

BAB VI

PENUTUP

A. Kesimpulan

Berdasarkan penelitian yang dilakukan, dapat disimpulkan bahwa karya seni (erotika) mampu digunakan sebagai medium untuk merepresentasikan pengalaman erotis yang erat dengan sifat ketabuan melalui penyajian yang artistik.

Selanjutnya, terdapat tiga temuan penting yang hadir sebagai tawaran atas penelitian ini:

Pertama, Erotisme Fantasia sebagai konsep baru erotisme yang terbentuk hasil dari penelitian atas fenomena fantasi seksual, didalamnya sarat akan unsur *loss* harga diri yang coba dipulihkan melalui tindakan fantasi transgresif. Serta sensasi *Jouissance* yang dapat dicapai melalui pemaknaan rasa sakit dan upaya pelepasan diri dari ketergantungan akan objek hasrat. Selain itu penggunaan simbol-simbol non genital atau sensual dan tujuan penciptaan karya yang tidak ditujukan secara khusus untuk menstimulasi imajinasi seksual audiens melalui pendekatan simbol-simbol metafora, menjadi antitesis atas konsep erotika yang selama ini ada.

Kedua, metode practice-led research terbukti mampu digunakan untuk menghasilkan metode penciptaan erotika melalui pendekatan yang khas. Berbagai tahapan yang dirumuskan, merupakan luaran dari hasil eksperimentasi praktik penciptaan erotika dan evaluasi atas cara penciptaan karya seni yang diformulasikan oleh Gillian Russell.

*Ketiga, adalah pengungkapan cara kerja fantasi seksual dalam menghasilkan konsep baru erotisme, melalui analisis karya seni erotis (erotika) menggunakan teori Psikoanalisis (empat wacana dan *graph of desire*) oleh Jacque Lacan dan Transgresi oleh George Bataille. Dimana simbol-simbol matematis yang dihadirkan dalam skema psikoanalisis, membantu dalam menjelaskan cara kerja fantasi seksual yang sarat akan*

konsep *Jouissance*, *transgresi*, *need*, *demand*, *desire*, *lackness*, dan hubungannya dengan teori pembentukan subjek (Yang Imajiner, Yang Simbolik, dan Yang Real) secara ilmiah.

B. Saran

Penulis menyadari bahwa wacana erotisme yang berhasil dikembangkan melalui praktik penciptaan karya seni berdasarkan fenomena fantasi seksual tersebut masih memiliki beberapa keterbatasan. Dimana dinamika psikologis sebagai *the internal landscape* yang dialami oleh penulis sebagai laku melankolia dinilai belum ditampilkan secara proporsional pada landasan teori. Tiga momen melankolia seperti (a) pengalaman kehilangan (trauma penolakan oleh perempuan dan kehilangan harga diri; (b) ambivalensi (sikap mendua yang terwujud pada paradoks antara sikap membenci namun mencintai, menolak namun membutuhkan terhadap kehadiran wanita); dan (c) regresi (sebagai upaya pemulihan harga diri melalui representasi sensasi fantasi seksual sebagai bentuk sublimasi) semestinya dapat diorganisir lebih optimal sebagai temuan pengetahuan ataupun karya seni pada penelitian selanjutnya.

Selain itu, penulis juga melihat potensi eksplorasi penciptaan erotika untuk dapat didekati dari sudut pandang keilmuan sains dan teknologi. Seperti keterlibatan ilmu sains, teknologi, neurosains, biologi, medis, *post-human*, atau psikologi klinis. Sedangkan dari sisi praktis, sangat dianjurkan bagi peneliti selanjutnya untuk menggunakan pendekatan teknologi terbaru seperti *Artificial Intelligence (AI)*, *Augmented Reality (AR)*/ *Virtual Reality (VR)*/ *Extended (XR)* sebagai medium penyajian baru eksplorasi seni kontemporer.

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