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## Still-life Photography as Visual Poetry Media for Social Criticism of Lumpur Lapindo

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Visual media photography is prioritized to present actual and factual information as news media and art media, and Visual Poetry is a work of art that combines two visual and verbal media as one work. The purpose of this research is to make still life photography works and the meaning of photo works as a medium for Visual Poetry. The object of the photo is about the condition of the Lapindo Mud on Porong Sidoarjo Indonesia, which has been neglected for years without serious handling. This creation method uses a photographic method of photographing natural objects. Methods of collecting data by observation, interviews, and documentation offline and online. The discussion of meaning uses the semiotic theory of Roland Barthes. The result of this creation is to capture visual phenomena which are then converted into words and finally assembled into poetry. The meaning of the final work of the photo comes from the visual and verbal media that are presented together, and of course it remains open to meaning that is free from the audience. Visual Poetry's work is used as a social critique of the condition of the Lapindo Mud which is physically and socially neglected. The conclusion of this creation is that visual and verbal media have their respective advantages and limitations, but can be combined into new works and new meanings. The benefit of the creation of this work is the development of methods of visual meaning that can produce new art media.

*Keywords: photography, still life, poetry, visual poetry*

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## INTRODUCTION

At the beginning of the development of photography, the photo media used were only limited and a substitute for painting media to represent reality. Subsequent developments in the use of photographic media are limited to professional photos and photo hobbyists who are supported by sophisticated equipment in the world of photography. Then the photographic media experienced a technological shift where the camera was easier to operate so that the number of enthusiasts in the world of photography was growing rapidly, supported by increasingly affordable camera prices. The next development of photography, photography is supported by communication technology which causes people's need for photos. Almost everyone has a communication gadget which is ensured that there is a camera facility on their cellular plane.

Photography has an increasingly complex and applicable function, developing into media for publication, artistic expression, journalism, documentation, socialization, self-expression, and so on. Social media has also had a tremendous influence on the development of photography. The function of photography is expanding in society, making the understanding of photography even more complex as a recording medium, journalistic media, advertising media, or art media.

Specifically on Art Photography, Andreas Feininger (1974) stated that "the camera is only a tool to produce works of art, and the value of the work of art can depend on the person who operates the camera." Everyone can use a camera to produce an object photo, but not everyone is able to take pictures to produce good and inspiring photo works. (Feininger, 1974)

In the process of creating photos, each photographer can produce different concepts, and photographic work is the result of a photographer's efforts to duplicate a real situation (reduplication of reality) or to present the existing situation in its entirety to be able to transform what is in his mind. Photo artists play a major role in the creation process from beginning to end intensely to the work, so that there is a closeness between the artist and nature. So that the work of art photography is more symbolic of what is expressed by the photographer through the subject who recorded it.

Photographic media as a medium of expression is usually an accumulation of photographic works from a photographer with a certain concept and within a certain period of time. In making this photo, still life photography is used to reveal everything from the visual appearance that is achieved by presenting the photo to the public.

The visual concept of a photographic work as a form of communication that is conveyed is the main concept of a work of art, but the presentation of a photo art often requires text or a title which is expected to build better communication to convey the artist's ideas and thoughts that are more easily conveyed verbally. With visual and verbal concepts, it is hoped that the audience can more easily understand the messages conveyed.

### **Still Life Photography**

The term still life became popular around the 15th century used by painters, and, over time still life developed and penetrated the world of photography. The term Still Life Photography, there are many definitions from several experts, and broadly speaking is a photo produced with inanimate objects, such as food, drinks, statues, vegetables, decorations, toys, and others. Even though the portrait is an inanimate object, the subject of the photo can produce extraordinary compositions and contains a beautiful artistic value. Still life photography now represents many and varied subjects and even moods. In fact, it becomes the main tool in commercial activities at every opportunity that describes products for sale or rent. (Galer, 2012)

The photographer makes the inanimate object "alive" so that it can be interesting and have a deep perception for the viewer. This is where concepts, techniques, knowledge of visual composition, lighting, object arrangement and others are needed so that the work is considered good.



Figure 1. Still Life Photo by Giorgio Cravero (Italy) Hasselblad Masters 2016 Winner

Still life shooting can be done anywhere, either indoors or outdoors, and the most important thing is that the concept for the photoshoot must be made as attractive as possible. The concept of still life photos is what determines the direction, for example for the purposes of product photos, food photos, documentation photos, and so on, including art photos. Even in art photos, if you look for certain concepts, there are terms abstract photos, Miksang photos, and so on.

### ***Visual Poetry***

Visual Poetry is actually a literary and artistic experiment of the 1950s which at first loosely grouped together as 'concrete poetry' extends further into the ambiguous space that Dick Higgins described in 1965 as 'Intermedia'. (Bohn, 2011)

According to Mahmoud Sokar, visual poetry is a kind of poetry in which there is a visual arrangement of text, images, and symbols in conveying the meaning of the work in question; sometimes referred to as concrete poetry. Visual poetry is usually described as intermedia because it represents a mixture of poetry and other activities, especially visual arts. Visual poetry destroys the boundary between art and text, so the main concern of visual poets is not text alone, but a complete literary work created by images and texts. In other words, visual poetry makes artists into poets and poets as artists. (Sokar, 2016)

Dusk  
 Above the  
 water hang the  
   loud  
   flies  
 Here  
 O so  
 gray  
 then  
 What                   A pale signal will appear  
 When                   Soon before its shadow fades  
 Where                  Here in this pool of opened eye  
 In us                  No Upon us As at the very edges  
   of where we take shape in the dark air  
   this object bares its image awakening  
   ripples of recognition that will  
   brush darkness up into light  
 even after this bird this hour both drift by atop the perfect sad instant now  
   already passing out of sight  
   toward yet-untroubled reflection  
   this image bears its object darkening  
   into memorial shades Scattered bits of  
 light                  No of water Or something across  
 water                  Breaking up No Being regathered  
 soon                  Yet by then a swan will have  
 gone                  Yes out of mind into what  
   vast  
   pale  
   hush  
   of a  
   place  
   past  
 sudden dark as  
   if a swan  
   sang

1969

Figure 2 Visual Poetry “Swan and Shadow” by John Hollander - The Norton Anthology of Poetry (New York, London, W.W. Norton & Company 1996).

There are several styles in Visual Poetry, the first style is that poetry is still dominated by the visual appearance of the text which is arranged freely without regard to typing rules, but is arranged to form a field or resemble a certain object. For example, if the text is arranged, each sentence is made separately and arranged in a circle. In Image 2, the writing of the poem is arranged in such a way that the margins of the writing form an image resembling a swan.

This style is also called Concrete Poetry or Concrete Poetry. Concrete poetry is an arrangement of linguistic elements in which the effect of typography is more important in conveying meaning than verbal meaning. (Sharkey, 1971)

Often referred to as visual poetry, as the development of terms that have their own meaning. Concrete poetry is more emphasized on visual appearance than verbal art, although there are many obstacles in reading or appreciating it because the writing is not well-read. However, historically, concrete poetry has developed into a long tradition of shaped or patterned poetry whose words are arranged in such a way as to describe a visual object.

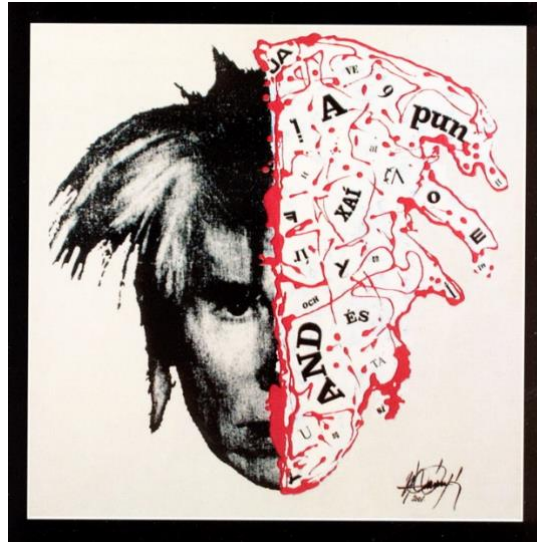


Figure 3 Visual Poetry by József Bíró (Hungarian Poetry Artist) 2013

The next style in Visual Poetry is to combine several other media besides text, for example in the form of illustrations, paintings, or photo prints that are presented together in one work. In Image 3, a photo display that is edited and combined with text that is deliberately made difficult to read is presented so that the audience can imagine themselves based on the visual poetry work.

In addition to the creation of works, research on Visual Poetry has been conducted several times on Concrete Poetry, and there is research on Poetry and Photography, one of which is; Man Ray and Photography as a Poetic Communication Technology, written by Rafael Duarte Oliveira Venancio in 2015. This research uses text elements in photographic media to present a poetic concept, as a visual metaphor (as in Image 4).

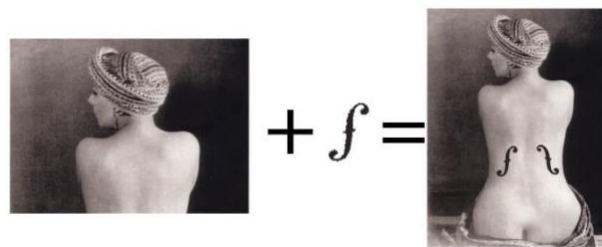


Figure 4. Concept of Photography as a Poetic Communication by Rafael Duarte Oliveira Venancio, 2015

From the phenomena above, different Visual Poetry works were created as the final goal. The purpose of the creation of the work is to make still life photography a work of visual form and be used as a medium of visual poetry (visual poetry) so that it becomes an intermediary art between visual power combined with verbal power in the form of text. The results of still life photography become a reference in making poetry by translating the objects recorded in the photo. Then the poem is composed of words obtained from existing visual translations. The resulting poetry text is presented along with photo prints with various presentation variations.

This work was created because photography is rarely used as a medium of artistic expression (fine art). The use of photos is often only for poetry illustration, so it is important that photos become the main thing in creating poetry. It is hoped that visual poetry with

photographic media will become an alternative in artistic expression and be able to convey visual meaning into written verbal media.

This Visual Poetry is specifically made for social criticism, with still life objects around abandoned buildings, or other neglected things in the city of Surabaya and its surroundings. Several locations were determined to present photographic recordings of neglected matters.

One of the locations is the Lapindo Mud, on 2017 the Lapindo mud case which is still missing from the public, according to the Wahana Lingkungan Hidup Indonesia (WALHI) East Java. The fact is that the compensation for the losses suffered by the victims has been reduced to the extent of 'buying and selling' land and buildings between the residents and the victims and Lapindo or the government. (Redaksi, 2017)

In 2020, according to the environmental organization the Jaringan Advokasi Tambang (Jatam), environmental and health issues have been neglected by the government and Lapindo for 16 years. Residents also reported victims of the Lapindo mudflow, which were not administratively recognized. Even though they hold eKTPs (identity card), they are not recognized so they do not get access to social assistance, BPJS health, and others. Residents have to frantically go to the Department of Population and Civil Registry, and others to take care of this administration.

The Jaringan Advokasi Tambang (Jatam) and WALHI East Java, these two environmental organizations found that there were health problems in the form of respiratory tract infections and urinary tract infections (UTI). Jatam views that environmental and health issues are neglected by the government and Lapindo as the responsible party. Health insurance has not been touched at all for 16 years. (Hariandja, 2020)

Visual Poetry works will be made for social criticism about it. Mud Porong is something that has been neglected and is considered no longer beautiful there. The creation of this work of art captures the angles of the location with photography to look for things to inspire new things. The photo works are then made into photo-poem works which are expected to inspire anyone who cares about it.

## **METHODOLOGY**

The method of creation is a detailed description of the philosophy of science in the epistemological aspect. Technical matters regarding photography, knowledge of visual composition will absolutely be the basis for creating still life photos. Poetry is created after the photograph is finished and all ideas/ideas about poetry start from visual forms that are converted into words, then their meaning is developed to become poetry.

In the method of art photography, there are several stages and ways to get ideas to the final stage, these methods are of course adapted to the concept of the existing work. Artwork is a person's way of expressing the ideas that are in the mind and conveyed then the final result is a work of art. The more knowledge or references learned, the more consideration and complexity in the process of creating works. However, the more references an artist/creator has, the easier it is for the artist to find ideas to put them into a work of art.

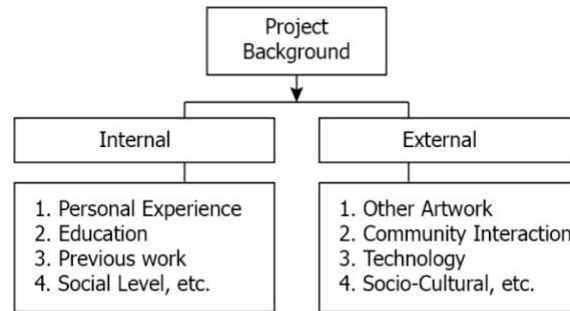


Diagram 1. The background of the photographer's work from Internal and External influences.

Exploration is carried out from the beginning of the formation of ideas to the process of realization. The search for ideas is carried out to find the best possibilities in terms of visualization as well as looking for better visual and verbal materials that will be used as objects to be displayed. Each step of reference gathering is exploratory, likewise the step by step towards embodiment is an exploratory part. In Diagram 1, it is described that the background (pre-idea) of the work is influenced by two factors, namely internal factors and external factors from the photographer. This background has a direct effect on ideas for creating works of art.

There are several stimuli for a photographer to create works, these can be categorized as stimulation from internal and external things. The percentage of the magnitude of the influence/push at each point varies depending on the individual artist, but these things will largely determine the process and the results of the work that will be produced.

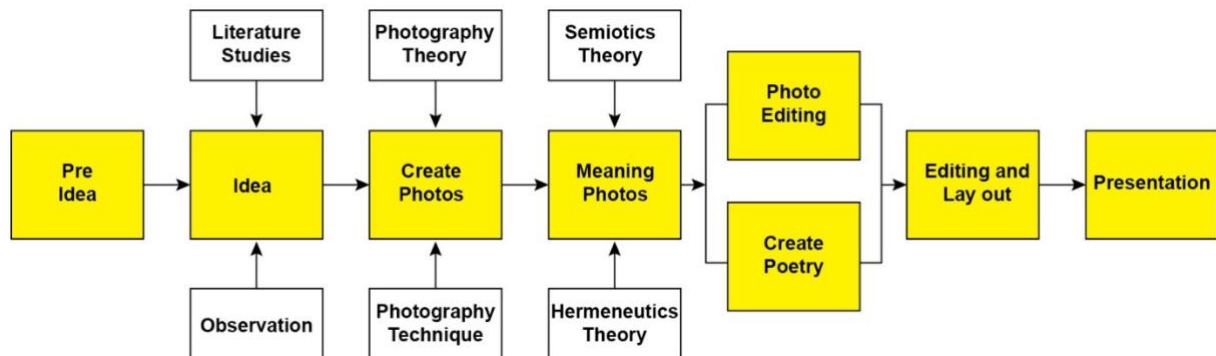


Diagram 2. The process of creating a photographer from idea to presentation.

After the ideas are generated, then the next process can be carried out, as shown in Diagram 2. The ideas must be supported by adequate data, from field observations to determine which objects will be explored. Literature study also strengthens ideas and looks for supporting theories that can be used as a reference in taking the next step. Interviews are needed to find out all things related to experts or reliable local sources of information.

Still life photography is supported by the basic theory of photography and its technicalities, then the best photos are selected for their visual meaning. The meaning of the photo uses the theory of Semiotics and Hermeneutics, after the meaning process is carried out further processing into poetry. After the poem is finished, it can be laid out with still life photos to be presented as a single work.

## EMPOWERMENT PROCESS

The embodiment process is the implementation of a predetermined method. The process of creation is almost the same as the creation of works of art in general, that is, it begins with the discovery of ideas or ideas. Some sources of inspiration are used by artists in the process of realizing works of art, for example, the natural environment/surrounding environment, including the personal life of the artist. The artificial environment also has an effect, for example, the objects of buildings, city views, residential areas, and other man-made objects. In addition, the social conditions of the community, are in the form of daily events such as economic activities, religion, and so on. Inspiration can also come from fantasy, namely the realm of imagination or imagination that arises from artists. This source of inspiration is not absolute, because in its development there are many other sources that can inspire humans to give birth to a work of art.

### Observation

Observations were made at locations that became the initial ideas about caring for abandoned buildings and objects, and from that, they looked for "natural verses" from these objects. The place exposed was the location of the Lapindo mud in Ronokenongo Village, Porong District, Sidoarjo. 16 years have passed since when the Lapindo Mud first erupted from the PT Lapindo Brantas gas drilling site, now the mudflow is still coming out.

Mud overflowed, hitting residents' housing, which eventually submerged the villages around the place. Now a dozen meters high embankment has been built, and the mud is drained into the Porong river. According to the Head of the Sidoarjo Mud Control Center, geologists estimate that the mud flow will flow for at least 40 years. On the other hand, there is a strange smell from the mudflow which is believed to be methane gas that comes out along with the mud. Methane is a greenhouse gas that causes global warming.

Until now, the use of Lapindo Mud is still minimal, but there are residents who try to process the mud into craft materials such as decorative knick-knacks. Some take advantage of the dry Lapindo Mud location as a photo or tourist spot. Another way to use the Lapindo Mud is to produce biomass from mud as a renewable alternative energy source, but unfortunately, this plan was hampered due to the Covid-19 outbreak. (Martina, 2021)

From this phenomenon, the mud area and the objects around it are still life photo objects which are a form of social criticism regarding "ignorance". The excavation of "natural verses" meant the initial idea was to take pictures of objects in that location to record a unique visual composition as the basic material for making this Visual Poetry.

The process of creating photos and creating poetry is carried out in one direction. The work is prioritized from photography with the concept of still life photos, so that visual poetry works start from photos. Poetry is made from the visual meaning of photos, looking for connotative meanings that can be achieved based on the existing denotative meanings. The detailed process is as shown in Diagram 3.

In certain cases, the process can be done reciprocally. For example, before making a photo, there is already a concept of implied poetry sentences (the poem is not yet complete) that can inspire the process of making still life photos. Then after the photo has been obtained, then the poem can be completed to become the final work of visual poetry.



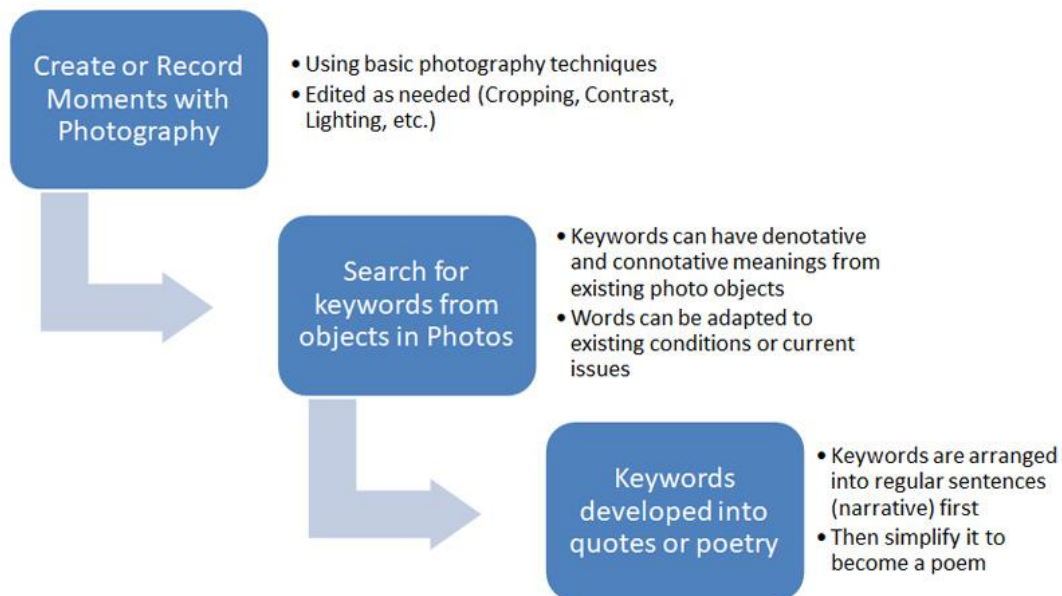


Diagram 3. Photography Creation Method to Poetry.

### Still Life Photo Shoot

Still Life photos are about inanimate objects, so shooting must be able to make objects look alive in various ways so that the messages that can be conveyed through these objects can be recorded and the audience is not wrong in perceiving the messages from the recorded photos. As an explanation of the work process, still life photos were taken at the Porong Sidoarjo location, as shown in Image 4, the photo records the object of sandals on the grass. Photographs were taken on a mud embankment during the day using solar lighting.

The word "still" means silent and "life" means made alive, so that in shooting inanimate objects are attempted to be made "alive" and full of meaning. The objects recorded will form a story. In the still life genre, the photographer can choose and arrange the position of the object to be photographed. However, in this creation concept, there is a Meksang concept that prioritizes objects as they are, and there is no interference from the photographer to arrange the composition. Photographers can "organize" through the composition of the angle of capture and arrangement of light.

In shooting the object, it requires the right composition technique to record it in order to get a favorable angle from the several angles taken. The composition of the photo is attempted not only to record the object but also to record the existing atmosphere in order to represent the expression or feeling to be conveyed in the photo.

The object of the photo is outdoors, so it uses a lot of sunlight. In addition to sunlight, flashlights can also be used because the flashlight is designed to resemble sunlight. The advantage of using flash is that the shooting time does not depend on time and weather. The flash in question is not the built-in flash on the camera, but an external flash that can be separated from the camera. in order to direct the light more freely.



Figure 4. One of the results of a Still Life photo after editing

Still objects or inanimate objects don't seem to mean anything, but actually inanimate objects are an important element in still life photography. These objects must be identified with the character that will be used as the main object in the photo. Each inanimate object and its environment has a unique and different character, so the handling method is also different in order to display the character and texture of the object. Each object has its own capacity and can represent concepts that are hard, flexible, light, and so on.

Shooting still life photos requires three basic elements, namely concepts, objects, and lighting. Creating a balanced condition both symmetrically and asymmetrically is not a limitation of objects, but is determined by the photographer who explores whether the object has a unique side that was previously unthinkable.

### ***Photo Concept***

The concept of the photo is the main thing, and carefully before deciding to take a photo. There are two concepts used in shooting objects, namely Miksang. Miksang is a Tibetan word, a word meaning "good eye". It is a contemplative concept applied to photography based on the Dharma Art of Chögyam Trungpa's teachings. The eye is in synchronization with the contemplative mind. The result of a certain perception of the world, combined with photography, produces away a strange and open way of seeing the world. Miksang photos tend to bring the observer back to the true contemplation of the artist/photographer. Photos can bring back to the pure perception of reality or fantasy about something. Miksang photos usually show something that is not luxurious, no special treatment; only capturing the visuals that exist in everyday life balanced with the right state of mind (Midal, 2004)

Miksang's concept is not a theory of photography, but a kind of general teaching or theory about ways of thinking or beliefs about understanding and living life. This concept is implemented in photography so that in shooting still life objects, you can apply the concept of how to see and how to think about beauty and presentation.

The application of this concept to photography is capturing/recording unique and simple things that are on location. From the existing conditions, efforts are made to capture the beauty in the imperfections of natural objects. The concept of Miksang is a way of seeing beautifully and trying to capture the beauty in any condition even in the imperfection of the object.

For example, in sandals and grass objects as shown in Image 4, the Miksang concept is a way of looking at an object. Miksang means 'good eye' and humans have the ability to see the world in a pure way, without being fettered by pleasure, dislike, or disinterest. When looking with the 'good eye', the object of the sandal among the grass on a mud embankment, there is no particular association, only the object that manifests in front of the eye as it really is. Don't "drama" the object of the photo, you don't even need to think about what genre to carry, the theme, and what message is conveyed through the photo.

The concept of Miksang places the mind's attention and awareness in the sense of sight so that it will see better. The application of photography by expressing visual perception exactly as it is experienced, preparing to accept the perception when seeing it, then knowing exactly how to express what is seen with the camera. The resulting image is an appropriate expression of the eyes, mind, and heart because it is connected with perception.

### ***Photo Object***

From the concept above, choosing an object is something that must be done with still life photography techniques. In this case, the object is limited to objects around neglected locations in Lapindo Mud, as social criticism to build awareness and concern for the city community towards many positive things that have been explored, even from neglected things. The object of the photo is simple or unique according to the concept.

### ***Lighting***

Ensuring good lighting for photo objects in still life photography techniques is an important thing to do. Several options can be used such as sunlight, flashlights, spotlights, and others. Actually, the lighting in still life photo shoots is adjusted to the concept and object. The object of the photo is determined by the object of neglected objects, so there are many objects in certain locations and mostly outdoor (outside the room).

The lighting character with this object will often use available light, namely sunlight, and for additional light, a reflector or flash can be used. It can also be used for shooting using the main light of the lamp, it can flash, it can also be continuous light, depending on the needs.

### ***Meaning of Photos***

The meaning of the photo is done after the still life photo has been finished, and the meaning is not to explain the object of the photo like a caption, but in order to find meaning to make poetry be used as a companion element in the final finished work. In this interpretation using the Semiotics theory of Roland Barthes, his book "Image, Music, Text" in 1977, in the chapter "The Photographic Message" explains that there are three kinds of stages of interpreting photo works that have conceptual or discursive properties which aim to determine the discourse of a photo, related ideology, and morality. The objectivity of the message contained in the photo can be observed and measured.

1. The Perceptive stage is the initial stage to transform photos into verbal forms of photos that are denotative, and still imaginative.
2. Cognitive Connotation Stage for efforts to connect the elements behind it, from denotation into paradigmatic imagination. This stage requires general knowledge about social, cultural, political, or contemporary matters in reading a photo.
3. The Ethical-Ideological Stage is the stage of collecting various markers that are ready to be made into a series of narratives or poems so that the motive can be determined.

In the image of the iconic message, namely that which can be seen, whether it is a scene or a recorded reality for Roland Barthes, it is divided into two levels:

- a) Literal messages / uncoded iconic messages, as a denotative understanding of the image that serves to translate the existing visual appearance.
- b) Symbolic messages / coded iconic messages, as understanding connotations whose existence is based on certain cultural codes or familiarity with certain stereotypes.

The application of the meaning method from Figure 4 is translated as shown in Diagram 4, perceptive observations from still life photo recordings show that there are grass objects, car wheel tracks, and sandals, so that the keywords "grass", "wheel tracks", and "sandals" can be obtained. ". The condition of the object was traces of the wheels of a car that had previously walked on soft ground, but it had been going on for a long time until it was overgrown with grass. There is also only one sandal and the condition is shabby. So the literal message that gets caught is; "wheel tracks", "grassland", and "slippers".

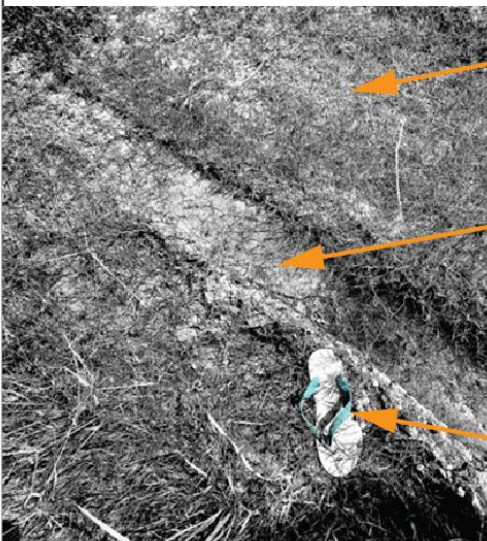
STILL-LIFE PHOTO	DENOTATIVE	CONNOTATIVE
	Grass	<ul style="list-style-type: none"> <li>- Green plants</li> <li>- Something growing</li> </ul>
	Wheel Track	<ul style="list-style-type: none"> <li>- It's passed</li> <li>- Leave a mark</li> <li>- Create paths</li> </ul>
	Sliper	<ul style="list-style-type: none"> <li>- Footwear</li> <li>- Right-left pair</li> <li>- Cheap price</li> <li>- Simple</li> </ul>

Diagram 4. Application of the Meaning Method from visual to verbal

The next step in Diagram 4, the Cognitive Connotation stage, from the results of recording still life photos, keywords are obtained which mean denotation (actual meaning) of the photo object. Then from these keywords, the next meaning is carried out with the word development from keywords with connotative meanings (figurative meanings). Then the words obtained are processed by referring to social problems, the latest updates, political issues, or anything related to the words that have been obtained.

Denotation is a level of descriptive and literal meaning in a culture, for example, "sandals" denotes footwear, paired right and left, the price is easy, everyone has it, and so on. At the connotation level, meaning is formed by associating markers with broader cultural aspects, such as beliefs, attitudes, frameworks, and ideologies of a social formation. For example, "sandals" can have a connotation of loyalty because sandals are always paired, simple, useful.

Roland Barthes in "The Photographic Message" also describes the six procedures for reading photos as analogons (equal meanings). These procedures are divided into two major

parts, namely connotations produced through direct modification of reality (Trick Effects, Pose, and Objects), and connotations produced through photo-aesthetic areas (Photogenia, Aestheticism, and Syntax). The procedure in detail is; (1) Trick Effect, artificial photo manipulation so that it has a different meaning. (2) Pose, namely the position, expression, attitude, and style of the subject of the photo (specifically for human subjects). (3) Object as photo point of interest. (4) Photogenic photographic techniques used. (5) Aesthetics or aesthetics of the composition of the image as a whole can give rise to connotative meanings. (6) Syntax is a series of stories from the content of photos, such as photo news captions that can limit and create connotative meanings. (Barthes, 1977)

### **Poetry Making**

The words obtained from the meaning process are processed into the form of wording. Before compiling it into a sentence, the direction or theme can be determined first. It is also possible to determine the theme of the poem after seeing the words obtained because the poetry theme is made close to the theme of the still life photo.

In the follow-up process from Figure 4, the words as shown in Diagram 4 have been obtained, then the initial concept ideas are about "neglected things". From these data, alternative themes can be determined for the word series of the poem, for example about; Wasted sandals, Porong land, Loneliness, and so on. The following is the sequence of the process of making poetry related to the concept of Visual Poetry:

### **Determining the Theme**

The theme is determined by the visual appearance of the recorded photos. In this case, still life photos have a previous theme, namely about things that are neglected, and become social criticisms about it. So the theme of the poem refers to the theme of the photo that has been obtained. The theme of the poem determines the style of language, for example, the theme of poetry is about "neglected", the choice of diction used is related to this.

### **Determining Keywords**

From the process of interpreting the photo above, it has been explained how to determine keywords from a photo. So this keyword is a clue to provoke imagination, ideas, or ideas to make a series of words. For example, from the words found from the meaning of the photo, a list of keywords is made which will later be obtained words that help find ideas, for example into the sentence: "sandals lying on the grass". And you can compose other related sentences so that they become a collection of sentences.

### **Diction Selection**

Diction is the choice of words used in poetry, good words are influenced by vocabulary knowledge and experience from the author. The choice of diction is made to be more unique, informative, and that's not all. Good diction is one that is unique or not commonly used in everyday conversation and has a broad meaning.

### **Making Verses and Rhymes**

The stanza of the poem consists of several lines and is arranged harmoniously which is a unity of poetry consisting of several lines. The stanza functions the same as paragraphs in narrative writing, which is to separate the topics expressed in a poem. In classical poetry, each stanza has how many lines there are rules, but in contemporary poetry, there are no detailed rules.

Rhyme is the similarity of sound or repetition of sounds in poetry writing. Usually, this is the difference between a poetry work and a narrative or short story. The purpose of making rhymes is to create the aesthetic beauty of words in writing poetry. But this is not mandatory in poetry writing, let alone contemporary poetry.

## Developing with Exploration

Developing poetry is important after determining some of the points above, by exploring and starting to write the poem. Making poetry does not only refer to mastering the material or relying on existing general knowledge but can involve feelings and imagination that are felt. At this stage, several alternative poems can be developed from one data source, then selected and refined to become one mature poem.

Making poetry there are several things that must be prepared. The interesting thing is that the imagination that is imagined by the author is not necessarily the same as the form of the reader's imagination. Not to mention the word development of the meaning of the photo above is also not necessarily the same between the author and the reader. In this work of Visual Poetry, it is conceptualized that photos and poetry can be interpreted differently by the audience because that is one of the goals of creating the work. Social criticism of photo poetry can be multi-perceptual like other fine artworks, and it makes the work richer and wider to reach the imagination of the audience who enjoys it.

According to Abdul Jalil, the process of writing poetry needs to pay attention to the following things in stages, namely; The first is experience, which is very important for a poet to know actually every event related to what will be poured into a work of poetry. The second interpretation is a temporary unanimity of an event to be expressed in writing. The third is assessment, determining where the poem stands for an event and what path it takes for the impact of the event in question.

Fourth, appreciation and having a desire or interest to make poetry. Fifth, decide the idea or idea from an event to the work of poetry, taking into account the events it faces. Sixth, the outpouring of the unification of all aspects and the recruitment of all-rounded processes, so that all these inspirations can clearly be poured into a work of poetry. (Jalil, 1985)

Here are some alternative poems that are developed from the meaning of photos:

### Alternative 1:

*"sandal and grass"*

*...slippers are loyalty,  
pairing is a must  
languish when one disappears,  
story trail,  
the weeds also advise,  
that loyalty is temporary,  
memories are everlasting,  
only patience remains...*

### Alternative 2:

*"love flip-flops"*

*...love single flip-flops,  
that's the only possibility,  
easy to change partners,  
thin and light,  
ended by breaking up,*

*or taken,  
abandoned full of questions,  
ask the swaying grass....*

**Alternative 3:**

*“grass footrest”*

*...footwear is made because feet have no reason,  
trails exist, also because there is no other way,  
when the pedestal lives one out, is it still reasonable?  
because that wide grass also wants to be used as a base,  
your reasons are your tracks...*

Alternative poetry is made more than one because the initial meaning produces keywords that can produce many series of sentences resulting from the development of these keywords. Usually, the text in visual poetry is made illegible as a sentence so that the audience can guess and even make their own sentences as a form of appreciation. However, in this work, the poetry sentences are made legible because there is a vision as social criticism so that the sentences are made easy to understand for the audience. Thus the purpose of making this visual poetry can be more controlled, even though the audience is still free to interpret the work according to their respective minds.

Making poetry from one photo can be interpreted connotatively so that it becomes poetry can be very varied and can be unlimited if it continues to be developed. That is the realm of verbal creativity displayed in this visual poetry work. The theme of the poem about the problem of love is just an example to apply his method of making poetry, while the general concept of this dissertation work is a social critique of neglected buildings or objects that are considered to have no aesthetics. This visual poetry work will capture the aesthetics of these abandoned things so that the city government and society, in general, can be aware of this phenomenon.

Of the three alternative poems above, the one that is considered the most appropriate for the display of existing still-life photos is chosen. However, for certain presentations (using Augmented Reality) alternative poetry can be displayed all in digital form that appears on the application when the gadget is directed to a physically printed photo work.

### **RESULTS AND EXPLANATION OF WORK**

The final work presented is Visual Poetry, a unity between still life photos and poetry texts. The following is an example of a finished work that has gone through the process with the method described earlier.

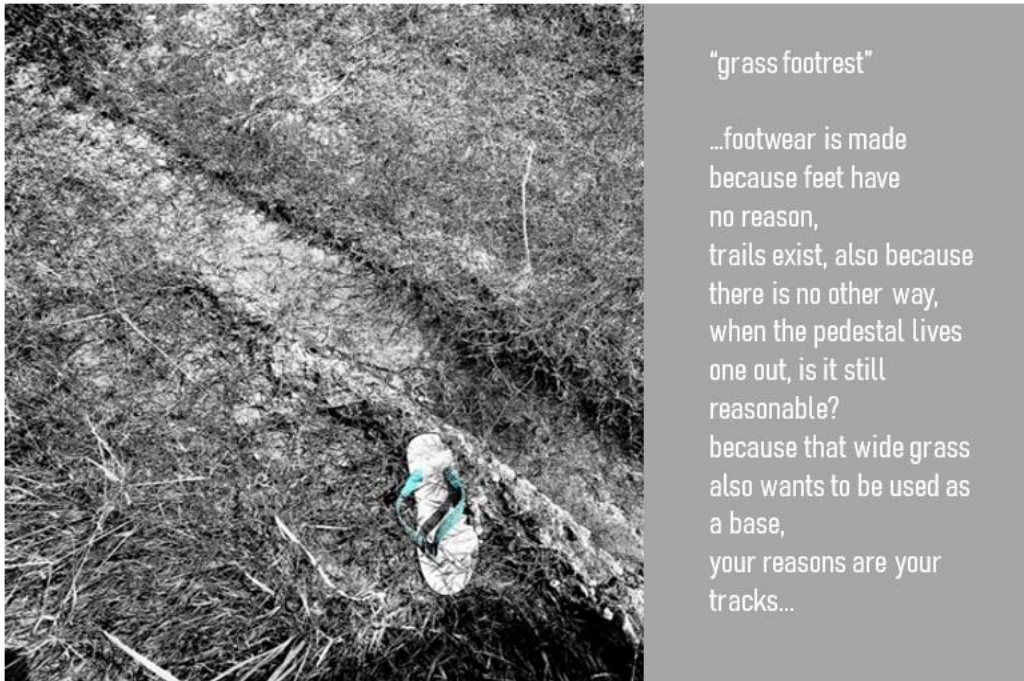


Figure 5. Example of the final result of Visual Poetry's work "grass footrest"

After making alternative poems, choose one of the best poems to be combined together with the previously finished still-life photos. As shown in Image 5, the poem that was made raised the problematic issue of love which has to do with the analogy of flip-flops. Poetry and still life photos are layouts to be presented as a single piece of Visual Poetry work.

The layout process is carried out to arrange photos and poetry texts into a single work. The finishing process to the final presentation is also made alternative:

1. The layout works (photos and poetry texts) are digitally printed on canvas.
2. Still life photos are printed on canvas, then poetry is written manually with oil paints on the canvas.
3. Still life photos are printed on canvas, the text is placed on the Augmented Reality (Android) application, and poetry can be seen on the application when the gadget is highlighted on the canvas photo print.

Of the three alternatives, development is still being carried out until the final result of the work can be maximized, such as a digital presentation on website platforms or social media. The presentation media of course have their own character, and Visual Poetry's work is trying to adjust the rules of the game.



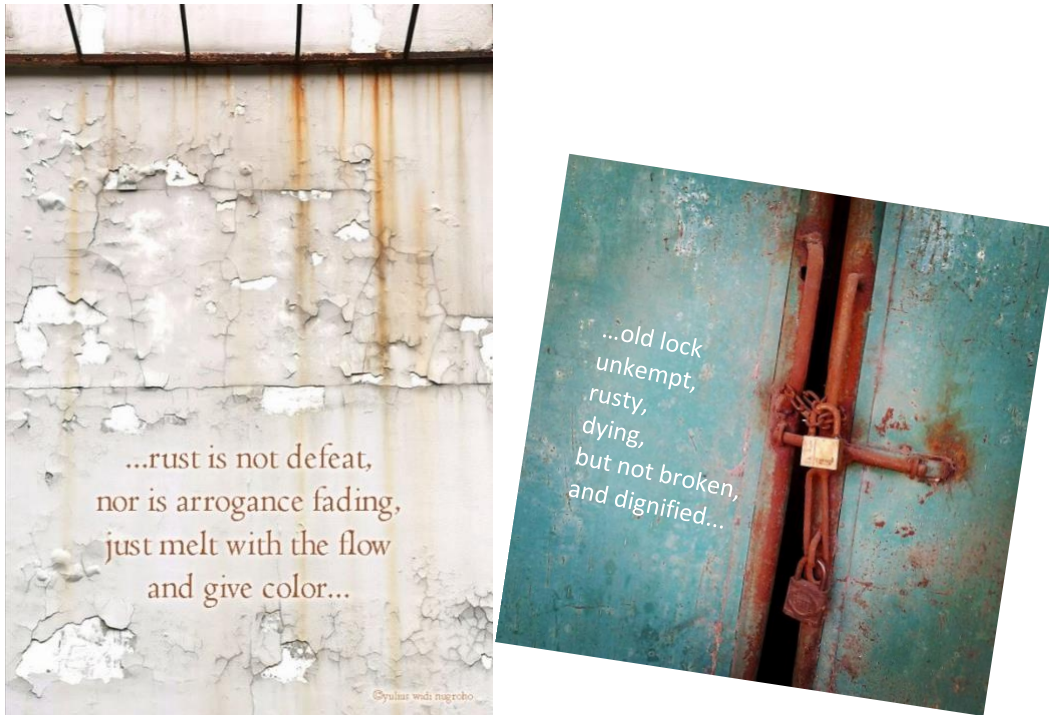


Figure 6. Examples of other Visual Poetry final results; "rust" and "old lock"

In Image 6, two examples of Visual Poetry works from the 20 artworks produced. The works are presented in various formats according to the conditions of the exhibition platform. For example, for online exhibitions on websites or social media, the work will be in digital format from the direct digital editing process or photo reproduction of the work that has been printed on canvas. Offline exhibitions (in the gallery) of works will be digitally printed on canvas with a certain size like a painting.

The work entitled "rusty" (Image 6 on the left), is a still life photo of a wall whose paint is peeling off due to old age, on top of which there is rusty iron and rust has faded onto the wall. Social criticism of this object is looking for a positive value for the object that has been damaged. Still life photos use the Miksang concept, namely from the condition of the photo object that is not perfect or even damaged, positive things can still be found. The application of this way of thinking is applied by choosing the angle and composition of the photo object to get an artistic visual appearance. Poetry that is made follows the existing visual appearance so that this visual poetry work can display positive things from the neglected object.

In the visual poetry work "old padlock" (Image 6 on the right), the object of the photo that stands out is the contrast between the green and rust-brown colors. The key lock is the point of interest of the photo. The positive thing that is captured from the photo is the condition of the rusty lock, but it still functions as a security for the barn door. Poems made with words that pay attention to rhyme to strengthen the expression of the words conveyed, and give clarity to the impression and sweetness of the poem.

## CONCLUSION

Visual Poetry with Still Life Photography media is the embodiment of ideas, imagination, self-creativity, and emotional expression achieved through a long process of creating art. Exploring ideas that have been developed into other forms also requires a process that is not easy. Creating a work of art must make observations, develop ideas and make them happen, requires consistency and high discipline to carry out well and smoothly. The designs

of the works that are produced are selected and adjusted to the basic concepts that have been set. The selection process is directed as a form of social criticism about neglected places/objects in the city of Surabaya and its surroundings.

It is realized that the poetry that is made can narrow the meaning of the existing visual appearance, but the visual appearance also has limitations in conveying the message. So that the meaning to the making of poetry is actually an attempt to interpret the visual appearance with one perspective. This perspective is subjective and can be a new perspective for others who see his work.

The combination of photography and poetry is an alternative medium for presenting works of art. Visual Poetry, which was previously known for illustrations and poetry, can use photos as the main source of poetry creation which is then laid out into a visual display that supports each other between photo visuals and written visuals. From this combination, photographic works (still life photos) can be easily interpreted by appreciators, and more than that, they can expand their meaning through writing or lead to more specific meanings according to the background of each appreciator.

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