

## Ethnophotography of "Kamulyan Country" In Mondosiyo Traditional Ceremony

Feri Ari Fianto<sup>1</sup>, Risman Marah<sup>2</sup>

<sup>1,2</sup>Indonesian Art Institute Surakarta

[arifianto.feri@gmail.com](mailto:arifianto.feri@gmail.com), [rismanmarah@gmail.com](mailto:rismanmarah@gmail.com)

### Abstract

*The creation of this Ethnophotographic work is a form of the importance of photography as an art archive. Ethnophotography is a genre of photography that uses cultural, human and social objects in the process of its creation. This creation process took the object of research of the Mondosiyo traditional ceremony. The Mondosiyo traditional ceremony is a traditional ceremony that is believed and is still carried out by the people of Pancot village. The Mondosiyo traditional ceremony is a traditional ceremony that is thought to and is still carried out by the people of Pancot village. The commemoration of this ceremony was carried out on the Mandasiya Wukuh on Tuesday Kliwon. Some Mondosiyo traditional ceremonies include making Badek water, Cibukan, Gandik, offerings, Tutuk Bende, slaughtering goat jugs, arak-arakan Reog, beating gamelan Tuk Prul, watering gilang stones, and abur-aburan ayam. The series of Mondosiyo traditional ceremonies are passed down from generation to generation oral by the people of Pancot village. This makes some things about the Mondosiyo traditional ceremony begin to disappear. The lack of archives in the form of texts and visuals owned by the people of Pancot village makes one of the backgrounds for creating this work. The Ethnophotographic work of The Land of Kamulyan in the Mondosiyo Traditional Ceremony can be used by the community as an art archive. The thesis of this work of art uses artistic research methods. Artistic research methods place the artist as a scientist. Every creative process that every artist does has different methods. The use of artistic research methods can combine several methods in the process of creation. There are several types of research using artistic research methods. The creation of this work uses research-based study. This method follows the Ethnophotography creation process carried out.*

### Keywords

artistic research;  
ethnophotography; mondosiyo  
traditional ceremonies.



## I. Introduction

Speaking of folklore, the people in Indonesia are very diverse. Folklore is also called folklore story. Traditions are passed down through the oral in their spread. Almost every region and tribe in Indonesia has confidence in Foklor's story. There are three types of folklore mite, legend and folklore (Danandjaja, 1991). Folklore is one of the most effective ways of preserving the community's art and culture. One of the folklore stories that is believed to be and form the preservation of cultural traditions in the community is the tradition of the Mondosiyo traditional ceremony. Tradition is something that is passed down from the heritage of the ancestors to the next generation in a relay descends performed by the indigenous communities that have become deeply entrenched the culture in life. (Purba, N. 2020)

The Mondosiyo traditional ceremony is celebrated by the people of Pancot village, Tawangmangu District, Karanganyar Regency. The naming of this ceremony is the same as the Wukuh this ceremony is carried out, namely Wukuh Mondosiyo. The Mondosiyo traditional ceremony can be classified as an ancient ceremony that still exists today. It was recorded by Schireke in 1924 that there was an extraordinary traditional ceremony in the village of Pancot. The event was held at the Mondosiyo Wukuh, which four sadhus attended. The times have made it essential to record and archive the Mondosiyo traditional ceremonies.

In this art thesis, the traditional ceremony of Mondosiyo is the object of creating Ethnophotography works. This work is part of cultural research presented with photographic visuals. An artist's work process in creating Ethnophotography can also be called an ethnographer because the artist is also a researcher. The creation of this work has findings from the process of ethnographic research and the creation of photographic works, which are then written in the form of an art thesis. Artistic and autoethnographic research methods are then used to understand the working practice of creating Ethnophotography works.

Artistic research is based on the paradigm that creative practice is research, and practitioners are researchers (Guntur, 2015). Artistic research includes several terminologies, one of which is the practice-based research method. Artistic research methods in creating this work will connect ethnography, photography and autoethnography. This method will likely look deeper into the work practice of creating Ethnophotographic works regarding the Mondosiyo traditional ceremony. Understanding is not only research on objects but also research on the process of creating works.

The creation of Ethnophotographic works by taking the objects of the Mondosiyo traditional ceremony has several purposes, including conducting research on the Mondosiyo traditional ceremony carried out by the people of Pancot village, archiving the Mondosiyo traditional ceremony through the creation of Ethnophotographic works, and creating Ethnophotographic works, photo books and ethnographic videos.

## **II. Review of Literature**

### **2.1 Art Based Research**

The history of the emergence of art-based research around the 1990s from several groups of researchers and artists who experimented with using art as a research method (Low, 2020). Artists and researchers feel there are limitations to quantitative and qualitative research in art research (Leavy, 2015). Greme Sullivan then defines art-based research as the imaginative and intellectual work done by artists investigating individual, cultural, and social (Guntur, 2015). In art-based research, the artist's position is the researcher of the work created through the research process. Artists/researchers do not consider themselves passive observers of the research process. Instead, they use their subjectivity and opinions to influence interpretations and build on other aspects of the research work (Sullivan, 2005). By using art-based research in this thesis, the artist's position is more active in expressing ideas for the work that has been created.

### **2.2 Ethnophotography**

Genre et no photography is a photo genre that originated from visual anthropology. This genre is a combination of documentary photography and ethnography. Ethnophotography is a photography activity that uses human, cultural and social objects in

its creation. In the creation of Ethnophotography, the artist can be called an ethnographer. An ethnographer must make in-depth observations and form a good relationship with the object of research (Astriani, 2015). Ethnophotography can be said to be a work of art or an art archive. The view of photography at the beginning of its emergence had two arguments: photography as art and photography as a recording of scenes made by machines called cameras with precision (Schwartz, 1989). Elizabeth Chaplin's work in the book *The Photo Diary as an Autoethnographic Method* mentions several things in making the everyday photo book. Although the aesthetic position of art is the most crucial element in his research, it cannot allow aesthetics to be fully in control of it. The social argument is also a significant part of his research (Low, 2020). In Ethnophotography research, photography and ethnography must go hand in hand in the creation process.

### **2.3 Mondosiyo Traditional Ceremony**

The Pancot village community carries out the Mondosiyo traditional ceremony. The word Mondosiyo traditional ceremony comes from the name Wukuh in the Javanese calendar. There are 30 Wukuh in the Javanese calendar, one of which is called Wukuh Mandasiya. The celebration of the Mondosiyo traditional ceremony will always coincide at Wukuh Mandasiya, which is precisely on Kliwon Tuesday. The commemoration of the Mondosiyo traditional ceremony carried out by the people of Pancot Village also uses the Selapan calculation. As a marker for commemorating the Mondosiyo ceremony, the village community usually counts 6 Selapan. In the Gregorian calendar, one Selapan is equal to 35 days, which means 6 Selapan is similar to 35 days x 6 which is equivalent to about seven months. The people of Blumbang Village also celebrate the Mondosiyo traditional ceremony. The village is a neighbour of Pancot Village. The Mondosiyo celebration in Blumbang village is not as lively as in Pancot village. The Mondosiyo ceremony is an event that unites the Pancot village community. The people of Pancot Village have never done the Mondosiyo traditional ceremony. The people of Pancot Village are afraid that something will happen when they do not perform the Mondosiyo traditional ceremony. During the COVID-19 pandemic, people still carried out the traditional Mondosiyo ceremony, even though the government forbade them to do outside activities. The people of Pancot Village still believe that when carrying out the Mondosiyo traditional ceremony, the village community will be protected from the COVID-19 pandemic.

During the Mondosiyo traditional ceremony held by the people of Pancot Village, there are several events (Setiawan, 2017). The village community implemented the event a week before the main event took place. The events before the ceremony included making Badek water, Cibukan, Gandik making, offerings, and Tutuk Bende.

### **2.4 Badek Water Making**

Badek water or tape water is made a week before the Mondosiyo traditional ceremony. In Javanese calculations, precisely on Wednesday Wage. Every Korling in Pancot Village is obliged to make Badek water. Making tapes cannot be made by just anyone, only mothers who have been appointed to make tapes are allowed. The raw material used in manufacturing tape is glutinous rice as the main ingredient and other additional ingredients, namely cinnamon, garlic, chilli, injet, and yeast. Some of these supplemental materials are different from making tape in general.

In making tape, some taboos should not be violated. The tape maker should be in a clean condition and not at the time of the coming month. Before making tape, the mothers on duty must take a big bath first. As well as during the process of making the tape that is

carried out should not be tasted. After the finished tape is made, it will be stored in a Sentong until the Mondosiyo traditional ceremony is held.

## **2.5 Cibukan**

Cibukan is an event where the villagers collect rice and money that will gather at Korling's house. Every citizen who has brought rice and money will be recorded. The rice that has been collected will be made into one into the nape. Several offerings were also prepared for the Cibukan event. These offerings include kitchen spices, coconut and Janur, placed in the Tenggok. Cibukan comes from the rice that must carry, namely one Cibukan, equivalent to 1 litre. The Cibukan process ended when the entire village community felt all had collected rice. To complete the Cibukan event, the village elders will perform prayers. The recitation of prayer 14 is called "asrep-asrep". The collected rice is then divided into several parts. The division will later be used to make Gandik, offerings and other purposes. The mothers will wash the rice used as Mondosiyo specialities for the next day.

## **2.6 Gandik Making**

Every celebration of the Mondosiyo traditional ceremony, the community will make a portion of exceptional food, namely Gandik. The essential ingredients for making cannabis come from rice. The process of making Dandik starts in the morning at around 04.00 WIB. Each corling will bring rice to the market to grind into rice flour. When the process of grinding rice must be started first by grinding corn. This is part of the cannabis-making sequence that should not be missed. Ground corn is not much, approximately 1 kilo. In the past, the villagers pounded rice using mortars. However, to facilitate the process of making cannabis, they finally agreed to grind using a grinding machine. After the rice has been finished grinding, it is then taken home to be processed by the mothers in every Korling house. Approximately 20 people carry out the process of making cannabis. Every mother in charge of making cannabis must be in clean condition. The thing that should not do in the process of turning the Gandik is tasting. Mothers are also cautious in linking the cannabis so that other ingredients do not enter or mix in the cannabis.

## **2.7 Tutuk Bende**

Three village elders perform the Tutuk Bende ritual by sounding Bende around the village. The event was held in the evening after Isya' around 20.00 WIB. The village elders will be dressed in black jamang. Everyone who participates in the Tutuk Bende event should not speak and should not wear footwear. The village elders will stop at every point in the village, where the direction faces several pundens around Pancot Village. When the Tutuk Bende event takes place, every resident will close the door of their home. The atmosphere of Pancot village was quiet when the bende had begun to be hit. The Tutuk Bende ritual invites some ancestral spirits to come in Mondosiyo.' After the village tour was carried out, the Tutuk Bende event was closed at the Patokkan Hall. One of the village elders will then lead the prayer along with the chanting of prayers according to Islam.

## **2.8 Slaughter of Kendit Goats**

On Tuesday morning, the community had prepared all the needs that would later use in the Mondosiyo traditional ceremony. As seen in the Bale Patokan Punden, some gentlemen are already preparing to slaughter the Kendit goat. One of the offerings that must be present in the Mondosiyo traditional ceremony is the goat jug. The shape of the goat looks the same as other goats. However, when observing the motif on the goat's skin, one can see that the white colour is coiled to resemble a jug. People will order goat jugs

well before the Mondosiyo event is held. To get a pitcher goat is quite tricky. The jug goats and some elders also slaughtered a pair of native chickens. Goats and chickens that have been slaughtered are then cooked to be used as offerings. The cooking process is divided into two parts representing the northern and southern Pancot. While preparing offerings, some gentlemen also decorated the Punden and Pendapa.

## **2.9 Gandik Division**

Some mothers were also seen preparing offerings and cooking necessities at each Korling house. Approaching the ceremony, the water tape that had been prepared at the previous Mondosiyo ceremony will be placed in several containers that have been prepared. This time, the tape made at the Mondosiyo event will be squeezed and taken with water. The results of the feeling of the water tape are then stored in a Sentong for use during the next Mondosiyo traditional ceremony. The tape was then distributed to the residents along with the Gandik. Some mothers on duty will distribute marijuana to every resident's home. When everything is felt to be done, offerings from each Korling house will be taken to the Punden of Balai Patokan for reconsideration.

## **2.10 Mondosiyo Traditional Ceremonial Day**

By 3:00 p.m., all the necessities of the Mondosiyo traditional ceremony had been completed. Some Reog groups are also ready to do the arak-arakan. To signify the Mondosiyo traditional ceremony, several groups of Reog will show their attractions by walking from the entrance of the village to the Kepunden Balai Patokan. There are three Reog groups in Pancot Village: Singo Pancot Mulyo, Singo Gilang, and Gembong Lawu. According to the village elders, there used to be a traditional Mondosiyo ceremony. There was no Reog event. Around the 70s, the villagers named Mbah Karso Temon and Mbah Marto Diran had a Reog, which later formed a Reog group. Finally, the residents proposed to include Reog in the traditional Mondosiyo ceremonies. The development of time then formed three Reog groups in Pancot Village. Some photographic archives taken around the 90s show that there was already a Reog parade in the Mondosiyo traditional ceremony. During the Mondosiyo traditional ceremony, each Reog group will be given about 15 minutes to show their attractions in front of the Punden Balai Patokan. Each change of the Reog group is characterized by the beating of a Bende by one of the traditional figures. The sign of the start of the Mondosiyo ceremony was also marked by the playing of the gamelan Kyai Tuk Prul. The gamelan is only played and issued during the Mondosiyo traditional ceremony. According to the villagers, Tuk Prul's gamelan age is quite old. The interviews with village elders around 50 – 60 years old mentioned that Tuk Prul's gamelan already existed when they were young. Gamelan Tuk Prul will be replaced with a better gamelan during the Mondosiyo traditional ceremony. However, this is believed to be something that violates the trust of the villagers. The act of changing the gamelan was then not implemented. The gamelan has a slendro barrel. The devotees will play some Javanese Tembang during the ceremony.

After all the Reog groups showed their attractions, the next event arrived, which was watering the millstone with Badek water. The two Korlings will invite village elders and leaders to stand in front of the Balai Patokan Punden. Before doing the watering of the millstone, prayer is held together. Afterwards, the village elders will take turns watering the millstone with Badek water. The rest of the Badek water is then splashed onto the audience watching the Mondosiyo traditional ceremony. The audience was ready in the pavilion when the millstone watering was over. They are waiting for one thing that is waiting for the chicken. The public uses this event to mention a blur of Pitek. Before the



event is held, everyone bringing the chicken is handed over to the traditional leaders to tell them what they want to achieve. The village elder then prayed for each chicken owner. The next thing the village elder gave the outer Kupa, which would be pulled together until the Kupa was released. The provisions of the chicken to be submitted are a pair of free-range chickens. After the chicken is handed over, the chicken will be released on the pavilion's roof. The audience will snatch the chicken. The myth in the community is that chickens obtained, when kept, will give birth quickly. The event is the closing event in a series of traditional ceremonies Mondosiyo. Gamelan Tuk Prul will be played to accompany the closing of the Mondosiyo traditional ceremony this time.

III. Research Method

This research method uses research-based art research. This method is a method that I think follows art research on the creation of this work. Strand identified that artistic research methodology is in art. An investigation is a form of practice from the art form (Guntur, 2015). In artistic research methods, the position of artists is in complete control over what they create. The combination of several methods is often done in the creation process to find the possibility of new things being created (Ullavia & Ratyaningrum, 2021). In creating this Ethnophotography work, there is also a method used in creating the work. The form of the method used by each artist will be different from the form of the method used by other artists (Abdullah, 2019). In the creation of Ethnophotographic works, the stages of the method include observation, experimentation, creation of works, and finishing. Each step of the method has a process that is carried out in it.

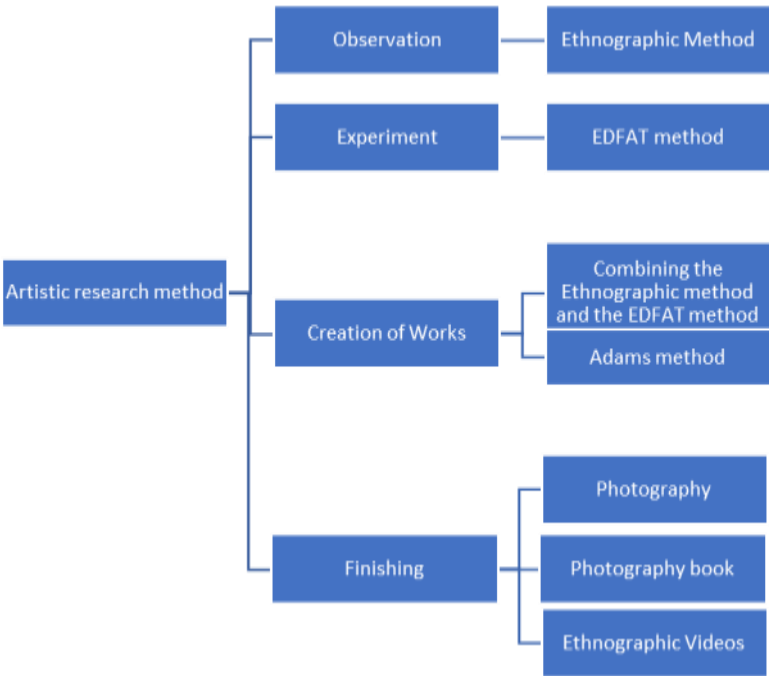


Figure 1. Diagram of the work creation method used.

### 3.1 Observation

Observation is the first stage I do in creating my work. At this stage, ethnographic methods will be used in conducting observations. Researchers use ethnographic fieldwork tools to describe the culture and its consequent products (Spradley, 1980).

### 3.2 Exploration

The creation of works requires exploration in terms of techniques and ideas. The creation of this Ethnophotography requires exploration in terms of visual creation. This stage uses the EDFAT method to create a photographic visual composition. Meanwhile, journalistic photography uses the EDFAT method to create photographic visuals (Setiyanto & Irwandi, 2017). In documentary photos, one method is quite well known, namely the EDFAT method. This method is very popular in journalistic photography circles. The use of this method helps in the process of creating attractive photographic visuals. Jim Streisel first introduced the EDFAT method to get a moment to create photographic visuals. The EDFAT method stands for Entire, Detail, Frame, Angle, Time (Prasetyo & Murtono, 2019). Technical choices based on the idea of recording the movement of objects or choosing the sharpness of the viewfinder are essential requirements to capture the moment in an event in the creation of photography (Streisel, 1971).

### 3.3 Formation of Works

The process of forming the work is assembling the observations and exploration results a combination of ethnographic and EDFAT methods. The creation of this Ethnophotography is a combination of ethnography and photography. The formation of this work involved four photographers and two videographers. The division of labour in creating this work is carried out to create results according to the planned storyline. This formation process positioned me as an initiator in the creation of works. The role as an artist, ethnographer and initiator makes the artist quite flexible in creating this Ethnophotography work.

The photo editing stages are produced using the Ansel Adams system zone method. This method is a method for creating black and white photography on an analogue camera. This method was developed by Ansel Adams in collaboration with Fred Archer in 1940. The zone system is a method used for the printing process to visualize objects following the representation of reality. The Ansel Adams system zone is divided into 11 system zones. The colour division starts from white to solid black. Then I adapted the method of forming digital photography in black and white. Using the zone system, we can start seeing the colours in a photo, from the lightest (white) to the darkest (black).

## IV. Result and Discussion

Exhibitions of works are one of the alternatives used by artists to be able to show works that have been created to the audience. Determining where the exhibition is held is also very influential on the type of work to be exhibited. A conventional venue for exhibitions is a gallery. However, some exhibitions are carried out in public places. For example, a presentation at a resident's house initiated by the Jatiwangi Art Factory group in 2013 chose a resident's house to be used as an exhibition venue by inviting the work of fine art maestros such as Fx Harsono, Jumaldi Alfi, Tita Rubi and several other artists (IndoArtNow, 2013). All forms of exhibition depend on the ideas that the artist will build. In creating this work, I chose a conventional place in the form of a gallery to exhibit. My choice was in the gallery of the second campus of ISI Surakarta. The choice was due to the lack of public space in the city of Solo in the form of galleries. Placement in the gallery of

the second campus of ISI Surakarta so that it can be a reference for morning Ethnophotography works for students and academics.

Determining the date of the exhibition is also crucial as material in the collection's publication. Every exhibition needs to publish so that the audience understands that an exhibition will be held. The form of publication I do is in the form of digital posters. The form of digital signs is an effective medium that can be disseminated through social media. Some social media can be used, such as Instagram, WhatsApp and Twitter. The digital era's development will make publishing every event easier.



*Figure 2. Exhibition poster design.*

The process of displaying my work is done by showing Ethnophotography works, photo books and ethnographic videos. The flow of the presentation of the Ethnophotography work is arranged in a narrative or sequential manner. Visuals about the location of the research object I put on the front. This will create a picture for the audience about the location of the object raised in this work. I will explain the idea of the artist's statement after the two opening photos regarding the visual picture of the village. The placement of the works is then sequentially according to a series of Mondosiyo traditional ceremonies.





*Figure 3. Photo of the exhibition display*



*Figure 4. Photo Display of the exhibition*

#### **IV. Conclusion**

The use of artistic/art research methods in the thesis of works of art greatly frees the artist to express all ideas or ideas, which can later be used as research in creating works of art. The creation of the Kamulyan Country Ethnophotography in the Mondosiyo Traditional Ceremony uses research-based art research methods. I can put the experience I got while creating this Ethnophotography into writing this thesis. The merging of the methods I did was part of the creation process. Each creative process will have its steps in the creation process. Sometimes the process cannot be accepted in a thesis. By using artistic research methods, individual experiences can be included in the thesis of a work of art.

The achievement of the goal in the creation of the Ethnophotography that I created was to be able to create an art archive regarding the Mondosiyo traditional ceremony. The completion of this work was not based on academic demands, but this Ethnophotography

work returned to the Pancot village community. Some villagers hoped that this work could be created. With this work, people can have art archives that they don't have. The photo book form is the most effective art archive that the villagers of Pancot can store.

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