins which means rejection of the ultimate truth that presupposes the essence. Truth is ultimately just a fabrication (made) by certain powerful groups. Another problem in deconstruction is the breakthrough of the grand narrative. Something that has been long, organized, and then comes something new that rejects or even totally contrasts with what has been so well-planted, in the social, political, religious, cultural, as well as in the arts. That was the themes in Amenkcoy's work and it seemed that the city of Bandung as the melting spot of various cultures gave more inspiration to every work of Amenkcoy aesthetically and philosophically.

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- [6] Gambar diambil dari Akun Pribadi Instagram Mufti Priyanka a.k.a Amenkcoy (<https://www.instagram.com/amenkcoy/?hl=en>) dengan seizing yang bersangkutan.