

The Aesthetic Meaning of Randai in Motion within the Photographic Work Motion [e] Motion

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ABSTRACT: *Motion-e-Motion Photography is a photographic work that presents the movements of dancers in the space of photographic media to be able to express feelings, thoughts and imaginations, express body language in verbal and nonverbal forms, express media in nonverbal movements and muscle intelligence, running in the form of metaphorical-figural phenomena as a form of relationship between body-movement-culture-era. The movements presented by the dancers are a form of expressive, the movements displayed contain rhythm, so that they are able to give a thrilling reaction to the audience. Dancers perform different types of movements, ranging from soft and flowing to strong, hard, rough, and even expressive movements in a still state. The facial expressions and rhythm of the dancers' movements become a medium in the conveyance of meaning, which ultimately creates aesthetic movements. This aesthetic of beauty can be captured through the medium of photography that allows the dancers' movements and expressions to be recorded in detail and subtly in the form of two-dimensional visuals captured relying on the perception of the senses of sight. This study applies an interpretive qualitative method. The findings of this study produce an aesthetic model theory in motion photography by making the dancer's body movements as the main representation in building an aesthetic and communicative visual narrative.*

KEYWORDS– *Motion Photography, Photography, Aesthetics, Gesture, Randai*

I. INTRODUCTION

In the humanities scientific group, aesthetics is a branch of philosophy that studies and discusses the science of beauty, quality and unity in art and the universe, aesthetics is a form of each individual's sensitivity to art and beauty, can be shaped and can feel it. Talking about aesthetics in the visual art of photography, photos can make photo connoisseurs feel at home enjoying photos and feeling the emotions contained in the photos. The aesthetics of movement in dance can be seen based on the purpose of the function and the background of the photo, how the presentation of the movement is presented by the dancer, dynamics movements, which are smooth and gentle, and rough, hard, strong forms of motion are expressions implied even in a still state (March 2024). The combination of expression and rhythm creates a form of movement expression that has the aesthetic value of each performance. A performance photographer is required to have a sense of taste in capturing significant moments, both on stage and behind the scenes and be able to translate the experience into a two-dimensional visual medium communicatively (Wijaya et al. 2023).

A photographic work is a work of visual art, not just the result of digital processing and reproduction processes to produce a good image, but photo art is the result of intense contemplation. The emergence of an idea and idea is not through the result of a spontaneous process, but through a long process stage, starting from empirical observation, critical comparison, deep reflection, to a complex process of inner experience. All of these processes ultimately lead to a clear execution stage, with a concept, vision and mission that is formulated transparently and presents updates (Palmer 2022)(Dyah Murwaningrum 2016). Art photography,

in the process, is also a production formed from various kinds of creative impulses or anxieties that background thoughts. Then the anxiety that envelops it becomes the desire to give birth to a form of the idea of its creation (Sugiharto 2024). Ideas are the basic form of conceptual thought. (Rustiyanti, Iskandar, and Listiani 2015). Art is not just a literal replication of form, but through an interpretive process that can reflect the thoughts and perceptions of its creator himself. A work of art not only acts as a visual marker over the object it refers to, but further also serves as a symbol that contains layers of meaning and interpretation. (Kusrini et al. 2022). Strong imaginative concepts and ideas will influence the quality of the final result in the process of creating artworks. (Teramoto, Park, and Igarashi 2010)

Photography in the world of performing arts is how the work process in recording, documenting and capturing the visual moments of the dancers' movements both in individual and group visual form, in the place of space and time, in the final form of the photographic work (Budi Hardiman 2018). The aesthetics of photography in the world of performing arts aim to record the elements of moments that exist in performing arts including the taste and atmosphere displayed from the performance, so that the performance displayed can evoke the feelings of the audience, in the form of admiration, happiness, sadness, joy and various things related to the presentation of the performance work itself, because photos are only frozen visuals that have a thousand meanings. Portrait photography is a form of representation of a human figure in the form of two dimensions or also called a bimatra. Portrait photography provides personal indications both to the model in the photograph, as well as to the subject of the model and the photographer (Iskandar et al. 2014)

Concept "Photomotion (e) motion" (Yana 2014) is a work that exposes the beauty of dance presented in the form of photographic aesthetics. Performing art takes place in a short period of time and can be enjoyed at the time of the performance, once the performance is over the appreciation process will also be completed, in the fine art space has a different perspective because visual works can be appreciated repeatedly through two-dimensional visual works. Therefore, the photographic work "Photomotion (e) Motion" is designed to be appreciated close to the shape of the dance performance object, because the movement process can be documented using a camera lens from the beginning to the end of the performance. (Rustiyanti et al. 2015).

Philosophy of the movement of randai Alua, Patuik, Raso-Pareso, A customary rule in Minangkabau which when interpreted is as follows

- 1.1. Alua: In the saying, "alua patuik raso pareso," alua refers to the ordinances that apply. This means doing something according to the applicable norms and rules. Alua points out the importance of following procedures and ethics in our actions.
 - 1.2. Patuik: Patuik means "propriety" or "in accordance with its place." In this context, patuik refers to doing something appropriately, according to the situation and the existing conditions. It emphasizes the importance of understanding the context and acting wisely.
 - 1.3. Raso-Pareso: Raso means "a sense of humanity" rooted in kindness. Pareso means "seeking the truth." So, raso-pareso describes the search for truth using taste (thinking). This shows the importance of critical thinking and seeking deep meaning and understanding.
- All of these concepts have deep and relevant meanings in Minangkabau culture.

"A Selection of Photographs" *Motion [e] Motion* This as a research material aims to be able to find out the aesthetic meaning, and visual form of movement expression presented in the form of a photographic work, or it can be called the final form of the photographic work itself, this photographic work is made with precision and high technique, equipped with detailed analysis, including philosophy about the dance and the movement patterns used, so that the expected final result is close to the actual performance. This is what distinguishes this research from previous research how the final result can be found the aesthetic meaning of motion, visual works of 2-dimensional photography using *Motion photography techniques* (Browar, Ken; Ory 2016), in the space of movement the dancers are wrapped in the final result in the shape of *Photography Framing* (Margaret 2020). The result of the image is determined by the experience of a photographer, the image will feel more alive if the photographer is directly involved in the process of working until the final stage of the performance on stage (Purnama 2009).

II. METHODS

In this study, the method used is a descriptive qualitative method based on the aesthetic theory of photography and semiological theory, this descriptive qualitative method is in accordance with the object of research that falls into the scope of ideology, namely describing ideas through visual representation. The analysis method in this study is an interpretive qualitative method, that is, the data used is not described, but is carried out through a process interpretation (interpretation) of the text and context contained in the research object and from the results of the data sources obtained. (Moleong 2022)

The type of data is qualitative and the data source consists of:

2.1 Primary data source

Photo Works "*Motion [e] Motion*".

Photographers and teams involved in the work of Photomotion Motion [e] Motion"

2.2 Secondary data sources

Used from the results of literature studies from various reference books containing theories related to research, the data used from supporting literature both in the form of essay writing and articles obtained from research results. The process of collecting data and information is obtained through a series of interview processes, the general public, internet media and also various other sources of information (Soewardikoen 2021).

The research location is in the city of Bandung, as the place where this work was made, the selection of this location is to make it easier for researchers to get a fairly representative insight into the understanding of visual works (Sudarminta.J 2002).

III. RESULTS AND DISCUSSION

The aesthetics of movement in the world of dance refers to the ability of the movement to be able to obtain and infuse aesthetic experiences (Widyaningrum, Sjucho, and Indriani 2023). Each dance movement has a unique aesthetic gesture value, and can be carefully explained as follows. Let's discuss further:

3.1. Pure Motion and Meaningful Motion:

3.1.1. Pure motion is a form of movement that purely provides visual beauty. It focuses on the aesthetic aspect without any specific message or meaning.

3.1.2. Meaningful movement is a movement that is able to convey a certain meaning, message, or story.

3.2. Aesthetic Value in Dance Movements:

3.2.1 The aesthetic value of dance movements is related to the aesthetic experience that can be felt by dancers when performing their dance movements.

3.2.2 The quality of the movements performed also affects its aesthetic value. Each dance movement has a different aesthetic value.

3.3. Aesthetic Motion vs. Functional Motion:

3.3.1. Aesthetic movements in dance art are interesting to look at, the form of movements created aims for beauty and displays artistic expression.

3.3.2. Functional movement is an everyday movement that we usually do, such as walking or running.

3.3.3.

Movement aesthetics in this study, literally means the beauty of movement, in the world of dance, movement aesthetics refers to the ability of the movement to be able to give rise to aesthetic experiences, namely, gestures, expressions and emotional power conveyed by a dancer (Supriatna 2025). A randai dancer who is able to produce aesthetic movements will amaze the audience and give the deepest impression by his performance. This research in the aesthetics of the movement of this photographic work is a form of minangkabau randai silat movement which has a deep meaning and is an important part of the Minangkabau cultural heritage, to be able to understand it visually (Fathurrohman and Sari 2022).

Randai dance is a traditional dance art that originated from West Sumatra and is one of the pride of the Minangkabau people (Ernida Kadir 2023). The origin of the art of randai that developed in West Sumatra comes from the term handai which gets the prefix "ba" to barandai, which can be interpreted as a warm chat in a relaxed and intimate atmosphere, randai initially grew from the game of communal society, especially the youth whose games are carried out at night in the courtyard of the surau or mosque. These young men usually practice honing their skills in the form of martial arts using silat movements, as a form of expertise that must be possessed by Minangkabau men in the past. The exercise is carried out in the form of a turn formation and has a circular meaning, such as the shape of a chain as a symbol of the cohesiveness of Minangkabau youth. The word chain in this circle is also considered to be the origin of the term randai in the randai dance that is developing today, in this randai performance in the middle of the circle of the youths, stands someone called "Pangkatuo" or a silat coach who in the performance is in charge of conveying messages through poetry, dendang and gurindam. The young men in this circle wear large pants called "Sarawa Galembong" [Big pants] as one of the typical forms of the randai costume, the function of these pants is to provide a sound effect like the crashing waves when making movements to pat the pants simultaneously or simultaneously. (Bahardur 2018)

Randai is a form of combining the art of movement, literature, music and sound in one performance, the element of randai movement is the main element in the randai dance performance, which is adapted from the Minangkabau silat movement, the randai dance is characterized by a floor pattern that is maintained consistently from the beginning to the end of the performance, the shape of the circle pattern and the rhythm of the movement are carried out through the form of forward and backward formation movements, What makes the circle can be enlarged or smallened, this circle pattern represents a sense of togetherness and cohesiveness, and shows equality between players without any differences or certain hierarchies. (Teramoto et al. 2010).

Movement patterns and elements in Randai dance:

3.1. Elements of Motion in Randai

The Randai dance has 11 variations of movements, namely:

1. Vibrational movement (Body Vibration)
This movement is a form of vibration movement of the dancer's body, this movement is used in the form of various movements of the squirrel bagaluik and balah kambia
2. Ups and downs
A form of various movements where the dancer drops his body and gets back up quickly, this falling motion is used in the step of stepping on baro.
3. Mangayun Motion (swinging)
The mangayun movement is done by waving the hand as if carrying a baby in a sling. However, this movement is not only carried out by the hands but is followed by a movement of swinging the whole body. The repetitive swinging movement will form a clockwise pendulum movement pattern.
4. Baputa (rotating)
This movement is a form of movement to rotate the body both to the right and to the left as a whole, the position and level of the movement are adjusted to the tempo and rhythm of the accompanying music.
5. Swinging and swinging (loose tension)
The fierce movement jo ramp aims to connect several phases of the randai movement. This movement is controlled by the intensity and quality of the energy used by the dancers in randai.
6. Broken motion
Broken motion is intermittent or segmented movement, giving a rhythmic and dynamic impression, this movement shows a sharp, strong and dynamic character.
7. Locomotor motion
This movement symbolizes moving from place to place, such as walking, jumping or running, which changes the position of the dancer on stage.

8. Mangalia (flowing) movement
This movement is done with flexibility and continuity, creating the impression of a flowing movement without having a clear prefix or ending, this movement emphasizes the stable emotions in the randai.
9. A Movement of the Earth (Ground)
Movements that emphasize contact with the ground, show stability and strength, in this movement the position of the feet is in an easel state, the position of the dancer's body becomes low according to the gravitational force of the earth.
10. Motion of manahan (hold)
This movement is a movement that is carried out by jumping into the air and holding the body to remain in the air for a while, the movement emphasizes expression and conveys emotional and dramatic impressions in the randai performance.
11. Malayang (floating) movement
The hovering motion functions as a movement to end the grounding motion. This movement gives the impression of light and floating, this movement is used to describe non-material or spiritual elements. (Kumparan.com 2021).



Photo1. Randai circular movement, (source; wikipedia, 2021.)

3.2. Floor Pattern:

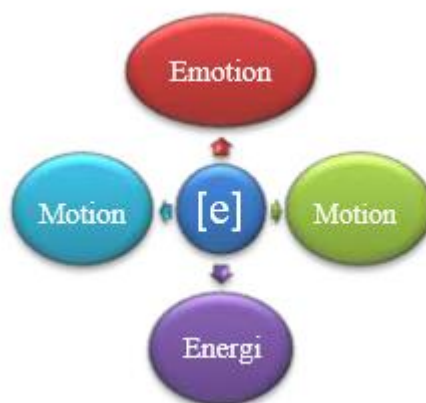
The Randai dance has one distinctive floor pattern, which is in the shape of a circle. Although some of the movements back and forth in the performance, the changes only affect the size of the circle, this floor pattern reflects the daily life of the Minangkabau people (Rustiyanti et al. 2013). The randai dance uses the shape of floor patterns in the form of triangles, squares and circles, each of which has a symbolic meaning that represents aspects of the life of the Minangkabau people. The triangular pattern, for example, means about the balance of the relationship between men, women and gods, the square pattern presents the form of the community's efforts in preserving cultural wealth and customs, and provides an understanding of the social values that are upheld. In general, the floor pattern in randai not only depicts the philosophy of Minangkabau culture, but also reflects the relationship between nature, humans and gods through every movement.

The purpose of this study is to try to find out the audience's understanding of photographic works, because the aesthetic experience of the photographic spectrum is the main material of the research

question, how the audience assesses and understands the work, whether to understand the meaning of connotations or the meaning of denotation, and this is also related to the aesthetic experience of each individual, the results of this study description, can give rise to new evidence about the theory and understanding of photographic works (Levin et al. 2008), so that the proof of the application of aesthetics, can be described to readers and audiences, thus of course a study analysis is needed to be able to understand and provide answers that can be understood by the public on how to understand visual literacy of photography in the form of motion expressions displayed in the form of photographic works, as well as in the aesthetic thought patterns of photographers,

In the curation process, the selection of this photo work is based on:

1. Motion / movement that visualizes the shape of the dancer's basic body movement movements.
2. Emotion is a form of visual form of body movements and dramatic expressions using visual supporting elements, namely, lighting and dancer expressions.
3. Energy is a form of expression and movement that is conveyed in the form of a dancer's presentation and produces an expressive and energetic visualization. (End 2020)



Outline of a photo concept scheme. (source: Andang Iskandar, 2014, Motion(E)Motion.

In this study, photographic aesthetics are an important instrument in translating problems that arise from the focus of research (Suhaya, Alya Putri; Juju Masunah, Trianti Nugraheni 2024), in the process of translating the meaning in question, the process here is divided into three parts, the scope of the research is

1. Idea: Arise from the individual experience of the photographer
2. Technique: The technique of using equipment as part of the creation of works
3. Meaning: A message conveyed by the Photographer to the connoisseurs of the work.

The concept of this photographic work is a study of scientific multidisciplinary (Work 2021) What makes this work so interesting is that each element is raised into one part of the element that supports the other

1. Dance Aesthetics: Silat Randai as the basis of dancers' body movements, Alua, Patuik, Raso-Pareso, Gerak,
2. Subject Objects Individual or group dancers
3. Editing Techniques: Black&white, Color, 3D effects
4. Visual Style: Realis Srealis
5. Medium: DSLR Camera, Tripod, Lighting, Background, Backdrop, Plastic, Powder Seed Dye Paint
6. Techniques – Tricks: Speed, Slow motion, Freezing, Blurring, zoom in, zoom out, Multiple Exsposure

From the results of the description above, the understanding of photographic works can be further divided into two categories of how to understand and study a work (Ajidarma 2000), there are two parts as described above before, namely

1. Meaning of Connotations
True meaning
2. The Meaning of Denotation
An unreal meaning.

The relationship between the two meanings above gives rise to four main subjects involved in photographic works, both directly and indirectly.

1. Subjects who photograph
How a photographer captures the moment into the photographic space, related to the visual experience he has, both internal and external.
2. Subjects looking at
How the audience sees the photographic work according to the point of view that is their attraction, related to the aesthetic element, how the results of perception are received by the photographic work displayed, which requires the audience's understanding of the context of the work that appears.
3. The subject looking at the photo is the subject being photographed.
How does the audience or connoisseur of works see works that present themselves from the other side, look at their own photos, which can cause various kinds of judgments, this is related to the physicality, style, expressions and gestures contained in photography, this part can give the impression of pleasure, admiration, shame or anger.
4. Subject editing
For subjects who edit photos, starting an editing process is how to first adjust the composition of the photo proportionally, the position of the object in the framing of the photograph, the elements of taste displayed (related to the color effect) in the photographic work, visual elements such as lines, shapes and various other elements so that it can bring out the message that wants to be conveyed in the photographic work, understanding the three elements above is certainly part of how an editor can work well in completing his work.

IV. CONCLUSION

By definition, photography is painting with light and photographic works are one of the tools to communicate visually. Cultural background, knowledge, influence each individual in the way of viewing a form of photographic work (Cetinic, Eva; She 2022). The diversity of backgrounds makes photography a form of photographic work that displays works of art as a dynamic sensation that can solve a unity of reality (Nugroho 2024).

Motion [e] Motion is a form of work from the concept of two-dimensional photography that makes the dancer the main photo subject, the dancer's movements and the play of light and the effects that are produced are elements of beauty that are attractive to people who see the photographic work. The understanding of aesthetic meaning is an important instrument in translating photographic works, both denotative and connotative meanings, and also involves four main subjects involved in the concept of photographic works in this digital era, namely the photographer, the connoisseur of the work or the audience, the dancer or model who is photographed and finally the editor, in the concept of motion photography [e] motion, the expression and gesture of the dancer display the aesthetic visual form of motion that presents from The visual beauty of the photo (Irwandi 2012).

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