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THE PERSPECTIVE OF A CREATIVE CONCEPT WITHIN AESTHETIC INQUIRY FOR THE REALIZATION OF DANCE WORKS IN CHOREOGRAPHY

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Abstract
This research was conducted because the concepts of dance creation frequently used as references by dance artists have largely been those formulated by Western figures, such as Alma M. Hawkins, Doris Humphrey, and others. Naturally, these Western dance theorists developed their concepts within the context of Western cultural backgrounds which are, in many respects, distinct from or even contrary to Eastern cultures. This serves as the impetus for the present study, which seeks to develop a new approach to dance creation one that aligns with the characteristics and cultural values of Eastern societies, particularly those of Indonesia. The ultimate goal is to establish a framework for dance creation that can serve as a reference for choreographers and dance artists. Furthermore, it is intended to be adopted by dance students both within their choreography coursework and in the creation of their final-year projects and to function as a scholarly reference for the field of dance, specifically regarding the practice of dance creation. To achieve this, the study employs both "insider" and "outsider" perspectives to gather data from various choreographers, observing, elaborating upon, and analyzing their individual creative processesn from the initial search for ideas to the final realization of a work of art.
Keywords: *Creative, Aesthtethic, Choreography*

INTRODUCTION

The urge to create commonly referred to as inspiration grows and evolves, delving into profound emotions toward a state of order; thus, inspiration acts as the impetus for creation and the force that sustains the creative process. Expressing these emotions requires ideas rooted in specific stimuli, which in turn ignite the drive to act, explore, and ultimately craft a work of art.

Every individual employs a unique approach or method when creating a work. A creative concept emerges and finds expression based on the creator's personal experiences. To examine the diverse perspectives of various choreographers and composers, the author will interview several individuals from both academic and non-academic backgrounds. These insights will serve as a basis for comparison, helping to formulate a new concept regarding the creation of dance. By analyzing these various methods, the author aims to draw conclusions about the essential steps involved in the artistic creative process.

For a creator, the expression of one's feelings, soul, thoughts, and inner self stems from an ilham (divine inspiration) instilled within the spiritual heart. This inspiration embodies truth a truth discovered deep within the soul and the spiritual heart, with God as its ultimate source. This aligns with the views of the Expressionist movement, which posits that truth should be sought within one's personal vision, rather than through the observation of external realities as is the case in Realism. In this view, truth resides within the soul, the mind, and the inner self (Sumardjo, 1986:93). However, for the Expressionists, this truth is not rooted in the divine truth granted by God, but rather in a truth defined by their own personal desires.

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LITERATURE REVIEW

Suryanti (2013) emphasizes that creativity is a crucial factor in the choreographic process, while Astini (2020) and Purwaningsari (2023) focus on the stages of the creative process. Hafianti (2023) expands this discussion by incorporating space and context as integral elements in the formation of choreography. Meanwhile, Astini (2024) demonstrates how cultural concepts can serve as a foundation for creative methodology through an aesthetic approach. Adiwendro and Wibowo (2025) link the creative process to the final form of a dance work.

Collectively, these publications provide a foundation for understanding creativity, the stages of creation, the structuring of choreography, and the application of aesthetics in dance. However, the proposed research can further advance this discourse by integrating three key aspects: the creative concept, the aesthetic perspective, and the realization of the dance work.

This study does not claim that the relationship between these three aspects has never been explored; rather, it aims to formulate a conceptual framework that specifically positions the creative concept as the foundational idea, aesthetics as the perspective for artistic analysis, and choreography as the process of realization. The novelty of the research should be verified through a systematic literature review and tailored to the specific subject or creative practice under investigation.

METODE

This research employs a qualitative analytical method, aiming to develop a new style of dance creation concept while incorporating aesthetic perspectives into the choreographic process.
Direct field observation is used to examine the individual processes through which students develop their choreographic works.
The primary objectives of this research are to explore:

1. The stages involved in dance creation
2. The methods and strategies employed in the creation of dance
3. A new style of dance creation concept from a subjective perspective
4. The aesthetic understanding underlying the concept of dance creation

The population for this study consists of students in the Dance Education program who are working on their final projects to complete their studies. In this qualitative research, the findings are presented through data reduction, focusing on results that hold universal significance in relation to the realities experienced by the research subjects.
Data collection was conducted over a relatively long period. The study resulted in a conceptual framework for dance creation grounded in aesthetic theory which serves as a validated basis for the creative endeavor, developed through intensive observation.
a. Interviews
Interviews were conducted with students/choreographers and arts academics throughout the creative process. This approach gathered structured field data regarding the concepts behind their creative work, based on the empirical experiences of each choreographer.
b. Observation

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This involved observations carried out to inform and develop the creation of dance works.

c. Literature Review

This involved examining various theories concerning the creation of artworks and aesthetics, which served as a foundation for analyzing the processes, strategies, and methods employed by each choreographer.

RESULTS AND DISCUSSION

Understanding Aesthetics

To discuss aesthetics is to discuss a work of art, which encompasses the creator (the source of expression, including the construction, medium, and content all imbued with life values) and the recipient (the audience, appreciator, etc. in this case, the community). These three aspects can be examined through both textual and contextual approaches. As a discipline for observing art, aesthetics guides an individual toward honesty and objectivity in interpreting a work, free from any external interference. A creator can certainly act as an observer, provided they step outside their role as the creator; an assessment cannot be truly honest if one remains within the creator's own sphere. Thus, the study of aesthetics encourages us to observe and examine art even our own with greater depth and honesty. Aesthetics encompasses both textual and contextual analysis, exploring visible and hidden meanings, as well as psychological, economic, sociological, and religious perspectives. Together, these elements form an inseparable, unified whole.

In the modern era, the motivations of a creator are influenced by various scientific disciplines and a range of external interests. Modern art emerged from an impulse to safeguard aesthetic standards that were and remain threatened by the methodologies applied to art. Modernism embraces the concept of progress, thereby prioritizing the norms of novelty, originality, and creativity. Although the term "modern art" is frequently used, the principles of modernism have never truly taken deep root. The cultural debates of the 1930s significantly shaped the trajectory of artistic development in Indonesia.

Modern art arose from a desire to preserve aesthetic values that were being challenged by the ways in which art was being approached. Modernism upholds the idea of progress, placing a premium on novelty, originality, and creativity. These principles gave rise to what is known as the "tradition of the new" or the avant-garde tradition a pattern in which new artistic styles emerge, initially face rejection, and are subsequently embraced by society as the latest innovations. The avant-garde tradition is responsible for the emergence of conceptual art and experimental art(Davis,1977).

Dance Form

Dance form or choreography is the knowledge of structuring a dance, involving the arrangement of various components and compositional designs into a cohesive, unified whole.

Creativity is the ability to generate new combinations based on existing data, information, or elements (S.L. Utami Munandar). Every stage in the creative process presents challenges and encourages experimentation, fostering the development of skills and activities that allow for the expression of one's unique movement style.

Consequently, as a performing art, dance must be aesthetically arranged and structured to resonate with the inner selves of the audience. Achieving an aesthetically pleasing dance form through

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choreography requires a keen sensitivity toward the elements of dance, the principles of dance composition, group design, and dynamics.

When creating a dance, a choreographer is driven by a strong motivation and a clear objective: to translate a creative imagination into a unified form. The experience of learning choreography encourages one to think in terms of creative movement by structuring a dance with a distinct beginning, middle, and end. This process necessitates careful attention to compositional elements and principles, ultimately leading to a choreographically beautiful work.

Through this approach, students learn to integrate various movement techniques into a cohesive form and gain a comprehensive understanding of composition (the theoretical aspects of which are covered in the study of dance composition).

The specific aspects of the choreographic process include:

1. Content Aspect

Content serves as the core subject or central theme of a dance work. It represents the fundamental meaning, derived from the choreographer's own intentions and desires.

2. Form Aspect

Form refers to the physical manifestation the sequence of movements performed by the dancers, the arrangement of actions, or the overall structure of the piece.

3. Technical Aspect

This encompasses the means of realization the specific movement sequences executed by the dancers, the organization of their actions, and the overall structure of the work. 4. Aspect of Projection

Projection is the magical connection between the choreographer's vision and the audience's perception.

Creating Dance as an Expression of Pleasure

Like beauty, pleasure is also relative for human beings. Pleasure resides in the relationship between an object and the individual. In the context of the subject at hand, a person experiences pleasure because the beautiful object they perceive aligns with their personal taste. This activity is primarily understood as an expression of a feeling of pleasure. Furthermore, in the theory of beauty pioneered by Aquinas (Maritain, 1930), it is noted that beautyparticularly the beauty found in art is an object of intellectual apprehension that evokes "pleasure" within the intellect. As cited by Kattsof (1992:388-389), this perspective does not negate the role of the sensory organs. In fact, the intellect perceives things through abstraction and analysis; consequently, only knowledge derived via the sensory organs possesses the specific characteristics necessary for the apprehension of beauty.

When an object is capable of eliciting pleasure within the intellect the sole direct medium accessible to the intuition of the soul that object is considered beautiful. Beauty, therefore, is an inherent quality within an object that evokes pleasure in the intellect, precisely because it exists as an object of intellectual apprehension. Most people artists included create forms of artistic beauty partly for the sake of pleasure, whether for their own enjoyment or that of others. For the general public, the core significance of engaging with art is, quite simply, pleasure. Displaying various art objects in one's home, for instance, helps cultivate a pleasant atmosphere. Similarly, performing arts such as dance and music are often presented at specific events to make the occasion more live and enjoy able. In reality, art serves a wide range of functions, depending on the factors that influence its creation. For example,

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in research conducted by Kraus (1969: 11–12), the functions of art are categorized into ten distinct groups; notably, four of these groups indicate that the function of dance is purely for the sake of pleasure.

First, dance can serve as a form of popular entertainment, intended to attract an audience rather than being presented as a performance with a high aesthetic level. Second, dance may be performed as a way to express immense joy through physical movement, strength, or skill. Third, dance offers an important outlet for social interaction and amusement both serving as a means to refresh the body and facilitate social gatherings through group participation. Fourth, dance acts as a medium or vehicle for social engagement, while also holding an inherent appeal for both men and women.

Furthermore, other functions of dance also encompass an element of pleasure: dance can serve as a social reinforcement to express loyalty for instance, toward one's tribe or function as a form of religious worship. It may be created purely as an outlet for self-expression and personal creativity, or even serve as a profession for earning a livelihood. Moreover, when dance is used for educational purposes, it should also be capable of eliciting a sense of enjoyment (Kusmayati, 1990: 2–3). Therefore, it can be concluded that all functions of dance contain an element of pleasure.

Dance as a Medium of Communication

In the context of artistic creation, it is often said that, at its most fundamental level, art serves as a means to depict and communicate something be it an emotion, an idea, or even a reflection of the divine. In essence, all art dance, in particular is intended to be communicated. Consequently, as an expression of human values and emotions, art involves two distinct human dimensions that warrant consideration.

On one hand, there is the creator the artist whose work is rooted in personal experience and the underlying impulses that drive the act of creation; this is, in many ways, a psychological matter. Does the artist intend to convey or communicate something? If so, what is being communicated, to whom, and for what purpose? On the other hand, there is the individual who contemplates or observes the artwork. For such a person to engage with or grasp the work, specific aesthetic or sensory experiences are required. These two human dimensions underscore the unique capacity of art as a form of human expression: it refines and expands communication, transforming it into an intimate connection of shared feeling.

The communication conveyed through art is a valuable experience, one that originates in creative imagination. Art becomes meaningful or capable of being deeply felt when it carries a communicative message. Ultimately, the aesthetic quality of a work is determined, at its very inception, by its communicative capacity.

A work of art is a form of human expression manifested through symbols; it does not merely represent something else, but rather serves as an embodiment of the artist's entire creative imagination. Such artistic expression is not a raw or unrefined depiction of reality, but one that has been "cooked"developed or crafted whether through spontaneous or traditional methods (Soedarso, 1998: 24-25). Consequently, differences in quality should be evaluated based on how effectively these processed, "cooked" symbolic expressions communicate; within the socio-cultural context of the audience, such works are deemed to have high value or profound meaning. Understood in this

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communicative sense, the presence of expressive symbols (art) within the liturgy beyond merely representing something functions as an articulation of imagination within a dialogical process. The entire symbolic structure of the liturgy encompasses not only the katabetic dimension the downward movement of God offering Himself but also the anabetic dimension the upward response of the faithful, moving from humanity toward God (Martasudjita, 1999: 95-97). The core content symbolized is salvation. This dialogue or communication unfolds between God representing the aspect of sanctification, or God's gift to humanity and the faithful, who express their devotion, gratitude, praise, and glorification of God through artistic expression.

Dance as Ritual Expression

As noted by Read (1970: 44-64), when religion addresses its ritual elements, a close connection to art becomes apparent. The presence of art within religious ritual is inevitable; the two become an integrated whole or, in Javanese terms, luluh (fused) such that the activity serves simultaneously as an act of faith and an aesthetic experience. Art as a form of ritual expression within the context of ceremonies linked to various belief systems has existed since the dawn of primitive cultures.

This understanding begins with the most fundamental concept of ritual within human life or significant human events, alongside the view of art as a manifestation of simple emotional expression. Such rituals function as symbolic transformations of primary human needs; they are spontaneous, unplanned, and often unconscious activities, yet they follow a truly natural pattern.

These types of activities can be observed in belief systems rooted in mythology and magical rites practices believed to possess the power to bridge human will with higher authorities, ancestral spirits, or the forces of nature, and even to influence other external powers. For instance, primitive societies might imitate the movements of specific animals before a hunt a form of imitative or sympathetic magic with the intent of successfully capturing the desired prey. The mentality of primitive societies is defined not by logic, but by the feelings and emotional undercurrents that color their entire existence.

Throughout human history from primitive times to the present religious and aesthetic experiences have remained inseparable. The link between art (specifically dance) and religion is particularly profound when it comes to ritual. The role of art as a vehicle for ritual has been established for centuries, and it remains a prominent feature in nearly every religion or belief system across the globe.

. **Dance as a Divine Expression**

If we look back at the past, we find that primitive artists and their traditions created works of art solely as an act of devotion to the God or deities they worshipped, or even as a form of veneration for the spirits of their ancestors. They were not concerned with material gain or any reward they might receive from those around them; rather, their only focus was on how to express their gratitude toward the Divine through their art.

Art including dance serves as a method for conveying inspiration and aspirations to others; it also acts as a medium to bring tranquility to the souls of both the audience and the creator. After all, how could an audience find peace in a work of art if the creator themselves did not attain inner tranquility through its creation? Such art may manifest through the use of voice, musical instruments, the strokes of a brush, or rhythmic bodily movements. The arts facilitate human activity in this world;

for instance, the practice of Islam is not rooted in violence, but rather in a form of communicationa "connection of hearts" that speaks directly from one soul to another.

The study of the Quran guides the seeker through language that is beautiful, gentle, clear, firm, profound, and soul-stirring qualities that are intrinsically aligned with the process of creating a work of art. This is because beauty is believed to originate from God. The beauty found in nature including that which is enjoyed by human beings is but a tiny fraction of the beauty bestowed by God; for God is beautiful, in accordance with the *hadith*: "Indeed, God is beautiful and loves beauty." Muhammad Qutb posits that art is beautiful and represents the very essence of *al-kaun* (the reality of the natural world), with *al-Haq* (the Truth) serving as the pinnacle of art. Thus, beauty is an idea or concept that emerges from the depths of the heart and is intelligible to sound reason. Consequently, beauty and truth cannot be separated from one another (Salmadanis, in the paper *Islamic Values and Norms in Shaping the Behavior of the Artist*: 10). The art referred to here is art that conveys truth. Bahauddin al-Amiri argues that *al-Haq* (the Truth) is an essential element of art. Art is never value-free; absolute, unbridled freedom exists only in the minds of the insane. Art that contains elements which are harmful or immoral to human beings no matter how aesthetically pleasing must be rejected (Plato, as cited in Sumardjo, 2000: 92, in his book *Philosophy of Art*).

CONCLUSION

1. For a choreographer, creating a dance is a source of personal joy and inner satisfaction, while also offering an aesthetic experience to the audience.
2. The motivation behind creating a dance work often stems from a heightened sensitivity toward natural phenomena, which the choreographer seeks to communicate to the public.
3. For some, the process of creating a dance serves as an act of devotion to the Creator.
4. A dance work can also function as a ritual both for the creator and for the community that upholds and owns the culture to which it belongs.

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