# Halliday's Discourse Analysis of the "Tatap" Exhibition

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**ABSTRACT**
Painting exhibitions are part of a discourse strategy published by artists through public spaces. Where art exhibitions generally try to represent multi-dimensional values in the form of artwork from various types of spaces. Exhibitions are seen as art events that are discoursed in the form of exhibition packages with the theme "Tatap". Tatap is the concept of Ahmad Junaidin's solo exhibition which consists of three categories of small sub-themes, namely the theme of nature, the theme of Sasak mythology, and the theme of tradition. Behind the exhibition with the theme "Tatap" of course, there is another purpose that must be conveyed by the discourse to the audience. The purpose of this study is to try to describe the existence of the dimensions of the artist's paintings that are exhibited and the curatorial dimensions presented in the form of a narrative of the relationship between works and paintings are dimensions that are related to one another. Because behind the text, both visual and verbal, there are certain intentions and purposes. This study uses a qualitative research type with the Halliday discourse analysis research method consisting of the field of discourse (field of discourse) what is being discussed, the discourse participants (tenor of discourse) who are involved in the conversation, and the mode of discourse (mode of discourse) the choice of language used by the media. The results of the study show that what is exhibited and what is opined experience distortion between the work and its curatorial.

## INTRODUCTION

Exhibitions are a strategic step to offer art services to the public or the general public. In addition to offering art services, exhibitions also move to campaign for cultural values and artists through their artwork. In the context of fine arts, art exhibitions can be shown in various spaces, such as virtual (online) and non-virtual (face-to-face) spaces. Each exhibition model, both virtual and non-virtual, certainly has its advantages and disadvantages which are not far from the interests of the exhibition content or the participants in it. Of course, many things have been done by artists to modify the interaction of both virtual and non-virtual exhibitions to achieve the goals of the exhibition (Aryani W, 2022).

Fine art exhibitions try to offer several works such as paintings, sculptures, digital art, ceramics, and many other works of art that can be exhibited. Each work of art exhibited can certainly show several character values, both aesthetic values and philosophical values by the artist as a form of manifestation of the work of art. As Azmi has done, identifying Malay decorative motifs at the souvenir craft exhibition at the 41st North Sumatra Fair (Azmi, 2013). The purpose of the exhibition is to try to connect the work with the audience (Kartika, 2020: 24). In addition to connecting with the audience, exhibitions can also measure the extent to which factors influence the success of an

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exhibition (Migotuwio, 2016).

Art exhibitions are not just about showing how art products are exhibited through digital technology or in offline public spaces, but also how the discourse of the sessions and exhibition presentation media design works of higher quality in the eyes of the public. In the context of the exhibition, ideas and materials to support the success of an exhibition that is by desires have been built previously. In line with what was said by Faridhatul Ulva, et al., in a study entitled "3D Virtual Reality Exhibition Innovation in the e-Marketplace Concept for MUI-Guided MSMEs Using Web and Mobile-Based Occlusion Based Methods" (Ulva, et al., 2022), explaining the purpose of implementing 3D design on an exhibition platform with a marketplace concept in 3D Virtual Reality.

Exhibitions are also seen as a social need to connect information between issues or messages in paintings with the observer's knowledge perception (Rasul, 2018: 138). Exhibitions offer knowledge to the public that in the paintings there are certain messages to be conveyed. In line with the research of Hazmi, et al. entitled "Participant Perceptions of the Quality of Virtual Fine Art Exhibitions in the Covid-19 Pandemic Situation" (Hazmi, et al., 2021: 83). Participant perceptions try to open up new dimensions of perception that influenced by space and time. The presence of virtual exhibitions guides how strategies must be designed by the participants to attract the sympathy of the audience as much as possible.

From the various exhibition events in the context of art above, we cannot see it from one point of view alone but rather require many other points of view to see from various sides or contexts of the exhibition itself. If we look from the side of reality, the exhibition is the second side of reality constructed by artists or other parties that is designed as maximally as possible through a space that is based on the ideas and ideas of the participants. This study tries to see the existence of the exhibition from the perspective of discourse analysis to frame how the dimensions of the work with the curatorial dimension as the reality of the exhibition discourse and of course to fulfill certain goals for both the audience and the participants themselves.

When viewed from a discourse perspective, basically an exhibition is the result of social construction by groups or individuals of artists through curatorial intermediaries to connect with the audience (Kriyantono, 2019: 215). In the position of the artist, he acts as a constructor of a discourse in the form of a painting based on the idea or concept of his work which is presented through the painting. The curator tries to discourse a work of art in the form of a narrative description of the work as a bridge between the exhibited work and the audience. The two dimensions of the exhibition are interconnected with each other. So, Halliday's discourse analysis position tries to translate how to see the dimensions of the painting manifested by the artist and how the curatorial narrative is a bridge between the work and the artist. The curatorial is in the narrative dimension of verbal discourse, while the works exhibited are in the dimension of the artist's discourse which is packaged in the form of a painting.

Based on the description above, the "Tatap" exhibition will use Halliday's discourse analysis to distinguish the existence of two dimensions in the exhibition, namely the existence of the curatorial dimension and the existence of the dimensions of the paintings exhibited. Halliday's analysis consists of three forms, namely the field of discourse, the tenor of discourse, and the mode of discourse (Kriyantono, 2019: 45). First, the field of discourse will try to reveal what is being discussed in the curatorial narrative and the paintings exhibited. Second, the tenor of discourse is the party or person involved in the discussion and the position stated in the curatorial text or painting. The third is the mode of discourse, such as the choice of language and the choice of painting style. This study tries to see the existence between the dimensions of the work and the dimensions of the curatorial narrative.
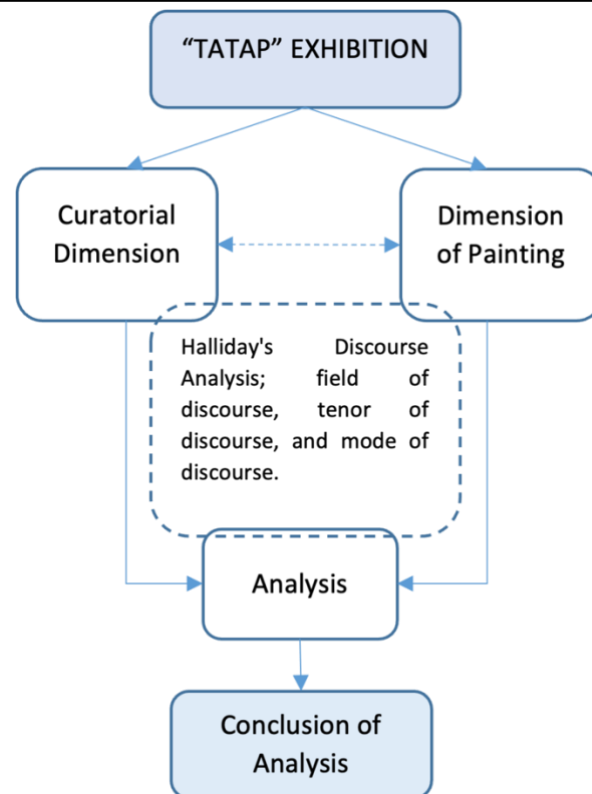
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**Figure 1**. Analysis Chart of Ahmad Junaid's Solo Fine Arts Exhibition

According to Leong in Pratiwi, analysis is the process of organizing data, categorizing data, and organizing it in a certain pattern (Kusumowardhani, 2018: 70). Meanwhile, discourse analysis according to Fairclough views that text is not only about how an object is described but also how the relationship between objects is defined (Kriyantono, 2019: 220). When viewed from the language side, the representation of language or text is not just sentences or paragraphs, but language also exists in the form of speech, gestures, and even other visual languages. As Foucault said, discourse is the field of all statements (Kriyantono, 2019: 215). Meanwhile, Eriyanto in his book Kriyantono said that discourse analysis is an effort to reveal the hidden intentions of the subject who finds a statement (Kriyantono, 2019: 216).

Analysis of artwork is not just about looking at the values discussed by the artist. However, in paintings, of course, many other values are displayed in the symbols of artwork. For example, the analysis of Yasril Sami's painting tries to analyze the social influence on Yasril's work (Chia & Fitryona, 2022). Likewise in the design work analyzed by Miayarta Yasa entitled Analysis of Meaning and Signs in the Gp Mandalika Series Logo Design (Gunalan et al., 2022). Analysis of the ability to design posters with the theme of NTB art and culture for prospective elementary school teachers (Dewi, 2023). In addition, analysis of visual elements of the application of letter spacing in the English Premier League anti-racism campaign (Yulius et al., 2024). The analysis of the artwork above shows a different analytical approach with a different analytical approach technique.

Modern Balinese Painting", this study aims to see and understand the changes that have occurred in Balinese painting since the Pita Maha Group. This study uses a qualitative descriptive approach to describe the development of the discourse on the modernization of Balinese art (Zuliati, 2016: 44). Meanwhile, Cempaka et al.'s research entitled "Management and Governance of Cross-Sector Partnerships in Fine Arts Exhibition Activities at the Basoeki Abdullah Museum, Jakarta Case Study: Myth and Legend Narrative Exhibition", this study measures the success of exhibition management cooperation involving three elements, namely government, community, and education. This research approach uses a management approach with a qualitative descriptive research type. The results of this study describe that the cooperation of the three elements has an impact on the success of the exhibition (Cempaka, et al., 2022).

Luna et al.'s research entitled "Appreciation of Fine Arts: Digital Media of the Instagram Account @bukusenirupa and the Yogyakarta Art Exhibition Tiktoker". This study aims to determine the form of appreciation carried out by the Instagram account @bukusenirupa and the Yogyakarta tiktoker towards the activities of the fine arts world. This research method is descriptive qualitative by taking document data and interviews with the founder of the Instagram account @bukusenirupa and one of the Jogja tiktokers who is famous for his content in the form of art exhibitions. Luna's research results explain that the presence of social media can have a major impact on the need to promote works of art (Rushartono, 2023).

Furthermore, Hazmi et al.'s research entitled "Participants' Perceptions of the Quality of Virtual Fine Art Exhibitions in the Covid-19 Pandemic Situation". This study aims to find participants' perceptions of the quality of virtual fine art exhibitions. The results of the study indicate that the dimensions of tangible (physical evidence), reliability (trustworthiness), responsiveness (responsiveness), and empathy in virtual exhibitions have good quality and have a positive impact on user satisfaction (Hazmi et al., 2021).

Research by Setasi, N., entitled "Digital Space at the ITB STIKOM Bali Multimedia Student Activity Unit Exhibition". This study aims to discuss the use of multimedia technology as a medium for creating and marketing works of art. A study of these activities is important to carry out so that the implementation process can be used as a reference for other activities. The study method used is the analytical descriptive method, which is a method that describes in a structured and systematic manner the ongoing situation based on the facts that occur (Setiasih, 2021).

Exhibitions can be viewed from various perspectives or points of view, namely from the side of appreciation, management, meaning, and even from the digital side. The exhibition approach above uses qualitative description, namely describing the relationship between the exhibition and the existence of the exhibition. The discourse analysis that has been described above from several models and contexts of analysis lies in the analysis of text and context. While this study is entitled "Halliday's Discourse Analysis at Ahmad Junaidi's Solo Exhibition". This exhibition aims to see the existence of the works exhibited with the existence of the exhibition curatorial presented by the curator.

**METHOD**

Research on the exhibition-themed "Tatap" uses a qualitative description paradigm approach consisting of data collection and data analysis techniques. The data collection techniques in this study are observation and documents. The observation approach directly reviews the overall structure and elements of the "Tatap" exhibition. The documentation activity takes the entire exhibited painting objects and the curatorial panel which is used as the main analysis material. Meanwhile, the data analysis carried out is painting data and curatorial panel data. This data will be analyzed based on Halliday's discourse analysis consisting of the field of discourse, tenor of discourse, and mode of discourse. This analysis will be presented in stages in each dimension of discourse to obtain results and can be drawn as the conclusion of the study.

**RESULT AND DISCUSSION**

Ahmad Junaidi's art exhibition is his solo exhibition presenting 25 paintings in his exhibition. This exhibition was held at the Taman Budaya Gallery of West Nusa Tenggara from January 4-14. This exhibition presents several characteristics of discourse content in paintings that represent the creator's experience through painting. The character of this painting is presented in three theme categories, namely nature, culture, and mythology which trigger the presence of the main theme, namely "Tatap". This study tries to see how the existence of an exhibition is a manifestation of an art discourse that will certainly trigger discussion with the audience. In addition to being discussed, art exhibitions are also referred to as interactions of knowledge that can trigger cultural dialectics. The presence of artwork published in public spaces indirectly triggers debate between art lovers about the works exhibited.

This study uses Halliday's discourse analysis approach consisting of the field of discourse, tenor of discourse, and mode of discourse. This approach aims to try to open the relationship between the narrative texts in the cast, both visual texts and verbal texts. Ahmad Junaidi's exhibition

representation consists of several dimensions, namely the curator dimension and the painting dimension. The study will focus on the main dimensions, namely the work dimension and the curatorial dimension. Because the relationship between these two dimensions will trigger the presence of other dimensions, such as the presence of themes and art experiences. This type of descriptive-qualitative research tries to direct the focus of the researcher's description on the existence of dimensions in the exhibition.

## 1. Dimensions of Curatorial Narrative

This dimension tries to show the results of data from Ahmad Junaidi's solo exhibition curatorial which is poured into the form of verbal descriptions. In addition, Halliday's discourse analysis model will also be shown along with its explanation. The following is a description of curatorial data as a discourse field in Halliday's analysis.

### a. Field of Discourse

*Connectivity of nature, humans, and nature This exhibition is a solo exhibition by Ahmad Junaidi—a local painter from Pejaring Village, Sakra Barat District, East Lombok Regency. Contains a collection of paintings created during a fairly long artistic journey, starting from 1987 until now. The word "Tatap" as the main source in determining the main title of this exhibition, began when the painter felt what was captured by the senses physically and mentally as well as the phenomena felt throughout everyday life. Activities, society, customs, green rice fields, the sound of wind in dry fields, the crashing waves in the southern sea, to the legend of Princess Nyale are sources of inspiration for Ahmad Junaidi. What is etched on the canvas is mostly born from the hands of the painter's inner struggle. Inner relationships are closely related to the development of one's spiritual self, as well as from thoughts about the culture that has been pursued so far. The spiritual factor in the resulting work is a form of the painter's love for the creator of the universe, one form of metaphor in the visual object in the work is the idea of waves in the southern sea, galloping horses, beautiful rice fields, vast fields have symbols of religiosity. Cultural factors related to visual objects such as Lombok barns, traditional houses of the residents, buffalo herders, and other objects. The two factors above are the main components of Ahmad Junaidi in the process of creating art as a basis for his work. The connectivity between nature, humans, and culture that forms part of the harmony in living a harmonious life on the island of Lombok is the main theme of this exhibition. This exhibition displays 25 paintings classified into two subject matters, including a collection of natural landscape paintings and traditional Lombok paintings which are displayed in several partitions that are arranged in the exhibition space. In the first subject matter, namely the theme of nature, the painter tries to visualize his aesthetic experience of the natural panorama around him with a naturalistic style using a realistic approach. Natural landscape paintings are part of the painter's appreciation of the beauty of God's creation. The cultural theme is seen to represent the painter's love for the local culture of the Sasak tribe, consisting of several scenes of daily Sasak social activities which are also part of Ahmad Junaidi's life as a native son of Sasak. Through this solo exhibition, Ahmad Junaidi wants to share a more natural aesthetic experience, with direct interaction, and a deeper inner gaze from the art audience through his works. It is hoped that through the paintings displayed in this exhibition, we can strengthen our love for local culture, preserve the beautiful nature that we have together, and as an inspiration and symbol of the breadth of dynamics that continue to roll in the realm of fine arts in West Nusa Tenggara (Mahzan Saro'ir, Curator).*

Mahzan Syar'ir tries to direct his narrative as a curator through the word "TATAP" as the main source to determine the title of this exhibition. The title "TATAP" was born from the artist's journey which began with the experience of what was captured by the sense of sight both physically and mentally experienced by the artist during his work. The various phenomena of life experiences felt

by the artist as the basis for the inner outpouring poured into this painting. Experiences about nature and culture are notes poured into the paintings throughout his work. In the curator's view, placing the paintings presented by the artist is a metaphorization of the inner being poured into the form of paintings based on the experiences experienced by the artist. In addition, paintings of nature and culture are spiritual representations of the artist as a sense of gratitude for God's creation. Because all the contents of God's creation are notes of natural beauty given by God himself for humans and other creatures. The theme of culture is Ahmat Junaidin's love for Sasak culture is represented in the form of paintings.

### b. Discourse Participant and Discourse Mode

The tenor of discourse in the curatorial narrative is Ahmad Junaidi the owner of the exhibited painting.

*The connectivity of nature, humans, and nature, this exhibition is a solo exhibition by Ahmad Junaidi, a local painter from Pejaring Skara Barat Village, East Lombok (Mahzan Saro'ir, Curator).*

Meanwhile, the mode of discourse tries to direct its narrative through a persuasive style in the form of curatorial. The data below is a snippet of the curator's writing style contained in the curatorial narrative.

*Through this solo exhibition, Ahmad Junaidi wants to share a more natural aesthetic experience, with direct interaction, and a deeper inner gaze from the art audience through his works. It is hoped that through the paintings displayed in this exhibition, we can strengthen our love for local culture, preserve the beautiful nature that we have together, and as an inspiration and symbol of the vast dynamics that continue to roll in the realm of fine arts in West Nusa Tenggara (Mahzan Saro'ir, Curator).*

### 2. Dimensions of The Paintin

The following will present several types of paintings based on the classification of the number of themes in the painting. This presentation only shows several types of paintings that can represent samples of each character of the painting exhibited by the artist. Furthermore, this painting will be analyzed based on Halliday's discourse analysis as well as a description of the results of the analysis as follows.

### a. Field of Discourse

Paintings and descriptions of paintings as fields of discourse in the analysis of works exhibited by artists.



**Figure 2.** Types of Paintings About Nature as Samples of Nature Paintings

**Figure 3.** Types of Paintings About Sasak Traditions as Samples of Paintings



**Figure 4.** Types of Paintings About Sasak Mythological Traditions

The exhibition is themed "Tatap" which is divided into three sub-themes and the actual number of works exhibited is 25 works, not 26 paintings. Ahmad Junaidi's paintings try to represent three sub-themes of painting consisting of the natural wealth of Lombok, the cultural wealth of the Sasak community's attractions, and the culture of mythology. Paintings about nature in Ahmad Junaidi's solo exhibition consists of six types of paintings, namely paintings about the paradise beach, the sea, the river at the end of the village, the waterfall, and the rice fields at the foot of Rinjani. The sea painting consists of two paintings exhibited in his solo exhibition. While the paintings of the community's cultural attractions consist of the culture of playing after the harvest, the culture of farming and raising livestock, horses are considered a symbol of freedom, intelligence, and power. Other cultural attractions are also the culture of herding buffalo, the culture of playing ball, the culture of rice book, the culture of waiting, the culture nyongkolan, the culture of weaving, the culture debate, the culture of Praja sunat, the culture Praja pengantin, the culture dance, and the culture of gendang Belek. In addition, there are also cultural sites and mythical cultures such as traditional houses and oral cultures of the tegining-teganang myth, and the myth of the Nyale princess. In addition to the richness of content in the paintings, Ahmad Junaidi's paintings also have a realistic style with the number of paintings consisting of 25 paintings that should be.

## b. Discourse Participant and Discourse Mode

The discourse participant in the context of this painting is Ahmad Junaidin a single painter who discusses the theme of "Tatap" which is represented by three small sub-themes, namely the theme of nature, and culture (attraction culture, cultural sites, and oral culture/mythology). The mode of discourse or issue raised is an issue represented in the form of a painting, while the painting style presented by the artist is a realistic style

## CONCLUSIONS

Ahmad Junaidi's solo painting exhibition with the theme "TATAP" consists of curatorial dimensions and painting dimensions. These two dimensions are analyzed using Halliday's discourse analysis consisting of the field of discourse, the tenor of discourse, and the mode of discourse. The results of the study show that what is exhibited and what is opined experiences distortion between the work and its curatorial. In the curatorial dimension, it was found that the curatorial narrative contained distortion or reduction in the number of works involved in the exhibition space. The number of works presented at the exhibition should have been 25 paintings with three sub-categories of themes consisting of nature and culture themes (cultural sites, cultural attractions, and mythological culture). In the curatorial narrative, the discourse participants are the artist and the artist's work that is discussed by the curator. While the curatorial style or discourse mode used is persuasive.

Discourse analysis on the painting dimension that the artwork exhibited is only a record of the artist's experience, meaning that this painting only records the experience of an artist during his career in painting. Ahmad Junaidi involves three sub-themes, namely nature and culture (attraction culture, cultural sites, and oral culture/mythology). The style of painting expressed is realistic, meaning a conventional style and there is no novelty in the style, as well as the elements of the work expressed. Some advantages are apparent from the personality of an artist, namely experience in fine art.

Suggestion, this study only focuses on the works on display and curatorial narratives as the focus of the study analysis. Of course, there are many other things that will become formal objects around the exhibition that can be studied again by other researchers and there are also many other approaches as tools for dissecting the objects being studied.

## ACKNOWLEDGMENTS

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