

SYAIFUL GARIBALDI'S CREATIVE PROCESS IN BALITSA EHOOR'S INTERDISCIPLINARY WORK

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Abstract. The visual style, the use of media to the way the work is presented proves that the art world until now does not stop but continues to follow the times. A phenomenon that shows this is the creation of interdisciplinary art that produces works of art from the merger of sciences. One of the Indonesian artists who has succeeded in creating interdisciplinary artworks is Syaiful Garibaldi, who presents works from the collaboration of art science and environmental science. The author will examine Syaiful Garibaldi's interdisciplinary creative process in one of his works entitled Balitsa Ehoor which raises the issue of the relationship between humans and the surrounding environment. The method of this research is qualitative descriptive. Data sources were obtained from several sources, written sources and photos to obtain the data obtained. The author uses data collection techniques through observation, interviews, literature studies, and documentation. The results of the research from Syaiful Garibaldi's Interdisciplinary Creative Process: Syaiful Garibaldi's artistic history, Concept of Balitsa Ehoor's work and Syaiful Garibaldi's interdisciplinary creative process in Balitsa Ehoor's work.

Keywords: Creative process, Interdisciplinary, Syaiful Garibaldi, Lichen

INTRODUCTION

The rich and complex expression of human beings, which involves imagination, creativity, and a deep understanding of the world, is called art. Indonesian art today has developed and developed so rapidly that it has unwittingly caused a difference in the perception of art between the general public and creative artists (Dharsono Sony Kartika, 2016). When culture develops, art also develops, because the actors of art themselves, namely humans, always arrange their lives for the better. Culture is part of a whole spectrum that includes various aspects of people's lives and not just art itself. In this situation, art serves as a way for a person to express his feelings, which can be done individually or in groups, and is studied and passed down from generation to generation. Artists convey their ideas in the form of artwork that can be accepted and enjoyed by the general public. This is done by maintaining the principles and ethical elements of art to achieve personal and emotional satisfaction. Agus Sachari said that art is made and realized by humans, who can enjoy and be satisfied by achieving a sense of beauty. It can also be thought of as an internal manifestation and aesthetic experience poured through the medium of art with several components such as color, texture, volume, and space, and to create it, concentration or concentration of the mind is required to convey ideas. According to Novriko Darma quoting Couto's writings, fine art is a medium where artists can express their deepest fantasies (Novriko Darma, 2019).

The changes and advances in the development of the art world cause the art world to be not static, always changing from time to time and always following the times. This is evident from the visual style, the use of work media, the way the work is presented to the creation of dynamic works of art. One of them is a phenomenon, namely experimental artworks. This phenomenon shows that artists consider things and or aesthetic values when creating works of art. The works of art of exploration are the result. James RooseEvans in his book *Experimental Theatre*, from Stanislavsky to Peter

Brook says that experimentation in the perspective of art means more as "something art that has not yet been named" because artists continue to explore, explore, and research, which takes time to discover what they are and have been working on (James Roose-Evans, 1989). Here too is the belief that art must be discovered and created through continuous search, excavation, research, and exploration, all with reference to the artworks of previous actors (Zaskia, n.d.). This phenomenon also precipitates the phenomenon of the creation of interdisciplinary works of art (intensive interaction between one or more disciplines, both directly related and not, through research programs, with the aim of integrating concepts, methods, and analysis (Setya Yuwana Sudikan, n.d.)) which also shows that artists create works of art with considerations that go beyond things and or aesthetic values. Interdisciplinary artworks are works that are born from the marriage of art with other sciences (for example, political, economic, social, cultural, environmental, and so on). Nowadays, the limitations on the medium of art are very broad and are no longer limited to the traditional media previously used by art maestros in the modern art era. The practice of fine arts today has provided a much wider choice of mediums for both art actors who are directly connected to the social field of art and the public in general. In the typology of the art medium, it is explained that art media consists of five mediums, namely traditional/conventional media (commonly used by modern art practitioners/fine art), new media art, art dematerialization, intermedia art, and post-media (Kusmara & Andriyanto Rikrik, 2011).

Intermedia art practices art work as an interdisciplinary process that no longer refers to conventional concepts about the medium of fine art, especially in the fine art paradigm (painting, graphic art, sculpture) (Didiek Isnanta, 2022). It is like an opinion (Kusmara & Andriyanto Rikrik, 2011) which explains that conventional media consists of three types of media consisting of drawing, painting, and sculpture. New media art consists of three media, namely photography, video, and digital art, while intermedia includes two types of media in the form of installation art and performance art. In addition, intermedia art is an unconventional and interdisciplinary work of art, which breaks down the boundaries of visual arts conventions and also uses unconventional media as well, such as integrating art with other disciplines, especially technology (science). Intermedia art opens up the possibility of displaying not only visual aspects but also sound and movement (kinetics) (Didiek Isnanta, 2022).

The creation of works of art that marry the perspective of art science and other sciences (or sciences) (interdisciplinary) has certainly been done by many artists. One of them is Syaiful Garibaldi, an artist from Bandung, who has a background in art education and environmental science and creates artworks using microbiological organisms. His approach to making artworks is based on the formulation of interdisciplinary art creation; seen through the interaction of art with other scientific fields. Departing as a graphic artist who then tried to explore new media in his work using living organisms as the main medium (Adhisuryo, 2012). In the process of creating his works, Syaiful Garibaldi tries to imitate and transfer the natural work process that works naturally. The creation process opens up the possibility of unexpected outcomes. His works are also forms of art that have a life and continue to move and develop with their own abilities. This means that works of art do not always have to be pure but can be from the result of merger (interdisciplinary) and can be taken from various things produced by the natural work of nature.

Syaiful Garibaldi's Balitsa Ehoor (found object) is a work that attracts the author to research. In addition to its shape in the form of a fence with gold color produced by Lichen, fungi and rust, Balitsa Ehoor's work also raises the issue of the relationship between humans and the surrounding environment. Balitsa is an acronym for the Vegetable Research Institute, the name of the institution under the Ministry of Agriculture in Lembang, Bandung, and Ehoor is the name of Fungi from the Terhah language (the daily chatter of Syaiful Garibaldi that he collected and recorded) (Samboh, 2014). In a written interview (online) with Syaiful Garibaldi in 2019, it was conveyed that the work made in 2019 has the main subject of Lichen, an organism resulting from the mating of Fungi with Algae Cyanobacteria and several supporting elements, such as moss, rust and several other elements. Syaiful Garibaldi's Balitsa Ehoor is an interesting work, because in addition to its shape

in the form of a fence with gold color produced by Lichen, fungi and rust, Balitsa Ehor also raises the issue of the relationship between humans and the surrounding environment. Balitsa is an acronym for the Vegetable Research Institute, the name of an institution under the Ministry of Agriculture in Lembang, Bandung, and Ehor is the name of Fungi from the Terhah language (Syaiful Garibaldi's daily chatter that he collected and recorded).

In this work made in 2019, the main subject is Lichen, an organism resulting from the mating of Fungi with Algae Cyanobacteria and several supporting elements, such as moss, rust and several other elements. The symbiotic nature of Lichen's mutualism is also interpreted by Syaiful Garibaldi as a representation of the benefits of working together to survive in impossible conditions.

Through the work of Balitsa Ehor, it can provide new knowledge about the work that works of art can also be a form of sensitivity of the artist's sense of taste related to what he sees and feels. The work is also not always presented directly by the artist's hand but by the artist's sensitivity when admiring the creation or processing that becomes an interesting thing. All of the above attractions will be complete if we also look at how the idea and process of creating Balitsa Ehor's rich, which is a collaborative work of art science and environmental science, as well as how interdisciplinary practices occur in the process of creating Syaiful Garibaldi's work entitled Balitsa Ehor. To find something even more interesting, we will look at the history of Syaiful Garibaldi's art, the concept of Balitsa Ehor's work and the interdisciplinary creative process in Balitsa Ehor's work.

RESEARCH METHOD

Syaiful Garibaldi's Interdisciplinary Creative Process Research in creating the work of Balitsa Ehor uses a qualitative descriptive research method, considering that the data and results recorded are not numbers, numbers or the like but in the form of data in the form of words. Qualitative data, which is more of a form of words than a series of numbers, has always been the main material for certain social sciences, especially in the fields of anthropology, history, and political science. However, in Miles and Huberman's view of qualitative research, the data that appears is in the form of words and not a series of numbers. Methodology refers to a model that includes theoretical principles as well as a framework that serves as a guideline for how research will be carried out in the context of a certain paradigm. Literally, methodology means the science of methods, and contains standards of principles that are used as research guidelines. Methodology translates the principles of a paradigm into the language of research, by showing how the world can be explained, approached and studied.

This research uses the method as a strategy to solve the next cause and effect (Noorlita Yulianti, 2014). Furthermore, the method will include the methods used in research to obtain more accurate data and information through data processing and analysis. This research uses a qualitative method, using the theory of H. B. Sutopo about qualitative research methods, which is described as a research method that emphasizes a deep understanding of social phenomena. Qualitative research methods are also increasingly developed and used in many fields of science, especially in social sciences, culture, psychology, communication, and education. This research also produced interesting results. This is followed by evidence that scientists have used a lot of qualitative research, especially case studies. They have even entered evaluations, which have been very specific to quantitative research because of their experimental mindset models (H. B. Sutopo, 2006).

The researcher began to conduct research while at JCC Senayan at the Art Jakarta event from August 29 to September 1, 2019, which then began to be used as a research subject and began to collect in-depth data online. Interviews conducted with several speakers (primary or secondary) were also conducted online through google zoom meetings. As the subject of research, the process aims to observe and study the work of Syaiful Garibaldi, as well as to make approaches to the main sources used as research. In this study, primary data sources were also obtained from artifacts or works of Balitsa Ehor owned by Syaiful Garibaldi with 3 different series, namely: Balitsa Ehor #1 series

of finds in the form of installation artworks, Balitsa Ehoor #2 painting series and Balitsa Ehoor #3 video series. Research on Syaiful Garibaldi's Creative Process in the Interdisciplinary Work of Balitsa Ehoor, the researcher used documents in the form of a soft file catalog of Art Jakarta 2019 as a support for data/information by Balitsa Ehoor, a catalog of Syaiful Garibaldi's solo exhibition entitled "TUMBUH" and documentation of Balitsa Ehoor's painting and video series. In the research on Syaiful Garibaldi's interdisciplinary creative process in the work of Balitsa Ehoor, direct observation has been carried out on the work at the Art Jakarta event in 2019.

- 1.1. The first step is to observe in terms of the appearance of the work which is the attraction of the researcher because of its golden yellow color, which apparently results from rust on the iron fence bars of Balitsa. From the observation, results were found regarding who the artist of Balitsa Ehoor's work was and from which the researcher could obtain more data about the artist,
- 1.2. Because of curiosity, the observation continued with a short direct and closed interview with the ROH Project gallery about the artist and questioned the work of Balitsa Ehoor. In this observation, results were obtained about Syaiful Garibaldi's background and a glimpse of the work of Balitsa Ehoor,
- 1.3. After starting to get a little information, the author finally added searches related to Syaiful Garibaldi and Balitsa Ehoor works in articles on the internet and the Art Jakarta 2019 catalog. The researcher found data in the form of previous exhibitions and works of Syaiful Garibaldi,
- 1.4. Since then, the researcher has explored information about Syaiful Garibaldi from several colleagues who are quite aware of his background, and after that the researcher chose to continue and make it the object of research in the research entitled Syaiful Garibaldi's Creative Process in the Interdisciplinary Work of Balitsa Ehoor.

At this observation stage, the researcher began to conduct interviews with Syaiful Garibaldi to obtain in-depth data about the process of Garibaldi's work and his work entitled Balitsa Ehoor. However, due to distance constraints and pandemic conditions in 2020, the interviews were conducted online and openly both in writing and through zoom meetings.

RESULT AND ANALYSIS

The German philosopher, Alexander G. Baumgarten (1714-1762) stated that beauty is a sensory experience through the five senses and is different from logic that uses scientific or intellectual knowledge. However, according to John Dewey, aesthetics as something related to experience and not always aesthetic. Dewey distinguishes two sources of knowledge related to aesthetics, namely experience and reflection. Dr. Sunarto quoted Dewey in his article, John Dewey: Art as Experience, stating that experience is a natural process that includes potential that can be developed or fostered through education.

Even though they both move on from daily activities, Dewey distinguishes between aesthetic and non-aesthetic experiences. Not all daily activities have aesthetic value, because not all activities depart from a directed consciousness that is lived and interpreted. Aesthetic experience always has an element of continuity between life and art, each of which has a whole flow without a break, based on interests and goals. In addition, aesthetic experience is also produced from the process of appreciating the work which is determined by knowledge, experience, cultural context and taste so that it is a special experience, that's why aesthetic experience involves feelings, thoughts and various human intuitions in it. The feelings and thoughts that arise are in a person, not in an object of art which is the trigger for the emergence of a person's response in the form of an aesthetic experience.

An experience is made up of various elements, be it visual, audio, touch and thought that each other make up their own relationship and the structure of this relationship gives meaning to the experience. In the science of art, the experience with an art object is known as the experience of art or aesthetics (Dr. Sunarto, 2018). For the art experience, the element of feeling is a key element that underlies. A

work of art is able to present a conclusion of feelings, but this happens after the experience of art, because the experience of art will involve a person's feelings (Jakob Sumardjo, 2000).



Fig. 1. Syaiful Aulia Garibaldi.

Before entering the world of fine arts, the owner of the full name Syaiful Aulia Garibaldi or who is familiarly called Tepu, had lived his life as a student majoring in Agronomy, Faculty of Agriculture, Padjajaran University in 2003. However, in 2004 Garibaldi decided to continue his education in the Department of Fine Arts, Faculty of Fine Arts and Design, Bandung Institute of Technology (ITB).

Syaiful Garibaldi himself has a different artistic work method compared to other artists of his generation. Thus, his works are considered special in the field of contemporary art in Indonesia. However, like most young artists, Garibaldi is quite heavily influenced by the contemporary global situation. Born and raised in a big city has made Garibaldi surrounded by urban environments, free from traditional influences and values. By the time he grew up as a young artist, the practice of Indonesian contemporary art was well established, and various issues in global contemporary art had influenced his understanding and awareness of art. Garibaldi began to make contemporary works when he entered the third year of his lecture period, because at that time ITB art students were required to look for novelty both in terms of ideas, methods and materials, and it was during this period that many contemporary art works occurred until the end of the college period. Even students have been able to create performances of installations, costumes, music, etc. In addition, there is also a big 4-year event, namely the ITB Art Market. Therefore, exhibition activities have been carried out by Garibaldi since he was in the first year of lectures, namely in the form of an exhibition of lecture assignments.

In the following years, many exhibition activities began to be carried out through cooperation with students from various art institutions outside the city. Quite a lot of art activities can be done when Garibaldi is still a student, both as an artist, art handler and as an organizer. Garibaldi's interest in contemporary art was further felt when he saw performance art, one of which was to travel around Bandung asking for prayers and then he collected it in plastic and took it to one of the hills in Bandung. Because Syaiful Garibaldi had previously been an Agronomy student at the Faculty of Agriculture, Padjajaran University, his knowledge and attention to fungi, botany, and ecology can be traced from there. Garibaldi, who has long used mushrooms, mosses, and other microscopic plants in his work, often communicates and collaborates with teachers at the Faculty of Biology ITB. Even Syaiful Garibaldi along with several artists and researchers also pioneered the Locus Foundation which works between technology and art. Not only looking at the surreal organic landscape from behind a microscope, the Locus Foundation also connects Garibaldi and his friends

to work with nanotechnology (a technology that seeks to develop and utilize everything that has been studied in nanoscience, that is, science that studies everything related to matter that is 0.1-100 nm in size (Jumini, 2017)).



Fig. 2. Locus Foundation

The Locus Foundation was also formed open to collaborative work, as evidenced by the existence of collaborations with other artists and various institutions. In addition to being open to collaborative work, according to Garibaldi, in working there is always a discussion that is able to influence ideas and techniques, because currently it is quite difficult to find artists who purely have ideas that depart from themselves. Bandung and its surroundings are like an outdoor laboratory for Garibaldi. For him, Bandung is very interesting. Environmentally speaking, the city is prone to natural disasters, has problems with water, air pollution, and volcanoes. However, the experience of living and exploring this city eventually shaped Garibaldi and his interest in nature. When he found out that the rainy season had entered the city and lasted three days in a row in Bandung, Garibaldi knew that it was a sign that it was time for him to go up the mountain to look for fungi or mushrooms.



Fig. 3, 4. Project Locus Foundation: connecting Indonesia's geography and natural resources.

Most of the fungi found are basidiomycetes (which are most macroscopic fungi that can be seen because of their large size. Several types of mushrooms are used as food, medicinal properties, and others and there are also mushrooms that can cause poisoning (Muhammad Zulham, 2019)) and there are many other wild mushroom species in the forest and in the city. Something particularly striking about how Garibaldi expanded this interest into his work was through the use of mushrooms as a creative material. As living beings, myrcobiological organisms have their own lives, namely:

"We can try to plan how we want the final work to look, but because it's a moving, growing, and highly sensitive creature, the outcome is always unpredictable." (Syaiful Garibaldi, 2022)

It is always a surprising thing when working with organic materials. Sometimes there is a sense of failure because it doesn't work out and the material doesn't develop according to the schedule, but that's exactly what will shape us to be able to accept something that is completely beyond human control. In addition to working with mushrooms, fostering acceptance and awareness of this builds on Garibaldi's more conventional painting practice. When he painted, he made an initial sketch. After that, he mixed the paint into a lot of water. When poured onto the surface, it is about letting the liquid paint give shape to the painting itself. How does fluid flow? How do colors permeate each other? Such acceptance is what Garibaldi learned from working with mushrooms.

When Garibaldi was still active as a fine arts student, the challenge of using growth media as a medium to work was the experience that led Garibaldi to create works outside of conventional mediums. At that time, Garibaldi began to understand that visual works can deepen the sensitivity of other aspects of taste and not only visuals. The proximity to the creation of artificial languages was also Garibaldi's initial interest in creating contemporary art, namely in the form of dictionaries, poems, songs and performance art. To enjoy a work of art is to forget its history. For Goenawan, what is interesting about Syaiful Garibaldi's canvas is that he, throughout his art, does not insist on understanding.

Garibaldi sees that works of art can expand materially and in presentation. Garibaldi himself responds to the artwork not only to the visuals, but also to how the work is processed and created. Such processes then influenced Syaiful Garibaldi's work over time. Working with living things, both micro and large-scale, has always been an interest for Syaiful Garibaldi, because many unexpected things are unexpected in the process. Therefore, the discourse of knowledge that Garibaldi married in his work has a lot to do with the microscopic world, because it uses a lot of microscopic mediums in its processing and will definitely be related to the world of biology. For Syaiful Garibaldi, art is a learning process, so he is always interested when working with new fields, or visiting places that have never been visited. Curiosity is the thing that has become energy for Syaiful Garibaldi in art to this day.

Like when working with fungi/fungi. Certain topics such as the phenomenon of decomposition are one of the topics that Garibaldi often raises in his work, therefore he works a lot with organisms such as fungi/fungi, worms, Lichen and others. In his visual search for works while in college, Garibaldi began to relearn the knowledge he had obtained when he was still in the Department of Agronomy, especially the microscopic parts of plants, because according to Garibaldi Agronomy is a science that is very close to human daily life such as the science of plants, food, soil, and the environment, and it is all capital for Garibaldi to find character in his work. Since then, the process of working with an interdisciplinary approach has become one part of Syaiful Garibaldi's work process. Garibaldi also said that many things can enrich a work if we discuss and collaborate with various disciplines and other scientific approaches. In addition, the selection of media or medium is more based on the compatibility between the theme or concept and technical possibilities, not based on subjective selection or preference. For Garibaldi himself, almost every work starts from works that he has never made or by using new media to achieve conformity with the concept raised. That is why in the end the works he makes are diverse when viewed from the media used.

Syaiful's approach in collaboration with biological researchers is rare in the field of contemporary Indonesian art. His approach to work is in line with that of natural science researchers, but not rigidly. In certain fields, it is not necessarily that the combination of fine arts and science like this can be easily accepted, but in the art world such things are very justified and become very interesting

even though not all artists have explored that far. In Indonesia, Garibaldi managed to become an artist who is able to explore various things in his work, because where else besides in his work we can learn many things just by looking at one object.

Currently, art collaboration with other fields is not a strange thing anymore, quite popular and even continues to be sought after by artists. Non-conventional media opens up the possibility to reap new ideas and diverse interpretations in appreciating them. So far, Garibaldi has tried to create a variety of media, from conventional media such as drawing, printmaking, painting, sculpture (metal, cast) to non-conventional works such as videos, photography, installation works and found objects. In his work, it is not without reason that Garibaldi chooses to produce interdisciplinary works, because there is a breadth in using the medium.

Garibaldi believes that an idea can come from many things, but most ideas will depart from the immediate environment. Just like when Garibaldi's studio moved from north to south. Initially, Garibaldi took a lot of objects that he encountered around the studio, which then appeared one element, namely grassroots. Departing from there, Garibaldi's idea began to develop. According to Garibaldi, this is also one of the things he gets when he does a residency in one city and is used to processing ideas by trying to find what is interesting about the city in terms of many things. It is one of the methods that is often used by Garibaldi by observing the surrounding environment and then developing by finding the depth of the finds. That's why every work is always based on research and knowledge. Even because of that, Garibaldi even participated in khursus, internship programs and went to school again. For Garibaldi, for some artists, it can be said that they are still amateurs in understanding or observing other disciplines because there must be professional people in it. But that's where it is interesting for Garibaldi about working with various disciplines, where we become amateurs who then give birth to curiosity and a sense of awareness that we need them professionals in their fields. So don't force yourself to understand too deeply because artists also have their own portions. In the process of his work, of course, Garibaldi could not work alone, especially on works that were large enough in size or technically too complex.

The themes presented by Syaiful Garibaldi in his work are also related to ecological issues and the relationship between the human social system and the surrounding natural system, from the microscopic scale to a larger scale through an interdisciplinary approach. Garibaldi's creative process almost always goes through the stage of microscopic observation which then affects his work related to space, light, and color. At magnification up to 500x, it is possible that we can still see the object being observed, but at some point the color begins to disappear from the object, because it takes a very thin cross-section for light to pass through. At this stage, it is the role of the light source in the microscope that gives color to the object. The combination of shapes and colors through tools such as microscopes so far can be said to be an experience of seeing things in the laboratory.



Fig. 5. Syaiful Garibaldi's Work Process with a Microscope.

Linking art with science can be problematic, but in this case Garibaldi sees it as an opportunity. In his view so far, art and science work actually reinforce each other. In his work experience, the answer to the question of what and what is the purpose of working is actually obtained from the scientific environment. For Garibaldi, it is precisely they (science) who often ask further and more in-depth questions related to his work. It was even from them that Garibaldi finally found that aesthetic reasons could fill a gap in the development of scientific research. Garibaldi also found that art and science in practice reinforce each other. From several works in the presentation of Syaiful Garibaldi's art history, Balitsa Ehoor quite caught the attention of the writer, where the media used was in the form of iron fences that were neatly arranged in rows. According to Syaiful Garibaldi, because the work has a Lichen medium, it can be classified as strong because it is able to survive for a long time in its own nature with a fairly long life cycle, so no special treatment is needed related to the surrounding space.

Balitsa Ehoor which is a series of iron fences with moss growing on the fence trunk. The visual idea in this work is to use Lichen as a bioindicator. Lichen is a sensitive organism, and it can be used to monitor the air quality around us. Lichen is also a composite organism in which fungi and algae coexist symbiosically. But the problem is that we can't control how or where the Lichen it will grow. In this work of Balitsa Ehoor, the fence where the moss grows belongs to the Indonesian government, and because of this, Garibaldi spends a lot of time negotiating arrangements with officials in order to get it. That's why Garibaldi likes to work with living organisms.

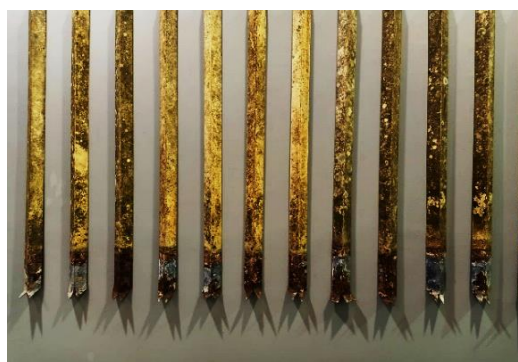


Fig. 6. *Balitsa Ehoor (series of finds).*



Fig. 7. *Balitsa Ehoor (painting).*

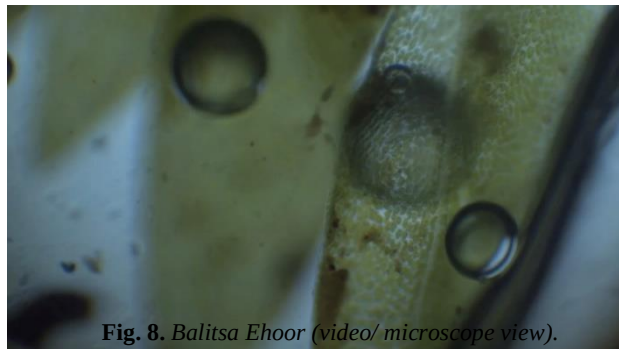


Fig. 8. *Balitsa Ehoor (video/ microscope view).*

The first series is the 2019 fence series which was present during Art Jakarta. Then in 2020 Garibaldi made a series of paintings and videos. The three works are given the same title, of course, so that it can be seen that there is a connection between each other's works because they still talk about the same thing. It's just that for the medium, Garibaldi deliberately wants to explore. The initial medium was explored with other mediums because sometimes there are some things that only suit certain mediums, even the way of delivery will be more suitable for certain mediums. Balitsa means

Vegetable Research Institute and Ehoor means fungi which is the Terhah language or the language made by Syaiful Garibaldi. Unlike most artists in Indonesia, Syaiful Garibaldi raised the word Balitsa Ehoor which is none other than the Terhah Language or his own artificial language. If interpreted, Balitsa is the Vegetable Research Institute where the fence was taken in Lembang, Bandung. Then Ehoor is the Terhah language of Syaiful Garibaldi which is interpreted as Fungi. The main role in the work of Balitsa Ehoor is Lichen which is known to have grown for approximately 5 years since the fence was in the location, Maribaya, Lembang, Bandung, and as a result, the appearance of uneven textures or planes on the Balitsa fence produced from Lichen. Fungi and algae that collaborate then give birth to new creatures (Lichen) that are very responsible/sensitive to environmental conditions. Lichen also has a norman condition, which is synonymous with coma, as he will die if he is in bad environmental conditions and come back to life if he is moved into good air conditions. Balitsa Ehoor's work has 3 different series, there are objects/installations, videos and paintings, and it is intended to have a variety of media and is not limited to just that object. These three series have the same title, namely Balitsa Ehoor #1, Balitsa Ehoor #2 and Balitsa Ehoor #3.

Speaking in the social realm, Lichen, presented by Syaiful Garibaldi, spoke to restore the problem of human relations to nature. Lichen can also play a role as a metaphor for survival which means that inevitably we humans have to collaborate with each other to be able to survive. If fungi and algae do not collaborate, it is possible that the environment will not survive. Like the parable that is familiar to us, namely the buffalo and the bird, they benefit each other but do not create new creatures and remain their respective forms. It seems that Garibaldi is well aware of the media he chooses and the form of the work that does not stand out with its peculiarity, namely minimalism that presents natural colors. He also realized the need for special treatments such as lighting and room temperature that were technical, as well as his compromise on ideas and visual choices as metaphors. Interestingly, the roots of Lichen grow on the iron paint, and the meeting between Lichen and iron is a paradox of two interesting and different things compared to Lichen which only grows in nature such as stones or trees. This can produce a very strong meaning for the work of Balitsa Ehoor. This work is also a development of previous works in 2016 that focused on discussing the use of organisms. The work also presents Lichen, but with a fiber medium that gives the impression of a painting and is different from Balitsa Ehoor which is more installation and free.

Lichen's presence is relatively easy because it grows on the side of the road with a shape like a white panu. In addition, Lichen is able to grow on walls or can be statued. In his previous work, Garibaldi presented stones and some kind of plastic or tile materials, and usually also on parts of property on the side of the road. It could be a question why use iron fence rods in Balitsa Ehoor's work while many other objects have higher potential if only for growing moss or Lichen? Garibaldi cannot determine where the organisms will be present or grow. In addition, because of the existence of Lichen, this work is classified as strong because it is able to survive for a long time in its own nature with a fairly long life cycle, so no special treatment is needed related to the surrounding space. According to Garibaldi, the more important thing is where the steel rod comes from.

The main character in Balitsa Ehoor's work is Lichen, which is a living being/organism that is not born from scratch but a combination of two different entities. Fungi and Algae Cyanobacteria. Therefore, the initial process in the creation of Balitsa Ehoor's work was to look for the material/object overgrown by Lichen, and at this early stage Garibaldi was still unable to determine where the organisms would be present or grow. Actually, Lichen was already present before Garibaldi presented Balitsa Ehoor. It's just that at that time Garibaldi was still looking for the best Lichen from the quality also from the location where Lichen grew. Until finally according to the title of his work, Garibaldi found it at Wisma Balitsa which in general Lichen grows on stones, trees or fiber, but not with Balitsa Ehoor that Garibaldi found growing on an iron fence with paint covered. What does Garibaldi's statement above lead to what kind of Lichen is good and what is not good? Lichen is a composite creature and was born from the collaboration of fungi and algae. When they join and a new creature (Lichen) is born, it will become very sensitive to air particles because it no

longer has an outer wall. Thus, several indicators have emerged that indicate good conditions for Lichen.

The first indicator, that is, of the number of colonies, when they are numerous, indicates that the air is in good condition. The second indicator, seen from the color. Some types of Lichen will be bright in good air and vice versa they will be dull if they are in bad air conditions. The third indicator, Lichen, the last good quality, is seen from its shape which will be more perfect if it is not exposed to dirty particles. Fungi and Algae Cyanobacteria in this work are interpreted, that we as humans are unconsciously always interacting with nature, where organisms also respond to what we do. In addition, Lichen was taken because of the symbiotic nature of mutualism as a form of representation of the benefits of working together to survive even in impossible conditions. In the northern part of the city of Bandung, it has better air conditions compared to the lower areas, and in the Balitsa guesthouse, the condition of the iron fences represents these 3 good indicators. In fact, in the middle of the city of Lichen with good conditions can also be found, and it is usually located in the corners of the city. However, it is only located around rocks or trees. It's different from Balitsa Ehoor, and that's very interesting for Garibaldi. After Garibaldi succeeded in obtaining the fences of Balitsa, he began to move the fences to several locations, such as from the South Warehouse of Bandung city and then to several exhibitions in Jakarta. During that time, there was a growth process in Lichen, although it could not be seen directly because it took days of observation to see the changes in its growth. There is no engineering related to the growth of Lichen in the work of Balitsa Ehoor, which is precisely where Garibaldi placed the work, namely in Jakarta and then at several points in the city of Bandung, one of which will be permanently installed.

The origin of Balitsa Ehoor was taken to question the process of spreading moss that was not short. This indicates that the object has gone through a long process naturally. A year before Balitsa Ehoor was created, Garibaldi had already made observations regarding the location of the Balitsa guesthouse. It's just that he did not execute it immediately due to cost considerations and the absence of an exhibition that matched Balitsa Ehoor's work. Garibaldi also did not stop there, he also observed developments at several points as a comparison. Syaiful Garibaldi's ever-growing work creates curiosity for appreciators and this is also interesting for the art world. Talking about the medium will ultimately lead us to wonder if there is a sustainable process when working with organisms such as fungi and Lichen? According to Garibaldi, in the process of his work, there are several works that are usually placed in indoor locations or do require certain achievements.

Sometimes designs or sketches such as, for example, within two months the mushrooms are targeted to grow in certain spots, but it turns out that the mushrooms do not grow due to several factors such as the environment or nutrients for the mushrooms. This environmental condition is like in an indoor exhibition room, which of course works of art will be exposed to cold temperatures due to air conditioning (AC), and this greatly inhibits the growth of mold. In contrast to the environment of the outdoor exhibition area which has a normal temperature for the sustainable process of mushroom/Lichen works. However, there are also some works that do have their own sensitivity, such as for example to temperature, such as not being able to grow above 30 degrees. Therefore, Garibaldi had to find an exhibition room with a cool enough temperature, or he could consciously make the medium grow by conditioning, so that he could keep living according to the temperature of the room. There is a medium of growth engineering. However, it is possible, in this case, a new creature grows or with a new form that was not imagined before, then that is what becomes an unexpected event in the process of his work. The consideration of bringing it in its entirety into the gallery is something that Garibaldi deliberately did so that the audience can see directly and more intimately the biological changes that occur in Lichen and/or the fungi.

It will certainly require special handling or treatment such as providing the right nutrients, or by making environmental conditions in accordance with the growth targets of these organisms to the maximum. However, for some things such as works that are in outdoor locations will be left much more often and not follow the weather conditions so that artists can see the changes resulting from existing natural conditions. This is done of course related to several things such as growth and

hygiene. So it can be said that he is able to very easily regulate the growth or stop the growth of mold in his work by deliberately drying it using an oven so that the growth stops. It could even be by allowing the form of these organisms to develop into a new image. Such as the work of bio composites that are targeted only to the mycelium growth stage, which will then be dried so that it is not sustainable to the fruiting process. While in other works, abstraction and stylization (the technique of changing the original form from the source or by looking at objects from various directions by styling and can be made into various new forms that are decorative, but the characteristics of the original form are still visible) he does to show his identity as an imaginative creator.

During the process of working, there were various difficulties experienced by Garibaldi, such as one of them was in the negotiation process with the Ministry of Agriculture. Balitsa Ehoor is one of the finds that almost put Garibaldi in danger of being criminalized for allegedly taking state property, and it became the most interesting experience during Garibaldi's work. Garibaldi must be able to convince the state (Indonesian Ministry of Agriculture) to be willing to exchange the fence that has been overgrown with Lichen with a new fence as an artistic process. In the name of art, this is a challenge for Garibaldi, because in their common sense (Indonesian Ministry of Agriculture) this is difficult to understand. Exchanging the old fence approximately 200 m long with a new one, which was then turned into a work of art because of the artist's interest in the meaning of Lichen on the trunk. The crucial time for the removal of the Balitsa Ehoor fence occurred about one week.

The initial process was quite problematic where the guesthouse tried to find out about Garibaldi, and the news only reached Garibaldi on the second day of the process of taking the Balitsa Ehoor fence. Because of this, Garibaldi met several staff who were then forwarded to the leadership of the Bandung Ministry of Agriculture and will be forwarded to the head of the Ministry of Agriculture headquarters in Jakarta to be able to get a permit. However, due to the renewal of the requirements, Garibaldi has been able to get the permit only to the head of the Ministry of Agriculture headquarters in Bandung.

During that time, the negotiation process with the Ministry of Agriculture ran for 3 days, but the removal of the iron fences took two weeks. Actually, if you only lift the iron fences, Garibaldi can do it alone, it's just that when doing the foundation demolition, it is very necessary to help about 3-4 people, because you have to dismantle the concrete cement that is the seat for the iron fences. It takes extra time and effort to lift one by one the fence which amounts to 750 rods with a trunk weight of about 3 kg.

On some of the fence bars of Balitsa Ehoor, namely 5 out of 750, the coating stage is carried out as if grinding or polishing, in order to show that the original material, namely iron, is in a new condition. In the work of Balitsa Ehoor, there are also several techniques that Garibaldi uses, but overall only uses techniques that are relatively simple but require quite a lot of human resources. The next process is to make an iron hanger on each fence bar with a welding technique, so that it is sturdy when hung or displayed on the wall of the exhibition hall.



Fig. 9. The process of lifting the iron fences of Balitsa.

The time needed for Balitsa Ehoor's work to finally be able to enter the exhibition space is about one and a half months and was displayed for the first time for the Art Jakarta 2019 event, because it was specially provided with a large space for Syaiful Garibaldi's work. The length of the fence is about 200 meters with the total number that Garibaldi took from the location is 750 iron bars, but in some showrooms, the number of fences adjusts the location of the Balitsa Ehoor room should be located.



Fig. 10. Lichen's details on Balitsa Ehoor's work



Fig. 11. Form of Balitsa Ehoor's work at Art Jakarta 2019

The arrangement of Balitsa Ehoor from delivery to display was also not done carelessly, in other words, Garibaldi also made arrangements to look neat and safe. Because Garibaldi is a representative artist of ROH Projects, a discussion was held first from the concept to the location, and even how to respond to Balitsa Ehoor's work at Art Jakarta which is not an interactive work. The layout of Balitsa Ehoor's work is flexible because it is a site-specific work, which is easy to fit into the showroom and may be exhibited in the future. It depends on the place of the presentation. Garibaldi also consciously put 3 finely polished gray fence bars in the middle to support visual accents and as a companion. This work has been exhibited at the Art Jakarta 2019 event at the Jakarta Convention Center (Senayan, Central Jakarta) by only displaying a series of iron fences, then at the Raffles Hotel, South Jakarta, and finally at the Salihara Gallery in 2020, South Jakarta. At that time in Salihara, Garibaldi held a solo exhibition with Korean artists just before the Covid-19 pandemic began to spread widely in Indonesia. For the Balitsa Ehoor painting series, it is currently collected and for Balitsa Ehoor's work, the video series and the iron fence are currently in the Garibaldi studio, Bandung and the ROH Projects gallery.



Fig. 12. The Process of Displaying Balitsa Ehoor's Work at Art Jakarta 2019.

In this work, the artist draws on the question of how to understand the relationship between humans and the surrounding environment. How to recognize who our "neighbors" are who are not only the people around us who live with us, but also other creatures or organisms that can be very close to or even in our bodies (microorganisms). That as best humans maintain interaction with their surroundings, in the end nature will respond and decide where the relationship ends. The interesting thing about this work is seen from the rust, Lichen, moss that gives an aesthetic impression to the visuals and arrangement of Balitsa Ehoor's work. When viewed from an aesthetic/artistic point of

view, the fences also have straight and neat lines which if viewed much more closely, it turns out that they are overgrown with something organic and growing. In addition, the work of Balitsa Ehoor is also produced based on the development of the research conducted by Garibaldi, especially the process of spreading moss which is not short which indicates that the object has gone through a long process naturally.

In the end, the message that the artist wants to convey through the work of Balitsa Ehoor is that we are always interacting with them (microorganisms) consciously or not. They show their response to what humans do. Syaiful Garibaldi also added that his role as an artist is to provide a stage or present them in another space that we call an exhibition space, so that the audience can discuss more about them. Garibaldi wants the audience to be able to see Lichen more closely. In everyday life, we actually easily see Lichen, but humans prefer not to pay attention to this. Therefore, there is hope from Syaiful Garibaldi by moving Lichen into the showroom so that the audience can be more aware of Lichen, with the Lichen phenomenon as a bio indicator and the phenomenon of the surrounding air, and be able to see Lichen in more detail. Throughout the journey of Balitsa Ehoor's work, there are many important points in this work, because it is a work that is able to respond to the surrounding environment related to ecology and humans, and it will be very interesting to talk about human relations and its surroundings. This work can also talk about the private and public space area because previously Garibaldi got a lot of Lichen only from the houses of local residents.

Then there will also be a moment where Garibaldi needs to capture Lichen in Balitsa Ehoor #1 and not just take pictures, so he transfers the Lichen forms into paintings. Not only that, seeing in the perspective of the surrounding environment is also necessary, that's why finally Garibaldi also presents in a series of videos of various scales, in the sense of seeing eyes, microscopic and higher wide scales. But Garibaldi emphasized that this series is not the same as a documentary work because it is not built a narrative or plot but the scale and environment around Balitsa. In general, the three works are the same, but for the second and third series, Garibaldi wants the audience to be able to see from a different perspective. Balitsa Ehoor also has a variety of fields in it. Garibaldi also claimed that the work of Balitsa Ehoor is more of a negotiation work apart from the initial concept of the environment and ecosystem ecology.

CONCLUSION

In the history of Garibaldi's artistry, in his artistic work, the experience/values of Garibaldi's background (Agronomy and Environmental Science) that Garibaldi instilled for a long time greatly influenced Garibaldi's choice in his work, namely by using interdisciplinarity in determining/discovering a concept both visual and non-visual, namely working with organisms. Although later, from Garibaldi's interdisciplinarity, it produced a contemporary work of art in the form of site-specific installations, paintings, and prints (graphics) that have a variety of novelties of media and objects in them, one of which is Lichen, rust, fungi/fungi, and roots and some of them are presented by Garibaldi with many series in the same concept. One of Garibaldi's works combined with organisms is Balitsa Ehoor which has the main role of Lichen. Garibaldi did this to convey Garibaldi's feelings through his work about the relationship between human life and nature through the natural suggestions found by Garibaldi in Lichen. That is as an indicator of a good environment with regard to human life and involvement. It is clear evidence of human cooperation with nature.

In the creative process of Balitsa Ehoor, which is a work, it is not finished or continues to move because there are living beings as its main role. In addition, Syaiful Garibaldi through his scientific foundation, namely Agronomy and Fine Arts, which he then succeeded in marrying with Environmental Science, finally became Syaiful Garibaldi's process to get recognition of his work identity and the works produced by Garibaldi. Although sometimes the theme is still in one outline, some media will look diverse in the reasons for wanting to experiment with new media. His works that are very exploratory in the sense of successfully integrating art with the universe through various research, technology, history as well as current issues, make Garibaldi deserve to be said to be a contemporary artist as well as his works that have novelty concepts and media. Garibaldi's works

also have a concept that does not only stop when they leave the studio, but produces movement/movement/growth itself over time. This can be used as strong evidence that art and the environment can coexist or even complement each other.

During the process of producing artwork that works with micro to macro organisms, many natural things happen during the process. Lichen is known to have a major role in the work of Balitsa Ehoor which is an organism that determines the state of the environment. If an area is overgrown with Lichen, it indicates that the air conditions around it have not been polluted. In line with this, in the interdisciplinary creative process in the creation of Balitsa Ehoor's work, one change was found resulting from cooperation with organisms, namely that Lichen in Balitsa Ehoor's work changed along with the movement of the work to several locations with different air contents. This proves that Lichen's condition in Balitsa Ehoor can change following where he was placed by Garibaldi. In this study, Lichen no longer has a perfect shape, the color has also changed to pale white and the number has also decreased.

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