

# CONTEMPORARY ART ON FASHION IN JEMBER FASHION CARNAVAL (2016-2021)

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## ABSTRACT

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*As a fashion show that includes members of all societal strata, Jember Fashion Carnival (JFC) is regarded as a must-attend cultural event in East Java. In modern civilization, fashion is used as a means of communication to express social, cultural, and personal identity. Art and fashion share many similarities in how they portray or convey feelings, expression, amusement, and being presented. The term experimental, a subset of contemporary art, has its roots in the creation of clothing that pushes the boundaries of both fashion and performance art, or as it is known in the language of fashion, the avant-garde. This study intends to ascertain the evolution of contemporary art at JFC as well as the impact of contemporary art on fashion at JFC events, particularly from 2016 to 2021. The data gathered were examined inductively as a cultural inquiry utilizing ethnographic techniques. The visual cultural portion includes shape, color, texture, fashion, and the arts. Regarding poetry and how to develop and connect ideas, the aesthetics of art and fashion are similarly similar. Avant-garde fashion is contemporary art applied, yet one might also say that fashion is a costume in contemporary art. In JFC, the focus is on the artists' creative processes, and how innocence and wildness in*

*their work emerge. They also receive guidance and instruction on creating, applying makeup, walking, and dancing. The Jember Fashion Carnival not only has a theme but also emphasizes the theatricality and soul of the costumes. Values, excitement, and motivation to create fashion pieces fuel the carnival's rebirth. In addition, each theme also incorporates components of values, culture, humanism, compassion, and openness to different viewpoints.*

**Keywords:** *Jember Fashion Carnaval, JFC, contemporary art, fashion*

## INTRODUCTION

The East Java tourist program includes Jember Fashion Carnaval (JFC), one of the largest costume festivities listed as the most important cultural event in East Java. It began as an annual event of the Dynand Fariz extended family and, after several setbacks, began on January 1, 2003. According to jember network.com 2021 (Farida, 2021), the Jember Fashion Carnaval was held for the first time and developed as it is now an annual activity of the city of Jember. After winning in the International Carnival de Victoria, Seychelles Africa, Dynand Fariz demonstrated why JFC deserves its ranking as the third-largest event in the world. Additionally, JFC has demonstrated several international accomplishments, including the Best National Costume, which was also successfully presented by JFC in competitions attended by 40 to 80 nations worldwide.

Speaking of costumes excludes garments or apparel, fashion nowadays refers to more than simply what is worn. According to Malcolm Barnard (2013), the Latin term *factio*, meaning "*to make*," is closely connected to the English word fashion from an etymological standpoint. As a result, fashion is an activity that involves a person,

although the definition of fashion indeed includes a form, kind, process, or action. According to Carlyle (1978), fashion is a sign of the soul and can reveal a person's identity. Fashion design also requires artistic components. Langer claims that art is a type of expression made for our perceptions through the senses and imagery, and what is expressed are human feelings in Sumardjo's book (Sumardjo, 2000). Since fashion is what we wear on our bodies and how the person who wears it expresses themselves, there is a direct connection between fashion and art. The same is true of art; it tells a tale about life and is a product of the artist.

Since the word "Contemporary Art" evolved in the West as an art product manufactured since World War II, it is now used as a general term to describe the development of art impacted by modernization. Contemporary art is formed within the many spatial and temporal settings surrounding the artist, the audience, and the environment. The term 'contemporary' was derived from the word 'co' meaning 'together' and 'tempo' meaning 'time'. According to Djojosedarmo (2000), the word "contemporary" itself derives from the English word "contemporary," which refers

to something or people who are living at the same moment. As a result of its creation during the current era, contemporary art is just that—contemporary. According to Arthur Danto in his book *The End of Art*, contemporary work is made with a framework that is not just something basic from that era and is plainly perceived as something that is happening right now (Danto, 1995).

Fashion is a form of art, and according to Angelic Benton's (2012) research, there are numerous parallels between art and fashion. Fashion displays or reveals emotions, expressions, modes of dressing, and modes of amusement. Similar principles apply to art, which entertains and expresses sentiments (Benton, 2012).

Fashion that originates outside the norm is known as experimental fashion, and it has strong ties to carnival, which is connected to both the performing and visual arts. It is also referred to as *avant-garde* in the fashion language. The English term *avant-garde* designates individuals or things that are imaginative, one-of-a-kind, experimental, and original in their use of materials and production methods. This is also regarded as an expression of respect for culture, art, and politics since it pushes the limits of acceptable attire and invents a style typically

viewed as odd, unusual, and only suitable for use in fashion shows.

Based on this context, the research topic "Contemporary Art on Fashion in Jember Fashion Carnival 2016-2021" was proposed to examine the impact of contemporary art on fashion at the JFC event, particularly between 2016 and 2021.

## RESEARCH METHOD

The JFC assessment was carried out through a deeply rooted cultural approach. The qualitative research method, to examine the conditions of natural objects, was also used where the researcher acted as a key instrument, data collection techniques were carried out in a triangulated manner, the data analysis was done inductively, and the results emphasized meaning rather than generalizations (Abdussamad, 2021).

The data gathered from the field were meaningful. By using inductive analysis, these data were examined. When using ethnographic research techniques, the researcher observed the study's subject in its prior incarnation. The necessary data were gathered through interviews and data collection to produce data that can be validated and accurately represents the community under study. This study was

done at the Jember Fashion Carnival (JFC) to learn how contemporary art evolved.

### **Source of Data**

The Jember Fashion Carnival served as the research's data source from 2016 to 2021, providing information for the previous five years to track changes over that time. The researcher's use of a cultural research methodology to support this research activity was based on:

#### a. Primary Data

To gather information regarding contemporary art in fashion during the Jember fashion carnival, researchers used primary data, which was empirical information gathered directly from key informants through direct interviews and a list of questions.

#### b. Secondary Data

Secondary data were gathered from books, papers, and other publications. Therefore, secondary data originates from the second, third, and so forth, which means it has been influenced by one or more parties besides the researchers. In this regard, the secondary data employed in this study came from papers, books, and the website for the Jember Fashion Carnival.

## **RESULTS AND DISCUSSIONS**

### **Fashion and Art**

Fashion and art are part of the visual culture aspect, which involves shape, color, and texture. Regarding poetry and how to develop and connect ideas, the aesthetics of art and fashion are exactly similar. Even though it changes with the seasons, fashion maintains its distinctive qualities and cultural identity. It is the visual and material heart of human society. Art, in terms of art philosophy, is aesthetics or beauty as well as talent or skill where there are natural principles, according to Prof. Nanang MSD (Professor of Fine Arts, Sebelas Maret University).

There are three types of art: media art, performance art, and fine visual art. Three different kinds of art exist: pure art, applied art, and craft. Design itself is a creative process activity that considers various factors, including function, aesthetics, materials, and processes, in line with the dynamics of the growth of (pure) art schools. This also has an impact on fashion since societal changes have a significant impact on all facets of life, including art and fashion.

## Contemporary Art on Fashion

Contemporary Art is part of fine art which can be interpreted as a style. In general, if it is associated with the latest period, being present at a certain time means that it will always change, as is the case with fashion, so both are social phenomena or symptoms. Thus, the two have a relationship and develop together. The rules in the process of making clothes from materials and patterns of sewing techniques to usage are not in accordance with the rules and are a little difficult or indeed difficult to wear or, in this language, do not make sense. The production technique and the way to take ideas without any restrictions is called avant-garde, which means the result of the contemporary itself. In the manufacture of special clothing for carnivals or costumes, the use of contemporary techniques from head to toe is used since the technique of wearing clothes is not in accordance with the rules, and the usage is not as usual.

Application is present in the modern design vision. Therefore, both the use and position might alter in the current design. The emblems used in the carnival are redesigned, applied, and incorporated into the clothing made here. As an illustration, consider the dragon-themed clothing worn by Miss Indonesia Universe. Since it is

utilized above the head, the positioning is incorrect from the perspective of regular people. However, when creating costumes, they mimic the Komodo's dimensions, with a space between the neck and hands, for example, and the spacing among the legs. Technically, he was required to position the symbols in this manner. He took off the wearer's figure there. He called attention to the Komodo dragon outline.



*Figure 1. Miss Universe competition 2020*

Source:

<https://www.indozone.id/beauty/qEsgkq1/memukau-pakai-bahan-sequin-3d-ini-detail-kostum-komodo-ayu-maulida-di-miss-universe-2020>

The "Komodo Dragon: An Indonesian Prehistoric Heritage" theme inspired Diana M. Putri, Yuling Hoo, and Silvy Prajogo to collaborate on this costume. The costume is made of black and gold 3D sequins, which give it a sumptuous, enigmatic, and wild appearance despite being comparable to the hue of Komodo dragon skin.

### **Contemporary Art in Fashion at the Jember Fashion Carnaval**

In fashion, the application of contemporary art that appears is Avant-garde. However, it can be claimed that fashion is a costume if it exists in modern art. Carnivals worldwide, like the Jember Fashion Carnaval, have a main theme and nine sub-themes from which participants can choose. Here, the designers and participants interpret the aesthetic and language they want an outfit to convey. Even though not all participants or designers have experience manufacturing clothing, JFC places a strong focus on how imaginative, innocent, and wild their work is. The craftsmen/participants did not work alone right away; instead, they received instructions and training on producing things, putting on makeup, walking, and dancing. The Jember Fashion Carnaval explores not just a theme but also the theatricality and soulfulness of garments.

Researchers also interviewed students from ISBI Bandung, where Mr. M. Suharno S. Sn., M. Sn. (Makeup and Fashion Study Program FSRD ISBI Bandung) served as the director of the study program. The purpose of the interviews was to learn how and why each participant chose the then-current sub-theme.

One of the works by students at FSRD ISBI Bandung that incorporates the sub-theme of the 17th Bian Lian JFC (2018) Asia Light defile is depicted in the image below. The Bian Lian Unique Costume Junior Defile Award went to this piece of craftsmanship.



*Figure 2. with a theme - bian Lian*  
 Source: Private documentation by Sayful Asyari

Due to the specifications for the parade topic at the 17<sup>th</sup> Jember Fashion Carnaval (JFC) in 2018 with the title Asia Light, this participant chose the Bian Lian theme as the inspiration for the work. In this instance, JFC uses one of China's cultural legacies, the Bian Mask painting, to represent China on the list of defiles. The Bian Lian mask is typically presented as part of a live performance piece called the face-changing dance. In addition, internal factors influence the creator's choice of profile, including the fact that he is a Chinese family member involved in performing arts activities. The Bian Lian Mask is the central element of the Bian Lian Theme in all his works. Then, little trinkets like lanterns, ornamental hangers, and miniature lion-dancing figures were used to depict China. Since the Bian Lian Mask is typically exclusively passed down through male family members, the real costume comprises menswear apparel. The sateen garment material features vivid colors that imply strength and assertiveness with a hint of tenderness. Additionally, a drama about many human emotions, including happiness, rage, fear, hatred, and love, is presented in this work. This serves as another example of how rapidly human emotions may alter.

The material comprises textile and non-

textile media (sponge/foam, wire, etc.). Meanwhile, the construction techniques include manual, machine, adhesive, and welding.

### **The Development of Jember Fashion Carnaval From 2016 To 2021**

As indicated in chapter 2, the founder of Jember Fashion Carnaval, Mr. Dynand Fariz, first held it as an annual family event with a different theme. JFC gradually gained recognition on a global scale. The JFC has always had a different theme, with the main topic broken down into 9 smaller themes that participants can pick from. For instance: 1. JFC divided his large theme, "Asia Light," into sub defiles, one of which was Bian Lian. 2. For each profile related to this sub-theme, JFC created prototypes, posters, and video teasers. 3. FC talent could select the profile and put their own spin on the JFC-created samples. 4. The JFC creative team guided the talents throughout the creative process, from the design stage to the final product (a variety of techniques are taught, including the materials utilized, building methods, etc.). 5. Next, a costume selection is made to see if it is appropriate for a performance or not. As a result, there is a revision session. The outfit is unfit for public display if it still does not fulfil JFC requirements on D-day.

The issues brought up are modified annually to reflect the circumstances and advancements seen within the JFC community. Nevertheless, there will always be a link between the current theme and the following year's theme, as there has been ever since JFC started to expand. This is due to the desire of JFC authorities and its founder, Mr. Dynand Fariz, for their vision and objective to remain constant despite changes in the world.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

On the other hand, the Avant-Garde movement is tied to current art in fashion, where it opposes the values of the existing schools since it plays with existing characters and traits as well as techniques (thinking and creating above existing norms). The Avant-Garde presents itself in fashion in various ways that are all comparable. It results in an unusual way of thinking, unorthodox works, new forms, structures, and extraordinary touches that set a concept apart from norms and regulations.

A costume is not only a costume; some people wish to emphasize who they are, as demonstrated by the JFC carnival event. They are starting with a broad theme that is

broken down into nine defiles. The participants select a theme that closely reflects their personalities and must also have elements from unconventional production methods and techniques. Deciphering their language's underlying ideas while using objects they can find around their houses.

A pandemic and the passing of the JFC's founder were just two of the exceptional challenges that the growth of contemporary art in fashion encountered at JFC from 2016 to 2021. The JFC members' passion to work and realize their goal of making JFC a carnival event known in Indonesia and internationally was not dampened by this, though. There are no issues or variances in the methods used to develop concepts; instead, the team members continue to look for issues in the world around them and ways to make their job better in the future. The story that is told each year includes a dream that progresses from the topic through the fabrication of a carnival costume (known as the Grand Carnival), makeup, and choreography that combines universal ideals. This is what drives the renewal of the carnival; ideals, zeal, and inspiration for the fashion industry. In addition, each theme also incorporates elements of cultural values, humanism, care, and opening oneself to new viewpoints.

### **Suggestion**

For further research, it is possible to explore the inspiration of an author/participant's work more deeply, not only from their main avant-garde but also examine several other angles. It is also suggested to explore other unreached points

in this study. Hopefully, more research will be conducted from the perspective of art as a whole, specifically from the psychological, principle, or theatrical perspectives.

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