

## THE ROLE OF RASTIKA'S GLASS PAINTING AS A UNIQUE ARTWORK IN SUPPORTING TOURISM IN CIREBON

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### Abstract

The Cirebon glass painting is a traditional artwork which showed how several cultures such as Chinese, Islam, and Hindu combined as one. Rastika is a glass painting pioneer from Cirebon has shown how the object variation, background development, and calligraphy in his artwork. His glass painting serves the beauty of itself and he has reformed traditional themes in glass paintings. This is an art involving design, style, theme, and the pattern, that always growth, renewal, and friction, so that it produces a new and prim painting technique. A combination of rocks and clouds and that of a dragon, which are quite often found in Cirebon's glass paintings, are also evident in his creations. The color harmony suggests western nuances, which are obviously the outcome of his wide acquaintanceship with fine art academics. Rastika has produced lots of glass painting, producing the classic and modern classic theme and pattern. This research was conducted to introduce Rastika's glass painting as a unique artwork and to find out the role of it to support the tourism part in Cirebon.

*Keywords:* Rastika's glass painting, artwork, culture, tourism

## **1.0 INTRODUCTION**

Indonesia is a beautiful country, the country that has various kinds of cultures, customs, tribes, races, arts and the characteristics from the hereditary ancestor inheritance. Indonesia also has a big potentiality for developing its tourism sector. Tourism industry is a business that has a good prospect toward the development of this country. It is one the biggest income resources and the leading role in increasing the national development. Tourism has brought so many benefits and advantage, such as introducing the beauty and the wealth of Indonesia, promoting the national cultures and arts, raising the foreign exchange and the national income and also reducing the high rate of unemployment people. According to a research by Sarani, P. P. (2014) in his analysis of tourism study stated that tourism will be transformed to be a great scraper money machine and as an important tool to show Indonesian image in the world. President commanded that tourism target in 2019 will be 20 million foreign tourist come to our country.

Although the development of tourism in Indonesia has decrease badly because of the destruction by human error, natural disasters, the terrorist action, economic crisis and political condition, but the government has made some progress for the tourism development program. It is proposed to restore the trust of foreign tourist to make Indonesia as one of their options to spend their holiday and leisure time. Indonesia has so many interesting places that can be enjoyed and visited in every part of the archipelago. Such as the historical places, the recreational places, the adventure places, and the places which have beautiful landscapes. Besides that, there are many tourist attractions, such as traditional dances, traditional ceremonies and traditional shows or festivals. There are lots of supporting factors of tourist, such as accommodation, transportation, tourist attractions, catering trade and tourist service trade including souvenir.

Nowadays souvenir industry has grown gradually, because it has a high value in supporting tourism industry. Most of the tourists who come to the place of interest want to buy something special or unique from the place that they visit as a souvenir. It proves that they have ever visited the place.

In Cirebon, West Java, one of the unique and popular souvenirs is glass painting. Rastika is the first pioneer glass painter in Cirebon. His glass painting serves the beauty of itself and he has reformed traditional themes in glass paintings. This is an art involving design, style, theme, and the pattern, that always growth, renewal, and friction, so that it produces a new and prim painting technique. Rastika has produced hundreds glass paintings, producing the classic and modern classic theme and pattern. Such as things pertaining to traditional puppet, using *Mega Mendung* or clouds and *Wadasan* or rocks as the ornament. That is why Rastika's glass painting has become a unique artwork and has a great role in developing tourism in Cirebon.

The aims of this research are (1) to introduce Rastika's glass painting as a unique artwork, (2) to know the role of Rastika's glass painting toward the tourism development in Cirebon. From this research the writer would like to make the assumption that art of glass painting as a traditional artwork has reached a special uniqueness. It is one of the main factors of Cirebon glass painting, so that Rastika's glass painting has got a special place for those who really adore traditional artwork and also included as a souvenir. The touch of three cultural arts, they are China, Javanese Hinduism and Islam has changed Cirebon become the centre of arts that give a special color in Indonesian history. A combination of rocks and clouds and that of a dragon, which are quite often found in Cirebon's glass paintings, are also evident in his creations. His colors give the impression of calmness, although sometimes they also suggest seething passion. The color harmony suggests western nuances, which are obviously the outcome of his wide acquaintanceship with fine art academics. So that it can implicate an interest and it has power attraction of people who see and understand it. Of course, it will increase the development of tourism in Cirebon, West Java through the art of adorned design of Rastika's glass painting as a unique traditional artwork.

## **2.0 THE THEORETICAL REVIEW**

### **2.1 Cirebon at a glance**

The name of Cirebon was derived from the word *caruban* means mixing, and then the word changed to *carbon*, *carbon*, and finally *cirebon*. It is divided into the word *ci* and *rebon*, *ci* means water and *rebon* means dried small shrimps so that Cirebon means the water of dried small shrimps. The city of Cirebon is known as “the shrimp city” because in the middle of the 14<sup>th</sup> century most of the people in Jalan Lemahwungkuk, now it is one of sub district in Cirebon, sell the food made from shrimp, then its water processed becomes *petis* and *terasi*. The motto of Cirebon is BERINTAN means clean, beautiful, discipline and safe city. Since Cirebon is located in the border between West and Central Java, it has special role that is as a cultural border of the Javanese and the Sundanese. The mingling of Sundanese, Javanese, Hindu, Islam and Chinese enrich this coastal region. So that Cirebon has more variation in its culture but is fairly flexible to accept any possible change.

Cirebon city is located between 108° 33' East Longitude and 6° 41' South Latitude. It is bordered in the north-northwest by Kedung Pane River, in the west by Banjir Kanal, in the South by Kalijaga River, and in the East by Java Sea. The average altitude of land in Cirebon is about 5-23 meters above the sea level. The city of Cirebon of 3.873,82 km<sup>2</sup>, according to the statistical data by the end of 2014 has a total population of 384.000 persons. Most of them are entrepreneur, civil servant, employer, labor and fisherman.

Meanwhile the Cirebon regency is located at 108° 40'- 108° 48' East Longitude and 6° 30' - 7° South Latitude. It is bordered by Indramayu Regency, the city of Cirebon and Java Sea in the north, Kuningan Regency in the South, Majalengka Regency in the west and Brebes Regency in the east. Its farthest distance from west to east is 54 km, and from north to south is 30 km. Administratively Cirebon Regency consists of six sub-regencies, 21 districts and 8 sub-districts, 421 rural villages and 3 urban villages. Cirebon Regency of 1.071,05 km<sup>2</sup> by the end of 2010 had a total population of 2.065.142 persons, comprising 1.057.501 men and 1.007.641 women. Most of them are entrepreneur, civil servant, labor, fisherman and farmer.

The area is renowned for its handicrafts – mainly batik, rattan and glass painting. Distinct designs and inspiration stamp them as uniquely Cirebon. With traders trekking from the inland mountains and spanning the seas, the city became a crossroads for goods and people. Indian textiles, Chinese ceramics, European silver and gold were exchanged for spices, bringing wealth and station to this port. Cirebon began as a Hindu kingdom in 1378, but by the 16<sup>th</sup> century, Islam had secured firm footing. Sunan Gunung Jati came to power and established the city as a centre for religion and the arts, and with his marriage to a Chinese princess, began mixing Hindu, Muslim, Chinese and European influences in its handicrafts.

### **2.2 The Development of Tourism in Cirebon**

As a tourism city, Cirebon has its own art-cultural potential, geographical location and past history. During the reign of Sunan Gunung Jati in the 16<sup>th</sup> century Javanese arts started to come in Cirebon, considering the very strong relationship between Cirebon and Demak. And based on the historical path, Cirebon and its regency becomes a center of Islamic religion in Parahyangan Region (Nafas Islam Kebudayaan Indonesia, 1991:93). So it is quite obvious if there are many tourism attractions in this city and its regency are related to religious matter. At the time, the purpose of tourism was not only to make the tourist enjoy the places of interests, the arts and the culture but also to spread Islam through the arts. There are lots of special arts and traditional ceremonies that attract many people to come and see them.

The development of tourism in Cirebon and its regency has developed well, it proves from the scale of visitors who come to visit and enjoy Cirebon local foods and buy souvenir or handcraft originally from Cirebon. One of them is batik and glass painting. It has brought so

many benefits and advantages to the government and its society. Such as introducing and promoting the beauty of Cirebon arts and culture, raising the local income and also reducing the high rate of unemployment people in Cirebon.

Entering the city of Cirebon, the atmosphere of an old city can be felt since there are plenty of old heritages. It can be seen in the glory and the grandeur of the Palaces, they are *Kesepuhan*, *Kanomani* and *Kaprabonan*, now serve as museums which are open to the public, exhibiting household ornaments, paintings, calligraphy and other art treasures of the courts. The former is the earliest of the three and has said to be occupied by Sunan Gunung Jati himself. In fact, according to the records preserved within the *Kesepuhan* Palace, and firmly believed by the Cirebon people, the normally accepted account of Sunan Gunung Jati's life is incorrect. Syarif Hidayatullah was, as claimed, the son of an Egyptian King and a Sundanese princess. He lived until the age of 120 and died in 1568 A.D (Soebadio, 1996:8).

### **2.3 The History of Glass Painting**

It is believed that glass painting had been recognized in Europe in 17<sup>th</sup> century in accordance with the discovery of glass as an industry in two centuries before, so that at the time the technique used was western one. Through the long journey from the West, the technique of glass painting had spread up to the East Land including in the South East Asia

An expert of glass painting art from Japan stated that the technique and the theme of glass painting in Asia have a special characteristic that deviated from the preference of Western style (Seiichii Sasaki cited in Ipong P. Sidhi, 2005:10). It proves that the artwork glass painting from Japan and China that show a flat characteristic, but it is not appeared on a system of space, perspective and anatomy drafting that become the characteristics of European art in the middle of 17<sup>th</sup> century.

Indonesian glass painting is found in many areas in Indonesia, including Cirebon. Cirebon glass painting has great influence from China. In the beginning, the art of glass painting in Cirebon done by the outsider only, then the indigene people started to imitate it. Although the development of Cirebon glass painting is quite slow, it is still unique. The uniqueness is in the theme and expression which are the mixed culture of Cirebon.

The framed work is flamboyant and strikingly deceptive. Instead of a painting behind glass, the method is worked in reverse with the glass serving as the canvas. The artist must think backwards, applying the finest details in black ink first, adding the larger subject and finishing with the background. It is exacting with no second chances. Despite the painstaking process, the results are rich with detail. Glass painting had fallen out of practice, but it is resurging with modern techniques. Contemporary painters have added three-dimensional elements through layers of gradation, glue and additional glass for complexity and grain. Cirebon glass painting has shown a symbol of crystallization coming from three influences: Chinese, Islamic, and Hindu Javanese influences. Chinese influence is seen on *mega mendung* or the cloud, *wadasan* or soil and coral ornament, Islamic influences appears on the visualization in calligraphy, and the Hindu Javanese influence appears on the traditional puppet theme.

In the middle of 18<sup>th</sup> century the art of glass painting has grown so fast in Cirebon. Since the palace families started to know this activity, then they begin to like the art of glass painting. Finally, several best glass painting decorated the wall's Palace. In accordance with the spread of Islam by *Wali* in Cirebon, glass painting had been chosen as one of religious proselytizing media besides traditional puppet. The palace families give a great support to the existential the art of glass painting as the symbol and identity of Cirebon's culture (Waluyo, Eddy H, 2006:99).

At first glance, a typical glass painting in Cirebon may seem like a painting that is framed and covered with ordinary glass. In fact, the painting is actually painted on the glass. Unlike the glass painters of Central Java which is painted on the glass of the front and assume the glass like a canvas, the painter would paint a glass of Cirebon glass from behind. Using a reverse painting technique with mechanical pen, this painting is unique and requires vast experiences. Paint used

for painting on glass is the same as the media paints to paint on canvas. This puts the glass painters such long wood between his paintings, to hold his hand so as not to touch the newly polished painting.

By the development of the new era, the history of glass painting developed so well. The development is more on the recovery of the glass painting prestige, but not to enrich of its theme and shape. That condition created of the glass painter, as if they limit themselves not to be out from the original source that is to paint traditional puppet and calligraphy.

### **3.0 METHODOLOGY**

#### **3.1 Research Methods**

The qualitative approach to research is generally not concerned with numbers, it involves gathering a great deal of information about a small number of people rather than a limited amount of information about a large number of people (Veal, 2006). The methods of research used are mentioned as follows.

##### **1. Descriptive Method**

Descriptive method is a method which is used to find and to collect some data and fact in the field research and arranged systematically which describes the fact while the research occurs (Saifudin A., 2008:7). In this case, the writer has collected some data to get more information about Rastika's glass painting, the historical background, and its development.

##### **2. Historical Method**

Historical method is a method of research that has the purposes to learn and excavate facts or experiences and the growth in the past time with the efforts to attract a summary and try to make the interpretation toward some data from the tragedy (Gardner Phillip, 2000:28). In this case, the writer has got the explanation about the pattern, design, theme of Rastika's glass painting and found its role in supporting tourism in Cirebon.

#### **3.2 The Techniques of Collecting Data**

Meanwhile in collecting the data the author has used three techniques. The techniques of collecting data that are used in this research are mentioned as follows:

1. Interview is a technique of collecting data by asking questions directly to the officer in the field research according to the interview guidance prepared before (K. Stewart, 2008). This technique of collecting data is used to get all the information about Rastika's glass painting including the information of its problems and solutions, its development, and its prospect.
2. Non-participant observation is a data collection method used extensively in case study research in which the researcher enters a social system to observe events, activities, and interactions with the aim of gaining a direct understanding of a phenomenon in its natural context (Feng Liu and Sally Maitlis, 2010). This technique of collecting data is used in order to get the latest information about Rastika's glass painting.
3. Library research is a technique of collecting data by learning and understanding data which has close relation with the problems from books, theories, notes, and documents. It is a general or specialized library that collects materials for use in intensive research projects (Mary George, 2008). It intends to find data that has close relation to the topic such as the definition of tourism, kinds of tourism, supporting factor of tourism.

## **4.0 FINDINGS**

### **4.1 Based Rastika and His Glass Painting**

His name is Rastika. He is the pioneer of glass painter in Cirebon. Rastika was born in West Gegecik, Cirebon Regency, in 1942. His father is Tarsa and his mother is Rubiyem. Rastika lives at Jalan Kisangling 12, West Gegecik, Cirebon Regency. Like another child, returning home from school young Rastika liked to play with his friends but he used to draw on a land under the tree using a bamboo or a stick of wood. He liked to watch Cirebon traditional puppet show and see his neighbor's painting. Rastika was an elementary school dropout. He had to leave school when he was in grade six. It was when he was in elementary school that he began to enjoy traditional puppet shows and also began to draw shadow puppet figures with chalk on a piece of slate. He later drew these figures on paper. At the time Rastika helped his father in the field as a farmer, and he used his leisure time to play with friends and paint on a paper. Besides painting, he was also learning to sculpt and make Cirebon traditional puppet character with its intricate decorations. But among others activity Rastika is more interested in painting. Since he was in 10 years old he started to learn painting just by seeing and looking Dalang Sudarga Leseq and Dalang Maruna while they were painting. Then he broadened his knowledge of painting by himself or autodidact. Day by day he continued to learn painting even just by seeing the technique of painting from other people. When he began a teenager, in 1960 he started painting on a glass. He painted anything with oil paint, such as landscape and traditional puppet but it was not good enough. Oil paint is difficult to be mixed on the glass moreover to paint a landscape. Then Rastika looked for another way, he tried to use dried China oil in order to paint a small line. Now he uses a mechanical pen to color his painting. For the first time, he sold his glass painting to his neighborhoods in his district. Although his formal education was confined only to elementary school, Rastika is knowledgeable about the philosophy of life as reflected in shadow puppet stories.

When he was 20 years old, He married Karmi, a young lady from his district. They have been blessed five children, one daughter and four sons. His wife had passed away, and several years later he has married for the second time and has two children. Rastika and his family lived modestly in a small house in Gegecik. He has a studio gallery named Sungging Prabangkara as his workshop, the place where he usually spends his time to paint and entrust his glass painting's fate there. His seven-meter-by-eight-meter studio was built in 1987 as a gift from Martha Tilaar, the owner of the well-known cosmetics company in Jakarta.

Rastika confessed that his success was because of others people help, although sometimes he felt disappointed because there were several of his glass paintings were not be paid. But he always thanked God and thanks to the people surrounds who has helped him became the famous glass painter.

In 1977, his opportunity as a glass painter and a lecturer of fine arts in ITB (Institut Teknologi Bandung) came to his house and invited him to follow the exhibition in Bandung. Through "the touch" of Hariadi, Rastika's glass painting has been known by other people outside his district in his first exhibition in Bandung. After the exhibition Rastika went home and he brought about 30 orders of glass painting. In 1978 Rastika entered Metropolitan Jakarta City and brought 60 glass painting and the exhibition was being sponsored by Joop Ave who at the time was the Head of President Domestic Palace, in the reign of Orde Baru. His first exhibition in Jakarta was in Jakarta Fair in 1979.

Every year Rastika always follows the exhibition in several big Cities in Indonesia. In 1987, it was the most impressive exhibition for him because Martha Tilaar, a big entrepreneur of Sari Ayu cosmetic, invited him to return and held the exhibition again in Jakarta. On that exhibition the special thing was when the organizer and the sponsors of the exhibition opened "relief fund" for the visitors to collect assistance fund in order to build "Rastika Gallery". All of the money and fund from the sponsors and the visitors had been accepted by Rastika to build the gallery. He was

so happy and very thankful to Martha Tilaar's helping hand that finally he has his own studio. His studio named "Sanggar Sungging Prabangkara" located 200 meters from his house. Build with his glasses as the wall and every its sides were being painted, while the proof made from wood and being carved with the variety colors of *wadasan* design.

The name of Sungging Plabangkara was being taken from the name of a traditional puppet character of Udayaka, brother of Prabu Jaya Dharma from Pandawa family. Udayaka was good in painting and decorating so that he got the titled of Sungging Plabangkara. Rastika said that if someone can make a traditional puppet character with its intricate decorations as well he was possessed by the soul of Plabangkara. For Rastika, when he painted traditional puppet he did not do the ritual thing such as burn the incense or wait the soul of Plabangkara came. Because when he wanted to paint traditional puppet, all of the things pertaining with it has been already imagined in his mind so that he did not need to see the examples except when he wanted to make calligraphy he usually does fasting for three days before he starts to paint it.

To make a glass painting, starting with drawing the sketch on a piece of paper on the reverse way, and then plot it under the glass media. In painting traditional puppet he never bound to the process of coloring and shaping in standard type. Because of that there are some people called that Rastika sometimes be "mischievous". Actually, that is not as his "mutiny", because he needs to insert a humor element to his decorative painting in order to have its own attraction of people who see it.

According to Rastika, the performance of traditional puppet includes as a religious proselytizing although it is not mentioning the verse of Al-Quran but it still feels Islamic. He loves traditional puppet very much because it implies the element of virtuous that should be followed and vice that should be avoided. He doesn't have an "idol" from the figures of traditional leather puppet, but he poured his love to this world through the glass painting that seems more life.

Rastika does not only paint all the things pertaining to traditional puppet and calligraphy on a glass but he also paints on ceiling on house or villa building, one of them is the residence of the late of Hamengku Buwono IX. Sometimes he paints on the room partition. The biggest mosaic which he has made hangs on beautifully on the wall of Indonesian Museum in Taman Mini Indonesia Indah. His most monumental work -- measuring 11 meters by 3 meters -- was created in 1980 and called Indonesian Images, as it contained the theme of the Baratayuda war in the Mahabarata epic. The theme is The Map of Indonesian Culture Archipelago. This big art has been done done by him and Sawiyah took a month to finish it.

In 1985 and 1986 he made three glass paintings of three shadow puppet stories on cloth, measuring 15 meters each, titled Alas Wana Marta Chronicle, the Cirebon Chronicles and Jaka Menyawak. These paintings are usually hung where there is a wedding party or a ceremony marking a circumcision.

## **4.2 The Theme and the Motive of Rastika's Glass Painting**

Rastika's glass painting has a special theme and design. He is a classic glass painter, because he always paints traditional puppet and all the things pertaining to it and also sometimes paints the calligraphy. In every theme of Rastika's glass painting the figures of traditional puppet always appears with its history element. For instance the figure of *Bathara Guru*, *Bathara Kresna*, *Arjuna*, *Bima*, and *Punakawan*, *Bandakawan* and *Gunungan* should always be appeared in every shape of his painting whether in a single or in scene.

Besides the theme of traditional puppet figures and calligraphy, Rastika's glass painting also shows the elements of Cirebon's art they are *wadasan* or stony ground, *mega mendung* or mega sumirat or cloud, pandan leaves, *kungkungan*, *kepuan*, *manggisan* or mangosten and batik design especially white lotus. According to Rastika if there is no *wadasan* it does not include as Cirebon glass painting. This is involved as the activity to insure a continuing the culture of Cirebon.

Though some of his 40 displayed glass paintings still show a repetition of old themes, like calligraphy in *Syahadat* it is the confession of faith, there is no God but Allah and Prophet Muhammad is God's Messenger in Semar or *Paksi Naga Liman* or a creature unique to Cirebon, fresh themes are also found in his works, even with a touch of humorous nuance -- like the one where *Petruk*, a royal servant in traditional shadow puppet shows, sits leisurely with his two hands holding liquor bottles while a pretty woman sits on his lap. Rastika started his creative process as a glass painter in the 1950s. After such a long time, the former farmer has now reached new heights of wisdom, as shown in the way he uses humor as catharsis, not a form of escapism.

Rastika realizes that he is not only developing the theme above, but after 10 years he has already traversed and repeated the old theme: traditional puppet, calligraphy, *Paksi Naga Liman*, *buraq*, now he spreads a new theme: humor.

In 2002 for the first time Rastika has made his glass painting using “humor” as the theme. About 40 of his newest glass painting exhibited on one men show in Candrika Gallery-Yayasan Seni Rupa Indonesia (YSRI) on 11<sup>th</sup> – 19<sup>th</sup> January, 2003, Rastika performed *Petruk* story who drunk in front of Cirebon palace gate, while he took on beautiful girl’s lap. Another painting told *Bandakawan* begging while singing playing *tarling* musical instruments.

At present Rastika is exploring his latest theme: humor. In this way he can poke fun at the dangers of narcotics through the drunken *Petruk*, a royal servant with a Pinocchio-like nose in a shadow puppet story, who has a voluptuous woman seated on his lap. The humor continues his former theme of calligraphy and fragments from shadow puppet stories originating in the Ramayana epic and the Cirebon Chronicles.

On the world of traditional puppet figures in Cirebon, *Bandakawan* consists of nine figures, four among others are equally with *Punakawan* figure on *Purwa wayang*, *Semar*, *Gareng Petruk* and *Bagong*, the rest are *Curis*, *Bitarota*, *Ceblok Duala*, *Bagalbuntung*. The number of nine symbolizes the number of *Walisanga*.

When Rastika draw a drunken people, or beggar, it did not mean that he criticizes someone. He only perceived this last situation. Maybe, Rastika’s sense of humor was a catharsizes or freedom. The theme of humor was unusual on Cirebon glass painting art that for the beginning it was an Islam religious proselytizing media so visually, it did not steady as the glass painting which become trademark during this time, which is Cirebon traditional puppet. To be a glass painter, Rastika has already reached the skill of an *Empu*. It was stated by the researcher and observer of glass painting, Drs. Edi Hadi Waluyo, M. Hum, Rastika was able to draw smooth forms, elegant, with hard details, rich and beautiful. But Rastika confessed, on his humor painting, he still maintained the trade mark of Cirebon glass painting during this time, they are stony ground and rain cloud design. Since 2002 visual arrangement of rastika’s glass painting has been changed. Each of his painting always been done together with his son, Kusdono. He is 33 years old and has dropped out from Junior high school, confined to a wheelchair. Kusdono is being groomed as his father’s successor. He used to give color of the glass painting which the basic pattern has been made by his father. Although coloring has been taught by his father Rastika, the final result is not far from Kusdono personalities which are sensitive and graceful. He played an important role in creating these works.

Kusdono, who is confined to a wheelchair, has, in the past five years, gone through his father's rigorous training in glass painting in a hope that someday, he might take Rastika's place when his father can no longer work. In the creating process, Kusdono is assigned to color the patterns that his father made. These patterns are in black flexible lines with objects neatly placed in a neat composition. In coloring these patterns, Kusdono has to follow his father's guidelines. The base, for example, is in duck eggshell blue to create a softer impression; the motifs of stony ground and clouds are layered in a monochromatic degradation of blue, green, red and, brown. Nowadays, his fanatic collectors find his paintings softer in color than those created five to 10 years ago when most of them were in bright colors. In the area of glass painting, Rastika is a senior figure. The 70-year old artist has been working on glass painting for 50 years, and now his

son, Kusdono, carries on the profession. As he suffered from polio as a child, 32-year old Kusdono now works from a wheelchair. From Kusdono, we can see how art practice does not acknowledge physical disability as long as there is a persistent will.

Besides humor, the other interesting themes was when the first time Rastika set forth Barikan series repro painting from Gegesik that contains 16 frames initiative by Iwan Ramlan of which size was 100x10 cm, from an original art of Gegesik painter Sitiswan along 10 meters x 90 cm, TL Cooper collection. This glass painting was about Cirebon folk tale: Lukas Baurna son of Jaka Larang, The King of genie of *Tanjung Karoban* with *Rara Bulan*, a daughter of South Sea. On the past era this painting displayed at home when the people held the special ceremonies such as marriage or circumcision. For the exhibition audiences, this painting caused pros and cons. Even someone accused him of plagiarism, but he did not care about it.

### **4.3 The Role of Rastika's Glass Painting in Supporting Tourism in Cirebon**

Glass painting is involved as the unique traditional artwork in Cirebon besides topeng mask and batik. Although Rastika's glass painting only includes as a small part of an artwork and other glass painting in Cirebon but it has a big influence in supporting tourism in Cirebon in particular and in Indonesia in general. Rastika's glass painting has attracted lots of people in the nation through the exhibition in Jakarta and Bandung that followed every year.

The uniqueness of Rastika's glass painting is in its theme and design, and it has a high difficulty to make it. A combination of rocks and clouds and that of a dragon, which are quite often found in his glass paintings, are also evident in his creations. Rastika is capable of depicting flexible and elegant forms in complicated, rich and beautiful detail. He is different from other glass painters in Central Java that is usually paint on the glass from the front side and assume it as a canvas, but Rastika and the other glass painters in Cirebon precisely paint on a glass from its back side.

### **4.4 The Problems Faced by Rastika**

As a glass painter Rastika has faced some problems for instance there are several irresponsible people who pirate his glass painting by taking the photograph of those being displayed on the exhibition or in his gallery. Rastika is not the only one glass painter in Cirebon but this incident is deeply regretted. Recently Rastika has had reason to be upset. His paintings of the traditional puppet motifs have been copied and they put the name of Rastika on it. However, he has decided to continue painting rather than seek a legal solution to the infringement. During these five years there was no sponsor to promote his glass painting as one of the characteristic of Cirebon art. Despite their views of how fulfilling being a glass painter is, Rastika hopes that glass painting will receive greater appreciation, especially from the government. Rastika wants to promote his glass painting not only in Cirebon, but also in Indonesia and in International.

### **4.5 The Efforts in Overcoming the Problems**

To overcome the problems Rastika has made several steps that will help him to find the best solution. For instance, he followed the exhibition held by the government, he promoted his glass painting by himself. He received his customers order in his house or in his studio gallery and sometimes he is invited to make a glass painting in the customers' house or to be put in a building as decoration. He never gives high price for his glass painting, it is appropriate and in accordance with his customers' request and even they can bargain the price. Rastika wants to renovate his studio gallery so that he can display his glass painting and to make the customers easily to find. And he wants to make a new branch of his studio gallery in several big cities such as Jakarta and Bali to promote his glass painting besides his routine exhibition.

Rastika wants to create the new possibility of his glass painting by maintained the characteristics of Cirebon's art that is a classic theme. To increase and discover the talent of artistic he wants to teach children who wants to learn the techniques of painting on a glass without making the classic theme disappear. He never feels tired to develop his talent in making

glass painting, he wants to channeled it to the young generation continuing his artwork in order to maintain Cirebon's art and to reduce the unemployment people in Cirebon.

## **5.0 CONCLUSION AND SUGGESTION**

The writer comes to her conclusions that as a unique traditional artwork, Rastika's glass painting plays a great role in supporting the development of tourism in Cirebon. The uniqueness is on its theme, design and the expression on the mixed culture of Cirebon, this is the reason why there are lots of people both domestic and foreign tourists admiring Rastika's glass painting. Glass painting is not only a form of painting that decorates the house wall, but it has cleared the way until being able to provide nuance to the structuring of home decoration, either the interior or exterior space display. Now it becomes the characteristic of Cirebon's art and it contains the mixing culture of Chinese, Islamic, and Hindu Javanese that influenced glass painting in Cirebon dominantly.

Although Rastika is not the only glass painter in Cirebon but he is the first pioneer and has produced hundreds of his best glass painting by using classic theme and special design. The design that decorated his glass painting can be seen on the ornament such as *mega mendung* or cloud as a symbol of sky and *wadasan* or stony ground as a symbol of earth. He usually paints traditional puppet, he really admiring it because it implies the element of virtuous that people should be followed and vices that they should be avoided, and each figure of traditional puppet has different characteristic. Sometimes he paints calligraphy but it still involved Cirebon design as the ornaments.

By his simplicity, Rastika always feels optimist that he can preserve one of Cirebon's art through his glass paintings. Although there are lots of new glass painters appear in numbers but in his age of 70 years old he never feels afraid if someday his glass painting can be competed with them, because he has his own characteristic that poured in it. There is no doubt that Rastika's glass painting still occupies in the first place between others glass painter in Cirebon. Rastika wants to paint the glory of the Chronicle Cirebon story and also the story of the grandeur of Cirebon Palace in the reign of *Wali Sanga*.

Glass painting is not only being functioned as a media to express Rastika's idea but also we must to think how to market it, because glass painting is an art that included as a commodity.

Referring to the conclusions above, the writer would like to give some suggestions that may be useful for promoting and supporting glass painting as one of the unique souvenirs from Cirebon. Rastika's glass painting has turned out to be a very unique artwork and souvenir for many domestic and foreign tourists. It has originally Cirebon culture in its art composition symbolizing the crystallization of cultures and one of the characteristics of Cirebon's art, it should be preserved this artwork as part of our culture.

The promotion of Rastika's glass painting should be more active so that the number of tourist who wants to see and buy this unique artwork will increase gradually. This effort can be implemented through electronic media, brochures, leaflets, handbook and other publication media. There should be a closer cooperation between local government, Cirebonese, and tourism regional office in Cirebon and its regency take part in introducing and promoting Rastika's glass painting as a unique artwork in supporting tourism in Cirebon.

To preserve one of the national cultural assets, it is necessary for glass painting to be introduced and to be taught as a material of art subject for the students in junior high school in Cirebon. The writer expects that this research will be useful for the local government in introducing and promoting Rastika's glass painting as a unique artwork. The result is expected to give recommendation to the local government to develop and promote tourism from the role of Rastika's glass painting that at the end can put tourism to generate income for Cirebon.

. The Qur'an points out:

1. Had the people of the habitations believed and adopted the way of piety, We would have opened the doors of blessings from the heavens and the earth. (al-Qur'an: *al-A'raf*, 96).

2. Had they observed the Torah and the Gospel and the other Books which had been sent down to them by their Lord, abundance would have been given to them from above and from beneath. Though there are some among them who are righteous. (al-Qur'an: *al-Ma'idah*, 66).
3. Whosoever does righteous deeds, whether male or female, provided he is a Believer, We will surely grant him live a pure life in this world. And We will reward such people (in the Hereafter) according to their best deeds. (al-Qur'an: *al-Nahl*, 97)
4. Believe it that We do help Our Messengers and the Believers in the life of this world, and so shall We help them on that Day also when the witnesses shall stand up, and the excuses of the wrongdoers shall not avail them anything. (al-Qur'an: *al-Ghafir*, 51)

The guidance, assistance and blessings are guaranteed by Almighty Allah [SWT] Himself for the people who maintain piety and perform the righteous deeds, apply principles of ethics in their lives. Achieving the high level of ethical, empirical, spiritual and moral excellence in life, individually and collectively as a whole along with high level of political, economic, scientific, technological advancement is measured as the core elements of the rise of civilization. It should be underscored that the material and spiritual aspects of life are not separated but they are integral as well as unified.

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