

Conference Paper

The Transmission Flow of Pottery in Malang as the Representation of Art Education

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Abstract

This research aimed to analyze the flow of transmission for pottery skills in three centers of pottery in Malang: Penanggungan, Glanggang and Pagelaran Village. A qualitative approach was used through the phenomenology research design. The researchers conducted in-depth interviews and observations, and studied references. After the data were collected, they were reduced, presented, and verified. Triangulation was carried out to determine the validity of the data. Data were analyzed using the interactive model. This research produced two flows of pottery transmission. In the first flow, traditional pottery craftsmen in Malang transmit the traditional pottery skills from parents to their biological children; however, in the development, it can be transmitted to the wife/husband and/or to the child in law. In the second flow, creative pottery skills in Malang are transmitted from instructors to craftsmen through education and training; however, not all craftsmen who complete the education and training will always be a creative craftsman. The picture of flow of transmission for the pottery represents the implementation of arts education in the society.

Keywords: flow of transmission, Malang pottery, representation of arts education

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1. Introduction

Based on the perspective of socio-culture, every group of society (including the group of pottery society) has the continuous and dynamic characteristics according to the era development. Rohidi [1] stated that in every human law whether as an individual or community, soon or later will experience changes as the result of the development of economic, socio-culture, politics and science and technology. Nothing changes on earth except the change itself. Similar thing mentioned by Muelen S. J. [2]; Asad [3]; and Bourdieu [4] with the praxis concept stated that human can influence, condition, and shape the life symbols of socio-culture life reciprocally between the praxis and

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objective structure that can produce continuity as well as changes. The continuity means the development from the old habits that are kept or protected by the social tradition that is instilled to the next generation through socialization, renovation, and innovation. Meanwhile, the change means transformation in norms, social behavior pattern, organization and structure of social institution, the levels of society, authority and jurisdiction, as well as the interaction of socio-culture.

The evidence that the social groups always experience the continuity process and changes can be seen from various results of research on pottery in several area that still exist to recent time. For example, the result of research on the pottery area of Kasongan [5], Banyumulek [6], Dinoyo [7], Bali [8], and Mambang-Jombang [9] indicated the presence of elements of continuity and changes in protecting the socio-culture tradition of pottery and continuing the development of pottery art. As well as what happened in the pottery of other countries like South Africa and Zimbabwe, for example. Based on the result of analysis on the social aspect and the technical changes in term of production after the discovery of analysis result of the laboratory of ceramic raw material [10]. Same thing happened in China, in the historical development of Chinese pottery experienced the significant change in term of form, meaning, and function of pottery [11].

The tendency of continuity and changes also happen in the pottery of Malang. The centers of pottery of Penanggungan village, Klojen Sub-district, Malang City, until now, exists, survives, and continues. This is interesting to observe, especially on how the pottery craftsmen community in Malang Area protect the continuity of the tradition and develop the pottery through the transmission from generation to the next generation. The pottery community in three pottery centers of Malang Area used to have the background of similar bloodline, so that they have similarities of cultural behavior that is the strong social bond. The similarity of social behavior is indeed influencing their ways in transmitting their knowledge, skill and philosophical values of pottery from a generation to the next generation.

According to Soehardjo [12] and Wilson [13] they mentioned the art value transmission as a form of establishing education in the society can be done through the inheritance system of parents, internship, studio, and academic. Meanwhile, Cavalli-Sforza and Feldman in Berry, [14] mentioned that the transmission system is called as cultural inheritance. There are three types of cultural inheritance, those are: (1) vertical transmission, (2) horizontal inheritance, and (3) diagonal inheritance. If it is connected, the vertical inheritance is identical with parental inheritance, the horizontal inheritance is

similar to the studio system, and the diagonal inheritance is identical with the internship and academic system.

The phenomena of survival and continuity in the pottery of the three centers of Malang Pottery need to be studied because those centers have interesting issues to be discovered, those are: (1) how are the flow of transmission of traditional pottery in three pottery centers in Malang and (2) how are the flow of transmission of the creative pottery in three pottery centers in Malang.

2. Methodology

This research used qualitative approach, it is meant to study the phenomena of pattern and flow of transmission of pottery value in three pottery centers in Malang holistically and in-depth. The conduct of research considers the natural setting, researcher as key instrument, source of data gained from the purposive sampling, the data is presented descriptively, which prioritizes the process and meaning rather than result, holistic, interpretation and inductive (see Bogdan and Biklen, [15] and Sutopo, [16]). This research operationally used the phenomenology research design, that is to understand deeper the phenomena of flow and pattern of transmission, the daily life, interpreting the experiences, and the knowledge of the craftsmen. The research design of phenomenology focuses more on the multi-perspective and inter-subjective ([16] – [18]).

The key informant is Totok Hariyanto (traditional pottery craftsman of Pagelaran), Sudarmono (traditional pottery craftsman of Glanggang), Kasno (traditional pottery craftsman of Penanggungan), Sutrisno (creative pottery craftsman of Pagelaran), Muhammad Kholik (creative pottery craftsman as well as the head of pottery craftsmen group of Glanggang), Suhartoko (creative pottery craftsman as well as the head of pottery craftsmen group of Penanggungan), and Yatmoko (the head of pottery craftsmen group of Agus Jaya Pagelaran). The data is then collected using the technique of observation, in-depth interview, and documentary studies. In order to guarantee the validity of the data, the triangulation is done, that are the triangulation of source and technique. Meanwhile, the data analysis uses the interactive model through the cycle of: data collection, reduction, presentation, and verification.

3. Findings and Discussion

The process of flow for the transfer of cultural value of pottery in the three pottery centers of Malang happened to two different communities, those are the flow of transmission

on the traditional and creative pottery community. The detailed description below is the analysis of the flow of transmission of cultural values of pottery in the three centers of pottery in Malang.

3.1. Flow of Transmission of Traditional Pottery in Three Centers of Malang Pottery

First, the flow of transmission of the cultural value of pottery in the family of Totok Hariyanto. Totok Hariyanto (27 years old) and Niki (36 years old) are a couple of traditional pottery family of Pagelaran that produces the pottery of *cowek* (mortar and pestle) and *celengan* (piggy bank). Here is the flowchart of the flow of transmission and inheritance on the family of Totok Hariyanto:

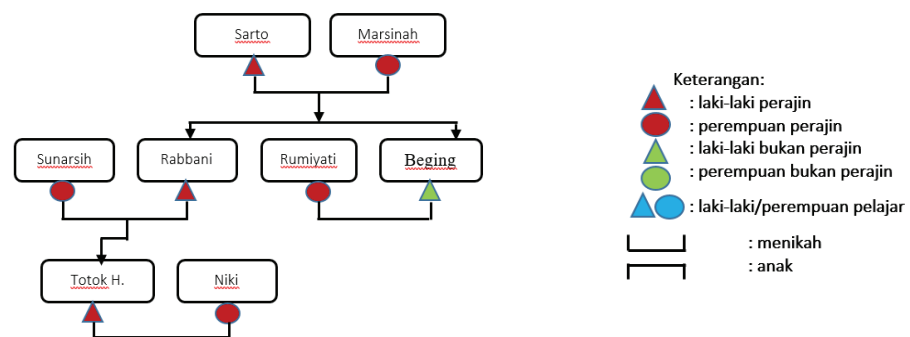


Figure 1: Flow of transmission of cultural value of traditional pottery in the family of Totok Hariyanto.

Second, the flow of transmission of cultural value of traditional pottery in the family of Ridwan. Supar (60 years old) and Musiyani (56 years old) are a couple of traditional pottery craftsmen family of Glanggang that produces pottery of *jambangan* (flower vase), *kendi* (water pitcher), *guci* (Chinese vase), *pot*, *anglo* (furnace), *genthong* (water container), and *bul*. Here is the flowchart of the flow of transmission of pottery on Supar family.

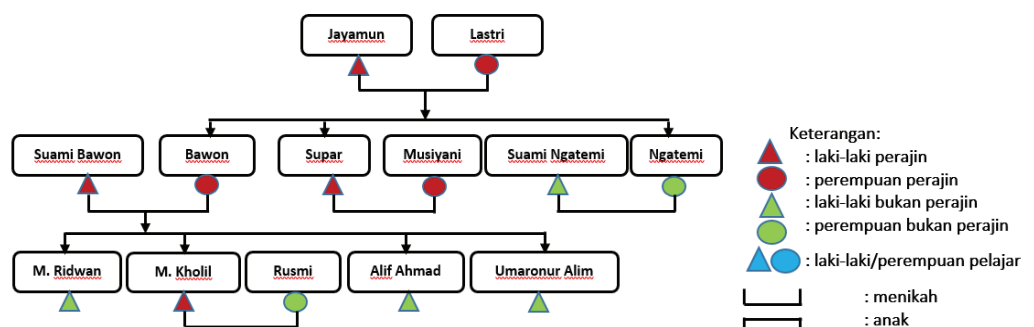


Figure 2: The flow of transmission of cultural value of traditional pottery in Supar family

Third, the flow of transmission of cultural value of traditional pottery in Kasno family. Kasno (70 years old) and Suparti are a couple of traditional pottery craftsmen of Jenggrik region of Penanggungan village that is known as “Seno Gerabah” who produces the pottery products of *celengan* (piggy bank) and flower pot. Here is the flow of transmission of pottery value on the Kasno family.

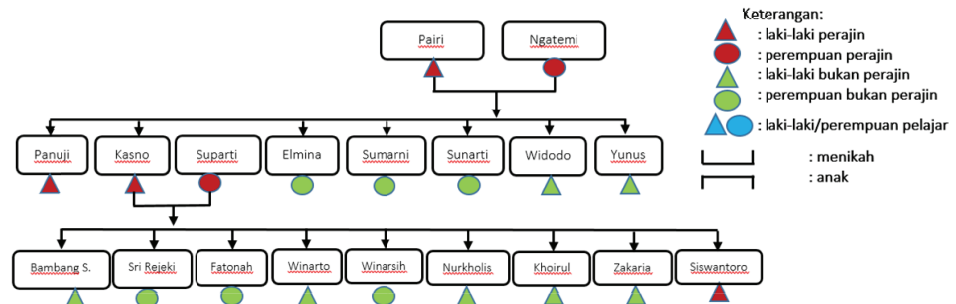


Figure 3: flow of transmission of cultural value of traditional pottery in Kasno family

3.2. Flow of Transmission of Creative Pottery Value in Three Centers of Pottery in Malang

First, Sutrisno (52 y.o) is known as a creative potter who is capable to create pottery with various novel forms, techniques, and functions. Sutrisno lives in his home along with his two sons who are still studying, his first son (Slamet Enggar Prasetyo) is studying in Vocational High School while the second son (Tio Hadi Darma) is still in Junior High School. Meanwhile, his wife, Siti Makdiyah (48 y.o) has been long working overseas as immigrant worker. Between his two sons, the one who often help Sutrisno to work is the oldest son.

The description above shows that Sutrisno is not only inheriting the ability in pottery from his parents, but also acquiring more skill and ability through education and internship trainings.

Second, Muhammad Kholil (36 y.o.) is the only pottery craftsman who receives any order with various new forms, technique, and functions of pottery in Glanggang Village. M. Kholil lives in his home with his wife and his two children who are still studying, they are Nanda Rusmita (10 y.o), the first child, studying in primary school and the youngest is Chandra Dwi Ramadhan who is still seven months old. Meanwhile his wife, Rusmi, is a housewife who is not coming from a pottery family. The figure below is the illustration of pottery transmission system experienced by M. Kholil through education and internship trainings.



Figure 4: Transmission flow of cultural values of creative pottery in Sutrisno's family

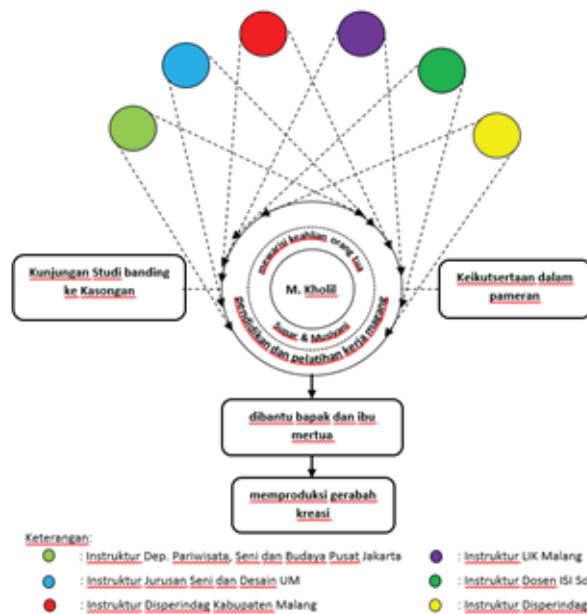


Figure 5: Transmission system of creative pottery values within M. Kholil's family

Third, Suhartoko (66 y.o) is one of the pottery craftsmen who often create creative pottery using new various form, techniques, and function in Penanggungan Village. Suhartoko lives with his wife and his one son. While his daughter has moved in with her husband while still continuing the family business as potter. Below is the illustration of the transmission system of creative pottery through education and internship trainings experienced by Suhartoko.

Those diverse activities participated by the creator protters, both for the craftsman community of Pagelaran, Glanggang, or Penanggungan have changed their mindset to

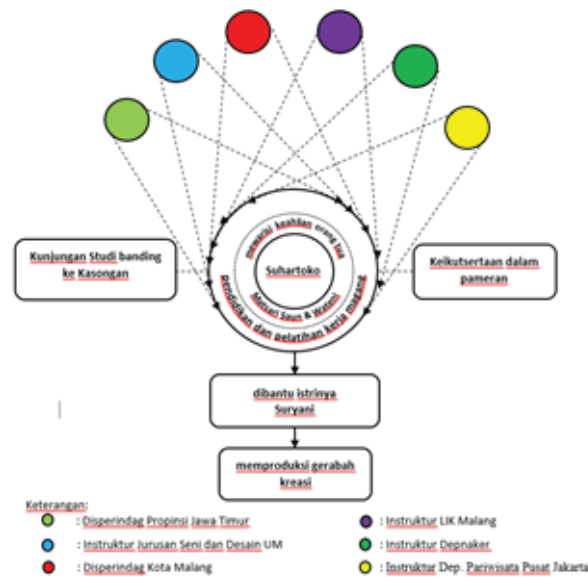


Figure 6: The transmission system of creative pottery values within Sartoko's family

be more creative, innovative, independent, and courageous inspeculating by creating products with new design that leads to commodification product. They are no longer marketing their product to a middleman. Instead, they are now brave enough to sell their product using modern management, such as through direct selling to customers, such as hotels, restaurants, diners, individuals or through on line marketing, even up to overseas market. There are many different new products that is produced by these creative potters, such as: decorative vase, lamp cup, umbrella holder, mangostein decoration, antique cup, aroma therapy holder, hamster house, lovebird nest, hamster's drink bottle, rabbit food bowl, buffet table pan, bowl, *shisha*, many types of animal pottery, and other new forms of product.

4. Conclusion

This study focuses on two paradigmatic issues, those are: (1) the transmission system of traditional pottery in three pottery centers in Malang; and (3) the transmission system of creative pottery in three pottery center in Malang. *First*, the transmission system of cultural values within traditional pottery is inherited from parents to their child or relatives, but during its development, it may goes from a husband to his wife and/or to children in law. The findings presented that Totok's family from Pagelaran pottery center is more consistently inheriting the values of pottery to his next generations, and it has ben done throughout his previous generations, from parents to children or relative in comparison with Supar's family from Glanggang village and Kasno's family from

Penanggungungan family. Second, for the transmission system of creative pottery values, it is not only carried out from parents to the biological children or to the relatives, but the skill is also developed with the help of other people, such as instructor for instance. The findings shows that Sutrisno is one of the creative potters from Pagelaran village who frequently participates on various education program and internship trainings, visits to a more advance pottery industries, exhibitions and other related activities. He participates more activities than other creative potters like M. Kholi from Glanggang village and Suhartoko from Penanggungungan village. The implication of this research is, it is expected that other related stakeholders, like the Local Government, Disperindag, Village Government, Private stakeholders, Universities, and the surrounding schools could help to support and develop various activities to rejuvenate pottery village in every regions by supporting them to become pottery tourism village dari desa Glanggang dan Suhartoko dari desa Penanggungungan. The implication from the findings here is expecting that the related parties, like the regional government, Disperindag, Village government, private party, Universities and schools in the surrounding to help in developing various activities to improve back the village of pottery in each regions through the support in making the it into the tourism village of pottery, education tourism or becoming one of the pilot project of cultural eco-tourism.

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